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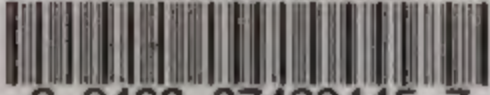
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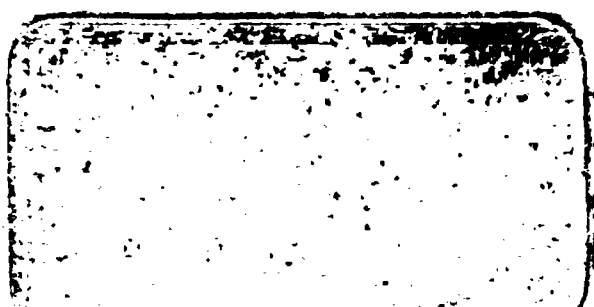
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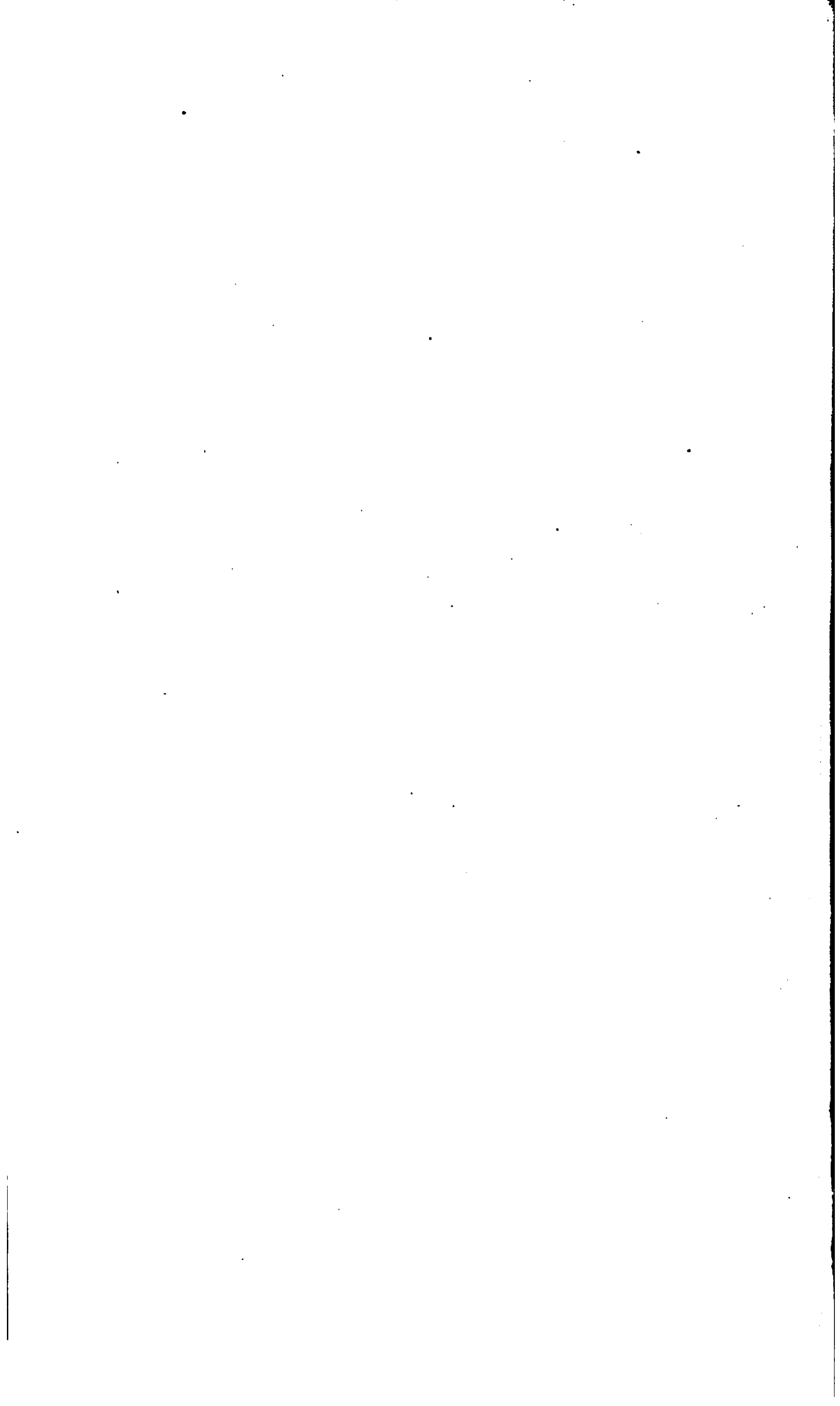
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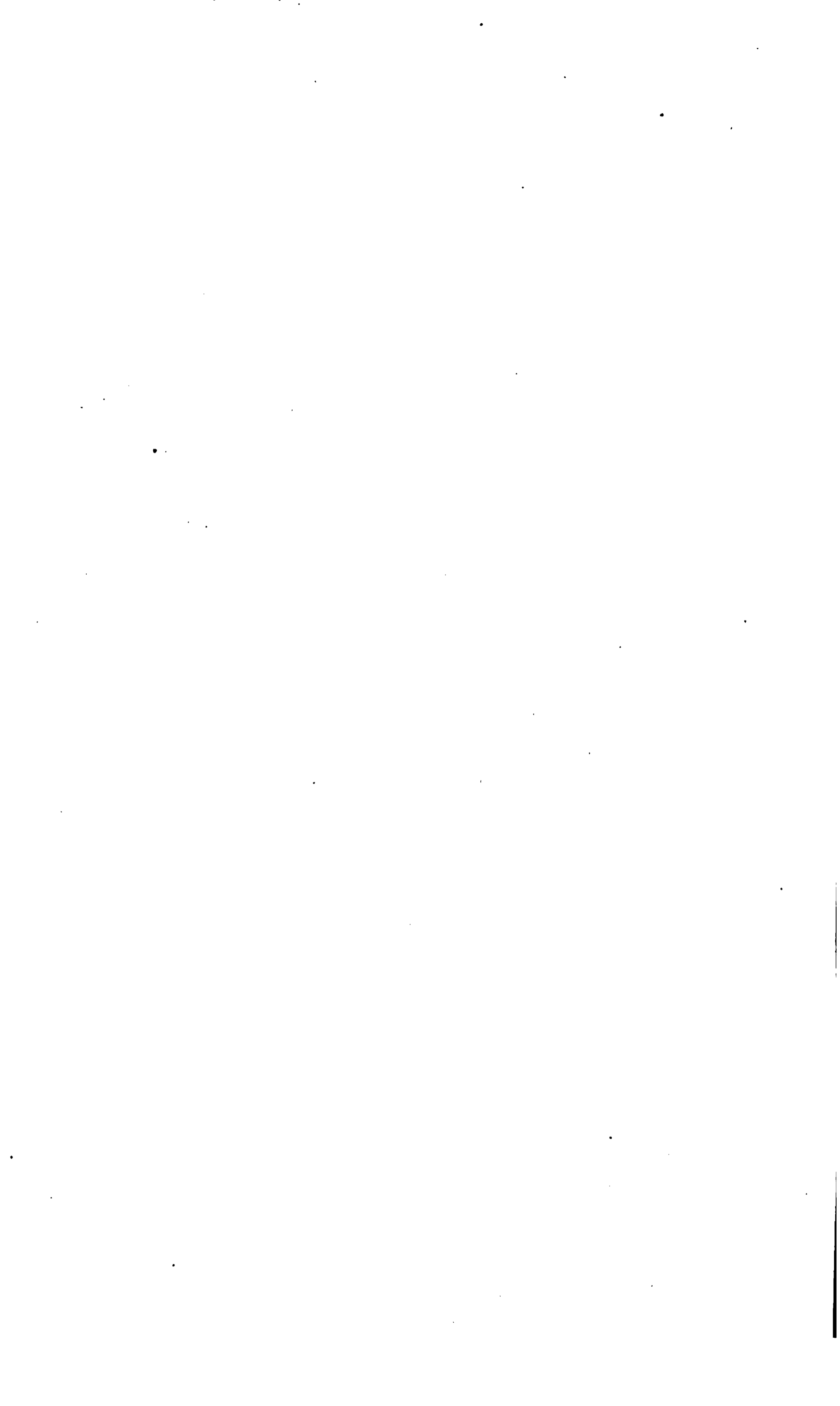


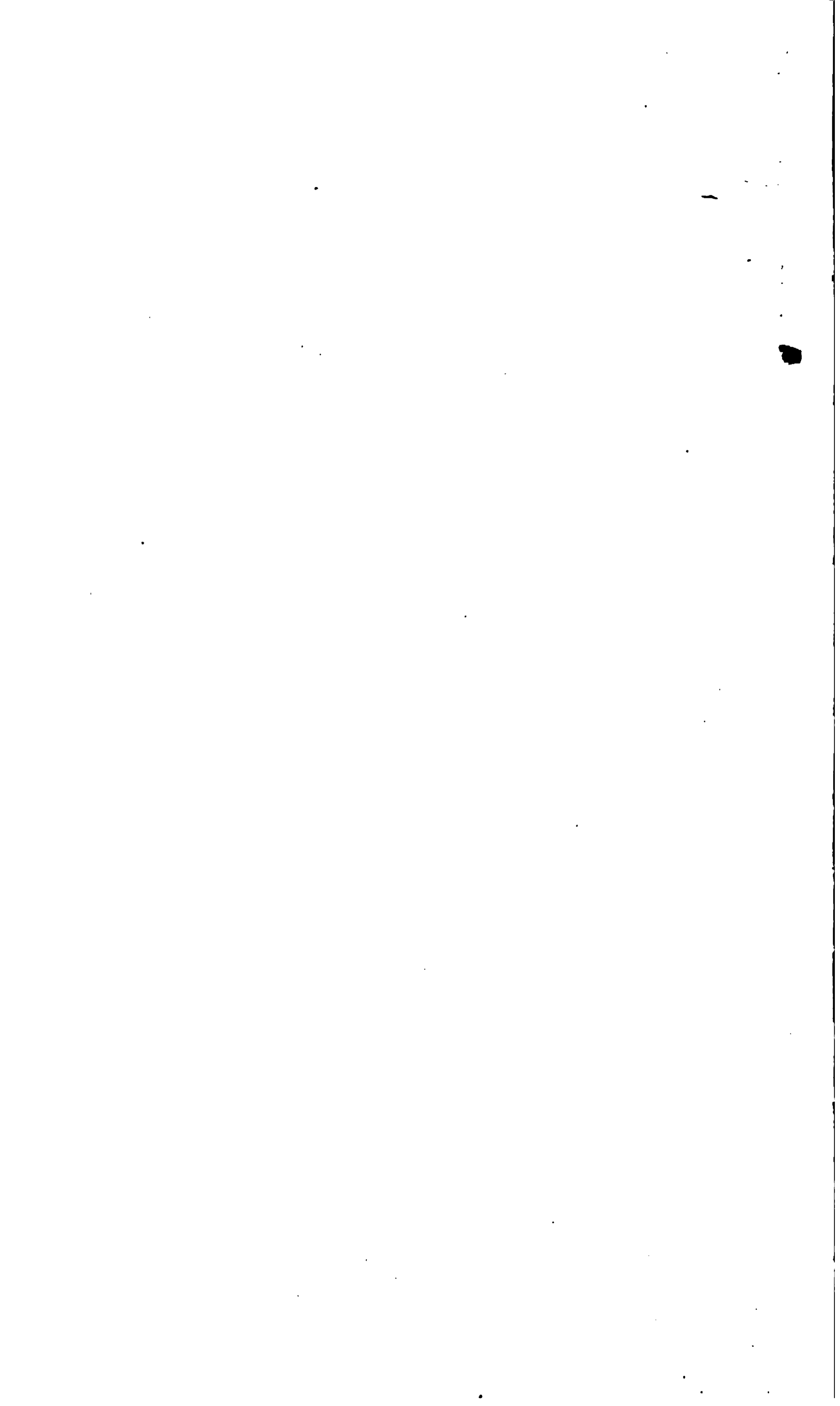
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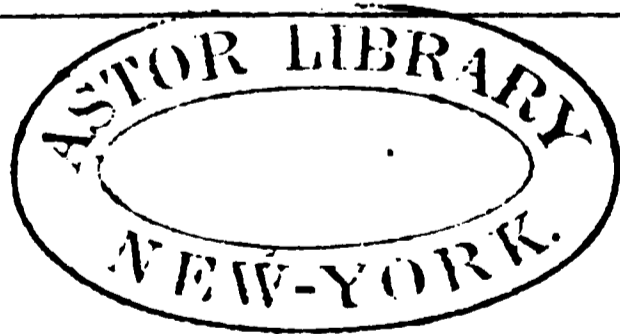


AN  
INTRODUCTION TO THE KNOWLEDGE  
OF  
GREEK GRAMMAR.

BY

SAMUEL B. WYLIE, D. D.

VICE PROVOST AND PROFESSOR OF ANCIENT LANGUAGES IN THE  
UNIVERSITY OF PENNSYLVANIA.



Philadelphia,  
J. WHETHAM, 144 CHESNUT STREET.

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1838.

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## PREFACE.

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CONSIDERING the number of Greek Grammars, already in market, some apology may appear necessary for the introduction of a new one. Without formally making a defence, it may be remarked, that subjects of deep interest, need to be viewed in as many different bearings as can readily be obtained. Grammar, whether considered as a branch of philological science, or a system of rules subservient to accuracy in speaking or writing any language, embraces a most interesting field of research, as wide and unlimited, as the progressive development of the human mind. A work of such magnitude, requires a great variety of laborers, and even the humblest may be of some service. Even erroneous positions may be turned to good account, should they, by their refutation, contribute to the elucidation of principle.

A desire of obtaining a more compendious and systematic view of grammatical principles, and more adapted to his own taste in order and arrangement, induced the author to undertake, and governed him in the compilation of this manual. In excellency of discussion, and detail of observation, he never dreamed of equalling, much less of transcending, many who have gone before him. Numbers of these embrace a large body of grammatical matter, excellent in itself, and of invaluable service to the more advanced student. The aim of the compiler of these sheets is something more humble, and more adapted to the exigencies of *tyros* in Greek literature—the condition of most of our youth when they bid adieu to the halls of their *Alma Mater*.

In the construction of this little treatise, the author, with pleasure, takes this opportunity of acknowledging himself, frequently indebted to Professors Anthon, Bullion, Goodrich, etc. of our own country; as well as to the following foreign gentlemen whom he here mentions, to save further reference in the body of the work—viz. Matthiae, Thiersch, Buttman, Messrs. De Port-Royal, Dunbar's Greek Exercises, Jamieson's *Hermes Scythicus*, Moor, Nielson; and on

the Greek Metres, Hermann, Searle, Tate, Phillips and several anonymous authors. From these he has culled whatever might answer his purpose, but acknowledges particularly his indebtedness to Professors Anthon and Bullion, for the facilities afforded him, from their digested and compendized views of Matthiae, and Thiersch, as well as from their own judicious reflections.

In the introductory observations, a table has been given, containing some of the ancient oriental alphabets. These have been copied from Scaliger on Eusebius's Chronicon, Richardson's Arabic and Persic Grammar, and Fry's Pantographia. The object of introducing these tables was to excite the curiosity of the young student, to show him the parentage of the Greek alphabet, and, perhaps, inspire him with a desire of acquiring a knowledge of some of those eastern languages, more nearly or remotely related to the original Hebrew, and whose alphabets are obviously so analogous to that of the Greeks.

I have adopted Moor's rules for contraction, somewhat modified, and so generalized, by incorporating, in the form of exceptions, with the third and sixth rules, the suggestion of the foot note in the first edition of his grammar, that they comprehend not only all the contractions of the third declension, of adjectives, verbs, and participles; but also those of the *first* and *second* declensions. By drilling a student thoroughly on these rules and the examples adduced, the necessity of a paradigm of contracted verbs in  $\alpha\omega$ ,  $\epsilon\omega$ ,  $o\omega$ , is entirely superseded. In place of such a paradigm, a table embracing all the possible contractions in such verbs, is given, which serve as examples of the general rules, to which they are all severally referred.

A modified scheme of Thiersch's plan of the formation of the tenses, not one from another, but all from the root, has been adopted. This root is considered, as in most verbs, susceptible of several modifications. The unmodified *radix*, is denominated, the *first* root, which forms the *verbal base* of the Present, Imperfect, 1 Fut.; 1 Aor. Active, Passive, and Middle; as also of the Perfect Active and Passive, and Paulo-Post Future.—The *second* root forms the *base* of the 2 Fut.; 2 Aor. Active, Passive, and Middle. The *third* root is the *base* of the Perfect and Pluperfect Middle.

It is unhesitatingly believed that this mode of forming the Greek tenses is more natural, and consequently more philosophical, than the ordinary plan of forming them from each other, by many sinuo-

sities, inversions, and reciprocal generations. One grammarian forms the Perfect Passive from its own Future ; another, with equal propriety, deduces the Future from its own Perfect, through the medium of the First Aorist Passive ! By the method here adopted, they are all formed independently of each other, resting severally, each on its own proper base. The terminations being known, and the respective roots ascertained, the student has only to attend to the prefixes, if there be any, (which, in connection with the proper roots constitute the *groundform* of the tense) and annex the personal terminations ; paying strict attention to the laws of euphony. He will thus acquire a knowledge of roots and their appendages, form a distinct conception of the radical base, and all its modifications and additions in passing through the numbers and persons, moods and tenses ; and not only recognize the external form, but become acquainted with the internal structure of the fabric, in all its different combinations. But here, with pleasure, I refer the reader to the preface to the edition of 1809, of Thiersch's tables, as translated by Professor Patton.

A synoptical view of the verbs in  $\mu$ , presenting what seems in grammars generally, to be *four* conjugations, as really forming but *one*—except  $\delta\iota\delta\omega\mu$  in the Subjunctive Present—will diminish labor, be less discouraging and tend greatly to the promotion of accuracy in committing the paradigms.

The syntax is presented in a form, somewhat new. Under the running title of *concord*, the student will find every thing respecting the syntax of the *Nominative*. So likewise, under the title of *government* of the *Genitive*, *Dative*, and *Accusative*, every thing will be found belonging to the government of these cases respectively.

Although it might have been thought preferable to have kept the government of the prepositions by themselves, as some of them govern *two* cases, and others *three*, and consequently had to be repeated ; yet, this would have deranged the plan proposed, viz. the presenting to the student, under each case, its complete government by all the different parts of speech exercising any control over it. The derivation of the Greek prepositions from the Hebrew, may be considered by some, as *fanciful* ; by others, as *pedantic*. Be it so ; such imputations I shall bear without a murmur. These derivations affect not the merits of the grammar ; and besides, their exposure, by such as may be competent to do it, may contribute something to

the interests of philology. In these etymologies I have generally agreed with Parkhurst and Jones.

In the prosody, I have been as concise as the nature of the subject, in my opinion, would admit. Here some liberties have been taken, which are liable to imputations similar to those above-mentioned; and like the other, not at all affecting the merits of the subject. They are of a mere superficial nature, touching only names, or technical denominations, and may be rejected at once, by all who may feel so inclined, and the old names retained in their stead. The name *iambotroch* has been preferred to that of *antispast*, and the reasons have been there assigned. Instead of a name consisting of *two* terms or words, technically employed, both terms have been combined into *one*, under a Greek denomination of similar import. This combination is believed to be sufficiently euphonic, and the meaning obvious. There seems to be a tendency in language to unite together words intimately connected, as Charlestown, Westchester, Pittsburgh, etc. and especially when they are of a technical character, they become more convenient and wieldy, as *tools* or *instruments* for the purposes intended.

The department of versification embraces the nine most usual sorts of Greek poetry, *iambic*, *anapaestic*, *dactylic*, etc. Examples under most of the *species* belonging to these several *genera*, taken from the ancient authors, have been furnished.

Rules for the use of the accents usually presented in grammatical compends, have here been entirely omitted. For such omission, it is proper some reasons should be assigned.

Believing as I do, that there is no hope of ever accurately ascertaining the manner in which the ancient Greeks pronounced their language, I cannot conceive how the more *delicate*, *evanescent* tones, elevations and depressions of voice, could, by arbitrary visible marks, be arrested, and preserved, in their subtilty, so as to be appreciated by us. So *ultra-refined* was the modulation of their voice, and so exquisite the harmony of their composition, that they carried the poetic feet—the *dactyls*, *spondees*, *anapaests*, etc. into their prosaic declamation. Thus: ὠσπερ νεφος, etc. quoted by Longinus from Dem. Or. de Corona, is a specimen. Believing thus, the author of this grammar did not wish to impose such an onerous task on juvenile industry. But, even were it possible to ascertain and appreciate their delicate modulations, it might be asked, *cui bono*? What na-

tion will ever make this noble language the vehicle of thought in conversation or declamation? And with regard to the modern Greek, it would be no very difficult task to shew, that they are as far removed from the pronunciation of their ancestors, as any other nation. If, indeed, their use of the accents should be regarded as a model of imitation, all attention to quantity must be entirely abandoned. Vid. Mr. Browne's paper in the Irish Phil. Trans. Vol. VII. p. 359. Besides, some of the greatest critics have rejected them altogether. Beza, Scaliger, Spelman, Vossius, Salmasius, Bentley, Brunck, and Dawes, all reject them. To these I might add many other names of great authority, as the learned Wakefield, in his preface to his elegant selection of Greek tragedies, etc. Of our own countrymen might be mentioned Goodrich's edition of Hachenberg, Hartford, 1821, and Ross, of whom the former omits them altogether, with the exception of the circumflex; the latter in his grammar published Phil. 1817, thus notices the accents; "I have wholly omitted any rules concerning them. I should be glad to see these shackles of our own putting on, taken off forever. They had their origin in barbarism, when the true pronunciation was lost, and have ever since answered, either no end at all, or a very bad one. For, that the ancient Greeks did not use them, is plain from their inscriptions and coins."

It is admitted that in many instances they distinguish words; yet such marks are not necessary for their distinction. Like the adverbial mark, and that of the Ablative in Latin, they sometimes lead astray. All languages have many words similarly spelled and pronounced, whose different meanings are easily ascertained from the context.

It is with reluctance I differ from the very reputable authority of Professor Stuart, backed as it is, by the weight of such men as Buttmann and Passow, of whom it might be said, in defence of the accents,

—*Si Pergama dextra*  
*Defendi possent, etiam hac defensa fuissent.*

Yet, however much I respect such names, my own convictions must govern my course, agreeably to the maxim of the Roman bard,

*Nullius addictus jurare in verba magistri.*

What may be the merit of this compilation, or whether it have



any merit at all, must remain for others to determine. It is now let loose upon the public. They will do it justice. I shall not insult them by either *begging* their favor, or *undervaluing* it. Should a second edition ever be needed, whatever defects or errors (for doubtless it has its full share) may be either discovered by the author himself, or pointed out by the suggestions of others, will be supplied and corrected, and the accents, if desired, will be added.

*Bellevue, April 16, 1838.*

# GREEK GRAMMAR.

## REMARKS ON THE GREEK LANGUAGE.

THAT *speech* or *language*, the great vehicle of communicating thought by vocal sounds, was a supernatural gift to our primeval ancestors, by the Author of their being, is a position apparently accordant with reason and Scripture. Had mankind ever been the *mutum et turpe pecus*, of infidel cosmologists, their condition, as social beings, must have been any thing but enviable. There is no need to suppose their vocabulary very extensive, yet it was doubtless commensurate with the exigencies of their situation; and by the exercise of their own powers, would be enlarged as necessity and circumstances required. This enlargement would be progressive and measured and regulated by the successive development of the arts and sciences, and the improvements of social life.

All the diversities in the languages of the world, whether radical or dialectical, can be satisfactorily accounted for, on a necessary divergence, arising from local separation, different pursuits, political condition, civil and moral improvement, the advancement of the arts, from climate, etc., without the introduction of a miracle. *Nec deus intersit*, etc. Neither is this idea at all at variance with sacred history.

But as the transmission of thought through the instrumentality of the *tongue*, or *language* properly so called, must be very limited in point of distance, this has been remedied by representations addressed to the eye. These were either pictorial or symbolical: the former representing objects by pictures, the latter by symbols representative of articulate sounds—alphabetical writing. This latter, if of human invention, even in its rudest state, may justly be considered one of the greatest triumphs of genius, which ever characterized our race. This invention—if invention it be—is enveloped in the darkness of the remotest antiquity. There is strong reason to believe that it originated before the deluge. It can be traced till within less than two hundred years of that awful catastrophe; and nothing can appear less reasonable or probable, than that a mere handful of people struggling for subsistence, without any apparent necessity, in their existing circumstances, should invent an art so transcendently sublime and difficult!

Aware of objections and difficulties connected with the opinion that the Hebrew was the first language, I am notwithstanding inclined to adopt it. That it is the parent of the languages of Western Asia and of Europe, few will controvert. And that most of the alphabets of these regions have sprung from one common parent, will be manifest on inspection of the following table.

Names of the Letters.	Phœnician.	Samaritan.	Chaldee.	Syriac.
Aleph	𐤀	𐤀	𐤀	Olaph ܐ
Beth	𐤁	𐤁	𐤁	Beth ܒ
Gimel	𐤂	𐤂	𐤂	Gomal ܓ
Daleth	𐤃	𐤃	𐤃	Dolath ܕ
He	𐤄	𐤄	𐤄	He ܗ
Vau	𐤅	𐤅	𐤅	Vau ܘ
Zain	𐤆	𐤆	𐤆	Zain ܙ
Heth	𐤇	𐤇	𐤇	Heth ܚ
Teth	𐤈	𐤈	𐤈	Teth ܛ
Yod	𐤉	𐤉	𐤉	Yud ܝ
Caph	𐤊	𐤊	𐤊	Coph ܟ
Lamed	𐤋	𐤋	𐤋	Lomad ܠ
Mim	𐤌	𐤌	𐤌	Mim ܡ
Nun	𐤍	𐤍	𐤍	Nun ܢ
Samech	𐤎	𐤎	𐤎	Semchat ܣ
Oin	𐤏	𐤏	𐤏	Oe ܝ
Pe	𐤐	𐤐	𐤐	Pe ܦ
Tsade	𐤑	𐤑	𐤑	Tsode ܥ
Koph	𐤒	𐤒	𐤒	Kuph ܦ
Resch	𐤓	𐤓	𐤓	Resh ܦ
Shin	𐤔	𐤔	𐤔	Shin ܦ
Thau	𐤕	𐤕	𐤕	Tau ܦ

Arabic.		Greek.		Power in Rom. Letters.
Elif	ا	Alpha	<i>A, α</i>	A, a
Ba	ب	Beta	<i>B, β</i>	B, b
Jim	ج	Gamma	<i>Γ, γ</i>	G, g
Dal	د	Delta	<i>Δ, δ</i>	D, d
Dhsal-th				
He	ه	Eta	<i>Η, η</i>	Ē, ē
Wau	و	Bau	<i>Φ, φ, υ</i>	F or V
Za	ز	Zeta	<i>Ζ, ζ</i>	Z, z
Ha	ح	Hēta	<i>Η, ῥ</i>	H, h
Kha,hk				
Ta	ط	Theta	<i>Θ, θ</i>	Th
Tha-th				
Ya	ي	Iota	<i>Ι, ι</i>	I, i
Kef	ك	Kappa	<i>Κ, κ</i>	K, k
Lam	ل	Lambda	<i>Λ, λ</i>	L, l
Mim	م	My	<i>Μ, μ</i>	M, m
Nun	ن	Ny	<i>Ν, ν</i>	N, n
Sin	س	Sigma	<i>Σ, σ</i>	S, s
Ain	ع	Omicron	<i>Ο, ο</i>	O, ō
Gain-gh				
Fa	ف	Pi	<i>Π, π</i>	P, p
Tsda	ظ	Sanpi	<i>Ϟ, ϟ</i>	<i>επισημον.</i>
Dhad-dh				
Kaf	ق	Koppa	<i>Ϛ, ϛ</i>	Q, q
Ra	ر	Rho	<i>Ρ, ϱ</i>	R, r
Shin	ش	Sigma	<i>Ϝ, ϝ</i>	S, s
Ta	ث	Tau	<i>Τ, τ</i>	T, t
Tha				

The old *Phenician* seems to have the strongest claims to antiquity. Next to this comes the old *Samaritan*, which we feel confident was the alphabet in which the Pentateuch was written. This is still preserved in the Samaritan Pentateuch, and is clearly shown from fossil coins to have prevailed before the Babylonish captivity. The beautiful square *Chaldee* character—the character in which the Old Testament is now written, has prevailed ever since the Babylonish transmigration. The *Syriac* or *Syro-chaldaic* alphabet, both in name and figure, is sufficiently recognisant of its parentage. The Arabic, making allowance for its aspirations, has an indisputable claim to Hebrew affiliation. That the Greek letters are derived from the ancient Phenician, is a point, now, universally conceded. That both language and alphabetic characters are of oriental extraction, will be controverted by few.

The eruptions of the numerous erratic hordes from the banks of the Tanais, and the shores of the Euxine, and their successive migration westward and southward, along the Danube and its branches, rolling on, wave after wave, till they reached not only the most western and southern parts of the European continent, but even the islands of the Mediterranean and Atlantic, are points fully established by the testimony of ancient history. The continued influxes, mixtures and amalgamations of these Nomadic tribes, not to mention the influence of Phenician traffick and colonization, even as far as *Ultima Thule*, must have required many centuries, before, by any permanent practical coalescence, their language could assume a fixed and definite character. But, as it is obvious that all these tribes sprung from a common stock, spoke but different dialects of a language radically the same, a very considerable degree of similarity might be expected. In course of times, through the various countries of Greece, various dialects resting on a common base, became sufficiently marked to merit distinct attention.

It appears that the most ancient dialect of Greece, and of course most strongly resembling its Scythian and oriental original, was

#### I. THE ÆOLIC.

This dialect prevailed northward and easterly of the Isthmus of Corinth, except Megaris, Doris, and Attica. It was used in the Aelic colonies of Asia Minor, Lesbos and some other of the Northern isles of the Archipelago; as we find by Sappho and Alcaeus; in Boeotia by Corinna. It was peculiarly distinguished by its retention

of the old Digamma (*F*), hence called the **ÆOLIC DIGAMMA**. Its character was strong and rough, as *βροδον* for *ῥοδον*; *ωραε* for *ωρα*, etc. Nearly allied to this was

## II. THE DORIC.

This was the dialect of a people, most of whom were originally mountaineers, and of course it was strong, rough and broad: they delighted in *α* for *η* and *ω*, as *ἄλαθα*, for *ἠληθη*; *τᾶν κορᾶν*, for *τῶν κορων*, etc. The Doric tribe was large, and the parent of numerous colonies. This dialect was spoken over a great part of Peloponnesus, Sicily, Magna Graecia, and Doris, in Asia Minor. Grammarians divide it into the Old and New Doric. Epicharmus, the comic writer, and Sophron, author of the Mimes, are the principal, in the Old. In the New, Theocritus, in his beautiful Idyls, approaches to the softness of the Ionic. In this he is the principal writer. Besides these, we have Moschus and Bion; the first Pythagorean philosophers—Timaeus, Archytas, and Archimedes; Pindar, Stesichorus and Simonides of Ceos. This dialect is said to have been spoken in its greatest purity by the Messenians. We have beautiful specimens of it in the Syracusan Gossips; in the 15th Idyl of Theocritus.

*Δωρισθεν δ' ἐξεστι, δοκῶ, τοῖς Δωριεεσσι.*

## III. THE IONIC.

Ionia, in its Biblical application by Moses and Daniel, embraced Macedonia and most of the eastern parts of Greece Proper, exclusive of the Peloponnesus; by them designated *Ἰνῆ*, Javan, as Bochart, in his *Phaleg.* clearly establishes. In Homer's time the Athenians were called *ἰαονες*. Attica, then *Ionia*, was the early residence of the Ionic tribe, who carried the name of the mother country to the district in Asia Minor, to which the colony emigrated. These took the lead of their father-land, in the march of refinement, and the terms *Ionia*, *Ionic*, *Ionians*, became the proud distinctions of the settlement and the colonists, while the original Ionians resigned the appellation for Attics, or Athenians, and for their country that of Attica. This is the softest, most sonorous, and musical, of all the Grecian dialects. It delights in the concurrence of vowels; *ἠελιοιο* for *ἠλιου*; and in the absence of aspirates, as *απαιρομαι*, for *αφαιρομαι*. Besides Herodotus, Hipparchus wrote in the Ionic dialect. It was also very prevalent in the times of Homer

and Hesiod, and the other ancient poets, who did not, however, blend all the various dialects in their verse, as some suppose; but made use of the Ionic, in the state or condition of refinement, in which it existed in their day.

#### IV. THE ATTIC.

After the emigration of the Ionian colonists to Asia Minor, and the assumption of the name of Attica by the mother-country, their language, in its progressive improvement, altered into the form called the Attic dialect. At first this was the same with, and, for a considerable time, differed but very little from the *Ionic*. It is of course very characteristic of the genius of the people. Athens was the theatre of orators, and popular eloquence, and this modification of their language was calculated to make a strong and vivid impression. Its chief characteristics are, a love of contractions, and hard and aspirated sounds, as ξυν for συν, ἀρόην for αροσην, ἦδειν for εἶδειν, or εἰδηδειν, etc.

The changes from the Old Ionic have been distinguished by the names of the OLD, MIDDLE and NEW ATTIC, and their writers classed accordingly.

OLD.	MIDDLE.	NEW.
Aeschylus,	Gorgias.	Xenophon,
Sophocles,	Aristophanes,	Aristotle,
Euripides,	Plato, etc.	Demosthenes, and
Thucydides, etc.		other orators.

#### V. COMMON LANGUAGE.

While Greece retained her liberty, each State employed its own peculiar dialect. This dialect, raised to the highest rank by the greatest number of the most eminent writers, became the language of the Macedonian court, and spread with the conquests of Alexander over Egypt and Syria, and a great part of Western Asia. This circumstance, together with its extreme refinement, and the renown of Athens—the University of the world—her schools of philosophy and rhetoric, from the era of Alexander the Great, procured for this dialect, the ascendancy over all the others. These of course, in process of time, under the empire of Rome, were abandoned by the more polished classes, and confined to the populace. In the second and third centuries, they disappeared entirely from writing, even on coins and monuments.

## VI. THE ROMAN DIALECT.

That this language analogizes with the Greek, not only in a larger portion of its vocables but also in its grammatical structure, forms and flexion, is not to be denied. Along with its Greek radicals, however, it combines in its formation considerable contributions from two other ancient languages, the Celtic and Pelasgic. The latter of these did not radically differ much from the principal constituent of the Latin, viz. the Aeolic Greek. Middle and Southern Italy was peopled by Grecian colonies,—hence denominated *Magna Graecia*,—a colony from Arcadia, under king Evander, Trojans, Lydians, etc., together with the Aenotorians, Ausonians, Umbrians, Tyrrhenians, and other *aboriginal* tribes of Celtic origin, after a long period for the operation of lingual affinities, had the various dialects melted down into one beautiful, uniform, bold, dignified, and energetic language, called **LATIN**, which has survived the colossal empire of the world.

## VII. THE ECCLESIASTICAL DIALECT.

In consequence of the Macedonian conquests, the Greek language was forced upon the attention of some nations that had formerly spoken an Oriental tongue. They spoke in the Greek, but thought in their native dialects; consequently, idioms foreign to the Greek language, viz. Hebrew, Chaldaic, and Syriac peculiarities, are found in the Greek of the New Testament, but still more in the ecclesiastical writers subsequent to the commencement of the Christian era. It is true, the learned rhetoricians, grammarians, sophists, and fathers themselves, made vigorous struggles against the inroads on the purity of the common dialect, but were not able to stem the torrent of corruption. On the fall of the Byzantine empire, and capture of Constantinople, in the 15th century (1453), the ecclesiastical dialect spread over all classes without control.

## VIII. MODERN GREEK.

Out of these scattered fragments and heterogeneous elements, arose the Modern Greek. This is often called *Romaic*, a term derived from the subjection of the Greek nation to the Roman—Byzantine Empire. The name is not eligible. Besides the servile memorial which it involves, it was never sufficiently distinctive, and requires an explanation in order to be understood. To the name *Modern*, no reasonable objection can be made. This, although removed from the ancient language by all the divergence of many



centuries, and the unavoidable adulteration by many Turkish and other foreign words, is yet not far enough removed to be ranked as a separate tongue.

There is evidence, tantamount to demonstration, that the pronunciation of this dialect has departed widely from that of the ancient Greeks ; yet not near so much, if we pay any attention to spelling, as our own language has departed from the pronunciation employed not six centuries ago. Nothing can be less satisfactory than to regulate the pronunciation of the ancient Greek, by that of the modern. The modern Greeks pronounce entirely by the accents ; there is no dual number ; no middle voice. They use not merely the ancient article, but a modern, indefinite one,—εις, as εις λογος, *a word*. They employ the auxiliaries of εχω, *I have*, and θελω, *I will*, as in other modern languages. Yet a modern Greek work will be easily intelligible to a good classical scholar. This will be evident from the following specimen :

*The Lord's prayer in Modern Greek.*

Ω πατερα μας, όπου εισαι εις τους ουρανους· ας αγιασθη το ονομασου· ας ελθη η βασιλειασου· ας γενητο θελημασου, καθως εις τον ουρανον, εις και εις την γην· το ψωμιμας το καθημερινον δος μας το σημερον· και συχωρησεμας τα χρεημας, καθως και εμεις συχωρουμεν τους χρεωφειλετας μας· και μην μας φερης εις πειρασμον, αλλα ελευθερωσεμας απο τον πονηρον· οτι εδικησου ειναι η βασιλεια, και η δυναμις, και η δοξα, εις τους αιωνας. *Αμην.*

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REMARKS ON THE GREEK ALPHABET.

1. The Greek, like all other alphabets, is imperfect. A perfect alphabet would contain a distinct character for every articulate sound in the language. The Greek is both redundant and defective. There is no *necessity* for the double letters ζ, ξ, ψ, as their constituents could supply their place. There are no long vowels corresponding to α, ι, υ. This is a serious defect. Their quantity is doubtful  $\alpha\grave{\alpha}$ ,  $\iota\grave{\iota}$ ,  $\upsilon\grave{\upsilon}$ .

2. The alphabet ought to contain another symbol, whose power is still in *actual* use, yet it has been shuffled out from among its com-

peers, viz. [´] or *spiritus asper*, which has always the power of the sounded English H, as Ὅμηρος, Homérōs. We find indeed in old inscriptions that this was a letter among the Greeks. *HEKATON* is found for the modern Ἑκατον, and *ΠΗ* is used for Φ, *KH* for X, etc. As in our own language H is sometimes sounded and sometimes silent, as in *honour*, *house*, so it was among the ancient Greeks. They divided the character, using the part on the left [F], when sounded, and that on the right [I], when silent. The former was called the *rough*, the latter the *smooth*, breathing. In process of time the convenience of the pen would drop the lower limb of each [L] [J], and round off the remainder into the present forms [´] [´]. The former retains the power of H, the latter is useless. In the beginning of a word *v* and *ρ* have always the *aspirate*, as Ἴδωρ, Πητωρ; when *ρ* is doubled in the middle of a word, as ἀρήρη, the former is levigated, the latter aspirated.

3. According to the best authorities, the Cadmean alphabet of the Greeks wanted these nine letters, Z, H, Θ, Ξ, T, Φ, X, Ψ, Ω, and of course had only fifteen characters, equal to the number of the Phœnician characters, at the time of the arrival of Cadmus in Greece. Afterwards in the East, the Phœnician alphabet expanded by the addition of γ, ι, π, ς, ϑ, ζ, ρ; out of this number γ was first adopted in Greece,—the parent of the *Digamma*, (hereafter to be noticed) originally a vocal aspiration, whose force is still retained in the Latin *VIDI*, *ÆVUM*, *VELIA*, etc. This afterwards lost its aspirate character, and became the vowel *v*. The Greeks then had *sixteen* characters. After T, Z, H, Θ, with names slightly altered, were introduced into Greece,—*Tzaddi*, *Heth*, *Teth*, into *Zeta*, *Eta*, *Thēta*,—and took their place in the Greek alphabet according to their order in the oriental. They had then *nineteen* letters in their alphabet.

Subsequently to this period Φ and X were introduced, instead of ΠΗ and KH, and thus by their invention the alphabet was increased to *twenty-one*.

The Greek alphabet received its final completion from Simonides, of Chios, about the time of the Persian war. He added Ξ, Ψ, Ω, and settled the function of H as a long vowel, the double of E, and thus the alphabet was increased to the number of *twenty-four*. According to Scaliger, in his *Animadversions* on the *Chronicon* of Eusebius, the Athenians had adopted these twenty-four letters, four hundred and thirty-seven years before the Christian era

4. Among the twenty-four, or rather twenty-five including [°] are not reckoned those which retained their places as mere *γραμματα σισημα*, or marks of number, as ς *Bau, sti, stigma* = 6; between ς and ζ, which corresponds to the Roman F, afterwards the Aeolic digamma; Ϸ, or ϸ, *Koppa, or Koph*, between π and ϑ, corresponding to the Roman Q, and finally, *Sanpi, Π*, composed of π, and Ϸ or σ = 900; answering to the Hebrew ψ. As employed by the Ionians these were called *Ιωνικα γραμματα*; as by the Attics, *Αττικα γραμματα*.

5. The Aeolic Digamma F, was so named from its appearing to be *two Γ's* placed one above the other. What the precise function of this character was in the ancient dialects of Greece, it is not easy to ascertain. It is pretty certain however that it must have partaken of the nature of an aspirate pronounced near the *lips*, or by a very small aperture, so as to utter the sound symbolized by *b*; or further back from the lips *v*, or still further back *w*: thus *Βαρρων* for *Varro*; *βαδω* for *vado*; *Ουελια* for *Velia*; *οινον*, *vinum*, *wine*, etc. Of all the Grecian dialects, the Aeolic retained this character the last, and hence it was denominated the **AEOLIC DIGAMMA**.

The use of this symbol, whatever may have been its power, having been insensibly abolished, by the introduction of the aspirates, the very vestiges of its existence are to be found only in a few ancient inscriptions; and in derivations made before its own figure had been commuted, for the aspirate, as *Vesta*, from *Ἔστια*; doubtless from the more ancient *Ἔστια*. That the *single v* was *Dorically* used for the aspirate, is manifest in Homer's use of *γεντο*, *Iliad* Θ 43, for *έλετο*; (1) by *syncope*, *έλιτο*, (2) *Doricé γεντο*; λ being changed into ν, and the aspirate into γ. To what extent Homer may have employed this *digamma*, for the prevention of *hiatus*, as grammarians tell us; or how far the concurrence of vowels in the total absence of it, may not be in most instances rather *musical* than *harsh*, rather pleasing than the contrary, remains for others to determine. One may try to ascertain by the following expression of Homer—*τροπαι ηελιοιο*, compared with the digammated form *τροπαι FηFελιFοιFo*: at all events there are some who would not feel glad to have the poems of the prince of poets improved by the introduction of the *digamma*. We should be more familiar with this noble language, before our ears become so delicately fastidious of Homeric harmony, in the absence of such an auxiliary.

6. The Greek was originally written in capitals without spaces between the words, as *ΕΝΑΡΧΗΕΠΙΟΙΗΣΕΟΘΕΟΣΤΟΝΟΥΡΑΝΟΝ-ΚΑΙΤΗΝΓΗΝ*; *εν αρχη εποιησε ο θεος τον ουρανον και την γην*.—Gen. 1: 1.

From the UNCLIAL OR MAJUSCULAR letters, originated, for ordinary use, a *cursive* character, which during the Byzantine empire, particularly during the 11th and 12th centuries, prevailed extensively, in a uniform and elegant shape. A more convenient, though less elegant form succeeded this, in the 14th and 15th centuries. These have been since the invention of printing recognized as the models and bases of Greek typography.

7. The Orientals, as every body knows, originally wrote, and still continue to write, from right to left. The Greeks however from left to right—*επι την δεξιαν*—manifestly from superstitious considerations or a propitious direction, *επι δεξιως*. Ere they adopted this mode entirely, they had long been in the habit of writing alternately from left to right, and from right to left; hence the name *βουστροφηδον*, resembling the *turning of oxen in ploughing*. Specimens of this mode are found in both the Sigaeian inscriptions, now in the British museum.

ΦΑΝΟΔΙΚΟ : ΕΙΜΙ : ΤΟ Η

ΟΧΟΡΤ Τ ΟΤ : ΖΟΤΑΡΧΟ ΜΡΕ

ΝΕΣΙΟ, etc.

*Pantogr.*

In common Greek orthography :

*Φανδοκου ειμι του Ερμοκρατους του Προκορησιου, etc.*

# ORTHOGRAPHY.

## § 1. THE GREEK ALPHABET.

There are twenty-four letters in Greek, viz.

Character.	Name.	Power.	Corresponding names of the Hebrew letters.	Their meaning.
<i>A, α</i>	Alpha	a	Aleph	Ox.
<i>B, β, β</i>	Beta	b	Beth	House.
<i>Γ, γ, Γ</i>	Gamma	g	Gimel	Camel.
<i>Δ, δ</i>	Delta	d	Daleth	Door.
<i>E, ε</i>	Epsilon	ē	He	Behold.
<i>Z, ζ,</i>	Zeta	z	Zain	Armour.
<i>H, η</i>	Eta	ē	Heth	Hedge.
<i>Θ, θ, θ</i>	Theta	th	Teth	Serpent.
<i>I, ι</i>	Iota	i	Yod	Hand.
<i>K, κ</i>	Kappa	k	Caph	Hollow hand.
<i>Λ, λ</i>	Lambda	l	Lamed	Ox-goad.
<i>M, μ</i>	Mu	m	Mem	Stain, or, water.
<i>N, ν</i>	Nu	n	Nun	Fish.
<i>Ξ, ξ</i>	Xi	x	(Vide Kappa and Sigma.)	
<i>O, ο</i>	Omicron	ō	Oin	Eye.
<i>Π, π, π</i>	Pi	p	Pe	Mouth.
<i>P, ρ, ρ</i>	Rho	r	Resh	Head.
<i>Σ, σ, final σ</i>	Sigma	s	Samech	Trident.
<i>T, τ, 7</i>	Tau	t	Tau	Cross.
<i>Υ, υ</i>	Upsilon	u	Vau, <i>hook</i> , the parent of Digamma, F.	
<i>Φ, φ</i>	Phi	ph	{ † Tsadhe corresponding to $\text{Ⲫ}$ <i>Sanpi</i> , signifies a hunting-pole. Koph, <i>ape</i> , likely the parent of the old Koppa ϸ.	
<i>Χ, χ</i>	Chi	ch		
<i>Ψ, ψ</i>	Psi	ps		
<i>Ω, ω</i>	Omega	ō		

The power of each letter is known from the *initial* sound of its name.

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† As φ and χ are only π and κ aspirated; and as ψ is only π and σ, and ω two omicrons united by the shoulders, and opened at top, we have the Hebrew meaning of all the elements of these letters, given above.

§ 2. THESE LETTERS (*γραμματα*) ARE DIVIDED INTO VOWELS (*φωνηεντα*), AND CONSONANTS (*συμφωνα*).

1. *Of Vowels.*

The vowels are seven,<sup>1</sup> viz. *two* short (*βραχεια*), ε, ο; *two* long (*μακρα*), η, ω; *three* doubtful (*αμφιβολα*), α, ι, υ; *three* changeable (*μεταβολικα*), α, ε, ο; *four* unchangeable (*αμεταβολα*), η, ι, υ, ω; *five* prepositive (*προτακτικα*), α, ε, η, ο, ω, in the formation of diphthongs; *two* subjunctive (*υποτακτικα*), ι, υ.<sup>2</sup>

Of the prepositive and subjunctive are formed

2. *Diphthongs (Διφθογγοι).*

The diphthongs are twelve in number—*six proper* (*κυρια*), when both vowels are heard, viz. αι, αυ, ει, ευ, οι, ου. They are formed of the short vowels and α taken for a short vowel; thus:

From ε { ει.  
          ευ.  
          }      from ο { οι.  
                          ου.  
                          }      from α { αι.  
  αυ.

The former are named *Prepositive*, the latter *Subjunctive*.

*Six* are *improper* (*καταχρηστικαι*), α, η, ω, ηυ, ωυ, υι, where only one of the vowels, viz. the first, should be pronounced. Yet strictly υι, as it is always aspirated, should be pronounced as a peculiar aspiration of ι; thus υιος, is to be sounded *whios*.

NOTES.

<sup>1</sup> There are properly but *five* distinct vowels in the Greek language;

Short, ε, ο, ᾱ, ῖ, ῥ } Essentially the same, differing  
Long, η, ω, ᾶ, ῑ, ῑ }      only in quantity.

Each long occupies double the time of the short in pronunciation. Thus the character *H* arises from two *E*'s united, as will appear more readily when we consider that *H* is equal to *F* *F* or ε ε, which in the cursive hand passed into η. That omega (ω) is only two omicrons (ο) opened at top, is evident on inspection.

<sup>2</sup> The sounds of ι and υ, being formed by the *palate* and *lips* in *front* of the mouth, may be denominated *front vowels*, while α, ε, ο, being formed in the *back* part of the mouth, may be called *back vowels*; thus *diphthongs* are formed, when a *back vowel* (α, ε, ο) unites itself in utterance with a *front vowel* (ι, υ) producing one sound; thus:

•	ε,	ει,	ευ		η,	η	ηυ
	ο,	οι,	ου		ω,	ω,	ωυ
	α,	αι,	αυ		ᾶ,	ᾶ,	αυ

§ 3. PRONUNCIATION OF THE GREEK VOWELS AND DIPHTHONGS.

1. As might be expected, most nations insensibly slide into the pronunciation of their own language in articulating a foreign one. It is difficult to avoid this ; yet it is obviously a gratuitous and unjust appropriation.

2. It is not unnatural to look, for the correct sound of any language, to those among whom it is still living. Yet how fallacious this may be, will be instantly seen, should we refer a foreigner, for the pronunciation of English at the present day, to the manner of its pronunciation in the reign of Henry VIII, or for its pronunciation in the reign of that monarch, to the sound of the present enunciation ! The Greek, like every *living* language, was subject to a constant *flux*. To know precisely how the ancient Greeks pronounced every word of their language, is, at present, impossible. And if it were possible it might be asked, *cui bono* ? The rose smells equally sweet, call it by what name you please. Yet still uniformity is desirable ; and uniformity, as nearly coincident as may be attainable, with the ancient pronunciation, is certainly worthy of an effort. Still, this is one of those cases, in which general *uniformity* is preferable to partial *accuracy*. It is believed, that few languages differ more from the ancient pronunciation than the modern Greek.

3. There are two general modes of pronunciation which divide the opinions of the literary world. One proposes assimilation to the more ancient ; the other, to that of the modern Greeks. These are known by different names, as *Erasmian*, from Erasmus, by whom a return was made to the more ancient mode, about the beginning of the Reformation. The other, the *Reuchlinian*, from Reuchlin, who strenuously adhered to the pronunciation of the modern Greeks. The former was also called *Etacism*, from the prevalence of the sound of *H*, (*Eta*), as *a*, in *came*. The latter was named *Iotacism*, from the letter *I*, (*Iota*), inasmuch as  $\eta$ ,  $\epsilon\iota$ ,  $οι$ ,  $υ$ ,  $υι$ , and  $\iota$ , all have the sound of *i*, in the word *machine*.

4. Although it is not pretended to ascertain with definite accuracy, the pronunciation of the ancient Greek, yet there are various ways whereby we may rise to a high degree of probability, as to the manner of their vocal articulation. It is obvious, that in pronunciation the sound of the vowels, *short* and *long*, whether by *nature*, or by *authority*, should differ only in *quantity*, and not in the nature or

kind of vocality ; thus  $\eta$  should be equivalent to two Epsilons, and  $\bar{\alpha}$  long to two Alphas short.

### I. OF VOWEL SOUNDS.

1.  $A$  to be sounded as the English  $a$  in *hat, father*, as  $\pi\acute{\alpha}\tau\eta\rho$ ,  $\pi\acute{\alpha}\varsigma$ . This seems correct, 1. From the very pronunciation of the letter Alpha, and it seems obvious that the initial of the name of each letter was taken from, and is expressive of, its power. 2. From the natural interjectional sound uttered in *laughing*, which in Greek is  $\acute{\alpha}$ ,  $\acute{\alpha}$ ,  $\acute{\alpha}$ . 3. What the Septuagint, near three hundred years before the Christian era, rendered  $\alpha$  in Greek, the Masorites eight centuries afterwards tried to arrest in the *Kametz* and *Patach*.

2.  $\epsilon$  and  $\eta$ , to be sounded as  $e$  in *met* and *there* ; as  $\mu\epsilon\tau$  and  $\mu\eta\tau$ . This is sufficiently ascertained by, 1. the natural sound in  $B\eta$ , emitted by sheep, which Cratinus informs us was the sound of this letter. 2. In the Septuagint,  $\eta$ , is almost uniformly put for *Tzere*, and sometimes for *Segol*. Now the sound of  $\epsilon$ , is the same in kind as  $\eta$ , differing only in quantity, as *met, there*.

3.  $\acute{\iota}$  and  $\bar{\iota}$ , to be sounded as  $i$  in *pin, ravine* ;  $\acute{\iota}\nu\alpha$ ,  $\acute{\iota}\omega$ . We adopt this sound, 1. From the pronunciation of the  $i$  in Latin, on the continent of Europe. 2. Its correspondence in the Septuagint to the Masoretical *Chirek* in the Hebrew.

4.  $o$  and  $\omega$ , to be pronounced as  $o$  in *not* and *note* ; as,  $\acute{o}\varsigma$ ,  $\acute{\omega}\varsigma$ . That this is the proper sound, we conclude because, 1.  $O$ , or *oh*, is a natural interjectional sound, common to all nations, and even to some brutes, as  $\beta o$ ,  $\alpha\omega$ , the bovine interjection with labial prefix. 2. The Greeks, of course, had this sound, and it belongs to no other letter in their alphabet.

5.  $\upsilon$  and  $\bar{\upsilon}$ , to be pronounced as  $u$  in *surprise*,  $\alpha\upsilon$  in *cœur*, a middle sound between  $i$  and  $v$ . It is rendered by  $y$  in Latin and English, as  $\sigma\upsilon\mu\phi\omega\nu\iota\alpha$ , *symphonia, symphony* ;  $\upsilon\sigma\omega\pi\omicron\varsigma$ , *hyssopus, hyssop*. It is expressed with considerable accuracy in the last syllable of words ending in  $y$ , as *any, litany*, etc. or in the Scottish words *puir, muir*, etc.

### II. OF DIPHTHONGS.

#### 1. Of Proper Diphthongs.

1.  $\alpha\iota$  is sounded like  $ai$  in *aisle*, as  $\tau\iota\mu\alpha\iota$ . This will appear from the analysis of the diphthongal constituents, as indicated by Virgil's



use of *aulai*, *pictai*, for *aulæ*, *pictæ*, where the diæresis evidently points to the sound assigned here to it.

2. *av*, sounded like *ou* in *our*, as *αυτος*. This sound is determined by the fact, that Aristophanes represents it by the barking of a dog, *βav, av, bow, wow!* the canine interjection, with the *labial* prefix.

3. *ει*, like *ei* in *height*, as *τυπει*. This sound is also established by analysis. Let any person try to give the sound of both the constituents, by any other expression of vocality; he will find it difficult. It is preserved also in the Latin *eia*.

4. *ευ*, sounded like *eu* in *feud*, as *ευθυς*. This sound is the same in Greek, Latin and English, as *ευφωνια, euphonia, euphony*. It is preserved also in the Latin *Eurus*.

5. *οι*, like *oi* in *oil*. Out of various traditions, such as *κοιλον, cælum*, the *λιμοι* and the *λοιμοι* of Thucydides, we cannot help adopting the above as sufficiently distinctive.

6. *ου*, like *ou* in *your*, or *tour*, as *ουτος*. This sound seems indicated by the sound of the Roman *u* in *Thrasymbulus, Θρασιβουλος*. This is pronounced in English, *Thrasymbulus*. With this also agrees the Masoretical *Shurek*; and besides, it is generally admitted that the *long* sound of the Latin *u*, was equivalent to *oo* in *wood*.

## 2. Improper Diphthongs.

1. *α*, as *a* in *father*, as *φιλια*.
2. *η*, as *e* in *there*, as *τιμη*.
3. *ω*, as *o* in *note*, as *λογω*.
4. *ηυ*, as *ai* in *aid*, as *ηυδα*.
5. *ωυ*, as *oa* in *boat*, as *θωνμα*.
6. *υι*, as *ui* in *suite*, or as *we*, as *ειδυια*.

## § 4. OF SPIRITS OR ASPIRATIONS (*πνευματα*).

1. The spirits or breathings are said to be *two*, the smooth (*ψιλον*) ['], and the rough (*δασυ*) [']. The former merely indicates the absence of aspiration, the latter is equivalent, in sound, to *h* in *hat*. It is a fragment rounded off from the first half of *H* [thus *F r c*],<sup>3</sup> anciently employed as an aspirate, as *HEKATON* found in old inscriptions, now *ĒKATON*.

### NOTE.

<sup>3</sup> That this is no figment of grammarians is shown from vases found in *Magna Graecia*, on which are inscribed *FHPA* for *ĒPA*,

2. Every vowel or diphthong beginning a word is marked with one of these spirits. In diphthongs, the aspirate is placed over the second vowel, thus οὔτος. *T* and *ρ* beginning a word are always aspirated. *P* in the middle of a word, if single, has none, but when doubled, the former has the smooth, the latter the aspirate, as πορρῶ.<sup>4</sup>

3. *Apostrophe* (ἀποστροφος) ['] marks the rejection of a short vowel, and sometimes of a diphthong at the end of a word, when the next begins with a vowel, as κατ' αὐτον, for κατα αὐτον.

Sometimes the concurring vowels are contracted, as κᾶγω for και εγω.

§ 5. OF CONSONANTS (συμφωνα).

Consonants are *mute* (αφωνα), *semi-vowel* (ἡμιφωνα) or *double* (διπλα).

1. The mutes are *nine*, viz.

Smooth (ψιλα), π, κ, τ,  
 Middle (μσσα), β, γ, δ,  
 Rough (δασσα), φ, χ, θ.

Each mute has its corresponding *middle* and *aspirate*, which are said to be of the *same order*, pronounced by the same instrument of the voice, advancing from a smooth to a rougher, and roughest enunciation.

The following order expresses this intercognate relation,<sup>5</sup> viz.

1	2	3
π,	β,	φ,
κ,	γ,	χ,
τ,	δ,	θ.

It will be found convenient to designate each of these orders respectively by its smooth mute : thus, π, β, φ may be called *p* mutes, as belonging to the order of which π is the smooth, etc. ; or they

NOTES.

*Juno* ; *FHPAKΛEHS* for *HPAKΛEHS*, *Hercules*, etc. Here we find that even after the entire *H* had ceased to be an aspirate, and had been used as the long *E*, the first half *F* retained the power of an aspirate.

<sup>4</sup> The *Æolians* had another strong aspirate *F* called *Digamma*, for which see the remarks in the Introduction.

<sup>5</sup> These mutes are marked thus, 1, 2, 3 in their respective orders, to facilitate the exemplification of the changes in orthography required by euphony, as may be seen in a subsequent section.

may be designated from the organs by which they are pronounced, *labials*, etc. as being articulated by the lips, etc. ; thus :

π mutes, or *labials*, π, β, φ.

κ mutes, or *palatals*, κ, γ, χ.

τ mutes, or *dentals*, τ, δ, θ.

Mutes of the same order are interchangeable, as *τριβω*, *τριψω*, *τριριφα*.

2. The semi-vowels are *five*, λ, μ, ν, ρ, σ ; called also *liquids* (*ὕγρα*) because they readily mix with, and flow into, other consonants.

3. The double consonants are *three*, ψ, ξ, ζ, and are composed of the *cognate* orders of mutes respectively, and σ. Thus :

$$\left. \begin{array}{l} \pi, \beta, \varphi \\ \kappa, \gamma, \chi \\ \tau, \delta, \theta \end{array} \right\} \text{with } \sigma, \text{ make } \left\{ \begin{array}{l} \psi \\ \xi \\ \zeta \end{array} \right\} \text{pronounced } \left\{ \begin{array}{l} \pi\sigma. \\ \kappa\sigma. \\ \delta\sigma.^{6,7} \end{array} \right.$$

These double consonants in the flexion of the Noun and Verb, are resolvable into their original elements, i. e. the mute may be separated from σ, thus, *κοραξ*, *κορακος*, *φραζω*, *φραδορ*, etc. ; *γυψ*, *γυπος*, etc.

4. Sigma final is written ς, not σ.

5. The letters ν, ρ, σ, are *final* consonants, because no pure Greek word ends in any other, except *εκ*, *ουκ* and *ουχι*, supposed to have come from *εξ* and *ουχι*.

#### NOTES.

<sup>6</sup> The *Æolians* always used σδ for ζ, as *συρισδεν*, instead of *συριζεν*. This double letter is evidently a compound of two single ones ; and there does not really appear to be any indisposition in the organs to pronounce σ after δ. It is true, we never find δσ as separate single letters. Such a concurrence is always expressed by the double letter ζ, and when the flexion of the Verb requires σ in the future, the double σ after δ would be intolerable, as *φραδσσω* ; and to elide only the σ incorporated with δ, would leave *φραδσω*, i. e. *φραζω*, indistinguishable both in orthography and in sound, from the present tense. The rejection, therefore, of the whole ζ, and not the σ alone, seems to be necessary. Though, therefore, the τ mutes are said to be ejected before σ, we shall consider δ as an exception. Perhaps this one in the case of ζ is the only exception.

<sup>7</sup> The double letters are not used for the corresponding simple ones, when these belong to the different parts of a compound word, as *εσενω* not *εξενω*. Yet we have *Αθηναζς* for *Αθηνασδα*.

## § 6. OF SYLLABLES.

1. *Of Accents (προσῳδίαί).*

These are three, 1. The *acute* (´) (οξεία), which falls on the ultimate, penultimate, and antepenultimate, and sharpens the sound of the syllable, as τύπτω, *I strike*. 2. The *grave* (`) (βαρεία), which falls on the ultimate, and denotes that its tone is to be depressed, as τιμή. 3. The *circumflex* (ˆ) (περισπωμένη), which combines the power of the other two, (´) and (`) and both rises and sinks on the same syllable, as τιμῶ.

2. *Of the division of Syllables.*

The later grammarians have laid down a general rule, nay, they call it *universal*, viz., all consonants which can be pronounced together, belong to the vowel which they precede; otherwise, they are distributed as the necessity of the case may require. Thus, ο-γδοος, ι-δμεν, βα-κτρον; but instead of α-λλος, τε-ρπω, γα-μβρος—αλ-λος, τερ-πω, γαμ-βρος, etc.<sup>8</sup>

§ 7. CHANGES AND MODIFICATIONS DEPENDING ON  
EUPHONY (ευφωνία).

1. γ before a mute of its own order, κ, γ, χ, should be pronounced as ng in *angle*, as αγγελος, αγχος, πλαγξω.

2. ν before a κ mute is changed into γ, as τυγγανω for τυνχανω.

3. When σ would come between two consonants, it is rejected, as

from λειπσθον, τετριβσθαι, λελεγσθωσαν,  
come λειπθον, τετριβθαι, λελεγθωσαν,  
i. e. λειφθον, τετριφθαι, λελεχθωσαν.

4. When a single τ sound, or ν by itself, in datives plural, is elided before σ, the preceding vowel remains unchanged, as ελπισι, ελπισι; δαιμονσι, δαιμοσι; but when a τ sound and ν together, or ν by itself in Nominatives singular are rejected before σ, a doubtful vowel is

## NOTE.

<sup>8</sup> This rule must be so modified, as to have regard to compound words in the distinction and integrity of their elements, as συν-εχ-διχομαι, εξ-ηλθον, προσ-τιθημι; but in composition where elisions are made because a vowel follows, the remaining consonant is annexed to the following syllable, as πα-ρε-χω, α-φορ-μη, ε-μαν-τον.

lengthened, and a short passes into its own diphthong,<sup>9</sup> as τυψαντι, τυψᾶσι, τυπιοντι, τυπιουσι, τυφθενς, τυφθεις.

5. In order that two mutes of different orders may coalesce, they must be of the same *strength*, i. e. both *smooth*, both *middle*, or both *aspirate*, as ἐπια, ἑβδομος, αχθος,<sup>10</sup> the former accommodates the latter.

6. A rough breathing aspirates a preceding smooth mute, as νυκτα ὄλην, by apostrophe, νυκτ' ὄλην, and euphoniæ gratia, νυχθ' ὄλην.<sup>11</sup>

7. Successive syllables in the same word, seldom begin with aspirates; hence in reduplications, the aspirate repeats its own smooth, as πεφιληκα, not φεφιληκα.<sup>12</sup>

8. The letter ν is changed into μ before μ, and the cognates π, β, φ; and into λ, ρ, σ before these letters respectively; except εν before ρ, σ, ζ, where it is retained.

9. The cognates π, β, φ, are changed into μ before μ in the middle of a word, as τετυμμαi for τετυπμαι; but κ and χ, before μ, into γ, as δεδογμαi for δεδοκμαι or δεδοχμαι; λελεγμαι for λελεχμαι, etc.

10. The letters τ, δ, θ, ζ, ν are rejected before σ, thus αννω, αννωσ; αδω, ασω, etc.<sup>13</sup>

11. *Smooth* and *middle* mutes may be doubled, as ἵππος, μαδδα, but aspirates, never—the *first* must be a smooth, as Σαφω, not Σαφω, etc.; Αιθις, not Αθθις.

12. When ν precedes ρ, in the oblique cases of ανηρ, δ is inserted, as ανδρος.

## NOTES.

<sup>9</sup> The two short vowels ε, ο, have each their own long, η, ω, and their own diphthongs, ει, ου.

<sup>10</sup> Thus <sup>2 1</sup>τειριβται becomes <sup>1 1</sup>τειριπται, of equal strength: <sup>3 1</sup>εστραφται, <sup>1 1</sup>εστραπται; <sup>2 1</sup>λελεγται, <sup>1 1</sup>λελεκται; <sup>3 2</sup>επιγραφθην, <sup>2 2</sup>επιγραβθην. But εκ in composition is excepted, as εκ-θιω, not εκθ-θιω; εκ-διδωμι, not εκ-διδωμι.

<sup>11</sup> This takes place in compositions also, as κατα and εὐδω, καθ-εὐδω, etc.

<sup>12</sup> To this, however, there are several exceptions, as compound words, ανθοφορος; Passive Aorists in θην, as αφιθην, etc.

<sup>13</sup> ν stands before σ only in some few words, as τερνς, ελμνς, πεφανσαι. ν in συν before σ, followed by a vowel, is changed into σ, as συσσειω, συσσεια. In εν, ν is retained before σ, as ενσειω, etc.

13. To words ending in  $\sigma\iota$ , and verbs of the third person in  $\epsilon$  or  $\iota$ ,  $\nu$  is added, before a vowel; as  $\pi\alpha\sigma\iota\nu$   $\epsilon\iota\pi\epsilon\nu$   $\epsilon\kappa\epsilon\iota\nu\omicron\iota\varsigma$ , for  $\pi\alpha\sigma\iota$   $\epsilon\iota\pi\epsilon$   $\epsilon\kappa\epsilon\iota\nu\omicron\iota\varsigma$ .

### § 8. QUANTITY (*ποσότης*), OR THE ADMEASUREMENT OF SYLLABLES.

1. In the admeasurement of syllables, regard is had to the *vowel* and consonant or consonants following. Thus in  $\epsilon$ - $\chi\theta\rho\varsigma$ , only  $\omicron$  and  $\sigma$  are regarded;  $\chi\theta\rho$  affect the measurement of the  $\epsilon$  preceding.

2. Of the vowels,  $\epsilon$  and  $\omicron$  are short by nature,  $\eta$  and  $\omega$  long by nature.

3. When the short vowels  $\epsilon$ ,  $\omicron$ ,  $\alpha$ ,  $\iota$ ,  $\upsilon$  are followed by two consonants, or a double one, the syllable thus formed, is *long by position*.

4. But when a short vowel is followed by only a single consonant, the syllable is short.

5. A doubtful vowel ( $\alpha$ ,  $\iota$ ,  $\upsilon$ ) before another vowel or diphthong, is usually short; also, when *final*.

6. A doubtful vowel before  $\nu$ ,  $\rho$ ,  $\sigma$  final, is generally short.

7. All syllables formed by contraction are long.

8. A vowel, whether doubtful or long, or a diphthong before another vowel, either in the middle or end of a word, is usually shortened.<sup>14</sup>

### § 9. OF PUNCTUATION.

There are in Greek only *four* points or stops.

1. The *comma* [ , ] (*ὑποστιγμη*), as in Latin.

2. The *note of interrogation* [ ; ] (*ὑποστιγμη* and *μεση στιγμη*).

3. The *colon*, or point at top [ · ] (*μεση στιγμη*).

4. The *period*, or full stop [ . ] (*στιγμη*).

5. The *hypodiastole* is a [ , ] between the parts of a compound word for distinction, as  $\delta,\iota$  for  $\delta\iota$ , (*ὑποδιαστολη*).

Punctuation is a modern art. The ancients knew little about our *commas*, *semicolons*, *colons* or *periods*. The rules laid down on this subject, are *vague* and often impertinent and capricious. They *do*, and *will* depend much on the judgment and taste of the writer.

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#### NOTE.

<sup>14</sup> Here some rules for pronunciation are suggested, which are not intended to forestal the prosodial rules on that subject; but merely to meet the exigencies of the case; that pupils while learning the Grammar may also learn to pronounce the most common words with accuracy.

§ 10. ANALOGY OR CLASSIFICATION OF WORDS ACCORDING TO THEIR AFFECTIONS AND PROPERTIES.

In the Greek language, there are eight parts of speech, or classes of words, viz.

The Noun (ονομα); Adjective (επιθετον); Pronoun (αντωνυμια); Verb (ρημα); Adverb (επιρρημα); Conjunction (συνδεσμος); Preposition (προθεσις); Interjection (παρεμβολη). The first four of these are declinable, the rest are indeclinable.

§ 11. OF NOUNS.

I. Of the *denominations* of nouns.

1. Some nouns are *proper* (ιδια) as *Αχιλλευς*. 2. Some *common* (κοινα) as *ανθρωπος*, a man. 3. Some *abstract* (αφαιρετα) as *αρετη*, virtue. *Verbal* (ρηματικα) as *λεξις*, a reading. *Gerundial* (διακομιστικα) as *εν τω λεγειν τουτο*, in the saying this. 4. *Diminutive* (μειωτικα) as *παιδιον*, a little child. 5. *Collective* (συλλογικα) as *οχλος*, a crowd, etc.

§ 12. OF THE PROPERTIES OF NOUNS.

Nouns are declined with *gender* (γενος), *number* (αριθμος), and *case* (πτωσις).

1. The genders are three, Masculine (αρσενικον), Feminine (θηλυκον), and Neuter (ουδετερον).

2. The numbers are three, Singular (ενικος), Dual (δυϊκος),<sup>15</sup> and Plural (πληθυντικος).

3. There are six cases, as in Latin, Nominative (ορθη or ονομαστικη), Genitive (γενικη), Dative (δοτικη), Accusative (αιτιατικη), Vocative (κλητικη), and Ablative (αφαιρετικη),<sup>16</sup> always the

NOTES.

<sup>15</sup> The *dual* speaks of *two*, or a *pair*. It is generally employed in expressing things naturally existing in *pairs*, as two eyes, οφθαλμω; two hands, χαιρα; two feet, ποδε, etc. It did not exist in the oldest state of the language, and was found neither in the Aeolic dialect, nor in the Latin. It is never used in the New Testament, in the Septuagint, or in the Greek Fathers.

<sup>16</sup> The πτωσις, *casus*, a *falling*, has a reference to the *relative affections* or *modifications* to which the noun was subjected by its terminations. What is incongruously called the Nominative case, expresses the *unmodified*, *absolute*, *straightforward* or *upright* condition of the word—the ορθη στασις, *rectus status*, or *upright position* of the noun.

same as the Dative. All but the Nominative are called Oblique cases.<sup>17</sup>

§ 13. OF DECLENSION (*κλισις*).

1. *Declensions of Nouns* are three.

The *first*, has *four* terminations (*τιλη*) *η* and *α* feminine; *ης* and *ας*, masculine.

The *second*, has *two* terminations, *ος* and *ον*; *ος* mostly masculine, but sometimes feminine; *ον* neuter.

The *third*, ends in *α*, *ι*, *υ*, neuter; *ω* feminine; *ν*, *ρ*, *ς* of all genders, and increases in the genitive.

2. General rules of declension.

1. The Nominative singular ends always either in a vowel not short, or in *ν*, *ρ*, *ς*.

2. The Vocative singular is mostly like the Nominative. The plural, always.

3. The Nominative, Accusative, and Vocative of neuters are always alike, and in the plural always end in *α*.

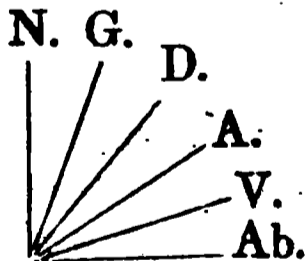
4. The Dative has always *ι*, either final or diphthongal.

5. The Genitive plural ends always in *ων*; the Accusative (neuters excepted) in *ς*.

6. The Nominative, Accusative, and Vocative dual, end always alike; and likewise the Genitive and Dative.

NOTES.

The Genitive, Dative, etc. were considered as so many *deflections* or *declinations* or *passings off* from this upright state; hence *κλισις*, and *πτωσις* were invented by Grammarians to designate these *affections* of the noun; this *status rectus* for sake of uniformity was called a *case*, or *falling*, as well as the rest, which were also denominated *πλαγίαι*, or *oblique cases*. Thus:



<sup>17</sup> Most Greek Grammarians reject the *Ablative*, as it is always the same as the Dative. It is, however, too obvious to be controverted that *functions* are assigned to it, utterly incompatible with the character of a Dative. But while its existence and necessity are thus admitted, it shall be omitted in the declensions, as being always the same in form with the Dative.



## § 14. THE TERMINATIONS OF THE THREE DECLENSIONS.

First Declension.		<i>Singular.</i>		Second.		Third.	
Nom.	α, η, ας, ης	ος, neuter	ον	α, ι, υ, ω, ς, ρ, σ			
Gen.	ας or ης, <sup>18</sup> ου, ου	ου		ος			
Dat.	α or η, α, η	ω		ι			
Acc.	αν, ην, αν, ην	ον		α, ς			
Voc.	α, η, α, η	ς, neuter	ον	like Nominative.			
<i>Dual.</i>							
Nom. Acc. Voc.	α	ω		ς			
Gen. Dat.	αιν	οιν		οιν			
<i>Plural.</i>							
Nom.	αι	οι, neuter	α	εις, neuter	α		
Gen.	ων	ων		ων			
Dat.	αις	οις		σι			
Acc.	ας	ους, neuter	α	ας, neuter	α		
Voc.	αι	οι, neuter	α	εις, neuter	α		

## § 15. FIRST DECLENSION.

<i>Singular.</i>							
Nom.	τιμ-η	διψ-α	χρυσ-ης	ταμι-ας	φιλι-α	αγορ-α	Ευαγορ-ας
Gen.	-ης	-ης	-ου	-ου	-ας	<sup>19</sup> -ας	-ου
Dat.	-η	-η	-η	-α	-α	-α	-α
Acc.	-ην	-αν	-ην	-αν	-αν	-αν	-αν
Voc.	-η	-α	-η	-α	-α	-α	-α
<i>Dual.</i>							
N.A.V.	-α	Terminations all the same as those of τιμη.					
G. D.	-αιν						

## NOTES.

<sup>18</sup> *As*, in the Genitive, and *α* in the Dative, if the noun ends in *δα*, *θα*, *ρα*, or *α* pure; other nouns in *α* impure, have *ης*, in the Gen. and *η*, in the Dative.

A letter or syllable is said to be pure, when preceded by a vowel or a diphthong.

<sup>19</sup> Some have both *ου* and *α* in the Genitive, as *Πυθαγορ-ας*, Gen. *ου* and *α*; some have *α* alone, as *Θωμ-ας*, Gen. *α*; *Βορϕ-ας*, Gen. *α*; *Σαταν-ας*, Gen. *α*, etc. Nouns in *πης*, *της* (except *στης* which has either *η* or *α*), Patrials in *ης*, *θης*; derivatives from *μετρον*, *πωλο*, *τριβω*, make the Vocative in *α* short: so also *λαγνης*, *μεναιχμης*.

*Genders.*

In the first declension the genders are known from the termination,  
*As* and *ης*, are masculine,  
 But *α* and *η*, feminine.

*Plural.*

Nom.	-αι	Terminations all the same as those of τιμη. <sup>20</sup>
Gen.	-ων	
Dat.	-αις	
Acc.	-ας	
Voc.	-αι	

§ 16. SECOND DECLENSION.<sup>22</sup>

<i>Singular.</i>					The blessed name Jesus. Irregular Sing. <b>ΙΗΣΟΥΣ</b>
Attic forms.					
Nom.	λογ-ος	μετρ-ον	λε-ως	ανωγε-ων	
Gen.	-ου	-ου	-ω	-ω	
Dat.	-φ	-φ	-φ	-φ	
Acc.	-ον	-ον	-ων	-ων	
Voc.	-ε <sup>21</sup>	-ον	-ως	-ων	
<i>Dual.</i>					
N. A. V.	-ω	-ω	-ω	-ω	
G. D.	-οιν	-οιν	-ων	-ων	

NOTES.

<sup>20</sup> DIALECTS OF THE FIRST DECLENSION.

Here let it be observed, once for all, A. denotes *Attic*, I. *Ionic*, D. *Doric*, Æ. *Æolic*.

<i>Singular.</i>										
	Nom.		Gen.		Dat.		Acc.		Voc.	
τιμη	D. α	-ης,	D. ας	-η, D. α	-ην,	D. αν	-η,	D. α		
διψα	I. η	-ης,	D. ας	-η, D. α	-αν,	I. ην	-α,	I. η		
φιλια		-ας,	I. ης	-α, I. η	-αν,	I. ην				
αγορα										
ταμιας	I. ης	-ου,	I. εω	-α, I. η	-αν,	I. ην	-α,	{	A. ας	
χρυσης	D. ας			D. α	-η, D. α	-ην,			{	I. εα
	Æ. α			Æ. αω						D. αν

<i>Plural.</i>									
	Nom.		Gen.		Dat.		Acc.		Voc.
τιμαι		-ων,	I. εων		-αις, I. ης		-ας	I. εας	-αι
			D. ᾶν		and ησι		{	Æ. αις	
			& ᾶων						
			Æ. ᾶων						

Thus ποιητης, Æ. ποιητα, a poet. Πηλειδου, I. Πηλειδεω, of Pelides; Αινειου, Æ. Αινειαιο, of Æneas; Θηβαις, I. Θηβησι, in Thebes, etc.

<sup>21</sup> With the Attics, the Vocative was the same as the Nominative, as φιλος ω Μενελας, Il. δ. 189.

<sup>22</sup> DIALECTS OF THE SECOND DECLENSION.

Gen. Sing. for ου, I. and D. οιο. Dat. plur. for αις, I. and D. οισι. Acc. plur. for ους, D. ος, and Æ. οις.

			<i>Plural</i>		
Nom.	-ος	-α	-οι	-αι	The following Distinguishing Signs. ο ο ο ο ο ο αι αι αι αι αι αι
Gen.	-ου	-ου	-ων	-ων	
Dat.	-οις	-οις	-οις	-οις	
Acc.	-ους	-α	-ους	-αις	
Voc.	-οι	-α	-οι <sup>23</sup>	-αι	

*Genders of the Second Declension.*

ος, is mostly masculine, but sometimes feminine. But ου, is neuter.

§ 17. THIRD DECLENSION.

<i>Singular.</i>											
N.	σῶμα	μέλι	ἄστ-υ	λήτ-ω	τίταν-	θήρ-	σαρξ-	χάρι-ς	π-ς		
G.	-τος	-τος	-ου	-ου	-ου	-ου	-ος	-ος	ου		
D.	-τι	-τι	-τι	-τι	-τι	-τι	-ι	-ι	-ι		
A.	σῶμα	μέλι	-υ	-ου	-ου	-ου	-α	-α	-α		
V.	σῶμα	μέλι	-υ	-ου	τίταν-	θήρ	σαρξ	χάρι	ου		
<i>Dual.</i>											
N.	-τι	-τι	-ου	-ου	-ου	-ου	-ου	-ου	-ου		
G.	-τοι	-τοι	-ου	-ου	-ου	-ου	-ου	-ου	-ου		
<i>Plural.</i>											
N.	-τοι	-τοι	-ου	-ου	-ου	-ου	-ου	-ου	-ου		
G.	-των	-των	-ων	-ων	-ων	-ων	-ων	-ων	-ων		
D.	-σι	-σι	-σι	-σι	τιτ-ασι	-σι	-σι	-σι	-σι		
A.	-ται	-ται	-ου	-ου	-ου	-ου	-ου	-ου	-ου		
V.	-ται	-ται	-ου	-ου	-ου	-ου	-ου	-ου	-ου		

Here there is an example furnished for every termination belonging to this declension. ἄστυ and λήτω are both contracted—λήτω, only in the singular. In the other numbers it is like λογος.

NOTE.

<sup>23</sup> Let it be observed, that in the Attic changes of ος into ως, and ου into ων, ᾱ long and η before ος, are changed into ε before ως, as λᾶος, λῆος; ᾱ short remains unchanged, as ταος, τᾶος.

## § 18. OF FORMING THE OBLIQUE CASES.

## 1. OF THE GENITIVE.

*General rules.*

I. If the noun does not end in *ς*, the Genitive is formed by adding *-ος* or *-τος* to the Nominative, as *τιταν*, *τιτᾶν-ος*, a *Titan*; *σωμα*, *σωμᾶ-τος*, a *body*, etc.

II. If the noun ends in *ς* preceded by *ο*, *ε* is inserted before *ο*; otherwise, having rejected *ς*, postfix *-ος*, *-τος*, *-δος*, *-θος*, as *τειχος*, *τειχ-ε-ος*; *ἥρως*, *ἥρω-ος*, a *hero*; *ληβης*, *ληβη-τος*, a *cauldron*; *λαμπας*, *λαμπα-δος*, a *torch*; *ορνις*, *ορνι-θος*, a *bird*.<sup>24</sup>

## § 19.

Adjectives in *-ις* and *-ους*, form the Genitive from the Nominative, *masculine*; all others, from the *neuter*; as,

m. φιλοπατρις } Gen. of both m. and n. φιλοπατρι-δος.  
n. φιλοπατρι

m. διπους } Gen. of both, διπο-δος.  
n. διπουν

m. τερην } Gen. of both, τερε-τος.  
n. τερεν

m. μελας } Gen. of both, μελα-τος.  
n. μελαν

## NOTE.

<sup>24</sup> 1. Besides, in many nouns, the final syllable of the Nominative is shortened, by dropping the Subjunctive of the diphthong; changing a long vowel into its own short; and *ι*, or *υ*, into *ε*, as *βους*, *βο-ος*, *ποιμην*, *ποιμην-ος*, *αστυ*, *αστε-ος*.

2. *ν* found in the Gen. from *σ* of the Nom. is thought to have been euphonicly dropped from the Nom. and to preserve the quantity inviolate, the preceding doubtful was lengthened, and the short changed into its own diphthong. Thus,

*ανς*, *ινς*, *υνς*, *ενς*, *ονς* were changed  
into *ᾱς*, *ῖς*, *ῦς*, *εις*, *ους*,

while the oblique cases formed from the original Nom. remained unchanged. By dropping the *σ*, and retaining the *ν*, another form was obtained, thus we find both *δελφίς*, and *δελφιν*, etc.

3. *-τηρ*, *-τερος*, is syncopated in the oblique cases, as,

*πατηρ*, *πατερος*, *πατρος*, etc.

*μητηρ*, *μητερος*, *μητρος*, etc.

But both remain unsyncopated in the Acc. to distinguish them from *πατρα*, *μητρα*. *Ανηρ* makes *ανερος*, *ανδρος*.

This rule applies universally to participles of the third declension, and these have their Genitive always in *-τος*.

m.	n.	Gen. of both.
Thus, <i>στας</i> ,	<i>σταν</i> ,	<i>σταν-τος</i> ,
<i>τυπων</i> ,	<i>τυπον</i> ,	<i>τυπον-τος</i> ,
<i>τυφθεις</i> ,	<i>τυφθεν</i> ,	<i>τυφθεν-τος</i> , etc.

### § 20. OF THE ACCUSATIVE.

**RULE.** The Accusative singular of nouns not neuter is formed from the Genitive by changing *ος* into *α*, as *τιταν-ος*, *τιταν-α*.

*Except.* 1. Nouns in *ις*, *υς*, *αυς*, *ους*, whose Genitive ends in *ος* pure, change *ς* of the Nominative into *ν*. Thus, *οφισ*, *οφι-ος*, *οφιν*; *βοτρυς-υος*, *βοτρυν*; *ναυς*, *ναος*, *ναυν*; *βους*, *βοος*, *βουν*. But *Δις*, *Διος*, has *Δια*, and *λαας*, *λαα-ος*, *λααν*.

*Except.* 2. Some nouns *ις* and *υς*, making their Genitive in *ος* impure, have both *α* and *ν* in the Accusative, as *χαρις*, *χαρι-τος*, *χαριν* and *χαρι τα*; <sup>25</sup> *κορυς*, *κορυ-θος*, *κορυν* and *κορυθα*.

*Except.* 3. The compounds of *πους*, as *διπους*, *διποδα*, and *διπουν*, etc.

### § 21. OF THE VOCATIVE.

**RULE.** The Vocative *singular* is mostly like the Nominative; the *plural* always: so likewise the Vocatives of participles, in both numbers.

*Except.* 1. It shortens the long vowel of the Nominative, as *πατηρ*, *πατιρ*.

*Except.* 2. *ος* pure of the Genitive, not from *ης* or *ος*, also *ις*, *-ιδος*, drop the sigma of the Nominative, as *οφισ*, *οφι*, etc. *παρις*, *παρι-δος*, *παρι*, etc. <sup>26</sup>

*Except.* 3. Nouns in *ᾱς* and *εις*, which have *ν* in the Gen. retain it instead of *σ* in the Voc. Thus,

<i>Διας</i> ,	<i>Διαν -τος</i> ,	Voc. <i>Διαν</i> , <i>Ajax</i> .
<i>Σιμοεις</i> ,	<i>Σιμοεν -τος</i> ,	Voc. <i>Σιμοεν</i> , <i>Simois</i> .

#### NOTES.

<sup>25</sup> *χαριτα*, when it signifies one of the Graces. *Κλεις*, has *κλειδα*, and *κλειν*.

<sup>26</sup> But *ος* pure in Gen. from *ω* or *ως* makes *οι* in the Voc. as *αιδως*, *αιδοι*; *Σαπφω*, *Σαπφοι*.

*Except.* 4. The Voc. masculine in adjectives, is like the Nom. neuter; as,

N. m.	N. n.	V. m.
μελας,	μελαν,	μελαν,
τερην,	τερην,	τερην,
χαριεις,	χαριεν,	χαριεν, also χαριει.

§ 22. OF THE DATIVE PLURAL.

1. The Dative plural is formed from the Dative singular, 1. by changing the last syllable into *σι*, as *σωμα-τι*, *σωμα-σι*. 2. If *ν* precede, drop it, *ευρη. γρα.* as *τιταν-ι*, *τιτα-σι*. 3. If *ν* be preceded by *ε* or *ο*, change either into its own diphthong, as *τυφθεν-τι*, *τυφθει-σι*; *λεον-τι*, *λεου-σι*.

2. Nouns ending in *σ* after a diphthong, add *ι* for the Dative plural, *βασιλευς*, *βασιλευσι*. Except *κτεις*, *κτεισι*; *πους*, *ποσι*; likewise *ουδεις*, *μηδεις*, which make *-εσι*.

3. *τηρ*, *-τερος* after a syncope, has *ασι*, as *πατρι*, *πατρι*, *πατρασι*; *ατηρ*, *ανδρασι*; but *γαστηρ*, *γαστηρσι*, and *χειρ*, *χερσι*.

GENDERS OF THE THIRD DECLENSION.<sup>27</sup>

I. *Masculines.*

*As*, *-αντος*, *εως*, *αν*, *υν*, *ην*, *ηρ*, *υρ*, *ωρ*, *ους*, *ψ*.

NOTE.

<sup>27</sup> DIALECTS OF THE THIRD DECLENSION.

*Singular.*

Nom.	Gen.	Dat.	Acc.	Voc.
βασιλευς } Æ. ης } βαθυς } οφις } γαυς } αιδως }	ειος } I. ηος } D. & } Æ. εως } A. εως } I. ηος } A. οος, } Æ. οῖς }	A. εως } -ει, I. ηῖ } -ιῖ } -αι, I. ηῖ } -οῖ }	-εα } I. ηα } -υν or εα } -ιη } -αυν, I. ἡυν, or ἡα } -οα } I. ουν } Æ. ων }	-αῦ, A. εως } -υ, A. υς } -ι, A. ις } -αῦ, A. αυς }

*Plural.*

Nom.	Gen.	Dat.	Acc.	Voc.
βασιλ-εις } γ-αις } τειχ-εα }	-εων, I. ηων } -αων, I. ηων } -εων }	-ευσι } I. ησι } P. ηεσσι } -αυσι } I. ηυσι } P. ηεσσι } -εσι } I. εσσι } P. εεσσι }	-εας, I. ηας } -αυς, I. ἡας } -εα }	A. ἦς } or ης } I. ἦς } I. ης }

II. *Feminines.*

*Αυς, ω, υν, ις* verbal, *εις, υς, ας, -αδος, της, -τητος.*

III. *Neuters.*

*Ας, -ατος, αφ, οφ, ος*, and those ending with doubtfuls.

## § 23. OF CONTRACTION.

1. In a concourse of vowels, if two syllables become one, it is called a *Contraction*.

2. If the vowels remain unaltered, the contraction is called a *Synaeresis*, as *τειχεῖ*, *τειχει*; but when one or both vowels are changed, it is called a *Crasis*, as *τειχος*, *τειχους*; *τειχεα*, *τειχη*.

3. In the rules for contractions, it should be remembered that

The two short vowels, ε, ο,  
have their own long ones, η, ω,  
and their own diphthongs, ει, ου.

4. In no case of any declension, except the Nominative of the third, does any contraction take place, unless the first of the concurrent vowels is short, or a doubtful taken as short, except the feminine of adjectives in *ηεις*, masculine, *ηεσσα*, feminine, contracted *ησσα*.

§ 24. GENERAL RULES, of universal application to nouns of all declensions, adjectives, verbs, participles, and combinations of different words, as *και εγω, καγω*.

Concurrent vowels are thus contracted; viz.

I. A short before itself, into its own diphthong, as *φιλειτε*, *φιλειτε*; *λητος*, *λητους*; but *εε* dual into *η* or *ει*, as *σκελεε*, *σκελη*, rarely into *ει*.

II. A short before the other short, into *ου*, as *φιλομεν*, *φιλουμεν*; *δηλοι*, *δηλου*.

III. A short before *α* into its own long, as *γσα*, *γη*; *λητοα*, *λητω*; but *ρσα*, of the first; *σα* and *οα* of the second; and *εα* pure of the third, into *α*, as *πορφυσα*, *πορφυρα*; *οστια*, *οστια*; *χρεα*, *χρεα*.

IV. A short vowel before *ι*, is contracted by *synaeresis*, as *τειχεῖ*, *τειχει*.

V. *ε* before a long vowel or a diphthong is dropped, as φιλιω, φιλω̄; φιλεις, φιλεῑς, so τιθαι, τιθαῑ, τιθη.<sup>28</sup>

VI. *ο* before a long, into *ω*; in numerals in πλοος, not before a short, is rejected; before a diphthong, having rejected the prepositive, by synaeresis; but οιν, into ουν,<sup>29</sup> as δηλω, δηλω̄; διπλοη, διπλη̄, -οα, -ᾱ; δηλοου, δηλου, -οη, -οῖ; δηλοειν, δηλουν.

VII. *α* before *ο* or *ω*, into *ω*; not before *ο*, or *ω*, into *ᾱ*, as σασ, σᾱς; τιμαω, τιμᾱω; λαας, λᾱς; τιμαε, τιμᾱ.

N. B. In diphthongs, the Subjunctive is rejected, unless it be *ι*, which is always subscribed, as τιμαουσι, τιμᾱσι; κεραοιν, κερᾱιν.

VIII. If the former of two vowels is *ι*, or *υ*, or a long vowel, the latter is rejected, as οφιεσ, οφισ; βοτρυες, βοτρυσ; τιμηεν, τιμην.

### § 25. SPECIAL RULES FOR CONTRACTS.

1. The Accusative plural is always like the Nominative contracted, as

Nom. βασιλεις,	βασιλεις,	Nom. βοτρυες	}	βοτρυσ.
Acc. βασιλιας,	βασιλεις.	Acc. βοτρυνας		

2. Genitives in *εος*, from *ης*, *εσ*, *ος*, or in *οος* not from *ουε*, and also neuters in *ας* pure and *ρας*, after syncope contract all concurrent vowels, as τριηρης, αληθεις, τειχος, Αητω, κριας, κερας.<sup>30</sup>

Example of *κερας*.

<i>Singular.</i>		
N. A. V. κερας,		
G. κερατος,	κεραος,	κερωε,
D. κερατι,	κεραῑ,	κερα.
<i>Dual.</i>		
N. A. V. κερατε,	κεραε,	κερα,
G. D. κερατοῑν,	κεραοῑν,	κερω̄ν.

#### NOTES.

<sup>28</sup> τιθαι, elide *σ*, τιθαι. Here the fifth rule does not apply; it would be τιθαι; but instead thereof, the diphthong *αι* is resolved into *αῑ*, then the concurring vowels *εα*, pass into *η* by rule *third*, and *ι* of the diphthong is subscribed by note on rule seventh, τιθη.

<sup>29</sup> This contraction is more properly from the old δηλοσμεναι, D. δηλοσμεν; I. δηλοσεν; and A. δηλοσεν.

<sup>30</sup> Concurrent vowels are *often*, but not *always* contracted.



*Plural.*

N. A. V.	κερατα,	κεραα,	κερα,
G.	κερατων,	κεραων,	κερων,
D.	κερασι.		

3. Genitives in εος, not from ης, ες, ος; and in ιος, contract only the Dative singular, and the Nominative plural, as βασιλευς, αστυ, πολις, οφισ.

4. Nouns in -υς, -υος, and -ους, οος, contract only the Nominative plural, as βοτρυς, -υος; βους, -οος, etc.

5. In adjectives, the contraction of the *neuter* gender, remains in the *masculine* and *feminine*. Thus μελιτοιεις, *made of honey*.

Nom.	μελιτοιεις,	μελιτοεισσα,	μελιτοειν,
contracted	μελιτους,	μελιτουσσα,	μελιτουιν,
Gen.	μελιτουιντος,	μελιτουισσης,	μελιτουιντος, etc.

It may here be observed, that comparatives in ων, by the elision of ν obtain a concurrence of vowels, in the Accusative singular and Nominative plural, and are contracted, as per rule. Thus μειζων, etc.

A. Sing.	μειζονα,	μειζοα,	μειζω,
N. V. Plur.	μειζονεις,	μειζοεις,	μειζουεις,
	μειζονα,	μειζοα,	μειζω,
A.	μειζονας,	μειζοας,	μειζουεις, etc.

## § 26. OF HETEROCLITES.

These may be divided into *variant*, *defective*, *redundant*, and *anomalous*.

I. *Variant*.

1. In *gender*. 1. Some have different genders in the singular and in the plural, thus ὁ διφρος, *a chariot*; ὁ ερεμνος, *an oar*; ὁ μοχλος, *a lever*; ὁ και ἡ Ταρταρος, *Tartarus*; ὁ τραχηλος, *a neck*; ὁ νωτος, *a back*; ὁ σταθμος, *a station*; ὁ θασμος, *a decree*; ὁ ζυγος, *a yoke*, are neuter in the plural, τα διφρα, etc. 2. We also find ερεμνον, ζυγον, νωτον in the singular. 3. ἔ δεσμος, *a bond*; ὁ λυχνος, *a lamp*; ὁ κυκλος, *a circle*; ὁ μηρος, *a thigh*, in the plural both masculine and neuter, as οἱ δεσμοι, και τα δεσμα, etc. 4. ἡ κελευθος, *a way*, has αἱ κελευθαι, and τα κελευθα. 5. γυνη, *a woman*; ὁδος, *a way*; πολις, *a city*; and χειρ, *a hand*, have τω γυναικει, τω ὁδω, etc.

2. In *declension*. 1. As Θαλ-ης, ου, of the first; and -ητος of the third. Αρ-ης, ου; -εος and -ητος. 2. Some have forms of different

declensions, only in *certain* cases, as *Σωκράτης*, Acc. *Σωκράτην* of the first, and *-α* of the third. *αλκ-η ης* of the first, and *-ι*, Dat. of the third (from *αλξ*, obsolete). Dat. *ὑμινη*, of the first, and *ὑμινι*, of the third. *ανδραποδον*, of the second, and *ανδραποδισσι*, of the third. 3. Feminines in *ω* and *ως* of the third, are declined like *λογος* in the Dual and Plural. 4. Some decline after the second Attic, and third Common, as *Μινως*, *Μινω*, *Μινω*, etc. and *Μινως*, *Μινωος*, etc. So *καλωσ*, a ship's cable, *καλωος*, and *καλω*, etc.

## II. Defective.

1. In number. 1. Some have no plural, as *ἅλς*, salt; *γη*, the earth; *πυρ*, fire. 2. Others no singular, as *τα Διονυσια*, the feasts of Bacchus; *Αθηραι*, Athens, etc.

2. In declension. 1. Names of letters, as *το αλφα*; *τον αλφα*, etc. 2. Cardinal numbers from *πεντε* to *ἑκατον*, etc. 3. Poetic nouns curtailed by Apocope, as *το δω*, for *δωμα*; *το καρα*, for *καρηνον*. 4. Foreign names insusceptible of Greek inflexion, as *ὁ Αβρααμ*, etc.

3. In case, as 1. monoptots, *το οφειλος*, *το ἡδος*, *οναρ*, *ειδωρ*, etc. *ω ταν*, a friend; but is rather used for *ω στα*, by apheresis and paragoge. 2. Diptots, *λις*, *λιν*; *Zeus*, *Zev*; etc. 3. Triptots, *μαρτυς*, *μαρτυν*, Dat. plur. *μαρτυσι*; *αλληλων*, *οις*, *ους*, etc. 4. Tetraptots, *τις* and *τις*, Interrog. and Ind. All pronouns, except *συ*, want the Vocative.

## III. Redundant.

1. In case, as 1. *ἡ αντιδοτος*, *το αντιδοτον*; and plur. *οι δεσμοι*, *τα δεσμα*, etc. 2. Some names of gods, as

N.	G.	D.	A.	V.
<i>Zeus</i>				<i>Zev</i>
<i>Δις</i>	<i>Διος</i>	<i>Διι</i>	<i>Δια</i>	
<i>Ζην</i>	<i>Ζηνος</i>	<i>-νι</i>	<i>-να</i>	

3. From the same Nominative, as *τιγρ-ις*, *τιγρ-ιος*, and *τιγρ-ιδος*; *Αγ-ις*, *Αγ-ιος* and *Αγ-ιδος*.

2. In declension, as *δακρ-υ -νος*, and *δακρ-νον -νου*, of the third and second; *σιφανος*, and *σιφανη*, of the second and first; *Μωσ-ης*, *-ου*, and *-υς*, *-εως*, *Moses*, etc. *νικ-η*, *νικ-ος* *-εος*, *victory*, of the first and third.

## IV. Anomalous.

Such as are formed from *obsolete* Nominatives which may be *supposed*, or *guessed*, from the oblique cases, as *γυνη*, *γυναικος*, Voc. *γυναι*, supposed to be formed from *γυναιξ*, now obsolete; *ὑδωρ*, *ὑδατος*, from the old *ὑδας*; so *ἡπαρ*, *ἡμαρ*, *ειδαρ*, *φρεαρ*, *στεαρ*, *καρταρ*, *αλειφαρ*, *ονειαρ*, *ουθαρ*, etc. make *-ατος* in the Gen. etc. *γαλ-α*, *γαλ-ακτος*, from *γαλαξ ους ωτος*, etc.

## § 27. OF DENOMINATIVES.

Under these shall be comprehended, only *Patronymics*, *Patrials*, *Diminutives*, and *Amplificatives*.<sup>31</sup>

I. *Patronymics*.

This term *literally* designates, a name derived from a *father*, yet it embraces also such as are taken from a *mother*, or any man or even *remote* ancestor, as *Πηλεΐδης*, the son of Peleus (Achilles); *Αιακίδης*, a descendant of Aeacus, (Achilles, or his son Pyrrhus,) although removed to the *third* or *fourth* generation.

*Rules of Formation.*1. Of masculine *Patronymics*.

RULE 1. *ος* of the *second declension*, is changed into *ιδης* and *ιων*, as *Κρον-ος*, *Κρον-ιδης*, and *Κρον-ιων*, the son of Kronos, i. e. Jupiter. So *Κοδριδης*, from *Κοδρος*; *Τανταλιδης*, from *Τανταλος*, etc.

RULE 2. If *ι* precede *ος*, then *ος* is changed into *αδης*, as *Ασκληπιος*, *Ασκληπιαδης*. *Αλκιδης*, from *Αλκιος*, is an exception to this rule.

RULE 3. From *ης* and *ας* of the *first declension*, comes *αδης*, as *Ἴπποτης*, *Ἴπποταδης*; *Αλευας*, *Αλευαδης*; *Ἄ. αδιος*, as *Τρύας*, *Τρύαδιος*.

RULE 4. In the third declension, the *Genitive* is the basis of derivation. If its penult be short, *ος* passes into *ιδης*, *Αητω*, *Αητοος*, *Αητοιδης*; if long, into *ιαδης*, as *Τελαμων*, *Τελαμωνος*, *Τελαμωνιαδης*.

Hence it is easy to see that as *εως* gives *-ηος* I. and *εως* A., *ηιαδης* and *ειδης* spring respectively from the Ionic and Attic dialects.

2. Of feminine *Patronymics*.

RULE 1. Add *ιας*, and *ις*, to the Nom. as *Αητω*, *Αητω-ιας*, *Αητω-ις*.

RULE 2. From the Gen. sometimes I. and sometimes common, as from *Βριση-ος* Gen. I. *Βριση-ις*; *Νηρη-ος*, *Νηρη-ις*; *Αιλαντ-ος*, *Αιλαντ-ις*.

RULE 3. They are formed in *ωνη* when *ος* or *ων* are preceded by *ι* or *υ*, as *Ακρισι-ος*, *Ακρισι-ωνη*; *Ἡλεκτρο-ων*, *Ἡλεκτρο-ωνη*; but in *ινη*, when the termination is in *ος* or *εως* impure, *Αδρησιος*, *Αδρησιωνη*, etc.

II. *Patrials*.

These commonly end in *ης*, *ος*, or *εως*, masculine; and *α*, *ας*, or *ις* feminine, as *Σπαρτη*, *Sparta*; *Σπαρτιατης*, a *Spartan*; *Σαμαρια*, *Samaria*; *Σαμαρειτις*, a *Samaritan woman*. But many of them are declined as regular adjectives.

III. *Diminutives*.

These generally end in *ιον*, *ισκος*, *ισκη*, *λος*, *ις*, as *πατριδιον*, a *little*

## NOTE.

<sup>31</sup> The meaning of these Technicals is what their etymology at once suggests.

*father* ; παιδισκος, a little boy ; παιδισκη, a little girl ; ερωτυλος, a little lover ; κρηνη, a little fountain, etc.

#### IV. Amplificatives.

Denoting an increase in signification.

These commonly end in μα, or ων, as οικος, a house ; οικημα, a large building ; θρασυς, bold ; θρασων, a braggadocio, etc.

### § 28. OF ADJECTIVES (επιθετα).

This part of speech follows the analogies, and anomalies of substantives or nouns.

Adjectives are expressive of *qualities* supposed to be inherent in the substantives with which they are connected, as καλος οικος, a beautiful house ; *possessive*, formed from a noun, as ανθρωπινος, belonging to a man ; *material*, relating to that of which a thing is made, as χρυσεος, golden ; *verbal*, as πραχτιος, that must be done ; *participial*, as φιλων, loving ; *pronominal*, as ημτινος, our ; *numeral*, as εις, one ; *definitive*, as ο, η, το, the, etc. etc.

All adjectives are declined after the terminations of the declensions of nouns ; properly speaking, they have no distinct declension of their own, yet, for the sake of order, they may be arranged under the three following classes.

- I. Those of *three* terminations ;
- II. Those of *two* ; and
- III. Those of *one*.

### § 29. I. CLASS OF THREE TERMINATIONS.

1. The Article (αρθρον),<sup>33</sup> or *definitive* Adjective (επιθετον οριστικον).

#### NOTE.

<sup>33</sup> Anciently the article was written τος, τη, το, which is manifest as well from analogy, as from τοι in the Doric and Ionic plural, and the existence of τ still in the Nom. neuter, and the oblique cases. It was equivalent to ουτος, *this*, and was used by Homer as a demonstrative pronoun. With δε or γε annexed, it still has the force of ουτος. It was also used as the relative "which" until ος from τος, was employed for that purpose.

<i>Sing.</i>			<i>Dual.</i>			<i>Plural.</i>		
m.	f.	n.						
N. ὁ,	ἡ,	το,	τω,	τα,	τω,	οἱ,	αἱ,	τα,
G. του,	της,	του,	τοιυ,	ταιυ,	τοιυ,	των,	των,	των,
D. τω,	τη,	τω,	τοιυ,	ταιυ,	τοιυ,	τοις,	ταις,	τοις,
A. τον,	την,	το.	τω,	τα,	τω.	τους,	τας,	τα. <sup>33</sup>
V. wanting.								

Ος pure and ρος, make α in the feminine.<sup>34</sup> Thus,

m.	f.	n.			
2. ος,	α,	ον,	{ N. μακ-ρος,	μακ-ρα,	μακ-ρον.
			{ G. μακ-ρου,	μακ-ρας,	μακ-ρου, etc.
3. ος,	η,	ον, <sup>35</sup>	{ N. καλ-ος,	καλ-η,	καλ-ον,
			{ G. καλ-ου,	καλ-ης,	καλ-ου, etc.
4. ας,	ασα,	αν,	{ N. πας,	πασα,	παν,
			{ G. παντος,	πασης,	παντος, etc.
5. ας,	αινα,	αν,	{ N. μελ-ας,	μελ-αινα,	μελ-αν,
			{ G. μελ-ανος,	μελ-αινης,	μελ-ανος, etc.

## NOTES.

<sup>33</sup> THE DIALECTS OF THE DEFINITIVE, ὁ, ἡ, το.

<i>Sing.</i>			<i>Dual.</i>			
m.	f.	n.	m.	f.	n.	
N. ὁ,	ἡ,	το,	τω,	τα,	τω,	
G. του { I. τοιο,	της,	του,	τοιυ,	ταιυ,	τοιυ,	
D. τω, τευ,			D. τας,			
P. τω,				P. τοῖν,		
D. τω,	τη,	τω,	D. τα,	τω,		
A. τον,	την,	το.	D. ταν,	το.	τω,	

*Plural.*

m.	f.	n.	
N. οἱ,	αἱ,	τα,	
G. των,	των,	{ D. τᾶν,	
		{ Æ. των,	
D. τοις { I. τοισι,	ταις,	τοις,	{ D. I. ταισι,
P. τοισδεσι,			{ I. της, τηςι,
& τοισδεσσι,			{ Æ. ταισι,
A. τους,	D. τως, τος,	τας,	τα.

<sup>34</sup> In adjectives denoting matter and color, -ος, and sometimes -ιος—not preceded by ρ—have η, feminine.

<sup>35</sup> Adjectives in -ος, especially compounds and derivatives, are declined by the Attics, as of the common gender, as ὁ, και ἡ, αθανατος, και το, αθανατον, immortal, etc.

6. εις, εισα, εν,	{	N. τυπ-εις, τυπ-εισα, τυπ-εν,
	{	G. τυπ-εντος, τυπ-εισης, τυπ-εντος, etc.
7. εις, εισα, εν, <sup>36</sup>	{	N. χαρι-εις, χαρι-εισα, χαρι-εν,
	{	G. χαρι-εντος, χαρι-εισης, χαρι-εντος, etc.
8. ην, εινα, εν,	{	N. τερ-ην, τερ-εινα, τερ-εν,
	{	G. τερ-ενος, τερ-εινης, τερ-ενος, etc.
9. ους, ουσα, ον,	{	N. διδ-ους, διδ-ουσα, διδ-ον,
	{	G. διδ-οντος, διδ-ουσης, διδ-οντος, etc.
10. ους, ουσα, ον, <sup>37</sup>	{	N. πλακ-ους, πλακ-ουσα, πλακ-ον,
	{	G. πλακ-οντος, πλακ-ουσης, πλακ-οντος, etc.
11. υς, εια, υ,	{	N. γλυκ-υς, γλυκ-εια, γλυκ-υ,
	{	G. γλυκ-εος, γλυκ-ειας, γλυκ-εος, etc.
12. υς, υσα, υν,	{	N. δεικν-υς, δεικν-υσα, δεικν-υν,
	{	G. δεικν-υντος, δεικν-υσης, δεικν-υντος, etc.
13. ων, ουσα, ον,	{	N. τυπ-ων, τυπ-ουσα, τυπ-ον,
	{	G. τυπ-οντος, τυπ-ουσης, τυπ-οντος, etc.
14. ων, ωσα, ων,	{	N. τιμ-ων, τιμ-ωσα, τιμ-ων,
	{	G. τιμ-ωντος, τιμ-ωσης, τιμ-ωντος,
15. ων, ουσα, ον, <sup>38</sup>	{	N. τυπ-ων, τυπ-ουσα, τυπ-ον,
	{	G. τυπ-οντος, τυπ-ουσης, τυπ-οντος,
16. ως, ωσα, ως,	{	N. έστ-ως, έστ-ωσα, έστ-ως,
	{	G. έστ-ωτος, έστ-ωσης, έστ-ωτος, etc.
17. ως, υια, ος,	{	N. τετυφ-ως, τετυφ-υια, τετυφ-ος,
	{	G. τετυφ-οτος, τετυφ-υιας, τετυφ-οτος, etc.

The following words form their neuter gender in ο, viz. ό, ός, άλλος, εκείνος, αυτός, ούτος and its compounds τηλικούτος, τοιούτος, τοσουτός.

### § 30. II. CLASS OF TWO TERMINATIONS.

These may be declined either with the article ό, ή, το, designating their gender, thus ό και ή κοσμιος, και το κοσμιον, etc.; or by pro-

#### NOTES.

<sup>36</sup> -ηεις, and -οεις, are often contracted into -ης, ους. Thus τιμηεις, τιμης; τιμησσα, τιμην; μελιτοιεις, μελιτους; μελιτουσσα, μελιτουν, etc.

<sup>37</sup> πλακους, cont. from πλακοεις, signifying a flat-cake, has αρτος, understood.

<sup>38</sup> τυπων, the second Fut. part. whose oldest form was τυπεσων, I. τυπεων, A. τυπων. This derivation accounts for the ου, instead of ο in the Nom. neuter, and all other cases where it differs from the second Aorist. Thus τυπεων, τυπων; τυπεουσα, τυπουσα; τυπεον, τυπουν, etc.

nouncing the word in each gender and case, thus, *κοσμιος* (m.) *κοσμιος* (f.) *κοσμιον* (n.) etc. through all the cases and numbers.

*Examples.*

- |               |   |   |
|---------------|---|---|
| 1. ος, ον, ας | { | N. ὁ και ἡ κοσμι-ος, και το κοσμι-ον,<br>G. του, και της, και του κοσμι-ου, etc.              |
| 2. ας, αν,    | { | N. αιιν-ας, αιιν-ας, αιιν-αν,<br>G. αιιν-αντος, αιιν-αντος, αιιν-αντος, etc.                  |
| 3. ην, εν,    | { | N. ὁ και ἡ ἀφ-ην, και το ἀφ-εν,<br>G. του και της και του ἀφ-ενος, etc.                       |
| 4. ης, ες,    | { | N. αληθ-ης, αληθ-ης, αληθ-ες,<br>G. αληθ-εος, -ους, αληθ-εος, -ους, αληθ-εος, -ους, etc.      |
| 5. ις, ι,     | { | N. ὁ και ἡ ευχαρ-ις, και το ευχαρ-ι,<br>G. του και της και του ευχαρ-ιτος, etc. <sup>39</sup> |
| 6. ους, ουν,  | { | N. διπ-ους, διπ-ους, διπ-ουν,<br>G. διπ-οδος, διπ-οδος, διπ-οδος, etc.                        |
| 7. υς, υ,     | { | N. ὁ και ἡ ἀδακρ-υς, και το ἀδακρ-υ,<br>G. του και της και του ἀδακρ-υος, etc. <sup>40</sup>  |
| 8. ων, ον,    | { | N. σωφρ-ων, σωφρ-ων, σωφρ-ον,<br>G. σωφρ-ονος, σωφρ-ονος, σωφρ-ονος, etc.                     |
| 9. ωρ, ορ,    | { | N. ὁ και ἡ μεγαλητ-ωρ, και το μεγαλητ-ορ,<br>G. του και της και του μεγαλητ-ορος, etc.        |
| 10. ως, ων,   | { | N. ευγε-ως, ευγε-ως, ευγε-ων.<br>G. ευγε-ω, ευγε-ω, ευγε-ω, etc.                              |

§ 31. III. CLASS OF ONE TERMINATION.

1. Cardinal numbers from *πεντε*, *five*, to *ἐκατον*, *one hundred*, inclusive, as *οἱ και αἱ και τα πεντε*, etc. through all cases. Others of one termination are generally only of the masculine and feminine genders, as *ὁ και ἡ ἀρπαξ*.<sup>41</sup>

2. Those formed with a noun unaltered in the last syllable, as N. *ὁ και ἡ ευριον*; G. *του και της ευριν-ος*, etc. from, *ευ* well, and *ριν*, the nose, *keen scented*. Here *ριν* the noun remains unaltered by composition. In like manner *μακραυχην*, *μακροχειρ*, etc.

3. Those in *ωρ* derived partly from *πατηρ* and *μητηρ*, as *ὁ και ἡ*

NOTES.

<sup>39</sup> The compounds of *πολις*, have *-ιδος*, in the Genitive, as *απολις*, *απολιδος*, etc.

<sup>40</sup> Except the Nom. and Acc. sing. the cases are taken from *αδανροντος*, common gender of the second declension.

<sup>41</sup> Some of these are used with *neuter* substantives, as *φοιτασι πτεροις*, Eur. Phoen. 1052, etc.

απατ-ωρ, G. του και της απατ-ορος, etc. and partly from verbs, as μiasτωρ, a polluter, from μιαίνω, to defile, etc.

4. Adjectives in -ης, -ητος, and -ως, -ωτος, as αδμ-ης, -ητος, αγν-ως, -ωτος, etc.

5. In ξ and ψ, as άρπαξ, άρπαγος; αιθιοψ, -οπος, etc. etc.

6. In ας, -αδος, ις, -ιδος, as φυγας, φυγαδος, etc.

§ 32. IRREGULAR ADJECTIVES.

1. From the combination of two different forms of the same word, as μεγας and μεγαλος; πολυς and πολλος. Thus,

Sing.			Sing.		
N. ΜΕΓΑΣ,	μεγαλη,	ΜΕΓΑ,	N. ΠΟΛΥΣ,	πολλη,	ΠΟΛΥ, <sup>42</sup>
G. μεγαλου,	-ης,	-ου,	G. πολλου,	-ης,	-ου,
D. μεγαλω,	-η,	-ω,	D. πολλω,	-η,	-ω,
A. ΜΕΓΑΝ,	μεγαλην,	ΜΕΓΑ,	A. ΠΟΛΥΝ,	πολην,	ΠΟΛΥ,
V. ΜΕΓΑ,	μεγαλη,	ΜΕΓΑ,	V. ΠΟΛΥ,	πολη,	ΠΟΛΥ.

Dual.			Dual.		
N. A. V. μεγαλω,	-α,	-ω,	N. A. V. πολλω,	πολλα,	πολλω,
G. D. μεγαλοιν,	-αιν,	-οιν.	G. D. πολλοιν,	-αιν,	-οιν.

Plural.			Plural.		
N. μεγαλοι,	-αι,	-α,	N. πολλοι,	-αι,	-α,
G. μεγαλων,	-ων,	-ων,	G. πολλων,	-ων,	-ων,
D. μεγαλοις,	-αις,	-οις,	D. πολλοις,	-αις,	-οις,
A. μεγαλους,	-ας,	-α,	A. πολλους,	-ας,	-α,
V. μεγαλοι,	-αι,	-α.	V. πολλοι,	-αι,	-α.

2. Some words reputed by grammarians to be adjectives of two terminations, and of different declensions, are really substantives of different genders, as in English, poet and poetess, etc. Thus βοηλαιτης, -του, of the first, a herdsman; βοηλαιτις, -τιδος, of the third, a herdswooman.

3. Several others called adjectives of one termination are substantives, as φρονηματιας, a high-minded man; υβριστης, an insolent man, etc.

NOTE.

<sup>42</sup> The Ionians employ the form πολλ-ος, η, ον. The Epic poets decline πολυς, regularly like οξυς, etc.



## § 33. COMPARISON OF ADJECTIVES.

As adjectives indicate qualities, they may also be changed, so as to exhibit these in a higher, or the highest degree, in which an object possesses these qualities. Of these degrees there are two, called the *comparative* (*συγκριτικὸν ὄνομα, ὁ κλιμαξ*), and *superlative* (*ὑπερθετικὸν*).<sup>43</sup>

The comparison is made, I. by adding *τερος*, for the comparative, and *τατος*, for the superlative, as *μακαρ, μακαρ-τερος, μακαρ-τατος*.

*Modifications.*

1. Adjectives in *ος* drop *ς*, as *μακρος, μακροτερος, μακροτατος*; and if the penult is short, *ο* is changed into *ω*, as *σοφος, σοφωτερος, σοφωτατος*.<sup>44</sup>

2. *εις* drops *ι*, as *χαρι-εις, χαρι-εστερος, χαρι-εστατος*.

3. *ας, ης, and υς* add *τερος* and *τατος* to the neuter, as *μειλας, μειλαν, -τερος, -τατος*; *αληθης, αληθεις, -τερος, -τατος*; *ευρυς, ευρυ, -τερος, -τατος*.

4. Adjectives in *ων* and *ην*, to the Nominative plural, as *σωφρων, σωφρονες, -τερος, -τατος*; *τερην, τερενες, -τερος, -τατος*.

II. In *ιων* and *ιστος*. 1. Some derived from substantives, and in these the comparison is made from the substantive; as,

*καλος, beautiful*, from *καλλος, beauty, καλλιον, καλλιστος*.

*εχθρος, hostile*, from *εχθος, enmity, εχθιον, εχθιστος*, etc. etc.

2. Some in *υς* are compared both ways, as *ευρυς, ευριων, ευριστος*, and *ευρυς, ευριστερος, ευριτατος*.

3. *ραδιος, easy*, has *ραϊων, ραιστος*; and *ραων, ραστος*.

III. The Attics compare many adjectives by *ιστερος, ιστατος*, as *λαλος, λαλιστερος, λαλιστατος*. Some by *αιτερος*, and *αιτατος*, as *φιλος, φιλαιτερος, φιλαιτατος*.<sup>45</sup> Others by *εστερος* and *εστατος*, as *αφθονος, αφθονεστερος, αφθονεστατος*.

## NOTES.

<sup>43</sup> What is usually called the Positive Degree, is really *no degree*, but the simple state of the adjective. It is obvious that unless the quality expressed by the adjective be susceptible of increase or diminution, there can be no comparison.

<sup>44</sup> To prevent at least *three* short syllables from coming together, incompatible with hexameter verse. The same takes place when a doubtful is taken for short.

<sup>45</sup> *φιλος*, has also *φιλτερος, φιλτατος*, by syncope for *φιλαιτερος, φιλαιτατος*: also, *φιλιων, φιλιστος*.

IV. Irregular comparison. Comparisons also frequently arise from other parts of speech, as, 1. From nouns,

From <i>Αρης, Mars, brave,</i>	<i>αρειων,</i>	<i>αριστος.</i>
<i>κρατος, strength,</i>	<i>κρειστων,</i>	<i>κρατιστος.</i>
	<i>κρειττων,</i>	
	<i>καρρων,</i>	
<i>μηκος, length,</i>	<i>μαστων,</i>	<i>μηκιστος.</i>
2. From pronouns,		
as <i>αυτος,</i>		<i>αυτοτατος.</i>
3. From verbs,		
<i>βουλομαι, to wish,</i>	<i>βελτιων,</i>	<i>βελτιστος.</i>
	<i>βελτερος,</i>	
<i>λω, or θελω, to wish,</i>	<i>λωϊων,</i>	<i>λωιστος.</i>
	<i>λων,</i>	<i>λωστος.</i>
<i>φερω, to carry off,</i>	<i>φερτερος,</i>	<i>φερτατος.</i>
		<i>φεριστος.</i>
		<i>φερτιστος.</i>
<i>αμενος, (α, intens. and μενω,)</i>	<i>αμεινων.</i>	<i>αμεινοτερος.</i>
	<i>αμεινοτερος.</i>	
4. From participles,		
<i>εργωμενος,</i>	<i>εργωμενεστερος,</i>	<i>εργωμενεστατος.</i>
5. From Adverbs,		
<i>ανω,</i>	<i>ανωτερος,</i>	<i>ανωτατος.</i>
<i>κατω,</i>	<i>κατωτερος,</i>	<i>κατωτατος.</i>
6. From prepositions,		
<i>προ,</i>	<i>προτερος,</i>	<i>προτατος.</i>
	(syncop. <i>προατος,</i> cont. <i>πρωτος.</i> )	
<i>υπερ,</i>	<i>υπερτερος,</i>	<i>υπερτατος.</i>
	By syncope, <i>υπατος.</i>	

V. Comparison of comparatives and superlatives.

<i>καλλιον, comparative,</i>	<i>το καλλιωτερον.</i>
<i>κυδιστος, superlative,</i>	<i>κυδιστατος.</i>

VI. Comparison of Adverbs.

Like the neuters of the adjectives from which they are derived, as *ηδιον, ηδιστα*, etc. or instead of the adjective terminations, they end in *τερω* and *τατω*, as *εσω, εσωτερω*, etc. etc.

### § 34. OF NUMERALS.

#### I. Remarks on Numerals in general.

1. *Substantives*, expressive of quantity abstractly, as *μονας, unity*; *πεντας, a pentade*; *δεκας, decade*, etc.

2. *Cardinals*, answering the question, how many? *εἷς*, one; *πεντε*, five; *δεκα*, ten, etc.

3. *Ordinals*, answering the question, which of the number? as *πρωτος*, first; *τριτος*, third; *δεκατος*, tenth, etc.

4. *Multiplicative*, as *διπλους*, double; *τριπλους*, three-fold; answering to the question, how many fold?

5. *Numeral Adverbs*, answering to the question *ὅσους*, how often? *ἅπαξ*, once; *δισ*, twice, etc.

6. As the Greeks have no peculiar form for *distributives*, they sometimes employ the cardinals with *συν*, as *συνδυο*, two by two; *συντρις*, three by three; or else they prefix *κατα*, *ανα*, etc.

7. *Adverbial Distributives*, answering to the question, in how many parts? are formed in *χα*, as *διχα*, doubly; *τριχα*, trebly, or in three parts or places, etc.

## II. Of Cardinals.

### 1. *εἷς* and its compounds.

<i>Sing.</i>			<i>Sing.</i>			<i>Plural.</i>		
N.	<i>εἷς</i> , <i>μια</i> , <i>ἓν</i>	<i>οὐδεις</i> , <i>οὐδεμια</i> , <i>οὐδεν</i>	<i>οὐδενος</i> , <i>οὐδεμιας</i> , <i>οὐδενος</i>	<i>οὐδεις</i> , <i>οὐδεμια</i> , <i>οὐδεν</i>	<i>οὐδ-ενες</i> , <i>-εμιαι</i> , <i>-ενα</i>	<i>-ενων</i> , <i>-εμιων</i> , <i>-ενων</i>	<i>-εσι</i> , <i>-εμιας</i> , <i>-εσι</i>	<i>-ενας</i> , <i>-εμιας</i> , <i>-ενα</i>
G.	<i>ἑνος</i> , <i>μιας</i> , <i>ἑνος</i>	<i>οὐδενος</i> , <i>οὐδεμιας</i> , <i>οὐδενος</i>	<i>οὐδενος</i> , <i>οὐδεμιας</i> , <i>οὐδενος</i>	<i>οὐδενος</i> , <i>οὐδεμιας</i> , <i>οὐδενος</i>	<i>-ενων</i> , <i>-εμιων</i> , <i>-ενων</i>	<i>-ενων</i> , <i>-εμιων</i> , <i>-ενων</i>	<i>-εσι</i> , <i>-εμιας</i> , <i>-εσι</i>	<i>-ενας</i> , <i>-εμιας</i> , <i>-ενα</i>
D.	<i>ἐνι</i> , <i>μια</i> , <i>ἐνι</i>	<i>οὐδενι</i> , <i>οὐδεμια</i> , <i>οὐδενι</i>	<i>οὐδενι</i> , <i>οὐδεμια</i> , <i>οὐδενι</i>	<i>οὐδενι</i> , <i>οὐδεμια</i> , <i>οὐδενι</i>	<i>-εσι</i> , <i>-εμιας</i> , <i>-εσι</i>	<i>-εσι</i> , <i>-εμιας</i> , <i>-εσι</i>	<i>-εσι</i> , <i>-εμιας</i> , <i>-εσι</i>	<i>-εσι</i> , <i>-εμιας</i> , <i>-εσι</i>
A.	<i>ἓνα</i> , <i>μιαν</i> , <i>ἓν</i>	<i>οὐδενα</i> , <i>οὐδεμιαν</i> , <i>οὐδεν</i>	<i>οὐδενα</i> , <i>οὐδεμιαν</i> , <i>οὐδεν</i>	<i>οὐδενα</i> , <i>οὐδεμιαν</i> , <i>οὐδεν</i>	<i>-ενας</i> , <i>-εμιας</i> , <i>-ενα</i>	<i>-ενας</i> , <i>-εμιας</i> , <i>-ενα</i>	<i>-ενας</i> , <i>-εμιας</i> , <i>-ενα</i>	<i>-ενας</i> , <i>-εμιας</i> , <i>-ενα</i>

<i>Sing.</i>			<i>Plural.</i>		
N.	<i>μηδεις</i> , <i>μηδεμια</i> , <i>μηδεν</i>	<i>μηδεις</i> , <i>μηδεμια</i> , <i>μηδεν</i>	<i>μηδενες</i> , <i>μηδεμιαι</i> , <i>μηδενα</i>	<i>μηδεις</i> , <i>μηδεμια</i> , <i>μηδεν</i>	<i>μηδεις</i> , <i>μηδεμια</i> , <i>μηδεν</i>
G.	<i>μηδενος</i> , <i>μηδεμιας</i> , <i>μηδενος</i>	<i>μηδενος</i> , <i>μηδεμιας</i> , <i>μηδενος</i>	<i>μηδενων</i> , <i>μηδεμιων</i> , <i>μηδενων</i>	<i>μηδενος</i> , <i>μηδεμιας</i> , <i>μηδενος</i>	<i>μηδενων</i> , <i>μηδεμιων</i> , <i>μηδενων</i>
D.	<i>μηδενι</i> , <i>μηδεμια</i> , <i>μηδενι</i>	<i>μηδενι</i> , <i>μηδεμια</i> , <i>μηδενι</i>	<i>μηδεσι</i> , <i>μηδεμιας</i> , <i>μηδεσι</i>	<i>μηδενι</i> , <i>μηδεμιας</i> , <i>μηδενι</i>	<i>μηδεσι</i> , <i>μηδεμιας</i> , <i>μηδεσι</i>
A.	<i>μηδενα</i> , <i>μηδεμιαν</i> , <i>μηδεν</i>	<i>μηδενα</i> , <i>μηδεμιαν</i> , <i>μηδεν</i>	<i>μηδενας</i> , <i>μηδεμιας</i> , <i>μηδενα</i>	<i>μηδενα</i> , <i>μηδεμιαν</i> , <i>μηδεν</i>	<i>μηδενας</i> , <i>μηδεμιας</i> , <i>μηδενα</i>

### 2. Of *δυο*.

This is properly of the dual only.

N. A. V. *δυο*, G. D. *δυσιν*. Yet, plural G. *δυσιν*, D. *δυσιν*. *δυο* is properly indeclinable. *ἄμφω*, both, is declined like *δυο*.

### 3. Of *τρεις* and *τεσσαρες*.

<i>Plural.</i>			<i>Plural.</i>		
N.	<i>τρεις</i> , <i>τρεις</i> , <i>τρια</i>	<i>τρεις</i> , <i>τρεις</i> , <i>τρια</i>	N.	<i>τεσσαρες</i> , <i>τεσσαρες</i> , <i>τεσσαρα</i>	<i>τεσσαρες</i> , <i>τεσσαρες</i> , <i>τεσσαρα</i>
G.	<i>τριων</i> , <i>τριων</i> , <i>τριων</i>	<i>τριων</i> , <i>τριων</i> , <i>τριων</i>	G.	<i>τεσσαρων</i> , <i>τεσσαρων</i> , <i>τεσσαρων</i>	<i>τεσσαρων</i> , <i>τεσσαρων</i> , <i>τεσσαρων</i>
D.	<i>τρισι</i> , <i>τρισι</i> , <i>τρισι</i>	<i>τρισι</i> , <i>τρισι</i> , <i>τρισι</i>	D.	<i>τεσσαρσι</i> , <i>τεσσαρσι</i> , <i>τεσσαρσι</i>	<i>τεσσαρσι</i> , <i>τεσσαρσι</i> , <i>τεσσαρσι</i>
A.	<i>τρεις</i> , <i>τρεις</i> , <i>τρια</i>	<i>τρεις</i> , <i>τρεις</i> , <i>τρια</i>	A.	<i>τεσσαρας</i> , <i>τεσσαρας</i> , <i>τεσσαρα</i>	<i>τεσσαρας</i> , <i>τεσσαρας</i> , <i>τεσσαρα</i>
V.	<i>τρεις</i> , <i>τρεις</i> , <i>τρια</i>	<i>τρεις</i> , <i>τρεις</i> , <i>τρια</i>	V.	<i>τεσσαρες</i> , <i>τεσσαρες</i> , <i>τεσσαρα</i>	<i>τεσσαρες</i> , <i>τεσσαρες</i> , <i>τεσσαρα</i>

4. Cardinal numbers from *πεντε*, five, to *ἑκατον*, a hundred, are indeclinable.

5. After *ἑκατον*, the larger numbers are regular adjectives, declined in the plural, after the *first* and *second* declensions.

m.	f.	n.	
N. διακοσιοι	διακοσαι	διακοσια	two hundred.
τριακοσιοι	τριακοσαι	τριακοσια	three hundred.
χιλιοι	χιλαι	χιλια	a thousand.
δισχιλιοι	δισχιλαι	δισχιλια	two thousand.
μυριοι	μυριαι	μυρια	ten thousand.
δισμυριοι	δισμυριαι	δισμυρια	twenty thousand.

### III. Of Ordinals.

1. *πρωτος*, *first*, is the superlative of *προ*, *before*. The other ordinals are formed from the cardinals. All under twenty, except *second*, *seventh*, and *eighth*, end in *τος*; from twenty inclusive, upwards, all end in *οστος*, and are regular adjectives of the *first* and *second* declensions.

2. From the ordinals are formed *dials*, in *αιος*, expressing *on what day*, as *δευτεραιος*, *on the second day*; *τριταιος*, *on the third day*, etc.

3. Of the manner of expressing fractional numbers in money, weights or measures. The Greeks used words compounded of *ἡμι*, *half*, and the name of the weight, etc. (*μνᾶ*, *οβολος*, *ταλαντον*), having the terminations, *ον*, *ιον*, *αιον*, appended to it, and placed before the ordinal of which the half is taken; as *τριτον ἡμιταλαντον*, *2½ talents*, i. e. the *first* a talent, the *second* a talent, and the *third* a half-talent, and so of others. So *sestersius*, i. e. *semistertius*, 2 asses and one half, the *first* an ass etc.

Let this, however, be distinguished from the use of the compound word in the plural, preceded by the cardinal number, thus *τρια ἡμιταλαντα*, not *2½ talents*, but three half talents, or one and a half.

### § 35. OF GREEK NOTATION OF NUMBERS.

1. The simplest notation in small series was by the letters of the alphabet, reckoned in their order,  $\alpha$ , 1;  $\beta$ , 2, etc. The books of the Iliad and Odyssey are thus numbered. The technical syllable *IINT*, will help the memory in this notation; for divide the alphabet into four parts, and the letters of this syllable will begin the *second*, *third*, and *fourth* parts, respectively, 7, 13, 19.

2. To denote larger series of numbers, the initials of the names

of the numbers, 1, 10, 100, 1000, 10,000 were used; thus *I*, the initial of *ια*, from *μια*, *one*; *Π*, from *πεντε*, *five*; *Δ*, from *δεκα*, *ten*; *Η*, from *ΗΕΚΑΤΟΝ*, *a hundred*; *Χ*, from *χιλιοι*, *a thousand*; *Μ*, from *μυριοι*, *ten thousand*.

3. A large *Π* around any of these characters, except *I* denoted *five* times the value of the inclosed, thus *ΠΔ* five times ten, or fifty.

4. These may be repeated and combined to the amount of four of each, thus *ΔΔΔΠΠΠ* = 38.

5. To express the nine units, the nine tens, and the nine hundreds, the Greeks divided the alphabet into three parts; but as there are only twenty-four letters, they used *ς*, called *επισημον*, for 6; *ζ*, or *ϛ*, called *κοππα*, for 90; and *Ϟ*, called *σανπι*, for 900.

The technical syllable *AIR* will be convenient to assist the memory; *A*, denotes the first of the *units*, *I*, the first of the *tens*, *R*, the first of the *hundreds*.

6. The letters employed as numerals are marked above with an oblique virgule, thus *ά*, *one*, *ι*, *ten*, etc. when this virgule is placed underneath, the same letters express so many thousands.

7. It should be observed that in the composition of numbers, either the smaller precedes, and the two are joined by *και*; or the greater precedes, in which case the conjunction is omitted, as *πεντε και εικοσι*, or *εικοσι πεντε*. Yet this custom admitted of many deviations. Thus *εικοσι και επτα* is found in Herodian.

§ 36. GREEK NUMERATION TABLE.

Homeric Notation.	Gen. Gr. Notat. by letters.	Greek names of numbers.	Initial of Gr. names for one, five, ten, a hundred, a thousand, ten thousand, etc.	The corresponding Arabian characters.	The Ordinals from one to a million.	Their names in English.
Cardinal numbers.				Ordinal numbers.		
1 α	α'	εἷς	I		1 πρῶτος	first.
2 β	β'	δυο	II		2 δευτερος	second.
3 γ	γ'	τρεις	III		3 τριτος	third.
4 δ	δ'	τεσσαρες	IIII		4 τεταρτος	fourth.
5 ε	ε'	πεντε	V		5 πεμπτος	fifth.
6 ζ	ζ'	εξ	VI		6 εκτος	sixth.
7 η	η'	επτα	VII		7 εβδομος	seventh.
8 θ	θ'	οκτω	IIII V		8 ογδοος	eighth.
9 ι	ι'	εννεα	IIII VI		9 εννατος	ninth.
10 κ	κ'	δεκα	X		10 δεκατος	tenth.
11 λ	λ'	ενδεκα	XI		11 ενδεκατος	eleventh.
12 μ	μ'	δωδεκα	XII		12 δωδεκατος	twelfth.
13 ν	ν'	τρισκαιδεκα	XIII		13 τρισκαιδεκατος	thirteenth.
14 ξ	ξ'	τεσσαρεςκαιδεκα	XIIII		14 τεσσαρεςκαιδεκατος	fourteenth.
15 ο	ο'	πεντεκαιδεκα	XV		15 πεντεκαιδεκατος	fifteenth.
16 π	π'	εκκαιδεκα	XVI		16 εκκαιδεκατος	sixteenth.
17 ρ	ρ'	επτακαιδεκα	XVII		17 επτακαιδεκατος	seventeenth.
18 σ	σ'	οκτωκαιδεκα	XVIII		18 οκτωκαιδεκατος	eighteenth.
19 τ	τ'	εννεακαιδεκα	XIIII V		19 εννεακαιδεκατος	nineteenth.
20 υ	υ'	εικοσι	XX		20 εικοστος	twentieth.
21 φ	φ'	εικοσιν εἷς	XXI		21 εικοστος πρῶτος	twenty-first, etc.
22 χ	χ'	τριακοντα	XXX		30 τριακοστος	thirtieth.
23 ψ	ψ'	τεσσαρακοντα	XXXX		40 τεσσαρακοστος	fortieth.
24 ω	ω'	πεντηκοντα	LV		50 πεντηκοστος	fiftieth.
		εξηκοντα	LVI		60 εκηκοστος	sixtieth.
		εβδομηκοντα	LVII		70 εβδομηκοστος	seventieth.
		ογδοηκοντα	LVIII		80 ογδοηκοστος	eightieth.
		εννενηκοντα	LIIII V		90 εννενηκοστος	ninetieth.
		εκατον	C		100 εκατοστος	a hundredth.
		διακοσιοι	CC		200 διακοσιοστος	two hundredth.
		χιλιοι	X	1,000	χιλιοστος	a thousandth.
		δισχιλιοι	XX	2,000	δισχιλιοστος	two thousandth.
		μυριοι	M	10,000	μυριοστος	ten thousandth.
		δεκακισμυριοι	MM	100,000	δεκαμυριοστος	hund. thousandth.
		εκατοντακισμυριοι, αι, α	MMM	100,000	εκατοντακισμυριοστος	a millionth.
			XL	1,000,000		

This table might be enlarged by adding 1. the substantive numeral, 2. the multiplicative, 3. the adverbial numeral, 4. the adverbial distributive, etc. A few examples of each will serve the purpose of this compendium.

1. Substantives, μονας, unity, δυας, duad, τριας, triad, τεταρτας, πεντας, δεκας, etc.	2. Multiplicatives, ἄπλους, single, διπλους, double, τριπλους, triple, τετραπλους, quadruple, πενταπλους, five-fold, δεκαπλους, ten-fold, etc. etc.
3. Adverbs, as ἅπαξ, once, δισ, twice, τρις, thrice, τετρακις, four times. πεντακις, five times. δεκακις, ten times, etc.	4. Adverbial Distributives,  διχα, in two parts, τριχα, in three parts, τετραχα, in four parts, πενταχα, in five parts, δεκαχα, in ten parts, etc. etc.

### § 37. OF THE PRONOUN (αντωνυμια).

The pronoun, as its name imports, stands for, or represents a noun.

There are various distinctions of pronouns ; as,

§ 38. I. SUBSTANTIVE (ουσιαστικαι), PRIMITIVE (πρωτοτυποι), OR PERSONAL (προσωπικαι) ; as, *εγω*, I ; *συ*, thou ; *ὅς*, he, declined thus :

#### *Singular.*

N. <i>εγω</i>	N. <i>συ</i>	N. <i>ὅς, ἡ, το,</i> <sup>46</sup> <i>he, she, it, etc.</i>
G. <i>εμου</i> or <i>μου</i>	G. <i>σου</i>	G. <i>οῦ</i>
D. <i>εμοι</i> or <i>μοι</i>	D. <i>σοι</i>	D. <i>οῖ</i>
A. <i>εμε</i> or <i>με</i>	A. <i>σε</i>	A. <i>δ</i>
V.	V. <i>συ</i>	V.

#### *Dual.*

N. A. <i>νοι, νω</i>	N. A. V. <i>σφωι, σφω</i>	N. A. V. <i>σφωι, σφω</i>
G. D. <i>νωιν, νων</i>	G. D. <i>σφωιν, σφων</i>	G. D. <i>σφωιν, σφιν</i>

#### NOTE.

<sup>46</sup> The third personal pronoun is mostly used by the Attic prose writers, in a *reflexive* sense, and as such wants the Nominative ; but Homer, Herodotus, Xenophon, and the Attic poets, use it as here *he, him, etc.* and then it has the Nominative.

*Plural.*

N. ἡμεῖς	N. ὑμεῖς	N. σφεις
G. ἡμῶν	G. ὑμῶν	G. σφῶν
D. ἡμῖν	D. ὑμῖν	D. σφισι
A. ἡμᾶς	A. ὑμᾶς	A. σφας
V.	V. ὑμεῖς	V.

§ 39. II. OF POSSESSIVE PRONOUNS (*αντωνυμιαι κτητικαι*).

From the primary pronouns are derived the possessive. They are in form regular adjectives, of the *first* and *second* declensions. They are thus deduced :

From <i>εμου</i> , comes <i>εμος</i>	<i>εμη</i>	<i>εμου</i> ,	<i>μη</i> ,
<i>σου</i>	<i>σος</i>	<i>ση</i>	<i>σον</i> ,
<i>ου</i>	<i>ος</i>	<i>η</i>	<i>ον</i> ,
<i>νοι</i>	<i>νωιτερος</i>	<i>α</i> ,	<i>ον</i> , <i>ουκ</i> , <i>of us two</i> ,
<i>σφωι</i>	<i>σφωιτερος</i>	<i>α</i> ,	<i>ον</i> , <i>ουκ</i> , <i>of you two</i> ,
<i>ημεις</i>	<i>ημετερος</i>	<i>α</i> ,	<i>ον</i> , <i>ουκ</i> ,
<i>υμεις</i>	<i>υμετερος</i>	<i>α</i> ,	<i>ον</i> , <i>ουκ</i> ,
<i>σφεις</i>	<i>σφετερος</i>	<i>α</i> ,	<i>ον</i> , <i>their</i> , <sup>47</sup>
	Dor. <i>σφος</i>	<i>η</i> ,	<i>ον</i> , <i>their</i> .

§ 40. III. OF DEFINITIVE PRONOUNS (*αντωνυμιαι οριστικαι*).

1. *αυτος*, *self* or *my*, as *εγω αυτος*, *I myself*.
2. *ο*, *η*, *το*, usually denominated *the* article, is properly a definitive pronoun.

§ 41. IV. RECIPROCAL PRONOUNS (*παλινδρομικαι*).

1. From the primitives and *αυτος* are formed three reciprocal pronouns, viz. *εμαυτου -ης -ου*; *σεαυτου -ης -ου*; *εαυτου -ης -ου*; triptotes, G. D. Ac. Of these the last only has the plural. It is sometimes contracted, as *αυτου*, etc. and by the Attics used in all the persons.

2. There is another triptote, viz. *αλληλων*, *of one another*, declined regularly in the Gen. Dat. and Ac. plural.

## NOTE.

<sup>47</sup> To these may be added *ημεδαπος*, *of our country*; *υμεδαπος*, *of your country*; but *αλλοδαπος*, *one of another country*, having no reference to person, belongs to the class of Indefinites; and *ποδαπος*, *of what country?* properly belongs to the Interrogatives.



## § 42. V. DEMONSTRATIVES (δεικτικαι).

These are *κεινος* and *ουτος*. The former omits *ν* in the neuter gender, in other respects like *καλος*; *ουτος* is thus declined:

<i>Singular.</i>		
N. <i>ουτος</i>	<i>αυτη</i>	<i>τουτο</i>
G. <i>τουτου</i>	<i>ταυτης</i>	<i>τουτου</i>
D. <i>τουτω</i>	<i>ταυτη</i>	<i>τουτω</i>
A. <i>τουτον</i>	<i>ταυτην</i>	<i>τουτο</i>
<i>Dual.</i>		
N. A. <i>τουτω</i>	<i>ταυτα</i>	<i>τουτω</i>
G. D. <i>τουτοιν</i>	<i>ταυταιν</i>	<i>τουτοιν</i>
<i>Plural.</i>		
N. <i>ουτοι</i>	<i>αυται</i>	<i>ταυτα</i>
G. <i>τουτων</i>	<i>τουτων</i>	<i>τουτων</i>
D. <i>τουτοις</i>	<i>ταυταις</i>	<i>τουτοις</i>
A. <i>τουτους</i>	<i>ταυτας</i>	<i>ταυτα.</i>

## § 43. VI. RELATIVE PRONOUNS (αναφορικαι).

All the *personal* pronouns are from their nature relative, but *ος* is particularly so characterized. It is regularly declined, like *αυτος*, and omits *ν* in the neuter, thus:

Nom. *ος, η, ο.*      Gen. *ου, ης, ου, etc.*

## § 44. VII. INTERROGATIVE (ερωτηματικαι), AND RESPONSIVE (αποκριτικαι).

1. Of these *τις*; *who?* is the principal, and thus declined:

N. <i>τις, τι</i>	Dual.	<i>τινες, τινα</i>	
Sing. G. <i>τινος</i>		<i>τινε</i>	Plur. <i>τινων</i>
D. <i>τινι</i>		<i>τινοιν</i>	<i>τισι</i>
A. <i>τινα, τι</i>			<i>τινας, τινα.</i>

2. The interrogative *τις*, has for its responsive *ὅστις*, as *τις ἐποίησε* *who did it?* *οὐκ οἶδα ὅστις*, *I don't know who* (did it). It is declined through all cases and numbers, like *ὅς* and *τις*, thus: *ὅστις, ἥτις, ὅτι* Gen. *οὔτινος, ἥστινος, οὔτινος*, etc.

3. To this class belong,

	<i>Interrogative.</i>	<i>Responsive.</i>	
Adject.	{	<i>ποτερος; which of the two?</i>	<i>ὅποτερος, either of the two.</i>
		<i>ποιος; of what kind?</i>	<i>ὅποιος, of what kind.</i>
		<i>ποσος; of what number?</i>	<i>ὅποσος, of what number.</i>
		<i>πηλικος; of what age?</i>	<i>ὀπηλικος, of what age.</i>
Adverbs,	{	<i>πως; how?</i>	<i>ὅπως, how.</i>
		<i>που; where?</i>	<i>ὅπου, where.</i>
		<i>πη; in what way?</i>	<i>ὀπη, in what way.</i>

4. *τις* with the other interrogatives, may also be used indefinitely (*αοριστικῶς*), as *τις, any one*; *ποιος, such*, etc. so *ὁ δεινα*, *a certain person*; of all genders, and always preceded by the article, *ὁ, ἡ, το*.

Sing.	N. <i>δεινα</i>	Dual.	N. A. <i>δεινα</i>	Plur.	N. <i>δεινες</i>
	G. <i>δεινος</i>		G. D. <i>δεινοι</i>		G. <i>δεινων</i>
	D. <i>δεινι</i>				D. <i>δεισι</i>
	A. <i>δεινα</i>				A. <i>δεινας</i>

5. Intimately allied to these is a class of *correlatives* (*συναναφορικαι*).

<i>τοσος, so great,</i>	<i>ὄσος, as.</i>
<i>τοιος, such,</i>	<i>οἴος, as.</i>
<i>τηλικος, of the same age or size,</i>	<i>ἤλικος, as.<sup>48</sup></i>

NOTE.

<sup>48</sup> OF THE DIALECTS OF PRONOUNS.

1. *Εγω*.

Dial.	Sing.			Dual.			Plural.			
	N.	G.	D.	A.	N.A.	G.D.	N.	G.	D.	A.
Com.	<i>εγώ</i> by Aph.	<i>εμοῦ</i> <i>μοῦ</i>	<i>εμοί</i> <i>μοί</i>	<i>εμεῖ</i> <i>με</i>	<i>ἡμῶν</i> <i>ἡμῶν</i>	<i>ἡμῶν</i> <i>ἡμῶν</i>	<i>ἡμεῖς</i>	<i>ἡμῶν</i>	<i>ἡμῖν</i>	<i>ἡμας</i>
Att.	<i>εγωγε</i>	<i>εμεῖθεν</i> <i>εμοῖο</i>	<i>εμοιγε</i>							
D.	<i>εγῶν</i>	<i>εμεῦ</i>	<i>ἔμιν</i>	<i>αμε</i>			<i>ἄμες</i>	<i>ἄμῶν</i>	<i>ἀμῖν</i>	<i>ἄμας</i>
	<i>εγωνη</i>		<i>εμοινη</i>				<i>ἄμμες</i>	<i>ἄμδων</i>	<i>ἄμῖν</i>	<i>αμε</i>
	<i>εγωγα</i>									<i>αμμε</i>
	<i>εγωνγα</i>									<i>αμμεσιν</i>
Æ.	<i>εγῶν</i>	<i>εμεῦ</i>		<i>ἄμμε</i>			<i>ἄμμες</i>	<i>ἄμμων</i> <i>ἄμμεων</i>	<i>ἄμμιν</i> <i>ὄμμι</i>	<i>ἄμμας</i> <i>αμμεας</i>
I.		<i>εμέο</i>					<i>ἡμεες</i>	<i>ἡμεων</i>		<i>ἡμιας</i>
Poet.	<i>γω</i>	<i>εμεῖο</i>					<i>ἡμεις</i>	<i>ἡμείων</i>	<i>ἡμῖν</i>	<i>ἡμιας</i>
Βασ.	<i>ἰώγα</i> <i>ἰωνγα</i>	<i>εμους</i>	<i>εμυ</i>							

For minute exactitude, the former have *δε* and *δος* suffixed, the responsive *ὅπ'* (from *ὄπη*) prefixed, thus :

*τοσοσδε* } *just so great, ὅποσος, as ;* and so of the rest.  
*τοσουτος* }

## NOTE.

2. *Συ*.

Dial.	Sing.				Dual.			Plural.			
	N.	G.	D.	A.	N. A.	G. D.	N.	G.	D.	A.	
Com.	<i>Συ</i>	<i>σοῦ</i>	<i>σοῖ</i>	<i>σέ</i>	<i>σφῶ</i>	<i>σφῶν</i>	<i>ὑμῖς</i>	<i>ὑμῶν</i>	<i>ὑμῖν</i>	<i>ὑμας</i>	
	<i>τύ</i>	<i>σευ, τευ</i>	<i>τοι</i>	<i>τε</i>	<i>ὑμμε</i>		<i>ὑμες</i>		<i>ὑμμιν</i>	<i>ὑμμας</i>	
D.	<i>τύγα</i>	<i>τεῦς, τεοῦς</i>	<i>τιν</i>	<i>τυ</i>	<i>ὑμμε</i>		<i>ὑμμες</i>		<i>ὑμμι</i>		
	<i>τύνη</i>	<i>τεοιο</i>	<i>τειν</i>								
Æ.		<i>σεῦ</i>			<i>ὑμμε</i>		<i>ὑμμες</i>	<i>ὑμμων</i>	<i>ὑμμιν</i>	<i>ὑμμας</i>	
		<i>τεῦ</i>						<i>ὑμμεων</i>	<i>ὑμμι</i>		
I.		<i>σοῖο</i>					<i>ὑμμες</i>	<i>ὑμμεων</i>		<i>ὑμμας</i>	
		<i>σέο</i>									
		<i>σεῖο</i>	<i>τιν</i>		<i>σφωῖ</i>	<i>σφωῖν</i>	<i>ὑμμεῖς</i>	<i>ὑμμεων</i>	<i>ὑμῖν</i>		
Poet.		<i>σεοθεν</i>	<i>τειν</i>								
		<i>σεθεν</i>									

3. *ὄς*.

Dial.	Sing.				Dual.			Plural.			
	N.	G.	D.	A.	N. A.	G. D.	N.	G.	D.	A.	
Com.	<i>ὄς, ἦ, το</i>	<i>ὄῦ</i>	<i>ὄῖ</i>	<i>ῆ</i>	<i>σφῆ</i>	<i>σφῖν</i>	<i>σφῆς</i>	<i>σφῶν</i>	<i>σφισι</i>	<i>σφας</i>	
D.		<i>ἔῦ</i>		<i>μιν</i>			<i>σφες</i>			<i>σφας</i>	
		<i>ἔθεν</i>					<i>σφες</i>			<i>ψε</i>	
Æ.		<i>ευ</i>								<i>σφες</i>	
		<i>γεθεν</i>								<i>μιν</i>	
I.		<i>ἔο</i>	<i>ῆοι</i>	<i>νιν</i>			<i>σφῆες</i>	<i>σφῆων</i>	<i>σφῖν</i>	<i>σφας</i>	
		<i>ὄῖο</i>		<i>ἔε</i>					<i>σφῆ</i>		
		<i>ἔιο</i>			<i>σφωε</i>	<i>σφωῖν</i>		<i>σφειων</i>	<i>σφῖ</i>	<i>σφας</i>	
Poet.		<i>ἔθεν</i>			<i>σφεε</i>				<i>σφῖν</i>		
		<i>ἔοθεν</i>							<i>φιν</i>		

4. *Adjective Pronouns.*

Dial.	m. f. n. D.			m. f. n.			m. f. n.			m. f. n.		
	Com.	<i>σος</i>	<i>ση</i>	<i>σον</i>	C. <i>ἡμετερ-ος -α -ον</i>	<i>ὑμειτερ-ος -α -ον</i>	<i>σφετερ-ος -α -ον</i>					
D.	<i>τεος</i>	<i>τεα</i>	<i>τεον</i>	D. <i>ἄμ-ος -α οτ -η -ον</i>	<i>ἄμ-ος -α οτ -η -ον</i>	<i>σφ-ος -α οτ -η -ον</i>						
Com.	<i>ὄς</i>	<i>ἦ</i>	<i>ὄν</i>	C. <i>οὔτινος</i>	A. <i>ὄτου</i>	D. <i>ὄτεν</i>				I. <i>ὄτεο</i>		
Poet.	<i>ἔος</i>	<i>ἔῆ</i>	<i>ἔόν</i>	P. <i>ὄττεω—ῶτινι</i>	A. <i>ὄτω</i>					I. <i>ὄτεω</i>		
	<i>τῆνος</i> for <i>εκεῖνος</i> ,			D. <i>οὔτος</i>	A. <i>οὔτοσι, εκεινος</i>					I. <i>κεινος</i>		

## § 45. OF THE VERB.

A Verb is a word which in connection with a Nominative case or subject, forms a *sentence*, and without which, no affirmation can be made, or judgment expressed.

1. There are two great classes of verbs, called *conjugations* (*συζυγίαι*), the first in  $\omega$ ; the second in  $\mu$ .

2. To each of these belong three *voices* (*διαθέσεις*), viz. *active* (*ενεργητική*), *passive* (*παθητική*), and *middle* (*μίσση*).

(1) The *active* signifies properly what we do to another, as *εβλαψα σε*, *I did hurt you*.

(2) The *middle* expresses what we do to ourselves, as *εβλαψαμην*, *I did hurt myself*; or *εβλαψαμην τον ποδα*, *I did hurt my foot*.

(3) The *passive* denotes what we suffer from another, as *εβλαφθην ὑπο σου*, *I was hurt by you*.<sup>49</sup>

## NOTE.

<sup>49</sup> The Active and Passive voices in Greek, are too analogous to those in Latin, to require any particular explanation. Some remarks on the Middle voice, may not be unnecessary.

The name *Middle Voice* implies an intermediate signification between the *Active* and *Passive* voices, combining to a certain degree an union of both.

This voice admits of, at least, four distinct applications of meaning, which may be classified, as follows:

1. *Reflexive*. In verbs of this class, the action of the verb is reflected *immediately* back upon the agent; and hence such verbs are equivalent to the *Active Voice*, and the Accusative of the reflexive pronoun; as *λουω*, *I wash any one*; *λουομαι*, *I wash myself*; the same as *λουω εμαυτον*.

2. *Acquisitive*. In verbs of this class, the agent is not the *immediate*, but the *remote*, object of the action of the verb; so that *middle* verbs of this class are equivalent to the active voice with the Dative of the reflexive pronoun, *εμαυτω*, *σεαυτω*, *εαυτω*, as *εσπειρα τον αγρον*, *I sowed the field*, for any person whatever; *εσπειραμην τον αγρον*, *I sowed it for myself*; *αναμνησθαι τι*, *to recollect any thing for one's self*.

3. *Causative*. Verbs of this class express an action which took place at the instance or command of the agent—for his *own* satisfaction—as *αγεται τω παιδι γυναικα*, *he causes his son to marry a wife*; *γραφω*, *I write*; *γραφομαι*, *I cause the name to be written down, as of one accused, or simply, I accuse*.

4. *Reciprocal*. This class includes those verbs which denote a *reciprocal* or *mutual* action, as *σπενδισθαι*, *to make libations along with another, to make mutual libations, i. e. to make a league; to covenant*; *διαλυσθαι*, *to dissolve along with one another; mutually to abrogate*.

3. There are five *moods* (*εγκλίσεις*), viz. the *Indicative* (*ὀριστική*), the *Subjunctive* (*ὑποτακτική*), the *Optative* (*εὐκτική*), the *Imperative* (*προστακτική*), and the *Infinitive* (*ἀπαρμυφαιος*).<sup>50</sup>

## NOTES.

Although the Perfect Middle in some cases supplies the place of the Perfect Active, when this last is obsolete on account of euphony, as *λελοιπα*, *παιπονθα*, *τετοκα*, etc., yet in many verbs it is found with an intransitive signification, clearly based upon, and deducible from, its middle meaning. Here it must be remembered that in all the voices, the meaning of the Perfect tense is *completed and continued*. Thus:

*Αγνυμι*, *I break*, Perfect Middle, *εαγα*, *I have caused myself to break* (by not sufficiently resisting the cause) *and I continue broken*, i. e. *I am broken*.

*Ανοιγω*, *I open*, Perfect Middle, *ανεωγα*, *I have caused myself to open* (speaking, for example of a door which does not offer sufficient resistance in remaining shut) *and I continue open*, i. e. *I stand open*.

*Εγυρω*, *I awaken*, Perfect Middle, *εγρηγορα*, *I have awakened myself*, *and continue awake*, i. e. *I am awake*.

*Ολλυμι*, *I destroy*, Perfect Middle, *ολωλα*, *I have ruined myself*, *and I continue ruined*, i. e. *I am undone*.

*Πηγνυμι*, *I fix*, Perfect Middle, *πηπηγα*, *I have fixed myself*, *and continue fixed*, i. e. *I am fixed*.

*Μενω*, *I remain*, Perfect Middle, *μεμονα*, *I have caused myself to remain*, *and I continue remaining*, i. e. *I persevere*. The Perfect Active *μεμενηκα*, merely signifies, *I have remained*, etc.

These examples out of more that could be added, will suffice to show, that the Perfect Middle can obtain its intransitive meaning, only through its Middle one. It would appear therefore incorrect, to term it, as some grammarians have done, the *Second Perfect Active*.

## 50 OF MOODS.

1. The *Indicative* Mood embraces every *direct, independent, unconditional* assertion, negation or question, concerning any matter whatever: or, the Indicative affirms, denies, or questions *directly, independently, and unconditionally*.

2. The *Imperative* Mood *commands, persuades, or entreats*. In the nature of things, the Imperative must regard the Future, even in its past tenses, which in their application imply urgency and despatch, and in the Perfect, completion and continuance, thus: *εμβεβλησθω*, *let him have been cast into*, i. e. *let him be cast speedily into—and continue so*.

3. The *Subjunctive* Mood expresses *conditionality and dependance*, some end to be obtained, which always requires the antecedence or intervention of something else.

4. The *Tenses* (χρονοι) are nine, viz. 1. The *Present* (ενεστος), as τυπω, *I am striking*; 2. The *Imperfect* (παρατατικός), *I was striking*; 3. The *first and second Futures* (πρωτος και δευτερος μελλων), as τυπω, τυπῶ, *I shall or will or am to strike*; 4. The *first and second Aorists* (αοριστος πρωτος και δευτερος), as ετυπα, ετυπον, *I struck, or did strike*; 5. The *Perfect and Pluperfect* (παρακειμενος και υπερσυντελικος), *I have struck, and I had struck*; and the *Paulo-postfuture* (μετ̄ ολιγον μελλων), *I shall have struck*.<sup>51</sup>

## NOTES.

4. The *Optative Mood* denotes a thing *imaginary, unconditional, utopian, and purely ideal*, and independent of all reality.

5. The *Infinitive Mood* expresses the mere *generic idea* of the verb, and unless when governed by a *subject* in the *Accusative* generally, sometimes in the *Nominative*, it is uniformly a *gerundial noun*. Vid. *Syntax of the Moods*.

<sup>51</sup> OF TENSES.

1. The *Present* (present incomplete) represents an action or event, as taking place *just now, this instant*, as γραφω, *I am writing*; or else has an *Aoristic* meaning, designating what is *natural, customary, or habitual*, as νιος σοφος ευφρανει πατερα, etc. *a wise son gladdeneth his father*, etc.—A general truth.

2. The *Perfect* (present completed) expresses an action or event completed in *past time*, but combined, and connected with the present, in its consequences, as ὃς ἀμφιβεβηκας, *who hast protected, and still continuest to protect, conseq. who protectest*. In several Perfects, the *continued result* is the only thing denoted, as κταομαι, *I acquire for myself*; κεκτημαι, *I have acquired, and the acquisition is continued, i. e. I possess*.

3. The *Imperfect* (past incomplete) denotes an action going on, but not completed, at some *past time*, expressed or implied, as εγραφον, *I was writing* (e. g. when he came in). From the continuous character of the action, it is also used to express what is usual or habitual, as ὁ ἵπποκομος τον ἵππον ετριβε πασας ἡμερας, *the groom kept rubbing the horse every day*. In this latter signification, however, it differs from the *Aorist*, as *this* denotes what is *always* customary, *that*, what is so only for a specified time.

4. The *Pluperfect* denotes an action or event completed *at or before* some *past time* expressed or implied; and if *before* it, continued to it, and connected with it, so as to stand in the same relation to the *Imperfect*, as the *Perfect* does to the *Present*, as εδεδοικειν, *I was afraid* (i. e. *I had been, and still continued, afraid*.)

5. The *Aorists*, as their name imports, refer to *past time indefinitely*, without regard to any particular point in it, or period of beginning or ending, thus κτιωθη ἡ πολις, *the city was built*, but when, or

## § 46. OF THE ANALYSIS OF THE GREEK VERB.

There are *three* numbers (*αριθμοι*) as in nouns.

There are *three* persons (*προσωπα*) in each number, as in substantive pronouns.

1. *Three* things distinguish the tenses of verbs, viz. *termination* (*ὄρισις*), *characteristic* (*χαρακτηριστικον*), and *augment* (*αυξησις*).

2. *Two* things distinguish the moods, viz. *termination* and *augment*.

3. *One* distinguishes numbers and persons, viz. *termination*.

## § 47. OF ROOTS AND THEIR AFFECTIONS.

1. The root is the *basis* on which the different forms which the verb assumes are supported and rest.

2. This remains unchanged in all the tenses of which it is the basis, except when modified by the laws of euphony, as *λεγ-ω*, *λεγ-εις*, etc.

## NOTE.

whether yet standing is not indicated; but *επισται ἡ πολις* can be said of a city which has been built, and still continues to exist in its finished state. The Aorists also designate that which is *habitual*, *customary*, or *wont to be*, as *Σωκρατης εδιδαξε τους μαθητας αμισθι*, *Socrates was wont to teach his disciples gratis*.

Though the Aorists differ in form, they are the same in meaning. *Ετυπον* and other Second Aorists would appear to have been old Imperfects, which became, in the development of the language, gradually strengthened by the lengthening of the penult, and the weaker form declined into an Aorist.

6. The *Futures*, *First* and *Second*, (futures incomplete) though different in form, are in signification the same. The *Second Future* was originally the same as the *First*. Thus *τυπτω*, *τυπεσω*, by syncope, *τυπω*, i. e. *τυψω*. From the old form *τυπεσω*, came the Ionic *τυπεω*, and thence the Attic *τυπῶ*. So *λεγω*, *λεγεσω*, *λεγσω*, *λεξω*, I. *λεγεω*, A. *λεγῶ*. They are employed to express an action or event that is to take place, at a future period; as *τυπω*, *τυπῶ*, *I shall or will strike*. These are to be distinguished from the compound *μελλω τυπτειν*, *I am about to strike instantly*, or *am on the point of striking*. The former denotes futurity indefinitely, the latter, what is to commence at the very moment.

7. The *Paulo-post Future* is both in form and signification, a compound of the Perfect and Future. It carries with it the idea of the continued action of the Perfect, as *εγγεγραπεται*, *he shall continue*, or *stand enrolled*. It is also employed to point out rapidity of action, referring not to the commencement of it, but to its completion, as *φραζε και πεπραζεται*, *speak and it shall be done*, hence its name, *futurum paulo post*, (viz.) *præsens tempus*.

3. The characteristic is the last letter of the root next to the termination, and remains always the same in the same tense. But if the latter of two consonants is either τ, or a liquid, the former is the characteristic.<sup>52</sup>

4. Verbs are divided into *mute*, as λιβω; *pure*, as φιλω; *liquid*, as βαλλω; or *anomals*, as πρασσω, etc. according as the characteristic is a mute, a vowel, a liquid, σσ, σκ, etc.

#### § 48. OF FINDING THE ROOT.

1. Strike off from the present Indicative in any voice, all that succeeds the characteristic, as λεγ-ω, here λεγ is the root, etc. This may be denominated the *first root*.

2. Many verbs change the form of the root in the Second Future and Second Aorist, which may be called the *second root*. This may be found by the following rules.

1. Change a long vowel of the *first root*, into α in the *second*. Thus ληβω, first root ληβ, second root λαβ; τρωγω, τρωγ, τραγ, etc.

2. In diphthongs, α is retained, and ε rejected, as φαινω, first root φαιν, second root φαν; λειπω, λειπ, λιπ; but liquid dissyllables change ει into α, as τεινω, first root τειν, second root ταν; and polysyllables, into ε, as αγειρω, αγειρ, αγερ.

3. In dissyllables, ε before or after a liquid, is changed into α, as

#### NOTE.

<sup>52</sup> Might it not be better to reduce the irregularity in verbs in πτω, ζω, λλω, μνω, as τυπτω, φραζω, βαλλω, and τεμνω, by considering τυπτ, etc. as the *long roots*; and τυπ, etc. as the *short*; especially since in them all, the *verbal* characteristic appears in the π, δ, etc.? The laws of euphony will give us in the future τυψω, φρασσω, βαλω, and τεμω; and from the shortened roots, τυπ, φραδ, etc. will arise the Second Aorist, etc. etc.

In uniting φραζω with those others, ζ is considered as composed of δσ not σδ, as in the Old Doric; in this view, therefore, the whole of these *long roots* will be shortened by dropping the last of the two consonants, φραδσ- φραδ, etc. To this process it may be objected, that σ cannot admit a τ mute to stand immediately before it. To this it may be observed, that σ as characteristic of the First Future without any elision, would give φραζσω = φραδσσω; if σ only were dropped, the word would remain as before φραζω, or φραδσω; δ therefore must be elided for the distinction of the tense. The elision of the other τ sounds before σ, is a matter of course. When ζω gives ξω in the First Aorist it is to be ranked among the *anomals* with σσω, and (Att. ττω), as also κλαζω, κλαγξω, from κλαγγω.



τεμνω, first root τεμ, second root ταμ; πλενω, first root πλεμ, second root πλαμ. etc.

Except λεγω, βλεπω, φλεγω, which retain ε.

(4) Verbs in αω, εω impure, drop α and ε. Thus τιμαω, first root τιμα, second root τιμ; φιλεω, first root φιλε, second root φιλ, etc. Other pure verbs have seldom the second root.

3. Many verbs again change this root in the Perfect and Pluperfect Middle, which may be termed the *third root*.

This third root is formed from the second according to the following rules.

(1) ε of the second root passes into ο in the third, as λεγω, first root λεγ, second root λεγ, third root λογ, etc.

(2) α of the second, from ε or ει of the first, passes into ο in the third, as πλενω, first root πλεμ, second root πλαμ, third root πλομ.

(3) ι of the second, from ει of the first, passes into οι. Thus λειπω, first root λειπ, second root λιπ, third root λοιπ, etc.

(4) α of the second from η or αι of the first, or long by position in the present, passes into η.

Thus σηπω	1st root σηπ	2d root σαπ	3d root σηπ
φαινω	φαιμ	φαν	φημ
θαλλω	θαλλ	θαλ	θηλ

Verbs defective in the Second Future, and Second Aorist, want also these two tenses, viz. Perf. and Pluperf.

#### § 49. OF THE TENSE ROOT.

In some of the tenses, certain letters are inserted between the verb-root and termination; thus making what is called the *tense-root*.

1. In mute and pure verbs,

	Act.	Mid.	Pass.
First Future	σ	σ	θησ
First Aorist	σ	σ	θ
Second Future			ησ

Pures also insert κ in the Perf. and Pluperf. Active, between the (lengthened) characteristic and the termination, as φιλε (η) περιλη-κ-α.

2. In liquids,

	Act.	Mid.	Pass.
First Future			θησ
First Aorist			θ
Perfect	κ		
Second Future			ησ

## § 50. OF LENGTHENED ROOTS.

Roots are lengthened in different ways.

1. By prefixes denominated Augments, as τυπτ, ετυπτ.
2. By suffixes, or the addition of various letters, as γηρα, γηρασκ, etc.
3. By reduplication and suffix, as γνο, γνωσκ, γιγνωσκ, by euphony, γινωσκ, etc.
4. Many by epenthesis and suffix, as μηθ, μαθ, μανθαν, inserting ν before, and postfixing αν to the final consonant.
5. The final vowel of the root is frequently lengthened before the addition of a consonant, as θνα, θνησκ; βο, βωσκ, etc.
6. The augment prefixes (the Perfect tense excepted) remain only in the Indicative, and the radical suffixes and epentheses, exist only in the Present and Imperfect tenses.

## § 51. OF THE AUGMENT.

1. Three tenses receive an augment through all the moods; the Perfect, Pluperfect, and Paulo-post Future.
  2. Three receive an augment in the Indicative only; the Imperfect, and the two Aorists.
  3. Three receive none; the Present, and the two Futures.
  4. There are two kinds of augment, viz. (1) The syllabic, i. e. ε prefixed, when the verb begins with a consonant, as λεγω, ε-λεγον, increasing the syllables; (2) The *temporal*, i. e. the short vowels, and α, (taken for short) changed into their long, and ι of the mutable diphthongs subscribed, as αγω, ηγον, etc. αιρω, ηρον.
- N. B. The *mutable* vowels and diphthongs are α, ε, ο, αι, αυ, οι, *immutable* ι, υ, η, ω, ει, ευ, ου. Here ι and υ, if short, are lengthened, but no other change in the common dialect.
5. There is another species of temporal augment; ε is changed into ει, in about twenty different verbs, as εχω, ειχον, etc.<sup>53</sup>

## NOTE.

<sup>53</sup> The rationale of this mode of augment is this: formerly, ε was prefixed in all cases of augment, thus εαγον, contracted ηγον; εε generally made η, and εο, ω, in the augment of verbs. But in about twenty, εε agreeably to the common rules of contraction, made ει, as,

εαω	έλκυω	εραω
έζω	επω	έστηκω
εθω	έπομαι	έστιαω

6. The Perfect repeats the first consonant before ε, and the Pluperfect prefixes ε to this reduplication (*διπλασιασμος*), as *λεγω, λειλεχα, ελελεχειν*, etc.

7. The aspirate always repeats its own smooth, as *φαινω, πεφαγκα*, etc.

8. Verbs beginning with *γν, φθ, σ* before or after a consonant, as also *πτεινω*, do not repeat the first consonant; thus: *γνωω, εγνωκα; ψευδω, εψευκα; σπυδω, εσπυκα*.

To these rules there are many exceptions.

9. Verbs compounded with a preposition, or *δυσ* or *ευ*, before a mutable vowel, take the augment between these and the verb, as *προσβαλλω, προσεβαλλον; δυσαρριστεω, δυσηρριστησον*, etc.

10. Prepositions in composition (except *περι* and *προ*), drop their final vowel before a vowel, as *απεχω*, from *απο εχω*, and then the preceding consonant follows the laws of euphony, as *απο* and *αιρω*, *αφαιρω*.

### § 52. OF THE TERMINATION OF VERBS.

1. The termination consists of the syllable or syllables suffixed to the root, changeable in the persons.

2. The terminations added to the root, form the tenses.

3. The following are the terminations of the first person singular of the Active, Middle, and Passive voices, in the Indicative mood.

	<i>Active.</i>	<i>Middle.</i>	<i>Passive.</i>
Pres.	ω	ομαι	ομαι
Imperf.	ον	ομην	ομην
Perf.	α	α	μαι
Pluperf.	ειν	ειν	μην
1 Fut.	σ-ω	σ-ομαι	θησ-ομαι
1 Aor.	σ-α	σ-αμην	θη-ην
2 Fut.	ω	ουμαι	ησ-ομαι
2 Aor.	ον	ομην	ην

N. B. Though Thiersch gives these as the terminations, yet strictly speaking *σ, θησ, θ, and ησ* in the Aorists and Futures of all the

#### NOTE.

εθιζω	ελκω	εσπυζω
ελω	εργαζομαι	εχω
ελισσω	ερω	εω
ελκω	ερω	

Thus *εαω, ειαον; εζω, ειζον*, etc.

voices belong to the tense root, and immediately precede the termination, or mutable part in that particular tense.

4. The terminations of the Subjunctive are the same in all the tenses, and are formed from the terminations of the Indicative Present, by changing the short vowels into their own long, subscribing *ι* of the diphthongs, and rejecting *υ*.

5. The termination of the Optative, has always the diphthongs *οι*, *αι*, or *ει*.

6. The Futures in all the voices have the terminations of the Present, only the second Active and Middle, change the short vowels into their own diphthongs.

7. The Second Aorist, Active and Middle, always follows the terminations of the Imperfect; but the Passive borrows them from verbs in *μι*.

### § 53. THE FORMATION OF THE TENSES.

1. The tenses are *primary* and *secondary*.

*Primary*, Present, 1 Future, 2 Future, Perfect.

*Secondary*, Imperfect, 1 Aorist, 2 Aorist, Pluperfect.

Primary, λεγ-ω    λεξ-ω    λεγ-ῶ    λε-λεχ-α

Secondary, ε-λεγ-ον    ε-λεξ-α    ε-λεγ-ον    ε-λε-λεχ-ειν

2. In all voices the tenses are formed by prefixing the augment, where it is required, and suffixing the terminations, in the following tables, to the *tense-roots*. Let particular attention be paid to this distinction between *tense-roots* and *verb-roots*.

## § 54. I. THE ACTIVE VOICE.

*Indicative Mood.**Primary Tenses.*

	<i>Sing.</i>			<i>Dual.</i>			<i>Plural.</i>		
Pres. and 1 Fut.	-ω	-εις	-ει	-ομεν	-ετον	-ετον	-ομεν	-ειτε	-ουσι
2 Fut.	-ω	-εις	-ει	-ουμεν	-ειτον	-ειτον	-ουμεν	-ειτε	-ουσι
Perf.	-α	-ας	-ε	-αμεν	-ατον	-ατον	-αμεν	-ατε	-ασι

*Secondary Tenses.*

Imp. and 2 Aor.	-ον	-εις	-ε	-ομεν	-ετον	-ειην	-ομεν	-ειτε	-ον
Pluperf.	-ειν	-εις	-ει	-ειμεν	-ειτον	-ειτην	-ειμεν	-ειτε	-εισαν
1 Aor.	-α	-ας	-ε	-αμεν	-ατον	-ατην	-αμεν	-ατε	-αν

*Subjunctive Mood.*

This Mood has only one termin.	-ω	-ης	-η	-ωμεν	-ητον	-ητον	-ωμεν	-ητε	-ωσι
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*Optative Mood.*

All the same except the 1 Aor.	-οιμι	-οις	-οι	-οιμεν	-οιτον	-οιτην	-οιμεν	-οιτε	-οιεν
	-αιμι	-αις	-αι	-αιμεν	-αιτον	-αιτην	-αιμεν	-αιτε	-αιεν

*Imperative Mood.*

All the same except the 1 Aor.	-ε	-ετω		-ετον	-ετων		-ετε	-ετωσαν
	-ον	-ατω		-ατον	-ατων		-ατε	-ατωσαν

*Infinitive Mood.*

All in *ειν* but Perf. in *εναί*, and 1 Aor. in *αι*.

*Participle.*

All terminate in	-ων	-ουσα	-ον*	except Perf. in	-ως	-υια	-ος	and the 1 Aor. in	-α	-ασα	-αν
	-οντος	-ουσης	-οντος		-οιο	-υιας	-οιο		-αντος	-ασας	-αντος

\* 2 Fut. *-ονν*, and Gen. *-ονντος* *-ουσης* *-ονντος*, etc.

§ 55. II. THE MIDDLE VOICE.

The terminations of the Perfect and Pluperfect tenses, being the same as in the Active, are here omitted.

*Indicative Mood.*

*Primary Tenses.*

	<i>Sing.</i>			<i>Dual.</i>			<i>Plural.</i>		
Pres. and 1 Fut.	ομαι	-η	-εται	ομεθον	-εσθον	-εσθον	ομεθα	-εσθε	-ονται
2 Fut.	ουμαι	-η	-ειται	ουμεθον	-εισθον	-εισθον	ουμεθα	-εισθε	-ουνται

*Secondary Tenses.*

Imp. and 2 Aor.	ομην	-ου	-ετο	ομεθον	-εσθον	-εσθην	ομεθα	-εσθε	-οντο
1 Aor.	αμην	-ω	-ατο	αμεθον	-ασθον	-ασθην	αμεθα	-ασθε	-αντο

*Subjunctive Mood.*

The term. of all the same in this Mood.	ωμαι	-η	-ηται	ωμεθον	-ησθον	-ησθον	ωμεθα	-ησθε	-ωνται
---	------	----	-------	--------	--------	--------	-------	-------	--------

*Optative Mood.*

All the same except the 1 Aor.	οιμην	-οιο	-οιτο	οιμεθον	-οισθον	-οισθην	οιμεθα	-οισθε	-οιντο
	αιμην	-αιο	-αιτο	αιμεθον	-αισθον	-αισθην	αιμεθα	-αισθε	-αιντο

*Imperative Mood.*

All the same except the 1 Aor.	-ου	-εσθω	-εσθον	-εσθων	-εσθε	-εσθωσαν
	-αι	-ασθω	-ασθον	-ασθων	-ασθε	-ασθωσαν

*Infinitive Mood.*

All the same	-εσθαι	but 1 Aor.	-ασθαι
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*Participles.*

All terminate in	ομενος	-η	-ον	except 1 Aor.	αμενος	-η	-ον
	ομενου	-ης	-ου, etc.		αμενου	-ης	-ου, etc.

## § 56. III. PASSIVE VOICE.

The terminations of the Present Passive, as also of the 1 Future, 2 Future, and Future Preterite are the same as the Present Middle. The Imperfect Passive is always the same as the Imperfect Middle. They are therefore omitted in this table.

*Indicative Mood.**Primary Tenses.*

	<i>Sing.</i>			<i>Dual.</i>			<i>Plural.</i>		
Perf.	-μαι	-σαι	-ται	-μεθον	-σθον	-σθον	-μεθα	-σθε	-νται

*Secondary Tenses.*

Pluperf.	-μην	-σο	-το	-μεθον	-σθον	-σθην	-μεθα	-σθε	-ντο
1 and 2 Aor.	-ην	-ης	-η	-ημεν	-ητον	-ητην	-ημεν	-ητε	-ησαν

*Subjunctive Mood.*

Perf.	-μενος	ω	ης	η	-μενω	ωμεν	ητον	ητον	-μενοι	ωμεν	ητε	ωσθε
1 and 2 Aor.	-ω	-ης	-η		-ωμεν	-ητον	-ητον		-ωμεν	-ητε	-ωσι	

*Optative Mood.*

Perf.	-μενος	ειην	εις	ειη	-μενω	ειμεν	ειτον		-μενοι	ειμεν	ειτε	
1 and 2 Aor.	-ειην	-εις	-ειη		-ειμεν	-ειτον	-ειτην		-ειμεν	-ειτε	-εισαν	

*Imperative Mood.*

Perf.		-σο	-σθω			-σθον	-σθων		-σθε	-σθεσαν
1 and 2 Aor.		-ηθι	-ητω			-ητον	-ητων		-ητε	-ητωσαν

*Infinitive Mood.*

Perf.	-φ-									
	-χ-									
	-σ-θαι	or a								
		[liquid.]								
						1 and 2 Aor.				-ηται

*Participles.*

Perf.	μενος	-η	-ον		1 and 2 Aor.	-εις	-ισα	-αν
	μενη	-ης	-ου			-εις	-ισα	-αν

## § 57. OF SUFFIXING THE TERMINATIONS.

*General Rule.*

The different tenses are formed by suffixing these terminations respectively to the *tense-root* or *ground-form*.

N. B. It is supposed to be understood that the *tense-root*, or *ground-form*, consists of the Augment (where used), the Verb-root (first, second, or third), and, in certain Tenses, the letter or letters, inserted between said roots and the termination, which may be called *signs of the tenses*.

## SYNOPSIS.

## ACTIVE VOICE.

	<i>Tense-root termination,</i>	<i>The same combined.</i>
Pres.	λειπ-ω	λειπω
1 Fut.	λειπ-σ-ω	λειψω
2 Fut.	λιπ-ω	λιπω
Imperf.	ε-λειπ-ον	ελειπον
1 Aor.	ε-λειπ-σ-α	ελειψα
2 Aor.	ε-λιπ-ον	ελιπον
Perf.	λε-λειπ-α̅	λελειφα
Pluperf.	ε-λε-λειπ-ειν	ελελειφειν

## MIDDLE VOICE.

Pres.	λειπ-ομαι	λειπομαι
1 Fut.	λειπ-σ-ομαι	λειψομαι
2 Fut.	λιπ-ουμαι	λιπουμαι
Imperf.	ε-λειπ-ομην	ελειπομην
1 Aor.	ε-λειπ-σ-αμην	ελειψαμην
2 Aor.	ε-λιπ-ομην	ελιπομην
Perf.	λε-λοιπ-α	λελοιπα
Pluperf.	ε-λε-λοιπ-ειν	ελελοιπειν

## PASSIVE VOICE.

Pres.	λειπ-ομαι	λειπομαι
1 Fut.	λειπ-θησ-ομαι	λειφθησομαι
2 Fut.	λιπ-ησ-ομαι	λιπησομαι
Imperf.	ε-λειπ-ομην	ελειπομην
1 Aor.	ε-λειπ-θην	ελειφθην
2 Aor.	ε-λιπ-ην	ελιπην
Perf.	λε-λειπ-μαι	λελειμμαι
Pluperf.	ε-λε-λειπ-μην	ελελειμμην
Fut. Preterite.	λε-λειπ-σ-ομαι	λελειψομαι



## § 58. I. REMARKS ON MUTES.

1. The *Present* and *Imperfect* tenses in all the voices, are formed by adding to the roots, whether *short*, as *λεγ*; *long*, as *λειπ*; or, *lengthened*, as *τυπτ*; their respective terminations, as in the synoptical paradigm, having prefixed to the Imperfect, the Augment, syllabic or temporal, as the case may be.

2. The *Second Futures*, and *Second Aorists*, are formed from the short roots, e. g. *λειπω*, the short root *λιπ*. Thus :

	<i>Active.</i>	<i>Middle.</i>	<i>Passive.</i>
Second Aorists,	ε-λιπ-ον	ε-λιπ-ομην	ε-λιπ-ην
Second Futures,	λιπ-ῶ	λιπ-ουμαι	λιπ-ησομαι

3. The *Perfect Passive*, in dissyllables beginning with *τρε*, takes *α*, instead of *ε*; as *τρεπω*, *τετραμμαι*.

4. The *Perfect*, and *Pluperfect Active*, aspirate the *Π* and *Κ* sounds, as *λειπ-ω*, *λελει(π)φ-α*; *πλεκ-ω*, *πεπλε(κ)χ-α*; and exchange the *T* sounds for *κ*, as *φρα(δσ)ζ-ω*, *πεφρα(δ)κ-α*.

5. A *T* mute characteristic, is rejected before a consonant, in the Active and Middle voices, as *φραζω*, *φραδ*, I Fut. *φρα-σ-ω* Active, and *φρα-σ-ομαι*, Middle. In the Passive, it is changed into *σ*, as *φρασ-θησ-ομαι*, *ε-φρασ-θην*, *πεφρασμαι*.

## II. Remarks on Pures.

1. In these the Perfect and Pluperfect Active take *κ*, before the termination.

2. Verbs pure in *αω*, *εω*, *οω*, change the short into its own long, before a consonant, as *φιλεω*, *φιλε*, *φιλη-σω*, *πε-φιλη-κα*, etc.<sup>54</sup>

## NOTE.

<sup>54</sup> Exceptions.

1. Verbs in *αω*, after *ε* or *ι*, retain *α*, thus: *εαω*, *I permit*; *θεαομαι*, *I look*; *κοπιαω*, *I labor*; *μειδιαω*, *I smile*; *ιαομαι*, *I cure*. Those in *-λαω* and *-ραω*, after a vowel, as *γελαω*, etc. together with dissyllables in *-αω*, which do not pass into *μι*, all retain *α*, as *οραω*, *ορασω*, etc.

2. First, *ten* in *εω*, retain *ε*; as *ακεω*, *I heal*; *αλεω*, *I grind*; *αρκεω*, *I suffice*; *εω*, *I set*; *εμεω*, *I vomit*; *νεικεω*, *I quarrel*; *ξεω*, *I polish*; *ολεω*, *I destroy*; *τελεω*, *I finish*; *τρεω*, *I tremble*. Second, *fifteen* in *εω*, have *εσω*, or *ησω*, thus: *αιδεομαι*, *I reverence*; *αινεω*, *I praise*; *ακεομαι*, *I repair*; *αλφεω*, *I gain*; *αχθεομαι*, *I am burthened*; *δεω*, *I bind*; *καλεω*, *I call*; *κηδεω*, *I am afflicted*; *κορεω*, *I satisfy*; *μαχεομαι*, *I fight*; *οζεω* (*οζω*), *I smell*; *ποθεω*, *I desire*; *πονεω*, *I labor*; *στερεω*, *I deprive*; *φορεω*, *I carry*. Third, *six* in *εω*, have *ευσω*, as *πνεω*, *I breathe*; *πλεω*,

3. Pure verbs whose roots terminate in ε, (not changed into η before a consonant) a doubtful, or a diphthong, insert σ before μαι in the *Perfect Passive*; and before θην, and θησομαι, in the *First Aorist*, and *First Future Passive*, as αρχεω, αρχεσω, ηρχεσμαι, ηρχισθην, αρχισθησομαι, etc.<sup>55</sup>

4. Sometimes σ is assumed in the *First Aorist* and *First Future*; but not in the *Perfect*, as εμνησθην, μνησθησομαι; so also εφόωσθην and πλησθην, but εσωθην drops σ.

5. Sometimes the short vowel of the root that had been lengthened before a consonant, is resumed before θην and θησομαι, as ευρε-ω, ευρη-σω, ευρε-θην, etc. In like manner επηγε-θην, εις-θην, αφηγε-θην.

## NOTES.

*I sail*; χεω, *I pour*; ρεω, *I flow*; θεω, *I run*; νεω, *I swim*: but ρεω, *I speak*; θεω, *I place*; νεω, *I spin*, have -ησω.

3. From verbs in ω, Primitives retain ο, thus: αρω, *I plough*; βω, *I feed*; εδω, *I eat*; ομω, *I swear*; ονω, *I blame*: but those passing into μι, have ωσω, as γνω, γνωμι, γνωσω.

4. Anomals, καιω, *I burn*, κανσω; κλαιω, *I weep*, κλαυσω.

<sup>55</sup> Exceptions:

*Except. 1.* Five in ε do not insert σ in these tenses, viz. αινε-ω, *I praise*; αυχε-ω, *I boast*; εμε-ω, *I vomit*; ερε-ω, *I rave*; ολε-ω, *I destroy*.

*Except. 2.* Eight whose roots end in α, do not insert σ, thus: ακροα-ομαι, *I hear*; θεα-ομαι, *I behold*; ια-ομαι, *I heal*; κονια-ω, *I sprinkle with dust*; ορα-ω, *I see*; πειρα-ομαι, *I attempt*; περα-ω, *I pass over*; φωρα-ω, *I catch a thief*.

*Except. 3.* One ending in ι does not insert σ, thus: τι-ω, *I honor*; as τε-τι-μαι; ε-τι-θην; τι-θη-σομαι.

*Except. 4.* Eleven whose roots end in υ, do not insert σ, as αρτυ-ω, *I arrange*; βρυ-ω, *I abound*; δυ-ω, *I enter into*; θυ-ω, *I rush*; ιδρυ-ω, *I place*; κωκυ-ω, *I lament*; κωλυ-ω, *I forbid*; λυ-ω, *I unbind*; μηνυ-ω, *I make known*; ρυ-ω, *I draw*; τρυ-ω, *I bore*.

*Except. 5.* Seven in ευ, do not insert σ, as δευ-ω, *I water*; νευ-ω, *I nod*; (νεω) νευ-ω, (old root), *I swim*; (πνεω) πνευ-ω, (old root), *I breathe*; (ρεω) ρευ-ω, (old root), *I flow*; σευ-ω, *I agitate*; (χεω) χευ-ω, (old root), *I pour*.

*Except. 6.* Also many verbs derived from nouns, as βασιλευ-ω, *I reign as a king*.

*Except. 7.* ου in λου-ω, *I work*, does not insert σ.

*Except. 8.* Fourteen sometimes insert σ, and sometimes not, as αρυ-ω, *I draw*; δρα-ω, *I do*; ζε-ω, *I boil*; ελα-ω, *I drive*; και-ω, *I burn*; κερ-ω, *I mix*; κνα-ω, *I scrape*; κορε-ω, *I satisfy*; μνα-ω, *I call to remembrance*; μηρυ-ω, *I draw out*; ονο-ω, *I abuse*; παυ-ω, *I cause to cease*; πνε-ω, *I breathe*; ψα-ω, *I touch*.

III. *Remarks on Liquids.*

1. Roots long by diphthongs are shortened in the *First Future*, by rejecting the subjunctive vowel, thus: *τειν-ω*, *τεν-ῶ*.

2. A root short, or shortened, is lengthened in the *First Aorist*, by changing *ε* into *ει*; *α* into *η*, and doubling the quantity of a doubtful, thus: *νεμ-ω*, *ε-νειμ-α*; *ψᾶλ-ῶ*, *ε-ψηλ-α*; *κρίν-ῶ*, *ε-κρίν-α*.

3. The *First Future*, Active and Middle, adds the terminations to the *first* root, *short* or *shortened*; as *τειν*, shortened *τεν*, *First Future* *τεν-ῶ* Active, *τεν-ουμαι* Middle: the Passive, to the *second* root, as *φαιν-ω*, *φαν*, second root, *φαν-θησομαι*. But dissyllables in *εινω*, *ινω*, *υνω* drop *ν* before a consonant, thus *τεινω*, *κρινω*, *θυνω*, whose second roots are *τᾶν*, *κρίν*, *θῖν*, give *ταθησομαι*, *κριθησομαι*, etc. Perfect Active *κεκρικα*, not *κεκρινκα*, etc. But *κτεινω* and *πλυνω*, do not drop the *ν*, as *πεπλυνκα*, etc.

4. The *First Aorist*, Active and Middle, adds the termination *α* and *αμην*, to the long, or lengthened root with the augment prefixed, as *τειν*, *ετεινα*; *στελλω*, *στειλ*, lengthened, *στειλ*, *εστειλα*, *εστειλαμην*: the Passive, to the second root adds *θην*, as *φαν*, *ε-φαν-θην*.

5. The *Perfect* and *Pluperfect*, Active and Passive, are formed from the *second* root, as *σπειρω*; second root, *σπαρ*, *ε-σπαρ-κ-α*, *ε-σπαρ-κ-ειν*: here *κ* comes between the root and termination; Passive *ε-σπαρ-μαι*, *ε-σπαρ-μην*.

6. When *μ* characteristic, in the flexion of the verb, would precede a consonant, they are separated by *η*, as *νεμω*, *νε-νεμ-η-κα*, *ενε-νεμ-η-κειν*, etc.; so also *βαλλω* and *μενω* take *η* before *κα*.

7. The *Perfect* and *Pluperfect* Middle add the terminations to the *third* root, as in *τεινω*, *τειν*, *ταν*, *τον*, *τε-τον-α*, *ετε-τον-ειν*.<sup>56</sup>

## NOTE.

<sup>56</sup> *Remarks on Anomals.*

Attention to the following remarks, may be of use in ascertaining the roots in this class of Greek verbs.

1. All verbs whose characteristic appears not in the Present, whose root has been superseded by a new form, may be ranked among the *anomals*.

2. This irregularity proceeds no further than the Present and Imperfect tenses.

3. The roots of these anomals have been lengthened by suffixes, requiring by the laws of euphony, the elision of their last radical, and thus their true, verbal characteristic has disappeared.

4. The following words will furnish some principal examples of this process.

§ 59. OF CONTRACTED VERBS.

Verbs whose characteristic is α, ε, or ο, contract the concurrent vowels in the Present and Imperfect tenses of all the voices, as τιμαω, τιμῶ; φιλεω, φιλω; δηλω, δηλω, etc.

In each of these, there are eight concurrences of vowels, as in the following scheme.

*Of the possible cases of Contraction in pure Verbs.*

	α,	αε	αο	αη	αω	αει	αη	αοι	αου=δ	} 24.
contracted,		α	ῶ	ᾶ	ῷ	ᾷ	ῶ	ῶ	ῶ	
	ε,	εε	εο	εη	εω	εει	εη	εοι	εου=δ	
contracted,		ει	οῦ	ῆ	ῷ	εῖ	ῆ	οῖ	οῦ	} 24.
	ο,	οε	οο	οη	οω	οει	οη	οοι	οου=δ	
contracted,		ου	οῦ	ῶ	ῷ	οῖ	οῖ	οῖ	οῦ	

NOTE.

(1) By suffixing σκ, as διδαχ, διδαχσκ, διδασκ-ω. Here χ the characteristic of the Primitive is dropped for the sake of euphony.

(2) By suffixing σχ, as παθ, παθσχ, πασχ-ω.

(3) By suffixing σσ, as πραγ, πραγσσ, πρασσ-ω.

(4) By affixing ζ, as κραγ—κραγζ—κραζ-ω.

5. The true root of the verb, will generally appear in the *First Future*, by striking off σω, as πρασσω, πραξω, (i. e. πραγ-σω), πραγ, the primary root; γηρασκω, First Future γηρασω, drop σω, and the root is γηρα.

6. Some in ζω, have both ξω and σω, in the First Future, as ἀρπαζω, παιζω, συριζω. These probably were originally different forms; for example, παιγ, παι. To the former add ζ and attend to euphony, and you will have παιξω; the latter, by adding ζ for the new Present, and rejecting it before σ of the Future, will give παισω.

7. Those in ζω, which have σω only in the First Future, and assume δ in the Second Aorist, have evidently that letter for their last radical, as φραζω, φρασω, φραδον, root φραδ.

8. Some verbs in ζω take γ before ξ in the First Future, as πλαζω, πλαγξω; but these are evidently from old forms in γγω, as πλαγγω, πλαγξω, etc.

9. Verbs in σσω, (Attic ττω), according as they make the First Future in ξω or σω, are secondary forms, from roots terminating either in a κ mute, or a vowel, as ταρασσ, ταραχ, ταραχ-ς, ταραξ-ω; πλασσ, πλα, πλα-σω.

10. Here let it be observed that σ, representative of εσω, *I shall be*, from the old εω, *I am*, is still the symbol of futurity in *mutes* and *pures*; and was anciently a constituent element of the Future tense, in *liquids* likewise. Thus: λεγ-εσω, by syncope λεγ-σω, by combination λεξω. So in liquids; ορ-εσω, ορ-σω, and ωρσα, First Aorist, in use among the ancient poets.

All these are provided for by the rules of contraction ; where  $\alpha$  is the antecedent, as in the first line, the *seventh* rule applies ; in the second line  $\alpha\sigma$  comes under the *first* rule ;  $\epsilon\sigma$  under the *second* ; the six remaining under the *fifth* ; in the third line,  $\alpha\epsilon$  belongs to the *second* rule,  $\sigma\sigma$  to the *first* ; the rest to the *sixth*. Drilling on these will save the use of a verbal paradigm.  $\text{Οσιν, ουν}$ , properly speaking is no exception, e. g. the old Infinitive  $\delta\eta\lambda\omicron\sigma\mu\epsilon\nu\alpha\iota$ , Dor.  $\delta\eta\lambda\omicron\sigma\mu\epsilon\nu$  ; Ion.  $\delta\eta\lambda\omicron\sigma\upsilon$  ; Att.  $\delta\eta\lambda\omicron\upsilon\nu$ , by Apocope, Elision, and Crasis.

§ 60. GENERAL PARADIGM OF THE VERB.

PRESENT TENSE.

ACTIVE VOICE. MIDDLE VOICE. PASSIVE VOICE.

*Indicative Mood.*

Sing.	{	λειπ-ω	λειπ-ομαι	λειπ-ομαι
		-εις	-η	-η
		-ε	-εται	-εται
Dual	{	-ομεν	-ομεθον	-ομεθον
		-ετον	-εσθον	-εσθον
		-ετον	-εσθον	-εσθον
Plur.	{	-ομεν	-ομεθα	-ομεθα
		-ετε	-εσθε	-εσθε
		-ουσι	-ονται	-ονται

*Subjunctive Mood.*

Sing.	{	λειπ-ω	λειπ-ωμαι	λειπ-ωμαι
		-ης	-η	-η
		-η	-ηται	-ηται
Dual	{	-ωμεν	-ωμεθον	-ωμεθον
		-ητον	-ησθον	-ησθον
		-ητον	-ησθον	-ησθον
Plur.	{	-ωμεν	-ωμεθα	-ωμεθα
		-ητε	-ησθε	-ησθε
		-ωσι	-ωνται	-ωνται

*Optative Mood.*

Sing.	{	λειπ-οιμι	λειπ-οιμην	λειπ-οιμην
		-οις	-οιο	-οιο
		-οι	-οιτο	-οιτο
Dual	{	-οιμεν	-οιμεθον	-οιμεθον
		-οιτον	-οισθον	-οισθον
		-οιτην	-οισθην	-οισθην
Plur.	{	-οιμεν	-οιμεθα	-οιμεθα
		-οιτε	-οισθε	-οισθε
		-οιεν	-οιντο	-οιντο

*Imperative Mood.*

Sing.	{	λειπ-ε	λειπ-ου	λειπ-ου
		-ετω	-εσθω	-εσθω
Dual	{	-ετον	-εσθον	-εσθον
		-ετων	-εσθων	-εσθων
Plur.	{	-ετε	-εσθε	-εσθε
		-ετωσαν	-εσθωσαν	-εσθωσαν

*Infinitive Mood.*

λειπ-ειν	λειπ-εσθαι	λειπ-εσθαι
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*Participle.*

N.	λειπ-ων	-ουσα	λειπ-ομενος	-ομενη	λειπ-ομενος	-ομενη
		[-ον		[-ομενον		[-ομενον
G.	-οντος	-ουσης	-ομενου	-ομενης	-ομενου	-ομενης
		[-οντος		[-ομενου		[-ομενου

## IMPERFECT TENSE.

ACTIVE VOICE. MIDDLE VOICE. PASSIVE VOICE.

*Indicative Mood.*

	<i>ε-λειπ-ον</i>	<i>ε-λειπ-ομην</i>	<i>ε-λειπ-ομην</i>
<i>Sing.</i> {	-ες	-ου	-ου
	-ε	-ετο	-ετο
<i>Dual.</i> {	-ομεν	-ομεθον	-ομεθον
	-ετον	-εσθον	-εσθην
	-ετην	-εσθην	-εσθην
<i>Plur.</i> {	-ομεν	-ομεθα	-ομεθα
	-ετε	-εσθε	-εσθε
	-ον	-οντο	-οντο <sup>57</sup>

N. B. The Subjunctive, Optative, Imperative, and Infinitive moods, and the Participles, are the same as the Present.

## NOTES.

<sup>57</sup> As the Imperfect, in all the moods but the Indicative, is the same with the Present, as also the Pluperfect the same as the Perfect, only the Indicative of these tenses is presented in the Paradigms.

<sup>58</sup> Here attend to the constitution of the double letters, and laws of euphony; *πσ*, is equivalent to *ψ*; and *two mutes*, of different *orders*, must be of the same strength, i. e. both *smooth*, both *middle*, or both *aspirate*; thus: <sup>1</sup>*π*, before <sup>2</sup>*θ*, must assume the same rank; as <sup>3</sup>*φ*.

FIRST FUTURE TENSE.

ACTIVE VOICE. MIDDLE VOICE. PASSIVE VOICE.

*Indicative Mood.*

Sing.	{	λειψ-ω <sup>58</sup>	λειψ-ομαι <sup>58</sup>	λειφθησ-ομαι <sup>58</sup>
		-εις	-η	-η
Dual.	{	-εσ	-εται	-εται
		-ομεν	-ομεθον	-ομεθον
		-ετον	-εσθον	-εσθον
Plur.	{	-ετον	-εσθον	-εσθον
		-ομεν	-ομεθα	-ομεθα
		-ετε	-εσθε	-εσθε
		-ουσι	-ονται	-ονται

*Subjunctive Mood.*

Sing.	{	λειψ-ω	λειψ-ωμαι	λειφθησ-ωμαι
		-ης	-η	-η
Dual.	{	-η	-ηται	-ηται
		-ωμεν	-ωμεθον	-ωμεθον
		-ητον	-ησθον	-ησθον
Plur.	{	-ητον	-ησθον	-ησθον
		-ωμεν	-ωμεθα	-ωμεθα
		-ητε	-ησθε	-ησθε
		-ωσι	-ωνται	-ωνται

*Optative Mood.*

Sing.	{	λειψ-οιμι	λειψ-οιμην	λειφθησ-οιμην
		-οις	-οιο	-οιο
Dual.	{	-οι	-οιτο	-οιτο
		-οιμεν	-οιμεθον	-οιμεθον
		-οιτον	-οισθον	-οισθον
Plur.	{	-οιτην	-οισθην	-οισθην
		-οιμεν	-οιμεθα	-οιμεθα
		-οιτε	-οισθε	-οισθε
		-οιεν	-οιντο	-οιντο

*Imperative Mood.*

This mood has no separate form for the Future ; all its tenses necessarily involving futurity.

*Infinitive Mood.*

λειψ-ειν | λειψ-εσθαι | λειφθησ-εσθαι

*Participles.*

N. λειψ-ων -ουσα -ον | λειψ-ομενος -η -ον | λειφθησ-ομενος -η -ον  
 G. -οντος -ουσης -οντος | -ομενου -ης -ου | -ομενου -ης -ου



## FIRST AORIST.

ACTIVE VOICE. MIDDLE VOICE. PASSIVE VOICE.

*Indicative Mood.*

Sing.	}	λείψ-α	λείψ-αμην	λείφθ-ην
		-ας	-ω	-ης
Dual.	}	-ε	-ατο	-η
		-αμεν	-αμεθον	-ημεν
		-ατον	-ασθον	-ητον
Plur.	}	-αιτην	-ασθην	-ητην
		-αμεν	-αμεθα	-ημεν
		-ατε	-ασθε	-ητε
		-αν	-αντο	-ησαν

*Subjunctive Mood.*

Sing.	}	λείψ-ω	λείψ-ωμαι	λείφθ-ω
		-ης	-η	-ης
Dual.	}	-η	-ηται	-η
		-ωμεν	-ωμεθον	-ωμεν
		-ητον	-ησθον	-ητον
Plur.	}	-ητον	-ησθον	-ητον
		-ωμεν	-ωμεθα	-ωμεν
		-ητε	-ησθε	-ητε
		-ωσι	-ωνται	-ωσι

*Optative Mood.*

Sing.	}	λείψ-αιμι	λείψ-αιμην	λείφθ-ειην
		-αις	-αιο	-ειης
Dual.	}	-αι	-αιτο	-ειη
		-αιμεν	-αιμεθον	-ειημεν
		-αιτον	-αισθον	-ειητον
Plur.	}	-αιτην	-αισθην	-ειητην
		-αιμεν	-αιμεθα	-ειημεν
		-αιτε	-αισθε	-ειητε
		-αιεν	-αιεντο	-ειησαν

*Imperative Mood.*

Sing.	}	λείψ-ον	λείψ-αι	λείφθ-ητι
		-ατω	-ασθω	-ητω
Dual.	}	-ατον	-ασθον	-ητον
		-ατων	-ασθων	-ητων
		-ατε	-ασθε	-ητε
Plur.	}	-ατωσαν	-ασθωσαν	-ητωσαν

*Infinitive Mood.*

λείψ-αι	λείψ-ασθαι	λείφθ-ηναι
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*Participles.*

N. λείψ-ας	-ασα	-αν	λείψ-αμενος	-η	-ον	λείφθ-εις	-εισα	-εν
G. -αντος	-ασης	-αντος	-αμενου	-ης	-ου	-εντος	-εισης	-εντος

PERFECT TENSE.

ACTIVE VOICE. MIDDLE VOICE. PASSIVE VOICE.

*Indicative Mood.*

Sing.	{	λε-λειφ-α	λε-λοιπ-α	λελειμ-μαι
		-ας	-ας	λελειπ-σαι
Dual.	{	-ε	-ε	-ται
		-αμεν	-αμεν	λελειμ-μεθον
		-ατον	-ατον	λελειφ-θον
Plur.	{	-ατον	-ατον	-θον
		-αμεν	-αμεν	λελειμ-μεθα
		-ατε	-ατε	λελειφ-θε
		-ασι	-ασι	-αται <sup>50</sup>

*Subjunctive Mood.*

Sing.	{	λε-λειφ-ω	λε-λοιπ-ω	λελειμ-μενος ω
		-ης	-ης	-ης
Dual.	{	-η	-η	η
		-ωμεν	-ωμεν	-μενω ωμεν
		-ητον	-ητον	ητον
Plur.	{	-ητον	-ητον	ητον
		-ωμεν	-ωμεν	-μενοι ωμεν
		-ητε	-ητε	ητε
		-ωσι	-ωσι	ωσι

*Optative Mood.*

Sing.	{	λε-λειφ-οιμι	λε-λοιπ-οιμι	λελειμ-μενος ειην
		-οις	-οις	ειης
Dual.	{	-οι	-οι	ειη
		-οιμεν	-οιμεν	-μενω ειημεν
		-οιτον	-οιτον	ειητον
Plur.	{	-οιτην	-οιτην	ειητην
		-οιμεν	-οιμεν	-μενοι ειημεν
		-οιτε	-οιτε	ειητε
		-οιεν	-οιεν	ειησαν

*Imperative Mood.*

Sing.	{	λε-λειφ-ε	λε-λοιπ-ε	λε-λειπ(ψ)-σο
		-ετω	-ετω	λελειφ-θω
Dual.	{	-ετον	-ετον	-θον
		-ετων	-ετων	-θων
Plur.	{	-ετε	-ετε	-θε
		-ετωσαν	-ετωσαν	-θωσαν

*Infinitive Mood.*

λελειφ-εναι | λε-λοιπ-εναι | λελειφ-θαι

*Participles.*

N. λε-λειφ-ως -υια -ος | λε-λοιπ-ως -υια -ος | λελειμ-μενος -η -ον  
 G. -οτος -υιας -οτος | -οτος -υιας -οτος | -μενου -ης -ου

## PLUPERFECT TENSE.

ACTIVE VOICE. MIDDLE VOICE. PASSIVE VOICE.

*Indicative Mood.*

<i>Sing.</i>	{	ελε-λειφ-ειν	ελε-λοιπ-ειν	ελελειμ-μην
		-εις	-εις	ελελειπ-σο
		-ει	-ει	-το
<i>Dual.</i>	{	-ειμεν	-ειμεν	ελελειμ-μεθον
		-ειτον	-ειτον	ελελειφ-θον
		-ειτην	-ειτην	-θην
<i>Plur.</i>	{	-ειμεν	-ειμεν	ελελειμ-μεθα
		-ειτε	-ειτε	ελελειφ-θε
		-εισαν	-εισαν	-ατο <sup>59</sup>

The Subjunctive, Optative, Imperative, Infinitive moods, and Participles, are the same as the Perfect.

## NOTE.

<sup>59</sup> In the third person plural of *mutes* and *liquids*, the elision of colliding consonants, would render them identical with the third person singular; e. g. *τετυπνται*, eject *ν* colliding with *π*, you have *τετυπται*, which identifies with the third singular. To obtain a special form for the plural in such cases, instead of *ν*, *α* is employed, and the *p* and *k* sounds are aspirated, as *τετυφαται*; otherwise a periphrasis is used *τετυμμενοι εισι*, for the Perfect, and *τετυμμενοι ησαν*, for the Pluperfect. In *pure* verbs, this is not necessary, as *πεφιληνται*. In these such collisions cannot occur.

SECOND FUTURE TENSE.

ACTIVE VOICE. MIDDLE VOICE. PASSIVE VOICE.

*Indicative Mood.*

Sing.	{	λιπ-ω	λιπ-ουμαι	λιπ-ησ-ομαι
		-εις	-η	-η
		-ει	-εται	-εται
Dual.	{	-ουμεν	-ουμεθον	-ουμεθον
		-ειτον	-εισθον	-εσθον
		-ειτον	-εισθον	-εσθον
Plur.	{	-ουμεν	-ουμεθα	-ουμεθα
		-ειτε	-εισθε	-εσθε
		-ουσι	-ουνται	-ονται

*Subjunctive Mood.*

Sing.	{	λιπ-ω	λιπ-ωμαι	λιπ-ησ-ωμαι
		-ης	-η	-η
		-η	-ηται	-ηται
Dual.	{	-ωμεν	-ωμεθον	-ωμεθον
		-ητον	-ησθον	-ησθον
		-ητον	-ησθον	-ησθον
Plur.	{	-ωμεν	-ωμεθα	-ωμεθα
		-ητε	-ησθε	-ησθε
		-ωσι	-ωνται	-ωνται

*Optative Mood.*

Sing.	{	λιπ-οιμι	λιπ-οιμην	λιπ-ησ-οιμην
		-οις	-οιο	-οιο
		-οι	-οιτο	-οιτο
Dual.	{	-οιμεν	-οιμεθον	-οιμεθον
		-οιτον	-οισθον	-οισθον
		-οιτην	-οισθην	-οισθην
Plur.	{	-οιμεν	-οιμεθα	-οιμεθα
		-οιτε	-οισθε	-οισθε
		-οιεν	-οιντο	-οιντο

*Imperative Mood.*

Has no Future.

*Infinitive Mood.*

λιπ-ειν		λιπ-εισθαι		λιπ-ησ-εσθαι
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*Participles.*

N.	λιπ-ων	-ουσα		λιπ-ουμεν	-ος	-η		λιπ-ησ-ομεν	-ος	-η
		[ -ουν				[ -ον				[ -ον
G.	-ουντος	-ουσης			-ου	-ης			-ου	-ης
		[ -ουντος				[ -ου				[ -ου

## SECOND AORIST.

ACTIVE VOICE. MIDDLE VOICE. PASSIVE VOICE.

*Indicative Mood.*

Sing.	{	ε-λιπ-ον	ε-λιπ <sup>ρ</sup> -ομην	ε-λιπ-ην
		-ες	-ου	-ης
Dual.	{	-ς	-ετο	-η
		-ομεν	-ομεθον	-ημεν
		-ετον	-εσθον	-ητον
Plur.	{	-ειην	-εσθην	-ητην
		-ομεν	-ομεθα	-ημεν
		-ετε	-εσθε	-ητε
		-ον	-οντο	-ησαν

*Subjunctive Mood.*

Sing.	{	λιπ-ω	λιπ-ωμαι	λιπ-ω
		-ης	-ῆ	-ῆς
Dual.	{	-ῆ	-ηται	-ῆ
		-ωμεν	-ωμεθον	-ωμεν
		-ητον	-ησθον	-ητον
Plur.	{	-ητον	-ησθον	-ητον
		-ωμεν	-ωμεθα	-ωμεν
		-ητε	-ησθε	-ητε
		-ωσι	-ωνται	-ωσι

*Optative Mood.*

Sing.	{	λιπ-οιμε	λιπ-οιμην	λιπ-ειην
		-οις	-οιο	-ειης
Dual.	{	-οι	-οιτο	-ειη
		-οιμεν	-οιμεθον	-ειημεν
		-οιτον	-οισθον	-ειητον
Plur.	{	-οιτην	-οισθην	-ειητην
		-οιμεν	-οιμεθα	-ειημεν
		-οιτε	-οισθε	-ειητε
		-οισιν	-οισιντο	-ειησαν

*Imperative Mood.*

Sing.	{	λιπ-ε	λιπ-ου	λιπ-ηθι
		-ετω	-εσθω	-ητω
Dual.	{	-ετον	-εσθον	-ητον
		-ετων	-εσθων	-ητων
		-ετε	-εσθε	-ητε
Plur.	{	-ετωσαν	-εσθωσαν	-ητωσαν

*Infinitive Mood.*

λιπ-ειν	λιπ-εσθαι	λιπ-ηθαι
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*Participles.*

N.	λιπ-ων	-ουσα	-ον	λιπ-ομεν	-ος	-η	-ον	λιπ-εις	-εισα	-εν
	-οντων	-ουσα	-οντων	-ουσαν	-ουσαν	-ουσαν	-ουσαν	-εντων	-εισαν	-εντων

§ 61. PARADIGMS OF THE PERFECT PASSIVE.

Here it may be observed, that in pure verbs, the terminations are added without difficulty to the vowel which ends the root; in mute and liquid verbs, a collision of consonants takes place, some of which must be expelled or modified by the laws of euphony.

Example of the Perfect and Pluperfect tenses of φιλοῶ.

<i>Perfect Tense.</i>		<i>Pluperfect Tense.</i>
<i>Sing.</i>	{ πεφιλη-μαι -σαι -ται	επεφιλη-μεν -σο -το
<i>Dual.</i>	{           -μεθον -σθον -σθον	-μεθον -σθον -σθην
<i>Plur.</i>	{           -μεθα -σθε -νται	-μεθα -σθε -ντο

These terminations can be added to pure verbs without any change or elision. But not so in mute and liquid verbs. Of the differences and changes arising from colliding consonants, for the sake of euphony, the following examples will furnish a sufficient specimen. In the mutes we shall exemplify the P sounds, the K sounds, and the T sounds in declension.

And first of the P sound λλειμμαί.

## § 63. PARADIGMS OF P, K, AND T SOUNDS.

*Perfect Tense, Passive Voice.*

		<i>The P sounds.</i>			<i>The T sounds.</i>		
S.	{	λελει-πμαι	-πσαι	-πται	ηνυ-τμαι	-τσαι	-τται
		-μμαι	-ψαι		-σμαι	-σαι	-σται
D.	{	λελει-πμεθον	-πσθον	-πσθον	ηνυ-τμεθον	-τσθον	-τσθον
		-μμεθον	-πθον	-πθον	-σμεθον	-σθον	-σθον
			-φθον	-φθον			
P.	{	λελει-πμεθα	-πσθε	-πνται	ηνυ-τμεθα	-τσθε	-νται
		-μμεθα	-πθε	-πται <sup>59</sup>	-σμεθα	-σθε	-ται
			-φθε				-σται

*Pluperfect Tense, Passive Voice.*

S.	{	ελελει-πμην	-πσο	-πιτο	ηνυ-τμην	-τισο	-τιτο
		-μμην	-ψο		-σμην	-σο	-σιτο
D.	{	ελελει-πμεθον	-πσθον	-πσθην	ηνυ-τμεθον	-τσθον	-τσθην
		-μμεθον	-πθον	-πθην	-σμεθον	-σθον	-σθην
			-φθον	-φθην			
P.	{	ελελει-πμεθα	-πσθε	-πνιτο	ηνυ-τμεθα	-τσθε	-νιτο
		-μμεθα	-πθε	-πιτο <sup>59</sup>	-σμεθα	-σθε	-τιτο
			-φθε				-σιτο

*Perfect Tense, Passive Voice.*

		<i>The K sounds.</i>			<i>Example of Liquids.</i>		
S.	{	βεβρε-χμαι	-χσαι	-χται	εσφα-λμαι	-λσαι	-λται
		-γμαι	-ξαι	-κται			
D.	{	βεβρε-χμεθον	-χσθον	-χσθον	εσφα-λμεθον	-λσθον	-λσθον
		-γμεθον	-χθον	-χθον		-λθον	-λθον
P.	{	βεβρε-χμεθα	-χσθε	-χνται	εσφα-λμεθα	-λσθε	-λνται
		-γμεθα	-χθε	-χται		-λθε	-λται <sup>59</sup>
				-κται <sup>59</sup>			

*Pluperfect Tense, Passive Voice.*

S.	{	εβεβρε-χμην	-χσο	-χτιο	πεφα-νμαι	-νσαι	-νται
		-γμην	-ξο	-κτιο	-μμαι		
D.	{	εβεβρε-χμεθον	-χσθον	-χσθην	πεφα-νμεθον	-νσθον	-νσθον
		-γμεθον	-χθον	-χθην	-μμεθον	-νθον	-νθον
P.	{	εβεβρε-χμεθα	-χσθε	-χντιο	πεφα-νμεθα	-νσθε	-ννται
		-γμεθα	-χθε	-χτιο	-μμεθα	-νθε	-νται <sup>59</sup>
				-κτιο <sup>59</sup>			

The above paradigms will serve sufficiently to exemplify the changes, which, by the laws of Greek euphony, in the collision of

certain consonants, are made in annexing the terminations to the roots. In *pures*, there is no change.<sup>60</sup>

## NOTE.

<sup>60</sup> DIALECTS OF VERBS IN  $\omega$  AND  $\mu$ .

The difficulty arising from the dialectical varieties in the Greek language must be obvious to all. Nothing but practice and extensive reading, can effectually overcome it. The following table, it is presumed, may be of some use, in connection with a good Lexicon. Here let it be observed, that the dialect to which the terminations are frequently referred, is not to be considered as exclusive, but only that in which they are most usually found.

The *Ionic* and *Poetic* insertions of a vowel or diphthong before the last syllable, as *τυπῶ*, *τυπεῶ*, *τυπειῶ*, are not noticed in this table.

The terminations of the Middle and Passive Voices, as also those of verbs in  $\mu$ , which are the same as in the Active Voice, are subject to the same changes; so that this table is of a generic character, including both conjugations, viz. verbs in  $\omega$ , and verbs in  $\mu$ .

*A TABLE exhibiting the most usual dialects of the terminations of Greek Verbs.*

## FINITE MOODS.

## I. ACTIVE VOICE.

*Singular.*

1 Pers. -ημι	Æ. εμμ; D. ειμι, and (if from αω) αμι; as, τιθ-εμμ for -ημι; ἴστ-αμι for ἴστ-ημι.
-αιμι	Æ. A. εια; as, λεξεια.
-ειν	I. εα, D. A. η; as, εκεχην-η for -ειν.
-οιμι	A. οην, D. ωην; as, φιλ-οην for -οιμι.
-ωμι	A. ωην; as, τιμ-ωην for -ωμι.
-οιην	A. ωην; as, διδ-ωην for διδ-οιην. And so on through all the persons.
2 Pers. -εις	D. ες, Æ. ης; as, αμσλγ-ες for -εις.
-ας -ης	A. ασθα, ησθα; as, εφ-ησθα for -ης; οιδ-ασθα, contracted οισθα for οιδας.
-αις	Æ. A. ειας; as, τυψ-ειας for -αις.
-ας	A. D. ης; as, φοιτ-ης for -ας.
3 Pers. -ει	{ Pres. D. ε, Æ. η; as, τυπτ-η for -ει.
	{ Plup. A. η, I. εε; as, ετετυφ-η for -ει.
-αι	Æ. A. ειε; as, τυψ-ειε for αι.
-η	I. ησι; as, τυπτ-ησι for -η.
-α -α	D. η, η; as ὄρ-η for α.
-σι	D. τι; as τιθ-η-τι for σι.



§ 63. THE SECOND CONJUGATION OF VERBS IN *μι*.

1. These are formed from verbs of the *first* conjugation in *αι*, *ει*, *ου*, *ι*, and *υ*, the first three of which only require to be exemplified in the paradigm.

## NOTE.

*Plural.*

1 Pers. -μεν	D. <i>μες</i> ; as, τυπτο- <i>μες</i> for -μεν; τυψ- <i>ουμες</i> or - <i>ευμες</i> for -ομεν; φιλ- <i>ευμες</i> for -ουμεν; δηλ- <i>ουμες</i> for -ουμεν.
-ημεν	A. <i>μεν</i> ; as, τυφθει- <i>μεν</i> for τυφθει- <i>ημεν</i> .
2 Pers. -ητε	A. <i>τε</i> ; as, τυφθει- <i>τε</i> for τυφθει- <i>ητε</i> .
3 Pers. -σι	D. <i>ντι</i> ; as, οδηκ- <i>αντι</i> for - <i>ασι</i> ; εχ- <i>ωντι</i> for - <i>ωσι</i> ; λεγ- <i>οντι</i> for - <i>ουσι</i> ; τελ- <i>εντι</i> for - <i>ουσι</i> ; φιλ- <i>ουντι</i> for - <i>ουσι</i> ; τιθ- <i>εντι</i> or - <i>ηντι</i> for - <i>εισι</i> ; διδ- <i>ωντι</i> for - <i>ουσι</i> .
	B. into <i>ν</i> ; as, τετυφ- <i>αν</i> for - <i>ασι</i> .
-ασι -υσι -εισι	I. <i>εασι</i> , <i>υασι</i> , <i>εασι</i> ; as, δεικν- <i>υασι</i> for - <i>υσι</i> ; τιθ- <i>εασι</i> for - <i>εισι</i> .
-ουσι	I. <i>ευσι</i> , <i>οασι</i> , D. <i>οισι</i> ; as, διδ- <i>οασι</i> for - <i>ουσι</i> ; φιλε- <i>οισι</i> for - <i>ουσι</i> .
-ον	B. <i>οσαν</i> ; as, εσχαζ- <i>οσαν</i> for - <i>ον</i> .
-εσαν -ησαν	} P. <i>εν</i> , <i>αν</i> , <i>ον</i> , <i>ων</i> ; as, τιθ- <i>εν</i> for - <i>εσαν</i> ; εδ- <i>ον</i> for - <i>οσαν</i> ; εγγ- <i>ων</i> for - <i>εσαν</i> .
-οσαν -ωσαν	
-εισαν	A. I. <i>εσαν</i> ; as, εληφ- <i>εσαν</i> for - <i>εισαν</i> .
-ηκασι -ακασι	Æ. A. <i>ασι</i> ; as, τεθν- <i>ασι</i> for - <i>ηκασι</i> .
-αιεν	Æ. A. <i>ειαν</i> ; as, τυψ- <i>ειαν</i> for - <i>αιεν</i> .
-ατωσαν <sup>1</sup> -ετωσαν <sup>2</sup> -ειτωσαν <sup>3</sup> -οτωσαν <sup>3</sup> -ουτωσαν <sup>3</sup>	A. into <i>αντων</i> <sup>1</sup> , <i>οντων</i> <sup>2</sup> , <i>ουντων</i> <sup>3</sup> ; as, τυψ- <i>αντων</i> for - <i>ατωσαν</i> ; λεγ- <i>οντων</i> for - <i>ετωσαν</i> ; λυπ- <i>ουντων</i> for <i>ειτωσαν</i> .
-αον contr. -ων	} D. I. <i>ενν</i> ; as, ηγαπ- <i>ενν</i> for - <i>ων</i> .
-εον contr. -ουν	

*Infinitive Mood.*

-ειν -εναι	I. <i>εμεν</i> , A. D. <i>εμεναι</i> , <i>ενν</i> , Æ. <i>εν</i> , <i>ην</i> ; as, ελθ- <i>εμεναι</i> for - <i>ειν</i> ; αμελγ- <i>εν</i> for - <i>ειν</i> ; τιθ- <i>εμεν</i> and - <i>εμεναι</i> for - <i>εναι</i> .
-αι	A. D. <i>εμεναι</i> ; as, τυψ- <i>εμεναι</i> for - <i>αι</i> .
-αν	A. D. <i>αμεναι</i> , <i>ην</i> , Æ. <i>ην</i> , <i>ης</i> , <i>αις</i> ; as, ζην for ζαν.
-ουν	A. D. <i>ομεναι</i> , D. <i>ενν</i> , <i>ων</i> , Æ. <i>οις</i> , <i>οιν</i> ; as, ψιγ- <i>ων</i> for - <i>ουν</i> .

2. This conjugation is formed by changing *ω* into *μ*, and lengthening the penult, as *φᾶω*, *φᾶμι*, *φημι*.

3. The roots of the verbs of this conjugation, are either, 1. *Simple*, as *φα*, in *φημι*; or *Reduplicate*, as *βιβα*, in *βιβημι*.

4. This reduplication is *two-fold*; 1. *Proper*, when the first consonant is repeated with *ι*, as *δο*, the simple root in *δω*; *διδω*, the reduplicate in *διδωμι*, the new formation; or, 2. *Improper*, when *ι*, only is prefixed, as *ε*, the simple root in *εω*; *ιε*, the reduplicate in *ιημι*, *I go*.

NOTE.

*Participles.*

-ουσα	D. οισα, ευσα; as, ζατ-ευσα for ζητ-ουσα.
-ας -ασα -αν	D. αις, αισα, αιν; as, ριψ-αις for -ας, etc.
-ηκ-ως } -ακ-ως }	-υια -ος A. ως, ωσα, ως; as, εστ-ως for -ηκως; I. -εως.
-ως	Æ. ων; as, τετυφ-ων, G. -οντιος for -ως, -οτιος.

FINITE MOODS.

II. MIDDLE AND PASSIVE VOICES.

*Singular.*

1 Pers. -ομαι, -ουμαι -μην	1 Fut. D. ουμαι; as, τυψ-ουμαι for -ομαι. D. ευμαι; as, μαθ-ευμαι for -ουμαι. D. μαν; as, ετυπτο-μαν for -μην.
2 Pers. -η -ου -ω	A. ει, Ion. Indic. ει, Subj. ηι; as, βουλ-ει for -η. I. εο, D. ευ; as, μαχ-ευ for -ου. I. αο; as, ελυσ-αο for -ω.

*Plural.*

1 Pers. -εθα	D. εσθα; as, ικομ-εσθα for -εθα.
3 Pers. -νται -ενοι εσι	I. αται or εαται; as, κε-αται for κει-νται; ειφ-αται for -νται; λελεχ-αται for -γμενοι, -εσι.
-ντο -ενοι ησαν	I. ατο or εατο; as, πευθου-ατο for -οιντο; εγεν-εατο for -οντο; εσταλ-ατο for -μενοι ησαν.
-ησαν	Æ. εν; as, δυνηθει-εν for -ησαν; ετυφθ-εν for -ησαν.
-ωσαν	A. I. D. ων; as, λεξασθ-ων for -ωσαν.

*Infinitive Mood.*

-ηναι	D. ημεναι, Æ. ημεν; as, λειφθ-ημεν for -ηναι.
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*Participles.*

-ουμενος	D. Æ. ευμενος; as, φιλ-ευμενος for -ουμενος.
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5. Verbs beginning with  $\pi\tau$ ,  $\sigma\tau$ , or a vowel, prefix  $\iota$  for the reduplication. In the two former, the  $\iota$  is aspirated, as  $\pi\tau\alpha$ ,  $\acute{\iota}\pi\tau\alpha$ ;  $\sigma\tau\alpha$ ,  $\acute{\iota}\sigma\tau\alpha$ ; in the latter, not unless the simple root begins with an aspirate, thus:  $\epsilon\omega$ ,  $\acute{\iota}\eta\mu\iota$ , *I go*;  $\acute{\epsilon}\omega$ ,  $\acute{\iota}\eta\mu\iota$ , *I send*.

6. When the *simple* or *primitive* radical consists of more than *one* syllable, there is no reduplication, as  $\iota\sigma\alpha$ ,  $\iota\sigma\eta\mu\iota$ ;  $\omicron\nu\alpha$ ,  $\omicron\nu\eta\mu\iota$ .

7. The pure primitives sometimes reduplicate without passing into  $\mu$ , as  $\delta\omega\omega$ ,  $\delta\acute{\iota}\delta\omega\omega$ ; in which case they are inflected as *pures* of the first conjugation; sometimes they pass into  $\mu$ , and do not reduplicate, as  $\varphi\alpha\omega$ ,  $\varphi\eta\mu\iota$ ; and many both reduplicate and pass into  $\mu$ , as  $\theta\acute{\iota}\omega$ ,  $\tau\acute{\iota}\theta\eta\mu\iota$ . But verbs in  $\bar{\upsilon}\mu\iota$ , never reduplicate; and besides, want the Second Aorist, the Optative and Subjunctive moods.

8. Some *pures* add  $\nu\nu$  to the root, as  $\sigma\kappa\epsilon\delta\alpha$ ,  $\sigma\kappa\epsilon\delta\alpha\nu\nu$ . Some *mutes* and *liquids*, in order to pass into  $\mu$ , add  $\nu\upsilon$ , as  $\mu\upsilon\gamma$ ,  $\mu\upsilon\gamma\nu\upsilon$ ;  $\alpha\varphi$ ,  $\alpha\varphi\nu\upsilon$ .

9. Verbs in  $\mu$ , have only *one* root, and as they want the second and third roots, so they want also the tenses derived from these, viz. the Second Future, the Second Aorist Passive, the Perfect and Pluperfect Middle. Only *three* tenses, properly belong to this conjugation, viz. the *Present*, *Imperfect*, and *Second Aorist*. The other tenses are formed from the pure primitives.

## § 64. FORMATION OF THE TENSES.

### General Rule.

Prefix to the root, simple or reduplicate, the augment where admissible, and suffix the final letters or terminations. These are as follows, so far as the final letters are separable from the root.

### I. ACTIVE VOICE.

#### Indicative Mood.

Primary Tenses.			Secondary Tenses.		
Sing.	-μῦ	-ς	-σι	-ν	-ς
Dual.	-μεν	-τον	-τον	-μεν	-τον
Plur.	-μεν	-τε	-ντι	-μεν	-σιν

Imperative Mood.		Infinitive Mood.	
Sing.	-θι	-τω	-ναι
Dual.	-τον	-των	
Plur.	-τε	-τωσαν	

Participles.		
-ντις	-ντιςα	-ντις G. -ντις, etc.

II. MIDDLE AND PASSIVE VOICES.

*Indicative Mood.*

<i>Primary Tenses.</i>			<i>Secondary Tenses.</i>			
<i>Sing.</i>	-μαι	-σαι	-ται	-μην	-σο	-το
<i>Dual.</i>	-μεθον	-σθον	-σθον	-μεθον	-σθον	-σθην
<i>Plur.</i>	-μεθα	-σθε	-νται	-μεθα	-σθε	-ντο

<i>Imperative Mood.</i>			<i>Infinitive Mood.</i>		
<i>Sing.</i>		-σο	-σθω	-σθαι	
<i>Dual.</i>		-σθον	-σθων	<i>Participles.</i>	
<i>Plur.</i>		-σθε	-σθωσαν		

N.	-μενος	-μενη	-μενον
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*Remarks on the Tenses of Verbs in μι.*

1. The final letters in the Middle and Passive, are the same as in the *first conjugation*.

2. In the Indicative singular of the Present and Imperfect Active, the final short vowels of the root, are changed into their own long, as *ιστα, ιστη-μι; τιθε, τιθη-μι; διδο, διδω-μι*. So likewise in all the numbers of the Second Aorist, except in *τιθη-μι, διδω-μι, and ιη-μι*, which retain the short final vowel of the root, in the *dual* and *plural*. In the Middle and Passive, the *short* vowel remains, in all the combinations of the root with the final letters.

3. The Imperfect, where augment is admissible, prefixes *ε* to the root, *simple* or *reduplicate*, as *φη-μι, ε-φη-ν; φα*, the simple root; *ιστη-μι, ιστη-ν, ιστα*, the reduplicate root, augment inadmissible, etc.

4. The Second Aorist exchanges the reduplication for the augment *ε*, as *ι-στα, ε-στα; δι-δο, ε-δο*, as in *ι-στη-μι, ε-στη-ν; δι-δω-μι, ε-δω-ν*.

5. The *Subjunctive mood*, in all the voices, changes the final short vowel of the root, into the ordinary terminations of that mood, as *ιστ-ω, -ης, -η, dual -ωμεν, -ητον*, etc. Active.

*ιστ-ωμαι, -η, -ηται, dual -ωμεθον*, etc. Middle and Passive.

But *-ωμι* retains the *ω* in all the persons and numbers, as *διδ-ω, -ως, -ω, dual -ωμεν, -ωτον*, etc. Active. *διδ-ωμαι, -ω, -ωται, dual -ωμεθον*, etc. Middle and Passive.

6. The *Optative* adds *ι* to the final short vowel of the root, as *ιστ-α, ιστ-αι; τιθ-ε, τιθ-ει; διδ-ο, διδ-οι*; and for terminations, combines the final letters of the secondary tenses with *η*, thus: *-ην, -ης, -η; -ημεν, -ητον, -ητην; -ημεν, -ητε, -ησαν*, which suffix to the roots, *ισται,*

$\tau\iota\theta\epsilon\iota$ ,  $\delta\iota\delta\omicron\iota$ , and you have the Active form of the Present tense. The terminations are the same in the other tenses. In the Middle and Passive the terminations are the same as in the *first conjugation*.

7. The *Imperative* through all the voices, adds the final letter immediately to the root, as :

	<i>Sing.</i>	<i>Dual.</i>	<i>Plural.</i>
Active,	$\acute{\iota}\sigma\tau\alpha-\theta\iota$ $-\tau\omega$	$-\tau\omicron\nu$ $-\tau\omega\nu$	$-\tau\epsilon$ $-\tau\omega\sigma\alpha\nu$
Mid. and Pass.	$\acute{\iota}\sigma\tau\alpha-\sigma\omicron$ $-\sigma\theta\omega$	$-\sigma\theta\omicron\nu$ $-\sigma\theta\omega\nu$	$-\sigma\theta\epsilon$ $-\sigma\theta\omega\sigma\alpha\nu$

But the Second Aorist changes the short vowel of the root into its own long, as  $\sigma\tau\eta-\theta\iota$ , etc. but  $\tau\iota\theta\eta\mu\iota$ ,  $\delta\iota\delta\omega\mu\iota$ , and  $\acute{\iota}\eta\mu\iota$ , retain the short vowel of the root, and take  $\varsigma$  instead of  $\theta\iota$ , in the second singular, as  $\theta\epsilon\varsigma$ ,  $\delta\omicron\varsigma$ ,  $\acute{\epsilon}\varsigma$ .

8. The *Infinitive* adds to the root  $-\nu\alpha\iota$  for the Active, and  $-\sigma\theta\alpha\iota$  for the Middle and Passive, as  $\acute{\iota}\sigma\tau\alpha-\nu\alpha\iota$ ,  $\acute{\iota}\sigma\tau\alpha-\sigma\theta\alpha\iota$ , etc. But  $\tau\iota\theta\eta\mu\iota$ ,  $\delta\iota\delta\omega\mu\iota$ , and  $\acute{\iota}\eta\mu\iota$ , in the Second Aorist, change the short vowel of the root into its own diphthong, as  $\theta\epsilon\iota\nu\alpha\iota$ ,  $\delta\omicron\nu\nu\alpha\iota$ ,  $\acute{\epsilon}\iota\nu\alpha\iota$ ; others, like  $\sigma\tau\eta\nu\alpha\iota$ , take the long vowel, as  $\gamma\gamma\omega\nu\alpha\iota$ ,  $\beta\iota\omega\nu\alpha\iota$ , etc.

9. The other tenses belong to the first conjugation, as  $\theta\epsilon\omega$ ,  $\theta\epsilon\epsilon-\sigma\omega$ , or  $\theta\eta-\sigma\omega$ ;  $\tau\epsilon\theta\epsilon\epsilon\kappa\alpha$ ,  $\tau\epsilon\theta\epsilon\iota\kappa\alpha$ , or  $\tau\epsilon\theta\eta\kappa\alpha$ ; for  $\epsilon\epsilon$  is equivalent to  $\eta$  or  $\epsilon\iota$ . The Bœotians adopted  $\tau\epsilon\theta\epsilon\iota\kappa\alpha$ , which afterwards was generally received.

10. When these verbs reduplicate, but do not pass into  $\mu\iota$ , they follow the laws of the pure primitives, as  $\delta\omicron\omega$ ,  $\delta\iota\delta\omicron\omega$ ;  $\acute{\epsilon}\delta\iota\delta\omicron\omicron\nu$ ,  $\acute{\epsilon}\delta\iota\delta\omicron\nu$ ;  $\acute{\epsilon}\omega$ ,  $\acute{\iota}\epsilon\omega$ ;  $\acute{\iota}\epsilon\omicron\nu$ ,  $\acute{\iota}\omicron\nu\nu$ ;  $\acute{\iota}\epsilon\epsilon\varsigma$ ,  $\acute{\iota}\epsilon\iota\varsigma$ , etc.

11. Some have a peculiar formation by assuming  $\mu$  euphonic between the reduplication and the root, as  $\pi\mu\mu\pi\lambda\epsilon$ ,  $\pi\mu\mu\pi\lambda\eta\mu\iota$ , from  $\pi\lambda\epsilon-\omega$ ;  $\pi\mu\mu\pi\rho\alpha$ ,  $\pi\mu\mu\pi\rho\eta\mu\iota$ , from  $\pi\rho\alpha-\omega$ .<sup>61</sup>

## NOTE.

<sup>61</sup> It may be proper to remark here, that some Grammarians use another form of the Subjunctive of  $\acute{\iota}\sigma\tau\eta\mu\iota$ , on the principle of the regular contraction of  $\acute{\iota}\sigma\tau\alpha\omega$ , consisting of the reduplicate root and the subjective termination. Thus :

$\acute{\iota}\sigma\tau\alpha\omega$	$\acute{\iota}\sigma\tau\alpha\eta\varsigma$	$\acute{\iota}\sigma\tau\alpha\eta$	$\acute{\iota}\sigma\tau\alpha\eta\tau\omicron\nu$
$\acute{\iota}\sigma\tau\omega$	$\acute{\iota}\sigma\tau\alpha\varsigma$	$\acute{\iota}\sigma\tau\alpha$	$\acute{\iota}\sigma\tau\alpha\tau\omicron\nu$ , etc.

whereas the other terminations (which are given in the paradigm) proceed on the change of the final vowel of the root, into the usual terminations of that mood, as  $\acute{\iota}\sigma\tau\omega$ ,  $\acute{\iota}\sigma\tau\eta\varsigma$ ,  $\acute{\iota}\sigma\tau\eta$ , etc. The regular contractions of  $\tau\iota\theta\epsilon\omega$ , in this mood will give the common terminations. These of  $\delta\iota\delta\omicron\omega$ , when it passes into  $\delta\iota\delta\omega\mu\iota$ , are peculiar; e. g.  $\delta\iota\delta\omicron\omega$ ,  $\delta\iota\delta\omega$ ;  $\delta\iota\delta\omicron\eta\varsigma$ ,  $\delta\iota\delta\omega\varsigma$ , not  $\delta\iota\delta\omicron\iota\varsigma$ , as in the regular contractions.

PRESENT TENSE.

I. ACTIVE VOICE. MIDDLE VOICE. PASSIVE VOICE.

*Indicative Mood.*

Sing.	{	ἴσῃ-μι	ἴστα-μαι <sup>62</sup>	ἴστα-μαι
		-ς	-σαι	-σαι
Dual.	{	α-μεν	-μεθον	-μεθον
		-τον	-σθον	-σθον
Plur.	{	-τον	-σθον	-σθον
		-μεν	-μεθα	-μεθα
		-τε	-σθε	-σθε
		-σι	-νται	-νται

*Subjunctive Mood.*

Sing.	{	ἴσῃ-ω	ἴσῃ-ωμαι	ἴσῃ-ωμαι
		-ης	-ῃ	-ῃ
Dual.	{	-ῃ	-ῃται	-ῃται
		-ωμεν	-ωμεθον	-ωμεθον
Plur.	{	-ῃτον	-ῃσθον	-ῃσθον
		-ῃτον	-ῃσθον	-ῃσθον
		-ωμεν	-ωμεθα	-ωμεθα
		-ῃτε	-ῃσθε	-ῃσθε
		-ωσι	-ωνται	-ωνται

*Optative Mood.*

Sing.	{	ἴσῃται-ῃν	ἴσῃται-μην	ἴσῃται-μην
		-ης	-ο	-ο
Dual.	{	-ῃ	-το	-το
		-ῃμεν	-μεθον	-μεθον
Plur.	{	-ῃτον	-σθον	-σθον
		-ῃτην	-σθην	-σθην
		-ῃμεν	-μεθα	-μεθα
		-ῃτε	-σθε	-σθε
		-ῃσαν	-ντο	-ντο

*Imperative Mood.*

Sing.	{	ἴστα-θι	ἴστασ-ο	ἴστασ-ο
		-τω	-θω	-θω
Dual.	{	-τον	-θον	-θον
		-των	-θων	-θων
Plur.	{	-τε	-θε	-θε
		-τωσαν	-θωσαν	-θωσαν

*Infinitive Mood.*

ἴστα-ναι	ἴστα-σθαι	ἴστα-σθαι
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*Participles.*

N. ἴσῃ-ας	-ασα	-αν	ἴσταμεν-ος	-ῃ	-ον	ἴσταμεν-ος	-ῃ	-ον,
G. -αντος	-ασης	-αντος	-ου	-ης	-ου	-ου	-ης	-ου

## IMPERFECT TENSE.

## I. ACTIVE VOICE. MIDDLE VOICE. PASSIVE VOICE.

*Indicative Mood.*

<i>Sing.</i>	{	<i>ἴσσι-ην</i>	<i>ἴσσια-μην</i>	<i>ἴσσια-μην</i>
		<i>-ης</i>	<i>-σο</i>	<i>-σο</i>
		<i>-η</i>	<i>-το</i>	<i>-το</i>
<i>Dual.</i>	{	<i>α-μεν</i>	<i>-μεθον</i>	<i>-μεθον</i>
		<i>-τον</i>	<i>-σθον</i>	<i>-σθον</i>
		<i>-την</i>	<i>-σθην</i>	<i>-σθην</i>
<i>Plur.</i>	{	<i>-μεν</i>	<i>-μεθα</i>	<i>-μεθα</i>
		<i>-τε</i>	<i>-σθε</i>	<i>-σθε</i>
		<i>-σαν</i>	<i>-ντο</i>	<i>-ντο</i>

The Subjunctive, and the other moods are the same as the Present.

## NOTE.

<sup>63</sup> The poets often retain the long vowel of the Active form, as *διζηναι*, *ονηναι*, etc. instead of *διζηναι*, *ονηναι*.

SECOND AORIST.

I. ACTIVE VOICE. MIDDLE VOICE. PASSIVE VOICE.

*Indicative Mood.*

Sing.	{	ἔστη-ν	ἔστα-μην	wanting throughout.
		-ς	-σο	
Dual.	{	-ημεν	-μεθον	
		-ητον	-σθον	
		-ητην	-σθην	
Plur.	{	-ημεν	-μεθα	
		-ητε	-σθε	
		-ησαν	-ντο	

*Subjunctive Mood.*

Sing.	{	στ-ω	στ-ωμαι
		-ης	-η
Dual.	{	-η	-ηται
		-ωμεν	-ωμεθον
		-ητον	-ησθον
Plur.	{	-ητον	-ησθον
		-ωμεν	-ωμεθα
		-ητε	-ησθε
		-ωσι	-ωνται

*Optative Mood.*

Sing.	{	σται-ην	σται-μην
		-ης	-ο
Dual.	{	-η	-το
		-ημεν	-μεθον
		-ητον	-σθον
Plur.	{	-ητην	-σθην
		-ημεν	-μεθα
		-ητε	-σθε
		-ησαν	-ντο

*Imperative Mood.*

Sing.	{	στη-θι	στα-σο
		-τω	-σθω
Dual.	{	-τον	-σθον
		-των	-σθων
Plur.	{	-τε	-σθε
		-εσσαν	-σθεσσαν

*Infinitive Mood.*

στη-ναι	στα-σθαι
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*Participles.*

N.	στα-ς	-σα	-ν	σταμεν-ος	-η	-εν
G.	-υιου	-σης	-υιας	-ου	-ης	-ου



## PRESENT TENSE.

## II. ACTIVE VOICE. MIDDLE VOICE. PASSIVE VOICE.

*Indicative Mood.*

Sing.	{	τιθ-ημι	τιθε-μαι	τιθε-μαι
		-ης	-σαι	-σαι
Dual.	{	-ησι	-ται	-ται
		-εμεν	-μεθον	-μεθον
		-ετον	-σθον	-σθον
Plur.	{	-ετον	-σθον	-σθον
		-εμεν	-μεθα	-μεθα
		-ετε	-σθε	-σθε
		-εσι	-νται	-νται

*Subjunctive Mood.*

Sing.	{	τιθ-ω	τιθ-ωμαι	τιθ-ωμαι
		-ης	-η	-η
Dual.	{	-η	-ηται	-ηται
		-ωμεν	-ωμεθον	-ωμεθον
		-ητον	-ησθον	-ησθον
Plur.	{	-ητον	-ησθον	-ησθον
		-ωμεν	-ωμεθα	-ωμεθα
		-ητε	-ησθε	-ησθε
		-ωσι	-ωνται	-ωνται

*Optative Mood.*

Sing.	{	τιθει-ην	τιθει-μην	τιθει-μην
		-ης	-ο	-ο
Dual.	{	-η	-το	-το
		-ημεν	-μεθον	-μεθον
		-ητον	-σθον	-σθον
Plur.	{	-ητην	-σθην	-σθην
		-ημεν	-μεθα	-μεθα
		-ητε	-σθε	-σθε
		-ησαν	-ντο	-ντο

*Imperative Mood.*

Sing.	{	τιθε-τι	τιθε-σο	τιθε-σο
		-τω	-σθω	-σθω
Dual.	{	-τον	-σθον	-σθον
		-των	-σθων	-σθων
Plur.	{	-τε	-σθε	-σθε
		-τωσαν	-σθωσαν	-σθωσαν

*Infinitive Mood.*

τιθε-ναι	τιθε-σθαι	τιθε-σθαι
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*Participles.*

N.	τιθε-ις	-ισα	-ν	τιθεμεν-ος	-η	-ον	τιθεμεν-ος	-η	-ον
G.	-ωντος	-ουσι	-υτος	-ου	-υς	-ου	-ου	-υς	-ου

## IMPERFECT TENSE.

ACTIVE VOICE. MIDDLE VOICE. PASSIVE VOICE.

*Indicative Mood.*

<i>Sing.</i>	{	<i>ετιθ-ην</i>	<i>ετιθ-εμην</i>	The same as the Middle.
		<i>-ης</i>	<i>-εσο</i>	
		<i>-η.</i>	<i>-ετο</i>	
<i>Dual.</i>	{	<i>-εμεν</i>	<i>-εμεθον</i>	
		<i>-ετον</i>	<i>-εσθον</i>	
		<i>-ετην</i>	<i>-εσθην</i>	
<i>Plur.</i>	{	<i>-εμεν</i>	<i>-εμεθα</i>	
		<i>-ετε</i>	<i>-εσθε</i>	
		<i>-εσαν</i>	<i>-εντο<sup>63</sup></i>	

The Subjunctive, Optative, Imperative, and Infinitive moods, and Participles, of the Imperfect tense, are the same as the Present.

## NOTE.

<sup>63</sup> As anciently the second person singular, in the Passive Voice, both of the *first* and *second conjugations*, was formed in *σαι*, in the Indicative, and *ησαι*, in the Subjunctive mood;—from which comes *η*, by contraction, as *τυπισαι*, elide *σ*, *τυπειαι*, whence *τυπη*, etc.; so also the Imperfect Indicative, and the Imperative Passive, were formed in *σο*, whence, by a similar process, is derived the termination *ου*, as *τυπισο*, *τυπισο*, *τυπιου*. In like manner, *ιστασο*, *ισταω*, *ιστω*; *τιθσο*, *τιθσο*, *τιθου*; *διδσο*, *διδσο*, *διδου*.

In the Ionic and Doric dialects, the pure forms in *αω*, *εω*, *οω*, with the reduplication, are often used in the Present and Imperfect tenses, as *ισταω*, *ιστω*; *ισταον*, *ιστων*; *τιθω*, *τιθω*; *ετιθειον*, *ετιθουν*; *διδω*, *διδω*; *εδιδον*, *εδιδουν*, etc.

It has been already observed, that the Subjunctive *ιστω*, *ιστας*, *ιστα*, etc. as given in some grammars, proceeds on the principle of contraction of *pure verbs* in *αω*.

## SECOND AORIST.

II. ACTIVE VOICE. MIDDLE VOICE. PASSIVE VOICE.

*Indicative Mood.*

Sing.	{	εθ-ην	εθ-εμην	wanting throughout.
		-ης	-εσο	
		-η	-ετο	
Dual.	{	-εμεν	-εμεθον	
		-ετον	-εσθον	
		-ετην	-εσθην	
Plur.	{	-εμεν	-εμεθα	
		-ετε	-εσθε	
		-εσαν	-εντο	

*Subjunctive Mood.*

Sing.	{	θ-ω	θ-ωμαι
		-ης	-η
		-η	-ηται
Dual.	{	-ωμεν	-ωμεθον
		-ητον	-ησθον
		-ητον	-ησθον
Plur.	{	-ωμεν	-ωμεθα
		-ητε	-ησθε
		-ωσι	-ωνται

*Optative Mood.*

Sing.	{	θει-ην	θει-μην
		-ης	-ο
		-η	-το
Dual.	{	-ημεν	-μεθον
		-ητον	-σθον
		-ητην	-σθην
Plur.	{	-ημεν	-μεθα
		-ητε	-σθε
		-ησαν	-ντο

*Imperative Mood.*

Sing.	{	θε-ς	θε-σο
		-τω	-σθω
Dual.	{	-τον	-σθον
		-των	-σθων
Plur.	{	-τε	-σθε
		-τωσαν	-σθωσαν

*Infinitive Mood.*

θειναι	θεισθαι
--------	---------

*Participles.*

N.	θε-ις	-ισα	-ν	θειμεν-ος	-η	-ον
G.	-ντος	-ισα	-ντος	-ου	-ης	-ου

PRESENT TENSE.

III. ACTIVE VOICE. MIDDLE VOICE. PASSIVE VOICE.

*Indicative Mood.*

Sing.	{	διδ-ωμι	διδ-ομαι	The same as the Middle throughout.
		-ως	-οσαι	
		-ωσι	-οται	
Dual.	{	-ομεν	-ομεθον	
		-οτον	-οσθον	
		-οτον	-οσθον	
Plur.	{	-ομεν	-ομεθα	
		-οτε	-οσθε	
		-ουσι	-ονται	

*Subjunctive Mood.*

Sing.	{	διδ-ω	διδ-ωμαι
		-ως	-ω
		-ω	-ωται
Dual.	{	-ωμεν	-ωμεθον
		-ωτον	-ωσθον
		-ωτον	-ωσθον
Plur.	{	-ωμεν	-ωμεθα
		-ωτε	-ωσθε
		-ωσι	-ωνται

*Optative Mood.*

Sing.	{	διδου-ην	διδου-μην
		-ης	-ο
		-η	-το
Dual.	{	-ημεν	-μεθον
		-ητον	-σθον
		-ητην	-σθην
Plur.	{	-ημεν	-μεθα
		-ητε	-σθε
		-ησαν	-ντο

*Imperative Mood.*

Sing.	{	διδου-θι	διδου-σο
		-τω	-σθω
Dual.	{	-τον	-σθον
		-των	-σθων
Plur.	{	-τε	-σθε
		-τωσαν	-σθωσαν

*Infinitive Mood.*

διδουαι	διδουσθαι
---------	-----------

*Participles.*

N. διδ-ους	-ουσα	-ον	διδουεν-ος	-η	-ον
G. -οντος	-ουσης	-οντος	-ου	-ης	-ου

## IMPERFECT TENSE.

## III. ACTIVE VOICE. MIDDLE VOICE. PASSIVE VOICE.

*Indicative Mood.*

<i>Sing.</i>	{	<i>εδιδ-ων</i>	<i>εδιδ-ομην</i>	The same as the Middle.
		<i>-ως</i>	<i>-οσο</i>	
<i>Dual.</i>	{	<i>-ου</i>	<i>-οτο</i>	
		<i>-ομεν</i>	<i>-ομεθον</i>	
		<i>-οτον</i>	<i>-οσθον</i>	
<i>Plur.</i>	{	<i>-οτην</i>	<i>-οσθην</i>	
		<i>-ομεν</i>	<i>-ομεθα</i>	
		<i>-οσι</i>	<i>-οσθις</i>	
		<i>-οσαν</i>	<i>-οντο</i>	

The Subjunctive, Optative, Imperative, and Infinitive moods, and Participles of the Imperfect, are the same as those of the Present.

SECOND AORIST.

III. ACTIVE VOICE. MIDDLE VOICE. PASSIVE VOICE.

*Indicative Mood.*

Sing.	{	εδ-ων	εδ-ομην	wanting throughout.
		-ως	-οσο	
		-ω	-οτο	
Dual.	{	-ομεν	-ομεθον	
		-οτον	-οσθον	
		-οτην	-οσθην	
Plur.	{	-ομεν	-ομεθα	
		-οτε	-οσθε	
		-οσαν	-οντο	

*Subjunctive Mood.*

Sing.	{	δ-ω	δ-ωμαι
		-ως	-ω
		-ω	-ωται
Dual.	{	-ωμεν	-ωμεθον
		-ωτον	-ωσθον
		-ωτον	-ωσθον
Plur.	{	-ωμεν	-ωμεθα
		-ωτε	-ωσθε
		-ωσι	-ωνται

*Optative Mood.*

Sing.	{	δοι-ην	δοι-μην
		-ης	-ο
		-η	-το
Dual.	{	-ημεν	-μεθον
		-ητον	-σθον
		-ητην	-σθην
Plur.	{	-ημεν	-μεθα
		-ητε	-σθε
		-ησαν	-ντο

*Imperative Mood.*

Sing.	{	δο-ς	δο-σο
		-τω	-σθω
Dual.	{	-τον	-σθον
		-των	-σθων
Plur.	{	-τε	-σθε
		-τωσαν	-σθωσαν

*Infinitive Mood.*

δουναι	δοσθαι
--------	--------

*Participles.*

N. δ-ους	-ουσα	-ον	δομεν-ος	-η	-ον
G. -οντος	-ουσης	-οντος	-ου	-ης	-ου

## PRESENT TENSE.

## IV. ACTIVE VOICE. MIDDLE VOICE. PASSIVE VOICE.

*Indicative Mood.*

<i>Sing.</i>	{	δεικνυ-μι	δεικνυ-μαι	The same as the Middle throughout.
		-ς	-σαι	
		-σι	-ται	
<i>Dual.</i>	{	-μεν	-μεθον	
		-τον	-σθον	
		-τον	-σθον	
<i>Plur.</i>	{	-μεν	-μεθα	
		-τε	-σθε	
		-σι	-νται	

No Subjunctive or Optative mood.

*Imperative Mood.*

<i>Sing.</i>	{	δεικνυ-θι	δεικνυ-σο
		-τω	-σθω
<i>Dual.</i>	{	-τον	-σθον
		-των	-σθων
<i>Plur.</i>	{	-τε	-σθε
		-τωσαν	-σθεσαν

*Infinitive Mood.*

δεικνυ-ναι	δεικνυ-σθαι
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*Participles.*

N. δεικνυ-ς -σα -ν	δεικνυμεν-ος -η -ον
G. -ντος -στος -ντος	-ου -η -ου

## IMPERFECT TENSE.

ACTIVE VOICE. MIDDLE VOICE. PASSIVE VOICE.

*Indicative Mood.*

Sing.	{	εδεικν-υν	εδεικνυ-μην	The same as the Middle.
		-υς	-σο	
Dual.	{	-υ	-το	
		-υμεν	-μεθον	
		-υτον	-σθον	
Plur.	{	-υτην	-σθην	
		-υμεν	-μεθα	
		-υτις	-σθις	
		-υσαν	-ντο	

The Infinitive and Participle of the Imperfect tense, are the same as those of the Present.

## NOTES.

In both conjugations, i. e. of verbs in *ω*, and verbs in *μι*, the third person plural of the Present Indicative in *σι*, seems to have come from *ντις*; after rejecting *ν* in *τυπτω*, third plural *τυπιοτι*; then changing *τ* into *ς*, *τυπιοσι*; then for the sake of euphony, the short vowel *ε*, or *ο*, was changed into its own diphthong *ει*, or *ου*; *ᾱ* or *ῶ* short, into *ᾱ̄* or *ῶ̄* long, as *τυπιοῦσι*, *τυπιουσι*; *τιθεντι*, *τιθεισι*; *διδοντι*, *διδουσι*; *ισιαντι*, *ισιᾱ̄σι*; *δεικνυντι*, *δεικνῦσι*. Sometimes *ν* before *σ*, was changed into *α*, as *τιθεντι*, *τιθενσι*, *τιθεασι*.

The student should here be drilled in making these changes in orthography, according to the laws of euphony.

In the same manner terminations in *ντις*, *ντισα*, *ντι* in the participles, *masculine*, *feminine*, and *neuter*, drop the consonants, and are modified by the laws of euphony.

In the following synoptical view of verbs in *μι*, instead of *four* paradigms, viz. *ιστημι*, *τιθημι*, *διδωμι*, and *δεικνυμι*, by a just classification of their terminations or final letters, they are reduced to *one*. The few irregularities occurring in the Indicative and Subjunctive Present will be easily marked by any attentive pupil.



ACTIVE VOICE.

MID. & PASS.

ACT. VOICE.

Indicative Present.

Indic. Imperf.

	-μ-λοι	-μ-σις	-ω-σις	-μι	-μαι	-μαι	-μει	-μει	-μει
Sing.				-ς	-σαι	-σαι			-ς
				-σι	-ται	-ται			
Dual.	-σ	-ς	-ο	-μεν	-μεθον	-μεθον	-σ	-ς	-ο
				-τον	-σθον	-σθον			-μεν
				-τον	-σθον	-σθον			-τον
Plur.				-μεν	-μεθα	-μεθα			-την
				-τε	-σθε	-σθε			-μεν
				-νται	-νται	-νται			-τε
									-σαν

Subjunctive Mood.

	-λοι	-σις	-σις	-ωμαι	-ωμαι
Sing.	-ω	-ω	-ω	-η	-ω
	-ης	-ης	-ης	-ηται	-ωται
	-η	-η	-η	-ωμεθον	-ωμεθον
Dual.	-ωμεν	-ωμεν	-ωμεν	-ησθον	-ωσθον
	-ητον	-ωτον	-ωτον	-ησθον	-ωσθον
	-ητον	-ωτον	-ωτον	-ωμεθα	-ωμεθα
Plur.	-ωμεν	-ωμεν	-ωμεν	-ησθε	-ωσθε
	-ητε	-ωτε	-ωτε	-ωνται	-ωνται
	-ωσι	-ωσι	-ωσι		

Optative Mood.

	-λοι	-σις	-σις	-μην
Sing.				-ο
				-το
Dual.				-μεθον
				-σθον
				-σθην
Plur.				-μεθα
				-σθε
				-ντο

Imperative Mood.

	-λοι	-σις	-σις	-σο
Sing.				-σθω
Dual.				-σθον
				-σθων
Plur.				-σθε
				-σθωσαν

Infinitive Mood.

	-λοι	-σις	-σις	-σθαι

Participles.

	-λοι	-σις	-σις	-μενος
				-η
				-ον

MID. & PASS. ACTIVE VOICE. MIDDLE VOICE.

*Imperf. Tense.*

*Second Aorist, Indicative Mood.*

ἐστίασθε	ἐστίασθε	ἐστίασθε	ἐστίασθε	ἐστίασθε
-μην		-σθε		-μην
-σο		-σθε		-σο
-το		-σθε		-το
-μεθον	-ε	-σθε	-μεν	-μεθον
-σθον		-σθε	-τον	-σθον
-σθη		-σθε	-την	-σθη
-μεθα		-σθε	-μεν	-μεθα
-σθε		-σθε	-τε	-σθε
-ντο		-σθε	-σαν	-ντο

*Subjunctive Mood.*

ἐστω	ἐστω	ἐστω	ἐστω	ἐστω
-ω		-ω		-ωμαι
-ης		-ης		-ης
-η		-η		-ηται
-μεν		-μεν		-μεθον
-ντων		-ντων		-σθον
-ντων		-ντων		-σθον
-μεν		-μεν		-μεθα
-ησθε		-ησθε		-ωσθε
-ντων		-ντων		-νται

*Optative Mood.*

ἐστω	ἐστω	ἐστω	ἐστω	ἐστω
		-η		-μην
		-ης		-ο
		-η		-το
		-μεν		-μεθον
		-ντων		-σθον
		-ντων		-σθη
		-μεν		-μεθα
		-ησθε		-σθε
		-ντων		-ντο

*Imperative Mood.*

ἐστω	ἐστω	ἐστω	ἐστω	ἐστω
-ε		-ε		-σο
		-τω		-σθω
		-τον		-σθον
		-των		-σθων
		-τε		-σθε
		-σαν		-σθωσαν

*Infinitive Mood.*

ἐστω	ἐστω	ἐστω	ἐστω	ἐστω
		-ναι		-σθαι

*Participles.*

ἐστω	ἐστω	ἐστω	ἐστω	ἐστω
		-ντις	-ντις	-μενος
		-ντις	-ντις	-ντις
		-ντις	-ντις	-ντις

§ 67. OF IRREGULAR VERBS IN  $\mu$ , ETC.

To this family belong other small verbs mostly defective, and irregular, a knowledge of which is indispensably necessary to an acquaintance with the Greek language.

I. *Εἰμι*, to be, the substantive verb.<sup>66</sup>

## NOTE.

<sup>66</sup> THE CHIEF DIALECTS OF *εἰμι*.

## PRESENT TENSE.

*Indicative Mood.*

<i>Sing.</i> εἰμι, D. ἐμμι, <sup>1</sup> Ἄ. ἤμι	εἰς, or εἶ, <sup>2</sup> I. εἶς, P. εἶ, εἶσι	εἶσι, D. εἶτι, Ἄ. εἶτι
<i>Plur.</i> εἶμεν, D. εἶμες, P. εἶμεν, εἶμεν]	εἶτε, P. εἶτε	εἶσι, D. εἶτι, Ἄ. εἶτι, εἶτι, P. εἶσι, εἶσι

*Subjunctive Mood.*

<i>Sing.</i> ω, I. εῶ, P. εῶ	ἦς, I. εἷς, P. εἷς	ἦ, I. εἷ, εἷ, ἦσι, εἷσι, P. εἷσι
<i>Plur.</i> ὤμεν, D. ὤμες, P. εἶω- μεν, εἶωμεν]	ἦτε	ὤσι, I. εῶσι

*Optative Mood.*

<i>Sing.</i> εἶην, I. εἶοιμι	εἶης, I. εἶοις	εἶη, I. εἶοι
<i>Plur.</i> εἶημεν, I. εἶοιμεν	εἶητε	εἶησαν, I. Ἄ. εἶοι

*Imperative Mood.*

<i>Sing.</i>	εἶσο, P. εἶσο, Ἄ. εἶθι	εἶτω
<i>Plur.</i>	εἶτε	εἶτωσαν, Ἄ. εἶτων, P. εἶτων

*Infinitive Mood.*

εἶναι, I. εἶμεν, εἶμεν, D. εἶμεναι, ἦμεν, ἦμες, εἶμες, Ἄ. εἶμεναι,  
P. εἶμεν.

*Participle.*

<i>Masc.</i>	<i>Fem.</i>	<i>Neut.</i>
ων, I. εῶν, Ἄ. εἷς	οῦσα, I. εῶσα, D. εῦσα, εῖοσα, εἶσα, Ἄ.	ον, I. εῶν, Ἄ. εν
	εῖσα, εἶσα	

*Active Voice, Present Tense.*

	<i>Sing.</i>	<i>Dual.</i>	<i>Plural.</i>
<i>Indic.</i>	εἰμι, εἰς οἱ εἶ, ἐστί	ἐσμεν, ἐστον, ἐστον	ἐσμεν, ἐστε, εἰσι
<i>Subj.</i>	ᾠ, ἦς, ἦ	ᾠμεν, ἦτον, ἦτον	ᾠμεν, ἦτε, ᾠσι
<i>Opt.</i>	εἴην, εἴης, εἴη	εἴημεν, εἴητον, εἴητην	εἴημεν, εἴητε, εἴησαν
<i>Imp.</i>	ἴσθι οἱ ἴσθ, ἐστω	ἐστον, ἐστων	ἐστε, ἐστῶσαν
<i>Inf.</i>	εἶναι		
<i>Part.</i>	N. ᾠν, οὔσα, ᾠν	G. οὔτος, οὔσης, οὔτος	

*Imperfect Tense.*

<i>Indic.</i>	ἦν, ἦς, ἦ οἱ ἦν	ἦμεν, ἦτον, ἦτην	ἦμεν, ἦτε, ἦσαν
---------------	-----------------	------------------	-----------------

This tense in the other moods is the same as the Present.

*Middle Voice, Present Tense.*

<i>Indic.</i>		
<i>Subj.</i>		
<i>Opt.</i>		
<i>Imp.</i>	ἴσθ	rest wanting.
<i>Inf. and Part.</i>	wanting.	

NOTE.

IMPERFECT TENSE.

<i>Sing.</i>	ἦν, I. εἶ, ἦα, P. εἴην, εἴης, εἴη, εἴημεν, εἴητον, εἴητην, εἴημεν, εἴητον, εἴητην	ἦς, I. εἶς, εἶς, P. ἦς, εἶς, εἶς, ἦσθε, ἦσθε, ἦσθε, ἦσθε	ἦ οἱ ἦν, I. D. ἦε, ἦε, ἦε, ἦτε, ἦτε, ἦτε, ἦσαν, ἦσαν, ἦσαν, ἦσαν
<i>Dual.</i>	ἦτον, ἦτον, ἦτον, ἦτον, ἦτον, ἦτον	ἦσθε, ἦσθε, ἦσθε, ἦσθε, ἦσθε, ἦσθε	ἦσθε, ἦσθε, ἦσθε, ἦσθε, ἦσθε, ἦσθε
<i>Plur.</i>	ἦμεν, D. ἦμεν, P. εἴμεν	ἦτε, I. εἶτε	ἦσαν, P. ἦσαν, ἦσαν, ἦσαν

IMPERFECT MIDDLE.

<i>Plur.</i>		ἦντο, I. εἶτο, εἶτο
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FIRST FUTURE TENSE.

*Indicative Mood.*

<i>Sing.</i>	ἴσθαι, Dor. ἴσθαι, P. ἴσθαι	ἴσθαι, A. ἴσθαι, I. ἴσθαι	ἴσθαι, Dor. ἴσθαι, P. ἴσθαι
<i>Plur.</i>	ἴσθε, ἴσθε, ἴσθε	ἴσθε, I. ἴσθε	ἴσθαι, D. ἴσθαι
<i>Inf.</i>	ἴσθαι, P. ἴσθαι	<i>Particip.</i>	ἴσθαι, P. ἴσθαι

*Imperfect Tense.*

	<i>Sing.</i>	<i>Dual.</i>	<i>Plural.</i>
<i>Indic.</i>	ἤμην, ἦσο, ἦτο	ἤμεθον, ἦσθον, ἦσθην	ἤμεθα, ἦσθε, ἦτο
	Wanting in all the other moods.		

*First Future Tense.*

<i>Indic.</i>	ἔσομαι -ῆ -εται*	-ομεθον -εσθον -εσθον	-ομεθα -εσθε -ονται
<i>Subj.</i>			
<i>Opt.</i>	ἔσοιμην -οιο -οιτο	-οιμεθον -οισθον	-οιμεθα -οισθε -οιτο
<i>Imp.</i>		[-οισθην	
<i>Inf.</i>	-εσεσθαι		
<i>Part.</i>	ἔσομεν-ος -ῆ -ον		

\* or *εσται*, by syncope.

This verb is derived from *εω*, signifying *I exist*, by prefixing *ε*, *εω*; contracting by crasis *εω*; and changing *ω* into *μι*, *εἰμι*.

II. *Εἰμι*, *I go*, a verb of gesture.

*Active Voice, Present Tense.*

<i>Indic.</i>	εἰμι, εἰς οἱ εἰ, εἶσι	ἔμεν, ἔτον, ἔτον	ἔμεν, ἔτε, ἔσι οἱ
<i>Subj.</i>			[ἔσι
<i>Opt.</i>			
<i>Imp.</i>	ἔθι, ἔτω	ἔτον, ἔτων	ἔτε, ἔτωσαν
<i>Inf.</i>		ἔναι	
<i>Part.</i>			

*Imperfect Tense.*

<i>Indic.</i>	εἶν, εἶς, εἶ	ἔμεν, ἔτον, ἔτην	ἔμεν, ἔτε, ἔσαν
	Wanting in all the other moods.		

Wants the First Future, which the Present supplies, in the Attic dialect.

First Aorist *εἶσα-ας -ε*, etc. regular.

Perfect *εἶκα-ας -ε*, etc. regular.

*Pluperfect Tense.*

<i>Indic.</i>	ἦεν, ἦεις, ἦει	ἦειμεν, ἦειτον, ἦειτην	ἦειμεν, ἦειτε, ἦεισαν
	Not used in the other moods.		

*Second Aorist.*

<i>Indic.</i>	ἴον, ἴεις, ἴει	ἴομεν, ἴετον, ἴειτην	ἴομεν, ἴετε, ἴον
<i>Subj.</i>	ἴω, ἴης, ἴη	ἴωμεν, ἴητον, ἴητην	ἴωμεν, ἴητε, ἴωσι
<i>Opt.</i>	ἴ-οιμ, οἴς, οἴ	οἴμεν, οἴτον, οἴτην	οἴμεν, οἴτε, οἴεν
<i>Imp.</i>	ἴε, ἴετω	ἴετον, ἴετων	ἴετε, ἴετωσαν
<i>Inf.</i>		ἴναι	
<i>Part.</i>	N. ἴων, ἴουσα, ἴον	G. ἴοντος, ἴουσης, ἴοντος	

*Middle Voice.*

Indicative Present, and Imperfect wanting.

*First Future Tense.*

<i>Sing.</i>	<i>Dual.</i>	<i>Plural.</i>
ει-ομαι -η -εται	-ομεθον -εσθον -εσθον	-ομεθα -εσθε -ονται

First Aorist *εισαμην*, etc. regular.

*Perfect Tense.*

ει-α -ας -ε	-αμεν -ατον -ατον	-αμεν -ατε -αστε
η-α -ας -ε, etc.	regular.	
η-ια -ιας -ιε, etc.	regular.	

This verb *ειμι*, *I go*, is a secondary application of *ειμι*, *I am*, to *exist*, formed in the same manner as above.

III. *Ιημι*, *to go*, of the same origin; formed on the general analogy of verbs in *μι*.

The few persons in use are formed regularly like verbs in *μι*.

*Present Tense.*

<i>Indic.</i>	ιησι	ιεμεν
<i>Opt.</i>	ιειη	
<i>Inf.</i>	ιεναι	
<i>Part.</i>	ιεις ιεισα ιεν, etc.	

*Imperfect Tense.*

<i>Indic.</i>		ιεσαν
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The other moods wanting.

*Second Aorist.*

<i>Part.</i>	N. εις εισα εν	G. εντος, εισης, εντος, etc.
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*Middle Voice, Present Tense.*

<i>Indic.</i>	ιε-μαι -σαι -ται	-μεθον -σθον -σθον	-μεθα -σθε -νται
<i>Subj.</i>			
<i>Opt.</i>			
<i>Imp.</i>	ιεσο, ιεσθω		
<i>Part.</i>	ιεμενος, ιεμενη, ιεμενον, etc.?		

*Imperfect Tense.*

<i>Indic.</i>	ιε-μην -σο -το	-μεθον -σθον -σθην	-μεθα -σθε -ντο
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IV. *Ιημι*, *I send* (actively), *another*; in the middle, *myself*; (hence the signification, *I desire* or *wish*), is regularly declined like *τιθημι* throughout, and therefore is not here inserted.

V. *ἕμαι*, to sit. This verb comes from the same aspirated root *ἔω*, *ἵημι*, *colloco*, I place or set; and the regular *Perfect Passive*, is *ἤμαι*, I sit.

	Sing.			Dual.			Plural.		
Indic.	ἤ-μαι	-σαι	-ται	-μεθον	-σθον	-σθον	-μεθα	-σθε	-νται
Subj.									
Opt.									
Imp.	ἦσο	ἦσθω		ἦσθον	ἦσθων		ἦσθε	ἦσθωσαν	
Inf.	ἦσθαι								
Part.	ἤμεν-ος	-η	-ον						

*Pluperfect Tense.*

Indic. ἤμην, ἦσο, ἦτο | ἤμεθον, ἦσθον, ἦσθην | ἤμεθα, ἦσθε, ἦντο

These are translated as if in the Present and Imperfect tenses, I sit, I sat, etc.

VI. *εἶμαι*, to clothe one's self. This verb comes from *ἔω*, to go into, to be sent or put into, to clothe one's self, and is the same in the Present Passive and Middle, and *Perfect Passive*.

Indic. εἶ-μαι -σαι -ται and -σται | εἶνται

The other moods wanting.

Part. Present and Perfect εἶμεν-ος -η -ον

*Pluperfect Passive.*

Indic. εἶμην, εἶσο, and εἶσο, εἶτο, three other forms | εἶντο  
of the third person, εἶστο, εἶστο, εἶστο.

The other moods wanting.

*Middle Voice.*

Present, Imperfect, and First Future wanting.

*First Aorist.*

Indic.	εἶσ ἔσσ ἔσισ	} -αμην -ω -ατο	-αμεθον -ασθον -ασθην	-αμεθα -ασθε -αντο

The other moods wanting.

Part. εἶσαμεν-ος -η -ον

VII. *κειμαι*, to lie down. This verb also from *ἔω*, signifying existence, situation, position, etc. prefixes *κ*, *κω*; prosthesis of *κ*, *κω*; let it pass into *μι*, *κημι*, Middle voice *κωμαι*, cont. by crasis *κειμαι*.

*Middle Voice, Present Tense.*

	Sing.	Dual.	Plural.
Indic.	κει-μαι -σαι -ται.	-μεθον -σθον -σθον	-μεθα -σθε -νται
Subj.			
Opt.			
Imp.	κεισω, κεισθω	κεισθον, κεισθων	κεισθε, κεισθωσαν
Inf.	κεισθαι		
Part.	κειμεν-ος -η -ον		

*First Future Tense.*

Indic. κεισ-ομαι -η -εται | -ομεθον -εσθον -εσθον | -ομεθα -εσθε -ονται  
 κειω, syncop. κειω, κειομαι, gives Subjunctive and Optative forms, in use.

VIII. Φημι. All the parts of this verb in use being regularly declined like ἴσθμι, it requires no particular observation.

IX. ἴσθμι, to know.

*Active Voice, Present Tense.*

Indic.	ισ-ημι -ης -ησι	-αμεν -ατον -ατον	-αμεν -ατε } -ασι
Subj.			& -μεν & -τε }
Opt.			
Imp.	ισαθι, ισατω and ισθι, ιστω	ισατον ισατων	ισατε ισατωσαν
Inf.	ισαθαι	& ιστον & ιστων	& ιστε ιστωσαν & [ιστων
Part.	ισας, ισασα, ισαν, etc.		

*Imperfect Tense.*

Indic.	ισ-ην -ης -η	-αμεν -ατον -ατην	-αμεν -ατε -ασαν, & -αν
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*Middle Voice, Present Tense.*

Indic.	ισα-μαι -σαι -ται	-μεθον -σθον -σθον	-μεθα -σθε -νται
Subj.			
Opt.			
Imp.			
Inf.	ισασθαι		
Part.	ισαμεν-ος -η -ον, etc.		

*Imperfect Tense.*

Indic.	ισα-μην -σο -το	-μεθον -σθον -σθην	-μεθα -σθε -ντο
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N. B. The parts of this verb defective or rarely used—(the Dorians only, use the singular of the Indicative Present)—are sup-



plied from *εἶδω*, *to know*; so that the two together, complete the flexions, as *sum*, *eo*, and *fuo* in Latin. The Ionians have *ιδμεν* in first person plural for *ισμεν*, which may arise either from changing *σ* into *δ*; or, be an abbreviation of *ιδομεν* - *ιδμεν*. *Ισταμαι*, whence *Επισταμαι*, *to understand*, etc. from *ισταμαι* may be considered the Ionic form of *επισταμαι*, rather than formed from *ισημι*, *ισαμαι*, by the epenthesis of the *τ*.

### § 68. OF MONOPERSONAL VERBS.

Many verbs are occasionally taken *monopersonally*, as *αρσκει*, *it pleases*; *αρκει*, *it suffices*; *συμφερει*, *it is profitable*, etc.

The following are those which are *chiefly* taken *monopersonally*.

1. *πρεπει*, *it is becoming*; *επρεπε*, *it was becoming*; *πρεπειν*, *to be becoming*; *το πρεπον*, *what is becoming*, *τα πρεποντα*.
2. *μελει*, *it concerns*; *εμελε*; *μελησει*; *μεμεληκε*, and *μεμηλε*.
3. *δοκει*, *it appears*; *εδοκει* (from *δοκω*), *εδοξε* (*δοκω*), *τα δοκουντα*.
4. *δει*, *it behoves*; *εδει*; *δεησει*; *δειν*; *το δεον*; *τα δεοντα*.
5. *χρη*, *it is necessary*; *εχρην*; *χρησει*; *χρηται*; *χρην*; *το χρεον*.

This verb is most naturally formed from *χραω*, *χρημι*, third person singular *χρησι*, by apocope *χρη*; yet some would form it from *χρεαω*, third singular *χρεσει*, contr. *χρεα*, by a second contraction *χρη*; Imperfect *εχρεαι*, *εχρεα*, *εχρη*, Ion. *χρη*, and by paragoge *χρην*.

### § 69. OF ANOMALOUS VERBS.

Verbs are said to be anomalous, when the root is altered by the addition of new letters, or by the alteration or change of the original elements. The letters added are vowels or consonants, one or more; and either lengthen or multiply the syllables.

I. Addition of vowels and consonants. Thus:

1. *κλαω*, *κλαιω*, *to weep*; *καω*, *καιω*, *to burn*.
2. *φθαω*, *φθανω*, *to anticipate*.
3. *αζω*, *αζαινω*, *to dry*; *αλφω*, *αλφαινω*, *to discover*.
4. *πυθω*, *πυνθανω*; *ληθω*, *λαθω*, *λανθανω*, etc. *to lie hid*.
5. *φραθω*, *φραζω*, *to tell*; *κλυθω*, *κλυζω*, *to wash*.
6. *βιαω*, *βιαζω*, *to force*; *ανθεω*, *ανθιζω*, *to cause to bloom*.

II. Transposition; as,

*δαρθω*, *εδραθον*; *περθω*, *επραθον*, etc. But all these may be properly comprehended under the changes and elongation of roots, already explained.

## § 70. OF DEFECTIVE VERBS.

There are few verbs found in all the *numbers, persons, moods* and *tenses* of all the voices of the Greek verb. In most cases this may be referred to euphony and the extreme delicacy of the Greek ear. The defective tenses are usually supplied from other verbs of kindred meaning; or obsolete roots of the same verbs. Many of them are formed only in the Present and the Imperfect tenses, as *ερχομαι, ηρχομην*; the other tenses of which are supplied from the obsolete, *ελευθω*; as *ελευσομαι*, etc.

*New Verbs formed from old Roots.*

Used in the Present and Imperfect tenses.

I. By elongation of root: thus postfixing to the root

1. ε—as *δοκ, δοκ-ε*; thus: *δοκω, δοκειω*,—1 Fut. *δοξω*.
2. ν—τι, τι-ν, as *τιω, τινω*, *I treat according to desert*.
3. νυ—αγ, αγ-νυω, as *αγω, αγνυω*, *I break*.
4. ννυ—ε, εννυω, as ε-ω, ε-ννυω, *I clothe myself*.
5. ειν—ερε, ερε-εινω, as *ερω, ερεινω*, *I ask or inquire*.
6. υν—ελα, ελαννω, as *ελαω, ελαννω*, *I drive*.

N. B. When ο precedes this radical suffix, it becomes ω.

7. ννυ—ζο, ζωννυω, *I gird or bind*.
8. σκ—αλδε, αλδησκ, (lengthening the preceding vowel, and in some, changing ε or ο into ι), as *άλω, εύρε*; *άλισκω, εύρισκω*.
9. αν—άμαρτ, άμαρτανω, *I err*.
10. αιν—εριδ, εριδαινω, *I contend*.

II. By syncope or abbreviation; as,

1. *εγειρω, εγρω*, *I excite*.
2. *θειλω, θελω*, *I desire*.

III. By reduplication.

1. αγ, αγαγ, as *αγω*, and *αγαγω*, *I lead*, (Att. redup.)
2. δο, διδο, as *διδωμι*, from the old *δοω*, *I give*.
3. στα, ιστα, as *ιστημι*, from *σταω*, *I stand*.

IV. By metathesis.

1. *δρακ, δερκω*, *I see*, 2 Aor. *εδρακον*.
2. *πρεθ, περθω*, *I burn*, 2 Aor. *επραθον*.

V. Aphaeresis; as,

1. *εθειλ, θελω*, *I am willing*.
2. *ερε, ρεω*, *I say*.

VI. In several, two or more of these modes are used.

1. *γνο*, redup. *γιγνο*, postfix *σκ*, *γιγνοσκ*, change to *ω*, *γιγνωσκω*.
2. *μην*, redup. *μιμεν*, sync. *μιμνω*, *I remain*.
3. *τεκ*, redup. *τετεκ*, metath. *τεκετ*, sync. *τεκτω*.

### Verbal Nouns.

These are formed from the Indicative Present, as *δυναμις*; from the 1 Aor. as *δοξα*; 2 Aor. as *φυγη*; from Perfect Active, as *διδαχη*; from the Perfect Passive in all the persons, as *ποιημα*, *λεξις*, *δοτηρ*; from the Perfect Middle, as *φθορα*. Many others of various terminations, are formed from the same source.

### § 71. OF ADVERBS.

An adverb is a word joined to *verbs*, *adjectives* and other *adverbs*, to explain some *circumstance*, *quality* or *manner* of their signification, as *ἡδεως λαλει*, *he speaks sweetly*, etc.

#### I. Signification.

1. Place—*rest* in it, ending mostly in *θι*, *σι*, *ου*, etc. as *ουρανοθι*, *in heaven*—*motion* from a place, in *θε* and *θον*, as *αγροθεν*, *from the field*—*motion* to a place, in *δα*, *σα*, *ζα*, as *αγρονδα*, *to the field*.

2. Time, quantity, manner, etc. as *νυν*, *now*; *πολυ*, *much*, etc.

II. Derivation of adverbs; a few are primitive, as *νυν*, *now*; *χθες*, *yesterday*.

1. From the oblique cases of *nouns*, *adjectives*, and *pronouns*, with a preposition originally expressed or understood, as *πρωτον* or *πρωτα*, *at first*, *κατα* understood; *κυκλω*, *around*, *εν* understood; *ουδαμου*, *nowhere*, *επι* understood.

2. Verbs are occasionally used as adverbs, as *αγε*, *ιθι*, *ιδε*, etc. real Imperatives; *οφελον*, *O that*; *ειν*, etc. *so be it!*

3. Compounds of *nouns*, *prepositions*, and *adverbs*, as *επιδωρον*, *out of the way*; *παρεκ*, *except*; *επιτα*, *then*.

4. From prepositions, as *ανω*, *ανωθεν*, *upwards*, from *ανα*; *κατω*, *κατωθεν*, *downwards*, from *κατα*, etc.

#### III. Comparison of adverbs.

1. Derivatives from adjectives compared by *τερος* and *τατος*, change *ος* into *ως*, as *σοφως*, *σοφωτερος*, *σοφωτατως*.

2. From those compared by *ιον* and *ιστος*, take the neuter singular of the comparative, and neuter plural of the superlative, as *αισχρος*, *αισχριον*, *αισχιστα*, from *αισχυρος*.

3. Others, usually by *τερω* and *τατω*, as *εγγυς*, *εγγυτερω*, *εγγυ-  
τατω*, etc.

IV. Of inseparable adverbs.

1. Of alpha in composition, written *αν* before a vowel.

(1) *Privation*, a fragment of *ανευ*, *without*, as *ανυδρος*, *without  
water*.

(2) *Increase*, a fragment of *αγαν*, *much*, as *αξυλος*, *much wooded*.

(3) *Union*, from *αμα*, *together*, as *αλοχος*, *a wife*.

2. The following signify *increase*, viz.

*αρι*, *βου*, *βρι*, *δα*, *ερι*, *ζα*, *λα*, *λι*, fragments of *αρω*, *to furnish*; *βους*,  
*αν οα*; *βριθυς*, *strong*; *δασυς*, *thick*; *ερω*, *to connect*; *Æol. δια*,  
*through*; *λιαν*, *much*; *λι*, *much*.

3. *δυσ*, *difficulty*, as *δυστυχω*, *to be unhappy*; *νσ* and *νη*, *priva-  
tion*; *νηλεης*, *without pity*.

4. A metrical synopsis of these inseparables;

*αρ*, *ερι*, *βου*, *δα*, *ζα*, *λα*, *λι*, *βρι*, *composita auget*;  
*δυσ*, *diff. νσ et νη*, *priv. α privat, colliget, auget*.

## § 72. OF CONJUNCTIONS.

A conjunction, as its name imports, connects words and sentences together.

The following classes may be specified.

1. *Copulative*, as *και*, *τε*; *ηδε*, *ημεν*, etc.

2. *Distinctive*, as *η*, *ητοι*, *either*, etc.

3. *Conditional*, as *ει*, *αν*, *ην*, *εαν*, *unless*, *if*, etc.

4. *Adversative*, as *αλλα*, *δε*, *αταρ*, *but*, etc.

5. *Causative*, as *γαρ*, *for*; *ινα*, *that*, etc.

6. *Illative or syllogistic*, as *αρα*, *ουν*, *therefore*; *διο*, *διοπειρ*, *where-  
fore*, etc.

7. *Concessive*, as *καν*, *καιπερ*, *even if*, *although*, etc.

8. *Potential*, as *αν*, *in prose*; *κε* and *κεν*, *in poetry*, expressive of potentiality, which may generally be rendered by *may*, *can*, *might*, *would*, *could*, etc. even with an Indicative or Infinitive mood.

9. Various conjunctive particles are denominated *expletives*, as *νσ*, *πειρ*, *τοι*, *φα*, *νυ*, etc. These though not easily translated into correspondent particles in other languages, yet add both *force* and *elegance* to Greek composition, the want of which would not be unappreciated by an ear delicately critical in the elegancies of that noble language.

## § 73. OF PREPOSITIONS.

1. Prepositions are employed either in apposition to nouns to govern them in certain cases, as *εν αρχη*, *in the beginning*; or in composition with other words, generally modifying their signification, as *ὑποληψις*, *an undertaking*; *ὑπομαυρος*, *obscure*; *ὑπομενω*, *to sustain*, etc.

2. The use of the preposition is to express *relations*, and in this respect it serves the same purpose as the cases, or terminations of nouns.

3. The cases, viz. Genitive, Dative, and Accusative, express the relations of *origination*, *acquisition*, and *termination* of action.

4. The other relations, of *tense* and *place*, *cause* and *effect*, *motion* and *rest*, *connection* and *apposition*, are expressed by *prepositions*.

5. The combination of the meaning of the preposition, with that of the case it governs is the principal cause of the multifarious significations ascribed to it; the meaning of the preposition being always adapted to and modified by, that of the case.

6. To obviate the perplexity arising from the many different and even opposite significations assigned to the same preposition, *one primary, radical, and genuine* signification must be enucleated, which must pervade all its specific applications. This shall be attempted in the Syntax.

7. There are only eighteen *recognised* prepositions in the Greek language, although many of the particles called adverbs, have a similar power in government.

8. Of these eighteen, *six* are monosyllables, *εκ* (*εξ* before a vowel), *εν*, *εις*, *προ*, *προς*, *συν*; and *twelve*, dissyllables, *αμφι*, *ανα*, *αντι*, *απο*, *δια*, *επι*, *κατα*, *μετα*, *παρα*, *περι*, *ὑπερ*, *ὑπο*.

9. Of these, *four* govern the *Genitive* only, *αντι*, *απο*, *εκ* or *εξ*, *προ*.  
*Two*, the *Dative* only, *εν*, *συν*.

*Two*, the *Accusative* only, *εις* or *ες*, and *ανα*.

*Four*, the *Genitive* and *Accusative*, *δια*, *κατα*, *μετα*, *ὑπερ*.

*Six*, the *Genitive*, *Dative*, and *Accusative*, *αμφι*, *περι*, *επι*, *παρα*, *προς*, and *ὑπο*.

10. In composition, *five* increase the signification, *εις*, *εκ*, *συν*, *περι*, *ὑπερ*; *six* sometimes *increase*, and sometimes *change*, *αντι*, *απο*, *δια*, *κατα*, *παρα*, *προς*; *one* *diminishes*, *ὑπο*; *one* *changes*, *μετα*.

## § 74. OF INTERJECTIONS.

Exclamations expressive of sudden emotions of mind, are called Interjections.

- |   |  |
|---|--|
| 1. <i>Rejoicing</i> , as <i>ιου, ω, η.</i>    | 6. <i>Condemning</i> , as <i>ω, φευ.</i> |
| 2. <i>Laughing</i> , as <i>ά, ά.</i>          | 7. <i>Praising</i> , as <i>εια, ευα.</i> |
| 3. <i>Grieving</i> , as <i>οι, οιμοι, αι.</i> | 8. <i>Wishing</i> , as <i>ε, ειθε.</i>   |
| 4. <i>Rejecting</i> , as <i>απαυα.</i>        | 9. <i>Threatening</i> , as <i>ουαυ.</i>  |
| 5. <i>Admiration</i> , as <i>βαβαυ, etc.</i>  | 10. <i>Raging</i> , as <i>ευου, etc.</i> |

## § 75. SYNTAX.

Syntax is the construction of words in sentences, agreeably to admitted principles and usage.

## § 76. GENERAL PRINCIPLES.

1. In every *sentence* there must be a *verb* and a *nominative case* (or subject), expressed or understood.

2. Every *adjective* must have a substantive expressed or understood.

3. Every *Nominative* must have its own *verb* expressed or understood.

4. Every *finite verb* must have a *Nominative* expressed or understood.

5. The *Nominative* is the only case that can be, and always is, put absolutely.

6. The *Genitive*—as its name imports—expresses *origin, source*, etc. and is governed by a *noun, verb, preposition, or adverb*; or *itself* expresses the relation, by its termination.

7. The *Dative* expresses *acquisition, tendency to, or instrumentality*, and is governed by *nouns, adjectives, verbs, and prepositions*.

8. The *Accusative* expresses the object on which any action or influence *immediately* terminates, and is governed by an *active verb, or preposition*.

9. The *Vocative*, or *Nominative* in address, either stands alone, or is governed by an *interjection*.

10. The *Infinitive* either stands absolutely, being itself, or in con-

nection with the clause where it is found, the Nominative to a verb; or is governed by a *verb*, an *adjective*, or *adverbial particle*.

11. The *subject* of the verb, may be in the Nominative or Accusative.

Syntax is usually considered under *two* heads, *Concord* and *Government*.

#### OF CONCORD.

There are *two* concords, First, between the verb and its Nominative case. Second, between an adjective and its substantive, expressed or understood.

#### § 77. RULE I.—FIRST, OF CONCORD.

The verb agrees with its Nominative case in number and person, as ὑμεῖς τυπτετε, *ye strike*; οφθαλμῷ λαμπετον, *his eyes glisten*; εγω λεγω, *I say*.

#### *Modifications and Exceptions.*

1. Monopersonal verbs, i. e. such as are used only in the third person singular, have generally some circumstance, sentence, clause of a sentence, or Infinitive mood for their Nominative, as χρῆσθαι σε ποιειν, *you should do it*, literally, *to do it behoves you*.

2. Sometimes the third person plural is used monopersonally, as λεγουσι, βροουσι, *they say*, etc. ανθρωποι being understood, and ὑει, *it rains*; βροντα, *it thunders*, have ζευς and αηρ, for their Nominatives.

3. A neuter plural is generally joined to a verb singular, as ζωα τρεχει, *animals run*; such are to be considered collectively, viz. γενοσ, etc. So also, collective nouns, or nouns of multitude singular, may be joined to a verb plural, ηρωτησαν το πληθος, *the multitude asked him*.

4. A noun denoting *multitude*, or many, considered *discretely*, or as *individuals*, requires a plural verb; but when considered as a *unit* or *whole*, may be joined to a singular.

5. A *dual* Nominative, may have a plural verb, as αμφω ελεγον, *both spake*; and a plural Nominative—limited to *two*—may have a dual verb, as χειμαρροι ποταμοι συμβαλλειον, *two wintry torrents unite their streams*.

6. When *two* or more nouns of different persons constitute the Nominative case, the verb usually agrees with the more worthy person, as εγω και συ ειπομεν, *you and I spake*.

7. A singular Nominative taken in connection with nouns in other cases, constituting a plurality, may have a plural verb, as ο Κυρος συν τοις στρατιωταισ απηλθον, *Cyrus, with the soldiers, marched away*.

## § 78. RULE II.—SECOND, OF CONCORD.

An adjective agrees with its substantive in gender, number, and case, as το Ἅγιον Πνευμα, *the Holy Spirit*; ανδρες αγαθοι, *good men*.

*Modifications and Exceptions.*

1. The adjective is to be taken in its most extensive sense, embracing the article, pronominal adjectives, and participles.

2. Substantives sometimes become *definitive* or *possessive* adjectives, and agree with the substantives to which they are attached, in case, as Σιμων Πιτρος Αποστολος, where the two last words are obviously *definitive* adjectives; so Ἑλλας φωνη, *the Greek language*; here Ἑλλας is manifestly a *possessive* adjective, equivalent to Ἑλληνικη φωνη, *the Grecian tongue*, or Ἑλλαδος φωνη, *the language of Greece*.

3. Two or more substantives singular, may have an adjective plural; and if they shall be of different genders, the adjective shall agree with the most worthy. In inanimate things, the neuter is the most worthy.

4. The adjective is often taken substantively, its own substantive being understood.

5. The substantive is often changed into the Genitive plural, as οἱ αγαθοι των ανδρων, *honorable men*.

6. The adjective is sometimes put in the neuter singular, although referring to several nouns of different genders and numbers, as τα καλλη, τα υψη—και αι ηδοναι—επιφορον, *the beauties,—grandeur and pleasures of eloquence—(are a thing)—contributory*, etc. (Longinus § 5.)

7. The Genitive of the *primitive* pronouns is generally used instead of the *possessive*, as πατερ ημων, *our father*, for πατερ ημετερι; αδελφος μου, *my brother*, instead of αδελφος μου, etc.

8. The gender of the adjective sometimes regards the *sense*, rather than the *form* of the substantive, as βρεφος φεροντα τοξον, *a boy carrying a bow*; το θειον αυτους, *the divinities themselves*.

9. Such combinations as τω γυναικει, *two (male) women*; αι κοραι μελαντατοι, *very black (male) damsels*, are more likely to be either mistakes of copyists, or at that time, these adjectives were of the common gender. Did the ancient classical authors make no blunders! Or must a rule be made legitimating every grammatical incongruity!

10. The relative involves no new principle of construction. It may be considered either as a noun, subject to all the affections of its antecedent; or as an adjective agreeing with it, again expressed or understood, after the relative, in gender, number, and case, as ο λυκος ον (λυκον) εκτεινε, *the wolf which (wolf) he killed*. Thus Virgil: urbem quam statuo vestra est. scil. urbs quam (urbem) statuo vestra est, *the city which (city) I build is yours*.

11. The relative, on principles of euphony, is sometimes attracted



into the case of the antecedent, as *πρωτον ανθρωπων ων (ους) ημεις ιδμεν*, *the first of men whom we have known*.

12. The article *ὁ, ἡ, το*, is an adjective of three terminations, and follows the construction of adjectives.

### § 79. OF THE USES OF THE ARTICLE.

1. The *natural* use of the article is to *define* or *determine*, as *ανθρωπος*, a *man*; *ὁ ανθρωπος*, *the man*.

2. Grammarians assign to it also an *artificial* use, in distinguishing genders, *ὁ*, *masc.* *ἡ*, *fem.* *το*, *neut.*

3. With *δε* suffixed, it becomes a demonstrative pronoun, as *ὁδε*, *ἡδε*, *τοδε*, *this*, etc. the same in signification, as *οὗτος*, *αὕτη*, *τουτο*, which is itself a compound of *ὁ* and *αυτος*.

4. It is used to designate a class, as *ὁ ανθρωπος εστι θνητος*, *man is mortal*.

5. It is prefixed to abstract nouns, in personifications and references, as *ἡ κακια ὑπολαβουσα ειπε*, *vice interrupting, said*; *την αληθειαν περι τουτων*, *the truth concerning these things*.

6. For distinction or emphasis, as *Ιωαννης ὁ βαπτιστης*, *John the Baptist*.

7. With an adverb, it stands for substantives or adjectives, as *οἱ πελας*, *the neighbors*; *εν τῳ νυν χρονῳ*, *in the present time*.

8. With the Infinitive, it is equivalent to the Latin gerunds, as *εν τῳ ακουειν*, *in the hearing*; *του λεγειν*, *of the saying*, etc.

9. With a participle, it is of the same value with the relative; and then the participle is to be rendered as a verb, as *ὁ φυλασσων*, *(he) who guards*.

10. With the particles *μεν* and *δε*, it is used distributively, as *ὁ μεν*; *this, some*; *ὁ δε*, *that, others*; *τ' ανθρωπειον γενος, τη μεν αγαθον, τη δε φανλον*, *mankind are, partly good, and partly bad*.

11. The plural *οἱ* followed by *περι* or *αμφι* has a peculiar meaning, 1. *οἱ αμφι Πριαμον και Πανθοον*, *Priam and Panthous*; 2. *οἱ περι Αρχιδαμον*, *the companions of Archidamus*; 3. *οἱ αμφι Πεισιτρατον*, *Pisistratus and his troops*.

12. When one noun in the Nominative is predicated of another, the *subject* of the proposition *has*, and the *predicate*, *wants*, the article, as *θεος ην ὁ λογος*, *the word was God*.

13. The article prefixed to the *first only* of two or more personal nouns, connected by *και* denotes the personal identification of those

thus destitute of the article, with the first, as τῷ θεῷ καὶ πατρὶ ἡμῶν, *to God, even our Father*, Phil. 4: 20. (See Middleton on the Greek Article.)

### § 80. OF GOVERNMENT.

When by the principles and usages of a language, one word requires another connected with it or depending upon it, to be in a certain *case, gender, number, person, mood, or tense*, the former is said to govern the latter.

### § 81. OF THE GENITIVE CASE.

1. This case is of most extensive use in the Greek language. Many words followed by the *Accusative* or *Ablative*, in Latin, govern the Genitive in Greek.

2. This case, as its name imports, denotes *origination, beginning, source*, etc. corresponding to, *of, from, in regard of, in respect of*,—as looking back to the origin or cause.—See Div. Pur. V. I. p. 278.—Hence it is denominated frequently in Latin, *Patrius casus*, etc.

3. The Genitive case may be, and often is, used expressive of *beginning, origin, generation*, solely in virtue of the prepositional relation involved in its termination. This is equivalent to *whose*, the Genitive of the relative ὅς, ἣ, ὅ.

4. A Genitive may follow all Greek words, whose signification it limits, modifying the meaning, as λόγος Θεοῦ, the word *of God*; here *word* is limited and restricted from *unlimited* generality, to *one particular* thing, viz. *to God*.

5. The Genitive in Greek expresses the relation of a whole to its parts, or is put *partitively*. This use of the Genitive is of most extensive range, not only in the Greek, but also in other languages, as σπτεῖν κρέων, *to roast (some) of the flesh*; egeo pecuniæ, *I want (some) money*; donnez moi du pain, *give me (some) bread*.

6. The Genitive is employed to mark the person or thing to which any thing belongs; hence *possession, property, duty, material* of which a thing is made, etc. are put in the Genitive.

7. This case is put also, to determine *place* and *time*, in answer to the questions, *where? when?* Hence the adverbs οὐ, που, ὅπου, *where?* which are really old Genitives.

8. To some one of these general principles may be referred all cases occurring under the following rules for the Genitive.

## § 82. RULE III.—GENITIVE CASE.

## I. Governed by substantives.

Of two substantives of different significations, coming together, the one which is restricted, governs the other in the Genitive, as οἱ ἰχθύες τοῦ ποταμοῦ, *the fishes of the river*.

*Modifications and Exceptions.*

1. Here the word *fishes*, is restricted to the *river*; they belong not to the *sea, lake, pond*, etc. The Hebrew language is more philosophical, for there, the noun restricted undergoes the change; but here, it is the noun restricting.

2. Frequently the governing noun is understood, Μιλτιάδης ὁ Κίμωνος (υἱός), *Miltiades, the (son) of Cimon*; τὰ τῆς τύχης, (δωρήματα), *the (gifts) of fortune*.

3. Sometimes the Genitive is governed not strictly by the preceding substantive, but stands solely upon the prepositional relation implied in its own termination; such Genitives generally express the *material*, of which a thing is made, or the *author* or *source* from which it proceeds, as τὸν δίφρον ἐποίησε ξύλων, *he built the chariot of wood*; κακῶν μέλος, *wretched FROM misfortunes*.

## § 83. RULE IV.—GENITIVE CASE.

## II. Governed by adjectives.

Verbal adjectives, and such as signify any strong mental affection, as *desire*; those implying *ignorance, guilt, remembrance, plenty, power, worth*, and their contraries; *partitives, comparatives, superlatives, interrogatives, indefinites*, and *numerals*, govern the Genitive, as φυλακτικός τοῦ σώματος, *guarding the body*; ἐμπειρὸς μουσικῆς, *skilled in music*; τῶν χαλεπῶν ἀπειρὸς, *inexperienced in hardships*; μέστος θορυβῶν, *full of confusion*; ἐρημὸς ἀνδρῶν, *destitute of men*; ὁ μόνος βροτῶν, *the only one of mortals*; οἱ νεώτεροι ἀνθρώπων, *the younger of men*; καλλιστὸς ποταμῶν, *most beautiful of rivers*; τις ὑμῶν, *which of you?* τις ὑμῶν, *some one of you*; ἐν τῶν πλοίων, *one of the ships*, etc.

*Modifications and Exceptions.*

1. As the connection between partitives, comparatives, superlatives, etc. and the case governed by them in Rule IV. obviously requires plurality, the *Genitive plural* is of course intended, although not specified.

2. Comparatives, besides as above governing the Genitive plural, govern either number preceded by *than* in English. The principle

in the former case is the relation of a *whole* to *its parts*, as ἡ καλλίων των ἀδελφῶν, *the fairer of the sisters*; but the latter expresses the relation of limitation or restriction, as καὶ τὸ ἐν (κερας) ὑψηλότερον τοῦ ἑτέρου, *and the one (horn) was higher than the other*. Dan.

3. Some maintain that the Genitive here is really governed by a preposition, such as *περὶ, πρὸ, ἀντι*, understood, overlooking the fact that the Genitive termination expresses the relation between the governing and the governed words. Though such prepositions are occasionally used, as expressive of this relation, they are not necessary. They only serve to make it more emphatic. This is especially so, where the meaning of the termination of the noun, and that of the preposition, are obviously the same.

4. Participles used in an adjective sense are often followed by a Genitive, as *πεφυγμένος ἀθλῶν, free from troubles*; *οἰωνῶν εἰδώς, skilful in augury*.

5. Adjectives in the positive form, when they express in a superlative sense, the quality of the subject, are followed by the Genitive plural, as *ἐξοχος παντῶν, the most excellent of all*.

#### § 84. RULE V.—GENITIVE CASE.

##### III. Governed by verbs.

Verbs signifying the operation of the *senses* or *passions*; such as denote *plenty* or *want*, *participation* or *separation*, *command* or *traffick*, govern the Genitive, as *κλυθὶ μεν, hear me*; *θαυμάζω σου, I admire you*; *γεμει κακῶν, he is full of evils*; *οψοῦ δειται, he wants victuals*; *εἰαν λαβῶμεν σχολῆς, if we get leisure*; *ἡ ἁμαρτία διιστησιν ἡμᾶς τοῦ θεοῦ, our sin separates us from God*; *πολλῶν ἐθνῶν ἀρχεῖν, to rule over many nations*; *ωνησαμην τούτο πεντε δραχμῶν, I bought this for five drachms*.

##### *Modifications and Exceptions.*

1. Sometimes verbs govern the Genitive by virtue of the noun implied in them, thus: *εὐτυράνευε Κορινθῶν, equivalent to ἦν τυράννος, etc. he was king of Corinth*; or, by derivation, involving comparison, as *Ἡττασθαι τινος, to be inferior to any one*.

2. Verbs of *seeing* govern the Accusative, as *θεὸν ὁφονται, they shall see God*, and in the Attic dialect all verbs of sense govern the Accusative.

3. This difference in case is not arbitrary and merely dialectical, but proceeds on a principle. The noun in the Genitive is viewed as the *origin* of the sensation or act expressed by the verb, and is appropriately put in this case, whereas the noun in the Accusative indicates a different *manner of conception* of the action. In this case the subject of the verb, is not considered as acting from an impulse *received from*, or *originating with* an external object, but as exerting its own action on it.

## § 85. RULE VI.—GENITIVE CASE.

## IV. Governed by adverbs.

Adverbs of *time*, *place*, and *quantity*; also of *number*, *order*, and *exception*, are followed by the Genitive, as *αχρι της σημερον ημερας*, *to this day*; *ου γης ειμι*, *where am I!* *τοιουτων αδην*, *abundance of such things*; *απαξ της ημερας*, *once a day*; *εχομενος τουτων*, *next after those things*; *πλην εμου*, *excepting me*.

*Modifications and Exceptions.*

1. Adverbs are followed by the Genitive, either because they were *originally* nouns, as *χαριν Ηκτορος*, *for the sake of Hector*; or are really prepositions, as *ανευ ονοματων*, *without names*.

2. Those derived from adjectives governing the Genitive, govern it also, as *αξιως ημων*, *in a manner worthy of us*.

## § 86. RULE VII.—GENITIVE CASE.

## V. Governed by prepositions.

The following prepositions govern the Genitive, viz.

*Αντι*, *in front of, before*; *απο*, *from, off from*; *εξ* or *εξ*, *out, out of*; *προ*, *before, in front*; *δια*, *through*; *κατα*, *along, through*; *μετα*, *with*; *υπερ*, *over, above*; *αμφι*, *round, round about*; *περι*, *around*; *επι*, *on, upon*; *παρα*, *along, from beside*; *προς*, *to, from, by*; *υπο*, *under*.

*Principles and Modifications.*

1. The primary use of prepositions seems to have been to indicate the relations of *time* and *place*, *motion* and *rest*, the various modifications of which, and their application, embrace the whole doctrine of this class of words.

2. These relations have been greatly modified and multiplied by the modern extension of *science*, *literature*, and the *arts*, which has created no small difficulty in making an accurate *English version* of the Greek prepositions. Hence many *different* meanings and even *opposite* senses have been assigned to the same word, as *to* and *from*, *for* and *against*, *above* and *below*, etc.

3. To ascertain the accurate value of the Greek prepositions, particular attention should be paid to the *generic* signification of the oblique cases governed by them, viz. that the Genitive denotes *origin*, the Dative *acquisition*, and the Accusative *action terminating in or upon some object*.

4. The *primary radical* meaning of the prepositions must be as far as practicable, ascertained, and this can be effected only by tracing their *roots*, in the language itself, some *cognate dialect*, or

the *common parent*. This will fix a *generic* meaning on each preposition, which must be retained in all its applications.

5. It must also be observed that the meaning of the preposition combines with, and is often modified by that of the case it governs; yet so that both still retain their *primary radical* signification.

6. It is manifest, that, in different states of society, peculiar combinations of thought, mental associations, manners and customs, must of necessity give rise to very considerable idiomatic differences, of which a *literal version* in another language would be scarcely intelligible, thus: ἀφ' ἵππων μαχεσθαι, *to fight from horses*, would be a very singular phrase in our language; *to fight on horseback*, is the correct English version. *How do you do?* in Latin literally *quomodo agis agere?* would be worse than barbarous.

7. The *first four*, ἀντι, ἀπο, ἐκ or ἐξ, προ, govern the Genitive only.

(1) ἀντι, perhaps from עָנַן, *to act on, to return, reciprocate*, signifies, *in front of, before*.

*Opposition*, as Ἐκτὼρ δ' ἀντὶ Αἰάντος εἰσατο, *Hector made head against Ajax*.

*Comparison*, αἰρετός ἐστι ὁ καλὸς θάνατος ἀντι τοῦ αἰσχροῦ βίου, *an honorable death is to be chosen rather than (compared with) a base life*.

*Preference*, ἀντι χρημάτων ἐλεσθαι τὴν δόξαν χρη, *we ought to choose glory before riches*.

*Substitution*, βασιλεύσει ἀντὶ ἐκείνου, *he shall reign instead of (substituted for) him*.

*Equivalence*, ὀφθαλμὸς ἀντὶ ὀφθαλμοῦ, *an eye for (an equivalent) an eye*.

In composition it generally retains its primary signification.

(2) ἀπο, from אָב, *father, root or origin*; hence *from, of, etc*.

*Departure*, ἀπο τῆς Μιλήτου ἀνεστήσαν, *they departed from Miletus*.

*Separation*, βάλε ἀπο σοῦ, *cast it from you*.

*Procedure*, ἀφ' ἑαυτοῦ, *of (proceeding from) himself*.

*Whence*, εἰθῆρα ἀφ' ἵππου, *he hunted (from a horse) on horseback*.

(3) ἐκ or ἐξ, from עָלָה Chaldee, which regularly from עָלָה, *to go, or to go out*; hence, *out, out of, removal from*; ἀνεβη ἐκ πόλεως, *he went up from the city*.

*Causative*, ἐξ αὐτοῦ τὰ πάντα ἐγένετο, *out of, i. e. from him (as the cause) all things are*.

*Materials*, ποτήριον ἐξ χρυσοῦ, *a cup of, i. e. (made of) gold*.

In composition it retains the same power and sometimes governs its own case (by transposition).

(4) προ, possibly from עָבַר, *over, beyond*; hence *before, in front of*, but not in *opposition*.

*Locality*, προ θυρῶν, *before the doors*.

*Time*, προ τοῦ πολέμου, *before the war*.

*Preference*, πολέμον προ εἰρήνης αἰρεῖται, *he chooses war before (in preference to) peace*.

*Defence*, προ των παιδιων μαχεται, he fights *for* (in defence of) his children.

In composition it retains its usual signification.

8. The *next four*, Δια, κατα, μετα, ὑπερ, govern the Genitive, (and also the Accusative).

(1) δια, probably from דחך, to thrust, compel, or drive; hence δια signifies *through*.

*Medium*, ελαλησε δια στοματος ἁγιων προφητων, he spake *by the mouth* of holy prophets.

*Space*, κωμαι δια πολλου, villages *at* a considerable distance; space passed *through* being *much*.

*Time*, δια πεντε ημερων, every five days, i. e. five days being the *interval*.

(2) κατα, may come from קט, from קטג, to descend; hence it signifies, *downwards*, a *descending course* or *way*, etc.

*Downwards*, βη δε και ολυμποιο καρηνων, he descended *from* the heights of Olympus.

*Along*, κατα της εδου, *along* the way.

*Under*, κατα της γης αποπεμπω, I send him *under* the earth.

*Against coming down* from a hostile source, ο μη ων μετ' εμου, και εμου εστι, he that is not with me, is *against* me.

In composition, it has mostly its usual significations.

(3) μετα, from נבט, nearness, from בט, to consociate, by aphæresis or metathesis; hence the meaning, *with*, *sharing with*, *together with*, seems to be its radical idea.

*Concomitancy*, οτι ην μετ' ημων, when he was *with* us.

*According to*, μετα καιρου, *according to* (i. e. connected with) opportunity.

*Among*, μετα των νεκρων, *among* (together with) the dead.

(4) ὑπερ, from עבר, beyond, over; hence ὑπερ means *over*, *above*. *Higher in place*, στη ὑπερ της κεφαλης, he stood *over* (above) his head.

*Defence*, ὑπερ σου μαχομαι, I fight *in defence of* (i. e. *over* you for your protection) you.

*Substitution*, Χριστος ὑπερ ημων απεθανε, Christ died in our *stead*, i. e. *for*, coming *over* into our room.

9. The *next six* govern the Genitive, together with the Dative and the Accusative.

(1) αμφι, perhaps originally from נבב Chaldee, to connect, conjoin, form a cordon all around, and when ב passed from the middle to the aspirate, the נ would by the force of euphony become מ, hence מנב, whence the Greek αμφι, round, round about, etc.

*Embracing*, αμφι πολιος οικουσι, they dwell *around* the city.

*Concerning*, αμφι αστρων γραφη, a treatise *concerning* the stars.

*On account of*, μαχεσθον πιδακος αμφ' ολιγου, they fight *about* a small fountain.

(2) περι, perhaps from עבר, over, protection; hence *around*.

*About or concerning*, ὡς οἱ περὶ μὲν νεὼς ἐμάχοντο, thus they fought about the ship.

*In defence of*, περὶ πατρίδος μαχεσθαι, to fight for, i. e. round about, or *in defence of*, one's country.

*Eminence*, περὶ πάντων εἶναι ἀλλων, to be above all others.

(3) ἐπι, from עִפִּי, to cover, overlay, the aspirate being removed; hence ἐπι signifies upon, on, in.

*Of concerning*, ἐπι παιδὸς λεγών, speaking of, concerning, the child.

*After, next*, καὶ ἐπι τούτων τὰς τάξεις τῶν Μακεδόνων, and after, close upon, next after these the ranks of the Macedonians.

(4) παρὰ, from עָבַר, to pass over, or פָּרַץ, to break through.

*Close beside*, παρὰ κροταφῶν τε παρειαί, the cheeks near (close beside) the temples.

(5) πρὸς, probably from עָבַר, the same as πρὸ, and signifies transition, passage, etc.

*Agency*, πρὸς ἀνδρὸς ἠσθῆτο ἠδικημένη, she perceived that she was injured, by (the agency of) her husband.

*Before*, μαρτυρῆς εἶναι πρὸς τε θεῶν μακαρῶν, let them be witnesses from before the happy gods.

(6) ὑπο, from אָבַח, to hide; hence under, with the consequent modifications.

*Locality*, ὑπο γῆρας, under the earth.

*By means of*, ὑπο κηρυκός, by means of a herald.

*On account of*, ὑφ' ἡδονῆς δακρυεῖν, to weep for (under the influence of) joy.

## § 87. RULE VIII.—GENITIVE CASE.

### VI. Governed by interjections.

As τῆς τύχης, (ω understood) what an incident! i. e. πλησσομαι, I am struck from the incident; or ἐνεκα, on account of the incident, as some would explain it; φεῦ τοῦ ἀνδρὸς, alas! the man.

### OF THE DATIVE CASE.

1. What is usually called the Dative case in Greek, has really the power of two cases, the Dative, properly so called, and the Ablative; and some of the best modern grammarians, recognize the Ablative in declension.

2. Functions have been assigned to the Dative both in Greek and Latin, utterly incompatible with its nature, e. g. eripuit mihi gladium, where mihi cannot, as grammarians tell us, be governed by eripuit, but by existentem understood.

3. The Dative is the case of acquisition and expresses the distant object of the action of the verb, as δίδοναι τι τινι, to give something to some one.



4. This case also expresses the relation of *measure, degree*, etc. with the comparative; hence *πολλῶ, ὀλιγῶ*, are Datives used with the comparatives.

### § 88. RULE IX.—DATIVE CASE.

#### I. Governed by substantives.

The Dative case, sometimes follows substantives derived from verbs, of the same government, as *του Θεου ἡ δόσις ὑμῖν*, *the gift of God to you*; *ἡ ἐν τῷ πολέμῳ τοῖς φίλοις βοήθεια*, *the assistance to friends in war*.

#### *Modifications and Exceptions.*

1. Such constructions are frequent, when, as shall appear afterwards, the *Dative* is *not* governed by the substantive, but by a verb expressed or understood.

2. A Dative sometimes follows a substantive, when, it is evident, some adjective of adaptation is understood to govern it, as *χειρῶν πόνος*, *labor for the hands*, i. e. *ἱκανός*, *competent*, understood.

### § 89. RULE X.—DATIVE CASE.

#### II. Governed by adjectives.

Adjectives signifying *profit, disprofit, likeness, unlikeness, fitness, equality, obedience, resistance*, and all such as are put *acquisitively*, govern the Dative, as *οφελίμος τῇ πόλει*, *profitable to the city*; *βλαβήρος τῷ φίλῳ*, *hurtful to his friend*, etc.

#### *Modifications and Exceptions.*

1. There are many adjectives in Greek, as in Latin, which are followed by either the Genitive or the Dative, as *ὅμοιος τῷ πατρὶ*, or *του πατρος*, *like his father*; *ὁμωνυμος τῷ πατρὶ*, or *του πατρος*, *of the same name with his father*.

2. Adjectives compounded with *συν*, *ἴμου*, *μετα*, as *συντροφος τινι*, *brought up with any one*; *ἄμορος αὐτῷ*, *a borderer with him*; *μισαιτιος τινι*, *an accomplice with some one*.

3. *Verbals* in *τος*, *τεος*, etc. govern a Dative of the agent and resemble the Latin gerundive, as *τοῦτο οὐ ρητὸν ἐστὶ μοι*, *this is not to be spoken by me*; but those in *τεον*, while they govern the Dative of the agent, resemble the Latin gerund in *dum* of the Nominative case, as *ταῦτα πάντα πρακτεον μοι*, *all these things must I do*; *πρακτεον* is equivalent to *ἀνάγκη τοῦ πρασσειν ἐστι*, *there is a necessity of doing*, etc.

4. The pronoun adjective, *ὁ αὐτός*, followed by a Dative, does not properly govern it; but it is governed by *συν* understood, or by virtue of its own termination, as *ὁ αὐτός τοῖς ἐξαμαρτανουσι*, *the same with the guilty*, *συν* understood.

## § RULE XI.—DATIVE CASE.

## III. Governed by verbs.

Substantive verbs signifying possession, or put for *εχω*; verbs of acquisition with the signs *to* or *for* after them; such as *mean, to please, displease, to profit, hurt, to obey, to command, to serve, to resist, to persuade*, etc. govern the Dative case, as *εστι μοι χρηματα, I have possessions; βοηθειν τη πατριδι, to assist his country; μαχεσθαι τοις πολεμοις, to fight the enemy*, etc.

*Modifications and Exceptions.*

1. *εστι, γινομαι, υπαρχω*, for *εχω*, govern a Dative, as *Τελλω ησαν παιδες καλοι καγαθοι, Tellus had sons honorable and brave*.

2. The agent is put in the Dative after Passive verbs, as *πεποιηται μοι, it has been done by me*. But this Dative is rather governed by the preposition *υπο*, understood.

3. Verbs implying *connexion* or *companionship*, govern the Dative, as *ομιλειν τινι, to associate with any one*.

4. Monopersonal verbs govern the Dative, as *εδοξε αυτω, it seemed proper to him*.

5. *Δει, ελλειπει, διαφερει, μετεστι, ενδεχεται*, and *προσηκει*, with their compounds, govern the Dative of a person, and the Genitive of a thing, as *δει πολλων σοι, you have need of much*.

## § 91. RULE XII.—DATIVE CASE.

## IV. Governed by adverbs.

Some adverbs govern the Dative. They are virtually prepositions and have the power of *συν*, as *αμα τη ημερα, at day-break*.

## § 92. RULE XIII.—DATIVE CASE.

## V. Governed by prepositions.

The following prepositions govern the Dative, *εν, συν* (Dative only), *ανα* (the Accusative also), *αμφι, επι, παρα, περι, προς, υπο*, (besides, the Accusative and Genitive).

*Modifications and Exceptions.*

1. The first two, *εν, συν*, govern the Dative only.

(1) *εν*, from *εμυ*, as Dr. Jamieson thinks, which from *היה*, *to be*, the primary idea being that of the *place* in which any object, at present *is*, or *exists*.

*Place, εν τω οικω εκαθιζετο, she sat in the house.*

*Time, εν ταις ημεραις ταυταις, in these days.*

*Within*, ελαχιστη εν ἡγεμοσι Ιουδα, least (*within* the line of, i. e.) among the princes of Judah.

In composition, it has generally the force of *in*, or *among*.

(2) *συν*, from  $\text{צַו}$ , to place in order, to place or join together; hence the primary meaning of *συν*, is *together with*.

*With*, βασιλευς *συν* τῷ στρατευματι, the king with his army.

*During*, *συν* τῷ δειπνειν, at supper, or together with supping.

*On the side of*, *συν* τοις Ἑλλησι, on the side of (i. e. along with them in their interest) the Greeks.

2. The *third ανα* governs (an Accusative, as well as) the Dative, from  $\text{אָנָה}$ , to move up to, meet, or advance forward; hence *ανα* signifies *motion upwards* or *rest, on or upon*.

*On*, εἶδει *ανα* σκηπτρῷ Διὸς αετος, the eagle sleeps upon the sceptre of Jove.

In composition, its various shades of meaning easily accord with the primary.

The last six, viz. *αμφι*, *περι*, *επι*, *παρα*, *προς*, and *ὑπο*, govern (the Genitive and Accusative, as well as) the Dative.

N. B. The *radical* and *primary* meaning of these was settled in discussing the government of the Genitive.

3. (1) *Αμφι*, (already traced to its origin, with all that govern the Genitive. In such, therefore, the *page* and *meaning* simply, will be referred to, see p. 105), *round, about, etc.* with the notion of *rest* or *continuance*, as *αμφ' ὤμοισιν εἰδυσσάτο τυχερα καλά*, he put the fine armour *around* (so as to rest on) his shoulders. It has also a great variety of meanings, as governing a *Dative*, thus *concerning, among, upon, near, in defence of, etc.*

(2) *περι* (vid. p. 105), like *αμφι*, *around*, with the idea of *rest* or *continuance*, *περι φόβῳ*, from fear, i. e. remaining *round about*.

(3) *επι* (vid. p. 105), *upon, on, continuance*, as *εἰςεντο ἐπ' αὐτῷ*, they lay *close upon* him, with many other specific applications, as *for, after, against, among, along, etc.*

(4) *παρα* (vid. p. 106), *over, close, besides, at, near, among, etc.* as *παρ' ὀρθοῖς*, at the banks, etc.

(5) *προς* (vid. p. 106), *towards, near, in addition to*, as *προς τούτοις*, besides or in addition to these.

(6) *ὑπο* (vid. p. 106), *under*, as *εκρυφθη γὰρ ὑπ' ασπίδι*, he was hid *under* (defended by) a shield.

4. The circumstances of *cause, manner, instrument, place* (where), *time* (when), *measure of excess*, are put in the *Dative*, governed either by a preposition understood, or rather in *virtue* of their termination; thus: *φόβῳ ἐπραττον*, they did it *for fear*; *αργυρεαῖς λοχαισι μάχου, και παντα κρατησεις*, fight with *silver weapons* and you will conquer the world; *εγενετο τῷδε τῷ τροπῷ*, it happened in this *manner*; (*εν*) *Πυλῷ*, in *Pylos*; *ἡμερα τριτη*, on the *third day*; *πολλῶν μειζων*, *greater by much*, all which are really either governed by *εν*,

εσι, etc. understood, or are put in the Dative, whose termination is expressive of the relation.

5. There is a singular construction of the participle and some adjectives in the Dative, after the third person of εμι or γινομαι, as εἰ σοι βουλομενω εἰσι, literally, *if it is to you willing*, i. e. *if you are willing*, etc.

### § 93. RULE XIV.—ACCUSATIVE CASE.

#### I. Governed by verbs.

Verbs, Active, or used actively, govern the Accusative, as κυλι-  
δει την σφαιραν, *he rolls the ball*; ζῆ βιον ἡδιστον, *he lives a very agreeable life*.

#### *Modifications and Exceptions.*

1. The Accusative expresses the object on which the action or influence of the verb terminates, as ετυπα την τραπεζαν, *I struck the table*.

2. Its name indicates the *final* cause, exciting the action, influence, or feeling, which terminates on it, as αιδεομαι τους αρχοντας, *I respect the rulers*, they excite this feeling, and on them it terminates.

3. When a Genitive, Dative, or other Accusative follows the Accusative governed by the verb, these cases are not properly governed by the verb, but either stand upon their *prepositional* termination, or are governed by a preposition understood, as απολυω σε αιτιας (i. e. περὶ), *I acquit you of blame*; ὑπισχνεομαι σοι δεκα ταλαντα, *I promise you ten talents*, here σοι involves the idea of acquisition in its termination; διδασκουσι τους παιδας σωφροσυνην, *they teach their children probity*, i. e. κατα-σωφροσυνην.

4. The Accusative is of universal use, governed by κατα understood, as δεινος μαχην, *terrible in fight*; thus are governed Accusatives in the beginning of a sentence apparently without regimen.

5. The Greeks have a very peculiar idiom, in making what should be the Nominative to one verb, the Accusative governed by another, as οἶδα σε τις εἰ, *I know thee who thou art*, instead of οἶδα τις συ εἰ, *I know who thou art*.

6. In the Attic dialect, verbs of sense govern the Accusative, as ακουω ταυτα, *I hear these things*.

7. A sentence or clause is often the object, or Accusative after the transitive verb, as ελεγον ὅτι Κυρος ετεθνηκει, *they said that Cyrus was dead*; here ὅτι Κυρος, etc. is the object or Accusative of ελεγον. It is denominated a *transitive* proposition, because the action of the principal verb passes upon it.

### § 94. RULE XV.—ACCUSATIVE CASE.

#### II. Governed by prepositions.

The following prepositions govern the Accusative; εις or ες, Accus.

only; *ανα*, Accus. (and Dat.); *δια*, *κατα*, *μετα*, *ὑπερ*, Accus. (and Gen.); *αμφι*, *περι*, *επι*, *παρα*, *προς*, and *ὑπο*, the Accus. (Gen. and Dative).

*Illustrations and Examples.*

1. *εις* or *εἰς*, (from *εἶμι*, *to go*, which from *εἶω*, the verb of existence, from *היה*, *to be, to exist*), signifies *into, to*, as *ἦλθεν εἰς τὴν Ἑλλάδα*, he came *into* Greece. Some of its specific applications are, *toward, against, among, before, concerning*, etc.

2. *ανα* (vid. p. 111), *up, up on, up along*, as *ανα τὸν ποταμὸν*, *up along* the river.

*Place*, *καὶ ἐν πεδίῳ καὶ ἀνα τὰ ὄρηα ἐμάχοντο*, they fought both in the plain and *upon* the mountains.

*Time*, *ἀνα τὸν βίον*, *during* (through) life.

*Distribution*, *ἀνα πέντε*, *up to* fives, i. e. five by five, or by fives; *ἀνα μέρος*, *by turns, alternately*.

3. *Δια* (vid. p. 103), *through, through means of, on account of*, not *instrumentality*, for this requires the Genitive, but *occasion, exciting, or final cause*.

*Final cause*, *τὸ σαββατὸν δια τοῦ ἀνθρώπου ἐγένετο*, the sabbath was made *for* (on account of) man.

*Through means of*, *προλαβὼν τὴν Θρακὴν δια τούτους*, having possessed himself of Thrace *through means of* (viz. *πρωβεις*) these ambassadors, i. e. by their negligence furnishing the *opportunity or occasion*.

4. *κατα* (vid. p. 103), *down along, according to*, etc.

*Through*, *κατα στρατὸν εὐρὴν Ἀχαιῶν*, *through* (down along) the wide army of the Greeks.

*According to*, *κατα λόγον ζῆν*, to live *according to* reason.

5. *μετα* (vid. p. 104), *to, after*, as *Ζεὺς εἶη μετα δαίτα*, Jupiter went *to* a feast; *μετ' αὐτοὺς ἦλθε*, he came *after* them.

6. *ὑπερ* (vid. p. 104), *over, beyond, ὑπερ τὸν δομὸν*, *over* the house; *δυναμὶς ὑπερ ἀνθρώπου*, a power *beyond* that of man.

7. *αμφι* (vid. p. 105), *round, round about*. In connection with this *primary* meaning, it has, when governing the Accusative, the idea of *tendency to, or approximation*; hence,

*Near*, *Ἀγειρομενοὶ Ἰορδάνου ἀμφὶ ρεθρα*, *collected about* (i. e. near to) the streams of Jordan.

*Concerning*, thus it is used periphrastically, *οἱ ἀμφὶ τὴν θήραν*, *hunters*, i. e. those occupied *about* the hunt.

8. *περι* (vid. p. 105), *round, round about*, like *αμφι*, and including *tendency or approximation* modified by the *nature* of the case.

*Concerning*, *καὶ περὶ γονεῶν καὶ πατρίδα*, *concerning* (about) parents and country.

*Near*, *περὶ τούτους τοὺς χρόνους*, *near, verging towards*, (about) these times.

9. *επι* (vid. p. 105), *on, upon, at*, with the Accusative modified as usual by the idea of *tendency to, towards*.

*To*, ερχεσθε ἐπὶ δεῖπνον, *come to supper.*

*On*, ἐπὶ γαίαν, *on the earth.*

10. *παρα* (vid. p. 106), *near, close, beside.*

*Near*, βῆ παρα θύρα θαλάσσης, *he went along (near) the shore of the sea.*

*Above*, παρα τὰ ἄλλα ζῶα, *in comparison (when beside found above) of other animals.*

11. *προς* (vid. p. 106), *to, towards.*

*According to*, μὴδὲ ποιήσας πρὸς τὸ θελημα, *nor did according to his will.*

*With*, ἦν πρὸς τὸν Θεόν, *was with God.*

*In comparison of*, πρὸς τὸ μέγεθος τῆς πόλεως, *In comparison with the size of the city.*

12. *ὑπο* (vid. p. 106), *under*, the *termination* of motion as modified by the case.

*Under*, ὑπὲρ Ἴλιον ἦλθε, *he came to Troy.*

#### § 95. RULE XVI.—OF PREPOSITIONS IN COMPOSITION.

While prepositions in composition, sometimes augment, sometimes diminish, and sometimes alter the meaning, they still retain their *radical, primary* signification, under all the modifications thus produced.

1. Here follows an example of each, compounded with a verb, in alphabetical order.

(1) *Ἀμφι*, *around*, ἀμφιβαλλεῖν, *to throw around.*

(2) *Ἀνα*, *up on*, ἀναβαίνειν, *to ascend.*

(3) *Ἄντι*, *in front of*, ἀντιτασσεῖν, *to array against.*

(4) *Ἀπο*, *from*, ἀπερχεσθαι, *to go away from.*

(5) *Δια*, *through*, διαπλεῖν, *to sail through.*

(6) *Εἰς*, *to, into*, εἰσερχεσθαι, *to go into, to enter.*

(7) *Ἐκ* ἢ *ἐξ*, *out of*, ἐκβαίνειν, *to go out.*

(8) *Ἐν*, *in, within*, ἐνοικεῖν, *to dwell in, to inhabit.*

(9) *Ἐπι*, *upon*, ἐπιδίδοναι, *to give upon, in addition to.*

(10) *Κατα*, *down, along*, καταβαλλεῖν, *to throw down.*

(11) *Μετα*, *with*, μεταλαμβάνειν, *to participate.*

(12) *Παρα*, *from, near, beside*, παραμυνηῖν, *to abide near, to remain.*

(13) *Περι*, *round about*, περιεῖδειν, *to look around.*

(14) *πρὸ*, *before*, προβαίνειν, *to advance, to go before.*

(15) *πρὸς*, *towards, by, to*, προσκαλίσσθαι, *to invite, call to one.*

(16) *συν*, *together with*, συμπονεῖν, *to labor with another.*

(17) *ὑπερ*, *over above*, ὑπερῆχειν, *to hold over, to excel.*

(18) *ὑπο*, *under*, ὑπογελαύν, *to smile—to laugh a little.*

2. Nothing short of experience and practice can teach the various modifications, and shades of meaning attached to the words thus compounded; yet in all these, it will be no difficult matter to trace the primary signification of the preposition.

3. The preposition alone is sometimes used in the sense of the verb, as *ενι* for *ενεστι*, *it is lawful*; *ανυ* for *αναστηθι*, *arise*, etc.

#### § 96. RULE XVII.—I. OF THE INDICATIVE MOOD.

The Indicative, denies or affirms; declares the proposition to be true or false, as a matter entirely independent of the thoughts and ideas of the speaker, as *παντα δι' αυτου εγενετο*, *all things were made by him*; *ουκ ποιησα*, *he did not do it*; or, asks a question, as *τις ειπε*; *who said it?*

##### *Observations and Modifications.*

1. Even in oblique discourse, in quoting the language of another, when the quoter intimates no doubt, after *οτι* and *ως*, the Indicative is used, as *ειπες οτι Ζευς δικαιοσυνην επεμψε*, *you said that Jupiter sent justice.*

2. In conditional propositions after *ει* implying a condition in the statement, without any expression of uncertainty, as *ει εισι βωμοι, εισι και θεοι*, *if there are altars, there are also gods.*

3. When the condition and consequence are both past actions, and so connected, that if the one did take place, so must the other; the Indicative of the past is twice used, the *protasis* (the antecedent or supposition) with *ει*, and the *apodosis* (the consequent or conclusion) with *αν*; as *Κυρια, ει ης εδρα, ο αδελφος μου ουκ αν ετεθνηκει*, *Lord, if thou hadst been here, my brother had not died.*

4. The Indicative with *αν* (synonymous with the Epic *κσ* and *κσν*)—the potential particle—assumes usually the signs of *would*, *could*, *might*, etc. as *ουκ αν ειχε*, *he would not have had*; *ηθελον αν*, *I could have wished*. This particle is sometimes, but not often, joined to the Present and Future.

5. *αιθε*, *ειθε*, *I wish*, etc. govern the Indicative mood.

#### § 97. RULE XVIII.—II. OF THE IMPERATIVE MOOD.

The Imperative mood commands, persuades, or petitions, as *ελθετω η βασιλεια σου*, *thy kingdom come.*

##### *Modifications and Exceptions.*

1. The second person is sometimes used indefinitely, and may be rendered as the third, as *τοξυε πας τις*, *let every one draw the bow*, i. e. draw *thou* the bow, viz. each one (of you); *πελας τις ιθι*, *go thou, some neighbor, freely, let some neighbor go.*

2. As in our own language, the plural is sometimes used for the singular, as *προσελθετε, ω παι, πατρι, come (plur.) child to thy father.*

3. The Imperative is sometimes used by the Attics as a dependent proposition after *οισθα ο, οισθ' οτι, οισθ' ως*, as *οισθα ως ποιησον, knowest thou what thou must do?* All will be easily resolved by transposing the words, thus: *ποιησον, οισθα ο; do! knowest thou what?*

4. From the nature of the Imperative, it and the Future are interchangeable, as *ου κλεψεις, i. e. μη κλεπτι.*

5. The Imperative must necessarily in the nature of things be Future, i. e. though the command be in the Present tense, the execution must be Future. The past tenses in this mood therefore; must respect the having the order executed before some future period, or imply expedition. We say in English, *have done*, which is quite analogous to *τυπον, have struck.*

6. *μη*, in prohibition, governs the Imperative.

### § 98. RULE XIX.—III. OF THE SUBJUNCTIVE MOOD.

The Subjunctive mood, as its name imports, presupposes something on which it is dependent, as the condition of its existence, and is used in connection with the *primary* tenses, i. e. the *Present*, *Perfect*, or *Futures*, as *παρειμι ινα ιδω, I am present, that I may see.*

#### *Modifications and Exceptions.*

1. This mood has frequently the power of the Imperative, as *μηδανι συμφοραν ονειδισης, reproach no one with misfortune.* This power it has especially in the first persons, as *ιωμεν, let us go.*

2. The Subjunctive is used in a supplemental proposition, when this proposition appears conditional with *αν*, as *Κυρος υπεσχετο, ανδρι εκαστω δωσειν πεντε αργυριου δραχμας επαν εις Βαβυλωνα ηκωσι, Cyrus promised that he would give each soldier five drachms of silver, whenever they arrived at Babylon.*

3. Transitive propositions are either 1. *Objective*, i. e. employed in stating the object of the transitive verb; and when used unconditionally, they take the *Indicative*, as *ελεγον οτι Κυρος ετεθνηκει, they reported that Cyrus was dead;* but the *Optative*, when they merely express the ideas or the opinions of others, *Τισσαφερνης διαβαλλει τον Κυρον προς τον αδελφον, ως επιβουλευοι, Tissaphernes accused Cyrus to his brother, that he was plotting against him.* Here this is stated by Xenophon, not as a *fact*, but as the opinion of Tissaphernes; therefore it is in the *Optative*. 2. *Intentional*, i. e. expressive of the aim or design of the action of the verb of the principal proposition. When this verb is not in the *Present* or *Future*, the intentional particles, *ινα, οπως, οφρα, ως, εως*, and *μη*, are joined with the *Subjunctive*, as *λεγω ινα ειδης, I speak that you may know;*



but if it is a past time, with the *Optative*, as *ελεξα ινα ειδης*, *I spake that you might know*.

4. The particles *αν*, *εαν*, *if*; *ειπερ*, *although*; *εως αν*, *until*, etc. govern the Subjunctive mood.

#### § 99. RULE XX.—IV. OF THE OPTATIVE MOOD.

The Optative denotes a thing purely imaginative or ideal, abstracted from all reality or condition, and is joined with the *secondary* or *historical* tenses (i. e. the Imperfect, Pluperfect, and Aorists), as *παρην ινα ιδοιμι*, *I was present, that I might see*.

##### *Modifications and Exceptions.*

1. Every occurrence employed by the imagination, whether as an expectation, hope, apprehension, or mere assumption, may be expressed by the Optative, usually with the particle *αν*, as *ισως αν τινες επιτιμησιαν τοις ειρημενοις*, *some perhaps, might find fault with the things that have been said*.

2. Sometimes, particularly among the Athenians, to express a definite assertion with modesty and politeness, as *ουκ αν αποφευγοις την νοσον*, *you will not escape the disease*, (literally, *possibly you might not escape*).

3. It is used also sometimes for the Indicative to give an air of indeterminateness, where the *thing* is determinate, as *των νεων ας καταδυσιαν*, *the ships which they may have sunk*, i. e. *which they have sunk*.

4. The Optative may stand in the *protasis* or *supposition*, in a sentence, instead of a Preterite Indicative, to signify the repetition of an action, as *ους αν ιδοι, ευτακτως και σιωπη ιοντας, παρελαινων αυτοις οτινες ειν ηρωτα, και επει πυθοιτο*, *and whomsoever he saw, i. e. as often as he saw any*, etc.

5. The following particles govern the Optative, *ιδη*, *αιδη*, *ινα*, etc.

#### § 100. RULE XXI.—V. OF THE INFINITIVE MOOD.

The Infinitive mood may be considered as the *genus* of the verb, or a gerundial substantive, capable of all the affections of the gerund, as *το λεγειν*, *the speaking*; *του λεγειν*, *of the speaking*; *τω λεγειν*, *to the speaking*; *το λεγειν*, *the speaking*.

##### *Modifications and Exceptions.*

1. As a verbal or gerundial noun, the Infinitive may be the Nominative to the verb, the substantive to the adjective, be governed by a substantive, an adjective, verb, or preposition, like any other noun, as *το μη φιλησαι χαλσπον*, *not to love is hard*; *εξουσιαν γενεσθαι*, *power to become*; *ου δεινος λεγειν*, *not powerful in speaking*; *θειω λεγειν*, *I wish to speak*; *ενεκα του λεγειν*, *for the sake of speaking*.

2. In transitive propositions, where *ὅτι*, *ἵνα*, or such particles are not used, the Infinitive takes an Accusative before it as its subject, as *φησι—Ἡρακλέα—καθῆσθαι*, *he says that Hercules sat down*: here *Ἡρακλέα* the Accusative case is the subject to *καθῆσθαι*.

3. When the subject of the Infinitive is the same person with the Nominative of the preceding finite verb it is *attracted* into the Nominative case, as *Σοφοκλῆς εφη αὐτος μὲν οἴους δεῖ ποιεῖν. Εὐριπίδης δὲ οἴοι εἰσι*, *Sophocles said that he represented men such as they should be; Euripides, such as they are*.

4. The Infinitive admits a noun or pronoun before it in the Accusative, in whatever case it may be, as *πρὸ τοῦ σε Φιλίππον φωνῆσαι*, *before that Philip called thee*; *μετὰ τὸ παθεῖν αὐτὸν*, *after his suffering*. This admits of a double solution, *before the calling thee* (*τοῦ φωνῆσαι σε*) in relation to *Philip* (*κατὰ* being understood); as the agent, or person who called; or, it may be resolved by supposing an ellipsis of *χρημα*, or some such word understood; *πρὸ τοῦ χρόνου Φιλίππον φωνῆσαι σε*, *before the time that Philip called thee*.

5. The Infinitive is used in an Imperative sense governed by some other verb understood, as *βλέπει, σκοπεῖ*, etc. *χαιρεῖν μετὰ χαιρόντων, κλαίειν μετὰ κλαίωντων*, *rejoice with those that do rejoice, and weep with those that weep*.

6. The Future is sometimes expressed by the Infinitive of the Present, Future, and Aorists preceded by the verb *μελλῶ*, as *μελλῶ τεθνᾶναι*, *I am about to die*.

#### § 101. RULE XXII.—OF PARTICIPLES.

As the participle partakes of the nature both of a noun and verb, its governments and agreements have been both already provided for in the syntax of these parts of speech respectively; but it may be added, that it is often put periphrastically with *εἰμι*, *γίνομαι*, *εἶχω*, *ἤκω*, *κυρῶ*, *ὑπαρῶ*, *φαίνομαι*, for its own verb, as *οὐκ ἐχθρὸς ὑπερχενων*, *he was not an enemy*, for *ἦν*; *θαυμάσας εἶχω*, *I have admired*, for *τεθαύμακα*, etc.

#### *Modifications and Exceptions.*

1. In Greek the participle is often used, where in Latin or English, the Infinitive would be employed, as *ὄρω σε γραφόντα*, in Latin, *video te scribere*, *I see you writing*; here, however, the English idiom is similar to the Greek, as also in many other instances.

2. With a participle, *τυγχάνω* signifies, *accidentally*; *λανθάνω*, *privately* or *ignorantly*; *πρὶν*, *previously*; as *εφη τυχεῖν εἶναι*, *he said that he happened to be*.

3. The participle is used after *δηλός*, *φανερὸς*, *αφανής*, etc. while these are taken adverbially, as *αὐτὸς τοῦτο ποιεῖν φανερός ἦν*, *he manifestly did this*.

4. The Greek language has a manifest advantage over the Latin and English, in having a participle in all the leading tenses, Active, Middle, and Passive. Thus: *γραφας*, *having written*, whereas the Latins have no word exactly corresponding, and must employ a periphrasis, as *cum scripserat*; so also in English, *having written*. So *γραφομενος*, must be rendered by *inter scribendum*.

§ 102. REMARKS ON SOME OF THE PRINCIPAL PARTICLES.

1. These frequently contribute to the abbreviation of speech, and stand for whole clauses, as *αυθι*, *here*, equivalent to, *in this place*. Some serve to modify and give point to the words they affect, as *παρειχεν εαυτον καλως*, *he behaved himself handsomely*. The meaning and perspicuity of sentences are much dependent on the proper use and location of these.

2. A preposition without its casual word, is used in an adverbial sense, as *εν*, *amongst others*; *προς*, *besides*, etc. This, however, proceeds on the principle of their case being understood.

3. Some particles are *postpositive*, i. e. never stand *first* in a sentence, as *γαρ*, *μεν*, *δε*, *τε*, *τοιυνυ*; others are both prepositive and postpositive, as *αν*, *αρα*, *δη*, *ινα*. The rest are prepositive.

4. The Greeks have two simple negatives, *ου*, (*ουκ*, before a vowel, and *ουχ*, if the vowel be aspirated), and *μη*; the former direct and independent, expressing a positive denial, as *ουκ εστι ταυτα*, *these things are not so*; the latter dependent on some verb expressed or understood, significant of *thought*, *suspicion*, *will*, etc. as *μη τουτο δρασης*, (see *δρα*), *that you do not do this*. When *μη* expresses a wish, it is joined to the Optative, as *μη γενοιτο*, *God forbid*, or *may it not be*.

5. Hence arises the grammatical distinction between the two negatives, viz. that *ου* denies, as *ουκ οιδα*, *I do not know*; but *μη* forbids, as *μη κλεψεις*, *thou shalt not steal*.

6. Two or more negatives qualifying the same verb, deny more strongly, as *ουκ εποιησε ουδαμου ουδεις*, *no body ever did this*; when joined to different verbs, they are equivalent to an affirmation, as *ου δυναμαι μη γελαν*, *I cannot but laugh* or *I must laugh*.

7. That two negatives make an affirmative, may be illustrated by the fact in mechanics, viz. that *two equal* and *opposite* forces, destroy each other. So when the negatives affect each other, and not the verb, they are equivalent to an affirmative, but when they both

affect the verb, they strengthen the negation. This principle, being universal, of course pervades our own language; “*There is none that doeth good, no, not one.*” Ps.

8. *Αα*, when *interrogative*, as *αα, is it so?* stands at the beginning of the clause; when *sylogistic* or *illative* it stands after some word in the clause, and may signify, *of course, in the nature of things, then, consequently, truly, indeed*; *αα ου*, interrogative, requires an affirmative answer; but *αα μη*, a negative. This particle is written, *ρα*, by apheresis, and *αφ*, by apócope.

9. The potential particle *αυ* is used both in prose and poetry; in poetry, with an equivalent meaning *αε* and *αευ*, before a vowel are used. This particle is very properly called *Potential*, in as much as it imparts a *potential* meaning to the verb with which it is connected, even although in the Indicative. The signs of this connection are, *should, would, should have, would have, could, could have, etc.* as *επρατιον αυ, I would or could do*; *επραγον αυ, I would, could or should have done.* With the Optative and Subjunctive, it adds emphasis to the usual signs of these moods. It gives a signification of contingency to Infinitives and Participles; and throws an air of modesty, on even a positive statement, as *ουκ αυ οίδα, I could hardly know.*

10. *γαρ*, *for*, always follows other words, like the Latin *enim*. As a *responsive* or *causal* particle, often there is no correlative reason expressed, but it is left to be understood. This, however, the sense and connection of the passage will readily suggest, as *ναι, ου, ορθως λησεις*, or something else, as the case may be.

11. *δε* and *δη*, are frequently used synonymously, as *truly, indeed, certainly, etc.* and by lexicographers, *δη* is considered as only another form of *δε*. When *δε* is alone, it signifies, *but, yet, however*, but as a *correlative* with its *adversative* *μεν*, and the *definite* article, it is used distributively, as *ο μεν, this (person), ο δε, that (person), or the one, and the other.*

### § 103. PROSODY

Treats of the *quantity* of syllables and versification.

The quantity of a syllable is the *time* spent in pronouncing it.

A short syllable occupies *one time*, a long one, *two*.

## § 104. OF THE NATURE OF VOWELS.

In Greek there are *seven* vowels, ε, ο, short by nature; η, ω, long by nature; α, ι, υ, doubtful, i. e. sometimes long, and sometimes short, sometimes in different words, and sometimes in the same.

## § 105. OF THE QUANTITY OF SYLLABLES.

RULE I. *Of Long Vowels, etc.*

Η, ω, all diphthongs and contracted syllables are long, as Ἀῆτῶ, κῆι, βοτῆῦς, contr. βοτῆῦς, etc.

*Modifications and Exceptions.*

1. From contracted syllables there is no exception.
2. The rationale of exceptions in long vowels and diphthongs is, that being severally composed of two constituents, one of these can be suppressed in pronunciation, as οἰκὸ' εν for οἰκῶ εν.
3. This shortening occurs when they are followed by a vowel, either in the middle of a word, or in the beginning of the following, as ποῖσι; αξῶ ἔλων; οἰκῶ εν, as above.

## § 106. RULE II.—OF POSITION.

Though ε, ο, are always short, yet, when either of them, or a doubtful vowel is followed by *two* consonants, or a *double* one, a syllable is constituted, which becomes long by this position, as ἐνδοξος; πόλλας, ἰφθιμους, ὑψος.

*Modifications and Exceptions.*

1. In these positions, the short *vowel* is not lengthened, but the consonants in position with the short vowel, constitute a long syllable. Lēgo, lēgi, lēctum, here it is obvious that ē is short in *lēctum*, but the syllable *lect* is long.
2. When a short vowel or a doubtful is followed by a mute and a liquid, the syllable in which said vowel is, will be long or short according as it is connected with, or detached from, the mute and liquid, in pronunciation, as Πατρὸ-κλος, Πατρῶκ-λος; τῆκ-να, τῆ-κνα.

## § 107. RULE III.—OF A DOUBTFUL, ETC.

A doubtful vowel before a single consonant, or before another vowel, or diphthong, is usually short, as κᾶκος, μηνῖν, ἄ-ειδε, θεα.

*Exceptions.*

1. The Doric α used for η, as ἄδυ for ἠδυ; μαν for μῆν.
2. The Æolic Genitive singular and plural, Ατρειδᾶο, μουσαῶν.
3. In the penult of nouns in ἰων, ἰον-ος, as Ἀμφίων, ἰονος, except χίων.

## § 108. RULE IV.—BY DIALECT.

The Doric lengthens *α*, used for *η*, as *γυνᾶ* for *γυνή*. The Æolic shortens it, as *νυμφα φίλη*. The Ionic shortens it in the penult of preterites, as *γεγάα* for *γεγηκα*; *γεγάως* for *γεγηκως*, and *τετυφᾶται*, and *τετυφᾶτο*. The Ionic *α*, in verbs in *αω*, preceded by a long syllable, is long, as *μενοιναᾶ πολεμιζειν*. II. τ. 164. The emphatic *ι* for *α*, *ε*, *ο*, is long, as *ταυτι* for *ταυτα*; *οδι* for *οδε*, etc.

## § 109. RULE V.—OF DERIVATIVES AND COMPOUNDS.

Derivatives and compounds for the most part follow the quantity of their primitives and simples, as *νικαιω*, *νικη*; *τιμη*, *ατιμος*.

*Modifications and Exceptions.*

1. Derivatives generally follow the quantity of the part of the verb from which they are derived, as *φύγη* from *πεφύγα*.
2. *α* privative is generally short, yet sometimes lengthened, when it precedes many short syllables, as *ἀκάκατος*.
3. Doubtful vowels are generally short in the first part of compounds, as *αγχίνους*, etc.

## § 110. RULE VI.—INCREASE OF NOUNS.

The quantity of the final syllable of the Nominative, usually remains in the oblique cases, *τιτᾶν*, *τιτᾶν-ος*; *σωμᾶ*, *σωμᾶ-τος*.

*Exceptions.*

1. *υφ*, in the Nominative, shortens the increase, as *μαρτυφ*, *μαρτυφ-ος*.
2. A syllable long by position is shortened in the oblique cases, as *αυλαξ*, *αυλακος*; but *-αξ*, after a vowel, is lengthened, as *νεαξ*, *νεακος*, with many others in *αξ*, *ιψ*, *ιξ*, and *υψ*.
3. *ος*, pure in the Genitive from a long syllable in the Nominative is doubtful, as *δρις*, *δρυος*, *δρυος*.
4. The penult of the Dative plural after a syncope is short, as *πατρασι*, *ανδρασι*.

## § 111. RULE VII.—OF THE QUANTITY OF DOUBTFULS IN THE FLEXION OF VERBS.

The final vowel of the *first* root of verbs in *αω* pure, or in *ραω*, *ιω*, *ιθω*, and *υω*, is *long*, unless followed by a vowel, as *εᾶω*, *εᾶσω*; *δραῶ*, *δραῶσω*; *τιῶ*, *τιῶσω*; *βριθω*, *βρισω*, [here *βρι* is not followed by a vowel, like *εᾶ*, in *εᾶω*, but by the consonant *θ*]; *λυῶ*, *λυῶσω*; but a doubtful before *ζ* in the Present, is short before *ς* in the Future.

*Observations.*

1. The *secondary* tenses generally retain the quantity of the root in their *primaries*, except in the 1 Aorist, Active and Middle, of liquid verbs, the last syllable of whose roots is always *long*, though their primaries are always short, as κρῖνω, κρῖνα, κρῖναμην; φάνω, εφᾶνα, εφᾶναμην.

2. The final syllable of the second root is always *short* unless lengthened by position, as σπειρω, the second root σπᾶρω; εσπαρκα, Perfect, becomes long by position.

3. All liquid verbs shorten their *first* root in the First Future, as φαινω, φᾶνω; βαλλω, βᾶλω, etc.

4. In verbs in μι, the proper reduplication is short unless lengthened by position, as τίθημι; the improper is common, as ἴημι.

4. α, not before -σα or -σι, is always short, as ἰσῑάτα, ἰσῑᾶσι.

5. υ, is always long in dissyllables; in polysyllables only in the singular of the *Indicative Active*, as δεικνῦμι, δεικνῦμαι, etc.

6. The initials ι, and υ, in all augmented tenses are long, as ἴκω, ἴκον; ὑβριζω, ὑβριζον.

## § 112. RULE VIII.—QUANTITY OF DOUBTFULS IN PENULTS.

A doubtful α, ι, or υ, in the penult, before a *vowel*, *diphthong*, or *simple consonant*, is short, as αγλάος, δᾶεις, κάκος; πενῑα, ἰου, τίθος; ὕος, κῦει, λῦγος.

*Exceptions.*

1. From each of these there are numerous exceptions, some of which have been provided for in the rules already specified.

2. The doubtful α, is long in ᾶηρ, Εμμάους, etc.

3. The doubtful ι, is long in Αρῑων, λίμος, etc.

4. The doubtful υ, is long in μῦων, αβῦδος, etc.

5. In the penults of verbs, a doubtful before σι, is always long, as τετυφᾶσι, δεικνῦσι, etc.

6. Α, and υ, are long in the penult of all participles in ασα and υσα.

## § 113. RULE IX.—OF ULTIMATES.

A doubtful *vowel final*, or followed by ν, ρ, σ *final*, is short, as μουσᾶ, μελί, σῦ, μελᾶν, παλῑν, βοτρῦν, δαμάρ, λαμπᾶς, πολῑς, βαθῦς.

From this rule there are many

*Exceptions.*

1. From α are excepted, nouns in -δᾶ, θᾶ, -σᾶ, and -ιᾶ, as Ιδᾶ, etc. duals, as μουσᾶ; the Doric Genitive of the First Declension, Βορεᾶ; Vocative of the same, also poetic Vocative of the Third Declension, as Παλλα, with τιτᾶν, κᾶρ, ὑμᾶς, etc.

2. From *ι* are excepted, names of letters, as *ξι, πι, φι, ι* paragogical, as *τουτονι, γυνι*, etc. ; *ιν*, as *ιμιν, δελφιν*, etc. monosyllables in *ις*, as *λις*, but *τις* indefinite in common ; nouns which have two terminations in the Nominative, as *ακτις, ακτιν*, etc.

3. From *υ* are excepted, (1) Names of letters, as *μυ, νυ*; (2) Verbs in *υμι*, as *εφυ*; (3) Adverbs, as *μεταξυ*, and *γρυ, υ*, etc.; (4) *νιν, πυρ, μυς*, etc. which use will teach.

§ 114. RULE X.—AUTHORITY AND POETIC LICENSE.

Authority always respects some doubtful vowel, depending for its quantity, entirely on the usage of the language, as employed by the best authors, as *αρες, αρες, βροτολοιγε, μαιφονε τεχσειπλητα*.

1. What is usually denominated poetic license proceeds on a principle. (See Clarke's Note to 51st line of the 1st Book of Iliad).

2. A short syllable in certain circumstances, becomes long, by the very stress of the voice in pronunciation, this is called the *arsis*, or the *ictus metricus*, as *μεγαλε δεινον τε*. Iliad, XI. 10.

3. Besides these infractions on the usual rules of quantity, the poets sometimes

(1) *Lengthened a syllable*, 1. By doubling or inserting a consonant, as *εδδισε* for *εδισε*, etc. 2. By changing a vowel into a diphthong, as *δευομαι* for *δσομαι*.

(2) *Shortened a syllable*, 1. By rejecting one vowel of a diphthong, as *ειλον* for *ειλον*. 2. By metathesis, as *επραθον* for *επαρθον*.

(3) *Increased the number of syllables*, 1. By resolving a diphthong, as *αυτο* for *αυτο*. 2. By inserting a letter, or adding a syllable, as *αασχετος* for *ασχετος*; *ηελιος* for *ηλιος*; *βιηφι* for *βιη*.

(4) *Lessened the number of syllables*, 1. By aphæresis, as *νερθε* for *ενερθε*. 2. By syncope, as *εγρετο* for *εγειρετο*. 3. By apocope and apostrophe, as *δω* for *δωμα*; *μυρι* for *μυρια*.

§ 115. OF POETICAL FIGURES.

1. *Prosthesis* adds a letter to the beginning, as *σμικρος* for *μικρος*.

2. *Aphæresis* takes away a letter or syllable from the beginning, as *αια* for *γαια*.

3. *Epenthesis* inserts a letter or syllable into the middle of a word, as *εδδισεν* for *εδισεν*.

4. *Syncope* takes away a letter or syllable from the middle of a word, as *εϋραμην* for *εϋρησαμην*.



5. *Paragege* adds a letter or syllable to the end of a word, as *ειπεσκεν* for *ειπε*.

6. *Apocope* cuts off a letter or syllable from the end of a word, as *δω* for *δωμα*.

7. *Metathesis* transposes letters or syllables, as *κραδιην* for *καρδιην*.

8. *Antistoichon* substitutes one letter for another, as *κοιλης* for *κοιλαις*.

9. *Diastole* lengthens a short syllable, as *αλλ' ὁ βε|λος εχε|πενκες*.

10. *Systole* shortens a long syllable, as *τεχνᾶς ε|γειραι* for *τεχνᾶς εγειραι*.

11. *Diaeresis* divides one syllable into two; as,

Ἐκτωρ | δε Πριαμοῦ παῖς, etc. II. Γ, 314.

12. *Crasis* is a contraction with a change of vowels, as *τειχεος*, *τειχους*.

13. *Metaplasmus* is a change of termination in the same case, as *αλκι* for *αλκη*.

14. *Tmesis* divides a word and puts another between its parts, as *κατ' αῖ' εξετο* for *καθεζετο*.

15. *Synalaepha* cuts off a vowel or diphthong when the next word begins with either, as *απερεισι' αποινα*. In Greek poetry all such elisions are made by the poetic *ecthlipsis*.

16. *Caesura*, as its name imports, is the cutting off a syllable, remaining at the end of a word, after the foot has been finished. It makes a short syllable long; as,

Ου χρη | παννυχι|ον εὔδ|ειν βου|ληφορον | ανδρα. Hom.

17. *Synecphonesis* or *synaeresis*, joins into one, two syllables, which do not stand in any diphthongal relation to each other; as,

χρυσω ανα σκηπερω και ελισσεντο παντας Αχαιους,

here the *-ω α* must be read *yo-a*.

18. *Synapheia* is the connecting, or linking of verses together, so as to make them run on in continuation, as if not divided into separate verses; in consequence, the *initial* syllable of a subsequent verse influences the *final* syllable of the preceding.

The *synapheia* prevailed in Anapaestic and Ionic a minore verse, in which, strict attention was paid to it.

### § 116. OF FEET.

A foot is composed of two or more syllables strictly regulated by time.

Feet are so called, because by their aid, the voice, as it were, moves along through the verse in a measured pace.

Feet are either simple or compound.

Of the simple feet, *four* are of *two*; *eight* of *three* syllables; the compound are *sixteen*, consisting of *four* syllables each.

#### *Simple Feet of Two Syllables.*

1. *Pyrrhic*, ∪ ∪ | 'Θεός, so named from *πυρρική ορχησις*, a *Pyrrhic dance*, in which this foot was much used.

2. *Spondee*, — — | Θῦμῶ, from *σπονδή*, *libation*, particularly employed at sacrifices, from its majestic gravity.

3. *Iambic*, ∪ — | Θεῶν, from *ιαπτω*, *to hurt* or *assail*, Perf. *ιαμμαί*, hence *ιαμβος*, at *first* peculiarly appropriated to satirical compositions and lampoons of all sorts.

4. *Trochee*, — ∪ | σῶμα, from *τρέχειν*, *to run*, because peculiarly adapted to quick motion. It is also denominated *choree*, as being well adapted to the chorus or dance.

#### *Simple Feet of Three Syllables.*

5. *Tribrach*, ∪ ∪ ∪ | πῶλεμος, from *τρεις*, *three*, and *βραχυς*, *short*, consisting of three short syllables.

6. *Molosse*, — — — | εὐχῶλῆ, from *Μολοσσοί*, a *people of Epirus*, with whom it was a favorite foot, in their military expeditions.

7. *Dactyl*, — ∪ ∪ | μαρτύρος, from *δακτύλος*, a *finger*, the comparative length of its *three* syllables resembling that of the three joints of the finger; the *first*, long, and the *two* last, short.

8. *Anapest*, ∪ ∪ — | μέγαλῆν, from *αναπαίω*, *to strike back*, the beating of the ground to the cadence of this foot, being directly the reverse of that of the dactyl.

9. *Bacchic*, ∪ — — | ἀνάσσει, from *βακχεῖος*, *Bacchian*, because frequently used in the hymns of Bacchus.

10. *Antibacchic*, — — ∪ | δεικνύμι, from *αντιβακχεῖος*, *Antibacchian*, from being used in opposition to the Bacchic.

11. *Amphibrach*, ∪ — ∪ | τιθῆμι, from *ἀμφί*, *on both sides*, and *βραχυς*, *short*, as it consists of a *long* between *two short*.

12. *Amphimacer*, — ∪ — | δεσπότης, from *ἀμφί*, *on both sides*, and *μακρός*, *long*, consisting of a *short* between *two long*.

#### *Compound Feet of Four Syllables.*

13. *Choriamb*, — ∪ ∪ — | πάνδαμάτωρ, consists of a *choree* or *trochee*, and an *iambic*, or *two short* syllables between *two long*.

14. *Iambotroch*, √ — — √ | ἄμαρτιῆμᾱ, consists of the *iambic* and *choree* or *trochee*, or *two long* between *two short*. It is the reverse of the *choriamb*, as its name imports, and the ordinary name (*antispastus*) from *αντισπασθαι*, to be drawn in an opposite direction, “because it passes from a short to a long, and then, reversing the order, from a long to a short” is equally applicable to its immediate predecessor, the *choriamb*.

15. *Ionic a majore*, — — √ √ | κῶσμητιῶρε̄, consists of a *spondee* and *pyrrhic*, i. e. of *two long*, and *two short*.

16. *Ionic a minore*, √ √ — — | πῶλυτιῶρων, consists of a *pyrrhic* and a *spondee*, i. e. of *two short*, and *two long* syllables. Its name originated from the circumstance that it was used chiefly by the Ionians. The *greater* and *less* regards the *location* of the long and short syllables respectively.

17. *Protopaeon*, — √ √ √ | ἀστροῦλογός, composed of a *trochee* and a *pyrrhic*, or of *one long* syllable, and *three short*.

18. *Deuteropaeon*, √ — √ √ | ἔβουλιεῖτο, composed of an *iambic* and *pyrrhic*, or *one short*, *one long*, and *two short*.

19. *Tritopaeon*, √ √ — √ | λαλεῶντιᾶ, consists of a *pyrrhic* and a *trochee*, or *two short*, *one long*, and *one short*.

20. *Tetartopaeon*, √ √ √ — | θεῶγενῆς, composed of a *pyrrhic* and an *iambic*, or of *three short*, and *one long*. This word *paeon* or *paeon*, from *παιω*, *vibro*, to strike, a name of Apollo, god of the Lyre, was peculiarly used in hymns to that deity. Here the words *first*, *second*, *third*, etc. are given in Greek, combined with *paeon*, because in *technicals*, it is presumed, that, *one* word, if equivalent, is preferable to *two*. The reason of *first*, *second*, etc. is obvious from the constant shifting of the short syllable from the beginning to the end, from the first to the second, third and fourth place.

21. *Protepitrit*, √ — — — | ἄμαρτιῶλη, composed of an *iambic* and a *spondee*, consisting of *one short* syllable, and *three long*.

22. *Deutepitrit*, — √ — — | μηχανοῦργου, composed of a *trochee* and a *spondee*, or consisting of *one long*, *one short*, and *two long*.

23. *Tritepitrit*, — — √ — | δημηγορεῖν, composed of a *spondee* and an *iambic*, or consisting of *two long*, *one short*, and a *long*.

24. *Tetartepitrit*, — — — √ | παπταῖνουσᾱ, composed of a *spondee* and a *trochee*, or consisting of *three long*, and *one short*. The name of this foot is derived from *επιτριτος*, which denotes a certain number, together with a third part added. This *third* part in the

present case, is the additional short syllable, whose shifting locality in the foot gives origin to *first*, *second*, etc.

25. *Proceleusmatic*, ∪ ∪ ∪ ∪ | φιλοσόφῳς, composed of *two pyrrhics*, or consisting of *four short* syllables, from προκελευσματικός, adapted to excitement, well calculated to produce celerity.

26. *Dispondee*, — — — — | συνδουλιῦσῶ, composed of *two spondees*, or *four long* syllables.

27. *Dijamb*, ∪ — ∪ — | ἐπιστάτης, composed of *two iambs*, or a *short* and a *long*, a *short* and a *long*.

28. *Ditrochee*, — ∪ — ∪ | δῦσιχῆμα, composed of *two trochees*, or a *long* and a *short*, a *long* and a *short*.

§ 117. OF METRE (μετρον).

Metre, in a general sense, is an arrangement of syllables and feet in verse, according to certain rules. Thus it applies to a *verse*, *part* of a verse, or to any number of verses; but in a specific sense, it means, sometimes only *one* foot, and sometimes *two*, or a *syzygy*.

One foot makes a metre in all kinds of verse save the anapestic, iambic, and trochaic, which may be easily recollected by this *technical* word AIT containing the initials of these three species.

Rhythm and metre differ in this, that the former regards only the *quantity* of the syllables in a foot, or the *time* taken up in pronouncing them; the latter includes both the *time* and *order* of syllables, not interchanging feet of the same quantity, for example a dactyl or spondee, for an anapest, although all of the same *time* or *quantity*. By transposing words, the *metre* of the verse will be changed; the *rhythm* will remain the same.

§ 118. OF DIFFERENT KINDS OF VERSE.

1. *Of metres there are nine genera.*

- |                       |                           |                            |
|-----------------------|---------------------------|----------------------------|
| 1. <i>Iambic</i> ,    | 4. <i>Dactylic</i> ,      | 7. <i>Ionic a majore</i> , |
| 2. <i>Trochaic</i> ,  | 5. <i>Choriambic</i> ,    | 8. <i>Ionit a minore</i> , |
| 3. <i>Anapestic</i> , | 6. <i>Iambotrochaic</i> , | 9. <i>Paeonic</i> .        |

2. The names of the nine *genera* have been derived (1) From the name of some celebrated poet who invented, or used chiefly that kind of verse, as *Alcaic*, *Sapphic*, etc. (2) From the frequent occurrence, in the verse, of some particular foot (of which perhaps it was, originally, entirely composed) it has been called by that name, as *Iambic*, *Dactylic*, etc. (3) From the number of feet in

each verse, as *Hexameter*, *Pentameter*, etc. (4) Sometimes the kind of poetry was named from its appropriation to religious ceremonies, as *Prosodiac* (from *προσोδος*) so called from its being used in the approach to the altars on solemn festivals. (5) The *parœmiac* (*παροιμιαί*), from being much used in writing of proverbs.

3. The conjunction of two feet is called a basis, the foundation of every verse.

A verse is a certain number of feet joined together, and disposed according to a certain order.

4. A verse is also characterized by the number of metres which it contains, and is accordingly designated *Monometer*, *Dimeter*, *Trimeter*, *Tetrameter*, *Pentameter*, *Hexameter*, etc.

5. The substitution of one foot for another, is called *antipodia*; as,

γενε|αι μερο|πων αν|θρωπων. Hom.

Here in the fifth place, a *spondee* is put for a *dactyl*, in which case the verse is denominated *spondaic*, and may be resolved into the *dactylic* form, unless its last syllable of the fifth foot be long by position.

6. A verse may be (1) complete, i. e. have exactly the number of *feet*, *metres*, or *syllables* required, and neither more nor less; it is then denominated *acatalectic* (*ακαταληγω*), from *α*, negative, and *καταληγω*, to fall short or stop by the way. (2) It may want a syllable, it is then called *catalectic*. (3) It may want a foot, it is then called *brachycatalectic*. (4) It may have a syllable or whole foot redundant, in that case it is denominated *hypercatalectic*, the meaning of which must be obvious. (5) *Acephalous*, (*α*, negative, and *κεφαλη*, the head), when a syllable is wanting at the beginning.

#### § 119. OF IAMBICS.

##### I. Genus.

1. It would be a difficult thing to compose a poem of any considerable length, of *pure* iambics. How cramped must be the composition which should be confined to a series of syllables in uniform, alternate succession, a *short* and a *long*, a *short* and a *long*, etc. But were it *possible*, it would be *offensive* to the ear, from its monotony.

2. The *iambic*, therefore, admitted for sake of variety, a resolution of the iambic, into its equivalent in time, the *tribrach*—which, in the trimeters, may occupy any of the *first five* places; the spon-

dee may occupy any odd place ; the dactyl, the *first* or *third* ; and the anapest, the *first* ; and in proper names, any of the *five first*.

3. The species of *iambics* are *four*.

(1) *Monometer*, this species is not much used, it is found rather occasionally mixed with *dimeters* ; as,

ιω | ταλας. Eur. Hec. 1074. μομφαν | εχων. Soph. Aj. 180.

This is found in all the forms of completion and redundancy.

2. *Dimeter* ; as,

τακνων εμων | φυλαξ, *brachycat.* Eur. Hec. 1083.

3. *Trimeter*, the most common in this sort ; as,

ξυγεντα παιδ' | οποιον αδ|οναν, *brachycat.*

As this species is most common, a *synoptical table* shall be given. Let it not be forgotten that the *anapestic*, the *iambic*, and the *trochaic*, require two feet to make a *metre*.

Metres, I.		II.	III.		
Feet, 1.	2.	3.	4.	5.	6.
υ —	υ —	υ —	υ —	υ —	υ —
υ υ υ	υ υ υ	υ υ υ	υ υ υ	υ υ υ	υ —
— —		— —		— —	υ —
— υ υ		— υ υ			υ —
υ υ —	υ υ —	υ υ —	υ υ —	υ υ —	υ —

This is also denominated *senarian*, having six feet.

4. *Tetrameter*, of which the following verse is a specimen, of the catalectic form.

τη χρυσοπεπ|λω Μοισα χρυσ|ουν υμνον αδ|ε κωρα.

5. Another species of this verse is named *scazon* or *choliambus*, i. e. the *lame* or *limping iambic*, in which the last foot must be a *spondee* ; as,

‘Ο μουσοποι|ος ενθ'αδ' Ιππ|ωναξ κειται.

The claudicant condition of this line must strike any ear, that has the smallest experience in iambic harmony.

The anapest is admitted only in proper names.

## § 120. TROCHAIC VERSE.

### II. Genus.

The trochaic approaches nearly to the laws of *iambic* verse ; it admits, in the *odd* places, a *trochee* only ; in the *even* places, a *trochee* or a *spondee*.

The *trochee* may in any place be resolved into a *tribrach*, and the *spondee* into a *dactyl*, or *anapest*.

Of the *trochaic*, there are various species.

1. The *monometer* ; as,

αστε | νακτος. Eur. Hec. 689.

This is *acatalectic*.

2. The *dimeter brachycatalectic*.

τοξαι' ελο|γησο. Eur. Hec. 463.

3. The *trimeter catalectic*.

Ζευ πατιρ, γα|μον μενου ε|δαισαμην, *catalectic*.

#### TABLE, TRIMETER.

Metres, I.		II.	III.		
Feet, 1.	2.	3.	4.	5.	6.
— ∪	— ∪	— ∪	— ∪	— ∪	— ∪
∪ ∪ ∪	∪ ∪ ∪	∪ ∪ ∪	∪ ∪ ∪	∪ ∪ ∪	∪ ∪ ∪
	— —		— —		— —
	∪ ∪ —		∪ ∪ —		— C.
	— ∪ ∪		— ∪ ∪		
— ∪ ∪		— ∪ ∪		— ∪ ∪	

A dactyl in the odd places occurs only in the case of proper names.

4. The *tetrameter*, which is generally *catalectic*.

“If from this trimeter, the *second* metre be taken away, the *monometer* will arise ; this is always either *hypercatalectic* or *acatalectic*. If the *first* be removed, the remainder will be a *dimeter*, and if a metre be *prefixed* it will become a *tetrameter*, which is generally *catalectic*.”

#### § 121. ANAPESTIC METRE.

##### III. Genus.

An anapaestic verse, every where admits an *anapest*, *spondee*, or *dactyl*.

1. Species, *monometer*, *acatalectic* ; as,

Κατα γαν | οικειν. Æsch. Eum. 841.

2. Species, *dimeter*, *acatalectic*.

Πυρι και | σιροπαις | ὁ Διος | γεννταις. Œdip. Tyr. 470.

3. Yet the *dimeter catalectic*, called also *paraemiacus*, requires

an anapest in the last place but one ; and in some instances, the anapest is resolved into a rythmical equivalent, a proceleusmatic.

4. The annexed table is *dimeter*. Prefix *one* metre, it becomes a *trimeter* ; by removing *one*, it becomes a *monometer*, which is called an anapestic base ; by prefixing *two* it becomes *tetrameter*, which is always catalectic.

TABLE OF ANAPESTIC METRE.—DIMETER.

Metres,	I.	II.
Feet, 1.	2.	3.
$\begin{array}{c} \cup \cup - \\ - \cup \cup \\ - - \\ \cup \cup \cup \cup \end{array}$	$\begin{array}{c} \cup \cup - \\ - \cup \cup \\ - - \\ \cup \cup \cup \cup \end{array}$	$\begin{array}{c} \cup \cup - \\ - \cup \cup \\ - - \\ \cup \cup \cup \cup \end{array}$
rarely,		C.

§ 122. DACTYLIC METRE.

IV. Genus.

*Dactylic* verse consists solely of dactyls and spondees. In this and all the remaining genera, *one* foot constitutes a *metre*. This genus contains various species.

1. Species, *dactylic dimeter*, acatalectic.

Τοῖαδ᾽ ἔ | Κάλχᾶς. Æsch.

2. Species, *trimeter*, acatal.

Ἄϊ μουῦ | σαῖ τὸν ἔ | ρῶτᾶ. Anacr.

3. Species, *tetrameter*, acatal.

ἄδυμε | λες χαρι | εσσα χε | λιδοι. Anacr.

4. Species, *pentameter*, acatalectic, closing with a spondee, as some others above.

δοξαι | τ᾽ ἀνδρῶν | και μαλ᾽ ὑπ᾽ | αιθερι | σεμναι. Æsch.

5. Species, *hexameter*, acatal.

αυταρ ε | πειτ᾽ αυ | τοισι βε | λος εχε | πευκας ε | φειεις.

6. Species. There is an irregular species of dactyls, denominated *Æolics*, from having been much used by *Sappho*, the *Æolian* maid. In this the *first* place may be occupied by any foot of two syllables, the remaining feet, are all dactyls ; as,

Πρῶμῶ | λοῖμι κ᾽ | πᾶυσᾶμέ | νος χᾶλέ | πῶ πόθᾶ. Theocr.



TABLE, PENTAMETER.

<i>Metres, I.</i>	II.	III.	IV.	V.
- ˘ ˘	- ˘ ˘	- ˘ ˘	- ˘ ˘	- ˘ ˘
- -	- -	- -	- -	- -
- -				
˘ ˘ } ˘ ˘ } - ˘ } ˘ - }	- ˘ ˘	- ˘ ˘	- ˘ ˘	- ˘ ˘ Æ.

7. Species. *Logaoedic* (λογαοιδικός), from *λογος* and *αοιδος*, thus named because the verse by the conjunction of dactylic and trochaic numbers appeared to occupy a middle rank between song and common speech. It is for the most part terminated by two trochees; as,

Μῆτ' ἔπα' τρωῶν ἰκόντ' ἔς | οἶκόν. Eur.

8. Species. *Elegiac pentameter*, in which the *first* and *second* foot must be either a dactyl or a spondee, the *third* must be a spondee, and the two last, anapests. Thus:

τον τριπα|γουργον Ε|ρωτ' επ|λασεν εν | καρδια. Meleag. 12. 4.

The best prosodians, however, such as Hephestion, Hermann, etc. consider this verse as consisting of two dactylic *πενθημιμερη* conjoined.

9. Species. *Meiurus* (μειουρος ending in a point), is a hexameter verse, in which the last foot is a pyrrhic or an iambus. Thus:

οὐκ ερι|σας εχα|ρη Φοι|βω σατυ|ρος Μαρ|συῶς.

### § 123. CHORIAMBIC METRE.

#### V. Genus.

In this verse, the principal foot, and generally, every foot but the last, is a choriamb. An iambic syzygy, sometimes ends and sometimes begins, this sort of verse.

1. Species, *monometer*; as,

ῶμοι ἔγω. Eur. Hec. 1056.

2. Species, *dimeter*, catalectic. This consists of a choriambic and a bacchic; as,

ἦοσιν ἄρ|μᾶτευσᾶς. Eur.

It is found also in acatalectic and hypercatalectic forms.

3. Species, *trimeter*, this verse consists of two choriambic and a

bacchic ; but the first foot is frequently a dijamb, ditrochee, or deutepitrit.

ἔμοι ξύνει | ἧς δῖα πᾶν|τός εὐφῶν. Ajax. 715.

Here the verse begins with a dijamb.

4. Species, *tetrameter*, which, in its pure state consists of *three* choriamb and a bacchic ; as,

ἀλλὰ φῶβου|μαῖ τόδε μῶν | ὕσιερόπους | βῶηθῶ. Aristoph.

A dijamb is sometimes found in the third place, but in all such cases, when any other foot of four syllables is joined with it, the verse becomes more properly *epichoriambic*.

§ 124. IAMBOTROCHIC METRE.

VI. Genus.

This name is substituted for *antispastic*, which conveys no definite idea, while *iambotrochic* presents at once, the *meaning* by the *order of combination*, of the constituent elements, of this compound foot. It thus contrasts with choriambic, of which foot it is the direct converse.

1. Species, *monometer*, hypercatalectic, of five syllables composing the foot called *dochmius* or *dochmic* (from *δοχμῖος*, oblique, rather an awkward foot, composed of one short, two long, one short, one long), thus :

ἰδοῦ πειθῶ|μαῖ.

2. Species, *dimeter*, catalectic : each half of this compound foot was exchanged for a tribrach, spondee, dactyl, or anapest, which might be admitted in the *first* place ; and even a tritopaeon, tetartepitrit, dijamb, or ditrochee supplied the place of a pure iambotroch. Thus :

Τοῖ μὲν γὰρ πῶ|τι πύργους. Æsch.

Here instead of the first half of the iambotrochic, we have the spondee *τοῖ μὲν*.

3. Species, *trimeter*, catalectic.

ἀνδρὸς τοῖ τῶ | μὲν εὖ δικαῖ|ὸν εἰπείν. Soph.

Here a dijamb supplies the iambotroch in the *second* foot.

4. Species, *tetrameter*, catalectic : this combination contains three iambotrochic feet, and a bacchic or iambotroch deprived of its last syllable.

ἔστιν δ' οἶον | ἐγὼ γὰρ ἀ|σιᾶς οὐκ εἰ|πακοῦω. Soph.

There are also acatalectic forms, and numerous varieties.

5. By the addition of a syllable to the *iambotroch*, a *dochmiac* is formed. The following is a dochmiac metre :

Δικᾶ καὶ θεοῖ|σιν οὐ̄ ξῦμπιττι. Eur.

Two iambotrochs, followed by an iambic syzygy, is called *Asclepiadean*; one, followed by the same, *Glyconian* iambotrochic dimeter catalectic, is called *Pherecratian*.

### § 125. IONIC A MAJORE METRE.

#### VII. Genus.

This verse admits a *trochaic syzygy promiscuously* with its proper foot. It ends either with the *trochaic syzygy*, or the proper foot incomplete.

The deutopaeon is frequently followed by a *deutepitrit*, which two are together equal to two ionic feet. This is called an *ανακλασις*, a *repercussion* or *reflecting*, the defect in time of the preceding foot, being in this case, supplied by the redundant time of the subsequent, *reflected, thrown back*, as it were. Hence such a verse is said to be, *ανακλωμενος*; long syllables may be changed into equivalents wherever they occur.

If an iambic syzygy, a tritepitrit, a choriamb, or any discordant foot of four syllables be found in the same verse with an ionic foot, the verse, in that case, is termed *Epionic*.

1. Species, *monometer*, hypercatalectic or penthemimer.

πιῶσσοῦσι μῦ|χων. Eur. Hec. 1065.

2. Species, *dimeter*, brachycat. (Hipponactic).

χλωραῖς ἕ|πὸ | βασσαῖς. Soph.

This measure contains just a foot and a half. The following is an *acatalectic* example :

Τί τοι ποτέ | τὰς ἀπλαστοῦ. Eur.

Here we have the *deutopaeon* and the *deutepitrit* occupying both places, or *ανακλωμενος*.

3. Species, *trimeter*, brachycat. which contains two feet and a spondee, or the first half of an ionic a majore subjoined.

ἄλλοις ἐπὲ|ρωμᾶ στῦφε|λιζῶν. Soph.

It is also in the acatalectic form, with the last foot a *deutepitrit*.

4. Species, *tetrameter*, brachycat. called Sotadic, from Sotades who frequently used it. This contains three Ionic feet and a half.

ἄν δὲ σῶφρο|νήs τοῦτῶ θε|ῶν δῶρῶν ἕ|παρχεῖ.

Here we have in the first place, a *trochaic* syzygy, and the next two pure *ionics*.

§ 126. IONIC A MINORE METRE.

VIII. *Genus*.

This verse is often entirely composed of its own proper feet. It admits, however, promiscuously, an iambic syzygy, and sometimes commences with the *tritopaeon* followed by one of the *epitrits* forming an *ανακλασις*. A *molossus* is also admitted into the odd places, preceded by a *dijamb* to prevent the concurrence of too many long syllables. Resolutions of long syllables take place as in *ionic a majore*.

1. Species, *monometer*, hypercatalectic, penthemimer.

ἔρα τῶ δεῦ|ροῦ.

2. Species, *dimeter*, brachycat.

ἐπὶ τὰνδ' ἔσ|συθεις. Heb. 1082.

3. Species, *trimeter*, brachycat.

κῦπρὶ ματῆρ | μᾶλῆρων φροντῖ | ιδων.

4. Species, *tetrameter*, catalectic.

Θεῖραπενῶν | φῦγαῖ ἀνλᾶν | φῦγαῖ ἔστι | δεκάκις.

Here we have two proper *ionic a minores*, a *tritopaeon* with a *catalexis*.

5. Species, when a *choriamb* precedes or follows an *ionic* foot of either kind, it is called *prosodiac*, from *προσῳδος*, used in approaching the altar, *supplication*, in religious services.

§ 127. PAEONIC METRE.

IX. *Genus*.

A *Paeonic* verse requires all the feet admitted into it, to have the same rhythm with its proper foot, i. e. to consist of *five* times, or be equal to five *short* syllables. This metre is sometimes called *cretic*, as an *amphimacer*, or *cretic* is admissible in every place of the verse; a *bacchic* is also admitted which has procured the name, sometimes, of *bacchias*.

It does not follow, however, that every foot of *five times*, is admissible. A cretic, a bacchic, a protopaeon (by resolution of the last of the cretic), a tetartopaeon (by resolution of the first of the same), a deutopaeon (by resolution of the last of the bacchic), a tribrach (by resolution of the first and last of the cretic). These feet alone, are the constituents of the paeonic verse.

This verse is most elegant when a part of speech terminates with each metre.

1. Species, *dimeter*, acatalectic, two entire feet.

Φιλόπρονων | ἄλιᾶδων. Soph. Two tetartopaeons.

2. Species, *trimeter*, catalectic.

Βᾶλοιμι χρῶ|νον φῦγαῖδᾶ | μεῖλῶν. Phoen. 171.

Here is a deutopaeon, in the first place, a protopaeon in the second, with the catalexis.

3. Species, *tetrameter*, acatalectic.

ἦλθῆς οὐ | πρὶν εἰλθεῖν | ἰσθὶ σαφῆς | ἀλλ' ὄπωρς.

Here are *four* admissible feet, each equal to *five times*, viz. the creticus, or amphimacer, the bacchic, the protopaeon, and cretic.

4. Species, *pentameter*, acatalectic.

Πᾶντ' ἀγαθᾶ | δὴ γέγονεν | ἀνδράσιν ἔ|μῆς ἀπὸ συν | οὐσιᾶς.

Here the *first four* feet are protopaeons, and the last a cretic, equal to five times.

There are hexameter forms of this genus; but those who desire to prosecute this subject farther, are referred to Morell, Hermann, Dunbar, Willson, etc.

The *Galliamb*, consisting of two anacreontics, of which the last is catalectic, used at first by the Galli, or priests of Cybele; the *asynartetic* or *inconnectible*, as the name imports, when two verses of a different character are united, so as to form one; the *polyschematist* or *anomalous*, wholly irregular; the *hemoholius*, a whole metre and a half, or a dimeter brachycatalec; these occurring sometimes in the choral pieces of the tragic poets, will be understood without much difficulty, by attending merely to their definitions.

#### § 128. OF THE CAESURAL PAUSE.

In addition to the metrical division of a verse into *feet* and *syzygies*, there is another, on which the rhythmical effect, is, in a great

measure, dependent. The *caesura*, regards 1. whole verses; 2. single feet. In the former acceptation, it means the division of the verse into two portions so as to furnish a *pause* or *rest* of the voice, in consistency with harmony. This is called the *caesural pause*, and ends with a word in the verse, or is a syllable remaining at the end of a word, after the foot is finished, thus *cut off*, whence its name. Heroic verses and trimeter iambics are considered to be most harmonious, when the caesura falls on the *fifth* half foot, which is thence denominated the *penthemimeris caesura*. This designation with some others, arises from the particular location of the caesura. As in every hexameter, there are twelve half feet, the caesural pause may fall on any odd one save the first; when it falls on the third, it is called, *triemimeris*, from *τρεις*, *three*, and *ἡμι* (for *ἡμιους*), *half*, and *μερος*, *part* or *foot*; when on the fifth half foot, *penthemimeris*; on the seventh, *hepthemimeris*; on the ninth, *ennemimeris*; on the eleventh, *hendecemimeris*, from *πεντα*, *five*; *επτα*, *seven*; *εννα*, *nine*, and *ενδεκα*, *eleven*, combined with the elements mentioned before. In anapaestic and paeonic metres no place is assigned to a pause, because the metres would end with a word. The same applies to the *ionic a minore*.

END.



## E R R A T A.

- Preface p. 7, l. 3. for Greek, read Greeks.
- Remarks, &c. p. 6, l. 16, for *ειδηκδειν*, read *ειδηκειν*.
- p. 7, l. 11, for Aenotorians, read Oenotrians.
- p. 11, l. 22, dele T, (the sixth letter.)  
last line, for *φανδοκου*, read *φανοδικου*.
- p. 13, l. 11, for *κυρια*, read *κυριαι*.
- p. 15, l. 25, for *βο, αω*, read *βοαα*.
- p. 22, l. 22, for *ενικος*, read *ινικος*.
- p. 34, l. 6, for man read *near*.
- p. 43, l. 25, for *sestersius* read *sestertius*.
- p. 53, l. 8, after *Paulopostfuture*, add or *Future Preterite*, same line, for *I shall have struck*, read *I shall have been struck*.
- p. 58, l. 26, Perf. Active, for *α*, read *ά*.  
l. 27, Pluperf. for *ειν*, read *ειν*.  
bottom for *ερπω*, read *ερπω*.  
2 3
- p. 70, last line, for *θ* read *θ*.
- p. 72, Imperative Mood, Passive voice for *ελειφθητι*,  
read *λειφθητι*.
- p. 84, l. 4, for letter, read letters.  
l. 4, of note for subjective, read subjunctive.
- p. 95, prefix 64 to the note.
- p. 101, near the bottom, for *Ιημι*, read *Ίημι*.
- p. 107, l. 17, for colliget, read colligit.
- p. 120, l. 13, from bottom after *μετα*, insert govern the dative.
- pp. 122, 124, 125, the references (vid. p. 105,) &c., do not correspond to the printed pages; they should be 118, 119, or 122.
- p. 123, l. 26, for *probity*, read *sobriety*.
- p. 127, l. 8, from bottom for *accused*, read *accuses*.
- p. 132, l. 15, for *ακακατος*, read *ακαματος*.
- p. 135, l. 16, for *μεγαλε*, read *μεγα τε*.
- p. 161. l. 3. for *four*, read *five*.
- p. 142, l. 14, from bottom insert *first and*, before *second*.



111

