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THE

ELEMENTS

OF

GREEK GRAMMAR,

BY

R. VALPY, D.D. F.A.S.

WITH ADDITIONS

BY

C. ANTHON,

JAY PROFESSOR OF LANGUAGES IN COLUMBIA COLLEGE,
NEW-YORK.

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TO

WILLIAM SAMPSON, Esq.,

THE ENLIGHTENED ADVOCATE AND ACCOMPLISHED SCHOLAR,

This Work

IS RESPECTFULLY AND SINCERELY DEDICATED,

BY HIS FRIEND

THE EDITOR.

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PREFACE.

THE plan pursued by the Editor in enlarging the Greek Grammar of Dr. Valpy has been, to make such additions and improvements as might render the volume a more complete manual for the student, not only previous to, but also during a portion, at least, of his Collegiate career. In order to accomplish this end, it has been the Editor's endeavour to bring together, in a small compass, the remarks of the latest and best Grammarians, on various points connected with the more accurate knowledge of the Greek language. The general features of Dr. Valpy's work are retained, except that the notes are, in most instances, removed from the bottom of the page, and thrown into the form of observations which follow after the text. This has been done for the purpose of bringing them more immediately under the eye of the student. In using this Grammar, however, his attention should be first called to those parts of it which have an immediate bearing upon his studies, and that, upon a second and third revisal, he should be taken in succession over those portions which might only tend to embarrass him in the commencement of his career. The result of such a mode of proceeding will be, not only to render his Grammar a more agreeable companion to the young Hellenist, but also to give him a more systematic acquaintance with the language itself.

In one or two instances some useless matter has been removed from the work, especially that part which related to the formation of the Greek language, and in which the theory of Hemsterhuis was followed. It may be a very specious and plausible system, to suppose that the Greek language, in its earliest state, consisted of monosyllabic and dissyllabic words; but to this supposition there are two insurmountable objections:

it contains an ill-grounded and gratuitous assumption that the Greek language was original and indigenous, and it is at variance with what we know historically of the language itself.

Under the head of Prepositions, the Editor has taken the liberty of attempting to explain their uses on a new plan, which it is hoped may prove serviceable.

The arrangement of the previous edition has been retained in the present, with the exception of the Remarks on the Tenses and Moods; these have been enlarged and placed at the end of the Syntax.

Along with the new matter introduced into this edition will be found some observations on the Sanskrit language, under the History of the Dialects, and the admirable dissertation of Thiersch on the Homeric Digamma.

Among the sources whence the principal supplies for the present work have been obtained, the following may be enumerated. The Grammars of Matthiæ, Buttmann, Rost, Weller, Golius, and Lancelot; the Animadversions of Fischer on the Grammar of Weller, and the Hebrew Grammar of Professor Stuart of Andover. To the last of these the Editor acknowledges himself indebted for some valuable remarks in relation to the resemblance which exists between the letters of the Greek and Hebrew alphabets.

The Editor, having received from Dr. Valpy a copy of the latest English edition of his Grammar, has been enabled to introduce into the present work the most recent improvements of that learned scholar.

Col. College, July, 1830.

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ORTHOGRAPHY.

THE ALPHABET.

There are twenty-four Letters in the Greek Language.

Figure.		Names.		Power.	Corresponding Hebrew Letters.	Meaning of the Hebrew Letters.
Α	*α*	*Ἄλφα*	Alpha	a	Aleph	Ox.
Β	*β* *ϐ*	*Βῆτα*	Beta	b	Beth	House.
Γ	*γ*	*Γάμμα*	Gamma	g *hard*	Gimel	Camel.
Δ	*δ*	*Δέλτα*	Delta	d	Daleth	Door.
Ε	*ε*	*Ε ψῑλόν*	Epsīlon	ĕ	He	(*unknown.*)
Ζ	*ζ*	*Ζῆτα*	Zeta	z	Zayin	Armour.
Η	*η*	*Ἦτα*	Eta	ē	Hheth	Hedge.
Θ	*ϑ* *θ*	*Θῆτα*	Theta	th	Tet	Serpent.
Ι	*ι*	*Ἰῶτα*	Iōta	i	Yodh	Hand.
Κ	*κ*	*Καππα*	Kappa	k	Kaph	Hollow hand.
Λ	*λ*	*Λάμβδα*	Lambda	l	Lamedh	Ox-goad.
Μ	*μ*	*Μῦ*	Mu	m	Mem	(*unknown.*)
Ν	*ν*	*Νῦ*	Nu	n	Nun	Fish.
Ξ	*ξ*	*Ξῖ*	Xi	x		
Ο	*ο*	*Ὄ μικρόν*	Omīcron	ŏ	Ayin	Eye.
Π	*π*	*Πῖ*	Pi	p	Pe	Mouth.
Ρ	*ῥ*	*Ῥῶ*	Rho	r	Resh	Head.
Σ	*σ* *ς*	*Σίγμα*	Sigma	s	Samekh	Triclinium.
Τ	*τ*	*Ταῦ*	Tau	t	Tau.	Cross, mark.
Υ	*υ*	*Ὑ ψῑλόν*	Upsīlon	u		
Φ	*φ*	*Φῖ*	Phi	ph		
Χ	*χ*	*Χῖ*	Chi	ch		
Ψ	*ψ*	*Ψῖ*	Psi	ps		
Ω	*ω*	*Ὦ μέγα*	Oměga	ō		

Obs. 1. The Hebrew letters are here given only in part, and in the order of the *Greek*, not of the *Hebrew*, alphabet. The object, in adding them, was to make the student acquainted with the source whence the Greek characters are generally supposed to have been derived. The Hebrew letters omitted, are *Vau*, *Tsadhe*, *Qoph*, *Shin* and *Sin*. The first of these stands sixth in order in the Hebrew alphabet, and is considered to have been the parent of the Greek digamma, which was generally expressed by F, a Hebrew Vau reversed and slightly altered. The digamma was originally a *letter* of the Greek alphabet, ranked next after ε, and having a sound between V and W. It was afterwards rejected by all but the Æolians, as superfluous, and used only by its name Fau, as one mode of expressing the number 6. The Hebrew letter *Tsadhe* is thought to have been the root of the Greek *Σαν-πι*, which also, as it would seem, after having been an actual *letter* of the old Greek alphabet, was retained only as a numeral, and answered to 900. From the letter *Qoph*, the Greek *Κοππα* probably took its rise, a numeral sign for 90, though originally perhaps a letter of the Greek alphabet also, in common with the preceding two. With regard to the two remaining Hebrew characters, *Shin* and *Sin*, they were in effect but one letter in the more ancient Hebrew alphabet, no distinction being then made between them in writing. From this source the Doric *San* or old Greek S is thought to have come.—In the Latin alphabet, derived as some think from the old Greek, *Vau* is made to have passed into F, and *Κοππα* into Q.

Obs. 2. *Ἒ ψῑλόν*, (smooth, not aspirated) appears to have received this appellation to distinguish it from H, which was anciently the mark of the rough breathing, and was expressed also as a vowel by ε.—In like manner *Ὑ ψῑλόν* was so named to distinguish it from the *Ὑ* as one of the ancient signs of the digamma, since otherwise *οι* was put for *υ*.

Obs. 3. The old Greek alphabet is generally supposed to have consisted of 16 letters, viz. α, β, γ, δ, ε, ι, κ, λ, μ, ν, ο, π, ρ, σ, τ, υ, which, according to tradition, were brought by Cadmus from Phœnicia to Greece, and hence were called *γράμματα Καδμήϊα* or *Φοινικήϊα*. To these Simonides of Ceos is said to have added θ, ζ, φ, χ, in the 6th century B. C. and Epicharmus the Sicilian, ξ, η, ψ, ω, in the 5th century B. C. The *number* of letters, however, introduced by Cadmus, is far from being clearly ascertained. The oldest writers who relate the story of their introduction, viz. Herodotus and Diodorus Siculus, say nothing about their number, and the accounts of later times disagree; Aristotle makes 18 (*Plin. N. H.* 7. 56.),

another account 17 (*Isidor. Orig.* 1. 13.). It is highly probable, both from these varying statements and the remarks under Obs. 1, that the number *exceeded* 16; nor is it at all certain that Cadmus *first* brought letters into Greece. Dunbar supposes, that the Greeks, while they adopted the Phœnician letters, did not adopt also the language of that country, but employed such of the letters only of their alphabet as they found necessary, and sufficient to express all the sounds they were accustomed to utter. *Dunbar on the Greek and Latin Languages*, p. 9. Compare *Lempriere's Class Dict.* (Anthon's ed.) articles, *Cadmus*, *Homerus*, and *Pelasgi*.

Obs. 4. The Ionians, it is said, first adopted all the 24 letters, and from them the Samians, from whom they were received by the Athenians; but it was not until after the Peloponnesian war, under the Archonship of Euclides (Ol. 94. 2. B. C. 403.) that they were used in public acts by the latter people. Hence the 24 letters are called also *Ἰωνικὰ γράμματα*, and the old 16 *Ἀττικὰ γράμματα*. Before this period they used instead of *θ*, *φ*, *χ*, *ΤΗ*, *ΠΗ*, *ΚΗ*, (*Η* being the mark of aspiration or breathing): for *ζ*, *ΣΔ*; for *ξ*, *ΚΣ*, or *ΧΣ*, or *ΓΣ*; for *ψ*, *ΒΣ*, or *ΠΣ*; for *η*, *ε* or *εε*, *δεελος* for *δηλος*, (Il. *κ'*. 446.) and for *ω*, the short *ο*. They also anciently expressed *ει* by *ε*, and *ου* by *ο*. The Æolians retained the *old mode* of writing. Compare Knight, on the Greek Alphabet, p. 10, &c.

Obs. 5. The twofold mode of writing some letters is indifferently used, with the exception of *σ* and *ς*: *σ* is only used at the beginning and in the middle of a word, and *ς* only at the end. It depends, however, upon a mere principle of Calligraphy. The latter is not to be confounded with *ϛ*, called *sti*, *stigma*, *sigma-tau*, *ἐπίσημον*, or *Ϝαυ*, and which is used as a numerical sign for 6.

Letters are divided into Vowels and Consonants.

The vowels are *seven*,

Two *long*, *η*, *ω*.
Two *short*, *ε*, *ο*.
Three *doubtful*, *α*, *ι*, *υ*.

Obs. When *α*, *ι*, *υ*, are called doubtful vowels, it is not meant that there is, in every case, something doubtful and wavering in their nature, between long and short. All the single vowels are in certain words positively long, in others positively short. It merely means that they are vowel signs of a

twofold nature or use, i. e. the same signs serve to denote the long and short quantities; whereas the ε and ο sounds have a separate sign or letter.

When two vowels are pronounced with one sound, they constitute a diphthong.

Obs. 1. The sounds of ι and υ, being formed by the palate and lips, in the *front* part of the mouth, may be denominated *front*-vowels. Those of α, ε, ο, being formed by the organs in the *back* part of the mouth, may be called *back*-vowels. Hence the following more accurate definition of a diphthong.

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	ῃ	ηυ
ο	οι	ου	ω	ῳ	ωυ
α	αι	αυ	ᾱ	ᾳ	αυ

Obs. 2. The iota after the long vowel is usually placed as a point underneath, and is called *iota subscribed.* Thus, as above, ῃ, ῳ, ᾳ. Hence these diphthongs are called by some *improper diphthongs.* The sound of the vowels is not affected by the *iota subscribed*, which serves only to indicate the derivation of the word. Anciently perhaps it was heard in the pronunciation. The ancients moreover wrote the iota in the line; and in capital letters this is still practised, as, *ΤΗΙ ΣΟΦΙΑΙ*, (τῇ σοφιᾳ): τῷ Ἄιδῃ (or ᾍδῃ).

Obs. 3. υι is also found as a diphthong, but the ι was (in this case) originally pronounced with an aspirate similar to W (digamma); e. g. *υἱός* was pronounced *whios; μεμαυῖα, memawhia;* υι, consequently, was not, properly speaking, a diphthong.

Obs. 4. With regard to the change of the Greek diphthongs into the corresponding forms of the Latin language, it is to be observed that the usage of the latter language is not always uniform: *Αι*, for example, sometimes becomes æ in Latin, as *Μοῦσαι, Musæ;* and sometimes, though more rarely, αι or *aj*, as *Μαῖα, Maia,* or *Maja.* This irregularity, however, is particularly apparent in the case of ει, as *Ἰφιγένεια, Iphigenīa; Μήδεια, Medēa,* &c. it being changed in the former into the long

i, and in the latter into the long *e*. These deviations, in the case of *ει*, may be accounted for by supposing, that *ει* was pronounced, according to the custom of the more ancient Greeks, like *εϊ* separately, yet in one syllable; so that, according to the different dialects, sometimes *ε*, sometimes *ι* had the leading sound.—As to the remaining diphthongs, *οι* becomes in Latin, *oe*, and *ου* the long *u*, as, *Βοιωτία*, *Boeotia*; *Θρασύβουλος*, *Thrasybūlus*.—A few diphthongal forms in *οια* remain unchanged when written in Latin, except that the *ι* passes into *j* according to Latin usage, as *Τροία*, *Troja*.

Obs. 5. When two vowels, which generally coalesce into a diphthong, retain their separate sounds, two dots are placed over the latter vowel, and form a *diæresis*, as *ἄϋπνος*.

Of the seventeen Consonants, nine are *mutes*, and are divided into

Three *soft*, π, κ, τ,
Three *middle*, β, γ, δ,
Three *aspirate*, φ, χ, θ.

Each *soft* mute has its corresponding *middle* and *aspirate*, into each of which it is frequently changed; thus π has β for its *middle*, and φ for its *aspirate*. These are called *Cognate* Letters.

Obs. 1. The *soft consonants* are so termed because they are uttered without any perceptible breathing. The consonants φ, χ, θ, are the most strongly aspirated, for which reason they are called *aspirate*. Between these two classes, as to the strength of the aspirate, are found β, γ, δ, and are hence denominated *middle*.

Obs. 2. When two mutes come together, they must be both, either soft, middle, or aspirate; as, *τέτυπται*, not *τέτυφται*: *ἐτύφθην*, not *ἐτύπθην*.

Four are Liquids, λ, μ, ν, ϱ, to which some add the simple *sibilant* σ.

Obs. 1. Liquids are so called because they readily unite with other consonants, and glide into their sounds. They are also termed *semivowels*, as forming, by their humming or sibilant sounds, a transition to the articulate sound of the vowels.

Three are *double* letters, viz. ζ, ξ, ψ, and are formed by the union of σ with the mutes: thus,

τς, δς, θς, form ζ.
κς, γς, χς, form ξ.
πς, βς, φς, form ψ.

Hence when these letters are thus joined, the *double* letter is substituted; as Ἄραψι for Ἄραβσι, from Ἄραψ; λέξω, for λέγσω, from λέγω; πλέξω for πλέκσω, from πλέκω; αλείψω for αλείφσω, from αλείφω.

Obs. 1. The Æolians never used the double consonants, but the corresponding simple letters, as αἶπσα for αἶψα, ὑποσδεύκσασα for ὑποζεύξασα. In expressing ζ they made use of σδ, a form which was also retained by the Dorians. Some grammarians maintain that the letter ζ should always be considered as standing for σδ and not for δς. The sound of ζ, which was that of a soft *s*, favours this idea.

Obs. 2. The double letters are not used for the corresponding simple ones, when the two simple letters belong to two different parts of a compound word; as ἐκσεύω, not ἐξεύω. Yet Ἀθήναζε is used instead of Ἀθήνασδε.

The simple letters are divided, according to the organs with which they are pronounced, into

Labials, β, μ, π, φ, ψ.
Linguals, δ, ζ, θ, λ, ν, ρ, σ, τ.
Palatics, γ, κ, ξ, χ.

Γ before γ, κ, ξ, χ, has the sound of NG; thus ἄγγελος is pronounced ἄνγελος, like *n* in *angle*.

No genuine Greek form terminates in any consonant except σ, ν, ρ, for those which end in ξ and ψ are to be considered as terminating in κς and πς. The only exceptions to this remark are ἐκ, οὐκ, and οὐχ, and these never occur at the end of a clause.

BREATHINGS.

To the written characters belong also the *spiritus* or breathings, of which there are two, the

soft (*spiritus lenis*, πνεῦμα ψῑλόν,) and the *rough* or *aspirate* (*spiritus asper*, πνεῦμα δασύ). One of these breathings is placed over every vowel or diphthong beginning a word.

The aspirate is equivalent in pronunciation to the English H, as ὅτι, *hoti*; οὗτος, *houtos*.

Y and ῥ at the beginning of a word have always the *aspirate*. If two ῥ come together, the former has the *soft*, the latter the *aspirate*; as, ἔῤῥεον, ἄῤῥητος, *Πύῤῥος*.

Obs. 1. In diphthongs which begin a word, the breathing is placed over the *second* vowel, as *Εὐριπίδης*, οἶος. This, however, is not the case with the *improper* diphthongs, as *Ἀΐδης*, ᾄδης.

Obs. 2. Anciently H was the mark for the aspirate in Greek, as it is in the Latin: thus *HEKATON* was written for ἑκατόν. This was afterwards divided, and one half ⊦ used as the mark for the aspirate, the other ⊣ as the mark for the soft breathing. This form was afterwards simplified into ⌊ and ⌋; and lastly rounded into the present shape, (῾) and (᾽). Both the F and the H or ⊦ seem, according to Knight, to have been dropt from the Greek Alphabet, nearly at the same time, probably about the period of the Persian war. The first figure of the latter was, however, retained to represent the double or long E, and the former seems to have continued in use in particular places, where a fondness for the ancient dialects prevailed, even to the final subversion of the Greek republics by the Roman arms. *Knight on the Greek Alphabet*, p. 12.

Obs. 3. All words which begin with a vowel, but are not pronounced with the rough breathing, have, or are supposed to have, the soft breathing over their initial letter; because every word that begins with a vowel can be distinguished in the pronunciation by no other means from the preceding letters than by drawing the breath from the lungs with a moderate effort. The *spiritus lenis* therefore has an actual force, and is, in fact, the oriental *aleph*. The ancients were the rather led to denote it as they wrote in general without a division of words.

Obs. 4. The ancient Greek language appears to have had no *spiritus asper*, at least the Æolians were without it; and in the Ionic dialect, like all other aspirates, it rarely occurs. Hence ἄλτο from ἄλλομαι, ἵκμενος from ἱκνέομαι, ἠέλιος for ἥλιος.

But the ancients pronounced every word which began with a vowel with a peculiar species of aspirate, which had a sound between our *v* and *w*, and was often expressed by *β* or *υ*, and also *γ*. For this the figure of a double *Γ* was invented (F), whence the name *digamma;* which was called *Æolic*, because the Æolians, who of all the tribes retained the greatest traces of the old language, kept this letter in use among them after the other dialects had laid it aside. Thus the Æolians wrote *Fοἰνος*, *Fελέα*, whence *vinum*, *Velia*, in Latin, (for the Latins expressed this digamma by a V); so also *ναFος*, *navis;* *οFις*, *ovis;* *αιFών*, *ævum*, &c. A more enlarged account of the Digamma, by Thiersch, will be found under Appendix A. In the mean time it may be as well to remark, that Dr. Burgess, formerly Bishop of St. David's, in a letter to the late Bishop of Durham, maintains that the Digamma was originally no other than two *Vaus*, one placed on the other. *A Letter to the Lord Bishop of Durham*, &c. 10, seqq.

Change and Omission of Letters for the sake of Euphony.

Gen. Obs. The great principle which pervades the Greek language is strict attention to Euphony, and an endeavour to avoid the concurrence of consonants which were difficult to be pronounced together, or of different kinds, as well as the meeting of two vowels of separate pronunciation. Hence result the following rules:

Rule 1. Three consonants, or one with a double consonant, can never (except in the case of composition like *δύσφαρτος*, *ἔκπτωσις*, *ἐκψύχω*,) stand together, unless the first or last be a *liquid* or *γ* before *γ*, *κ*, *χ*; as *πεμφθείς*, *σκλήρος*, *τέγξω*.

Rule 2. As in some instances the concurrence even of two consonants may produce roughness, this is avoided in *two ways*. 1. By the introduction of a third consonant, as *μεσημβρία* for *μεσημρία*, *ἀνδρός* for *ανρός*. 2. By the transposition of a consonant, as *ἔπραθον* for *ἔπαρθον*, from *πέρθω*; *κραδία* for *καρδία*.

Note. In *μεσημβρία*, the letter *β* appears to supply the place of an aspirate: so *γαμβρὸς* for *γαμερὸς*. (*Knight on the Greek Alphabet, p.* 7. *Lennep. Analog. Græc. p.* 286.) In *ἀνδρός*, the *δ* is inserted after the *ν*, being of the same class with it, viz. a lingual.

Rule 3. In the concurrence of two or more consonants, those only which are of the *same class* are put together. Hence an aspirated consonant is joined to an aspirate, a middle to a middle, a smooth to a smooth; as *φθίνω*, *ἄχθος*, *βδελυρός*, *ἑπτά*, *νυκτὸς*. When, in the formation of words, therefore, two *dissimilar* consonants come together, the *first* generally assumes the properties of the *second*. Thus, by adding the terminations *τός*, *δήν*, *θείς*, are formed, from *γράφω*, *γραπτος*, and *γράβδην*, and from *πλέκω*, *πλεχθείς*.

Obs. 1. In the case, however, of two like mutes *already combined*, one alone cannot be changed, but always both together. Thus, from *ἑπτά*, is formed *ἑβδομος*; from *ὀκτώ*, *ὄγδοος*; from *ἑπτά* and *ἡμέρα*, *ἑφθήμερος*. The preposition *ἐκ* alone remains unaltered before all *consonants*, as *ἐκθλίβω*, *ἐκθεῖναι*, *ἐκδοῦναι*. Before a *vowel* it is changed into *ἐξ*, as *ἐξαίρετος*, from *ἐκ* and *αἱρέω*.

Obs. 2. If two words stand together, the second of which begins with an aspirated vowel and the first ends with a soft one; or, if the final vowel of the first word is rejected and the second begins with an aspirated vowel; in both of these cases the mute which precedes the second word becomes an aspirate, as *οὐχ ἵνα*, *οὐχ ὅπως*, *ἀφ' οὗ*, *ἀνθ' ὧν*. So also in the crasis *θοιμάτιον* for *τὸ ἱμάτιον*, *θάτερον* for *τὸ ἕτερον*. The soft mute before the aspirate thus introduced, becomes an aspirate itself in conformity with the rule; as, *νύχθ' ὑπὸ*, for *νύκτα ὑπό*.

Rule 4. Two successive syllables very seldom begin each with an aspirate. Whenever two syllables, immediately following each other, would, according to their peculiar derivation, or the original form of the word, begin each with

an aspirate, the first aspirate is changed, with a few exceptions, into a *lenis*. Thus, θρίξ, τριχός, not θριχός; πεφίληκα, not φεφίληκα; τρέχω, not θρέχω; τρέφω, not θρέφω. In these last two verbs, the aspirate enters again, however, in the first syllable of the future, the second aspirate being lost, as, θρέξω, θρέψω.

Obs. 1. There are *five exceptions* to this rule. 1. In compound words; as ὀρνιθοθήρας, ἀνθοφόρος; (though sometimes in this case also the first aspirate is changed, as ἐχεχειρία from ἔχω and χείρ; ἐπαφή, ἄπεφθος; for ἐφαφή, ἄφεφθος, from ἁφή, ἑφθός). 2. The passive ending in θην, with its derivatives, as ἐχύθην, ἀφέθην, ὠρθώθην; (excepting *two verbs* only, θύω and τίθημι, which form ἐτύθην, and ἐτέθην). 3. If a consonant, whether rough or smooth, immediately precede the second aspirate; as θρεφθείς, θαλφθείς, ἐθέλχθην, τίθεσθαι. 4. If the second, by changing the *lenis* before a rough breathing, becomes an aspirate; as ἔθηχ' ὁ ἄνθρωπος. 5. By affixing the adverbial terminations θεν and θι; as παντοχόθεν, Κορινθόθι.

Obs. 2. The *second* of two aspirates is seldom thus changed: it is regularly done, however, in imperatives in θι; as θέτι, τύφθητι; for θέθι, τύφθηθι.

Obs. 3. This rule, perhaps, extended not only to the aspirated *letters*, but also to the rough *breathing*, which it turned into the smooth. But one solitary trace, however, remains of this, viz. in the verb ἔχω, which has ἕξω in the future, and should properly have ἑχω in the present, but the rough breathing is changed into the smooth on account of the following χ, an aspirate.

Rule 5. The aspirates are *never doubled*, but, instead thereof, an aspirate must be preceded by the kindred mute; as Ἀτθὶς, not Ἀθθὶς; Βάκχος, not Βάχχος; Ματθαῖος, not Μαθθαῖος; Σαπφώ, not Σαφφώ.

Rule 6. When ῥ stands at the beginning of a word, if a simple vowel be made to precede it in composition or inflection, the ῥ is usually doubled; as ἔῤῥεπον, ἀῤῥεπης, from ῥέπω; περίῤῥοος from περί and ῥέω. This rule, however, does not

hold in the case of *diphthongs*, as *εὔρωστος*, from *εὖ* and *ῥώννυμι*.

Library.

RULE 7. *ν* is changed into
γ, before *γ*, *κ*, *ξ*, *χ*,
into *μ*, before *β*, *μ*, *π*, *φ*, *ψ*;
into *λ*, *ρ*, *σ*, before *λ*, *ρ*, *σ*.

Thus, *ἐγγράφω* for *ἐνγράφω*; *ἐμβαίνω* for *ἐνβαίνω*; *συλλαμβάνω* for *συνλαμβάνω*; *συῤῥέω* for *συνῥέω*; *συσκευάζω* for *συνσκευάζω*. Except *πέφανσαι* (2. pers. perf. pass. of *φαίνω*), *ἕλμινς*, *πέπανσις*, and a few others. It remains unaltered in general only before *δ*, *θ*, *τ*.

Obs. The preposition *ἐν*, before *ῥ*, *σ*, and *ζ*, remains unchanged; as *ἔνρυθμος*, *ἐνριζόω*, *ἐνσείω*, *ἐνζέομαι*. But in *σὺν*, when followed by two consonants or *ζ*, the *ν* is thrown out; as *σύστημα*. In *πάλιν*, however, in the same case, the *ν* is retained, as *παλίνσκιος*, or also, *παλίσκιος*.

RULE 8. Before *μ*, the labials *β*, *μ*, *π*, *φ*, *ψ*, are changed into *μ*; as *λέλειμμαι* for *λέλειπμαι*; *τέτυμμαι* for *τέτυπμαι*. Before the same letter, *κ* and *χ* are changed into *γ*, as *λέλεγμαι* for *λέλεχμαι*; *δέδογμαι* for *δέδοκμαι*; and the linguals *δ*, *θ*, *τ*, *ζ*, into *σ*.

Obs. The following are exceptions, *ἀκμὴ*, *αὐχμὸς*, *ἴδμων*, *κεκορυθμένος*, *πότμος*.

RULE 9. The linguals *δ*, *θ*, *τ*, *ζ*, can only stand before *λ*, *μ*, *ν*, *ρ*. They are dropped before *σ*. Thus *πόδεσι*, *ποδσὶ*, *ποσί*, from *ποῦς*; *πλήθω*, *πλήθσω*, *πλήσω*; *σωμάτεσι*, *σωμάτσι*, *σωμάσι*, from *σῶμα*. So also, *ἁρπάσω* for *ἁρπαζέσω*.

RULE 10. *ν* is dropped before *ζ* and *σ* in declension, and also in the preposition *σὺν*; (Rule 7. Obs.) as *μῆνες*, *μήνεσι*, *μηνσί*, *μησί*; *συζῆν* for

συνζῆν ; συζητέω for *συνζητέω*. When this takes place, the syllable preceding ζ and σ is *long*.

Obs. 1. The preposition *ἐν* remains unchanged, and the adverb *πάλιν*, as noticed in the Obs. to Rule 7.

Obs. 2. If, after the rejection of *ν* before *σ*, only *ε* or *ο* remains, then *ες* is changed into *ει*ς, *ος* into *ους*, and the *short α* is made *long*. Thus, the present participle of *τίθημι* is properly *τιθέν*ς, which the Æolians retained, and which becomes, after the rejection of *ν* and the changing of *ε* into *ει*, *τιθεὶ*ς. So the present participle of *δίδωμι* is *διδόν*ς, whence comes by rejecting *ν* and changing *ο* into *ου*, *διδοὺ*ς. And lastly, *τύψα*ς, *στά*ς, and other participles of this termination, come from forms in *αν*ς ; as *τύψαν*ς, *στάν*ς, and have the *α long*. The same remarks will apply to verbs, nouns, and adjectives. Thus, from the verb *σπένδω* comes the future *σπένδεσω*, contracted into *σπένσω*, and changed by the operation of the rule into *σπείσω* ; from *ὀδόν*ς comes *ὀδού*ς ; from *χαρίεν*ς, *χαρίει*ς ; from *ἅπαν*ς, *ἅπα*ς. Thus, too, the Æolians and Dorians said, instead of *τύψαν*ς, *ποιήσαν*ς, having rejected the *ν*, *τύψαι*ς, *ποιήσαι*ς. The *ν* which appears in the genitive, proves conclusively that the same letter entered originally into the form of the nominative. The Latins in their present participles active retain this old form, as *docens*, *amans*, &c.

OF THE HIATUS.

Gen. Obs. A word which ends with a vowel, followed by another which begins with a vowel, produces what is termed an *Hiatus*. The *Attics* endeavoured to avoid such a concurrence of vowel-sounds much more anxiously than the other Greeks, and among the Attics the *Poets* were much more attentive to this than the prose writers. The *Ionians*, on the contrary, who were not offended at the concurrence of two or more vowels, seldom made use of any means to prevent such an *Hiatus*, and only in poetry. In Homer the *ν ἐφελκυστικόν* occurs nearly regularly, in Herodotus not at all. But nevertheless many instances of *Hiatus* occur in Homer ; to remove the most offensive of which, recourse is had to the Digamma. (*vid.* Appendix, A.)

The *Attics*, in order to avoid *Hiatus*, employed *three modes* : 1. The addition of *ν* to the end of a word. 2. Apostrophe. 3. Contractions.

1.—*Ν ἐφελκυστικόν.*

ν εφελκυστικον is added to datives plural in *σι*, and consequently in *ξι* and *ψι*, to the third person of verbs in *ε* or *ι*, to the word *εἴκοσι* (*twenty*), and to the adverbs *πέρυσι*, *παντάπασι*, *νόσφι*, *πρόσθε*, *ὄπισθε*, *κε*, *νυ*, when the following word begins with a vowel; as *ἐν μησὶν ὀλίγοις*, *πᾶσιν εἶπεν ἐκεῖνοις*, *ἔτυψεν αὐτόν*, *εἴκοσιν ἔτη γεγονώς*, &c.

Obs. 1. The Ionians and Attics also affixed a *ν* to the diphthong *ει* in the third person sing. plusq. perf. active.

Obs. 2. It is denominated by the Grammarians *ν ἐφελκυστικὸν*, because it *draws* or attracts the second vowel to the first. The datives *ἡμῖν*, *ὑμῖν*, have it also, they being contracted from *ἡμέσι*, *ὑμέσι*.

Obs. 3. The *ν ἐφελκυστικὸν* is also applied to the terminations in *σι*, expressing a place, which are formed from datives plural; as *Πλαταιάσιν*, *Ὀλυμπιάσιν*.

Obs. 4. The letter *σ* is sometimes inserted on the same principle with the *ν*; as *οὕτω* before a consonant, *οὕτως* before a vowel; so also *ἄχρι*, *ἄχρις*; *μέχρι*, *μέχρις*; *ἀτρέμα*, *ἀτρέμας*.

Obs. 5. The same remark will apply to the negative *οὐ*, which retains this form before a consonant, but has *οὐκ* before a vowel, and consequently *οὐχ* before an aspirate. The *κ* in *οὐκ*, however, is dropped at every pause, even when the next sentence begins with a vowel, since no Greek word by itself can terminate in *κ*: as *Οὐ· ἀλλ' ὅταν*.

Obs. 6. The Ionians omit this *ν* even before a vowel; on the other hand, the poets use it before a consonant to effect a *position* for the preceding vowel. This is also sometimes done in Attic prose, and at the end of a sentence it is rarely omitted. (Upon this whole subject, however, see *Buttman's Ausfürliche Griech. Sprachl.* § 26. *anm.* 2. who denies, in opposition to other Grammarians, that the *ν εφελκ.* is ever used to prevent an hiatus).

2.—APOSTROPHE.

Apostrophe is the *turning away*, or rejecting,

of the final vowel of a word, when the next word begins with a vowel, as *πάντ' ἔλεγεν* for *πάντα ἔλεγεν*, *δι' ὧν* for *διὰ ὧν*.

When an apostrophe takes place, a *lenis* before an aspirate is changed into its corresponding aspirate: thus, for *ἀπὸ οὗ*, *ἀπ' οὗ* is changed into *ἀφ' οὗ*.

Apostrophe in general removes the short final vowels, *α*, *ε*, *ι*, *ο*. The following, however, are exceptions: 1. The *ο* in *πρὸ* is not cut off, but in certain cases coalesces with the following vowel. 2. The *ι* in *περὶ* is not cut off except in the Æolic dialect. 3. The *ι* in *ὅτι* is not cut off; since, if this were done, *ὅτ'* might be confounded with *ὅτε*, and *ὅθ'* with *ὅθι*. 4. The *ι* is rarely cut off in the dative singular and plural of the third declension.

Obs. 1. Not only short vowels, but diphthongs also, are elided; not indiscriminately however, for 1. They are not elided in the *infinitive of the perfects active and passive*, nor in that of the *aorists passive*, neither are they elided in the 3*d. person singular of the optative*, nor in the *nominative plural* of nouns. 2. Diphthongs are not elided by the Attic poets before short vowels. 3. Diphthongs are rarely, if ever, elided in prose.

Obs. 2. The Attics and Dorians use the apostrophe, in final long syllables, on the short vowels of the following word; as *ποῦ 'στιν* for *ποῦ ἔστιν*; *ὦ 'γαθέ* for *ὦ ἀγαθέ*. The poets reject also from the diphthong, with which a word begins, the first short vowel, when the preceding word ends with a vowel, as *ἠ' ὐσέβεια* for *ἡ εὐσέβεια*, *ὦ' ρίπιδη* for *ὦ Εὐρίπιδη*.

Obs. 3. For farther remarks on Apostrophe, vid. Appendix, B.

3.—CONTRACTIONS.

Contractions are chiefly used by the *Attics*, the characteristic difference between the *Attic* and *Ionic* dialects being this, that the former delights in contractions, whereas the latter in most instances avoids them, and is fond of a concurrence of vowel sounds.

Contractions are of two kinds, *proper* and *improper*, or, as they are otherwise termed, Synæresis and Crasis.

A proper contraction, or Synæresis, is when two single vowels are contracted without change into one diphthong, as *τείχεϊ* contracted into *τείχει*, from *τείχος*, *a wall*.

An improper contraction, or Crasis, is when a vowel or diphthong of different sounds is substituted, as *τείχεος*, contracted into *τείχους*, *τείχεα* contracted into *τείχη*.

Obs. 1. A syllable contracted by Crasis has commonly a mark (') placed as a sign over it, as *ταὐτὰ* for *τὰ αὐτὰ*, *τοὐναντίον* for *τὸ ἐναντίον*.

Obs. 2. The *ι* subscribed is only used when, beside the contraction, the *ι* is still found in the last of the two contracted syllables; as *κἄτα* for *καὶ εἶτα*; *ἐγᾠδα* for *ἐγὼ οἰδα*. Hence *κἄπι* for *καὶ ἐπὶ*, not *κᾷπι*; *κᾶρετη*, for *καὶ ἀρετὴ*, not *κᾷρετη*.

Obs. 3. Among the instances of Crasis which are of common occurrence, besides those already mentioned, the following may be enumerated. *Τοὔνομα* for *τὸ ὄνομα*, *τἀμά* for *τὰ ἐμὰ*, *ἐγᾦμαι* for *ἔγω οἶμαι*, *θοιμάτιον* for *τὸ ἱμάτιον*, *οὕνεκα* for *οὗ ἕνεκα*, *προὔτρεψεν* for *προετρέψεν*, *κακοῦργος* for *κακοεργὸς*, *τοὐμὸν* for *τὸ ἐμὸν*, *ὦ ἄνθρωποι* for *οἱ ἄνθρωποι*, *χ' ὥπως* for *καὶ ὅπως*, *χ' ὥστις* for *καὶ ὅστις*, *κἀκεῖνος* for *καὶ ἐκεῖνος*.

Obs. 4. For farther particulars respecting contractions, *vid.* Appendix, C.

Of Figures affecting Syllables.

1. Prosthĕsis is the adding of one or more letters to the beginning of a word, as *σμικρὸς* for *μικρός*, *ἐείκοσι* for *εἴκοσι*.

2. Paragōge is the adding of one or more letters to the end of a word, as *ἦσθα* for *ἦς*, *τοῖσι* for *τοῖς*.

3. Epenthĕsis is the insertion of one or more letters in the body of a word, as *ἔλλαβε* for *ἔλαβε*, *ὁππότερος* for *ὁπότερος*.

4. Syncŏpe is the taking away of one or more letters from the body of a word, as *ἦλθον* for *ἤλυθον*, *εὑράμην* for *εὑρησάμην*.

5. Aphærĕsis is the cutting off of one or more letters from the beginning of a word, as *στεροπὴ* for *ἀστεροπὴ*, *ὀρτὴ* for *ἐορτὴ*.

6. Apocŏpe is the cutting off of one or more letters from the end of a word, as *δῶ* for *δῶμα*, *Ποσειδῶ* for *Ποσειδῶνα*

7. Metathĕsis is the transposition of letters and syllables, as ἔπραθον for ἔπαρθον, from πέρθω; ἔδρακον for ἔδαρκον, from δέρκω; καρτερὸς for κρατερὸς, κάρτος for κράτος.

Obs. The Ionians often, by a species of Metathesis, change the breathing in a word, as κιθὼν for χιτὼν, ἐνθαῦτα for ἐνταῦθα.

8. Tmēsis is when the parts of a compound are separated by an intervening word, as ὑπὲρ τινὰ ἔχειν for ὑπερέχειν τινα.

OF ACCENTS.

There are three accents, the acute (´), the grave (`), and the circumflex (~).

The acute is placed on one of the three last syllables of a word.

The grave is never placed but on the last syllable.

The circumflex is placed on a long vowel or a diphthong in one of the two last syllables.

Obs. 1. The circumflex was first marked ˄, then ^, and lastly ~.

Obs. 2. The acute is called in Greek ὀξεῖα (*προσῳδία, accent*, being understood); the grave is styled βαρεῖα; the circumflex περισπωμένη, that is, *wound about*.

Obs. 3. In accentuation, words are called, in Greek,

1. Ὀξύτονα, which have the acute (ὀξὺς τόνος) on the last syllable; as θεός.

2. Παροξύτονα, which have it on the penultima; as τετυμμένος.

3. Προπαροξύτονα, which have it on the antepenultima; as ἄνθρωπος.

4. Περισπώμενα, which have the circumflex on the last syllable; as τιμῶ.

5. Προπερισπώμενα, which have it on the penultima; as πρᾶγμα.

6. Βαρύτονα, are all words which have no accent on the last syllable, because, according to the custom of grammarians, the syllable which is neither marked with the acute nor the circumflex has the grave, (βαρὺν τόνον).

Obs. 4. For a more enlarged view of the doctrine of accents, *vid.* Appendix, D.

MARKS OF READING.

1. When two vowels are separated in pronunciation, and

do not constitute a diphthong, the latter of the vowels has two points over it, as *προϋπαρχω*, *ἀΐδης*. This is called *Diæresis.*

2. *Diastole* or *Hypodiastole* is a comma put at the end of the compound in compound words, to distinguish it from other words consisting of the same letters; as *ὅ τε*, the neuter of *ὃς* and *τε*, to distinguish it from *ὅτε* (*since*). So also *τό, τε* and *τότε, ὅ, τι* and *ὅτι.*

Obs. The Diastole is rendered almost useless by the art of printing. Many, instead of the Diastole, only leave a small space between the parts of the compound, as is the case in old MSS. and editions; *ὅ τε, τό τε, ὅ τι.*

3. The marks of punctuation in Greek are for the most part the same as those in Latin, except the *colon* and mark of *interrogation.* The colon is put at the upper part of the last word, as *εἶπε·* The colon and semicolon are not distinguished from each other.

4. The mark of interrogation is (;), the semicolon of modern languages.

5. Besides these, there is a mark which shows that two words belong to each other, and which is called *Hyphen*, (*ὑφ' ἕν*). This consists in a cross line placed between the words, as *ἡ οὐ-διάλυσις.* It no longer occurs, however, in editions.

Obs. 1. The marks of reading were invented by the Alexandrian Grammarians. They do not occur in inscriptions, nor old MSS. In most of these there are no separating marks, in others a simple *dot* is put after each word, in others again a small space is left between the words.

Obs. 2. The Greek denominations of the points are as follows: 1. *τελεία στιγμή*, a full stop, which denotes that the sense is complete. 2. *μέση στιλμή*, points out where breath is to be taken. 3. *ὑποστιγμή*, a short pause, indicating that the sense is not complete. Nicanor the Grammarian imagined eight *στιγμαί.*

PARTS OF SPEECH.

There are in Greek eight species of words, called Parts of Speech; viz. *Article, Noun, Adjective, Pronoun, Verb, Adverb, Preposition,* and *Conjunction.*

Obs. The Greek Grammarians in general rank *Interjections* among adverbs; improperly, however, if we consider the ad-

verbial nature, which always coincides with some verb as its principle, and whose meaning it qualifies.

The first four are declined with *Gender*, *Number*, and *Case*.

There are three Genders: *Masculine*, *Feminine*, and *Neuter*. To indicate the gender, use is made of the Article; ὁ for the masculine, ἡ for the feminine, and τὸ for the neuter; as ὁ ἀνὴρ, *the man*; ἡ γυνὴ, *the woman*; τὸ ζῶον, *the animal*. Some nouns are both masculine and feminine, as ὁ, ἡ, πάπυρος, *the papyrus*; ὁ, ἡ, κότινος, *the wild olive-tree*. These are said to be of the *Common Gender*.

There are three Numbers, *Singular*, *Dual*, and *Plural*. The first speaks of one, the second of two or a pair, the third of more than two. Thus, ὁ ἀνὴρ *the man*, τώ ἄνδρε *the two men*, οἱ ἄνδρες, *the men*.

Obs. 1. The *dual*, which adds to the precision of the Greek language, did not exist in the oldest state of the language, neither was it used in the Æolic dialect, nor in the Latin. It is not found in the New Testament, in the Septuagint, nor in the Fathers. It was used most frequently by the Attics, who, however, often employ the plural instead of it. In the corruption of the language by the modern Greeks, it has been omitted.

Obs. 2. The Dual, according to Buttman, is only an old and shortened form of the plural, which became gradually limited in its use to an expression of the number *two*. Hence, as it was not an original form, nor actually needed, the reason appears why it was so often neglected and its place supplied by the ordinary plural. *vid. Buttman's Ausf. Griech. Sprachl.* vol. 1. p. 135.

Obs. 3. The Attics in particular often put the article, the pronouns, and participles, in the *masculine*, before *feminine* nouns of the dual number; whence some conclude, that the dual of these parts of speech, and of the adjective, had once only one form, viz. the *masculine*.

There are five cases: *Nominative*, *Genitive*, *Dative*, *Accusative*, and *Vocative*.

Obs. 1. Cases (in Greek πτώσεις, in Latin, *casûs*), mean *fallings*. The ancient Grammarians, in making the nominative a case, proceeded on the supposition that words *fell* as it were from the mind. Hence, when a noun fell thence in its primary form, they called it πτώσις ὀρθή, *casus rectus*, a straight or perpendicular *case* or *falling*, and likened its form to a perpendicular line. The variations from the first case or nominative, they considered to be the same as if this line were to fall from its perpendicular position, and make successive angles with the horizon. These they called πτώσεις πλάγιαι, *casûs obliqui*, oblique *cases* or sidelong *fallings*. Thus,

AB is the πτώσις ὀρθή; BC, BD, BE, BF, are the πτώσεις πλάγιαι. Hence, Grammarians called the method of enumerating the various cases of a noun, κλίσις, *declinatio*, or declension, it being a sort of progressive *descent* from the noun's upright form, through its various declining or *falling* forms.

Obs. 2. The Greek language has no *ablative*. Its place is supplied partly by the genitive, and partly by the dative. The Latins also had anciently no ablative, but instead of it the dative was used, as in Greek. At length an ablative was formed, governed by prepositions, which ceased thenceforth to be put before the dative. One of the most recent advocates for a Greek *ablative* is Professor Dunbar, in his work on the Greek and Latin Languages, p. 54.

The Nominative and Vocative are frequently the same in the Singular, always in the Dual and Plural.

Obs. Even, however, where the Vocative has a separate form, the Nominative is often used for it, particularly by the *Attic* writers.

The Dative singular in all three declensions ends in ι. In the two first, however, the ι is subscribed.

Obs. The Dative plural properly in all three declensions ends

ἰν σιν or σι; for αις and οις are only abbreviations of the more ancient forms αισιν and οισιν.

The Genitive plural ends always in ων.

Obs. The more ancient form, however, was εων and αων, though not in all words.

The Dual has only two terminations, one for the Nominative, Accusative, and Vocative, the other for the Genitive and Dative.

Neuters have the Nominative, Accusative, and Vocative, alike; and in the plural these cases end always in α. In the Dual they are the same in form as the masculine.

Obs. We are not to conclude that the ι was wanting in the dative case of the old Greek, because it is omitted in several inscriptions. In the case of those words where it was *not pronounced separately*, it was omitted by the Dorians and Æolians; and by the stone-cutters *in all dialects*. It is consonant with analogy to suppose, that the termination of the dative case was originally uniform. The very ancient datives οἰκοῖ, πεδοῖ, were retained even in the Doric dialect. Adverbs in ι were also compounded of datives, as ἁμαχί, ἀνοικτί, and the like. Ἐνταυθοῖ and ποῖ are old datives.

ARTICLE.

The Article is a word prefixed to a noun and serving to ascertain or define it.

There are commonly reckoned two Articles in Greek, the *Prepositive*, ὁ, ἡ, τό, and the *Subjunctive*, ὅς, ἥ, ὅ. The latter, however, is, in fact, a *relative pronoun*, and will be treated of under that head.

The Prepositive Article, or, as it should be more correctly styled, *the Article*, answers in general to the definite article *the* in English, as ὁ βασιλεὺς *the* king, ἡ γυνὴ *the* woman, τὸ ζῶον *the*

animal. When no article is expressed in Greek, the English indefinite article *a* or *an* is signified, as *βασιλεὺς*, *a* king; *γυνὴ*, *a* woman; *ζῶον*, *an* animal.

The declension of the *Article* is as follows:

Ὁ, ἡ, τό, *The.*

Singular.			Dual.			Plural.		
M.	F.	N.				M.	F.	N.
N. ὁ,	ἡ,	τό,		M.	F. N.	N. οἱ,	αἱ,	τά,
G. τοῦ,	τῆς,	τοῦ,	N. A. τώ,	τά,	τώ.	G. τῶν,	τῶν,	τῶν,
D. τῷ,	τῇ,	τῷ,	G. D. τοῖν,	ταῖν,	τοῖν.	D. τοῖς,	ταῖς	τοῖς,
A. τόν,	τήν,	τό,				A. τούς,	τάς,	τά.

Obs. 1. That the appellation of *ὑποτακτικὸν ἄρθρον*, or *subiunctive article*, which many of the ancient Grammarians applied to the relative ὅς, is an improper one, appears fully from a remark of Apollonius. In comparing it with the *προτακτικὸν ἄρθρον*, or *prepositive article*, he not only confesses it to differ, as being expressed by a different word, and having a different place in every sentence, but in Syntax, he adds, it is wholly different. *De Syntax. Lib.* 1, c. 43. Theodore Gaza makes a similar acknowledgment. *Gramm. Introd. Lib.* 4.

Obs. 2. There is no form of the article for the *vocative;* for ω is an interjection, ranked with the other interjections under adverbs; improperly, however. *vid.* p. 17.

Obs. 3. If the particles γε and δε are annexed to the article, it has the signification of the pronoun "*this.*" The declension remains the same, ὅδε, (Att. ὁδί), ἥδε (ἡδί), τόδε (τοδί); τοῦδε, τῆσδε, τοῦδε, &c.

Obs. 4. In the old language the article was τός, τή, τό; hence the plural τοι in Doric and Ionic, and the τ in the neuter and in the oblique cases. In Homer and the other old epic writers, the article, with a few exceptions, is, in fact, the same as the demonstrative pronoun, οὗτος, *this.* In some passages a large portion of the demonstrative force is, however, lost, and then the use of the article approaches to that of the common ὁ, ἡ, τό. In the old language, the same form τός was also used to denote the relative pronoun "*which,*" for which the form ὅς, arising from τός, after the general rejection of τ, was afterwards used. Hence in the *Doric* and *Ionic* writers the relative pronoun often occurs under the same form with the *article;* as τός for ὅς, τή for ἥ, τό for ὅ, &c.

NOUN.

Declensions of Nouns are three, answering to the first three declensions in Latin.

The first ends in α and η, feminine; and in ας and ης masculine.

The second ends in ος generally masculine, and sometimes feminine; and ον neuter.

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

Obs. 1. In the two first declensions, the termination only of the *nominative case* is changed in the oblique cases, so that the number of syllables remains the same. In the third, on the contrary, the terminations of the other cases are affixed to the nominative, yet with some change. Hence the two first declensions are called *parisyllabic*, the third *imparisyllabic*.

Obs. 2. The old grammarians reckoned *ten* declensions; *five simple* and *five contracted*. The simple were, 1. ας, ης. 2. α, η. 3. ος, ον. 4. ως, ων. 5. α, ι, υ, ν, ξ, ρ, ς, ψ.—Of these the four first are parisyllabic, the last is imparisyllabic. The contracted were, 1. ης, ες, ος. 2. ις, ι. 3. ευς, υς, υ. 4. ω, ως. 5. ας. These are all imparisyllabic.

Tabular View of the Three Declensions.

Singular.

	I.		II.	III.
Nom.	α	ης ας	ος, Neut. ον	α ι υ ω ν ξ ρ ς ψ
Gen.	ᾱς	ου	ου	ος (ως)
Dat.	ᾳ	ῃ ᾳ	ῳ	ι
Acc.	αν	ην αν	ον,	α or ν Neut.
Voc.	α	η α	ε, Neut. ον	— like Nom.

Dual.

N. A. V.	α	ω	ε
G. D.	αιν	οιν	οιν

Plural.

Nom.	αι	οι Neut. α	ες Neut. α
Gen.	ων	ων	ων
Dat.	αις	οις	σιν or σι
Acc.	ας	ους Neut. α	ᾱς Neut. α
Voc.	αι	οι Neut. α	ες Neut. α

FIRST DECLENSION.

ἡ *Μοῦσα*, *the Muse.*

Singular.	Dual.	Plural.
N. ἡ *Μοῦσα*		N. αἱ *Μοῦσαι*
G. τῆς *Μούσης*	N. A. V. τὰ *Μούσα*	G. τῶν *Μουσῶν*
D. τῇ *Μούσῃ*		D. ταῖς *Μούσαις*
A. τὴν *Μοῦσαν*	G. D. ταῖν *Μούσαιν.*	A. τὰς *Μούσας*
V. *Μοῦσα.*		V. *Μοῦσαι.*

Nouns in δα, θα, ρα, and α *pure*, (that is α followed by a vowel,) make the Genitive in ας, and the Dative in ᾳ, and the rest like *Μοῦσα*: thus,

ἡ ἕδρα, *the seat.*

Singular.	Dual.	Plural.
N. ἡ ἕδρα		N. αἱ ἕδραι
G. τῆς ἕδρας	N. A. V. τὰ ἕδρα	G. τῶν ἑδρῶν
D. τῇ ἕδρᾳ		D. ταῖς ἕδραις
A. τὴν ἕδραν	G. D. ταῖν ἕδραιν.	A. τὰς ἕδρας
V. ἕδρα.		V. ἕδραι

ἡ *καρδία*, *the heart.*

Singular.	Dual.	Plural.
N. ἡ *καρδία*		N. αἱ *καρδίαι*
G. τῆς *καρδίας*	N. A. V. τὰ *καρδία*	G. τῶν *καρδιῶν*
D. τῇ *καρδίᾳ*		D. ταῖς *καρδίαις*
A. τὴν *καρδίαν*	G. D. ταῖν *καρδίαιν.*	A. τὰς *καρδίας*
V. *καρδία.*		V. *καρδίαι.*

Nouns in η make the Accusative in ην, and the Vocative in η, and the rest like *Μοῦσα*: thus,

ἡ *τιμή*, *the honour.*

Singular.	Dual.	Plural.
N. ἡ *τιμή*		N. αἱ *τιμαὶ*
G. τῆς *τιμῆς*	N. A. V. τὰ *τιμά*	G. τῶν *τιμῶν*
D. τῇ *τιμῇ*		D. ταῖς *τιμαῖς*
A. τὴν *τιμήν*	G. D. ταῖν *τιμαῖν.*	A. τὰς *τιμάς*
V. *τιμή.*		V. *τιμαὶ.*

Nouns in ας make the Genitive in ου, and the Dative in ᾳ, and the rest like *Μοῦσα*: thus,

ὁ *νεανίας, the youth.*

Singular.	Dual.	Plural.
N. ὁ νεανίας		N. οἱ νεανίαι
G. τοῦ νεανίου	N. A. V. τὼ νεανία	G. τῶν νεανιῶν
D. τῷ νεανίᾳ		D. τοῖς νεανίαις
A. τὸν νεανίαν	G. D. τοῖν νεανίαιν.	A. τοὺς νεανίας
V. νεανία.		V. νεανίαι

Nouns in ης make the Genitive in ου, the Accusative in ην, and the Vocative in η, and the rest like *Μοῦσα*: thus,

ὁ *τελώνης, the publican.*

Singular.	Dual.	Plural.
N. ὁ τελώνης		N. οἱ τελῶναι
G. τοῦ τελώνου	N. A. V. τῶ τελώνα	G. τῶν τελωνῶν
D. τῷ τελώνῃ		D. τοῖς τελώναις
A. τὸν τελώνην	G. D. τοῖν τελώναιν.	A. τοὺς τελώνας
V. τελώνη.		V. τελῶναι.

Observations on the First Declension.

Obs. 1. The termination in α, which makes ας in the genitive, is generally *long*. Hence words in ᾱ contracted, as *Ἀθηνᾶ, μνᾶ*, &c. make ας. The termination in α, on the contrary, which has ης in the genitive, is always *short*. The vocative in α of masculines in ας is *long*, of those in ης *short*. The Dual termination in α is always *long*.

Obs. 2. From the genitive in ας is derived the ancient genitive of the first declension of Latin nouns, as *paterfamilias, materfamilias*. The Dorians said *μούσας* for *μούσης*; and the Æolians, adding an ι to it, made it *μοῦσαις*, from which the Latins, cutting off the S, have taken *musaī* or *musæ* in the genitive. So also the Æolians said *μέλαις* for *μέλας*, *τάλαις* for *τάλας*. *Etym. M.* p. 575, l. 53. *Maittaire Dial.* p. 208. *ed. Sturz.* From the Dative in αι or ᾳ, is formed the Latin Dative in æ. The similarity between the Accusative in αν and the Latin *am*, is obvious.

Obs. 4. Some nouns in ας make the genitive in α as well as in ου; as *Πυθαγόρας*, G. — ου, and — α; *πατρῳαλοίας*, G. — ου,

and — α. Some keep α exclusively; as Θωμᾶς, G. Θωμᾶ; Βοῤῥᾶς, G. Βοῤῥᾶ; Σατανᾶς, G. Σατανᾶ; πάππας, G. πάππα. The genitives in α were the Doric form. The Doric form for the genitive singular is formed by contraction from the oldest form of the genitive singular of masculines in ας, viz. from αο. Hence it is always *long*. This Doric genitive, in some few words, particularly proper names, remained in common use, as Ἀννίβας, *Hannibal*, G. τοῦ Ἀννίβα; Σουΐδας, G. τοῦ Σουΐδα; Γωβρύας, G. τοῦ Γωβρύα.

Obs. 4. The Attic form ου for the genitive, comes by contraction from the old Ionic form εω, which is itself deduced by some Grammarians from the still older Doric form αο. Others, however, maintain that there was anciently a double form for the genitive singular, viz. αο and εω, each distinct from the other, and that αο remained in Doric, while εω was retained in Ionic. They both occur in Homer, Il. φ'. 85 and 86.

Obs. 5. Two opinions are likewise maintained respecting the form of the genitive plural; one, that the genitive plural of all endings was anciently αων, contracted by the Dorians into the circumflexed ᾶν, and changed by the Ionians into εων; the other, that anciently two forms for the genitive plural were used, αων and εων, both of which occur in Homer, and hence were both used in the old Ionic, and that the first of these was subsequently retained by the Æolo-Doric, while the latter alone remained in use in the Ionic.—From the Ionic εων comes by contraction the Attic circumflexed ῶν.

Obs. 6. The terminations ης and ας were ᾰ in Æolic, and also in the old language of Homer, as Θυέστα, μητιέτα, νεφεληγερέτα, εὐρυόπα. Hence in Latin, *cometa, planeta, poeta*, from κομήτης, πλανήτης, ποιητής, and hence the Latins regularly changed the Greek names in ας into α; and the Greeks, on the other hand, turned the Roman names in α into ας, as Σύλλας, Γάλβας, Κατιλίνας.

Obs. 7. Of Nouns in ης of the first declension, the following make the Vocative in ᾰ: Nouns in της; compounds in πης, as κυνώπης; Nouns in ης derived from μειρῶ, πωλῶ, τριβω; as γεωμέτρης, μυροπώλης, παιδοτρίβης; or denoting nations, as Πέρσης, Persian, V. Πέρσα; but Πέρσης, the name of a man, Πέρση: λάγνης, μεναίχμης, πυραίχμης also make α. But Αἰήτης, αἰναρέτης, παλλιλαμπέτης make η. Nouns in στης make α and η.

Obs. 8. With regard to the dialects it may be observed, that the Dorians in all the terminations use α long for η, as τιμά, ᾶς, ᾷ, άν. The Ionians, on the contrary, change α into

η after a vowel or the letter ρ, as *σοφίη, ης, η, ην. μάχαιρα, ης, ᾱ, ην.* This, however, is never done in the Accusative plural.

Obs. 9. This declension has also some words contracted, as *γῆ* from *γέα*, (hence *γεωμέτρης,*) *λεοντῆ* from *λεοντέη*, *μνᾶ* from *μνάα*, *Ἀθηνᾶ* from *Ἀθηνάα*, *Ἑρμῆς* from *Ἑρμέας*. They are declined exactly the same as the examples which have been given under this declension; viz. those in *α* like the pure nouns: while in those in *οη* the *η* absorbs the vowel preceding, as *ἁπλόη, ἁπλῆ*.

SECOND DECLENSION.

ὁ λόγος, *the word.*

Singular.	Dual.	Plural.
N. ὁ λόγος		N. οἱ λόγοι
G. τοῦ λόγου	N. A. V. τὼ λόγω	G. τῶν λόγων
D. τῷ λόγῳ		D. τοῖς λόγοις
A. τὸν λόγον	G. D. τοῖν λόγοιν.	A. τοὺς λόγους
V. λόγε.		V. λόγοι.

τὸ σῦκον, *the fig.*

Singular.	Dual.	Plural.
N. τὸ σῦκον		N. τὰ σῦκα
G. τοῦ σῦκου	N. A. V. τὼ σῦκω	G. τῶν σῦκων
D. τῷ σῦκῳ		D. τοῖς σῦκοις
A. τὸν σῦκον	G. D. τοῖν σῦκοιν.	A. τὰ σῦκα
V. σῦκον.		V. σῦκα.

Attic Form.

ὁ νεώς, *the temple.*

Singular.	Dual.	Plural.
N. ὁ νεώς		N. οἱ νεῴ
G. τοῦ νεώ	N. A. V. τὼ νεώ	G. τῶν νεῶν
D. τῷ νεῷ		D. τοῖς νεῷς
A. τὸν νεών	G. D. τοῖν νεῷν.	A. τοὺς νεώς
V. νεώς.		V. νεῴ.

τό ἀνώγεων, *the hall.*

Singular.	Dual.	Plural.
N. τὸ ἀνώγεων		N. τὰ ἀνώγεω
G. τοῦ ἀνώγεω	N. A. V. τὼ ἀνώγεω	G. τῶν ἀνώγεων
D. τῷ ἀνώγεῳ		D. τοῖς ἀνώγεως
A. τὸ ἀνώγεων	G. D. τοῖν ἀνώγεφν.	A. τὰ ἀνώγεω
V. ἀνώγεων.		V. ἀνώγεφ.

Contracted Forms.

ὁ νόος, νοῦς, *the mind.*

Singular.	Dual.	Plural.
N. *νόος, νοῦς*		N. *νόοι, νοῖ*
G. *νόου, νοῦ*	N. A. V. *νόω, νῶ*	G. *νόων, νῶν*
D. *νόῳ, νῷ*		D. *νόοις, νοῖς*
A. *νόον, νοῦν*	G. D. *νόοιν, νοῖν.*	A. *νόους, νοῦς*
V. *νόε, νοῦ.*		V. *νόοι, νοῖ.*

τὸ ὀστέον, ὀστοῦν, *the bone.*

Singular.	Dual.	Plural.
N. *ὀστέον, ὀστοῦν*	N. A. V.	N. *ὀστέα, ὀστᾶ*
G. *ὀστέου, ὀστοῦ*	*ὀστέω, ὀστῶ*	G. *ὀστέων, ὀστῶν*
D. *ὀστέῳ, ὀστῷ*	G. D.	D. *ὀστέοις, ὀστοῖς*
A. *ὀστέον, ὀστοῦν*	*ὀστέοιν, ὀστοῖν.*	A. *ὀστέα, ὀστᾶ*
V. *ὀστέον, ὀστοῦν.*		V. *ὀστέα, ὀστᾶ.*

To the contracted forms of this declension may also be referred *Ἰησοῦς*, differing in the Dative only which ends in *ου*; and, (with more propriety than the triptots,) Diminutives in *υς*; as *Διονῦς, Καμῦς, Κλανσῦς*

Singular.	Singular.
N. ὁ *Ἰησοῦς*	N. ὁ *Διονῦς*
G. τοῦ *Ἰησοῦ*	G. τοῦ *Διονοῦ*
D. τῷ *Ἰησοῦ*	D. τῷ *Διονοῦ*
A. τὸν *Ἰησοῦν*	A. τὸν *Διονῦν*
V. *Ἰησοῦ.*	V. *Διονῦ.*

Observations on the Second Declension.

Obs. 1. The termination in *ον* is neuter, that in *ος* for the most part masculine. Some few nouns in *ος* occur, which are of the *feminine*, and others again which are of the *common* gender. These are best learned by actual observation. Among the feminines in *ος*, however, there are several which are in reality adjectives with a feminine substantive understood, as, ἡ *διάλεκτος, the dialect*, (*φωνή* understood); ἡ *διάμετρος, the diameter*, (*γραμμή* understood); ἡ *ἄτομος, the atom*, (*οὐσία* understood); ἡ *ἄνυδρος, the desert*, (*χώρα* understood); &c.

Obs. 2. A strong analogy subsists between this and the second declension of Latin nouns; thus, the Greek nominatives in *ος* and *ον* are sometimes written in *os* and *on* in Latin

as *Alpheos* or *Alpheus*, *Ilion* or *Ilium*. Again, the genitive singular of the second declension in Latin, in words of Greek origin, ended anciently in *u*, like the Greek *ου*, as *Menandru*, *Apollodoru*, afterwards *Menandri*, *Apollodori*. The dative singular of the Latin second declension was originally *oi*, like the Greek *ῳ*, as *dominoi*, *ventoi*, and the accusative *om*, as *morbom*, *servom*. In the same manner, the Greek and Latin vocative singular of this declension coincide, they ending respectively in *ε* and *e*; and, as the Greeks sometimes retain *ος* for *ε* in the vocative, so also do the Latins use in some words *us* for *e*, as *Deus*, &c. The analogy might be extended throughout the plural also. *vid. Ruddimanni Instit. L. G. ed. Stalbaum. Lips.* 1823. Vol. 1. p. 54.

Obs. 3. The poets change the termination *ου* of the genitive singular into *οιο*, as *λόγοιο*, *σῦκοιο*.

Obs. 4. Instead of the vocative in *ε* the form of the nominative is sometimes used, as *φίλος ὦ Μενέλαε*, Il. *δ'*, 189. This is particularly the case in the Attic dialect. The word *Θεός*, *God*, always has *ος* in the vocative.

Obs. 5. In the genitive and dative of the dual, the poets insert an *ι*, as *ἵπποιϊν*, *σταθμοιϊν*, *ὤμοιϊν*.

Obs. 6. The Æolians and Dorians insert an *ι* after the *ο* in the accusative plural, as they do in the first declension after the *α*; as *κάττοις νόμοις*, for *κατὰ τοὺς νόμους*. The poets use *ος* in the accusative plural when a short syllable is necessary, as *τὰς δασυκέρκος ἀλώπεκας*. *Theocr.* 5. 112. *τὼς κάνθαρος*, 114. *τὼς λύκος*, 4. 11.

Obs. 7. The name of *Attic*, which is commonly applied to the form in *ως* of this declension, is not a very proper one for two reasons. 1. Because the Attics did not decline in this way *all* nouns in *ος*; and 2. because it is by no means peculiar to the *Attic* dialect, but occurs also in the Ionic and Doric writers. It is, in fact, an old mode of declining, and the number of words to which it is applied is very small, and even of some of these there exist forms in *ος*, as *ὁ λαός*, *the people*, and *ὁ λεώς*; *ὁ ναός*, *the temple*, and *ὁ νεώς*. In the accusative singular of these nouns in *ως*, the Attics often omit the *ν*, as *λαγώ*, *νεώ*, *ἑω*, for *λαγών*, *νεών*, *ἑων*. In proper names this is almost always done, as *Κῶ*, *Κέω*, *Ἄθω*.—The Attics often declined, after this form, words which otherwise belong to the third declension, as *Μίνω* from *Μίνως*, for *Μίνωα*; *γέλων* from *γέλως*, *γέλωτος*, for *γέλωτα*; *ἥρων* from *ἥρως*, for *ἥρωα*.—The last thing to be remarked is, that the neuter of some adjectives of this form has often *ω* instead of *ων*, as *ἀγήρω* for *ἀγήρων*; and that only one *neuter* of this form is found ending in *ως*, viz. *τὸ*

χρέως, the debt. This last must not be confounded with *χρεών*, an Attic form for *χρέον*, the participle of *χρή* "*it is necessary*," and which occurs as indeclinable in *Eurip. Herc. fur.* 21. *εἴτε τοῦ χρεὼν μέτα.*

Obs. 8. In the contracted forms of the second declension, if the latter vowel be short, the contraction is in *ου*; if long, the former vowel is dropt; as the student will perceive from the declension of *νόος*. The compounds of *νόος* and *ῥόος* are not contracted in the neuter plural, nor in the genitive: thus we say *εὔνοα, εὐνόων*, not *ευνᾶ, ευνῶν.*—*Σάος* is contracted thus; Sing. N. *σάος, σῶς*, A. *σάον, σῶν*: Pl. A. *σάους, σάας, σῶς*; *σάα, σᾶ.*

Obs. 9. By the later ecclesiastical writers, *νοῦς* was inflected after the following manner, *νοῦς νοὸς, νοΐ, νοά.*

THIRD DECLENSION.

ὁ θήρ, *the wild beast.*

Singular	Dual.	Plural.
N. ὁ θήρ		N. οἱ θῆρες
G. τοῦ θηρός	N. A. V. τὼ θῆρε	G. τῶν θηρῶν
D. τῷ θηρί		D. τοῖς θηρσί
A. τὸν θῆρα	G. D. τοῖν θηροῖν.	A. τοὺς θῆρας
V. θήρ.		V. θῆρες.

τὸ σῶμα, *the body.*

Singular.	Dual.	Plural.
N. τὸ σῶμα		N. τὰ σώματα
G. τοῦ σώματος	N. A. V. τὼ σώματε	G. τῶν σωμάτων
D. τῷ σώματι		D. τοῖς σώμασι
A. τὸ σῶμα	G. D. τοῖν σωμάτοιν.	A. τὰ σώματα
V. σῶμα.		V. σώματα.

ὁ μήν, *the month.*

Singular	Dual.	Plural.
N. ὁ μήν		N. οἱ μῆνες
G. τοῦ μηνός	N. A. V. τὼ μῆνε	G. τῶν μηνῶν
D. τῷ μηνί		D. τοῖς μησί
A. τὸν μῆνα	G. D. τοῖν μηνοῖν.	A. τοὺς μῆνας
V. μήν.		V. μῆνες.

ὁ γίγας, *the giant.*

Singular.	Dual.	Plural.
N. ὁ γίγας		N. οἱ γίγαντες
G. τοῦ γίγαντος	N. A. V. τὼ γίγαντε	G. τῶν γιγάντων
D. τῷ γίγαντι		D. τοῖς γίγασι
A. τὸν γίγαντα	G. D. τοῖν γιγάντοιν.	A. τοὺς γίγαντας
V. γίγαν.		V. γίγαντες.

παῖς, *the boy.*

Singular.	Dual.	Plural.
N. ὁ παῖς		N. οἱ παῖδες
G. τοῦ παιδός	N. A. V. τὼ παῖδε	G. τῶν παίδων
D. τῷ παιδί		D. τοῖς παισί
A. τὸν παῖδα	G. D. τοῖν παίδοιν.	A. τοὺς παῖδας
V. παῖ.		V. παῖδες.

Observations on the Third Declension.

GENITIVE.

The inflexion of words of this declension, depends chiefly upon the consonants which precede the termination ος of the genitive, and are retained through all the other cases, except some deviations in the accusative singular.

Obs. 1. The termination of the genitive singular is ος. This is subject to various rules. 1. It is in some cases annexed immediately to the nominative, as μήν, μήν-ος, σωτήρ, σωτῆρ-ος. 2. In the greater part of the nouns which belong to this declension, ος is not only added to the nominative, but the long vowel in the termination of the nominative is changed into the corresponding short one, as λιμήν, λιμέν-ος ; μητήρ, μητέρ-ος. There are, however, exceptions to this remark ; thus, in some words, particularly monosyllables, the long vowel is retained, as in μήν, σπλην, χήν, κλών, αἰών, &c. 3. When the nominative ends in a double consonant, ξ, (γς, κς, χς,) or ψ, (βς, πς, φς,) this is separated, and ς is changed into ος ; ξ is changed into γος, κος, χος ; ψ into βος, πος, φος : as αἴξ, αἰγός, φλέψ, φλεβός ; ὤψ, ὠπός : 4. The nominatives in ας, εις, ους, are, for the most part, formed from the terminations, ανς, ενς, ονς, and hence have the genitive in αντος, εντος, οντος.—There are,

however, many deviations from these general rules, but these are best known by actual practice.

Obs. 2. It has been conjectured that all nouns of this declension originally ended in ς, and that the genitive was formed by the insertion of ο before ς, as is still the case in a large class of words, as ὄφις, ὄφιος ; μῦς, μυός ; ἥρως, ἥρωος ; &c. thus γύναιξ, ος ; γὺψ, ος ; βῆχς, ος ; Ἄραβς, ος ; Κύκλωψ, ος. On this principle, the terminations in δς, τς, θς, νς, ρς, may be supposed to have dropped their first letter, as ἐλπὶς for ἐλπιδς-ιδος ; χαρὶς for χαρίτς-ιτος ; φῶς for φῶτς-ωτὸς : ὄρνις for ὄρνιθς-ιθος. Sometimes the preceding vowel was lengthened, as πούς for πόδς-οδος ; κτεὶς for κτένς-ενὸς. Sometimes the last letter was dropped, as νέκταρ for νέκταρς-αρος ; ῥὶς for ῥίνς. Sometimes both letters were dropped, as σῶμα for σῶματς-ατος ; μέλι for μέλιτς-ος. The analogy has been extended to the Latin third declension, and the termination is supposed to have been originally in *s*, and the genitive to have been formed by the insertion of *i*, as it is still in *sus, suis; plebs, plebis ; heros, herois ;* thus, *pacs, pacis ; regs, regis ; lapids, lapidis ;* &c. Among the advocates for this theory, which was first introduced we believe by Markland, may be mentioned Dr. Murray (*History of European Languages*, vol. 2. p. 54.) Professor Dunbar, on the other hand, has recently published some very ingenious speculations on this subject, which go very far towards establishing the position, that the inflections of the noun, &c. in Greek and Latin, are produced by pronouns. Thus, the primitive form of the nominative of ἐλπὶς will be ἐλπιδ-ος, changed to ἐλπιδς to prevent its being confounded with the genitive, and softened subsequently to ἐλπὶς. So ὄφις originally made ὀφι-ος in the nominative ; πους, ποδ-ος, &c. The learned Professor's remarks on the other cases of the noun, as well as on the inflections of the adjective, participle, &c. are remarkable for their ingenuity and acuteness. *vid Dunbar on the Greek and Latin Languages*, p. 50. seqq.

ACCUSATIVE.

The accusative singular of nouns not neuter is formed from the genitive by changing ος into α ; as μήν, μήν-ος, μήν-α.

To this, however, there are the following exceptions—1. Nouns in ις, υς, αυς, ους, whose genitive ends in ος pure, take ν for α ; as ὄφις, α

serpent, G. ὄφιος, A. ὄφιν; βότρυς, *a bunch of grapes*, G. βότρυος, A. βότρυν; ναῦς, *a ship*, G. ναὸς, A. ναῦν; βοῦς, *an ox*, G. βόος, A. βοῦν.—2 Barytons in ις and υς, whose genitive ends in ος impure, make both α and ν; as ἔρις, *strife*, G. ἔριδος, A. ἔριδα and ἔριν; κόρυς, *an helmet*, G. κόρυθος, A. κόρυθα and κόρυν.

Obs. 1. Sometimes in the accusative of words in ν, the syllable να is omitted, as Ἀπόλλω for Ἀπόλλωνα; Ποσειδῶ for Ποσειδῶνα; ἐλάσσω for ἐλάσσονα.

Obs. 2. Λᾶας also makes λᾶαν; Δίς, Δίος makes Δία; χροῦς makes χρόα. The poets frequently use the regular termination in α.

Obs. 3. κλείς, κλειδὸς has both terminations. Δημοσθενὴς makes εα and ην. Χάρις, *a Grace*, has Χάριτα; χάρις, *favour*, χάριν. The compounds of πούς have also both terminations, as ὠκύπους, ὠκύποδα, and ὠκύπουν.

VOCATIVE.

Frequently in the third declension, a noun, which has a vocative of its own, is found, especially among the Attic writers, to make the vocative like the nominative. The following are the general rules by which the vocative of this declension is formed: it must be left to observation, however, in particular cases, whether the vocative be actually formed according to them, or be made like the nominative.

The termination of the Vocative either, 1, shortens the long vowel of the Nominative, as Ἕκτωρ, *Hector*, V. Ἕκτορ; or, 2, drops the ς, as μῦς, *a mouse*, V. μῦ; or, 3, changes ς into ν, as τάλας, *miserable*, V. τάλαν.

Obs. 1. The short vowel is substituted in the vocative for the long vowel of the nominative, generally in those nouns which have ε or ο in the genitive; as μήτηρ, G. μητέρος (by syncope μητρὸς), V. μῆτερ; τλῆμων, G. τλήμονος, V. τλῆμον; χελιδών, G. χελιδόνος, V. χελιδόν. The words which retain the long vowel in the genitive, retain it also in the vocative; as Πλάτων, G. Πλάτωνος, V. Πλάτων; Ξενοφῶν, G. Ξενοφῶντος,

V. Ξενοφῶν; ἰητήρ, G. ἰητῆρος, V. ἰητήρ. There are only three of this latter class of nouns which shorten the vowel in the vocative, viz. Ἀπόλλων, G. Ἀπόλλωνος, V. Ἄπολλον; Ποσειδῶν, G. Ποσειδῶνος, V. Πόσειδον; σωτήρ, G. σωτῆρος, V. σῶτερ.

Obs. 2. Proper names in κλης make κλεις in the vocative; for the nominative is properly —κλέης, and the vocative —κλεες, contracted —κλεις: as, Ἡρακλῆς (contracted from Ἡρακλέης), V. Ἡράκλεῖς, (contracted from Ἡράκλεες.)

Obs. 3. ς is dropped in the vocative of nouns whose nominative ends in ευς, ις, υς, ους, and αις; as, βασιλεύς, V. βασιλεῦ; Πάρις, V. Πάρι: Τῆθυς, V. Τῆθυ; νοῦς, V. νοῦ; παῖς, V. παῖ.

Obs. 4. Words in ας and ις, which arise from ανς and ενς, and have αντος and εντος in the genitive, throw away ς and resume ν; as, Αἴας (Αἴανς), G. Αἴαντος, V. Αἶαν; Ἄτλας (Ἄτλανς), G. Ἄτλαντος, V. Ἄτλαν; τύψας (τύψανς), G. τύψαντος, V. τύψαν; χαρίεις (χαρίενς), G. χαρίεντος, V. χαρίεν. In proper names, however, the poets often reject the ν, as Αἶα for Αἶαν; Θόα for Θόαν.

Obs. 5. Words in ω and ως make οι, as Σαπφώ, V. Σαπφοῖ; ἀιδώς, V. αιδοῖ.

Obs. 6. γυνή has γύναι in the vocative from the old nominative γύναιξ; and ἄναξ has in the vocative ἄνα in addressing a Deity, otherwise ἄναξ.

DATIVE PLURAL.

The Dative Plural appears to have been formed originally from the Nominative plural, by annexing the syllable σι, or the vowel ι; so that in neuter nouns, instead of α, ες was considered the termination. These old forms remained in use in the Ionic, Doric, and Æolic Dialects; as, παῖς, *a boy*, N. P. παῖδες, D. P. παίδεσσι; as also, χεῖρες, χείρεσσι; ἄνδρες, ἀνδρεσσι; πόλιες, πολίεσσι; ἱππῆες, ἱππήεσσι; πραγματα (πράγματες) πραγμάτεσι; &c.

When εε came together before σσι, a triple form arose, viz. in εεσσι, εσσι, and εσι; as, βέλεα (βέλεες) βελέεσσι, *Il.* ε. 622, &c. βέλεσσι, *Il.* ά. 42. &c. βέλεσι, *Od.* π'. 277. Again, ἔπεα (ἔπεες) ἐπέεσσι, *Il.* δ'. 137. &c. ἔπεσσι, *Od.* δ'. 597. &c. ἔπεσι,

Il. ά. 77. In other words also, ι only was annexed to the nominative, instead of σι; as, ἀνάκτεσι, *Od. ὁ.* 556. from ἄναξ, ἄνακτες; so παίδεσι, μήνεσι; &c.

In the gradual softening and improvement of the language, various changes were introduced into these old forms, the most important of which are here enumerated.

1. The ε preceding the single σ was omitted; as δεπάεσσιν, δεπάεσιν, δέπασιν, from δέπας; θήρεσσι, θήρεσι, θηρσί, from θήρ; σωτῆρεσσι, σωτῆρεσι, σωτῆρσι, from σωτήρ. Only one exception occurs to this rule, in the case of words which end in ης and ος, and which have in the nominative plural, εες, or its equivalent in declension εα. These reject only ε, and retain the other; as, ἀληθέεσσι, ἀληθέεσι, ἀληθέσι, from ἀληθής; τείχεα, (τείχεες) τειχέεσσι, τειχέεσι, τείχεσι, from τεῖχος.

2. If a consonant occurred before σι, it was changed according to the rule of euphony; that is, δ, θ, τ, ν, and ντ, were omitted before σ; as, πόδεσσι, πόδεσι, ποδσί, ποσί, from ποῦς; ὀρνίθεσσι, ὀρνίθεσι, ὄρνιθσι, ὄρνισι, from ὄρνις; φρένεσσι, φρένεσι, φρενσί, φρεσί, from φρήν; σώματεσσι, σώματεσι, σώματσι, σώμασι, from σῶμα; πάντεσσι, πάντεσι, πάντσι, πᾶσι, from πᾶς.— The quantity in the dative plural was regulated by the quantity in the rest of the oblique cases, and in the nominative plural. Hence κτείς, in the dative plural does not make κτεισί, but κτεσί, from the nominative plural κτένες; ποῦς, not πουσί, but ποσί from πόδες; so also, δαίμων, δαίμονες, δαίμοσι; δρῦς, δρῦες, δρῦσί. Again, if, after the rejection of the consonants ντ before σι, the foregoing syllable is short, then the doubtful vowels α, ι, υ, become long, as πᾶσι, γιγᾶσι, ζευγνῦσι, or ας is changed in words in αῦς into αυ; as γραῦς, γραῦες, γραυσί; and from ε and ο, are made the diphthongs ει and ου; as, τυφθέντες, (τυφθέντεσσι, τυφθέντεσι, τυφθέντσι,) τυφθεῖσι; διδόντες, (διδόντεσσι, διδόντεσι, διδόντσι,) διδοῦσι. In words which end in ευς, however, the ε becomes ευ; as, ἱππεύς, ἱππέεσσι, ἱππέεσι, ἱππέσι, ἱππεῦσι; Δωριεύς, Δωριεῦσι; βασιλέυς, βασιλεῦσι, &c.

3. When β, π, φ, or γ, κ, χ, precede the termination σι, they are changed, together with the σ which follows, into the double consonants ψ and ξ; as, Ἄραβες, Ἀράβεσι, Ἄραψι; αἶγες, αἴγεσι, αἰξί; μέροπες, μεροπεσι, μερόψι; κόρακες, κοράκεσι, κόραξι; τρίχες, τρίχεσι, θριξί.

4. Of those which reject ε before σι, some change the ε mute into the more sonorous α; as πατέρες, (πατέρεσι, by syncope πατρέσι,) changed to πατράσι; ἄνδρες, (ἄνδρεσσι, ἄνδρέσι,) changed to ἀνδράσι; so also, μητράσι; θυγατράσι; ἀστράσι; &c.

Obs. 5. The theory for forming the dative plural, as we have here given it, is stated by Matthiæ in his Grammar, and

third declension, in the plural, after the second; as, *γεροντοις* adopted by nearly all the philologists of the day. Dunbar's theory, however, (*vid.* page 31. Obs. 2. extr.) is directly in opposition. "The formation of the dative plural of Greek nouns," observes the Professor, "appears to have been effected by a double dative singular. Thus, the dative singular of *λόγος* was *λόγοι*. If we add to it another form, viz. *ιFι*, in which the aspirate was pronounced as a sigma, we shall have *λογοίσι*, and then, by the omission of one of the iotas, *λόγοισι*, the Ionic form: the Attic became *λόγοις* by dropping the last vowel. The same process took place in the formation of the dative plural of the third declension. Thus *ἔπος* has in the dative singular *ἔπει*. Let us subjoin the dative *εσι*, the same as the Latin *ει* by the omission of the sigma, and we have *ἐπει-εσι*; then, by dropping the iota, *ἐπέ-εσι*, a form which occurs often in Homer; and again, by omitting one of the epsilons, *ἔπεσι*, the common dative plural. "*Ορνις* had originally in the dative singular *ὀρνίθει*; dat. plur. *ὀρνιθεί-εσι*, then *ὀρνιθέ-εσι*, *ὀρνίθεσι*, *ὄρνιθσι*, and lastly *ὄρνισι*. In such examples as *λέων*, the dative singular was *λεοντει*; the dat. plur. *λεον-τε-εσι*, *λεοντεσι*, *λεοντσι*, *λεονσι*, and last of all, *λεουσι*, by the well-known conversion of the *ν* into a vowel, to form with the *ο* a proper diphthong. In some nouns, such as *βασιλεὺς* and *βοῦς*, the subjunctive vowel of the diphthong, which disappears in the formation of the genitive and dative, is said to be resumed in the dative plural. The reason seems to be this: The vowel *υ*, though omitted in writing, was evidently used in pronunciation, as in the Latin *bovis:* so also in Greek *βόFος*, dative *βόFει*; in the dative plural *βοFε-εσι*, and hence *βοεσι*. By making the usual omissions and contractions, the dative became in the common dialect *βοῦσι*." *Dunbar on the Greek and Latin Languages*, p. 92. seqq.

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CONTRACTED DECLENSION.

Contracts of the First Declension.

In the *First* Declension *εα* is contracted into *ῆ*; as, N. *γέα*, *γῆ*, *the earth;* G. *γέας*, *γῆς;* D. *γεᾷ*, *γῇ;* A. *γέαν*, *γῆν;* V. *γέα*, *γῆ*, &c.; and *εας* is contracted into *ῆς*, as N. *Ἑρμέας*, *Ἑρμῆς*, *Mercury;* G. *Ἑρμέου*, *Ἑρμοῦ;* D. *Ἑρμέᾳ*, *Ἑρμῇ*, &c.

Ρεα, and all other terminations, drop the former vowel; as, N. ἔρεα, ἐρᾶ, *the earth*; G. ἐρέας, ἐρᾶς, &c.; N. ἁπλόη, ἁπλῆ, *simplicity*; G. ἁπλόης, ἁπλῆς, &c.

Contracts of the Second Declension.

In the *Second* Declension, if the latter vowel is short, the contraction is in *ου*; if long, the former vowel is dropt; as, N. *νόος*, *νοῦς*, *the mind*; G. *νόου*, *νοῦ*; D. *νόῳ*, *νῷ*, &c.

Contracts of the Third Declension.

1. Nouns in *υς*, *υος*, have only two contractions, viz. *υες* and *υας* into *υς*: thus,

ὁ *βοτρυς*, *the bunch of grapes.*

Singular.	Dual.	Plural.
N. *βότρυς*,		N. *βότρυες*, *υς*,
G. *βότρυος*,	N. A. V. *βότρυε*,	G. *βότρυων*,
D. *βότρυϊ*,		D. *βότρυσι*,
A. *βότρυν*,	G. D. *βότρυοιν*.	A. *βότρυας*, *υς*,
V. *βότρυ*.		V. *βότρυες*, *υς*.

2. Nouns in *ις* and *ι* have *three* contractions, viz. *εϊ* into *ει*, *εες* and *εας* into *εις*; those in *ις* have also the Attic form in the genitive singular, and genitive and dative dual; viz. *εως* and *εων*: those in *ι* follow the common dialect, and have *εος* and *εοιν*: thus,

ὁ *ὄφις*, *the serpent.*

Singular.	Dual.	Plural.
N. *ὄφις*,		N. *ὄφεες*, *εις*,
G. *ὄφεως*,	N. A. V. *ὄφεε*,	G. *ὄφεων*,
D. *ὄφεϊ*, *ει*,		D. *ὄφεσι*,
A. *ὄφιν*,	G. D. *ὄφεοιν*.	A. *ὄφεας*, *εις*,
V. *ὄφι*.		V. *ὄφεες*, *εις*.

τὸ *σίνηπι*, *the mustard.*

Singular.	Dual.	Plural.
N. *σίνηπι*,		N. *σινήπεα*,
G. *σινήπεος*,	N. A. V. *σινήπεε*,	G. *σινήπεων*,
D. *σινήπεϊ*, *ει*,		D. *σινήπεσι*,
A. *σίνηπι*,	G. D. *σινηπέοιν*.	A. *σινήπεα*,
V. *σίνηπι*.		V. *σινήπεα*.

3. Nouns in ως and ω have *three* contractions, viz. οος into οῦς, οϊ, into οῖ, and οα into ω: thus,

ἡ *αἰδώς*, *the modesty.*

Singular.	Dual.	Plural.
N. *αἰδώς*.		N. *αἰδοι*,
G. *αἰδόος*, *οῦς*,	N. A. V. *αἰδώ*,	G. *αἰδῶν*,
D. *αἰδόϊ*, *οῖ*,		D. *αἰδοῖς*,
A. *αἰδόα*, *ῶ*,	G. D. *αἰδοῖν*.	A. *αἰδοὺς*,
V. *αἰδοῖ*.		V. *αἰδοι*.

ἡ *ἠχώ*, *the echo.*

Singular.	Dual.	Plural.
N. *ἠχώ*,		N. *ἠχοι*,
G. *ἠχόος*, *οῦς*,	N. A. V. *ἠχώ*,	G. *ἠχῶν*,
D. *ἠχόϊ*, *οῖ*,		D. *ἠχοῖς*,
A. *ἠχόα*, *ώ*,	G. D. *ἠχοῖν*.	A. *ἠχοὺς*,
V. *ἠχοῖ*.		V. *ἠχοι*.

4. Nouns in *ευς*, and *υς*, make in the Genitive εως, and have *four* contractions, viz. εϊ into *ει*, εε into *η*, εες and εας into *εις*: but those in *υς* alone contract the genitive and dative dual; thus,

ὁ *βασιλεύς*, *the king.*

Singular.	Dual.	Plural.
N. *βασιλεύς*,		N. *βασιλέες*, *εῖς*,
G. *βασιλέως*,	N. A. V. *βασιλέε*, *ῆ*,	G. *βασιλέων*,
D. *βασιλέϊ*, *εῖ*,		D. *βασιλεῦσι*,
A. *βασιλέα*,	G. D. *βασιλέοιν*.	A. *βασιλέας*, *εῖς*,
V. *βασιλεῦ*.		V. *βασιλεές*, *εῖς*.

ὁ πέλεκυς, *the axe.*

Singular.	Dual.	Plural.
N. πέλεκυς,		N. πέλεκεες, εῖς,
G. πέλεκεως,	N. A. V. πέλεκέε, ῆ,	G. πέλεκεων,
D. πέλεκεϊ, εῖ,		D. πέλεκεσι,
A. πέλεκυν,	G. D. πέλεκεῷν.	A. πέλεκεας, εῖς,
V. πέλεκυ.		V. πέλεκεες, εῖς.

5. Neuters in υ make the Nominative Accusative and Vocative Plural in εα, η, and also contract εϊ into ει, and εε into η; they have also the common genitive, in εος; thus,

τὸ ἄστυ, *the city.*

Singular.	Dual.	Plural.
N. ἄστυ,		N. ἄστεα, η,
G. ἄστεος,	N. A. V. ἄστεε,	G. ἀστέων,
D. ἄστεϊ, ει,		D. ἄστεσι,
A. ἄστυ,	G. D. ἀστέοιν.	A. ἄστεα, η,
V. ἄστυ.		V. ἄστεα, η.

6. Nouns in ης, ες, and ος, are contracted in *every* case except in the Nominative and Vocative Singular, and Dative Plural; thus,

ἡ τριήρης, *the trireme.*

Singular.	Dual.	Plural.
N. τριήρης,		N. τριήρεες, εις,
G. τριήρεος, ους,	N. A. V. τριήρεε, η,	G. τριηρέων, ῶν,
D. τριήρεϊ, ει,		D. τριήρεσι,
A. τριήρεα, η,	G. D. τριηρέοιν, οῖν.	A. τριήρεας, εις,
V. τριήρες.		V. τριήρεες, εις.

Neuters in ες and ος make the Nominative Accusative and Vocative Plural in εα, η, and the Genitive Plural in έων, ῶν; thus,

τὸ τεῖχος, *the wall.*

Singular.	Dual.	Plural.
N. τεῖχος,		N. τείχεα, η,
G. τείχεος, ους,	N. A. V. τείχεε, η,	G. τειχέων, ῶν,
D. τείχεϊ, ει,		D. τείχεσι,
A. τεῖχος,	G. D. τειχέοιν, οῖν.	A. τείχεα, η,
V. τεῖχος.		V. τείχεα, η.

Proper names in κλέης have a double contraction, which, however, is confined in general to the Dative ; as,

ὁ *Περικλέης, κλῆς, Pericles.*

Singular.

N. ὁ *Περικλέης, κλῆς,*
G. τοῦ *Περικλέος, κλοῦς,*
D. τῷ *Περικλέεϊ, κλέει, κλεῖ,*
A. τὸν *Περικλέεα, κλέα,* (rarely *κλῆ,*)
V. *Περίκλεες, κλεις.*

6. Neuters in ας pure and ρας are both syncopated and contracted in *every* case except the Nominative Accusative and Vocative Singular, and the Dative Plural: thus,

τὸ κρέας, *the flesh.*

Singular.

N. τὸ *κρέας,*
G. τοῦ *κρέατος,* by syncope *κρέαος,* by crasis *κρέως,*
D. τῷ *κρέατι,* - - - *κρέαϊ,* - - *κρέᾳ,*
A. τὸ *κρέας,*
V. *κρέας.*

Dual.

N. A. V. τὼ *κρέατε,* - *κρέαε,* - - *κρέα,*
G. D. τοῖν *κρεάτοιν,* - *κρεάοιν,* - *κρεῷν.*

Plural.

N. τὰ *κρέατα,* - - *κρέαα,* - - *κρέα,*
G. τῶν *κρεάτων,* - *κρεάων,* - *κρεῶν,*
D. τοῖς *κρέασι,*
A. τὰ *κρέατα,* - - *κρέαα,* - - *κρέα,*
V. *κρέατα,* - *κρέαα,* - *κρέα.*

τὸ κέρας, *the horn.*

Singular.

N. τὸ *κέρας,*
G. τοῦ *κέρατος,* by syncope *κέραος,* by crasis *κέρως,*
D. τῷ *κέρατι,* - - *κέραϊ,* - - *κέρᾳ,*
A. τὸ *κέρας,*
V. *κέρας.*

	Dual.		
N. A.	τὼ κέρατε,	κέρᾱε,	κέρα,
G. D.	τοῖν κεράτοιν,	κεράοιν,	κερᾷν.

	Plural.		
N.	τὰ κέρατα,	κέραα,	κέρα,
G.	τῶν κεράτων,	κεράων,	κερῶν,
D.	τοῖς κέρασι,		
A.	τὰ κέρατα,	κέραα,	κέρα,
V.	κέρατα,	κέραα,	κέρα.

7. Some nouns are contracted by the omission of a vowel.

1. In *every* case, as,

τὸ ἔαρ, ἦρ, the spring.

Singular.	
N.	τὸ ἔαρ, ἦρ,
G.	τοῦ ἔαρος, ἦρος,
D.	τῷ ἔαρι, ἦρι, &c.

ὁ λᾶας, λᾶς, the stone.

Singular.	
N.	ὁ λᾶας, λᾶς,
G.	τοῦ λάαος, λᾶος,
D.	τῷ λάαϊ, λᾶϊ, &c.

ἡ δαΐς, δᾶς, the torch.

Singular.	
N.	ἡ δαΐς, δᾶς,
G.	τῆς δαΐδος, δᾴδος,
D.	τῇ δαΐδι, δᾴδι, &c.

ὁ, κενεὼν, the belly.

Singular.	
N.	ὁ κενεὼν, κενῶν,
G.	τοῦ κενεῶνος, κενῶνος,
D.	τῷ κενεῶνι, κενῶνι, &c.

2. In part of the cases, as, *ἀνήρ, θυγάτηρ, μήτηρ, πατήρ*: thus,

ὁ ἀνήρ, the man.

Singular.		Dual.		Plural.	
N.	ἀνήρ,			N.	ἀνέρες, ἄνδρες,
G.	ἀνέρος, ἀνδρός,	N. A. V.	ἀνέρε, ἄνδρε,	G.	ἀνέρων, ἀνδρῶν,
D.	ἀνέρι, ἀνδρί,			D.	ἀνδράσι,
A.	ἀνέρα, ἄνδρα,	G. D.	ἀνέροιν, ἀνδροῖν.	A.	ἀνέρας, ἄνδρας,
V.	ἄνερ.			V.	ἀνέρες, ἄνδρες.

ἡ θυγάτηρ, the daughter.

Singular.		Dual.		Plural.	
N.	θυγάτηρ,			N.	θυγατέρες, ρες,
G.	θυγατέρος, ρὸς,	N. A. V.	θυγατέρε, ρε,	G.	θυγατέρων, ρῶν,
D.	θυγατέρι, ρὶ,			D.	θυγατράσι,
A.	θυγατέρα, ρα,	G. D.	θυγατέροιν, ροῖν.	A.	θυγατέρας, ρας,
V.	θύγατερ.			V.	θυγατέρες, ρες.

ὁ πατήρ, *the father.*

Singular.	Dual.	Plural.
N. πατήρ,		N. πατέρες,
G. πατέρος, ρός,	N. A. V. πατέρε,	G. πατέρων, ρῶν,
D. πατέρι, ρί,		D. πατράσι,
A. πατέρα,	G. D. πατέροιν.	A. πατέρας,
V. πάτερ.		V. πατέρες.

IRREGULAR DECLENSION.

ἡ ναῦς, *the ship.*

IONIC.	ATTIC.
Singular.	Singular.
N. ἡ νηῦς,	N. ἡ ναῦς,
G. τῆς νηός, (νεός),	G. τῆς νεώς,
D. τῇ νηΐ,	D. τῇ νηΐ,
A. τὴν νῆα, (νέα),	A. τὴν ναῦν,
V. νηῦ.	V. ναῦ.
Dual.	Dual.
N. A. V. *wanting,*	N. A. V. *wanting,*
G. D. ταῖν νεοῖν.	G. D. ταῖν νεοῖν.
Plural.	Plural.
N. αἱ νῆες, (νέες),	N. αἱ νῆες,
G. τῶν νηῶν, (νεῶν),	G. τῶν νεῶν,
D. ταῖς νηυσί,	D. ταῖς ναυσί,
A. τᾶς νῆας, (νέας),	A. τὰς ναῦς,
V. νῆες.	V. νῆες.

Remarks on some of the Contracted Forms of the Third Declension.

Nouns in ις and ι.

Obs. 1. The dative singular very frequently occurs in Ionic writers, with a single ι, as μήτι for μήτεϊ, *Il.* ψ'. 315. πόλι for πολεϊ, *Herod.* 1, 105. δυνάμι for δυνάμεϊ, *Herod.* 2, 102. ὄψ for ὄψεϊ, *Herod.* 2, 141, &c. Besides these, the form εϊ is used by the Ionians, as πόσεϊ, πόλεϊ, &c. In Homer and others, the contracted form ει is one of very common occurrence.

Obs. 2. Instead of the accusative in ιν, the form α also occurs, as πόληα, *Hesiod. Scut.* 105.—The contracted form in the

plural is frequent in Homer. In the accusative he has the contraction in ις. This contraction in ις was regular in Attic in the words οἷς and φθοῖς, as τὰς οἷς; τοὺς φθοῖς for φθόϊδας; so also ὄρνις for ὄρνιθας, *Soph. Œd. T.* 966.

Nouns in ευς.

Obs. 1. The accusative singular in η̃ of nouns in ευς is of rare occurrence. The nominative plural of the same class of nouns was contracted by the earlier Attic writers into ῆς, as βασιλῆς. The accusative plural, according to the observation of the old Grammarians, was in the genuine Attic dialect —έας, not —εῖς, and yet the form —εῖς frequently occurs. If a vowel preceded the termination, the Attics contracted έας into ᾶς; as, ἀγυιᾶς for ἀγυιέας; χοᾶς for χοέας. The Ionians make uniformly βασιλῆος, βασιλῆϊ, βασιλῆα, βασιλῆας, &c.

Obs. 2. Words which have a vowel before the termination ευς, contract in the genitive έως into ῶς; as Πειραιεὺς, Πειραιέως, contracted Πειραιῶς; χοεύς, χοέως, contracted χοῶς.

Nouns in ης, ες, and ος.

Obs. 1. Like τριήρης, are declined also proper names which are not patronymics; as, ὁ Δημοσθένης; yet these have sometimes the accusative according to the first declension, as τὸν Σωκράτην, τὸν Ἀντισθένην, τὸν Ἀριστοφάνην.

Obs. 2. The Dorians and Ionians, in the genitive, use the contraction ευς for ους; as, Ἀριστοφάνευς, Εὐμήδευς, χείλευς from χεῖλος, ὄρευς from ὄρος, θέρευς from θέρος.

Obs. 3. The Æolians in the genitive and vocative omit ς, as Σωκράτου, Σώκρατε.

Neuters in ας pure and ρας.

Obs. 1. The declension of κέρας is given according to the usual form; it admits of a doubt, however, whether this mode of inflexion be the true one. The Attics said κέρας, κέρᾱτος, as they did φρέας, φρέᾱτος, and it certainly does not seem correct to form from it, by syncope, κέρᾰος with a *short* penult. The opinion of Dr. Maltby appears to be a more correct one, that κέρας forms only κέρᾱτος in the genitive; and that κέρᾰος comes from κέρας κέρᾰος, not from κέρας κέρᾱτος. Blomfield suggests, that, wherever κέρᾰος and κέρᾰων occur in Homer, we should probably read, κέρεος and κερέων. These are, in fact, true Ionic forms; κέρεος occurs in *Herod.* 6. 111. whence we have κέρεα, *id.* 2. 38. 4. 191. and κερέων is found, *id.* 4. 183.

The reason why κερας has the long penult in the genitive and dative singular, and nominative, genitive, and accusative dual and plural, is that these cases are in reality *contracted* forms. Thus κερᾱτος from κεράατος, κερᾱτι from κεράατι, &c. *Vid. Thes. Græc. Poes. ed. Maltby. Observ.* p. lxxx. *Blomfield's Remarks on Matthiæ's Gr. Gr.* p. xxxix. *Brunck, ad Eurip. Bacch.* 909. and *Brasse's Greek Gradus, s. v.*

Obs. 2. According to the examples given, the Ionians declined also the substantives γόνυ, or γοῦνυ, and δόρυ. Thus, N. τὸ γόνυ and γοῦνυ, G. τοῦ γούνατος and γουνὸς, D. τῷ γούνατι, Pl. N. τὰ γούνατα and γοῦνα, G. τῶν γουνάτων and γούνων, &c. So N. τὸ δόρυ, G. τοῦ δουρός and δορός; D. τῷ δουρί and δορί, Pl. N. τὰ δοῦρα, G. τῶν δούρων, D. τοῖς δούρασι and δούρεσσι, &c.

Remarks on ἀνήρ, πατήρ, &c.

Obs. 1. The principle on which δ is inserted in the oblique case of ἀνήρ, has already been explained.

Obs. 2. The particular most worthy the student's attention is this; that, μήτηρ, πατήρ, and γαστήρ, form the accusative singular *without contraction;* as μητέρα, πατέρα, γαστέρα. This is done in the case of μήτηρ, in order to prevent its being confounded with μήτρα, ας, *a womb;* it is done in like manner in πατήρ, to prevent its being confounded with πάτρα, ας, *a paternal land;* and in γαστήρ, to prevent its being confounded with γάστρα, ας, *the bottom of a vessel.* It should be remembered, also, that γαστήρ makes in the dative plural, γαστῆρσι, not γαστράσι.

Remarks on the noun ναῦς.

Obs. 1. The Doric form was νᾶς, the oblique cases of which occur in the Attic poets also, not only in the chorusses but elsewhere; as ναός, *Eurip. Hec.* 1253. ναΐ, *Iphig. T.* 891, (in the chorus). νᾶες, *Iphig. A.* 242. (in the chorus). The accusative νᾶας occurs in *Theocr.* 7. 152 : 22. 17.

Obs. 2. The Hellenistic writers use νᾶα in the accusative singular, and νᾶας in the accusative plural.

Obs. 3. In like manner with ναῦς is declined ἡ γραῦς, *the old woman,* (Ion. γρηῦς) G. τῆς γραός, D. τῇ γραΐ, A. τὴν γραῦν, V. γραῦ, (Ion. γρηῦ), Pl. N. αἱ γρᾶες and γρῆες, (not αἱ γραῦς), G. τῶν γραῶν, D. ταῖς γραυσί, A. τὰς γραῦς. Yet of this in general only the nominative sing. accusative sing. and plural, and the genitive plural are used: in the rest of the cases γραῖα is more common.

So also, ἡ βοῦς, G. τῆς βοός, D. τῇ βοΐ, A. τὴν βοῦν, (not βόα). Pl. N. αἱ βόες (not βοῦς), G. τῶν βοῶν, D. ταῖς βουσί, A. τὰς βοῦς, and βόας.

GENERAL REMARKS.

In the genitive and dative singular and plural, the poets annex the syllable φι, or (with ν ἐφελκυστικόν) φιν; this the Grammarians term φι *paragogicum*. When this is done, if the substantive end in η, the ς of the genitive is omitted; if the substantive end in ος or ον, the ο alone remains before φι, while in those in ος, gen. εος, ους, the form ες, or ευς (the Ionic contraction from εος) enters; as, ἐξ εὐνῆφι, for ἐξ εὐνῆς; φρήτρη, ης, D. φρήτρηφιν, for φρήτρῃ; ἀπὸ στρατόφιν, for ἀπὸ στρατοῦ; θεόφιν, Dat. for θεῷ; ἐξ ἐρέβεοσφιν, for ἐξ ἐρέβους; ἀπὸ στήθεσφι, for ἀπὸ στήθους; κλισίηφι, Dat. for κλισίαις; σὺν ὄχεσφι, for σὺν ὄχεσι; παρὰ ναῦφιν, for παρὰ ναῦσιν.

The termination θεν appears to be an appendage of a similar nature, but is found only in the genitive; ἐξ ἁλόθεν, for ἐξ ἁλός. In the same manner θεν is annexed to the genitive of the pronouns, ἐγώ, σύ, οὗ; as ἐμέθεν (from ἐμέο), σέθεν (σέο), ἕθεν (ἑό). Afterwards these forms of nouns were used as adverbs; as Ἀθήνηθεν, Θήβηθεν.

IRREGULAR NOUNS.

1. Some nouns have different genders in the singular and plural.

Obs. 1. Thus, ὁ δίφρος, *the chariot-seat*, in the plural τὰ δίφρα; ὁ θεσμός, *the decree*, plural τὰ θεσμά; ἡ κέλευθος, *the way*, plural τὰ κέλευθα; ὁ κύκλος, *the circle*, plural τὰ κύκλα; ὁ λύχνος, *the lamp*, plural τὰ λύχνα; ὁ σῖτος, *the corn*, plural τὰ σῖτα; ὁ σταθμός, *the station*, plural τὰ σταθμά; ὁ Τάρταρος, *Tartarus*, plural τὰ Τάρταρα.

Obs. 2. In the substantives above enumerated, the singular does not occur as neuter. But the following, which are considered as belonging to this class, are found neuter in the singular; as, τὰ νῶτα from τὸ νῶτον; τὰ ἐρετμά from τὸ ἐρετμόν; τὰ ζυγά from τὸ ζυγόν.

Obs. 3. The following nouns, neuter in the plural, and masculine in the singular, are of more rare occurrence; as τὰ δρυμά, *the forests*, from ὁ δρυμός; τὰ δάκτυλα, *the fingers*, from ὁ δάκτυλος; τὰ τράχηλα, *the necks*, from ὁ τράχηλος; τὰ ῥύπα, *the filth*, from ὁ ῥύπος.

2. Some have different declensions.

Obs. 1. Greek words, in which double forms are used together in one case, are said to be redundant (*abundantia*). Generally, however, these double forms are not both peculiar to one dialect, but each to a different one.

Obs. 2. Examples follow; as *ὁ ταός, the peacock;* Attic *ταώς, ταώ*; and *ταών, ταῶνος*; *λαγός, a hare,* Ionic *λαγώς,* Attic *λαγώς*; so also *ναός, a temple,* Attic *νεώς*; *λαός, a people,* Attic *λεώς*; in like manner *δάκρυ* and *δάκρυον* both occur in Homer, from the first comes *δάκρυοις* (*Eurip. Iph.* A. 1175.) and from the latter *δάκρυσι* (*id. Troad.* 315.) Instead also of *δένδρον, ου,* another form occurs, *δένδρος, εος,* whence *δένδρει, δένδρεα, δενδρέων, δένδρεσι.*

Obs. 3. The Attics particularly declined nouns in *ώς, όνος,* in *ώ, οῦς*; as *χελιδώ, οῦς,* for *χελιδών, όνος*; *ἀηδώ, οῦς,* for *ἀηδών, όνος.* This also takes place in the Ionic dialect.

Obs. 4. A word which is almost universally redundant is *χρώς, χρωτός.* Another from *χροῦς* occurs, which is declined like *βοῦς,* (*vid.* page 44.) and hence we have in the genitive *χρωτός* and *χροός,* dative *χρωτί* and *χροΐ,* accusative *χρῶτα* and *χρόα.* The dative has still a third form *χρῷ,* which is used mostly in prose. Adjectives compounded of *χροῦς* have also, among the Attics, usually the termination *χρως,* as *λευκόχρως.*

Obs. 5. Some words in the plural are derived from other forms different from those of the singular; as *πρεσβευτής,* which has *οἱ πρέσβεις* in the plural, from *πρέσβυς,* or *πρέσβις.* Frequently a new form of the nominative arises from an oblique case of the old form, as *φύλαξ, φύλακος*; and *φύλακος, ου*; *μάρτυς, μάρτυρος*; and *μάρτυρος, ου*; *διάκτωρ, διάκτορος*; and *διάκτορος, ου.* So from the accusative *Δημητέρα,* a new nominative *Δημήτρα, ας,* arose.

3. Some are termed anomalous.

Obs. Those are called anomalous or irregular nouns, whose oblique cases pre-suppose a nominative different from that in use, without having double forms in the rest of the cases; thus, *γυνή, γυναικός,* as from *γύναιξ*; *γόνυ, γόνατος,* as from *γόνας*; *δόρυ, δόρατος,* as from *δόρας*; *ὕδωρ, ὕδατος,* as from *ὕδας.* So also *Ζεύς, Διος* or *Ζηνός,* as from *Δίς* or *Ζήν.* There are commonly reckoned *ten* different forms for the nominative *Ζεὺς,* viz. *Ζεὺς, Βδεὺς, Δεὺς, Δίς, Δήν, Δάν, Ζῆς, Ζῆν, Ζὰς, Ζὰν.* These, however, differ only in dialect, and may be reduced to two, *Δίς* and *Ζήν,* and yet even these *nominatives* are obsolete.

4. Some double forms of cases pre-suppose only one form of the nominative, which, however, are declined according to two different declensions, or different kinds of one declension. These are called *Heteroclita*. In this manner are declined,

1. After the first and third declension, substantives in *ης*, yet only in the accusative and vocative; thus, *Σωκράτης* of the third declension, makes *Σωκράτην* after the first, and *Σωκράτη* after the third. So also *'Αριστοφάνην* and *'Αριστοφάνη*, from *'Αριστοφάνης*; and, in the vocative, *Στρεψίαδη* after the first, and *Στρεψίαδης* after the third, from *Στρεψίαδης*. The Ionians especially declined different nouns of the first declension after the third; as *δεσπότεα*, and *δεσπότεας*, for *δεσπότην*, *δεσπότας*, from *δεσπότης*: so also *κυβερνήτεα* for *κυβερνήτην*; *Πέρσεα* for *Πέρσην*.

2. Sometimes a noun is declined after different forms of the same declension; as *ἔγχελυς*, which was declined by the Attics in the singular, *ἔγχελυος*, *ἔγχελυι*, &c. and in the plural *ἐγχέλεις ἐγχελέων*.

Obs. Other changes are not founded upon the circumstance of the form of the nominative being capable of a double inflexion. The number also of obsolete forms of nominatives would be too much increased, if, for every deviation, another form, grown into disuse, should be referred to. It seems more probable, that the proper termination of the case was sometimes changed into the termination of the same case in another declension, which might easily take place in a language not as yet perfectly established and fixed. This change is called *μεταπλασμὸς κλίσεως*, a transformation of the termination of the case. The following are the principal kinds of *Metaplasm.*

1. Proper names in *—κλος* are often declined like those in *—κλῆς*, and again those in *—κλῆς* like those in *—κλος*.

2. Some nouns of the first and second declension have, particularly in the dative and accusative singular, and in the genitive also, the termination of the third declension; thus we find *ἄϊδος*, *ἄϊδι*, in Homer, for *ἀΐδου*, *αΐδῃ*; so also *ἀλκί* for *ἀλκῇ κλαδί* for *κλάδῳ*, &c.

3. In the same manner the plural of different neuters in *ον*, particularly the dative, is formed after the third declension, as *ἀνδραπόδεσσι* for *ἀνδραπόδοις*, *πρόβασι* for *προβάτοις*, *προσώπατα* and *προσώπασι* for *πρόσωπα* and *προσώποις*.

4. The Ætolians, an Æolic tribe, formed the nouns of the

third declension, in the plural, after the second; as, *γεροντοις* for *γέρουσι*, from *γέρων*; *παθημάτοις* for *παθήμασι*, from *παθήμα*; as the Latins also said, *epigrammatis*, *dilemmatis*, for *epigrammatibus*, *dilemmatibus*.

5. Some nouns are indeclinable.

Obs. These are, 1. Names of letters, as *τὸ ἄλφα*, *τοῦ ἄλφα*, *τῷ ἄλφα*, &c. 2. The cardinal numbers from *πέντε* to *ἑκατὸν*. 3. Poetic nouns which have lost the last syllable by apocope, *τὸ δῶ* for *δῶμα*, *τὸ κάρα* for *κάρηνον*. 4. Foreign names which are not susceptible of Greek inflexions, as *ὁ Ἀβραάμ*, *τοῦ Ἀβραάμ*, &c.

6. Some are defective in the number of their cases.

Obs. These are, 1. Monoptots, as, *τὸ ὄφελος*, and *το ἦδος*, *advantage*, only used as nominatives; *μάλης* genitive of *μάλη* for *μασάλη*, *a shoulder*, which case is alone in use; *δώς*, *a house*, used only in the nominative; *ὦ τάν*, *friend*, used only in the vocative; *ὦ πόποι*, *O Gods*, used only in the same case. 2. Diptots, as, *ὄναρ*, *a vision*, *ὕπαρ*, *a real appearance*, used only in the nominative and accusative. *λίς*, *a lion*, used only in the nominative, and in the accusative *λῖν* or *λῖνα*. 3. Triptots, as, G. *ἀλλήλων*, D. *ἀλλήλοις*, *αις*, *οις*, A. *ἀλλήλους*, *ας*, *α*. So also N. Dual *ἄμφω*, G. and D. *ἀμφοῖν*.

7. Some have no singular, others no plural.

Obs. The following want the *singular*. 1. Such as in their nature, cannot well occur in more than one number; as, *τὰ ἔγκατα*, *the entrails*, *αἱ ἐτήσιαι*, *the Etesian winds*. 2. Names of Festivals, as *τὰ Διονύσια*, *the feast of Bacchus*. 3. Names of Cities, as *Ἀθῆναι*, *Athens*. The following want the *plural*, viz. *ἅλς*, *salt*, *γῆ*, *earth*, *πῦρ*, *fire*, and many others, known by the sense.

PATRONYMICS.

Patronymics are substantives which signify a son or a daughter. They are derived from the proper name of the father, and sometimes also, from that of the mother. The rules for their formation follow.

Rule 1. From nouns in *ος* of the second declension come the forms of patronymics in *ίδης* and *ίων*; as from *Κρόνος* come *Κρονίδης* and *Κρονίων*, *the son of Kronos*, i. e. *Jupiter*. So also, *Κοδρίδης*, *Ταντα̃λίδης*, *Αἰακίδης*, from *Κόδρος*, *Τάνταλος*, *Αἴακος*. The form in *ίων* was peculiar to the Ionians.

Rule 2. From nouns in *ιος* comes the form *ιάδης*; as, *Ἥλιος*, *Ἡλιάδης*; *Ἄγνιος*, *Ἀγνιάδης*; *Ἀσκλήπιος*, *Ἀσκληπιάδης*. So also, *Λαερτιάδης* from *Λαέρτιος* for *Λαέρτης*. A deviation from this rule is *Ἀλκείδης* from *Ἀλκαῖος*, instead of which the form *Ἀλκέυς* appears to have been also used. Pindar has *Ἀλκαΐδης*. (*Ol.* 6. 115.)

Rule 3. From nouns in *ης* and *ας*, of the first declension, comes the form in *άδης*; as, *Ἱππότης*, *Ἱπποτάδης*; *Ἀλεύας*, *Ἀλευάδης*. From nouns in *ας* the Æolians formed patronymics in *άδιος*; as *Ὑῤῥάδιος*, from *Ὑῤῥας*.

Rule 4. In nouns of the third declension, the genitive serves as the basis of the derivation. If the penultima of the genitive be *short*, the patronymic from *ος* is formed in *ίδης*; as, *Ἀγαμέμνων*, *Ἀγαμέμνονος*, *Ἀγαμεμνονίδης*; *Ληιώ*, *Ληιόος*, *Ληιοίδης*: if it be *long*, then in *ιάδης*, as *Ἀμφιτρύων*, *Ἀμφιτρύωνος*, *Ἀμφιτρυωνιάδης*; *Τελαμών*, *Τελαμῶνος*, *Τελαμωνιάδης*.

Obs. 1. Hence nouns in *εύς*, which in the Ionic have the genitive in *ῆος*, give rise to the patronymic form *ηϊάδης*, as *Πηλεύς*, *Πηλῆος*, *Πηληϊάδης*; *Περσεύς*, *Περσῆος*, *Περσηϊάδης*. But since these have also the termination *έως* in the genitive, which continued the prevailing one in the Attic and in the common dialect, hence arose from *Περσεύς Περσέως*, *Περσείδης*. So also *Ἀτρείδης*, from *Ἀτρεύς*.

Obs. 2. The origin of the different forms in *ίδης* and *ιάδης*, was probably owing to the cultivation of the Greek language by means of the Hexameter verse, since neither *Ἀγαμεμνόνῐ-ἄδης*, nor *Τελαμῶνΐδης* could enter into that measure.

Obs. 3. The forms in *ίδης*, *ιονίδης*, and *ιωνιάδης*, are often interchanged. The reason is, that of the proper names in *ος* another form in *ων* was used, which is properly the patronymic of the first.

Obs. 4. Instead of the form in *ιάδης*, the form in *ίδης* also is used, particularly in Attic, as *Αἰαντίδαι*, *Ἀλκμαιωνίδαι*, *Λεοντίδαι*.

Obs. 5. A Doric form of patronymics was in *ώνδας*, as *Ἐπαμινώνδας*.

Rule 6. Patronymics of the female sex have the following terminations. 1. *ιάς* and *ίς*; as *Ληιῳάς*, and *Ληιῶς*, from *Ληιώ*: so also *Βρισηΐς* from *Βρισεύς*, *ηος*; *Νηρηΐς* from *Νηρεύς*, *ηος*; *Ἀτλαντίς* from *Ἄτλας*, *αντος*. 2. In *ίνη* and *ιώνη*; the

latter when the primitive has ι or υ before the termination ος or ων; as Ἀκρίσιος, Ἀκρισιώνη; Ἡλεκτρύων, Ἠλεκτρυώνη; the former when the primitive has a consonant before the termination ος or ευς, as Ἄδρηστος, Ἀδρηστίνη; Ὠκεανός, Ὠκεανίνη; Νηρεύς, Νηρίνη.

Obs. Some nouns have the form only of patronymics without the signification, as Μιλτιάδης, Ἀριστείδης, Εὐριπίδης, Σιμωνίδης. Patronymics are also often interchanged with their primitives: thus, sometimes, Ἀλεξανδρίδης for Ἀλέξανδρος; Σιμωνίδης for Σίμων; Ἀμφιτρύων for Ἀμφιτρυωνιάδης.

ADJECTIVES.

Adjectives are declined like substantives.

Declensions of Adjectives are *three:*

The first of *three* terminations.
The second of *two;*
The third of *one.*

1. Adjectives of three terminations end in

M.	F.	N.
ος,	α,	ον.
ος,	η,	ον.
ας,	ασα,	αν.
ας,	αινα,	αν.
εις,	εισα,	εν.
εις,	εσσα,	εν.
ην,	εινα,	εν.
ους,	ουσα,	ον.
ους,	ουσσα,	ουν.
υς,	εια,	υ.
υς,	υσα,	υν.
ων,	ουσα,	ον.
ων,	ουσα,	ουν.
ων,	ωσα,	ων.
ως,	ωσα,	ως.
ως,	υια,	ος.

Adjectives in ος pure and ρος make the feminine in α; other adjectives in ος make it in η; thus,

μακρὸς, long.

Singular.	Dual.	Plural.
N. *μακρὸς, ὰ, ὸν,*		N. *μακροὶ, αἱ, ὰ,*
G. *μακροῦ, ᾶς, οῦ,*	N. A. V. *μακρὼ, ὰ, ὼ,*	G. *μακρῶν, ὼν, ῶν,*
D. *μακρῷ, ᾷ, ῷ,*		D. *μακροῖς, αἷς, οἷς,*
A. *μακρὸν, ὰν, ὸν,*	G. D. *μακροῖν, αἶν, οἶν.*	A. *μακροὺς, ὰς, ὰ,*
V. *μακρὲ, ὰ, ὸν.*		V. *μακροὶ, αἱ, ὰ.*

καλὸς, beautiful.

Singular.	Dual.	Plural.
N. *καλὸς, ἡ, ὸν,*		N. *καλοὶ, αἱ, ὰ,*
G. *καλοῦ, ῆς, οῦ,*	N. A. V. *καλὼ, ὰ, ὼ,*	G. *καλῶν, ῶν, ῶν,*
D. *καλῷ, ῇ, ῷ,*		D. *καλοῖς, αἷς, οἷς,*
A. *καλὸν, ὴν, ὸν,*	G. D. *καλοῖν, αἶν, οἶν.*	A. *καλοὺς, ὰς, ὰ,*
V. *καλὲ, ἡ, ὸν.*		V. *καλοὶ, αἱ, ὰ.*

Four adjectives, *ἄλλος, τηλίκουτος, τοίουτος, τόσουτος*: and four pronouns, *ὃς* relative, *αὐτὸς* and its compounds, *οὗτος* and *ἐκεῖνος*, make the neuter in *o*.

ας.

πᾶς, all.

Singular.	Dual.	Plural.
N. *πᾶς, πᾶσα, πᾶν,*	N. A. V. *πάντε, πάσα, πάντε,*	N. *πάντες, πᾶσαι, πάντα,*
G. *παντὸς, πάσης, παντὸς,*	G. D. *πάντοιν, πάσαιν, πάντοιν.*	G. *πάντων, πασῶν, πάντων,*
D. *παντὶ, πάσῃ, παντὶ,*		D. *πᾶσι, πάσαις, πᾶσι,*
A. *πάντα, πᾶσαν, πᾶν,*		A. *πάντας, πάσας, πάντα,*
V. *πᾶς, πᾶσα, πᾶν.*		V. *πάντες, πᾶσαι, πάντα.*

μέλας, black.

Singular.	Dual.	Plural.
N. *μέλας, αινα, αν,*	N. A. V. *μέλανε, αίνα, ανε,*	N. *μέλανες, αιναι, ανα,*
G. *μέλανος, αινης, ανος,*	G. D. *μελάνοιν, αίναιν, άνοιν.*	G. *μελάνων, αινῶν, άνων,*
D. *μέλανι, αίνῃ, ανι,*		D. *μέλασι, αίναις, ασι,*
A. *μέλανα, αιναν, αν,*		A. *μέλανας, αίνας, ανα,*
V. *μέλαν, αινα, αν.*		V. *μέλανες, αιναι, ανα.*

εις.

τυφθείς, having been struck.

Singular.

N.	τυφθείς,	εῖσα,	έν,
G.	τυφθέντος,	είσης,	έντος,
D.	τυφθέντι,	είσῃ,	έντι,
A.	τυφθέντα,	εῖσαν,	έν,
V.	τυφθείς,	εῖσα,	έν.

Dual.

N. A. V.	τυφθέντε,	είσα,	έντέ,
G. D.	τυφθέντοιν,	είσαιν,	έντοιν.

Plural.

N.	τυφθέντες,	εῖσαι,	έντα,
G.	τυφθέντων,	εισῶν,	έντων,
D.	τυφθεῖσι,	είσαις,	εῖσι,
A.	τυφθέντας,	είσας,	έντα,
V.	τυφθέντες,	εῖσαι,	έντα.

χαριεις, comely.

Singular.

N.	χαρίεις,	εσσα,	εν,
G.	χαρίεντος,	έσσης,	εντος,
D.	χαρίεντι,	έσσῃ,	εντι,
A.	χαρίεντα,	εσσαν,	εν,
V.	χαρίει, χαρίεν,	or	εσσα, εν.

Dual.

N. A. V.	χαρίεντε,	έσσα,	εντε,
G. D.	χαριέντοιν,	έσσαιν,	έντοιν.

Plural.

N.	χαρίεντες,	εσσαι,	εντα,
G.	χαριέντων,	εσσῶν,	έντων,
D.	χαρίεισι,	έσσαις,	εισι,
A.	χαρίεντας,	έσσας,	εντα,
V.	χαρίεντες,	εσσαι,	εντα.

ην.

τέρην, tender.

Singular.

N.	τέρην,	εινα,	εν,
G.	τέρενος,	είνης,	ενος,
D.	τέρενι,	είνῃ,	ενι,
A.	τέρενα,	εινα,	εν,
V.	τέρεν,	εινα,	εν.

Dual.

N. A. V.	τέρενε,	είνα,	ένε,
G. D.	τερένοιν,	είναιν,	ένοιν.

Plural.

N.	τέρενες,	εινα,	ενα,
G.	τερένων,	εινῶν,	ένων,
D.	τέρεσι,	είναις,	εσι,
A.	τέρενας,	είνας,	ενα,
V.	τέρενες,	εινα,	ενα.

ους.

δούς, *having given.*	πλακοῦς, *flat.*
Singular.	Singular.
N. δούς, δοῦσα, δόν,	N. πλακοῦς, οῦσσα, ουν,
G. δόντος, δούσης, δόντος,	G. πλακοῦντος, ούσσης, οῦντος,
D. δόντι, δούσῃ, δόντι,	D. πλακοῦντι, ούσσῃ, οῦντι,
A. δόντα, δοῦσαν, δόν,	A. πλακοῦντα, οῦσσαν, οῦν,
V. δούς, δοῦσα, δόν.	V. πλακοῦν, πλακοῦ, or οῦσσα, οῦν.
Dual.	Dual.
N. A. V.	N. A. V.
δόντε, δούσα, δόντε,	πλακοῦντε, ούσσα, οῦντε,
G. D.	G. D.
δόντοιν, δούσαιν, δόντοιν.	πλακούντοιν, ούσσαιν, ούντοιν.
Plural.	Plural.
N. δόντες, δοῦσαι, δόντα,	N. πλακοῦντες, οῦσσαι, οῦντα,
G. δόντων, δουσῶν, δόντων,	G. πλακούντων, ουσσῶν, ούντων,
D. δοῦσι, δούσαις, δοῦσι,	D. πλακοῦσι, ούσσαις, οῦσι,
A. δόντας, δούσας, δόντα,	A. πλακοῦντας, ούσσας, οῦντα,
V. δόντες, δοῦσαι, δόντα.	V. πλακοῦντες, οῦσσαι, οῦντα.

υς.

ὀξὺς, *sharp.*	ζευγνὺς, *joining.*
Singular.	Singular.
N. ὀξὺς, εῖα, ὺ,	N. ζευγνὺς, ῦσα, ὺν,
G. ὀξέος, είας, έος,	G. ζευγνύντος, ύσης, ύντος,
D. ὀξέϊ, εῖ, είᾳ, έϊ, εῖ,	D. ζευγνύντι, ύσῃ, ύντι,
A. ὀξὺν, εῖαν, ὺ,	A. ζευγνύντα, ῦσαν, ὺν,
V. ὀξὺ, εῖα, ὺ.	V. ζευγνὺς, ῦσα, ύν.
Dual.	Dual.
N. A. V. ὀξέε, εία, έε,	N. A. V. ζευγνύντε, ύσα, ύντε,
G. D. ὀξέοιν, είαιν, έοιν.	G. D. ζευγνύντοιν, ύσαιν, ύντοιν.
Plural.	Plural.
N. ὀξέες, εῖς, εῖαι, έα,	N. ζευγνύντες, ῦσαι, ύντα,
G. ὀξέων, ειῶν, έων,	G. ζευγνύντων, υσῶν, ύντων,
D. ὀξέσι, είαις, έσι,	D. ζευγνύσι, ύσαις, ύσι,
A. ὀξέας, εῖς, είας, έα,	A. ζευγνύντας, ύσας, ύντα,
V. ὀξέες, εῖς, εῖαι, έα.	V. ζευγνύντες, ῦσαι, ύντα.

ων.

ἑκών, *willing*.

Singular.

N.	ἑκών,	οὖσα,	ὄν,
G.	ἑκόντος,	οὐσης,	ὄντος,
D.	ἑκόντι,	οὐσῃ,	ὄντι,
A.	ἑκόντα,	οὖσαν,	ὄν,
V.	ἑκών,	οὖσα,	ὄν.

Dual.

N. A. V.	ἑκόντε,	οὐσα,	ὄντε,
G. D.	ἑκόντοιν,	οὐσαιν,	ὄντοιν.

Plural.

N.	ἑκόντες,	οὖσαι,	ὄντα,
G.	ἑκόντων,	ουσῶν,	ὄντων,
D.	ἑκοῦσι,	οὐσαις,	οὖσι,
A.	ἑκόντας,	οὐσας,	ὄντα,
V.	ἑκόντες,	οὖσαι,	ὄντα.

τυπῶν, *about striking*.

Singular.

N.	τυπῶν,	οὖσα,	οὖν,
G.	τυποῦντος,	οὐσης,	οὔντος,
D.	τυποῦντι,	οὐσῃ,	οὔντι,
A.	τυποῦντα,	οὖσαν,	οὖν,
V.	τυπῶν,	οὖσα,	οὖν.

Dual.

N. A. V.	τυποῦντε,	οὐσα,	οὔντε,
G. D.	τυπούντοιν,	οὐσαιν,	οὐντοιν

Plural.

N.	τυποῦντες,	οὖσαι,	οὔντα,
G.	τυπούντων,	ουσῶν,	οὐντων,
D.	τυποῦσι,	οὐσαις,	οὔσι,
A.	τυποῦντας,	οὔσας,	οὔντα,
V.	τυποῦντες,	οὖσαι,	οὔντα.

τιμῶν, *honouring*.

Singular.

N.	τιμῶν,	ῶσα,	ῶν,
G.	τιμῶντος,	ώσης,	ῶντος,
D.	τιμῶντι,	ώσῃ,	ῶντι,
A.	τιμῶντα,	ῶσαν,	ῶν,
V.	τιμῶν,	ῶσα,	ῶν.

Dual.

N. A. V.	τιμῶντε,	ώσα,	ῶντε,
G. D.	τιμῶντοιν,	ώσαιν,	ώντοιν.

Plural.

N.	τιμῶντες,	ῶσαι,	ῶντα,
G.	τιμώντων,	ωσῶν,	ώντων,
D.	τιμῶσι,	ώσαις,	ῶσι,
A.	τιμῶντας,	ώσας,	ῶντα,
V.	τιμῶντες,	ῶσαι,	ῶντα.

ως.

τετυφὼς, *having struck*.

Singular.

N.	τετυφὼς,	υῖα,	ὸς,
G.	τετυφότος,	υίας,	ότος,
D.	τετυφότι,	υίᾳ,	ότι,
A.	τετυφότα,	υῖαν,	ὸς,
V	τετυφὼς,	υῖα,	ός.

ἑστὼς, *having stood*.

Singular.

N.	ἑστὼς,	ῶσα,	ὼς,
G.	ἑστῶτος,	ώσης,	ῶτος,
D.	ἑστῶτι,	ώσῃ,	ῶτι,
A.	ἑστῶτα,	ῶσαν,	ὼς,
V.	ἑστὼς,	ῶσα,	ὼς.

Dual.	Dual.
N. A. V. τετυφότε, νία, ότε,	N. A. V. ἑστῶτε, ὡσα, ῶτε,
G. D τετυφότοιν, νίαιν, ότοιν.	G. D. ἑστώτοιν, ὡσαιν, ώτοιν.

Plural.	Plural.
N. τετυφότες, νῖαι, ότα,	N. ἑστῶτες, ῶσαι, ῶτα,
G. τετυφότων, νιῶν, ότων,	G. ἑστώτων, ωσῶν, ώτων,
D. τετυφόσι, νιαις, οσι,	D. ἑστῶσι, ὡσαις, ῶσι,
A. τετυφότας, νίας, ότα,	A. ἑστῶτας, ὡσας, ῶτα,
V. τετυφότες, νῖαι, ότα.	V. ἑστῶτες, ῶσαι, ῶτα.

2. Adjectives of two terminations end in,

M. F.	N.
ος,	ον,
ας,	αν,
ην,	εν,
ης,	ες,
ις,	ι,
ους,	ουν,
υς,	υ,
ων,	ον,
ωρ,	ορ,
ως,	ων.

ἔνδοξος, *glorious.*

Singular.	Dual.	Plural.
N.		N.
N. ἔνδοξος, ον,		N. ἔνδοξοι, α,
G. ἐνδόξου,	N. A. V. ἐνδόξω,	G. ἐνδόξων,
D. ἐνδόξῳ,		D. ἐνδόξοις,
A. ἔνδοξον,	G. D. ἐνδόξοιν.	A. ἐνδόξους, α,
V. ἔνδοξε, ον.		V. ἔνδοξοι, α.

ἀείνας, *perpetual.*

Singular.	Dual.	Plural.
N.		N.
N. ἀείνας, αν,		N. ἀείναντες, αντα,
G. ἀείναντος,	N. A. V. ἀείναντε,	G. ἀειναντων,
D. ἀείναντι,		D. ἀείνασι,
A. ἀείναντα, αν,	G. D. ἀεινάντοιν.	A. ἀείναντας, αντα,
V. ἀείναν.		V. ἀείναντες, αντα.

ἄῤῥην, *male.*

Singular.	Dual.	Plural.
N.		N.
N. ἄῤῥην, εν,		N. ἄῤῥενες, ενα,
G. ἄῤῥενος,	N. A. V. ἄῤῥενε,	G. ἀῤῥένων,
D. ἄῤῥενι,		D. ἄῤῥεσι,
A. ἄῤῥενα, εν,	G. D. ἀῤῥένοιν.	A. ἄῤῥενας, ἕνα,
V. ἄῤῥεν.		V. ἄῤῥενες, ενα.

ἀληθὴς, *true.*

Singular.	Dual.	Plural.
N.		N.
N. ἀληθὴς, ες,		N. ἀληθέες, εῖς, ἑα, ᾶ,
G. ἀληθέος, οῦς,	N. A. V. ἀληθέε, ᾶ,	G. ἀληθέων, ῶν,
D. ἀληθεῖ, εῖ,		D. ἀληθέσι,
A. ἀληθεά, ᾶ, ἐς,	G. D. ἀληθέοιν, οῖν.	A. ἀληθέας, εῖς, ἑα, ᾶ,
V. ἀληθές.		V. ἀληθέες, εῖς, ἑα, ᾶ.

εὔχαρις, *acceptable.*

Singular.	Dual.	Plural.
N.		N.
N. εὔχαρις, ι,		N. εὐχάριτες, ιτα.
G. εὐχάριτος,	N. A. V. εὐχαριτε,	G. εὐχαρίτων,
D. εὐχάριτι,		D. εὐχάρισι,
A. εὐχάριτα, ιν, ι,	G. D. εὐχαρίτοιν.	A. εὐχάριτας, ιτα,
V. εὔχαρι.		V. εὐχάριτες, ιτα.

δίπους, *two footed.*

Singular.	Dual.	Plural.
N.		N.
N. δίπους, ουν,		N. δίποδες, οδα,
G. δίποδος,	N. A. V. δίποδε,	G. διπόδων,
D. δίποδι,		D. δίποσι,
A. δίποδα, ουν, ουν,	G. D. διπόδοιν.	A. δίποδας, οδα,
V. δίπους, ου, ουν.		V. δίποδες, οδα.

ἄδακρυς, *tearless.*

Singular.	Dual.	Plural.
N.		N.
N. ἄδακρυς, υ,		N. ἀδάκρυες, υς, υα,
G. ἀδάκρυος,	N. A. V. ἀδάκρυε,	G. ἀδακρύων,
D. ἀδάκρυι,		D. ἀδάκρυσι,
A. ἄδακρυν, υ,	G. D. ἀδακρύοιν.	A. ἀδάκρυας, υς, υα,
V. ἄδακρυ.		V. ἀδάκρυες, υς, υα.

σώφρων, discreet.

Singular.	Dual.	Plural.
N.		N.
N. *σώφρων, ον,*		N. *σώφρονες, ονα,*
G. *σώφρονος,*	N. A. V. *σώφρονε,*	G. *σωφρόνων,*
D. *σώφρονι,*		D. *σώφροσι,*
A. *σώφρονα, ον,*	G. D. *σωφρόνοιν.*	A. *σώφρονας, ονα,*
V. *σῶφρον.*		V. *σώφρονες, ονα.*

μεγαλήτωρ, magnanimous.

Singular.	Dual.	Plural.
N.		N.
N. *μεγαλήτωρ, ορ,*		N. *μεγαλήτορες, ορα,*
G. *μεγαλήτορος,*	N. A. V. *μεγαλήτορε,*	G. *μεγαλητόρων,*
D. *μεγαλήτορι,*		D. *μεγαλήτορσι,*
A. *μεγαλήτορα, ορ,*	G. D. *μεγαλητόροιν.*	A. *μεγαλήτορας, ορα,*
V. *μεγάλητορ.*		V. *μεγαλήτορες, ορα.*

εὔγεως, fertile.

Singular.	Dual.	Plural.
N.		N.
N. *εὔγεως, ων,*		N. *εὔγεφ, ω,*
G. *εὔγεω,*	N. A. V. *εὔγεω,*	G. *εὔγεων,*
D. *εὔγεφ,*		D. *εὔγεφς,*
A. *εὔγεων,*	G. D. *εὔγεφν.*	A. *εὔγεως, ω,*
V. *εὔγεως, ων.*		V. *εὔγεφ, ω.*

DECLENSION OF COMPARATIVES.

Comparatives are declined in the same manner with *σώφρων*, except that in the Accusative singular, and the Nominative Accusative and Vocative plural, they syncopate and contract: thus,

μείζων, greater.

Singular.	Dual.
N.	
N. *μείζων, μείζον,*	
G. *μείζονος,*	N. A. V. *μείζονε,*
D. *μείζονι,*	
A. *μείζονα, μείζοα, μείζω, μείζον,*	G. D. *μειζόνοιν.*
V. *μείζον.*	

Plural.

N.

N. *μείζονες, μείζοες, μείζους, μείζονα, μείζοα, μείζω,*
G. *μειζόνων,*
D. *μείζοσι,*
A. *μείζονας, μείζοας, μείζους, μείζονα, μείζοα, μείζω,*
V. *μείζονες, μείζοες, μείζους, μείζονα, μείζοα, μείζω.*

Adjectives of one termination are the Cardinal numbers from *πέντε* to *ἑκατὸν*, both inclusive. Others are Masculine and Feminine only; such are, 1. Adjectives compounded with substantives which remain unchanged, as *μακρόχειρ, αὐτόχειρ, εὔριν, μακραίων, μακραύχην*, from *χεὶρ, ῥὶν, ἀιὼν*, and *αὐχὴν*; except those compounded with *ποῦς* and *πόλις*. 2. Those derived from *πατὴρ* and *μήτηρ*; as *ἀπάτωρ, ἀμήτωρ, ὁμομήτωρ*. 3. Adjectives in *ης, ητος*, and *ως, ωτος*; as *ἀδμὴς, ἡμιθνὴς, ἀγνὴς, ἀγνὼς*. 4. Adjectives ending in *ξ*, or *ψ*; as *ἥλιξ, μώνυξ, αἰγίλιψ, αἴθιοψ*. 5. Adjectives in *ας, αδος*, and *ις, ιδος*; as *ὁ, ἡ, φυγὰς*; *ὁ, ἡ, ἄναλκις*. The greater number, however, are found only with substantives of the feminine gender.

IRREGULAR ADJECTIVES.

Μέγας and *πολὺς* have only the Nominative Accusative and Vocative Masculine and Neuter of the Singular, and borrow the other cases from *μεγάλος, η, ον*, and *πολλὸς, ἡ, ὁν*: thus,

Μέγας, great.

Singular.				Dual.		
N. *ΜΕ΄ΓΑΣ,*	*μεγάλη,*	*ΜΕ΄ΓΑ,*		N. A. V. *μεγάλω,*	*α,*	*ω,*
G. *μεγάλου,*	*ης,*	*ου,*		G. D. *μεγάλοιν,*	*αιν,*	*οιν.*
D. *μεγάλῳ,*	*ῃ,*	*ῳ,*				
A. *ΜΕ΄ΓΑΝ,*	*μεγάλην,*	*ΜΕ΄ΓΑ,*				
V. *ΜΕ΄ΓΑ,*	*μεγάλη,*	*ΜΕ΄ΓΑ.*				

Plural.

N. μεγάλοι, αι, α,
G. μεγάλων, ων, ων,
D. μεγάλοις, αις, οις,
A. μεγάλους, ας, α,
A. μεγάλοι, αι, α.

πολυς, *much.*

Singular.			Dual.
N. ΠΟΛ᾽ΥΣ,	πολλὴ,	ΠΟΛ᾽Υ,	N. A. V. πολλὼ, ὰ, ὼ,
G. πολλοῦ,	ῆς,	οῦ,	G. D. πολλοῖν, αἶν, οἶν.
D. πολλῷ,	ῇ,	ῷ,	
A. ΠΟΛ᾽ΥΝ,	πολλὴν,	ΠΟΛ᾽Υ,	
V. ΠΟΛ᾽Υ,	πολλὴ,	ΠΟΛ᾽Υ.	

Plural.

N. πολλοὶ, αἱ, ὰ,
G. πολλῶν, ὼν, ὼν,
D. πολλοῖς, αἷς, οἷς,
A. πολλοὺς, ὰς, ὰ,
V. πολλοὶ, αἱ, ὰ.

Remarks on Adjectives of Three Terminations.

1. Termination in ος.

Obs. 1. Adjectives in ος pure, and ρος, have the feminine in η in the Ionic dialect; thus, φίλιος, α, ον, in Attic, becomes φίλιος, η, ον, in Ionic; and μακρὸς, α, ον, in Attic, is μακρὸς, η, ον, in Ionic.

Obs. 2. Some Adjectives in εος, expressing a *substance* or *material*, are contracted into ους; thus,

N. χρύσεος, χρυσέα, χρυσέον,
Contr. χρυσοῦς, χρυσῆ, χρυσοῦν,
G. χρυσέου, χρυσέας, χρυσέου,
Contr. χρυσοῦ, χρυσῆς, χρυσοῦ, &c.

When another vowel or the letter ρ precedes the termination ος, the feminine is contracted not into η, but into α, as,

ἐρέεος, *woollen*, contr. ἐρεοῦς, ἐρεᾶ, ἐρεοῦν.
ἀργύρεος, *silver*, contr. ἀργυροῦς, ἀργυρᾶ, ἀργυροῦν.

The neuter plural, however, always has α; as τὰ χρύσεα, contracted χρυσᾶ; τὰ ἀργύρεα, contracted ἀργυρᾶ.

Obs. 3. Adjectives in όος make η in the feminine, as ὄγδοος, ὄγδοη, ὄγδοον, *the eighth*; θόος, θοή, θόον, *swift*. But if ῥ pre-

cede, they have *α*; as *ἀθρόος, ἀθρόα, ἀθρόον, frequent; ἀθροῦς, noiseless*, is a different form, viz. *ὁ, ἡ, ἀθροῦς, τὸ ἀθροῦν*.

Obs. 4. Some adjectives in *όος* are contracted into *οῦς*: as *ἁπλόος, διπλόος*, &c. These uniformly contract *οη* into *ῆ*, and *οα* into *ᾶ*: thus,

	M.	F.	N.
Sing. N.	*ἁπλόος*,	*ἁπλόη*,	*ἁπλόον*,
Contr.	*ἁπλοῦς*,	*ἁπλῆ*,	*ἁπλοῦν*.
Pl. N.	*ἁπλόοι*,	*ἁπλόαι*,	*ἁπλόα*,
Contr.	*ἁπλοῖ*,	*ἁπλαῖ*,	*ἁπλᾶ*.

The compounds of *πλοῦς, navigation*, form a class of adjectives totally distinct, and must not be confounded with the numerical adjectives in *πλοῦς*. Thus, *ὁ, ἡ, ἄπλους, unnavigable; ὁ, ἡ, εὔπλους, easy to sail into*, &c. These are adjectives of *two terminations*, and form the neuter singular in *ουν*, and the neuter plural in *οα*.

2. Terminations in *εις* and *ους*.

Obs. 1. Most of the adjectives of this termination have, in the penultima, the vowels, *η, ο, ω*; as *τιμήεις, αἱματόεις, κητώεις*; even *χαρίεις* must have arisen from *χαριτόεις*.

Obs. 2. The terminations *ήεις* and *όεις*, are often contracted; viz. *ήεις, ήεσσα, ήεν*, into *ῆις, ῆσσα, ῆν*, and *όεις, όεσσα, όεν*, into *οῦς, οῦσσα, οῦν*: thus,

N. *τιμῆις, τιμῆσσα, τιμῆν*; G. *τιμῆντος, τιμῆσσης*, &c. from *τιμήεις, ήεσσα, ήεν*.

N. *μελιτοῦς, μελιτοῦσσα, μελιτοῦν*; G. *μελιτοῦντος, μελιτοῦσσης*, &c. from *μελιτόεις, όεσσα, όεν*.

Obs. 3. *πλακοῦς* is a contracted form from *πλακόεις*. When it signifies a *flat cake*, it has *ἄρτος* understood. *vid.* Bos. Ellips. Gr.

3. Terminations in *υς, εια, υ*.

Obs. 1. The termination of the feminine *εῖα* is, in Ionic, *έα*; as *ὀξέα, ἡδέα*, for *ὀξεῖα, ἡδεῖα*:—some adjectives of this termination, have in the accusative, *εα* for *υν*; as *εὐθέα*, for *εὐθύν*; *εὐρέα*, for *εὐρύν*.

Obs. 2. In the accusative plural, the uncontracted form is as much used in Attic as the contracted; as *τοὺς ἡμίσεας*, Xen. *Cyrop.* 2. Later Greek writers contract the genitive also, as *ἐξ ἡμίσους, Dio Chrysost.* 7. p. 99. The neuter plural is very rarely contracted. We have, however, in *Theophrastus, Charact.* 2. *ἡμίση*.

Obs. 3. These adjectives in *υς* are also sometimes used as

common; as θῆλυς ἐέρση, *Od.* ε, 467. ἡδὺς αὔτμή, *Od.* μ', 369 τὰς ἡμισέας (for ἡμισείας) τῶν νεῶν, *Thucyd.* 8. 8. ἡμίσεος ἡμέρας, *id.* 4. 104.

Obs. 4. In πρέσβυς, instead of the obsolete πρέσβεια, the feminine in use is πρέσβειρα and πρέσβα. The former occurs, *Hom. H. in Ven.* 32. *Eurip. Iphig. T.* 963. *Aristoph. Acharn.* 883. The latter, *Il.* ε, 721, and elsewhere.

4. Termination in ων.

Obs. ῶν, ῶσα, ῶν; and ῶν, οῦσα, οῦν; are both contracted forms: thus, τιμάων contracted τιμῶν, τιμαόυσα contr. τιμῶσα, τιμάον contr. τιμῶν: this is the form of the present participle of contracted verbs. And again, τυπέσων the eldest form, Ionic τυπέων, Attic τυποῦν. Feminine τυπέσουσα, τυπέουσα, τυποῦσα, Neuter τυπέσον, τυπέον, τυποῦν, &c. This is the form of what is called the second future participle, which will be treated of more at large under the verb.

5. Termination in ως.

Obs. Some cite πλέως, πλέα, πλέων, as an adjective in ως of *three* terminations; πλέα, however, does not come from πλέως, but from the old πλέος, whence came πλέον, *Eurip. Alcest.* 730. and instead of which Homer and Hesiod have πλεῖος. The same remark applies to the feminine and neuter plural, πλέαι and πλέα.

Remarks on Adjectives of Two Terminations.

1. Termination in ος.

Obs. 1. To this class belong particularly compound adjectives, as, ὁ, ἡ, ἀθάνατος; ὁ, ἡ, ἀκόλαστος, &c. But not adjectives which are *derived from compound words;* as ἐπιδεικτικός, ή, όν, from ἐπιδείκνυμι; εὐδαιμονικός, ή, όν, from εὐδαίμων.

Obs. 2. The Grammarians call it an *Attic* usage, when an adjective is found in ος of two terminations. It is indeed a peculiar feature of that dialect, although not exclusively confined to it, for the usage occurs also in Homer.

2. Termination in ης.

Obs. 1. From μουνογενής comes the feminine μουνογένεια in the Poets; so also ἠριγένεια, an epithet of Aurora; Κυπρογέ-

νεια, of Venus; Τριτογένεια, of Minerva. Ἠριγενής as feminine occurs in *Apollon. Rhod.* 2. 450.

Obs. 2. Many compounds in ης, particularly those in της, have only one termination, and follow the first declension; as νεφεληγερέτης, ἀκακήτης, ἀκερσεκόμης, &c. In the old language, and in Æolic and Doric, the termination in τα was used; as ἱππόια, νεφεληγερέτα, ἀκηκήτα, &c.

2. Termination in ις.

Obs. The compound adjectives of this termination are mostly declined like the substantives from which they come; as from χάρις, χάριτος, comes εὔχαρις, εὐχάριτος. The compounds of πόλις, however, have in the genitive ιδος; as ἀπόλις, ἀπόλιδος. In the accusative they have α and ν; as ἀπόλιδα and ἄπολιν.

4. Termination in ους.

Obs. 1. The compounds in ους of *three* terminations, have already been treated of. With regard to compounds of *two* terminations, it must be observed, that in the case of the compounds of ποῦς, (which are all of only two terminations, and properly make ποδός in the genitive after the third declension,) the Attics often use the second declension; as τοῦ πολύπου, τὸν πολύπουν, τοὺς πολύπους: this peculiar Attic form is given in the declension of δίπους, in the accusative and vocative only, as it is of more frequent occurrence in those two cases.

Obs. 2. Compounds in ους of two terminations, like those in ις, follow the declension of the substantive of which they are compounded. The compounds of ποῦς have been mentioned in Obs. 1. So also, ἀνόδους, ἀνόδοντος, from ὀδούς, ὀδόντος; εὔνους, εὔνου, from νοῦς, νοῦ, &c.

5. Termination in υς.

Obs. The compound adjectives in υς, which are derived from δάκρυ, occur only in the nominative and accusative singular, in the rest of the cases the form υτος is used; as ἀδακρύτου, ἀδακρύτῳ, &c. The declension of ἄδακρυς, therefore, as given by Valpey, is rather to be considered as an exercise for the student, in forming cases by analogy, than a list of forms which actually occur.

6. Termination in ως.

Obs. 1. Adjectives in ως of this termination, sometimes form the neuter also in ω; as ἀγήρως, neuter ἀγήρων and ἀγήρω.

Obs. 2. The compounds of γέλως, γέλωτος, commonly forsake the declension of this substantive and follow the Attic second declension: so also those which are formed from κέρας, κέρατος, with a change of the α into ω. Both, however, have the genitive ωτος also; thus, φιλόγελως, δίκερως; neutr. ων; gen. ω and ωτος.

Remarks on Adjectives of One Termination.

Obs. 1. Some were used also with *neuter substantives*, in all the cases except the nominative and accusative singular and plural; as φοιτάσι πτεροῖς, *Eurip. Phœn.* 1052. μανιάσιν λυσσήμασιν, *Or.* 264. Some were used only as *masculine;* as γέρων, and adjectives in ας and ης of the first declension; as γεννάδας, ἐθελοντής. The feminine forms of πρέσβυς and μάκαρ were πρέσβειρα and μάκαιρα.

Obs. 2. The neuter, which is deficient, is supplied when necessary by derivative or kindred forms, as βλακικόν, ἁρπακτικόν, μώνυχον, ὁμομήτριον, ἀγνωστόν, μαινόμενον, δρομαῖον, &c. So the feminine of γέρων is supplied by γεραιά.

Irregular Declension.

Obs. From the old μεγάλος we have ὦ μεγάλε Ζεῦ, in *Æschylus Sept. c. Th.* 824. The forms πολλός, πολλόν, are Ionic; the regular forms of πολύς occur in the Epic writers; thus πολέος, *Il.* δ', 244. έ, 597. The accusative singular masculine and neuter, *passim.* Nominative plural masculine πολέες, *Il.* β', 610, &c. and πολεῖς, *Il.* λ', 707. genitive pl. πολέων, *Il.* έ, 691. ό, 680, &c. dative, πολέσι, *Il.* δ', 388. accusative πολέας, *Il.* ά, 559. also πολεῖς, *Il.* ό, 66. The nominative πολλός, and accusative πολλόν, however, also occur in Homer. The regular forms of πολύς are occasionally met with also in the Dramatic writers.

DEGREES OF COMPARISON.

Since adjectives show the properties or qualities of objects, they may also be so changed as to exhibit, by their inflexion, a higher or the highest degree in which an object possesses those properties. These inflexions are called *Degrees* of *Comparison*, of which there are two, the *Com-*

parative and the *Superlative*. The *Positive* is the proper determination of the adjective, and cannot properly be considered as a degree of Comparison, since it expresses none.

1. The Comparative is most usually formed by the addition of τερος, the Superlative by the addition of τατος, to the Nominative; as μακὰρ, μακάρτερος, μακάρτατος.

1. Adjectives in ος drop ς before these terminations. If the penultima of the positive be long, ο remains unchanged; as ἄτιμος, ἀτιμότερος, ἀτιμότατος; δεινὸς, δεινότερος, δεινότατος. If, however, the penult be short, ο is changed into ω; as σοφός, σοφώτερος, σοφώτατος; στενός, στενώτερος, στενώτατος.

2. Adjectives in ειις change ειις into έστερος, έστατος; as χαρίεις, χαριέστερος, χαριέστατος; τιμήεις, τιμηέστερος, τιμηέστατος.

3. Adjectives in ας, ης, and υς, annex τερος and τατος to the termination of the neuter; as μέλας, μελάντερος, μελάντατος; ἀηδής, ἀηδέστερος, ἀηδέστατος; εὐρύς, εὐρύτερος, εὐρύτατος.

4. Adjectives in ων and ην, add τερος and τατος to the Nom. Plur. Masc. as σώφρων, σωφρονέστερος, σωφρονέστατος; τέρην, τερενέστερος, τερενέστατος.

5. Adjectives in ξ make ίστερος and ίστατος, as ἅρπαξ, (ἅρπαγς,) ἁρπαγίστερος, ἁρπαγίστατος; βλάξ, (βλάκς) βλακίστερος, βλακίστατος.

6. The Attics compare many other adjectives by ίστερος, ίστατος; αίτερος, αίτατος; έστερος, έστατος. In the two last this is done by the Ionic and Doric dialects; thus,

λάλος,	λαλίστερος,	λαλίστατος
πτωχός,	πτωχίστερος.	
λάγνος,		λαγνίστατος.
ψευδής,		ψευδίστατος.
πλεονέκτης,		πλεονεκτίστατος.
μέσος,		μεσαίτατος.
ἴσος,	ἰσαίτερος.	
ἥσυχος,	ἡσυχαίτερος.	
πλησίος,		πλησιαίτατος.
ῥᾴδιος,	ῥᾳδιέστερος.	
ἄφθονος,	αφθονέστερος.	
σπουδαῖος,		σπουδαιέστατος.
ἐῤῥωμένος,	ἐῤῥωμενέστερος.	

Observations.

Obs. 1. The change of the short *o* into *ω*, in adjectives which end in *ος* and have a *short* penult, was probably caused by the conditions of the Hexameter verse, by means of which the Greek language was first formed; since otherwise *four short* syllables would come together. This rule, however, could not have been observed in *κακοξεινώτερος*, (*Hom. Od. ύ*, 376.) nor in *ὠϊζυρώτερον*, (*Il. ρ'*, 446.) since a measure would thus have been produced equally incompatible with Hexameter verse.

Obs. 2. In some adjectives *ο* or *ω* is rejected before the termination of the comparative and superlative; as, *φίλος*, *φίλτερος*, *φίλτατος*; for *φιλώτερος*, *φιλώτατος*, which do not occur: *φίλος*, it will be remembered, however, has also the Attic forms *φιλαίτερος*, *φιλαίτατος*, and *φιλίων*, *φίλιστος*. The *ο* is also omitted in *γεραίτερος*, *παλαίτερος*, *σχολαίτερος*, &c.

Obs. 3. The terminations *έστερος*, *έστατος*, contracted with the preceding vowel into *ούστερος*, *ούστατος*, were regularly used in adjectives in *οος* contracted *ους*, for *ώτερος*, *ώτατος*; thus, *εὐνοέστερος*, contracted, *εὐνούστερος*; *ἁπλοέστερος*, *ἁπλούστερος*; so also, *κακονούστερος*; *ἀθρούστερος*.

Obs. 4. The forms given under No. 6. are such as occur in the Attic, Ionic, and Doric writers. The student is not to imagine, however, that the other forms not given are wanting; these may possibly have escaped as yet the notice of grammarians, or, had we more remaining of the Greek writings, would very probably be found in them.

II. Some adjectives form the Comparative in *ιων* (neuter *ιον*) and the Superlative in *ιστος*; as *ἡδύς*, *ἡδίων*, *ἥδιστος*. These Comparatives in *ιων* have the penult *long* in the Attic dialect, but short elsewhere.

1. Some adjectives ending in *ος*, *ρος*, *ης*, and *ας*, have the comparative in *ιων*, and the superlative in *ιστος*; as,

τερπνός,	*τερπνίων*,	*τέρπνιστος.*
κακός,	*κακίων*,	*κάκιστος.*
φίλος,	*φιλίων*,	*φίλιστος.*
αἰσχρός,	*αἰσχίων*	*αἴσχιστος.*
ἐχθρός,	*ἐχθίων*,	*ἔχθιστος.*
οἰκτρός,	*οἰκτίων*,	*οἴκτιστος.*
μέγας,		*μέγιστος.*
ἐλεγχής,		*ἐλέγχιστος.*

Obs. 1. κακὸς makes also κακωτερος, *Il.* χ', 106. τ', 321. αἰσχρὸς makes αισχρότερος, though less frequently than αἰσχίων: ἐχθρὸς makes also ἐχθρότατος. To the adjectives above mentioned may be added κυδρός, sup. κύδιστος; μακρός, comp. μακίων, changed to μάσσων (*vid.* Obs. 2.) sup. μήκιστος for μάκιστος; ὀλίγος, sup. ὀλίγιστος.

Obs. 2. In some comparatives in ιων, the ι is changed, together with the foregoing consonant or consonants into σσ; in the new Attic dialect into ττ; as ἐλαχύς, ἐλαχίων, changed to ἐλάσσων or ἐλάττων, ἐλάχιστος; μέγας, μεγίων, changed to μέσσων, (in *Herodotus* μέζων, in Attic μείζων,) μέγιστος; μακρός, μακίων changed to μάσσων, μήκιστος for μάκιστος; κρατύς, κρατίων changed to κράσσων, (in Herodotus κρέσσων, in Attic κρείσσων,) κράτιστος; ταχύς (changed, on account of euphony, from its original form θαχύς) ταχίων (for θαχίων) changed to θάσσων, τάχιστος (for θάχιστος): ταχύτερος and ταχύτατος are less Attic. The comparative ἧσσων or ἧττων, is in like manner changed from ἡκίων; the positive is unknown, but we have a near approximation to it in the Homeric adverb ἦκα, *gently, in a very small degree.*

Obs. 3. The last particular worthy of notice is, that some of the adjectives in υς have other forms besides those in ιων, ιστος; thus, γλυκὺς makes also γλυκύτερος; ταχύς, ταχύτερος; βαθύς, βαθύτερος; βραδὺς, βραδύτερος, βραδυτάτος; βραδὺς, thus compared, was more Attic than βραδίων, βραδίστος. In like manner, βραχὺς forms sometimes βραχύτερος, βραχύτατος; and ἡδυς make ἡδίων less frequently than ἡδύτερος. From ὠκύς and πρέσβυς come, in the comparative only, ὠκύτερος, πρεσβύτερος, but in the superlative ὦκιστος, πρέσβιστος.

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Irregular Comparison.

Good. ἀγαθὸς,	ἀμείνων, ἀρείων, βελτίων, βέλτερος, κρείσσων, κρείττων, καρρων,	ἄριστος. βελτιστος. βελτάτος. κράτιστος.
	λωΐων, λώων, φέρτερος,	λωΐστος. λῶστος. φέριστος. φέρτιστος. φέρτατος.
Bad. κακὸς,	κακωτέρος, κακίων, χερείων, χείρων,	κακιστος. χερίστος. χείριστος.
Long. μακρὸς,	μακρότερος, μάσσων,	μακρότατος μήκιστος.
Great. μέγας,	μέσσων, μέζων, μείζων,	μέγιστος.
Small. μικρὸς, (ἐλαχὺς)	μικρότερος, μειότερος, μείων, ἐλάσσων, ἧσσων,	μεῖστος. ἐλάχιστος. ἥκιστος.
Much. πολὺς,	πλέων, πλείων,	πλεῖστος.
Easy. ῥᾴδιος,	ῥᾷων,	ῥᾷστος.

Remarks on the Irregular Comparisons.

Ἀγαθὸς.

Obs. 1. In the application of the several comparatives which have been given to this adjective, it must be understood to signify not only *good*, but *strong*, and *brave;* qualities which were thought the most desirable in the early ages of civilization. Thus, among the Romans, courage was thought the first and most *manly* virtue; whence *virtus* from *vir*. Ἀγαθὸς among the early Greeks denoted one who was *good at plundering*, and, in conformity with its derivation from ἄγω, one good at *leading off animate plunder*, such as men, cattle, &c. On the contrary,

φέρτερος, φέρτατος, were applied to one skilled in *bearing* off *inanimate* plunder, being derived from φέρω. Hence the Greek phrase ἄγειν και φέρειν, *to plunder*, which Livy (22, c. 3.—38, c. 15.) has expressed by *agere et ferre*. The adjective κακὸς appears to be derived from κέκακα, the perfect middle of κάω, allied to κεῖω, *I sleep, I am inactive; I sleep*, or, *am inactive, while others are abroad to the prey*; i. e. *I am a coward*, a *bad* man.

Obs. 2. The proper comparative and superlative of ἀγαθὸς, are ἀγαθώτερος and ἀγαθώτατος. These, however, occur only in later writers and such as are not Attic, as *Diod. Sic.* 16. 85. Ἀμείνων, according to Fischer, is for ἀμενίων, from ἄμενος, whence the Latin *amænus*.—Ἄρειων, ἄριστος, are formed, in fact, from Ἄρης, *Mars*.—Βελτίων properly signifies, *more sagacious*; its usual Attic forms are βελτίων, βέλτιστος, though the others occur sometimes in the Attic poets.—Κρείσσων, κρείττων, have been mentioned already; the form κάῤῥων is for the older κάρσων; the true positive is κρατύς, *brave, powerful*.—Λωΐων, λώων, properly signifies *more desirable*. It is generally derived from λῶ, *I will, I wish*; it may, however, have been formed from λωΐος, which occurs in Theocritus, and be put for λωϊίων.—Φέρτερος, &c. are usually formed from φερω, (*vid.* Obs. 1.): if, however, we imagine a positive φερής analogous to this, we shall have, 1. φερέστερος, φερέστατος, by syncope φέρτερος, φέρτατος. 2. (φερίων), φέριστος. Fischer derives the former from φερτός, and considers them as contractions for φερτότερος, φερτότατος.

Obs. 3. χείρων, χείριστος, appear to be altered from χερείων. From the old positive χέρης, (probably the same originally with χερνης,) which has the sense of a comparative, *inferior*, (*Il.* ά, 80. δ', 400.) a comparative χερείων was derived, and a superlative χέριστος, as from ἄρης, ἀρείων, ἄριστος. From this, by transposition, came χείρων, χείριστος.

Obs. 4. The forms ῥᾴων, ῥᾷστος, assigned to ῥᾴδιος, appear to have come from the old word ῥᾴϊος, of which the Ionic ῥηΐδιος, and Doric ῥαΐδιος, are merely lengthened forms. So in the comparative, the oldest form was ῥηΐων, contracted to ῥήων, Doric ῥαΐων, Attic ῥᾴων: and the superlative old form ῥήϊστος, Doric ῥάϊστος, Attic ῥᾷστος. There are other forms, however; as, from ῥήϊος comes (ῥηϊότερος) ῥητερος, (*Il.* σ', 258. ώ, 243,) Doric, ῥαΐτερος, ῥαίτερος, *Pind. Ol.* 8, 78.

IV. Sometimes, particularly in the Poets, new comparatives and superlatives are derived from comparatives and superlatives already in use: thus,

Comparisons from the Comparative.

χερείων,	χερειότερος,	λωΐων,	λωΐτερος,
χείρων,	χειρότερος,	πρότερος,	προτεραίτερος,
μείων,	μειότερος,	ἄσσων,	ἀσσότερος,
ἀρείων,	ἀρειότερος,	καλλίων,	καλλιώτερος.

Comparisons from the Superlative.

ἐλάχιστος,	ἐλαχιστότερος,	πρῶτος,	πρώτιστος,
ἔσχατος,	ἐσχατώτατος,	χείριστος,	χειριστότατος.
κύδιστος,	κυδίστατος.		

V. Comparatives are also sometimes formed from nouns, adverbs, prepositions, &c.—thus,

From Nouns.

ἄλγος,	αλγίων,	ἀλγίστος.	πλεονέκτης,	τίστατος.
βασιλεὺς,	εύτερος,	εύτατος.	πλήκτης,	τίστατος.
ἑταῖρος,		ρότατος.	πότης,	τίστατος.
Θεὸς,	Θεώτερος.		ῥῖγος, γίων,	γιστος.
κέρδος,	δίων,	δίστος.	ὑβριστης,	τοτερος.
κλέπτης,		τίστατος.	φὼρ,	ρότατος.

From a Pronoun.

αὐτὸς, *ipse*, αὐτότατος, *ipsissimus.*

From Adverbs.

ἄνω,	ἀνώτερος,	τατος.	κάτω,	κατώτερος,	τατος.
ἄφαρ,	ἀφάρτερος,	τατος.	πόῤῥω,	ποῤῥώτερος,	τατος.
ἔσω,	ἐσώτερος,	τατος.	πρόσω,	προσώτερος,	τατος.
ἔξω,	ἐξώτερος,	τατος.	πρῶϊ,	πρωϊαίτερος,	τατος.
ἐγγὺς,	ἐγγύτερος, ἐγγίων,	τατος. ιστος.	ὀπίσω,	ὀπισώτερος,	τατος.
			ὕψι,		ὕψιστος.

From Prepositions.

πρὸ, πρότερος, τατος, by syncope προῦτος, by crasis πρῶτος.
ὑπὲρ, ὑπερτερος, τάτος, by syncope ὕπᾶτος.

From Verbs.

λῶ, λωΐων, λώων, λώϊστος, λῶστος.

φέρω, φέρτερος, φέρτατος, φέριστος, φέρτιστος.

From a Participle.

ἐῤῥωνένος, ἐῤῥωμενέστερος, ἐῤῥωμενέστατος.

Obs. 1. We have in English an instance of a double superlative, in the phrase *Most Highest*, in the Psalms, to express the superlative excellence of the Supreme Being. Our vulgar term *lesser*, may also be cited as an instance of a double comparative. Such constructions, however, are in violation of the idiom of our own, and, in fact, of every, language.

Obs. 2. We have some instances of double superlatives in the Latin language likewise; thus, *extremissimus*, Tertull. Apoll. c. 19. *postremissimus*, in the oration of C. Gracchus, quoted by Aulus Gellius, 15. 12: *minimissimus*, Arnob. 5: so also of a kind of double comparatives; as, *intimior*, *proximior*. The last of these is used not only by Ulpian and Vegetius, but also by Seneca, Epist. 108. In Plautus, an instance occurs of a superlative formed from a noun, as *occulissimus;* this, however, is rather to be regarded as a piece of wit on the part of the poet.

Obs. 3. The forms given above of comparisons from adverbs, occur more frequently in an adverbial form, as, *ἀνωτέρω*, *ἀνωτάτω*; *κατωτέρω*, *κατωτάτω*, &c. To these may be added *ἄγχοῦ*, comp. *ἀγχοτέρω*, and *ἄγχιον* changed to *ἄσσον*, sup. *ἀγχοτάτω*, and *ἄγχιστα*; *μάλα*, comp. *μᾶλλον*, sup. *μάλιστα*: so also from *ἀπὸ* the preposition, *ἀπώτερω*, *ἀπώτατω*.

Obs. 4. Some, among whom is Fischer, derive the comparatives and superlatives given above, not from substantives, adverbs, or prepositions, but from obsolete adjectives. But not any trace of such adjectives is to be found, either in the Greek writers themselves, or in the old Grammarians; and, as prepositions, with their case, and adverbs, by prefixing the article, are made to answer the significations of adjectives, there is no contradiction in supposing that forms of comparison are derived from these adverbs and prepositions, which are used as adjectives. And, as in many verbs, tenses occur, although the verbs, from which they must have been more immediately derived, never existed; so comparatives and superlatives, of which the positive had no existence, were formed after the analogy of the substantive.

NUMERALS.

Numbers are either *Cardinal*, which answer to the question, "how many?" or *Ordinal*, answering to the question, "which of the number?"

1.—*Cardinal Numbers.*

One. Sing.	*Two.* Dual	*Two.* Plural.
N. εἷς, μία, ἕν,		N. —
G. ἑνὸς, μιᾶς, ἑνὸς,	N. A. δύο, and δύω,	G. δυῶν,
D. ἑνὶ, μίᾳ, ἑνὶ,	G. D. δυεῖν and δυοῖν.	D. δυσί.
A. ἕνα, μίαν, ἕν.		A. —

Three. Plural.	N.	*Four.* Plural.	N.
N. τρεῖς,	τρία,	N. τέσσαρες,	τέσσαρα,
G. τριῶν,		G. τεσσαρων,	
D. τρισὶ,		D. τέσσαρσι,	
A. τρεῖς,	τρία.	A. τέσσαρας,	τέσσαρα.

Like εἷς are declined,

N. οὐδεὶς, οὐδεμία, οὐδέν,
G. οὐδενός, οὐδεμῖας, οὐδενός, &c.

N. μηδεὶς, μηδεμία, μηδέν,
G. μηδενός, μηδεμῖας, μηδενός, &c.

1. The Cardinal numbers from πέντε, *five*, to ἑκατόν, *a hundred*, are indeclinable. The round numbers from 200 are declined regularly like adjectives. The termination —όσιοι indicates 100 ; as διακόσιοι, αι, α, 200 ; τριάκοσιοι, 300, &c.

2. To express the 9 units, the 9 tens, and the 9 hundreds, the Greeks used the letters of the alphabet. But as there are only 24 letters, they used ϛ', called Ϝαυ, or ἐπίσημον, for 6 ; ϙ, called κόππα, for 90 ; and Ϡ, called σὰν πῖ, (a π covered with a reversed C, or old *sigma ;* σαν being the name applied to the sigma in the old Greek, and also in Doric) for 900.

3. A mark is placed over the letters to denote the numbers. Placed under them, it expresses *thousands ;* thus έ is 5, but ε̣ is 5000. The figures of the present year are ϙώλ', 1830.

4. In the expression of numbers by capitals, the following characters are used : viz.

I, 1, is the mark of Unity.	*H*, 100, is the initial of *Ηεκατόν*.
Π, 5, is the initial of *Πέντε*.	*X*, 1000, - - - *Χίλιοι*.
Δ, 10, - - - - *Δέκα*.	*M*, 10,000, - - - *Μύριοι*.

Each of these may be repeated four times : thus, *IIII*, 4, *ΔΔΔ*, 30, *ΔΔΔΔ*, 40. *MM*, 20,000, *MMM*, 30,000, *MMMM*, 40,000. *Π*, inclosing a numeral letter, multiplies it by 5 ; thus, Ⅱ, 50, &c.

5. The names of the Greek numbers, with the mode of expressing them by the letters of the alphabet, are as follow:—

1	α΄	εἷς,	40	μ΄	τεσσαράκοντα,
2	β΄	δύο,	50	ν΄	πεντήκοντα,
3	γ΄	τρεῖς,	60	ξ΄	ἑξήκοντα,
4	δ΄	τέσσαρες,	70	ο΄	ἑβδομήκοντα,
5	ε΄	πέντε,	80	π΄	ὀγδοήκοντα,
6	ϛ΄	ἕξ,	90	ϙ΄	ἐννενήκοντα,
7	ζ΄	ἑπτὰ,	100	ρ΄	ἑκατὸν,
8	η΄	ὀκτὼ,	200	σ΄	διακόσιοι,
9	θ΄	ἐννέα,	300	τ΄	τριακόσιοι,
10	ι΄	δέκα,	400	υ΄	τεσσαρακόσιοι,
11	ια΄	ἕνδεκα,	500	φ΄	πεντακόσιοι,
12	ιβ΄	δώδεκα,	600	χ΄	ἑξακόσιοι,
13	ιγ΄	τρισκαίδεκα,	700	ψ΄	ἑπτακόσιοι,
14	ιδ΄	τεσσαρεσκαίδεκα,	800	ω΄	ὀκτοκόσιοι,
15	ιε΄	πεντεκαίδεκα,	900	ϡ΄	ἐννεακόσιοι,
16	ις΄	ἑκκαίδεκα,	1,000	α͵	χίλιοι,
17	ιζ΄	ἑπτακαίδεκα,	2,000	β͵	δισχίλιοι,
18	ιη΄	ὀκτωκαίδεκα,	5,000	ε͵	πεντακισχίλιοι,
19	ιθ΄	ἐννεακαίδεκα,	10,000	ι͵	μύριοι,
20	κ΄	εἴκοσι,	20,000	κ͵	δισμύριοι,
21	κά	εἴκοσι εἷς,	50,000	ν͵	πεντακισμύριοι,
30	λ΄	τριάκοντα,	100,000	ρ͵	δεκακισμύριοι.

6. In the composition of numbers, either the smaller precedes, and the two are joined by *καὶ*; or the greater is placed first, in which case the conjunction is omitted; as *πέντε κἀι εἴκοσι*, or *εἴκοσι πέντε*. Yet custom admitted of many deviations; thus, *εἴκοσι καὶ ἑπτὰ*, *Herod.* 8. 1. *ἑβδομήκοντα καὶ μία*, *Id.* 8. 2. *ἑβδομήκοντα καὶ ὀκτὼ*, *Id.* 8. 48. When three numbers are reckoned together, the greatest comes first, and so on in succession with the conjunction *καὶ*; as *νέας ἑκατὸν καὶ εἴκοσι καὶ ἑπτά*, *Herod.* 8. 1. *νῆες τριήσοιαι καὶ ἑβδομήκοντα καὶ ὀκτὼ*, *Ib.* 48.

7. Instead of the numbers compounded with 8 and 9, more frequent use is made of the circumlocution *ἑνός* (or *μιᾶς*) *δέοντος*, *δέουσαι*, or *δέοντα*; *δυοῖν δέοντες*, *δέουσαι* or *δέοντα*; in which the latter word is the participle of *δεώ*, *I want*. Thus, *νῆες μιᾶς δέουσαι εἴκοσι*, 19 *ships*; *ἔτεα δυῷν δέοντα εἴκοσι*, 18 *years*; *ἄνδρες δυῷν δέοντες πεντήκοντα*, 48 *men*. Sometimes the parciple is referred to the subtractive number, and the genitive absolute is formed; as *ἑνὸς δέοντος τριακοστῷ ἔτει*, *in the* 29*th*

year. This usage, however, it will be remembered, does not take place in Homeric Greek.

8. The cardinal numbers compounded with *συν*, express, 1. *Together;* as, *σύνδυο, two together; σύντρεις, three together*, &c 2. The signification of Latin *distributives;* as, *σύντρεις αἰνύμενος*, taking *three at a time*. *Od. ι*, 429. *σύνδυο ἦμεν*, we were *two together, by twos*. *Demosth. in Mid.* *σύνδυο λόχους ἦγον*, they led *each two companies*. *Xen. Anab.* 6. 3. Sometimes the prepositions *κατά, ἀνα*, &c. are used.

2. *Ordinal Numbers.*

1. Of the Ordinal Numbers, all under 20, except *second, seventh*, and *eighth*, end in *τος*. From thence upwards all end in *οστός*. Thus, 1st. *πρῶτος*, (in speaking of two, *πρότερος*), 2d. *δεύτερος*, 3d. *τρίτος*, 4th. *τέταρτος* and *τέτρατος*, 5th. *πέμπτος*, 6th. *ἕκτος*, 7th. *ἕβδομος*, and *ἑβδόματος*, 8th. *ὄγδοος*, and *ὀγδόατος*, 9th. *ἔννατος, ἔνατος*, and *εἴνατος*, 10th. *δέκατος*, 11th. *ἑνδέκατος*, 12th. *δωδέκατος, δυωδέκατος* and *δυοκαιδέκατος*, 13th. *τρισκαιδέκατος*, and *τρίτος καὶ δέκατος*, 14th. *τεσσαρακαιδέκατος*, and *τέταρτος καὶ δέκατος*, &c. 20th. *εἰκοστός*, 21st. *εἷς καὶ εἰκοστός, μία καὶ εἰκοστή*, and *εἰκοστός πρῶτος*, 30th, *τριακοστός*, 40th. *τεσσαρακοστός*, 50th. *πεντηκοστός*, 60th. *ἑξηκοστός*, 70th. *ἑβδομηκοστός*, 80th. *ὀγδοηκοστός*, 90th. *ἐννενηκοστός*, 100th. *ἑκατοστός*, 200th. *διακοσιοστός*, 1000th. *χιλιοστός*, 10,000th. *μυριοστός*.

2. The Greeks used the letters of the alphabet in their natural order to express a *consecutive series*, or marks of division. Thus the 24 books of the Iliad and Odyssey, are marked by the 24 letters, as the stanzas of the 119th Psalm are by the Hebrew letters.

3. The Greeks, in order to express half or fractional numbers in money, measures, and weights, used words compounded of the name of the weight, &c. (*μνᾶ, ὀβολός, τάλαντον*,) with the adjective termination *ον, ιον, αῖον* appended to it, and *ἥμι, half*, and placed before the ordinal number of which the half is taken; as *τρίτον ἡμιτάλαντον*, $2\frac{1}{2}$ talents, i. e. the first a talent, the second a talent, the *third a half talent: τέταρτον ἡμιτάλαντον*, $3\frac{1}{2}$ talents, i. e. the first a talent, the second a talent, the third a talent, the *fourth a half talent: τρίτον ἡμιδραχμον*, $2\frac{1}{2}$ drachmæ: *τέταρτον ἡμιμναιον*, $3\frac{1}{2}$ minæ: *ἔνναton ἡμίμναιον*, $8\frac{1}{2}$ minæ. So in Latin; *Sestertius*, two *asses* and a half, is shortened from *Semistertius:* the first an *As*, the second an *As*, the third a *half As*. (*tertius semis*.) From this must be distinguished, however, the phrase when those words are in the plural, and joined with the cardinal number: as *τρία ἡμι-*

τάλαντα, not $2\frac{1}{2}$ talents, but three half talents, i. e. one talent and a half: πέντε ἡμιτάλαντα, five half talents, two talents and a half πέντε ἡμιμναῖα, $2\frac{1}{2}$ minæ: τρία ἡμιμναῖα, $1\frac{1}{2}$ minæ.

Remarks on the Numerals.

1. Cardinal Numbers.

Εἷς.

Obs. 1. The feminine of εἷς is derived from ἕος, ἑα, ἑον; of which ἑα or ἑη still occurs in Homer, (*Il.* δ', 437, ι, 319, λ', 174.) The dative ἑῷ for ἑνί occurs, however, only in *Il.* ζ', 422. Hesiod, Th. 145, has ἓεις for εἷς. The oldest form of εἷς, judging from analogy, must have been ἓνς, which bears a resemblance to our English *once*. From the neuter of an old form μεῖς, may be derived the particle μέν, signifying, according to its derivation, *in the first place*, while the particle δέ may have an analogy with δύο, and may denote in *the second place*.

Obs. 2. Instead of οὐδείς, μηδείς, an unattic and incorrect form is used by later writers; as οὐθείς, μηθείς. In these, however, the feminine *resumes* the δ. This last circumstance proves conclusively that it is wrong to consider these forms as coming from οὔτε and μήτε compounded with εἷς. It is, in fact, only the customary change of δ into θ, before an aspirate. Some of the old Grammarians supposed οὐδείς to come from οὐ and δεις, with which latter form they compared the pronoun δεῖνα, but this derivation is opposed by the forms οὐδεμία and οὐδέτερος.

Obs. 3. Οὐδείς and μηδείς are often separated, and this separation increases their negative signification; as οὐδ' ὑφ' ἑνὸς κραιηθέντες, *having been subdued not even by one*, i. e. *even by no one*. Εἷς, μία, ἓν, from their very nature, can have no plural; but οὐδείς and μηδείς have οὐδένες and μηδένες. In the older language, however, the use of the plural of these forms was frequently superseded, especially the dative case, by the forms οὐδαμοί, μηδαμοί, (*vid.* Steph. Thes. and *Herod.* 9, c. 58. οὐδένες ἐν οὐδαμοῖσι.) The singular number, however, of these last mentioned forms was not in use, except in the adverbial cases οὐδαμοῦ μηδαμῇ, οὐδαμά.

Δύο.

Obs. 1. δύο is the Attic mode of writing. In Homer and Herodotus it is *indeclinable*: δυοῖν is the form for the genitive and dative; δυεῖν is more rare, and is used only in the geni-

tive. Instead of *δυοῖν*, the Ionians said *δυῷν*. The dative *δυσὶ* is of rare occurrence.

Obs. 2. Other old forms were, *δυός*, of which *δύω* apparently is merely the dual; and *δοιός*, the same as *δισσός*. These were both used also in the plural. From *δοιός* come the substantive *δοιή*, *doubt*, and the verbs *δοιάζω*, *δοάζω*; *ἐνδοιάζω*.

Obs. 3. *Ἄμφω* accords with *δύω*. In the old Poets it is frequently indeclinable; otherwise, *ἀμφοῖν* is used in the genitive and dative throughout the three genders.

2. Ordinal Numbers.

Obs. 1. *τέτρατος*, another form for *τέταρτος*, occurs *Il.* *ψ'*, 615. *Od.* *β'*, 607: *πέμπτος* is from the Æolic *πέμπε* for *πέντε*: *ἑβδόματος* is the more ancient form of *ἕβδομος*, and occurs *Od.* *κ'*, 81: *ὀγδόατος* is also an old form of *ὄγδοος*, and is found *Od.* *γ'*, 306. *Hesiod.* *ἔργ.* 790: *ἔνατος* is the most ancient form, and occurs *Il.* *β'*, 313. *Soph.* *El.* 707: hence come *εἴνατος*, *Il.* *β'*, 295. and the common *ἔννατος*: *δυωκαιδέκατος* is the older form. *Hes.* *ἔργ.* 774.

Obs. 2. Numerals in *αῖος* are derived from the ordinal numbers, and answer to the question "on what day?" In other languages they can only be expressed by several words. Thus, *δευτεραῖος*, *on the second day*: *τριταῖος*, *on the third day*: *εἰκοσταῖος*, *on the twentieth day*, &c. There is, however, no such numeral from *πρῶτος*, but instead of it *αὐθήμαρ* may be used, *on the first day*. From *πρότερος* comes *προτεραῖος*, which, however, is not referred to the person, but joined with *ἡμέρα*, as *τῇ προτεραίᾳ ἡμέρᾳ*, *on the day previous*; *τῇ ὑστεραίᾳ ἡμέρᾳ*, *on the day after*.

Obs. 3. A second class of derivatives are the *numeral nouns*, with an abstract signification; as, *ἡ μονάς*, *the unity*; *δυάς*, *the number two*; *τριάς*, *the number three*, in ecclesiastical writers, *the Holy Trinity*; so also, *τετράς*, *πεντάς* (likewise *πεμπάς* and *πεμπτάς*), *ἑξάς*, *ἑβδομάς*, *ὀγδοάς*, *ἐννεάς*, *δεκάς*, *ἑνδεκάς*, &c. The two numbers *εἴκοσι* and *τριάκοντα*, reject before this termination their peculiar ending as far as *κ*, thus; *εἰκάς*, *τριᾱκάς*. All the remaining numbers adhere to the analogy, (and the compound ones seldom appear); as, *τεσσαρακοντάς*, *πεντηκοντάς*, *ἑκατοντάς*, *χιλιάς*, *μυριάς*, &c.

Obs. 4. When other words are compounded with numerals, then for *unity* we have *μονο–*, for 2 *δι–*, for 3 *τρι–*, for 4 *τετρα–*; as, *μονόκερως*, *δίκερως*, *τρίμηνον*, *τρίοδος*, *τετράγωνος*. All the remaining numbers terminate generally in *α* or *ο*, as *πεντάμετρος*, *εἰκοσάκωπος*, *χιλιοτάλαντα*.

Obs. 5. The numeral adverbs are as follows ; ἅπαξ, *once ;* δίς, *twice ;* τρίς, *thrice ;* (all the remaining end in κις) τετράκις, *four times ;* πεντάκις ; ὀκτάκις ; ἐννεάκις or ἐννάκις ; εἰκοσάκις ; ἑκατοντάκις ; χιλιάκις, &c.

Obs. 6. The multiplicative adjectives, are ; ἁπλοῦς, *simple,* διπλοῦς, *double ;* τριπλοῦς, *triple ;* τετραπλοῦς, *four-fold ;* πενταπλοῦς, *five-fold,* &c.

PRONOUNS. ARTICLE

Pronouns are divided into,

1. Personal.

ἐγώ, *I.*
σύ, *thou.*
οὗ, *of him.*

2. Possessive.

ἐμὸς, ἡ, ὸν, *mine.*
σὸς, σὴ, σὸν, *thine.*
ὅς, or ἑὸς, ἡ, ὸν, *his.*

νωϊτερος, α, ον, *our, of us two.*
σφωϊτερος, α, ον, *your, of you two.*

ἡμέτερος, α, ον, *our.*
ὑμέτερος, α, ον, *your.*
σφὸς, ἡ, ὸν, } *their.*
σφέτερος, α, ον, }

3. Relative.

ὅς, ἥ, ὅ, *who ;*

4. Demonstrative.

οὗτος, αὕτη, τοῦτο, } *this.*
ὅδε, ἥδε, τόδε, }
ἐκεῖνος, η, ο, *that.*
αὐτὸς, ἡ, ὸ, *he, she, it*

5. Reciprocal.

ἐμαυτοῦ, *of myself.*
σεαυτοῦ, *of thyself.*
ἑαυτοῦ, *of himself.*
ἀλλήλων, *of one another.*

6. Indefinites.

τὶς, τὶ, *any.*
δεῖνα, *some one.*

1.—Ἐγὼ, *I.*

Singular.	Dual.	Plural.
N. ἐγὼ,		N. ἡμεῖς,
G. ἐμοῦ, or μοῦ,	N. A. νῶϊ, νῷ,	G. ἡμῶν,
D. ἐμοὶ, or μοὶ,	G. D. νῶϊν, νῷν	D. ἡμῖν,
A. ἐμὲ, or μέ.		A. ἡμᾶς.

Σὺ, *thou.*

Singular.	Dual.	Plural.
N. σὺ,		N. ὑμεῖς,
G. σοῦ,	N. A. σφῶϊ, σφῷ,	G. ὑμῶν,
D. σοὶ,	G. D. σφῶϊν, σφῷν.	D. ὑμῖν,
A. σέ.		A. ὑμᾶς.

Οὗ, of him.

Singular.	Dual.	Plural.	N.
N. —,		N. *σφεῖς,*	*σφέα,*
G. *οὗ,*	N. A. *σφωέ,*	G. *σφῶν,*	
D. *οἷ,*	G. D. *σφωΐν.*	D. *σφίσι,*	
A. *ἕ.*		A. *σφᾶς,*	*σφέα*

2.—*ὃς, ἥ, ὅ, who, which, what.*

Singular.	Dual.	Plural
N. *ὅς, ἥ, ὅ,*		N. *οἵ, αἵ, ἅ,*
G. *οὗ, ἧς, οὗ,*	N. A. *ὥ, ἁ, ὥ,*	G. *ὧν, ὧν, ὧν,*
D. *ᾧ, ᾗ, ᾧ,*	G. D. *οἷν, αἷν, οἷν.*	D. *οἷς, αἷς, οἷς,*
A. *ὅν, ἥν, ὅ.*		A. *οὓς, ἅς, ἅ.*

Οὗτος, αὕτη, τοῦτο, is declined and prefixes *σ* like the article: thus,

	Singular.		
	M.	F.	N.
N.	*οὗτος,*	*αὕτη,*	*τοῦτο,*
G.	*τούτου,*	*ταύτης,*	*τούτου,*
D.	*τούτῳ,*	*ταύτῃ,*	*τούτῳ.*
A.	*τοῦτον,*	*ταύτην,*	*τοῦτο.*
		Dual.	
N. A.	*τούτω,*	*ταύτα,*	*τούτω,*
G. D.	*τούτοιν,*	*ταύταιν,*	*τούτοιν.*
		Plural.	
N.	*οὗτοι,*	*αὗται,*	*ταῦτα,*
G.	*τούτων,*	*τούτων,*	*τούτων,*
D.	*τούτοις,*	*ταύταις,*	*τούτοις,*
A.	*τούτους,*	*ταύτας,*	*ταῦτα.*

Ὁδε is compounded of the Article, and the Particle *δε*. It is declined like the Article throughout.

Αὐτὸς and *ἐκεῖνος,* are declined like *ὅς, ἥ, ὅ.*

3. From the personal pronouns and *αὐτος,* are compounded, *ἐμαυτοῦ, σεαυτοῦ, ἑαυτοῦ.*

Singular.	Plural.
N. ——, ——, ——,	N. ——, ——, ——,
G. *ἑαυτοῦ, ἑαυτῆς, ἑαυτοῦ,*	G. *ἑαυτῶν, ἑαυτῶν, ἑαυτῶν,*
D. *ἑαυτῷ, ἑαυτῇ, ἑαυτῷ,*	D. *ἑαυτοῖς, ἑαυταῖς, ἑαυτοῖς,*
A. *ἑαυτόν, ἑαυτήν, ἑαυτό.*	A. *ἑαυτούς, ἑαυτάς, ἑαυτά.*

In like manner are declined *ἐμαυτοῦ* and *σεαυτοῦ*, but in the *Singular* only: they want the Dual and Plural.

Ἀλλήλων.

Dual.	Plural.
	N. ——,
N. A. *ἀλλήλω, ἀλλήλα,*	G. *ἀλλήλων,*
G. D. *ἀλλήλοιν, ἀλλήλαιν.*	D. *ἀλλήλοις, ἀλλήλαις,*
	A. *ἀλλήλους, ἀλλήλας, ἀλληλα.*

4.—*Τις, any.*

Singular.		Dual.	Plural.	
N.				N.
N. *τὶς,*	*τί,*		N. *τινὲς,*	*τινά,*
G. *τινὸς,*		N. A. *τινὲ,*	G. *τινῶν,*	
D. *τινὶ,*		G. D. *τινοῖν.*	D. *τισὶ,*	
A. *τινὰ,*	*τί.*		A. *τινὰς,*	*τινά.*

Δεῖνα, some one.

Singular.				Plural.	
N. *ὁ,*	*ἡ,*	*τὸ,*	*δεῖνα,*	N. *οἱ,*	*δεῖνες,*
G. *τοῦ,*	*τῆς,*	*τοῦ,*	*δεῖνος,*	G. *τῶν,*	*δεινων,*
D. *τῷ,*	*τῇ,*	*τῷ,*	*δεῖνι,*	D. ——,	——,
A. *τὸν,*	*τὴν,*	*τὸ,*	*δεῖνα.*	A. ——,	——.

It is sometimes also indeclinable; as, *τὸν δεῖνα, τὸν τοῦ δεῖνα. Aristoph. Thesm.* 622.

Remarks on the Pronouns.

1. Personal Pronouns.

Obs. 1. The Dialects of the Personal Pronouns, at large, are given in the Remarks on the Dialects, towards the end of the volume.

Obs. 2. In the genitive singular, *ἐμοῦ, σοῦ, οὗ,* are Attic contractions from the Ionic forms *ἐμέο, σέο, ἕο.* When the genitive, dative, and accusative singular of *ἐγὼ* are *emphatic*, they are written *ἐμοῦ, ἐμοὶ, ἐμὲ*; otherwise *μοῦ, μοὶ, μέ.* The Dual forms, *νῶ, νῷν*; *σφῶ, σφῷν*; are Attic. In the plural, *ἡμεῖς, ὑμεῖς,* and *σφεῖς,* are contractions from *ἡμέες, ὑμέες, σφέες*; and so of the other cases. In the Dative, however, a different change occurs; *ἡμῖν* and *ὑμῖν* are contracted from *ἡμέσι, ὑμέσι,* and have the *ν ἐφελκυστικόν* added

Obs. 3. The pronoun οὗ is very seldom used in the Attic dialect; since, in order to express a reflexive meaning, ἑαυτοῦ takes its place. Among the Ionic and Epic writers, however, it is more frequently employed, not only in a reflexive sense, but also, and more generally, for the oblique cases of ἀυτός.

Obs. 4. According to Theodosius Alexandrinus, (ed. Goetling.) the ancient pronoun of the third person was ἵ, whence the Latin *is, ejus.*

2. Possessive Pronouns.

Obs. ἑός, ἡ, ὁν, occurs only in the singular in the Ionic and Doric writers, and in the poets; ὅς is an abbreviated form from ἑός: σφωΐτερος occurs only in the Ionic Poets, as also νωΐτερος: ἡμέτερος was used sometimes for ἐμός, as ἡμεῖς for ἐγώ: σφέτερος is sometimes used by the Attic poets for the pronoun possessive of the third person singular.

3. Demonstrative Pronouns.

Obs. 1. In ὅδε, the enclitic δε is annexed only to give greater strength. Instead of this δε, the Attics also annex the syllable δί; as ὁδί, ἡδί, τοδί; which is analogous to the Latin *hicce.*

Obs. 2. In the pronoun οὗτος, the Ionians frequently insert ε before the termination of the case, as τουτέῳ, τουτέων, τουτέους. The Attics annex an ι to this pronoun in all cases and genders, to give a stronger emphasis; as οὑτοσί, αὑτηί. In the neuter, this ι took the place of ο and α; as τουτί, ταυτί. For the same reason the Latins annexed *met, te, pte, ce;* as *egomet, tute, meapte, hicce.* Hence οὑτοσί is only used in an absolute designation, οὗτος with reference also to a pronoun relative which follows it.

Obs. 3. Instead of ι the syllables γι and δι are annexed to the cases which end in a short vowel, for the same purpose; as τουτογί, ταυταγί, τουτοδί. This appears only to have been used in familiar discourse, as it occurs in the comic writers alone. Ὀδί also does not occur in the tragedians. From this we must distinguish the ι which the Attics and Ionians frequently annex to the dative plural, as τούτοισι, ταύταισι.

Obs. 4. Some adjectives compounded with οὗτος follow its declension, but reject the τ throughout; as τοσοῦτος, τοσαύτη, τοσοῦτο, from τόσος: τοιοῦτος, τοιαύτη, τοιοῦτο, from τοῖος: τηλικοῦτος, τηλικαύτη, τηλικοῦτο, from τηλίκος. The ι *paragogicum* is often annexed to these also, as τοιουτονί, τοιουτοί, τοιαυταί, τοιαυτά.

Obs. 5. The Attics sometimes use τοῦτον for τοῦτο; as τοῦτον πέλαγος, *Pausan.* 8. 54. (See Obs. 9. below.) So also, τοσοῦτον for τοσοῦτο, and τοιοῦτον for τοιοῦτο. *Xen. Cyrop.* 1. 1. *Thucyd.* 2. 50. In like manner, τὸ ἄλλον for τὸ ἄλλο, *Arrian. Exp. Alex.* 1. 19.

Obs. 6. ἐκεῖνος has also the ι *paragogicum;* as, ἐκεινοσί, ἐκεινουί, ἐκεινονί. For ἐκεῖνος, the Ionians, and likewise the Attic tragic writers, used κεῖνος. The Æolians said κῆνος. The Dorians τῆνος.

Obs. 7. Αὐτός was used for the third person; and yet it has the proper signification of *he, she, it,* only in the oblique cases; and even in these only when they stand *after* some other word or words in the clause. In the nominative, and in the oblique cases when these last *begin* a clause, it signifies, not *he* or *him;* but *he himself, himself,* &c.; thus, ἔδωκεν αὐτοῖς, *he gave to them; οὐχ ἑωρακας αὐτὸν, thou hast not seen him;* but αὐτὸς ἔφη, *he himself said it: παρεγένοντο αὐτοί, they themselves were present:* αὐτὸν ἑωρακα, *I have seen the person himself:* αὐτοῖς ἔδωκε, *he gave to the persons themselves,* &c. When the article immediately precedes, the phrase means *the same;* as, ὁ αὐτὸς ἀνήρ, *the same man:* τὸ αὐτό or ταὐτὸ, *the same thing.*

Obs. 8. αὐτοῦ, αὐτῷ, αὐτόν, &c. with the rough breathing on the initial syllable, are not from αὐτός immediately, but are contracted for ἑαυτοῦ, ἑαυτῷ, ἑαυτόν, &c.

Obs. 9. The Attics frequently use ταὐτὸν, for τὸ αὐτό, *Aristoph.* 253. *Xen. Ages.* 3. 2. *id. Anab.* 6. 3. &c.

4. Reciprocal Pronouns.

Obs. 1. These pronouns are not compounded of ἐμέ, σέ, ἕ, and αὐτός, but of ἐμέο, σέο, ἕο, old *genitive* forms for ἐμοῦ, σοῦ, οὗ. These pronouns never occur in Homer as one vowel, but separate, as ἐμὲ αὐτόν, σὲ αὐτόν, ἕ αὐτόν, &c. In Herodotus they are separated and transposed; as, αὐτοῦ ἐμεῦ, αὐτῶ μοι, &c. The Attics separate or transpose, when they wish to convey a *reflexive* meaning: for it is observable, that in these compound pronouns, unless thus arranged, αὐτός loses its peculiar force; thus, σαυτόν means *thee* merely, but αὐτόν σε, *thee thyself.*

Obs. 2. Properly, according to their composition, only the genitive of these pronouns should have been in use. It is owing to arbitrary usage, that ἐμέο, σέο, and ἕο, are compounded with other cases of αὐτός besides the genitive.

Obs. 3. Whenever there is need of a plural for ἐμαυτοῦ, and σεαυτοῦ, the parts of the compound are declined separately; as ἡμεῖς αὐτοί, ὑμεῖς αὐτοί, ἡμῶν αὐτῶν, ὑμῶν αὐτῶν, &c.

5. Indefinite Pronouns.

Obs. 1. The Indefinite τις, as being an enclitic, is commonly used without an accented mark; the interrogative τίς (*who?*) has the accent always on the ι in the dissyllable cases, (τίνες, τίσι,) and is thereby distinguished, as also in the nominative singular, by the invariable *acute* accent, from the indefinite τις.

Obs. 2. The Ionians said for τινός, τινί, &c. τέο, and contracted, τεῦ. Dat. τέῳ. Gen. pl. τέων, Dat. τέοις, τέοισι. The Attics contracted τινός into του, τινί into τῳ, in all the genders, and wrote them without an accent. In the plural they used only τινῶν, τισί. There existed also different forms of the pronouns τις and τεὸς. The *Grammarians* say, that from τινός a new nominative τίος, τίου, τίῳ, was formed; and from this, according to them, came τοῦ, by the Ionians resolved into τέο and τέῳ.

6. Remarks on the combination of ὅς and τις.

Obs. 1. The indefinite τις is sometimes subjoined to the relative ὅς, and a new form arises, with the signification, *whosoever*, which has each of its constituent parts separately declined; as ὅστις, ἥτις, ὅτι, (or ὅ τι, to distinguish it from ὅτι, *that*,) Gen. οὑτινος, ἧστινος, οὑτινος; Dat. ὥτινι, ἧτινι, ᾧτινι, &c.

Obs. 2. Homer says ὅ τις, for ὅστις, and retains, with the rest of the Ionic writers, the ὅ unchanged in all the cases, as ὅτευ, *Od.* ρ', 424. and ὅττεο, ὅττευ, *Od.* ά, 124. χ', 377. ϱ', 121. for οὑτινος, ἥστινος. So also in the dative ὅτεῳ, *Il.* ό, 664. Accus. ὅτινα, *Od.* θ', 204. Nom. Pl. Neut. ὅτινα, *Il.* χ', 450. Gen. ὅτεων, *Od.* κ', 39, &c. The Attics retained this in the genitive and dative singular; as ὅτου, ὅτῳ, for οὑτινος, ᾧτινι. The form ὅτων, however, also occurs, *Xen. Anab.* 7. 6. and likewise ὅτοισι in Sophocles and Aristophanes.

Obs. 3. Instead of the neuter plural ἅτινα, Homer and Herodotus have ἅσσα, from the Doric σὰ for τινά. The Attics instead of this say ἅττα. This last, however, must not be confounded with ἄττα, which the Attics used in certain combinations, particularly with adjectives, for the neuter plural τινὰ; as ἄλλ' ἄττα, ἕτερ' ἄττα, τοιαῦτ' ἄττα, and for which the form ἄσσα occurs, *Od.* τ', 218.

VERB.

VERBS are of two kinds; 1. in Ω, 2. in *MI.*

Verbs in Ω are either such as have a consonant before ω, or such as have a vowel, α, ε, ο, before it. The former are called *barytone* verbs; because they have the acute accent on the penultima, and the last syllable necessarily has the grave accent, (βαρὺν τόνον,) not expressed in writing: the latter are called *pure*, or *contracted*, verbs, because ω is contracted by the Attics into one vowel with the preceding: they are also styled *circumflex* verbs, because, after contraction, the ω receives a circumflex; as φιλέω, φιλῶ. These, however, are not at all different from the barytons, since it is merely required to contract in the present and imperfect.

Verbs have three Voices; the *Active*, *Passive*, and *Middle:* Five Moods; *Indicative*, *Imperative*, *Optative*, *Subjunctive*, and *Infinitive:* Nine Tenses; *Present*, *Imperfect*, *Perfect*, *Pluperfect*, *First* and *Second Future*, *First* and *Second Aorist*, and, in the Passive, *Paulo-post-futurum:* *Three* Numbers; *Singular*, *Dual*, and *Plural.*

Obs. The older Grammarians, and the earliest modern ones, reckoned *fourteen* conjugations; seven of *barytone* verbs, according to the characteristic consonant of the present tense, and the formation of the future; three of verbs *circumflex;* and four of verbs in μι. I. Barytone verbs. 1st. in β, π, φ, πτ, Future ψ. 2d. in γ, κ, χ, κτ, Future ξ. 3d. in δ, θ, τ, Future in σ. 4th. in ζ, σσ, ττ, Future ξ or σ. 5th. in λ, μ, ν, ϱ, Future ῶ. 6th. ω pure, as αὔω, Future σ. 7th. in ξ and ψ, Future ήσω. II. Verbs *circumflex.* 1st. έω. 2d. in άω. 3d. in όω. III. Verbs in μι. 1st. in ημι, ης, Infin. έναι. 2d. in ημι, ης, Infin. άναι. 3d. in ωμι, Infin. όναι. 4th. in υμι, Infin. ύναι. The modern and more simple division takes its origin from Vervey and Weller.

Observations on the Voices of the Greek Verb.

THE Active and Passive Voices having nothing very peculiar in their signification, as compared with those of the Latin language, we shall confine ourselves, therefore, to a consideration of the Middle Voice.

The *Middle* Voice, in Greek, is so called, because it has a *middle* signification between the Active and Passive Voices, implying neither action nor passion simply, but an union, in some degree, of both. Middle Verbs may be divided into *Five Classes*, as follows:

1. In Middle Verbs of the *First Class*, the action of the Verb is reflected *immediately* back upon the agent; and hence Verbs of this Class are exactly equivalent to the *Active Voice* joined with the *Accusative* of the reflexive Pronoun; as λούω, *I wash another;* λούομαι, *I wash myself;* the same as λούω ἐμαυτόν.

2. In Middle Verbs of the *Second Class*, the agent is the *remote* object of the action of the Verb, with respect to whom it takes place; so that Middle Verbs of this Class are equivalent to the *Active Voice* with the *Dative* of the reflexive Pronoun (ἐμαυτῷ, σεαυτῷ, ἑαυτῷ); as αἴρειν, *to take up any thing for another, in order to transfer it to another;* αἴρεῖσθαι, *to take up in order to keep it one's self, to transfer to one's self.* Hence Verbs of this Class carry with them the idea of a thing's being done *for one's self.*

3. Middle Verbs of the *Third Class* express an action which took place at the command of the agent, or with regard to it; which is expressed in English by *to cause.* In other words, this Class may be said to signify, *to cause any thing to be done;* as γράφω, *I write;* γράφομαι, *I cause to be written, I cause the name, as of an accused person, to be taken down in writing by the magistrate before whom the process is carried*, or, simply, *I accuse.*

4. The *Fourth Class* of Middle Verbs includes those which denote a *reciprocal* or *mutual action;* as σπένδεσθαι, *to make libations along with another, to make mutual libations*, i. e. *to make a league;* διαλύεσθι, *to dissolve along with another, to dissolve by mutual agreement.* To this class belong Verbs signifying "*to contract*," "*quarrel*," "*contend*," &c.

5. The *Fifth Class* comprehends Middle Verbs of the *First Class*, when followed by an Accusative, or some other Case; in other words, it embraces all those Middle Verbs which denote an action reflected back on the agent himself, and which are at the same time followed by an Accusative, or other Case, which that action farther regards; as, ἀναμνάσθαι τι, *to recall any thing to one's own recollection.*

6. As regards the *Tenses of the Middle Voice*, the student will take notice,—

(a) That the Future Middle has usually an Active, sometimes a Passive sense, while the Future Passive has seldom, if ever, the signification of the Middle.

(b) In many Verbs the Aorist Passive has a Middle signification. In such Verbs, either the Aorist Middle is obsolete or rare, or else it has one of the meanings of the Verb, and generally the original one, appropriated to itself, and the Passive Aorist another: thus, the Aorist Passive σταλῆναι, is attached with the medial signification to στέλλεσθαι, *to journey;* whereas στείλασθαι, the proper Aorist middle, belongs only to στέλλεσθαι, *to clothe one's self*, or *send for.*

(c) The Perfect Middle, in some Verbs, supplies the place of the Perfect Active, this latter Tense being obsolete on account of euphony; as ἔκτονα, ἀκήκοα, ἔσπορα, λέλοιπα, οἶδα, πέπονθα, τέτοκα, &c. In many Verbs, however, the Perfect Middle is found with an Intransitive meaning, clearly based upon, and deducible from, its Middle meaning. To understand the examples which follow, the student will bear in mind the peculiar force of the Perfect Tense of the Verb in *all* the Voices, viz. its reference to a *continued action.* Thus:

Ἄγνυμι, *I break.* Perf. Middle, ἔαγα, *I have caused myself to be broken*, (by not offering, for example, sufficient resistance,) *and I continue broken*, i. e. *I am broken.*

Ἀνοίγω, *I open.* Perf. M. ἀνέῳγα, *I have caused myself to be opened*, (speaking, for example, of a door which does not offer sufficient resistance in remaining shut,) *and I continue open*, i. e. *I stand open.*

Ἐγείρω, *I awaken.* Perf. M. ἐγρήγορα, *I have awakened myself, and continue awake*, i. e. *I am awake.*

Ἔλπω, *I give hopes.* Perf. M. ἔολπα, *I have given myself hopes, and I continue in hopes*, i. e. *I hope.*

Ὄλλυμι, *I destroy.* Perf. M. ὄλωλα, *I have destroyed* or *ruined myself, and I continue ruined*, i. e. *I am undone.*

Πήγνυμι, *I fix.* Perf. M. πέπηγα, *I have fixed myself, and continue fixed*, i. e. *I am fixed.*

Μένω, *I remain.* Perf. M. μέμονα, *I have caused myself to remain, and I continue remaining*, i. e. *I persevere.* The Perfect Active μεμένηκα, merely signifies, *I have remained.*

Πρασσω, *I do.* Perf. M. πέπραγα, *I have caused myself to do, I have acted in such a way as to do;* hence πέπραγα καλῶς, *I have caused myself to do well, I have acted in such a way as to do well, and I continue to do well*, i. e. *I do well, I am fortunate*, or *prosperous.*

The list might be extended farther, but a sufficient number of examples have been cited to show that the Perfect Middle can only obtain its Intransitive meaning through its *Middle* one. It seems therefore incorrect to term it, as some Grammarians have done, the *Second Perfect Active*.

(d) The Perfect and Pluperfect Passive are often used in a Middle sense. This appears in general to be the case, when the corresponding Middle Tenses are either obsolete or rare.

The Doctrine of the Moods and Tenses will be given at the end of the Syntax.

The Verb Εἰμὶ, *to be.*

INDICATIVE MOOD.

Present Tense.

Sing.	εἰμί,	εἶς or εἶ,	ἐστί,
	I am,	*thou art,*	*he is.*
Dual.		ἐστόν,	ἐστόν,
		you two are,	*they two are.*
Plur.	ἐσμέν	ἐστέ	εἰσί,
	we are,	*ye are,*	*they are.*

Imperfect, ἦν, *I was.*

S.	ἦν,	ἦς,	ἦ or ἦν,
D.		ἦτον,	ἤτην,
P.	ἦμεν,	ἦτε	ἦσαν.

Future, ἔσομαι, *I will be.*

S.	ἔσομαι,	ἔσῃ,	ἔσεται,
D	ἐσόμεθον,	ἔσεσθον,	ἔσεσθον,
P.	ἐσόμεθα,	ἔσεσθε,	ἔσονται.

IMPERATIVE MOOD.

Present and Imperfect, ἴσθι, *be thou.*

S.		ἴσθι or ἔσο,	ἔστω.
D.		ἔστον,	ἔστων,
P.		ἔστε,	ἔστωσαν.

OPTATIVE MOOD.

Present and Imperfect, εἴην, *I might be.*

S.	εἴην,	εἴης,	εἴη,
D.		εἴητον,	εἰήτην,
P.	εἴημεν,	εἴητε,	εἴησαν or εἶεν.

Future, ἐσοίμην, *I would be.*

S.	ἐσοίμην,	ἔσοιο,	ἔσοιτο
D.	ἐσοίμεθον,	ἔσοισθον,	ἐσοίσθην,
P	ἐσοίμεθα,	ἔσοισθε,	ἔσοιντο.

SUBJUNCTIVE MOOD.

Present and Imperfect, ὦ, *I may be.*

S.	ὦ,	ᾖς,	ᾖ,
D.		ἦτον,	ἦτον,
P	ὦμεν,	ἦτε,	ὦσι

INFINITIVE MOOD.

Present and Imperfect.

εἶναι, to be.

Future.

ἔσεσθαι, to be about to be.

PARTICIPLES.

Present.

N.	ὤν,	οὖσα,	ὄν, *being.*
G.	ὄντος,	οὔσης,	ὄντος.

Future.

N.	ἐσόμενος,	ἐσομένη,	ἐσόμενον, *about to be.*
G.	ἐσομένου,	ἐσομένης,	ἐσομένου.

Remarks on Εἰμὶ.

Obs. 1. The root of εἰμὶ is the old verb ἐω; hence εἶς and εἶ in the second person, of which, however, εἶ is more used than the other. It is remarkable that the form εἰμὶ is actually

an Æolic one, received into the common dialect. From ἐω the form ἦμι properly arose. The Bœotians, however, a branch of the Æolians, used εἰ for ἡ, and hence said εἶμι for ἦμι, which was copied into the Attic and common dialects.

Obs. 2. The original form of the imperfect, appears to have been, ἔα, ἔας, ἔε, &c. *Il.* δ′, 321. ἐ, 887. *Herod.* 1. 187, &c. Instead of this, Homer has also ἦα, *Il.* ἐ, 808, &c. which was probably a purer Ionic form than the first. From this old imperfect, arose by contraction the Attic ἦ, ἦς, ἦ, &c.: thus, ἔα contracted ᾗ; ἔας, contr. ἦς; ἔε contr. ᾗ; and, with the ν ἐφελκυστικόν, ἦν; which form is more common than ἦ.

Obs. 3. Instead of ἦς, the Attics more commonly said ἦσθα; instead of ἦτον, ἤτην, they used more frequently ἦστον, ἤστην; and in the plural ἦστε for ἦτε. In the third person plural, ἦν occurs for ἦσαν, in an inscription in *Æschines, in Ctes.* p. 573, and also in *Hesiod. Th.* 321. *Herod.* 5. 12; but particularly in the Doric, as in Epicharmus, *ap. Athen.* 2. p. 250, &c.

Obs. 4. ἔσομαι, the future of εἰμί, is borrowed from the middle. In the second person singular, it has also ἔσει for ἔσῃ, and in the third person, ἔσται by contraction for ἔσεται; this form ἔσται is the one most commonly used.

Obs. 5. A pluperfect form, as it is called, is generally added in grammars; as, ἤμην, ἦσο, ἦτο; ἤμεθον, ἦσθον, ἤσθην; ἤμεθα, ἦσθε, ἦντο. This, however, is properly an imperfect middle, and does not make its appearance in the best grammars: it is disapproved of by the Grammarians.

Obs. 6. Instead of ἴσθι in the imperative, there was also an old form ἔσο, or ἔσσο, *Od.* ά, 303. γ′, 200, from which the other persons are derived almost regularly. The student will be careful not to confound this ἴσθι with a form similar to it in every respect as regards appearance, viz. ἴσθι, the imperative of ἵστημι, contracted from ἵσαθι, and borrowed by εἴδεω, *I know.* —The form ἔστων for ἔστωσαν, occurs in Xenophon, *Cyrop.* 4. 6. and 8. 6.

Obs. 7. The form εἶεν is given in all grammars along with εἴησαν. It is, in fact, the most frequently used of the two. It occurs also adverbially in the sense of the Latin *esto! well, be it so!* and appears to have been retained in the language of common life from the old εἴε for εἴη, with ν ἐφελκυστικόν; for the sense requires the singular, not the plural. It is met with chiefly in Plato and Aristophanes.

Verbs in Ω.

There are four Conjugations of Verbs in ω, distinguished by the termination of the First Future.

The First Conjugation in ψω, as τύπτω, τύψω.

The Second in ξω, as λέγω, λέξω.

The Third in σω, as τίω, τίσω.

The Fourth in a liquid before ῶ, as ψάλλω, ψαλῶ.

General Observations.

Obs. 1. When the First Person Plural ends in μεν, the Dual has no first person. The tenses to which this remark applies are, all those of the Active voice, together with the Aorists of the Passive.

Obs. 2. In the Present, Perfect, and Future of the Indicative, and all the Subjunctive, the third person plural ends in σι or ται; and the second and third persons Dual are the same.

Obs. 3. The Imperfect, Pluperfect, and the two Aorists of the Indicative, together with all the Optative, form the Dual in ον, ην. Elmsley, however, on *Aristoph. Acharn.* 773. says, that the 2d and 3d persons Dual were always alike.

ACTIVE VOICE.

1. The Principal Parts.

Pres. τυπτω. 1st. Fut. τύψω. Perf. τέτυφα. 2d. Aorist, ἔτυπον.

2. The Moods and Tenses.

	Indic.	Imper.	Opt.	Subj.	Infin.	Part.
Present.	τύπτω	τύπτ-ε	-οιμι	-ω	-ειν	-ων
Imperf.	ἔτυπτον					
1st. Fut.	τύψ-ω		-οιμι		-ειν	-ων
1st. Aor.	ἔτυψα	τύψ-ον	-αιμι	-ω	-αι	-ας
Perfect.	τέτυφα	τέτυφ-ε	-οιμι	-ω	-έναι	-ὼς
Pluperf.	ἐτετύφειν					
2d. Aor.	ἔτυπον	τύπ-ε	-οιμι	-ω	-εῖν	-ων
2d. Fut.	τυπ-ῶ		-οῖμι		-εῖν	-ῶν.

3. Numbers and Persons.

INDICATIVE MOOD.

Present, *I strike.*

S.	τύπτω,	τύπτεις,	τύπτει,
D.		τύπτετον,	τύπτετον,
P.	τύπτομεν,	τύπτετε,	τύπτουσι.

Imperfect, *I was striking.*

S.	ἔτυπτον,	ἔτυπτες,	ἔτυπτε,
D.		ἐτυπτέτον,	ἐτυπτέτην,
P.	ἐτύπτομεν,	ἐτυπτετε,	ἔτυπτον.

First Future, *I shall strike.*

S.	τύψω,	τυψεις,	τυψει,
D.		τυψετον,	τυψετον,
P.	τύψομεν,	τυψετε,	τυψουσι.

First Aorist, *I struck.*

S.	ἔτυψα,	ἔτυψας,	ἔτυψε,
D.		ἐτυψατον,	ἐτυψάτην,
P.	ἐτύψαμεν,	ἐτυψατε,	ἔτυψαν.

Perfect, *I have struck*

S.	τέτυφα,	τέτυφας,	τέτυφε,
D.		τετυφατον,	τετυφατον,
P.	τετύφαμεν,	τετυφατε,	τετυφασι.

Pluperfect, *I had struck.*

S.	ἐτετύφειν	ἐτετυφεις,	ἐτετυφει,
D.		ἐτετυφειτον,	ἐτετυφείτην,
P.	ἐτετύφειμεν,	ἐτετυφειτε,	ἐτετυφεισαν.

Second Aorist, *I struck.*

S.	ἔτυπον,	ἔτυπες,	ἔτυπε,
D.		ἐτυπετον,	ἐτυπέτην,
P.	ἐτύπομεν,	ἐτυπετε,	ἔτυπον.

Second Future, *I shall strike.*

S.	τυπῶ,	τυπεῖς,	τυπεῖ,
D		τυπεῖτον,	τυπεῖτον,
P.	τυποῦμεν,	τυπεῖτε,	τυποῦσι.

IMPERATIVE MOOD.

Present, *strike.*

S. τύπτε,	τυπτέτω,
D. τύπτετον,	τυπτέτων,
P. τύπτετε,	τυπτέτωσαν.

First Aorist, *strike.*

S. τύψον,	τυψάτω,
D. τύψατον,	τυψάτων,
P. τύψατε,	τυψάτωσαν.

Perfect, *have struck.*

S. τέτυφε,	τετυφέτω,
D. τετύφετον,	τετυφέτων,
P. τετύφετε,	τετυφέτωσαν.

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Second Aorist, *strike.*

S. τύπε,	τυπέτω,
D. τύπετον,	τυπέτων,
P. τύπετε,	τυπέτωσαν.

OPTATIVE MOOD.

Present, *I might be striking.*

S. τύπτοιμι,	τυπτοις,	τυπτοι,
D.	τυπτοιτον,	τυπτοίτην,
P. τύπτοιμεν,	τυπτοιτε,	τυπτοιεν.

First Future, *I might hereafter strike*

S. τύψοιμι,	τυψοις,	τυψοι,
D.	τυψοιτον,	τυψοίτην,
P. τύψοιμεν,	τυψοιτε,	τυψοιεν.

First Aorist, *I might have struck*

S. τύψαιμι,	τυψαις,	τυψαι,
D.	τυψαιτον,	τυψαιτην,
P. τύψαιμεν,	τυψαιτε,	τυψαιεν.

Æolic First Aorist.

S. τύψεια,	τυψειας,	τυψειε
D.	τυψείατον,	τυψειάτην
P. τυψείαμεν	τυψείατε,	τυψειαν.

Perfect, *I might have been striking.*

S. τετύφοιμι,	τετυφοις,	τετυφοι,
D.	τετυφοιτον,	τετυφοίτην,
P. τετύφοιμεν,	τετυφοιτε,	τετυφοιεν.

Second Aorist, *I might have struck.*

S. τύποιμι,	τυποις,	τυποι,
D.	τυποιτον,	τυποίτην,
P. τύποιμεν,	τυποιτε,	τυποιεν.

Second Future, *I should hereafter strike.*

S. τυποῖμι,	τυποῖς,	τυποῖ,
D.	τυποῖτον,	τυποίτην,
P. τυποῖμεν,	τυποῖτε,	τυποῖεν

SUBJUNCTIVE MOOD.

Present, *I may strike.*

S. τύπτω,	τυπτῃς,	τυπτῃ,
D.	τυπτητον,	τυπτητον,
P. τύπτωμεν,	τυπτητε,	τυπτωσι.

First Aorist, *I may have struck.*

S. τύψω,	τυψῃς,	τυψῃ,
D.	τυψητον,	τυψητον,
P. τύψωμεν	τυψητε,	τυψωσι.

Perfect, *I may have been striking.*

S. τετύφω,	τετυφῃς,	τετυφῃ,
D.	τετυφητον,	τετυφητον,
P. τετύφωμεν,	τετυφητε,	τετυφωσι.

Second Aorist, *I may have struck.*

S. τύπω,	τυπῃς,	τυπῃ,
D.	τυπητον,	τυπητον,
P. τύπωμεν,	τυπητε,	τυπωσι.

INFINITIVE MOOD.

Present, *τύπτειν, to strike.*
First Future, *τύψειν, to be going to strike.*
First Aorist, *τύψαι, to have struck.*

Perfect, *τετυφέναι, to have been striking.*
Second Aorist, *τυπεῖν, to have struck.*
Second Future, *τυπεῖν, to be going to strike*

PARTICIPLES.

N. *τύπτων,*	*τυπτουσα,*	*τυπτον,*
G. *τύπτοντος,*	*τυπτουσης,*	*τυπτοντος,* &c.

First Future, *going to strike.*

N. *τύψων,*	*τυψουσα,*	*τυψον,*
G. *τύψοντος,*	*τυψουσης,*	*τυψοντος.*

First Aorist, *having struck.*

N. *τύψας,*	*τυψασα,*	*τυψαν,*
G. *τύψαντος,*	*τυψάσης,*	*τυψαντος.*

Perfect, *who has been striking.*

N. *τετυφὼς,*	*τετυφυῖα,*	*τετυφὸς,*
G. *τετυφότος,*	*τετυφυίας,*	*τετυφότος.*

Second Aorist, *having struck.*

N. *τυπὼν,*	*τυποῦσα,*	*τυπὸν,*
G. *τυπόντος,*	*τυπουσης,*	*τυπόντος.*

Second Future, *going to strike.*

N. *τυπῶν,*	*τυποῦσα,*	*τυποῦν,*
G. *τυποῦντος,*	*τυπουσης,*	*τυποῦντος.*

General Observation.

Obs. In the English expression of the tenses, &c. much precision is not to be expected. Their use and signification depend on the conjunctions and participles to which they are joined. The optative, for example, which, in its genuine sense, i. e. expressive of a wish, is never joined with *αν*, is seldom used in the potential sense without it. Again, the first and second aorist participles are rendered by *having*, when, in fact, the English language has no aorist participle, and *having* is the form of its perfect participle. If we were required to give a strict translation to an aorist participle, and such an one as would conform nearest to the idiom of our language, we should be compelled to use a tense of a verb; thus,

τοῦτο ποιήσας ἀπῆλθεν, is commonly rendered, *having done this he departed*, when in fact it should be, *when he did this, he departed.* So *ταῦτα ἀκούσας εἶπεν*, *when he heard these things he said.* Sometimes a conjunction may be inserted in English, as *ἰδὼν δὲ, ἐξέδραμε καὶ καθυλάκτει, and he saw and ran and kept barking.*

AUGMENT.

Of the Nine Tenses.

Three receive an *Augment* continued through all the Moods: viz. the Perfect, Pluperfect, and Paulo-post-Futurum.

Three receive an *Augment* in the Indicative only: viz. the Imperfect, and the two Aorists.

Three receive no *Augment:* viz. the Present and the two Futures.

There are *Two* Augments; the *Syllabic*, when the Verb begins with a Consonant; the *Temporal*, when the Verb begins with a Vowel. The Syllabic is so called, because it adds a *Syllable* to the word; the Temporal, because it increases the *time* or quantity of the initial vowel.

Obs. 1. In Homer, Hesiod, and other old Poets, the use of the Augment is very fluctuating. The same word occurs sometimes with the Augment, and sometimes without it, while other words again have it regularly. This diversity does not appear to have been caused by the revisers, the Grammarians, or transcribers, since the restoration of consistency in this respect would entirely destroy the measure and rhythm of the verses. In Herodotus and other prose writers, the Augment is almost regular, but it is also sometimes omitted. The Attics again observed it regularly, except in passages of the poets where the language was formed upon the model of the ancient language, as, for example, in the chorusses of the Dramatic writers.

Obs. 2. The Augment appears originally to have consisted, in all cases, of the prefix *ε*, as well in words beginning with a vowel as in those which began with a consonant. Thus we still find in the old Ionic Poets, *ἐάφθη* for *ἥφθη*; *ἕεστο* for *εἵστο*,

&c. This kind of Augment occurs more rarely in Herodotus, and only in certain words; as, ἐάνδανε, ἔαδε, ἐάλωκα, ἐόργεε, &c. On the other hand, we find in him, οἶκα, οἰκώς, for the Homeric ἔοικα, ἐοικώς. The Attics retained this ε in some words; as, for example, in ἔαξε, ἐάγη, ἐαγώς, from ἄγω, *frango*, to distinguish them from ἦξα, &c. from ἄγω, *fero*: in ἐάλωκα and ἑάλω: in ἔοικα, ἔολπα, ἔοργα, because in these three the *characteristic* of the perfect middle, οι and ο, could not be effaced: but particularly in verbs beginning with a vowel which is not capable of being lengthened, as ἐώθουν, ἔωσμαι, from ὠθέω; ἐωνούμην, ἐώνημαι, from ὠνέομαι; ἐούρουν, from οὐρέω. Afterwards, however, the usage was thus far determined, that ε was only prefixed to verbs which began with a consonant; while in others beginning with a vowel, it coalesced with a long vowel or a diphthong. The first is called, as has been already stated, the *Syllabic* Augment, the latter the *Temporal*.

Obs. 3. The Augment serves to prevent ambiguity; else the Imperfect τύπτε would be confounded with the Imperative, and the First Aorist τύψας with the Participle.

1. *Syllabic Augment.*

RULES.

1. The *Imperfect* and the *Two Aorists* simply prefix an ε, as ἔτυπτον, ἔτυψα, ἔτυπον.

2. The Augment of the *Perfect* tense is formed by repeating the initial consonant of the verb, and by annexing an ε, as τέτυφα. This repetition of the initial consonant is called *Reduplication*. If the initial consonant be an aspirate, then, according to the rules of Euphony, instead of the aspirate, the corresponding *smooth* must be used, as φιλέω, *I love*, perfect, πεφίληκα, not φεφίληκα; θύω, *I sacrifice*, perf. τέθυκα, not θέθυκα.

3. The Augment of the *Pluperfect* is formed by prefixing ε to the Reduplication of the Perfect, as ἐτετύφειν.

4. The *Paulo-post-futurum*, which is formed from the Perfect, has the reduplicative augment like that tense, as τετύψομαι.

Exceptions and Remarks.

Obs. 1.

1. In Verbs beginning with ῥ, after the augment ἐ is doubled, as ῥίπτω, *I cast*, imperfect, ἔῤῥιπτον; ῥέω, *I flow*, imperfect, ἔῤῥεον.

2. In the three verbs βούλομαι, *I will*, δύναμαι, *I am able*, μέλλω, *I am about*, the Attics often prefix the *temporal* instead of the *syllabic* augment; as ἠβουλόμην, ἠδυνάμην, ἤμελλον. There appears indeed, to be some analogy between these verbs in point of meaning.

3. The Ionians, and all the Poets except the Attics, often omit the augment in the imperfect, pluperfect, and the two aorists; as καίοντο for ἐκαίοντο; τύφεισαν for ἐτετύφεισαν, δέξατο for ἐδέξατο; βῆ for ἔβη. In the pluperfect this is done even in prose.

4. In Homer, Hesiod, and other poets, the second aorist active and middle often receive the reduplication, and retain it throughout the moods; as κεκάμον, κεκάμω; for ἐκάμον, κάμω; from κάμνω; πέπιθον, πεπιθεῖν; for ἔπιθον, πιθεῖν; from πείθω.

Obs. 2.

1. If the verb begin with ῥ, the perfect and pluperfect do not take the reduplication, but the ῥ is doubled, and ε prefixed, as ῥίπτω, ἔῤῥιφα. *vid.* Obs. 1. Rule 1. Homer, however, has ῥερυπωμένα, *Od.* ζ′, 59.

2. When a verb begins with a double consonant, instead of the reduplication, ε alone is used, as ζητέω, ἐζήτηκα; ξέω, ἔξεσμαι; ψάλλω, ἔψαλκα.

3. In most cases also where the verb begins with two consonants, no reduplication takes place, but ε alone is used; as σπείρω, ἔσπαρμαι; φθείρω, ἔφθαρκα; κτίζω, ἔκτισμαι.

To this last, however, there are exceptions. 1. When a verb begins with two consonants, the first of which is a mute and the second a liquid, the general rule operates; as γράφω, γέγραφα; πνέω, πέπνευκα; κλίνω, κέκλικα. But γν, and often γλ, assume only a single ε, as γνωρίζω, ἐγνώρισμαι; καταγλωτίζω, κατεγλωτισμένος. 2. The verbs κτάομαι, and μνάομαι, are also exceptions, and form κέκτημαι, μέμνημαι. 3. The irregular perfect πέπταμαι, must also be excepted.

4. In verbs beginning with λ and μ, the Ionians, Attics, and others, are accustomed to put ει for λε and με, as λαμβάνω, perf. εἴληφα for λέληφα; μείρομαι, perf. εἵμαρμαι for μέμαρμαι.

5. The Perfect of Latin verbs also sometimes takes a re-

duplication, as *do, dedi; pungo, pupugi; tango, tetigi*, &c. It is worthy of notice, that all the verbs which have this reduplication in the perfect, made it anciently in *e*, proving this therefore to be a manifest derivation from the Greek form. Thus, in the early state of the Latin language, they said, according to the authority of Aulus Gellius, *memordi, peposci, pepugi, spespondi*, &c. Some verbs, we perceive, still retain this *e*; in others it is changed. Gellius states that Cicero and Cæsar both used these old forms.

II. *Temporal Augment.*

The Temporal Augment in general changes

α into *η*, as *ἄγω, ἦγον.*
ε into *η*, as *ἐλπίζω, ἤλπιζον.*
ῐ into *ῑ*, as *ἱκάνω, ἵκανον.*
ο into *ω*, as *ὀπάζω, ὤπαζον.*
ῠ into *ῡ*, as *ὑβρίζω, ὕβριζον.*
αι into *η*, as *αἴζω, ἦρον.*
αυ into *ηυ*, as *αὐξάνω, ηὔξανον.*
ευ into *ηυ*, as *εὔχομαι, ηὐχόμην.*
οι into *ῳ*, as *οἰκίζω, ᾤκιζον.*

ε is changed in some verbs into *ει*, as *ἔχω, εἶχον.*
εο is changed into *εω*, as *ἑορτάζω, ἑώρταζον.*

Of the other vowels already long, *α* usually becomes *η*; while *η*, *ω*, *ῑ*, *ῡ*, admit no augment whatever; as, *ἡττάομαι, ἡττώμην, ἥττημαι*, &c.

Exceptions and Remarks.

1. All these changes from the long to the short vowel, had their origin in the *coalescing* or *contracting of the syllabic augment ε with the initial vowel of the verb*; as *ἐαγον, ἦγον*; *ἐελπιζον, ἤλπιζον.* Among these contractions, those of *εε* into *η*, and *εο* into *ω*, are not so much in conformity with the common rule of contractions, as that of *εε* into *ει*.

2. The verbs which change *ε* into *ει*, are the following:

ἐάω,	*ἑλκύω,*	*ἐρύω.*
ἔθω,	*ἕπω,*	*ἐστιάω.*
ἐθίζω,	*ἕπομαι,*	*ἔχω.*
ἕλω,	*ἐργάζομαι,*	*ἕω.*
ἐλίσσω,	*ἕρπω.*	
ἕλκω,	*ἑρπύζω.*	

Of these, the verb ἔπω has given rise to much discussion. While some consider it merely as another instance of the change of ε into ει, others maintain that εἶπα, εἶπον, &c. do not properly come from ἔπω, but from the form εἴπω, with the first syllable lengthened after the manner of the Ionians; for they assert, that, if it be viewed as coming from ἔπω, ει would be an augment, and would be retained throughout the moods contrary to all analogy.

3. In general where the augment would *interfere with euphony*, or *produce confusion*, we find it omitted, and the verb remaining unchanged. The following instances are particularly worthy of notice.

Verbs in α: No augment takes place in ἀηδίζομαι, ἀηθέσσω, αἰῶ, ἄω, only that in αἰω the short α is lengthened. The long α also remains unchanged in the old Attic, in ἀναλόω, (commonly ἀναλίσκω,) ἀνάλωκα, ἀνάλωσα, &c. In the modern Attic, however, and in the other dialects, we have alternately ἀνήλωσα and ἠνάλωσα, and in the perfect ἀνήλωκα and ἠνάλωκα.

Verbs in ε: The ε remains unchanged in ἑρμηνεύω.

Verbs in ει: These have no augment; with the single exception of εἰκάζω which takes one in the *Attic* writers, as, εἰκάζω, εἴκασα, εἴκασμαι; Att. ᾔκασα, ᾔκασμαι.

Verbs in ευ: The usage in these is far from being certain; ευ is often changed into ηυ in editions, although the readings, in this respect, are very fluctuating; frequently one or more MSS. have ηυ where the editions give ευ. The Grammarians for the most part condemn ηυ. The verb εὑρίσκω, with a very few exceptions, never has ηυ.

Verbs in οι: Some verbs in οι seldom or never receive the augment. Such are οἰνόω, and words compounded of οἰωνός, and οἶαξ, as οἰωνοσκοπῶ, οἰακονομῶ. Others, as οἰδω, οἰμέω, occur only in Ionic, and on that account have no augment.

4. The Attics in some words prefix ε instead of the *temporal* augment, particularly in verbs which begin with an immutable vowel, as, ἔαξα for ἦξα, ἑάλωκα for ἥλωκα. They also prefix the *syllabic* augment to the *temporal*, as ἑώρων, ἑώρακα, from ὁράω; instead of which, the Ionic ὦρων, ὦρακα, rarely occur in their works. In the same manner, the compound ἀνοίγω makes ἀνέῳξα, ἀνέῳγμαι, ἀνεῴγα, not ἀνῷξα, ἀνῷγμαι.

Attic Reduplication.

In verbs which begin with a vowel, the Ionians, but still more the Attics, use a sort of reduplication, repeating the first letters of the perfect and pluperfect, but instead of the

long vowel taking the corresponding *short* one; as, *ἀγήγερκα* for *ἤγερκα*, from *ἀγείρω*; *ὀρώρυχα* for *ὤρυχα*, from *ὀρύσσω*; *ὄδωδα* for *ὦδα*, from *ὄζω*; *ἐμήμεκα* for *ἤμεκα*, from *ἐμέω*; *ἐλήλυθα* for *ἦλυθα*, from *ἔρχομαι*; *ἀκήκοα* for *ἤκοα*, from *ἀκούω*; *ἐλήλαμαι* for *ἤλαμαι*, from *ἐλάω*.

In *ἐγρήγορα* a *ρ* is added, probably from the abbreviation of the present tense *ἔγρομαι* for *ἐγείρομαι*: *ἀραίρηκα*, *ἀραίρημαι*, are merely Ionic forms for *ἦρακα*, *ἦρημαι*, from *αἱρέω*.

In the pluperfect the vowel is made long in the reduplication; as *ἠκηκόειν*; *ὠρώρυκτο*; *ἠληλάμην*; except only *ἐλήλυθα*, which makes *ἐληλύθειν*.

III. *Augment in Compound Verbs.*

1. Verbs compounded with a Preposition take the Augment between the Preposition and the Verb, as *προσέβαλλω*, *προσέβαλλον*.

1. The prepositions (with the exception of *περί*,) throw away the final vowel when they stand in composition before a vowel; as *ἀπέχω*, from *ἀπὸ* and *ἔχω*. In the case of the preposition *πρό*, the *ο* is usually contracted with *ε*; as *προὔβη* for *προέβη*, from *πρό* and *βαίνω*.

2. If, after this elision, the Preposition comes before an *aspirate*, it changes its *soft* into an *aspirate*; as *ἀφαιρέω*, from *ἀπὸ* and *αἱρέω*.

3. *Ἐκ* in composition becomes *ἐξ* before a vowel, as *ἐκφέρω*, *ἐξέφερον*. *Ἐν* and *σὺν*, which change the *ν* before a consonant, resume it before a vowel, as *ἐμμένω*, *ἐνέμενον*. *Σὺν* sometimes drops the *ν*, as *συζητέω*. *P* is double after a vowel, as *διαῤῥέω*.

2. Verbs compounded with *εὖ* and *δύς*, if they are susceptible of the temporal augment, take it in the middle also between these particles and the verb; as *εὐορκέω*, *εὐώρκουν*: *δυσαρεστέω*; *δυσηρέστουν*.

When, however, an immutable vowel or a consonant follows these particles, the verb either receives the augment at the beginning, as *δυσωπέω*, *ἐδυσώπουν*; *εὐφραίνομαι*, *ηὐφραίνομην*; *δυσιυχέω*, *δεδυστύχηκα*; or those beginning with *εὖ* more commonly take no augment, as *εὐωχέομαι*, *εὐωχούμην*.

General Remarks on the Augment of Compound Verbs.

Obs. 1. In the case of some compound verbs, whose simple verb is nearly or quite obsolete, the augment precedes the preposition. In this, however, the custom is not invariable, since many verbs of this kind in some writers receive the augment in the beginning, in others in the middle; thus, from *καθεύδω* we have both *ἐκάθευδον* and *καθηῦδον*, the latter sometimes in the best writers; from *κάθημαι* we have *ἐκαθήμην* and *κάθημην*.

Obs. 2. In general all such verbs as are not so much themselves compounded with another word, as derived immediately from a *compound word of another part of speech*, have the augment at the beginning; as *οἰκοδομέω*, *ᾠκοδόμουν*, from *οἰκοδόμος*; *στρατοπεδεύω*, *ἐστρατοπέδευσα*, from *στρατόπεδον*. It will be found hence, that many verbs, in which the preposition enters, prefix the augment, they coming immediately from a compound term; as *ἐναντιοῦμαι*, *ἠναντιούμην*, from *ἐναντίος*; *ἀντιβολῶ*, *ἠντιβόλουν*, from *ἀντιβολή*. It is most *usual*, however, even in such verbs, that the augment follow the preposition, as *ἐξεκλησίασαν*, from *ἐκκλησιάζω*, though it come from *ἐκκλησία*; *προφητεύω*, *προεφήτευσα*, though it come from *προφήτης*; *ἐπιτηδεύω*, *ἐπιτετήδευκα*, though it come from *ἐπιτηδης*; &c.

Obs. 3. Some verbs take an augment both before and after the preposition; as, *ἀνορθόω*, *ἠνώρθωον*; *ἐνοχλέω*, *ἠνώχλουν*; *ἀνέχω*, *ἠνειχόμην*, *ἠνεσχόμην*; *παροινέω*, *ἐπαρώνησα*, *πεπαρώνηκα*, *ἐπαρωνήθην*. A still greater irregularity, however, exists in the verbs *διακονέω* and *διαιτάω*; from the former we have, in the writings of the modern Attics and Atticists, *δεδιηκόνηκα*, and from the other *ἐδιήτησα*, though the verbs respectively come from *διᾶκονος* and *δίαιτα*, where the *α* forms the beginning of no new word.

FORMATION OF THE TENSES.

The Imperfect

is formed from the present, by prefixing the Augment, and changing *ω* into *ον*, as *τύπτω*, *ἔτυπτον*.

Obs. The Ionians and Dorians use a peculiar augment, which consists in the termination *σκον*, in which case the proper augment is omitted; as *πέμπεσκε* for *ἔπεμπε*; *ἔασκε* for *εἴα*; *δάμνασκε* for *ἐδάμνα*. So also in the passive, *ποιέεσκετο* for

ἐποίειτο; βαλλέσκετο for ἐβάλλετο. This form is even used by an Attic writer, Sophocles *Antig.* 963. as παύεσκε.

The First Future

is formed from the Present, by changing the last syllable in the

First Conjugation into ψω, as τύπτω, τύψω;

in the Second into ξω, as λέγω, λέξω;

in the Third into σω, as τίω, τίσω;

in the Fourth, by circumflexing the last syllable, and shortening the penultima, as ψάλλω, ψαλῶ.

These several changes, which are more or less dependant upon the general principle of euphony, will be found explained under Obs. 2. next, following.

Verbs in άω, έω, and όω, in general change α and ε into η, and ο into ω; as τιμάω, τιμήσω; φιλέω, φιλήσω; δηλόω, δηλώσω. (Obs. 4.)

Four verbs change the soft of the first syllable into an aspirate breathing; viz.

ἔχω,	ἕξω.	τρέφω,	θρέψω.
τρέχω,	θρέξω.	τύφω,	θύψω.

The reason of this change is given in Obs. 6. next following.

Obs. 1. The original termination of the future appears to have been the same in all verbs, namely, έσω, from ω. Thus we find yet, ὀλέσω from ὄλω, ἀρέσω from ἄρω. The primitive form έσω underwent a double change: partly on account of euphony, and partly to distinguish, by different forms, two senses of a word, in some verbs ε, in others σ, was rejected. The first form remained peculiar to the Æolians, and hence the Grammarians called ἄρσαι, κύρσαι, in Homer, Æolic forms; the second, which rejects σ, was chiefly peculiar to the Ionians and Attics, both of whom, the latter regularly, contract έω into ῶ. The Attics do this exclusively in verbs whose characteristic is λ, μ, ν, ρ; as ἀγγέλλω, fut. ἀγγελῶ; βρέμω, fut. βρεμῶ; μένω, fut. μενῶ; σπείρω, fut. σπερῶ; in the rest they have for the most part σ, but in the futures in έσω, άσω όσω, ίσω, they

very frequently reject σ, and contract what remains, as καλῶ for καλέσω, ἑλῶ for ἑλάσω, ὀμοῦμαι for ὀμόσομαι, οἰκτιῶ for οἰκτίσω.

Thus from the original form of the future εσω, which remained only in some verbs, two new forms in σω and έω contracted ῶ, arose; the latter of which was used chiefly in verbs whose characteristic was λ, μ, ν, ρ, the former in the rest. The former is generally denominated the First Future; the other also is called the First Future in verbs whose characteristic is λ, μ, ν, ρ; in the rest it is termed the Second Future. This Second Future, however, is, after all, an imaginary tense, being a mere invention of the Grammarians, and ought in strictness to be banished from the common School-Grammars.

Obs. 2. All the changes mentioned above, as occurring in the several conjugations, are grounded upon the existence of the old form έσω, and the principle of euphony. According to the rules of euphony, the consonants δ, θ, τ, ζ, are omitted before σ, and the remaining consonants β, π, φ, γ, κ, χ, are united with the σ following, and form the double consonants, ψ and ξ; while if ν precedes, δ, θ, τ, ζ, it is thrown out, but that the syllable may remain long, ι is inserted after ε; hence we have the following changes:

1st. Conjugation. Oldest form of the future, τυπτέσω, rejecting ε, by Syncope, we have τύπτσω, rejecting τ before σ, by the rule of euphony, we have τύπσω, and lastly, by substituting the double consonant for πσ, there results τύψω.

2d. Conjugation. Oldest form of the future, λεγέσω, rejecting the ε we have λέγσω, and by a substitution of the double consonant, λέξω. There are some classes of verbs, which fall under this conjugation, in which other and older forms of the present must be supposed in order to deduce the future in ξω; these are,

1. Verbs in ζω, as κράζω, οἰμώζω, ὀλολύζω, στάζω. It is very probable that the original form of these verbs was in γω, as κράγω, οἰμώγω, &c. This may be inferred from the second aorist ἔκραγον, and from the derivative forms οἰμωγή, ὀλολυγή, σταγών. Hence it is easy to account for the future in ξω; thus, oldest form κραγέσω, by syncope κράγσω, by substituting the double consonant κράξω: and in a similar way of the rest.

   But some verbs in ζω have both ξω and σω in the future, as ἁρπάζω, παίζω, συρίζω, &c. In these ξω is the *ancient form*, which is retained in Doric; while σω is the *later* and *softened form*.

Other verbs in ζω take γ before ξ; as κλάζω, κλάγξω; πλάζω, πλάγξω. These come from old forms in γγω, as κλάγγω, πλάγγω; hence, oldest form κλαγγέσω, by syncope κλάγγσω, by substitution κλάγξω: and so of others.

2. Verbs in σσω and ττω, as φρίσσω, ταράσσω, σφάττω or σφάζω. The greater part, if not all of these, are derived from older forms in κω and χω: as φρίσσω, from φρίκω, whence φρίκη; ταράσσω, from ταράχω, hence ταραχέσω, by syncope ταράχσω, by substitution ταράξω; &c. There are also verbs in σσω and ττω of the third conjugation; these are mentioned in the next article.

3d. Conjugation. Oldest form of the future τιέσω; rejecting ε by syncope we have τίσω. There are some verbs in σσω and ττω, which are of this conjugation; as ἁρμόττω or ἁρμόζω, future ἁρμόσω; πλάσσω, πλάσω; ἰμάσσω, ἰμάσω; &c. These are considered merely as *lengthened forms* of verbs *pure*, and hence have σω in the future.

4th. Conjugation. In verbs whose characteristic is λ, μ, ν, ρ, the Ionians generally, and the Attics exclusively, use the form έω, contracted ῶ, for the future, as has been already remarked. In this case, however, the penultima, which was long in the present, is always made short, probably because the tone then rested chiefly on the last syllable; thus η was changed into α; αι, ει, ου, into α, ε, ο, and ευ into υ. Thus, αἴρω, ἀρῶ; σπείρω, σπερῶ, &c. If the penultima be long by position, the latter of the two consonants is rejected; as ψαλλέσω, by rejecting one of the λ's, and by syncope, ψαλέω, and lastly, by contraction ψαλῶ. So also στέλλω, στελῶ; τέμνω, τεμῶ; κτείνω, κτενῶ; &c. In the same manner, the doubtful vowels, which were long in the present, become short in the future; as κρῑνω, κρῐνω: ἀμῦνω, ἀμῠνῶ.

In some verbs the ε which thus arises from the abbreviation, is often changed into α in dissyllables, because ε, in the rapidity of pronunciation, becomes more indistinct, and approaches nearer in sound to α or ο; thus τεμνω makes τεμῶ and ταμῶ; &c. This is commonly, though incorrectly, styled the 2d. Future.

Obs. 3. The analogy of formation extends in some measure to the Latin. The Perfect of the third conjugation is formed from the present, by changing *o* into *si;* as *scribo, scribsi* or *scripsi; dico, dicsi* or *dixi; figo, figsi* or *fixi; demo, demsi* or *dempsi; carpo, carpsi;* &c. To avoid harshness, a letter is frequently left out, as *parco, parsi; ludo, lusi;* &c. The *s* too is frequently omitted; and sometimes in that case it is re-

sumed in the supine, as *scando, scandi, scansum; verto, verti, versum*, &c.

Obs. 4. *Verbs Pure.* The following exceptions occur to the rule given for the formation of the future of verbs in ἀω, ἐω, and ὁω:

1 Verbs in ἀω, whose final syllable is preceded by the vowels ε and ι, or by the consonants λ and ρ, make the future in ἀσω; as ἐάω, ἐάσω; μειδιάω, μειδιάσω, γελάω, γελάσω; δράω, δράσω; to which add κρεμάω, κρεμάσω. The following are exceptions; χράω, χρήσω; ταλάω, contracted τλάω, τλήσω; and most verbs which have ε, ο, before the final αω, as βοάω, βοήσω; ἁλοάω, ἁλοήσω: ἀκροάομαι, however, makes ἀκροάσομαι.

The Ionians, however, often put an η, e. g. περήσω, as the Dorians universally do an α, e. g. βοάσω, τιμάσω.

The verb κᾶω, an Attic contracted form for καίω, and the verb κλᾶω, a similar one for κλαίω, both make αύσω in the future; as, καύσω, κλαύσω, like the verbs from which they are contracted. Both these verbs, κάω and κλάω, have no contractions, and the student must be careful not to confound this κλᾶω with the long α, with κλᾰ̃ω, *frango*, a contract verb, whose penult is short.

2 Verbs in έω sometimes make έσω in the future; these are τελέω, ἀρκέω, ξέω, ἀκέομαι, ἀλέω, ἐμέω, νεικέω, &c. Some verbs which are comprehended under this head, come from verbs in ω, as ὀλέσω, ἀρέσω, αἰδέσομαι, from ὄλω, ἄρω, αἴδομαι; and, probably, in τελέω, ἀρκέω, and the rest which have been mentioned, the future in ἐσω is from the primitive forms τέλω, ἄρκω, ἄκομαι, ἄλω, ἔμω, νείκω; instead of which the forms in έω came subsequently into use.

Some verbs in έω have έσω and ήσω in the future, because there were two forms in the present tense, each of which had its future; one of these forms, however, is always more in use than the other; thus, καλέω and αἰνέω, in Attic, have commonly καλέσω, αἰνέσω; and δέω, ποθέω, and πονέω, have more commonly δήσω, ποθήσω, πονήσω. Other verbs which have έσω and ήσω, are βδέω, κηδέω, κοπέω, κορέω, κοτέω, στερέω, φορέω.

Some verbs in έω have, in the future, εύσω, as θέω, *I run*: which makes also θεύσομαι: νέω, *I swim*: πλέω, *I sail*: πνέω, *I blow*: ῥέω, *I flow*: χέω, *I pour*. These futures are probably from the Æolo-Doric Dialect, in which the Digamma was often expressed by υ; and they are thus formed to distinguish them from θήσω, the future of

τίθημι; *νήσω*, the future of *νέω*, *νήθω*, *I spin*: *πλήσω*, the future of *πλήθω*, *I fill*: *ῥήσω*, the future of *ῥέω*, *I speak*: and *χέσω*, the future of *χέζω*.

3. Verbs in *όω*, which are not derivative, make *όσω*, not *ώσω*, in the future, as *ὀμόω* (whence *ὀμνυμι* borrows) *ὀμόσω*; *ἀρόω*, *ἀρόσω*; *ὀνόω*, *ὀνόσω*.

Obs. 5. Many Barytone verbs are frequently formed by the Attics and Ionians like contracted verbs, by changing *ω* into *ησω*: as *βάλλω*, *βάλλήσω*; *διδάσκω*, *διδασκήσω*; *καθεύδω*, *καθευδήσω*; *κλαίω*, *κλαιήσω*; *νέμω*, *νεμήσω*; which is the only future in use in this verb; *τύπτω*, *τυπτήσω*; hence also, *βούλομαι*, *βουλήσομαι*; *οἴομαι*, *οἰήσομαι*; *οἴχομαι*, *οἰχήσομαι*. Probably this form was occasioned by a custom, on the part of the Ionians, of lengthening many verbs in *ω*, by substituting the termination *έω*. The Ionians said, for instance, *μαχέομαι*, *συμβαλλέομαι*, &c. What might regularly take place in some verbs, was afterwards transferred by custom to other verbs also, without implying the necessity or utility of considering every future in *ήσω*, as having for its basis a present in *έω*.

Obs. 6. The verbs *ἔχω*, *τρέχω*, *τρέφω*, *τύφω*, were originally *ἑχω*, *θρέχω*, *θρέφω*, *θύφω*, and were changed with their initial letter into a soft, for euphony sake, inasmuch as two successive syllables can seldom commence each with an aspirate: in the future, however, the second aspirate disappears, and therefore the first is restored, as *ἕξω*, *θρέξω*, &c. this is clearly evinced by the perfect, which in the active is *τέτρεφα*, and not *τέθρεφα*, but in the Passive *τέθραμμαι*.

The First Aorist

is formed from the First Future by prefixing the Augment, and changing *ω* into *α*, as *τύψω*, *ἔτυψα*.

A doubtful vowel in the penultima of the First Aorist of the Fourth Conjugation, is made long; *α* is changed into *η*, and *ε* into *ει*, as *κρῖνῶ*, *ἔκρῖνα*; *ψᾰλῶ*, *ἔψηλα*; *ἀμῦνῶ*, *ἤμῦνα*.

Obs. If the penult of the Present has *αι*, that of the First Aorist, in the common Dialect has *α*, in the Attic *η*; as *σημαίνω*, *σημανῶ*, *ἐσήμανα*, Attic *ἐσήμηνα*. The Ionians also adopt *η* instead of *α* in such verbs, as *καθᾱίρω*, *καθαρῶ*, *ἐκάθαρα*, Ionic, *ἐκάθηρα*.

Εἰπα and ἤνεγκα are formed from the Present; ἦκα, ἔθηκα, ἔδωκα, from the Perfect.

The following drop the σ of the Future;

ἀκέω,	ἤκεια.	κέω,	ἔκεια.
ἀλεύω,	ἤλευα.	σεύω,	ἔσευα.
καίω,	ἔκηα.	χέω,	ἔχεα.

The Perfect

is formed from the First Future by prefixing the Continued Augment, and changing in the

1st. Conjugation, ψῶ into φα, as τύψω, τέτυφα;

in the 2d. Conjugation, ξω into χα, as λέξω, λέλεχα;

in the 3d. Conjugation, σω into κα, as τίσω, τέτικα;

in the 4th. Conjugation, ῶ into κα, as ψαλῶ, ἔψαλκα.

Dissyllables in λω and ρω, change ῶ into κα, and the ε of the First Future into α, as στελῶ, ἔσταλκα, from στέλλω; σπερῶ, ἔσπαρκα, from σπείρω; Polysyllables, on the contrary, retain the ε; as ἀγγελῶ, ἤγγελκα, from ἀγγέλλω.

Verbs in ινω, υνω, and ειvω, throw away ν before κ, and retain the short vowel of the future: which, however, in verbs in είνω, is changed into α; as κρινῶ, κέκρικα, from κρίνω; κτενῶ, ἔκτακα, from κτείνω; πλυνῶ, πέπλυκα, from πλύνω.

Verbs in αίνω change ν before κ into γ; as φανῶ, πέφαγκα, from φαίνω; μιανῶ, μεμίαγκα, from μιαίνω.

Obs. 1. As the Perfect in some verbs pre-supposes a future in έσω, so verbs in μω and νω particularly pre-suppose a future in ήσω, and change ῶ into ηκα; as, νεμῶ, νενέμηκα; μενῶ, μεμένηκα; δραμῶ, δεδράμηκα; to which the Grammarians also add, βρεμῶ, βεβρέμηκα; τρεμῶ, τετρέμηκα. So from δαίω, or δάω, comes the perfect δεδάηκα, as if from a future δαήσω:

from ῥύω comes ἐῤῥύηκα; from χαίρω, κεχάρηκα. Some suffer syncope, as βέβληκα for βεβάλληκα; δέδμηκα for δεδέμηκα, from δέμω; κέκμηκα for κεκάμηκα, from καμνω; τέτμηκα for τετέμηκα, from τέμνω. In these perfects, the futures in ήσω, as βαλήσω, δραμήσω, μενήσω, &c. are pre-supposed; which, however, were hardly in use any more than the forms of the present μενέω, δραμέω, which some assume.

Obs. 2. In some verbs pure, and also in φύω, the Ionians and Æolians reject κ in the perfect, in which case η either remains unchanged, or becomes α or ε, according as it was derived from α or ε in the present. Thus ἑστηώς for ἑστηκώς; τεθνηώς for τεθνηκώς; βεβαώς for βεβηκώς, from βάω. Often, after this, ηώς, ηός, are contracted into ώς, in which case the Ionians and Attics often insert ε, as ἑστ-εώς, -εῶτος; τεθν-εώς, εῶτος.

The Pluperfect

is formed from the Perfect, by prefixing ε to the Continued Augment, if there is a Reduplication, and changing α into ειν; as τέτυφα, ἐτετύφειν.

Obs. The original termination of this tense appears to have been εα, which occurs in Homer and Herodotus, e. g. in the perfect middle, πεποίθεα, *Od.* ι, 44; ἐτεθήπεα, *Od.* ζ', 167. This εα was changed, as in the Augment, sometimes into η, (whence the Attic and Doric forms ᾔδη, κεχήνη,) and sometimes into ει with the addition of ν.

The Second Aorist

is formed from the Present by prefixing the Augment, changing ω into ον, and shortening the penultima, as τύπτω, ἔτυπον.

The Penultima is shortened,

1. In vowels, by the change of

η, ω, αι, αυ	into ᾰ, as	λήβω,	ἔλᾰβον, (*vid.* Obs. 3.)
		τρώγω,	ἔτρᾰγον.
		φαίνω,	ἔφᾰνον.
		παύω,	ἔπᾰον
ει	into ῐ, as	λείπω,	ἔλῐπον.
ευ	into ῠ, as	φεύγω,	ἔφῠγον.

In Dissyllables of the Fourth Conjugation, ε and ει are changed into α, as δέρω, ἔδᾰρον; σπείρω, ἔσπᾰρον. In Polysyllables ει is changed into ε, as ἀγείρω, ἤγερον. (*vid.* Obs. 2.)

2. In consonants, by the omission of τ, and of the last of two liquids; as τύπτω, ἔτῠπον; ψάλλω, ἔψάλον.

Some Mutes are changed into others of the same order; thus,

π into β, as	βλάπτω,	ἔβλᾰβον.	
	κολύπτω,	ἐκάλῠβον.	(*vid.* Obs. 5.)
	κρύπτω,	ἔκρῠβον.	
π into φ, as	ἅπτω,	ἧφον.	(seldom found.)
	βάπτω,	ἔβᾰφον.	(seldom found.)
	θάπτω,	ἔτᾰφον.	
	ῥάπτω,	ἔῤῥᾰφον.	
	σκάπτω,	ἔσκᾰφον.	(seldom found.)
	ῥίπτω,	ἔῤῥῐφον.	
	δρύπτω,	ἔδρῠφον.	(seldom found.)
χ into γ, as	σμύχω,	ἔσμῠγον.	
	ψύχω,	ἔψῠγον.	

Verbs in ζω and σσω of the Second Conjugation, form the Second Aorist in γον; of the Third Conjugation, in δον; as, πράσσω, πράξω, ἔπραγον; φράζω, φράσω, ἔφραδον. (*vid.* Obs. 6.)

Verbs pure want the Second Aorist, and the forms which do occur come from barytone verbs that are sometimes met with in the present; thus ἔδουπον from δουπέω; ἔλακον from λήκω; ἔμυκον from μύκω.

The Second Aorist is wanting also in all derivative verbs formed from other verbs with a regular termination, like άζω, ίζω, αίνω, ύνω, εύω. All verbs, moreover, which cannot undergo any of the changes mentioned above, as ἐρύω, γράφω, &c. and all verbs in which there would be no difference between the Second Aorist and Imperfect, except in the *quantity* of the vowel, want

the former tense. They may have, however, a Second Aorist Passive, as *ἐγράφην*.

Of other verbs, the greater part have the First Aorist, and much the smaller portion the Second, although it is assumed in the grammar even in verbs which do not possess it, in order to teach the formation of other tenses, particularly the Second Aorist Passive.

Observations on the Second Aorist.

Obs. 1. The true mode of forming this tense is undoubtedly from the second future, as it is called. (*vid.* Obs. 6. below, and the observations on the second future.)

Obs. 2. From the necessity of a short penultima in the second aorist, it frequently happens that when two consonants come together they are transposed, as *δέρκω*, *ἔδρακον*; *πέρθω*, *ἔπραθον*. These forms, however, occur only in the Ionic and other old poets.

Obs. 3. *Πλήσσω, to strike the body,* makes *ἔπληγον*; *to strike the mind, ἔπλαγον.*

Obs. 4. The change of *ε* into *α* in the second aorist of Dissyllables of the Fourth Conjugation, takes place in some verbs beginning with a Mute and Liquid, as *πλέκω*, *ἔπλακον*; *κλέπτω*, *ἔκλαπον*; *στρέφω*, *ἔστραφον*.

Obs. 5. The aorists *ἔβλαβον*, *ἔκαλυβον*, *ἔκρυβον*, are supposed to come from the old radical forms, *βλάβω*, *καλύβω*, *κρύβω*. With regard, however, to the verbs which change *π* of the present into *φ* in the second aorist, as *θάπτω*, *ῥάπτω*, *ῥίπτω*, *θρύπτω*, it must be observed, that many are led to consider these second aorists as coming from old radical forms *τάφω*, *ῥάφω*, *ῥίφω*, *θρύφω*; whereas, on the contrary, these last appear to have been originally themselves derivative forms instead of *τάπω*, *ῥάπω*, *ῥίπω*, *τρύπω*.

Obs. 6. Verbs, which in the present have *ζ* or *σσ*, receive in the future either *ξω* or *σω*, according as they are of the second or fourth Conjugation. When they form the future in *ξω*, then *ζ* and *σσ* are considered as equivalent to *γ*, *κ*, or *χ*. Hence *ξω* is from *γέσω*, and by rejecting the *σ* we have *γέω*, which by contraction becomes *γῶ*, whence the second aorist *γον*; thus, *πράσσω*, *πράξω*, (*πραγέσω*, *πραγέω*, *πραγῶ*,) *ἔπραγον*. If again the future of these verbs is in *σω*, where *σ* has rejected the lingual *δ*, this *δ* necessarily enters again into the

second aorist, as φράζω, φράσω, (φραδέσω, φραδέω, φραδῶ,) ἔφραδον. This all proceeds on the supposition, however, that the second aorist is formed from the future, which is undoubtedly the true mode of deriving it. *vid.* Obs. 2, on Second Future.

Obs. 6. The χ seems to have been considered by the Greeks as inconsistent with the short penultima; hence it is changed into γ, as in ψύχω, ψύξω, (ψυγῶ) ἔψυγον.

The Second Future

is formed from the Second Aorist, by dropping the Augment, and changing *ον* into *ω* circumflexed; as *ἔτυπον*, *τυπῶ*.

Obs. 1. The Second Future is originally the same as the first. Thus, τύπτω made τυπέσω, rejecting the ε, τύπσω, i. e. τύψω. The old form τυπέσω, became, in the Ionic dialect, τυπέω, and in the Attic, τυπῶ. So also λεγέσω, λέγσω, λέξω; Ionic λεγέω; Attic λεγῶ. Verbs in λω, μω, νω, ρω, have only one form of a future, which ought not to be termed their *second* future, but simply their future; thus, ψαλέσω, ψαλέω, ψαλῶ. Hence in reality a *second* Future does not exist.

Obs. 2. From the preceding observation of Dr. Valpey, which is supported by the authority of the best Grammarians, it will be seen at once, that the mode of forming the second future from the second aorist, is decidedly erroneous. The latter, in truth, is derived from the former; and, as the second future is, in fact, only an Attic form of the original future, so the second aorist is nothing more than an aorist derived from this Attic form, and in its meaning differing in no respect from the first aorist. *vid.* Observations on the Tenses.

Attic Future.

What is called the Attic Future may here be noticed. The form is, indeed, used by the Ionians sometimes, but the Attics are especially remarkable for its use, and hence the name it has received. This consists in throwing out σ, in ἄσω, ἔσω, ἴσω, ὄσω, of the future, and in making the vowels, which thereby meet together, coalesce; thus, ἐξελῶ for ἐξελάσω, ἐλῶ for ἐλάσω, διασκεδῶ for διασκεδάσω, καλῶ for καλέσω, μαχεῖσθαι for μαχέσεσθαι; κομιῶ for κομίσω; κομιοῦμεθα for κομισόμεθα, ἀνοικτιῶ for ἀνοικτίσω; ὀμοῦμαι for ὀμόσομαι; ἐλευθεροῦσι for ἐλευθερώσουσι, &c. It extends to the moods and participles of the future, and to the middle voice.

PASSIVE VOICE.

The Moods and Tenses.

	Indic.	Imper.	Opt.	Subj.	Infin.	Part.
Present.	τύπτομαι	τύπτ-ου	-οίμην	-ωμαι	-εσθαι	-όμενος
Imperf.	ἐτυπτόμην					
Perfect.	τέτυμμαι	τέτυ-ψο	-μμένος	-μμένος	-φθαι	-μμένος
Pluperf.	ἐτετύμμην		-εἴην	-ῶ		
P. p. Fut.	τετύψ-ομαι		-οίμην		-εσθαι	-όμενος
1st. Aor.	ἐτύφθην	τύφθ-ητι	-είην	-ῶ	-ῆναι	-εἰς
1st. Fut.	τυφθήσ-ομαι		-οίμην		-εσθαι	-όμενος
2d. Aor.	ἐτύπην	τύπ-ηθι	-είην	-ῶ	-ῆναι	-εἰς
2d. Fut.	τυπήσ-ομαι		-οίμην		-εσθαι	-όμενος.

Numbers and Persons.

INDICATIVE MOOD.

Present, *I am struck.*

S.	τύπτομαι,	τυπτῃ,	τυπτεται,
D.	τυπτόμεθον,	τυπτεσθον,	τυπτεσθον,
P.	τυπτόμεθα,	τυπτεσθε,	τυπτονται

Imperfect, *I was in the situation, or custom, of being struck.*

S.	ἐτυπτόμην,	ἐτυπτου,	ἐτυπτετο,
D.	ἐτυπτόμεθον,	ἐτυπτεσθον,	ἐτυπτέσθην,
P.	ἐτυπτόμεθα,	ἐτυπτεσθε,	ἐτυπτοντο.

Perfect, *I have been struck.*

S.	τέτυμμαι,	τέτυψαι,	τέτυπται,
D.	τετύμμεθον,	τέτυφθον,	τέτυφθον,
P.	τετύμμεθα,	τέτυφθε,	τετυμμένοι εἰσί.

Pluperfect, *I had been struck.*

S.	ἐτετύμμην,	ἐτέτυψο,	ἐτέτυπτο,
D.	ἐτετύμμεθον,	ἐτέτυφθον,	ἐτέτυφθην,
P.	ἐτετύμμεθα,	ἐτέτυφθε,	τετυμμένοι ἦσαν

Paulo-post-Futurum, *I am on the point of being struck.*

S.	τετύψομαι,	τετυψῃ,	τετυψεται,
D.	τετυψόμεθον,	τετυψεσθον,	τετυψεσθον,
P.	τετυψόμεθα,	τετυψεσθε,	τετυψονται.

First Aorist, *I was struck.*

S.	ἐτύφθην,	ἐτυφθης,	ἐτυφθη,
D.		ἐτυφθητον,	ἐτυφθήτην,
P.	ἐτύφθημεν,	ἐτυφθητε,	ἐτύφθησαν.

First Future, *I shall be struck.*

S.	τυφθήσομαι,	τυφθήσῃ,	τυφθήσεται,
D.	τυφθησόμεθον,	τυφθήσεσθον,	τυφθήσεσθον,
P.	τυφθησόμεθα,	τυφθήσεσθε,	τυφθήσονται

Second Aorist, *I was struck.*

S.	ἐτύπην,	ἐτυπης,	ἐτυπη,
D.		ἐτυπητον,	ἐτυπήτην,
P	ἐτύπημεν,	ἐτυπητε,	ἐτυπησαν.

Second Future, *I shall be struck.*

S.	τυπήσομαι,	τυπήσῃ,	τυπήσεται,
D.	τυπησόμεθον,	τυπήσεσθον,	τυπήσεσθον,
P.	τυπησόμεθα,	τυπήσεσθε,	τυπήσονται.

IMPERATIVE MOOD.

Present, *be struck.*

S.		τύπτου,	τυπτέσθω,
D.		τύπτεσθον,	τυπτέσθων
P.		τύπτεσθε,	τυπτέσθωσαν.

Perfect, *have been struck.*

S.		τέτυψο,	τετύφθω,
D		τέτυφθον,	τετύφθων,
P		τέτυφθε,	τετύφθωσαν.

First Aorist, *be struck.*

S.		τύφθητι,	τυφθήτω,
D.		τύφθητον,	τυφθήτων,
P.		τύφθητε,	τυφθήτωσαν.

Second Aorist, *be struck.*

S.		τύπηθι,	τυπήτω,
D		τύπητον,	τυπήτων,
P.		τύπητε,	τυπήτωσαν.

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OPTATIVE MOOD.

Present, *I might be struck.*

S. τυπτοίμην,	τύπτοιο,	τυπτοιτο,
D. τυπτοίμεθον,	τυπτοισθον,	τυπτοίσθην,
P. τυπτοίμεθα,	τυπτοισθε,	τυπτοιντο.

Perfect, *I might have been struck.*

S. τετυμμένος εἴην,	εἰης,	εἰη,
D. τετυμμένω,	εἰητον,	εἰητην,
P. τετυμμένοι εἴημεν,	εἴητε,	εἴησαν.

Paulo-post-Futurum, *I might be on the point of being struck.*

S. τετυψοίμην,	τετυψοιο,	τετυψοιτο,
D. τετυψοίμεθον,	τετυψοισθον,	τετυψοίσθην,
P. τετυψοίμεθα,	τετυψοισθε,	τετυψοιντο.

First Aorist, *I might have been struck.*

S. τυφθείην	τυφθείης,	τυφθείη,
D	τυφθειητον,	τυφθειητην,
P. τυφθείημεν,	τυφθείητε,	τυφθείησαν.

First Future, *I might be struck hereafter.*

S. τυφθησοίμην,	τυφθήσοιο,	τυφθήσοιτο,
D. τυφθησοίμεθον,	τυφθήσοισθον,	τυφθησοίσθην,
P. τυφθησοίμεθα,	τυφθήσοισθε,	τυφθήσοιντο.

Second Aorist, *I might have been struck.*

S. τυπείην,	τυπείης,	τυπείη,
D.	τυπείητον,	τυπείητην,
P. τυπείημεν,	τυπείητε,	τυπείησαν.

Second Future, *I might be struck hereafter.*

S. τυπησοίμην,	τυπήσοιο,	τυπήσοιτο,
D. τυπησοίμεθον,	τυπήσοισθον,	τυπησοίσθην,
P. τυπησοίμεθα,	τυπήσοισθε,	τυπήσοιντο.

SUBJUNCTIVE MOOD.

Present, *I may be struck.*

S. τύπτωμαι,	τύπτῃ,	τυπτηται,
D. τυπτώμεθον,	τυπτησθον,	τυπτησθον,
P. τυπτώμεθα,	τυπτησθε,	τυπτωνται.

Perfect, *I may have been struck.*

S.	τετυμμένος ὦ,	ἦς,	ἦ,
D.	τετυμμένω,	ἦτον,	ἦτον,
P.	τετυμμένοι ὦμεν,	ἦτε,	ὦσι.

First Aorist, *I may have been struck.*

S.	τυφθῶ,	τυφθῇς,	τυφθῇ,
D.		τυφθῆτον,	τυφθῆτον,
P.	τυφθῶμεν,	τυφθῆτε,	τυφθῶσι.

Second Aorist, *I may have been struck.*

S.	τυπῶ,	τυπῇς,	τυπῇ,
D.		τυπῆτον,	τυπῆτον,
P.	τυπῶμεν,	τυπῆτε,	τυπῶσι.

INFINITIVE MOOD.

Present, *τύπτεσθαι, to be struck.*
Perfect, *τέτυφθαι, to have been struck.*
P. p. Futurum, *τέτυψεσθαι, to be on the point of being struck.*
First Aorist, *τυφθῆναι, to have been struck.*
First Future, *τυφθήσεσθαι, to be going to be struck.*
Second Aorist, *τυπῆναι, to have been struck.*
Second Fut. *τυπήσεσθαι, to be going to be struck.*

PARTICIPLES.

Present, *being struck.*

N.	τυπτόμενος,	τυπτομένη,	τυπτομενον,
G.	τυπτομένου,	τυπτομένης,	τυπτομένου, &c.

Perfect, *having been struck.*

N.	τετυμμένος,	τετυμμένη,	τετυμμένον,
G.	τετυμμένου,	τετυμμένης,	τετυμμένου.

Paulo-post-Futurum, *being on the point of being struck.*

N.	τετυψομενος,	τετυψομένη,	τετυψόμενον,
G.	τετυψομένου,	τετυψομένης,	τετυψομένου.

First Aorist, *having been struck.*

N. τυφθεὶς,	τυφθεῖσα,	τυφθὲν,
G. τυφθέντος,	τυφθείσης,	τυφθέντος.

First Future, *going to be struck.*

N. τυφθησόμενος,	τύφθησομένη,	τυφθησόμενον,
G. τυφθησομένου,	τυφθησομένης,	τυφθησομένου.

Second Aorist, *having been struck.*

N. τυπεὶς,	τυπεῖσα,	τυπὲν,
G. τυπέντος,	τυπείσης,	τυπέντος.

Second Future, *going to be struck.*

N. τυπησόμενος,	τυπησομένη,	τυπησομένον,
G. τυπησομένου,	τυπησομένης,	τυπησομένου.

FORMATION OF THE TENSES.

The Present

is formed from the Present Active, by changing ω into ομαι, as τύπτ-ω, τύπτ-ομαι.

The Imperfect

is formed from the Imperfect Active, by changing ν into μην, as ἔτυπτο-ν, ἐτυπτό-μην.

The Perfect

is formed from the Perfect Active, by changing, in the

1st. Cong. φα pure into μμαι, as τέτυ-φα, τέτυ-μμαι;

φα impure into μαι, as τέτερ-φα, τέτερ-μαι;

In the 2nd. χα into γμαι, as λέλε-χα, λέλε-γμαι;

In the 3d. κα into σμαι, as πέφρα-κα, πεφρα-σμαι;

In the 4th. κα into μαι, as ἔψαλ-κα, ἔψαλ-μαι.

Verbs of the Third Conjugation in ω pure, if

the penultima of the Perfect be long, change *κα* into *μαι*, as *πεφίλη-κα*, *πεφίλη-μαι*.

Obs. 1. The following, however, are excepted from this rule and retain *σ*, *ἀκούω*, *ἤκουσμαι*; *θραύω*, *τέθραυσμαι*; *κελεύω*, *κεκέλευσμαι*; *κλείω*, *κέκλεισμαι*; *κρούω*, *κέκρουσμαι*; *παίω*, *πέπαισμαι*; *πταίω*, *ἔπταισμαι*; *σείω*, *σέσεισμαι*.

Obs. 2. Some have a peculiar usage, and change *κα* into *μαι*, as *ἀρόω*, *ἤρομαι*; *ἐλάω*, *ἤλαμαι*, and by reduplication *ἐλήλαμαι*; *δέω*, *δέδεμαι*; *θύω*, *τέθυμαι*; *λύω*, *λέλυμαι*.

Obs. 3. The perfect of most verbs in *αιω*, *αινω*, *αυω*, *ειω*, *ευω*, *οω*, *ουω*, *υω*, originally ended in *μαι*, which was afterwards changed to *σμαι*; hence we find *γνωτὸς* and *γνωστὸς*, &c.

Some Verbs shorten the long syllable of the Perfect Active, as *ἔδωκα*, *δέδομαι*.

Obs. On the same principle, *ευ* is changed into *υ*; thus, *κέχευκα*, *κέχυσμαι* and *κέχυμαι*; *πέφευγα*, *πέφυγμαι*; *σέσευκα*, *σέσυμαι*; *τέτευχα*, *τέτυγμαι*.

Dissyllables, whose first syllable has *τρε*, change *ε* into *α*: as *τρεπω*, *τετρεφα*, *τετραμμαι*: but they resume it in the First Aorist, *ἐτρεφθην*.

Synopsis of the formation of the *Perf. Pass.* in all its Persons.

I. S.	*τετυμμαι*,	*τέτυψαι*,	*τέτυπται*,
	(for *τέτυφμαι*,	*τέτυφσαι*,	*τέτυφται*,)
D.	*τετύμμεθον*,	*τέτυφθον*,	*τέτυφθον*,
P.	*τετύμμεθα*,	*τέτυφθε*,	*τετυμμένοι εἰσί*.
II. S.	*λέλεγμαι*,	*λέλεξαι*,	*λέλεκται*,
	(for *λέλεχμαι*,	*λέλεχσαι*,	*λέλεχται*,)
D.	*λελέγμεθον*,	*λέλεχθον*,	*λέλεχθον*,
P.	*λελέγμεθα*,	*λέλεχθε*,	*λελεγμένοι εἰσί*.
III. S.	*πέπεισμαι*,	*πέπεισαι*,	*πέπεισται*,
		(for *πέπεισσαι*,)	
D.	*πεπείσμεθον*,	*πέπεισθον*,	*πέπεισθον*,
P.	*πεπείσμεθα*,	*πέπεισθε*,	*πεπεισμένοι εἰσί*.
IV. S.	*πέφαμμαι*,	*πέφανσαι*,	*πέφανται*,
	(for *πέφανμαι*,)		
D.	*πεφάμμεθον*	*πέφανθον*,	*πέφανθον*,
P.	*πεφάμμεθα*,	*πέφανθε*,	*πεφαμμένοι εισι*.

The third person plural is formed from the third person singular by inserting *ν* before *ται*, as *κέκριται*, *κέκρινται*, probably from the old form, *κέκρινκανται* But when a consonant comes before *ται*, the insertion of *ν* would produce an inh monious sound. Hence a periphrasis is formed by the addition of the verb *εἰμί* to the Perfect Participle: thus *τετυμμένοι εἰσί* for *τέτυπνται*.

The 2d. Person Imperative is formed by changing *αι* of the 2d. Person Indic. into *ο*; as *τέτυψ-αι*, *τέτυψ-ο*; the 3d. Person is formed by changing *ε* of the 2d. Pers. Pl. Indic. into *ω*; as *τέτυφθ-ε*, *τετύφθ-ω*.

The Infinitive is formed by changing *ε* of the 2d. Person Plural Indicative into *αι*, as *τετυφθ-ε*, *τετυφθ-αι*.

When the Perfect Indicative ends in *μαι* pure, the periphrasis of the Participle with *εἰμί* does not take place in the Optative, and *sometimes* not in the Subjunctive; but *μαι* in the Optative is changed into *μην*, *αμαι* into *αιμην*; and, in the Subjunctive, *μαι* with the preceding vowel into *ωμαι*; as Indic. *τετίμημαι*, Opt. *τετιμήμην*, Subj. *τετιμῶμαι*.

The Pluperfect

is formed from the Perfect by changing *μαι* into *μην*, and prefixing *ε* to the Continued Augment, if there is a Reduplication, as *τέτυμ-μαι*, *ἐτετύμμην*.

The Paulo-post-Futurum

is formed from the second person singular of the Perfect, by changing *αι* into *ομαι*, as *τέτυψ-αι*, *τέτυψ-ομαι*.

Obs. 1. By some, this tense is formed from the First Future Middle by prefixing the continued Augment, as *τύψομαι*, *τέτυψομαι*. Its true formation, however, is from the perfect, as will be shown in the explanation of the force of the several tenses.

Obs. 2. No verbs of the Fourth Conjugation, or with the Temporal Augment, have this tense.

Obs. 3. By the Grammarians of the present day, this tense is generally styled the Third Future Passive.

The First Aorist

is formed from the Third Person Singular of the

Perfect, by dropping the Reduplication, changing *ται* into *θην*, and the preceding soft into an aspirate mute, as *τέτυπ-ται, ἐτύφ-θην.*

Four verbs assume σ; *ἔῤῥωται, ἐῤῥώσθην; μέμνηται, ἐμνήσθην; κέχρηται, ἐχρήσθην; πέπληται, ἐπλήσθην.* But *σέσωσται* drops it, as *ἐσώθην.*

In some verbs the Penultima is shortened: thus, *ἀφῄρηται* makes *ἀφηρέθην; εὕρηται, εὑρέθην; ἐπήνηται, ἐπηνέθην; τέθειται, ἐτέθην*

Obs. In the third person plural of the Aorists, a syncope often takes place; thus, *ἤγερθην* for *ἠγέρθησαν*; *ἐκόσμηθεν* for *ἐκοσμήθησαν.*

The First Future

is formed from the First Aorist, by dropping the Augment and changing *ν* into *σομαι*, as *ἐτύφθη-ν, τυφθή-σομαι.*

The Second Aorist

is formed from the Second Aorist Active, by changing *ον* into *ην*, as *ἔτυπ-ον, ἐτύπ-ην.*

Obs. 1. No second Aorist passive occurs in *δην, θην, την,* or from verbs in ω pure, except *ἐκάην, ἐδάην, ἐῤῥύην, ἐφύην.*

Obs. 2. The Tragic Poets preferred the Passive forms of the first aorist; the writers of the new comedy were more attached to the smoother forms of the second aorist.

The Second Future

is formed from the Second Aorist, by dropping the Augment, and changing *ν* into *σομαι*, as *ἐτύπη-ν, τυπή-σομαι.*

MIDDLE VOICE.

The Moods and Tenses.

	Indic.	Imper.	Opt.	Subj.	Infin.	Part.
Present.	τύπτ-ομαι	-ου	-οίμην	-ωμαι	-εσθαι	-όμενος
Imperf.	ἐτυπτόμην					
Perfect.	τέτυπ-α	-ε	-οιμι	-ω	-έναι	-ὼς
Pluperf.	ἐτετύπειν					
1st. Aor.	ἐτυψάμην	τύψ-αι	-αίμην	-ωμαι	-ασθαι	-άμενος
1st. Fut.	τύψ-ομαι		-οίμην		-εσθαι	-όμενος
2d. Aor.	ἐτυπόμην	τυπ-οῦ	-οίμην	-ωμαι	-έσθαι	-όμενος
2d. Fut.	τυπ-οῦμαι		-οίμην		-εῖσθαι	-ούμενος.

Numbers and Persons.

The only Tenses differing from the Active and Passive forms of verbs in ω, are the First Aorists Indicative, Imperative, and Optative, and Second Future Indicative.

INDICATIVE MOOD.

First Aorist, *I struck myself.*

S.	ἐτυψάμην,	ἐτυψω,	ἐτυψατο,
D.	ἐτυψάμεθον,	ἐτυψασθον,	ἐτυψάσθην,
P.	ἐτυψάμεθα,	ἐτυψασθε,	ἐτυψαντο.

Second Future, *I shall strike myself.*

S.	τυποῦμαι,	τυπῇ,	τυπεῖται,
D.	τυπούμεθον,	τυπεῖσθον,	τυπεῖσθον,
P.	τυπούμεθα,	τυπεῖσθε,	τυποῦνται.

IMPERATIVE MOOD.

First Aorist, *strike thyself.*

S.		τυψαι,	τυψάσθω,
D.		τυψασθον,	τυψάσθων,
P.		τυψασθε,	τυψάσθωσαν.

OPTATIVE MOOD.

First Aorist, *I might have been struck.*

S.	τυψαίμην,	τυψαιο,	τυψαιτο,
D.	τυψαίμεθον	τυψαισθον,	τυψαίσθην,
P	τυψαίμεθα,	τυψαισθε,	τυψαιντο

Formation of the Tenses.

The Present and Imperfect

are the same as those of the Passive Voice.

The Perfect

is formed from the Second Aorist, by prefixing the Reduplication and changing *ον* into *α*, as *ἔτυπ-ον, τέτυπ-α.*

Obs. Hence Verbs which want the Second Aorist Active, *strictly* speaking, have no Perfect Middle.

In Dissyllables, if the Second Aorist has *α* in the penultima, from a Present in *ε* or *ει*, the Perfect Middle changes it into *ο*; as *πλέκω, ἔπλακον, πέπλοκα*; *σπείρω, ἔσπαρον, ἔσπορα.* But if the present be in *η* or *αι*, or have its penult long by position, then the Perfect Middle changes *α*, in the penultima of the Second Aorist, into *η*; as *λήθω, ἔλαθον, λέληθα*; *φαίνω, ἔφανον, πέφηνα*; *θαλλω, ἔθαλον, τέθηλα*; *κλάζω, ἔκλαγον, κέκληγα.*

Except *κράζω, ἔκραγον, κέκραγα*; *πράσσω, ἔπραγον, πεπρᾶγα*; *φράζω, ἔφραδον, πεφρᾶδα.*

If the Second Aorist has *ε* in the penultima, the Perfect Middle changes it into *ο*; as *ἔλεγον, λέλογα.*

If the Second Aorist has *ι* in the penultima, from a Present in *ει*, the Perfect Middle changes it into *οι*; as *εἶδω, ἴδον, οἶδα*; *πείθω, ἔπιθον, πέποιθα.*

Obs. 1. The verb *εἴκω*, makes *ἔοικα*; instead of which a more Attic form was *εἶκα.*

Obs. 2. *Δείδω* makes *δέδοικα*, to avoid the frequent repetition of *δ* in the regular *δέδοιδα* For the form *δέδια*, see irregular

verbs. A similar change occurs in *πέπομφα*, where the regular form is *πέπομπα*. Some Grammarians, however, consider *δέδοικα* to be for *δέδεικα*.

If *ι* be already in the Present, it is merely made long; as *τριζω, ετρῐγον, τετρῑγα; φρισσω, εφρῐκον, πεφρῑκα.*

Observations on the Perfect Middle.

Obs. 1. Some verbs retain the diphthong of the Present, thus *κεύθω* makes *κέκευθα* and *κέκυθα*; *φεύγω, πέφευγα* and *πέφυγα*. It is more correct, however, to consider *πέφευγα* as the perfect active, changed, on account of the number of aspirates, from *πέφευχα*, and to regard *πέφυγα* as the true perfect middle.

Obs. 2. After the Attic Reduplication the vowel is shortened, as *ἀκούω, ἀκήκοα*; *ἐλεύθω, ἐλήλῡθα.*

Obs. 3. The Poets frequently make the penultima short, particularly in the feminine of the participle, because the proper form would be inadmissible in verse; as *μεμακυῖαι, Il. δ'*, 435. from *μεμηκώς*; *τεθαλυῖα. Il. ι*, 208, &c. from *τεθηλώς*; *λελακυῖα, Od. μ'*, 85. from *λεληκώς*, &c.

Obs. 4. The verb *ῥήσσω* makes *ἔῤῥωγα*; *ἔλπω, ἔολπα*; *ἔργω, ἔοργα*; *ἔθω, εἴωθα.* In *εἴωθα*, the characteristic *ο* in the perfect middle is changed into *ω*, perhaps for the sake of euphony, or in order to give a tense which has the signification of the present, the sense of duration by means of the form itself, namely, *ἔωθα*, as the Ionians and Dorians wrote it, lengthened into *εἴωθα.*

Obs. 5. We call the Perfect Middle in this work by its old name, and have not adopted the new appellation, of 2d Perfect active, which the Grammarians of late have seen fit to bestow upon it. The reasons for retaining the former name, will be found at the beginning of the verb, in the Observations on the Middle Voice.

The Pluperfect

is formed from the Perfect, by prefixing *ε* and changing *α* into *ειν*, as *τέτυπ-α, ἐτετύπ-ειν.*

The First Aorist

is formed from the First Aorist Active, by adding *μην*, as *ἔτυψα, ἐτυψάμην.*

The First Future

is formed from the First Future Active, by changing ω into ομαι, as τύψ-ω, τύψ-ομαι.

Obs. In the Fourth Conjugation ῶ is changed into οῦμαι, as ψαλῶ, ψαλοῦμαι, having the circumflex accent. This form comes from the old ψαλέσομαι, Ionic ψαλέομαι, Attic ψαλοῦμαι.

The Second Aorist

is formed from the Second Aorist Active, by changing ν into μην, as ἔτυπο-ν, ἐτυπό-μην.

The Second Future

is formed from the Second Future Active, by changing ῶ into οῦμαι, as τυπ-ῶ, τυπ-οῦμαι.

Obs. The Attics said ἔδομαι, πίομαι; instead of ἐδοῦμαι from ἔδω, *I eat*, and πιοῦμαι from πίνω, *I drink*. But these are more probably present tenses which were used in a future sense, like εἶμι, *I go*, (*am going*), since the first syllable of πίομαι is usually long. Under this head may also be reckoned φάγομαι, used by later writers.

General Observations on the Three Voices.

ACTIVE VOICE.

INDICATIVE.

Obs. 1. The third person plural of the Present, Future, and Perfect, of the Indicative Active, instead of σιν or σι, has in the Doric dialect ντι. This appears also to have been the primitive form, and the τ afterwards to have been changed into σ. Hence we have, by the rules of euphony, the long vowel or diphthong before σι in the common form; thus,

Prest.	τύπτοντι,	τύπτονσι,	τύπτουσι.
Fut.	τύψοντι,	τύψονσι,	τύψουσι.
Perf.	τετύφαντι,	τετύφανσι,	τετύφᾶσι.

The same remark will apply to the future form in ῶ, and the tenses of the Subjunctive; thus,

Fut. μενέω, μενῶ, μενέοντι, μενέονσι, μενέουσι, μενοῦσι.
Subj. τύπτωντι, τύπτωνσι, τύπτωσι.

Obs. 2. From Obs. 1. the student will perceive the analogy between the third person plural in *ον* of the imperfect and second aorist, and that in *οντι* of the present and future, and also between the termination in *αν* of the third person plural of the first aorist and that in *αντι* of the perfect.

Obs. 3. The first person plural in *μεν* is converted in the Doric dialect into *μες*, as *τύπτομες*, *λέγομες*, *εὕδομες*, *ἐτυψάμες*.

Obs. 4. The second person in *ς* was often lengthened in the old language by the addition of the syllable *θα*, which has remained in the Æolic, Doric, Ionic, and, in some words, in the Attic dialect; thus, *ἐθέλησθα*, *εἵπησθα*, *κλαίοισθα*. In Attic there particularly occur *ἦσθα* for *ἦς*, from *εἰμί*; *ἔφησθα* for *ἔφης*, from *φημί*; and especially *οἶσθα*; instead of which the proper form *οἶδας* is very rarely found in the Attic writers.

Obs. 5. The termination *ον* of the third person plural imperfect and second aorist, was in some of the common dialects *οσαν*, and remained also in the Alexandrian dialect, (as *ἐσχάζοσαν*, *Lycophr.* 21.) particularly in the Greek Old Testament, or Septuagint, and in the New Testament. Thus we have, in these last, such forms as *ἐφάγοσαν*, *ἀπήλθοσαν*, *παρήλθοσαν*, *ἐλάβοσαν*, *ἴδοσαν*; for *ἔφαγον*, *ἀπῆλθον*, *παρῆλθον*, *ἔλαβον*, *ἴδον*, &c.

Obs. 6. Instead of the termination *εισαν* in the third person plural of the pluperfect, the form *εσαν* is more common in Ionic and Attic; as *ἀκηκόεσαν*, *ἐγεγόνεσαν*, *ἐπεπλεύκεσαν*.

IMPERATIVE.

Obs. In the third person plural of the Imperative, in Ionic and Attic, the termination *όντων* is more usual than *έτωσαν*, as *πασχόντων* for *πασχέτωσαν*, *λεγόντων* for *λεγέτωσαν*. The same form was also used by the Dorians. Some Doric writers omit the *ν* in this form, as *ποιούντω*, *ἀποστειλάντω*: hence the Imperatives in Latin, in the third person, *amanto*, *docento*, *audiunto*, &c.

OPTATIVE.

Obs. 1. Instead of the Optative in *οιμι*, there was also a form *οίην*, *οίης*, *οίη*, plural *οίημεν*, *οίητε*, *οίησαν*, contracted, in verbs in *αω*, into *ῴην*, *ῴης*, *ῴη*, &c. which bears the name of Attic. It is found chiefly, however, in the *contract verbs;* as *φιλοίην*, *ποιοίην*, *ἐπερωτῴην*, *νικῴη*, and hence also in the *second future of barytons;* as *φανοίην* from *φαίνω*, fut. *φανῶ*.

Obs. 2. Instead of the form *αιμι* in the first Aorist of the Optative, the Attics chiefly use the *primitive Æolic form*, *εια*, *ειας*, *ειε*, after the example of the Ionians and Dorians, but only

in the *second and third persons singular, and third person plural.* The Æolians use it also in the *first.*

SUBJUNCTIVE.

Obs. 1. The third person singular of the Subjunctive, in Ionic, received the addition of the syllable *σι*, as *ἔλθῃσι, λάβῃσι φέρῃσι*, for *ἔλθῃ, λάβῃ, φέρῃ.*

Obs. 2. In the old poets, the subjunctive active, if the penultima be long, has, for the most part, in the first and second persons plural the *short* vowel instead of the *long* one, as *θωρήξομεν, Il. β′*, 72. *ἐρύξομεν, Od. ὁ*, 297. *ἀπολύσομεν, Il. κ′*, 443, &c. *The student must not mistake any of these forms for futures.*

INFINITIVE.

Obs. The infinitives in *ειν* and *ναι*, in the ancient language and in the dialects, had a form in *μεν* and *μεναι.* Assuming the form *μεναι* as the primitive one, we should, according to analogy, proceed thus; *τυπτέμεναι*, by apocope, *τυπτέμεν*, by syncope, *τυπτέεν*, by contraction, *τύπτειν.* From *τυπτέεν* comes also by contraction the Doric *τύπτεν.*

PASSIVE VOICE.

Obs. 1. The original termination of the second person singular of the Passive Voice was *εσαι* in the Present, Futures, and Perfect of the Indicative; *εσο* in the Imperfect and Pluperfect of the Indicative and Present of the Imperative; and *ησαι* in the Present of the Subjunctive. The Ionians dropped the *σ*, and accordingly converted *εσαι* into *εαι*, *εσω* into *εο*, and *ησαι* into *ηαι*; and the common dialect again contracted these forms into *η* and *ου*, as follows:

		Ion.	Com
Present Ind.	*τύπτεσαι,*	*τύπτεαι,*	*τύπτῃ.*
Subj.	*τύπτησαι,*	*τύπτηαι,*	*τύπτῃ.*
Imperf. Ind.	*ἐτυπτέσο,*	*ἐτυπτέο,*	*ἐτύπτου*
Imp.	*τυπτέσω,*	*τυπτέο,*	*τύπτου.*

To these may be added the corresponding parts of the Middle Voice; and also the first aorist, as *ἐτυψάσο, ἐτυψάο, ἐτύψω.* In the Optative, likewise, the same old form prevailed; thus from *οισι* was formed *οιο*, which, as it does not admit of *contraction*, remained the common form.

Obs. 2. The primitive terminations in *εσαι*, *εσο*, &c. very probably continued in use in the less polished dialects as familiar colloquial forms. In the written language, however, they were retained only in the following cases: 1. In such irregular futures as *ἕδομαι*, *πίομαι*, *φάγομαι*, &c. thus *ἐδέσαι*, *πίεσαι*, *φάγεσαι*. 2. In some of the contracted verbs; as *ἀκροάομαι*, *ἀκροάεσαι*, contracted *ἀκροᾶσαι*; *ὀδυνάομαι*, *ὀδυναέσαι*, contracted *ὀδυνᾶσαι*; *καυχάομαι*, *καυχαέσαι*, contracted *καυχᾶσαι*, &c. Many of these forms occur in the New Testament. 3. In the passive and middle voices of verbs in *μι*; as, *ἵσταμαι*, *ἵστασαι*; *ἱσταμην*, *ἵστάσο*, &c. though these verbs sometimes follow the forms in *η*. 4. In the perfect and pluperfect passive of all verbs, with the loss, however, of *ε*; as *τέτυψαι* for *τετυπέσαι*; *ἐτέτυψο* for *ἐτετυπέσο*.

Obs. 3. The Attic form *ει* for the second person is retained, in modern editions of ancient authors, only in the verbs *βούλομαι*, *οἴομαι*, and the future of *ὄπτομαι*, as, *βούλει*, *οἴει*, *ὄψει*. This renders it easy to distinguish these from the Subjunctive forms, *βούλῃ*, *οἴῃ*. An examination, however, of ancient manuscripts, renders it very certain, that, by Thucydides, Plato, and the Dramatic writers, the form *ει* was constantly used in all verbs.

INDICATIVE.

Obs. 1. In the first person dual and plural, the Dorians and the poets interpose a *σ*; as *τυπτόμεσθον*, *τυπτόμεσθα*.

Obs. 2. In the third person plural of the perfect and pluperfect, the Ionians and Dorians change the *ν* before *ται* and *το* into *ἄ*. This is likewise done in the third person plural of the Optative. The following rules, in general, regulate this change.

1. If the third person singular of the perfect and pluperfect end in *ται* or *το pure*, then, in the third person plural, the syllable preceding the inserted *α* is made *short*, as *ἕᾶται* for *ἧνται*; *πεφιλέᾶται* for *πεφίληνται*; *ἕατο* for *ἧντο*; *πεφιλέᾶτο* for *πεφίληντο*.

2. If *ται* be *impure*, then the preceding lenis becomes an aspirate, and if there be a *σ*, it is changed into *δ* or *θ*; as *τέτυφαται* for *τετυμμένοι εἰσί*; *λέλεχαται* for *λελεγμένοι εἰσί*; *πέπληθαται* for *πεπλησμένοι εἰσί*; *ἐτετάχατο* for *τεταγμένοι ἦσαν*.

3. But the Optative *retains its diphthong* before *α*, as *γενοιᾶτο* for *γένοιντο*; *τύπτοιᾶτο* for *τύπτοιντο*.

Obs. 3. In like manner *ν* is sometimes omitted in the third person plural of the present and imperfect indicative passive

and middle, and also in that of the present and aorists of the Optative.

IMPERATIVE.

Obs. Instead of the termination *ωσαν* in the third person plural of the imperative, the form *ων* is very much used in Ionic, Doric, and particularly Attic; as *ἑπέσθων* for *ἑπέσθωσαν*; *κτεινέσθων* for *κτεινέσθωσαν*, &c.

SUBJUNCTIVE.

Obs. The perfect of the Subjunctive, when the perfect Indicative ends in *μαι* pure, as *μεμνῶμαι*, *πεφιλῶμαι*, is said seldom to occur, and the circumlocution to be more common, as *πεφιλημένος ὦ*, &c.

OPTATIVE.

Obs. In the Optative aorists, the Attics commonly have in the plural the form *εἶμεν*, *εἶτε*, *εἶεν*. The prose writers in the same dialect always have *εἶεν* in the third person plural. This form is used also by Homer, as *περιηθεῖμεν*, *Od. π'*, 305. *διακρινθεῖτε*, *Π. γ'*, 192, &c.

INFINITIVE.

Obs. The infinitive of the aorist has, in Doric, the termination *ᾶμεν* for *ᾶναι*, as *λασθᾶμεν* for *λασθῆναι*; *διακριθᾶμεν* for *διακριθῆναι*; *ἀποτραπᾶμεν* for *ἀποτραπῆναι*; and sometimes also *ἆμεναι*, as *φανήμεναι* for *φανῆναι*; *ἀριθμηθήμεναι* for *ἀριθμηθῆναι*; *ἀναβήμεναι* for *ἀναβῆναι*.

DEPONENT VERBS.

The Deponent Verbs are to be distinguished from the Middle, since they have the form of Passives, but the sense of Actives, as, *αἰσθάνομαι*, *δέχομαι*, *γίνομαι*, *δέομαι*, *δύναμαι*, &c.

Some of these, in the Perfect and Aorist, have the form of the Passive, others of the Middle; in others, one of the tenses has the Passive, the other the Middle form, as *αἰσθάνομαι*, *ᾔσθημαι*, *ᾐσθόμην*; *δέχομαι*, *δέδεγμαι*, *ἐδεξάμην*; *γίνομαι*, *γεγένημαι* and *γέγονα*, *ἐγενόμην*; *ἐργάζομαι*, *εἴργασμαι*, *εἰργασάμην*; *ἔρχομαι ἦλθον*, *ἐλήλυθα*; *ἡγέομαι*, *ἧγημαι*, *ἡγησαμην*; *μαίνομαι*, *μέμηνα*, *ἐμάνην*; *μάχομαι*, *μεμάχημαι*, *ἐμαχεσάμην*. A deponent of this kind seldom has a perfect of the active form, as *οἴχομαι*, *οἴχωκα*.

The following is a Synopsis of their form:

	Indic.	Imper.	Opt.	Subj.	Infin.	Part.
Present.	δέχομαι	δέχ-ου	-οίμην	-ωμαι	-εσθαι	-ομενος
Imperf.	ἐδεχόμην					
Perfect.	δέδεγμαι	δέδε-ξο	-γμένος εἴην	-γμένος ὦ	-χθαι	-γμενος
Pluperf.	ἐδεδέγμην					
P. p. Fut.	δεδέξ-ομαι		-οίμην		-εσθαι	-ομενος
1 Aor. M.	ἐδεξάμην	δέξ-αι	-αίμην	-ωμαι	-ασθαι	-αμενος
1 Fut. M.	δέξ-ομαι		-οίμην		-εσθαι	-ομενος

A few of these Verbs have a Second Aorist Middle; as *πυνθάνομαι, ἐπυθόμην.*

Perhaps it would be more analogical to consider them as *Defective* Verbs, whose Active is Obsolete, and which want some of the Passive and Middle Tenses.

Contracted Verbs.

Verbs in *αω, εω,* and *οω,* are contracted in the Present and Imperfect Tenses.

Verbs in *αω* contract *αω, αο,* and *αου* into *ω,* as *τιμάω, τιμῶ, to honour; τιμάομεν, τιμῶμεν; τιμάουσι, τιμῶσι*:—else into *α,* as *τίμαε, τίμα*:—*ι* is subscribed, as *τιμάοιμι, τιμῷμι; τιμάεις, τιμᾷς;* &c.

Verbs in *εω* contract *εε* into *εῖ,* and *εο* into *οῦ,* as *φίλεε, φίλει; φιλέομεν, φιλοῦμεν*;—else they drop *ε,* as *φιλέω, φιλῶ, to love; φιλέεις, φιλεῖς.*

Verbs in *οω* contract *ο* before a long vowel into *ῶ,* as *χρυσόω, χρυσῶ, to gild;*—before a short vowel or *ου,* into *οῦ,* as *χρυσόετε, χρυσοῦτε; χρυσόουσι, χρυσοῦσι*:—otherwise into *οῖ,* as *χρυσόῃς, χρυσοῖς.* In the Infin. *οειν* is contracted into *οῦν.*

Examples.

ACTIVE VOICE.—INDICATIVE MOOD.

Present Tense.

	Sing.						Dual.						Plur.					
1.	τιμ-άω,	ῶ	άεις,	ᾷς	άει,	ᾷ	άε,	ᾶ			άο,	ῶ	άε,	ᾶ		άου,	ῶ	
2.	φιλ-έω,	ῶ	έεις,	εῖς	έει,	εῖ	έε,	εῖ	τον	τον	έο,	οῦ	μεν	έε,	εῖ	τε	έου,	οῦ σι
3.	χρυσ-όω,	ῶ	όεις,	οῖς	όει,	οῖ	όε,	οῦ			όο,	οῦ		όε,	οῦ		όου,	οῦ

Imperfect.

	Sing.						Dual.						Plur.					
1.	ἐτίμ-αον,	ων	αες,	ας	αε,	α	άε,	ᾶ			άο,	ῶ		άε,	ᾶ		αον,	ων
2.	ἐφίλ-εον,	ουν	εες,	εις	εε,	ει	εέ,	εῖ	τον	την	έο,	οῦ	μεν	έε,	εῖ	τε	εον,	ουν
3.	ἐχρύσ-οον,	ουν	οες,	ους	οε,	ου	όε,	οῦ			όο,	οῦ		όε,	οῦ		οον,	ουν

IMPERATIVE.

	Sing.						Dual.						Plur.					
1.	τίμ-αε,	α			αέ,	ᾶ	άε,	ᾶ			άε,	ά		άε,	ᾶ		αέ,	ά
2.	φίλ-εε,	ει			εέ,	εί τω	εέ,	εῖ	τον		εέ,	εί	των	έε,	εῖ	τε	εέ,	εί τωσαν
3.	χρυσ-όε,	οῦ			όε,	οῦ	όε,	οῦ			όε,	οῦ		όε,	οῦ		οέ,	ού

OPTATIVE.

	Sing.			Dual.			Plur.		
1.	τιμ-άοιμι, ῷ	άοις, ῷς	άοι, ῷ	άοι, ῷ		άοι, ῷ	άοι, ῷ	άοι, ῷ
2.	φιλ-έοιμι, οῖ μι	έοις, οῖς	έοι, οῖ	έοι, οῖ τον	την	έοι, οῖ μεν	έοι, οῖ τε	εοί, οῖ ε
3.	χρυσ-όοιμι, οῖ	όοις, οῖς	όοι, οῖ	όοι, οῖ		όοι, οῖ	όοι, οῖ	όοι, οῖ

SUBJUNCTIVE.

	Sing.			Dual.			Plur.		
1.	τιμ-άω, ῶ	άῃς, ᾷς	άῃ, ᾷ	άῃ, ᾶ		άω, ῶ	άῃ, ᾶ	άω, ῶ
2.	φιλ-έω, ῶ	έῃς, ῇς	έῃ, ῇ	έῃ, ῆ τον	τον	έω, ῶ μεν	έῃ, ῆ τε	έω, ῶ σι
3.	χρυσ-όω, ῶ	όῃς, οῖς	όῃ, οῖ	όῃ, ῶ		όω, ῶ	όῃ, ῶ	όω, ῶ

INFINITIVE.

1. τιμ-άειν, τιμᾷν. 2. φιλ-έειν, φιλ-εῖν. 3. χρυσ-όειν, χρυσ-οῦν.

PARTICIPLES.

	Nominative.			Genitive.		
	Mas.	Fem.	Neut.	Mas.	Fem.	Neut.
1.	τιμ-άων, ῶν	τιμ-άουσα, ῶσα	τιμ-άον, ῶν	τιμ-άοντος, ῶντος	άουσης, ῶσης	άοντος, ῶντος
2.	φιλ-έων, ῶν	φιλ-έουσα, οῦσα	φιλ-έον, οῦν	φιλ-έοντος, οῦντος	έουσης, οῦσης	έοντος, οῦντος
3.	χρυσ-όων, ῶν	χρυσ-όουσα, οῦσα	χρυσ-όον, οῦν	χρυσ-όοντος, οῦντος	όουσης, οῦσης	όοντος, οῦντος

PASSIVE AND MIDDLE VOICES.—INDICATIVE MOOD

Present Tense.

	Sing.			Dual.			Plur.		
1.	τιμ-άο, ῶ	άῃ, ᾶ	αέ, ᾷ	άο, ῶ	άε, ᾶ		άο, ῶ	άε, ᾶ	άον, ῶν
2.	φιλ-έο, οῦ μαι	έῃ, ῇ	έε, εῖ ται	έο, οῦ μεθον	έε, εῖ σθον	σθον	έο, ού μεθα	έε, εῖ σθε	έον, οῦν ται
3.	χρυσ-όο, οῦ	όῃ, οῖ	όε, οῦ	όο, οῦ	όε, οῦ		όο, ού	όε, οῦ	όον, οῦν

IMPERFECT.

	Sing.			Dual.			Plur.		
1.	ἐτιμ-άο, ῶ	άου, ῶ	άε, ᾶ	αό, ώ	άε, ᾶ		αό, ώ	άε, ᾶ	άον, ῶν
2.	ἐφιλ-έο, οῦ μην	έου, οῦ	έε, εῖ το	εό, ού μεθον	έε, εῖ σθον	σθην	εό, ού μεθα	έε, εῖ σθε	έον, οῦν το
3.	ἐχουσ-οό, οῦ	όου, οῦ	όε, οῦ	οό, ού	όε, οῦ		οό, ού	όε, οῦ	όον, οῦν

IMPERATIVE.

Present.

	Sing.		Dual.		Plur.	
1.	τιμ-άου, ῶ	αέ, ᾶ	άε, ᾶ	άε, ᾶ	άε, ᾶ	άε, ᾶ
2.	φιλ-έου, οῦ	εέ, εῖ σθω	έε, εῖ σθον	εέ, εῖ σθων	έε, εῖ σθε	έε, εῖ σθωσαν
3.	χρυσ-όου, οῦ	οέ, ού	οέ, οῦ	οέ, ού	όε, οῦ	οέ, ού

OPTATIVE.

Present.

	Sing.			Dual.			Plur.		
1.	τιμ-άοι, ῷ̃	άοι, ῷ̃	αοί, ῷ̃	αοί, ῷ̃	αοί, ῷ̃	αοί, φ́	αοί, ῷ̃	αοι, ῷ̃	αοιν, ῷ̃ν
2.	φιλ-εοί, οί μην	έοι, οῖ ο	έοι, οῖ το	εοί, οί μεθον	έοι, οῖ σθον	έοι, οῖ σθην	εοί, οί μεθα	εοι, οισθε	εοιν, οιντο
3.	χρυσ-οοί, οί	όοι, οί	όοι, οῖ	οοί, οί	οοί, οῖ	οοί, οί	οοί, οί	οοι, οι	οοιν, οιν

SUBJUNCTIVE.

Present.

	Sing.			Dual.			Plur.		
1.	τιμ-άω, ῶ	άῃ, ᾷ	άῃ, ᾷ	αώ, ῶ	άη, ᾶ		αώ, ώ	άη, ᾶ	άων, ῶν
2.	φιλ-έω, ῶ μαι	έῃ, ῇ	έῃ, ῇ ται	εώ, ώ μεθον	έη, ῆ σθον	σθον	εώ, ώ μεθα	έη, ῆ σθε	έων, ῶν ται
3.	χρυσ-όω, ῶ	όῃ, οῖ	όῃ, ῶ	όω, ώ	όη, ῶ		οώ, ώ	όη, ῶ	όων, ῶν

INFINITIVE.

Present.

1. τιμ-άεσθαι, ᾶσθαι
2. φιλ-έεσθαι, εῖσθαι
3. χρυσ-όεσθαι, οῦσθαι

PARTICIPLE.

Present.

1.	τιμ-αόμενος,	ώμενος	
2.	φιλ-εόμενος,	ούμενος	μένη, μενον
3.	χρυσ-οόμενος,	ούμενος	

Remarks on the Contract Verbs.

Obs. 1. The *uncontracted* or *original* form of these verbs is, as far as relates to verbs in *έω*, peculiar to the Ionic dialect. In the other verbs it is wholly disused, with the exception of a few poetical forms in *άω*.

Obs. 2. In verbs in *άω*, the Æolians pronounced separately the *ι* subscribed in the second and third persons singular of the Present Indicative, as *τιμάϊς* for *τιμᾷς*; *γελάϊς* for *γελᾷς*; *τιμάϊ* for *τιμᾷ*; *γελάϊ* for *γελᾷ*.

Obs. 3. Verbs in *άω* often change *α* into *ε* in the Ionic dialect, as *όρέω*, *όρέομεν*, for *όράω*, *όράομεν*; *χρέεται* for *χρᾶται*, &c.

Obs. 4. The Doric dialect, which elsewhere invariably adopts *ᾱ* for *η*, departs from this usage in the case of Contract Verbs, and makes use of *η* without the *ι* subscribed in the place of all contractions in *αει* and *εει*, as *όρῆν* for *όρᾷν*; *τολμῆτε* for *τολμᾶτε*; *κοσμῆν* for *κοσμεῖν*. This species of contraction finds its way also into the Attic dialect, but in general only in the following verbs, *ζάω*, *πεινάω*, *διψάω*, *χρῆσθαι*. Thus, for example, *ζάω*, *ζῇς*, *ζῇ*, *ζῆτε*, &c. imperf. *ἔζων*, *ἔζης*, *ἔζη*, &c. infin. *ζῆν*.

Obs. 5. The Doric and Ionic dialects use for *εον* in the first person singular, and third person plural, of the imperfect, the form *ευν*. The Dorians use this kind of contraction also in verbs in *άω*, which, however, were formed in *έω*, as *ἀνηρώτευν* from *ἀνερωτέω*, just as they said *ἀγαπέω* for *αγαπάω*.

ACTIVE VOICE.

IMPERATIVE.

Obs. The remark made respecting the form *οντων* for *ετωσαν*, in the third person plural of the Imperative of barytone verbs will apply also to contract verbs; as *κοινωνούντων* for *κοινωνείτωσαν*.

OPTATIVE.

Obs. 1. The Optative in *οιμι*, particularly in the contract verbs, has also in Attic the termination *οίην* or *ῷην*; as *φιλοίην*, *τιμῷην*; the third person plural is, as in the common form *φιλοίεν*, *τιμῷεν*. The Attics, however, often use the common form *οἶμι*, *ῷμι*, for *οίην*, *ῷην*.

Obs. 2. This form *οίην* is found also in Ionic and Doric writers. And, as verbs in *άω* were, by the Ionians, conjugated in *έω*, we find in their writers *διαπηδοίη*, *ἐρωτοίη*, for *διαπηδῴη*, *ἐρωτῴη*.

INFINITIVE.

Obs. 1. The Doric form *ῆν* for *αειν*, *εειν*, has been already noticed. The Æolians had a peculiar form for the Infinitive of contract verbs, in which form the final *ν* was changed into *ς*, and the improper diphthongs *η*, *ᾳ*, into the proper *αι*, and also *οει* into *οι*; thus *γελαῖς*, *πεινaῖς*, *ὑψοῖς*, *ὀρθοῖς*, for *γελᾷν*, *πεινῆν*, *ὑψοῦν*, *ὀρθοῦν*.

Obs. 2. The Dorians changed the contracted Infinitive *οῦν* into *ῶν*, in verbs in *όω*; as *διδῶν* for *διδοῦν*, (i. e. *διδοναι*,) *ῥιγῶν* for *ῥιγοῦν*, &c.

PARTICIPLES.

Obs. In the Participle, the Dorians said *εῦσα* for *έουσα* and *άουσα*. The Ionians used this form in verbs in *έω*, as *ὑμνεῦσαι* for *ὑμνοῦσαι*. The form *αο* was contracted by the Dorians into *ᾱ*, as *πεινᾶντι* for *πείναοντι*. The Æolians formed the terminations of the Participles ending in *ῶν*, in *εἰς*, because they formed the verbs in *έω*, *άω*, in *ημι*; thus, *ὁρεῖς*, *στοιχεῖς*, from *ὄρημι*, *στοίχημι*.

PASSIVE VOICE.

Obs. 1. The Ionians and Dorians lengthen all circumflex terminations by the insertion of another vowel, whether the termination be contracted or not; thus, 1. In contracted terminations, the long vowel which arises from the contraction is extended by the repetition of itself, or of the short vowel; as *ὁράᾳς* for *ὁρᾷς*; *ἐάᾳ* for *ἐᾷ*; *ὁρόω* for *ὁρῶ*; *βοόωσι* for *βοῶσι*. 2. Without the contraction, as *ἐμβήῃ* for *ἐμβῇ*; *φήῃ* for *φῇ*. The Ionic prose writers only prefix an *ε* to the circumflexed termination, as *διαφυγέειν* for *διαφυγεῖν*.

Obs. 2. As the Ionians form the second person of the common conjugation in *εαι* and *εο*, the verbs in *εω* are subject to a multiplication of vowels, as *ποιέεαι*, *ἐπαινέεαι*, &c. which, however, in the case of *έεο* is remedied by an elision of the *ε*, as *ἐποιέο*.

VERBS IN MI.

1. The number of Verbs in *μι* in the Attic and in the common dialect is very small, and in these few there are only some which have in the greater part of their tenses a form peculiar to themselves, and different from the conjugation in *ω*, and which accord with each other in the formation and

termination of their tenses; as τίθημι, ἵημι, ἵστημι, δίδωμι, Others again have a peculiar inflexion, in many points differing from the conjugation of the verbs in the examples; as εἰμί, *I am*; εἶμι, *I go*; and others again, as well as all verbs in υμι, occur only in the present and imperfect, deriving the rest of their tenses from the radical form in ύω.

2. These verbs were chiefly used in the Æolo-Doric dialect, and, in the writers of that dialect, verbs very frequently occur in the form μι, which are otherwise in έω and άω; as νίκημι for νικάω; ὄρημι for ὁράω; χρήμι for χράω; ὄνημι for ὀνέω; φίλημι for φιλέω, &c.

3. Verbs in μι, therefore, are properly of Æolic origin, or rather, they existed already in the old Greek language which was used by Homer and Hesiod, and in which the dialects were as yet mingled together. The Ionic and Attic dialects, which first assumed a determinate form, retained some of these verbs in μι. The Æolians, however, who retained the most of the ancient language, made the greatest use of them.

4. Notwithstanding this antiquity, however, these verbs appear to have come from older forms in άω, έω, όω; partly because their futures, and sometimes also their perfects and aorists, are regularly derived from such verbs, and partly because they always have a determined relation to such verbs.

Formation of Verbs in MI.

Verbs in μι are formed from Verbs of the Third Conjugation in άω, έω, όω, and ύω.

1. By prefixing the Reduplication with ι.
2. By changing ω into μι.
3. By lengthening the Penultima.

Exception 1st. In prefixing the Reduplication, if the verb begin with an aspirated consonant, the corresponding smooth mute must be employed in its place.

Exception 2nd. If the verb begins with a vowel, or with πτ, or στ, then ι alone is prefixed with the rough breathing: this is called the *Improper* Reduplication.

Exception 3d. Verbs in υμι have no Reduplication; nor have those verbs in μι any, which are formed from trisyllables, as κρεμνάω, κρέμνημι; the following verb also wants the Reduplication, viz. φήμι from φάω;

Thus; from *στάω* is formed *ἵστημι, to stand,*
from *θέω* *τίθημι, to place,*
from *δόω* *δίδωμι, to give,*
from *δεικνύω* *δείκνυμι, to shew,*
from *ἕω* *ἵημι, to send,*
from *πτάω* *ἵπτημι, to fly.*

Obs. 1. In the formation of *ἵστημι, ἵημι,* and *ἵπτημι,* the second Exception operates: in forming *τίθημι,* the first Exception takes effect, since *τίθημι* is for *θίθημι*: in forming *δίδωμι,* the regular Rule No. 1. is applied; and lastly, in forming *δείκνυμι,* we are governed by the third Exception.

Obs. 2. The most striking difference between verbs in *μι* and verbs in *ω,* is in the 1st. and 3d. persons singular, present Indicative, and the 2d. person singular of the Imperative.

Verbs in *μι* have only three Tenses of that form: the Present, Imperfect, and Second Aorist. They take the other Tenses generally from verbs in *ω*; thus *δίδωμι* makes *δώσω, δέδωκα,* from *δόω.*

Verbs in *μι* have no 2d. Future, 2d. Aorist Passive, nor Perfect Middle.

Verbs in *νυμι,* besides having no Reduplication, want the Second Aorist, and the Optative and Subjunctive Moods. They borrow the two last from Verbs in *νω.*

ACTIVE VOICE.

The Moods and Tenses.

	Indic.	Imper.	Opt.	Subj.	Infin.	Part.
Present.	ἵστ-ημι	-αθι	-αίην	-ῶ	-άναι	-ὰς
	τίθ-ημι	-ετι	-είην	-ῶ	-έναι	-ὶς
	δίδ-ωμι	-οθι	-οίην	-ῶ	-όναι	-οὺς
	δείκν-υμι	-νθι			-ύναι	-ὺς

Imperf. ἵστην, ἐτίθην, ἐδίδων, ἐδείκνυν — the rest like the Present.

		Indic.	Imper.	Opt.	Subj.	Infin.	Part.
2d. Aor.	ἔστην	στήθι	σταίην	στῶ	στῆναι	στὰς
	ἔθην	θὲς	θείην	θῶ	θεῖναι	θεὶς
	ἔδων	δὸς	δοίην	δῶ	δοῦναι	δὺς

The other Tenses are regularly formed from Verbs in ω: thus,

		Indic.	Imper.	Opt.	Subj.	Infin.	Part.
1st. Fut.	στήσ-ω	. . . .	-οιμι	. . . .	-σιν	-ων
	θήσ-ω	. . . .	-οιμι	. . . .	-σιν	-ων
	δώς-ω	. . . .	-οιμι	. . . .	-σιν	-ων
	δείξ-ω	. . . .	-οιμι	. . . .	-σιν	-ων
1st. Aor.	ἔστησα	στῆσ-ον	-αιμι	-ω	-αι	-ας
	ἔθηκα	. . . .	. . .	. . . .	. . . .	. . .
	ἔδωκα	. . . .	. . .	. . . .	. . .	. . .
	ἔδειξα	δεῖξ-ον	-αιμι	-ω	-αι	-ας
Perf.	ἑστηκ-α	-ε	-οιμι	-ω	-έναι	-ὼς
	τέθεικ-α	-ε	-οιμι	-ω	-έναι	-ὼς
	δέδωκ-α	-ε	-οιμι	-ω	-έναι	-ὼς
	δέδειχ-α	-ε	-οιμι	-ω	-έναι	-ὼς

Plup.

ἐστήκειν or *εἱστήκειν*, *ἐτεθείκειν*, *ἐδεδώκειν*, *ἐδεδείχειν*

Numbers and Persons.

Present.

Sing.	Dual.	Plur.
ἵστ-ημι, ης, ησι,	ἄτον, ατον,	ἄμεν, ατε, ᾶσι,
τίθ-ημι, ης, ησι,	ετον, ετον,	εμεν, ετε, εἶσι,
δίδ-ωμι, ως, ωσι,	οτον, οτον,	ομεν, οτε, οῦσι,
δείκν-υμι, υς, ῦσι,	ῦτον, υτον,	ῦμεν, υτε, ῦσι.

Imperfect.

Sing.	Dual.	Plur.
ἵστ-ην, ης, η,	ἄτον, άτην,	αμεν, ατε, ασαν,
ἐτίθ-ην, ης, η,	ετον, έτην,	εμεν, ετε, εσαν,
ἐδίδ-ων, ως, ω,	οτον, ότην,	ομεν, οτε, οσαν,
ἐδείκν-υν, υς, υ,	ῦτον, ύτην,	υμεν, υτε, υσαν.

Second Aorist.

Sing.	Dual.	Plur.
ἔστ-ην, ης, η,	ητον, ήτην,	ημεν, ητε, ησαν,
ἔθ-ην, ης, η,	ετον, έτην,	εμεν, ετε, εσαν,
ἔδ-ων, ως, ω,	οτον, ότην,	ομεν, οτε, οσαν.

IMPERATIVE MOOD.

Present.

Sing.		Dual.	Plur.
ἵστᾰ-θι, τίθε-τι, δίδο-θι δείκνῦ-θι,	τω,	τον, των,	τε, τωσαν.

Second Aorist.

Sing.		Dual.	Plur.
στῆ-θι,	στήτω,	στῆτον, στήτων,	στῆτε, στήτωσαν,
θὲς,	θέτω,	θέτον, θέτων,	θέτε, θέτωσαν,
δὸς,	δότω,	δότον, δότων	δότε, δότωσαν.

OPTATIVE MOOD.

Present.

Sing.		Dual.	Plur.
ἱσταί-ην, τιθεί-ην, διδοί-ην,	ης, η,	ητον, ήτην,	ημεν, ητε, ησαν, and εν.

Second Aorist.

Sing.		Dual.	Plur.
σταί-ην, θεί-ην, δοί-ην,	ης, η,	ητον, ήτην,	ημεν, ητε, ησαν, and εν

SUBJUNCTIVE MOOD.

Present.

Sing.		Dual.	Plur.
ἱστ-ῶ,	ῇς, ῇ,	ῆτον, ῆτον,	ῶμεν, ῆτε, ῶσι,
τιθ-ῶ,	ῇς, ῇ,	ῆτον, ῆτον,	ῶμεν, ῆτε, ῶσι,
διδ-ῶ,	ῷς, ῷ,	ῶτον, ῶτον,	ῶμεν, ῶτε, ῶσι.

Second Aorist.

Sing.			Dual.	Plur.
στῶ,	στῇς,	στῇ,	στῆτον, στῆτον,	στῶμεν, στῆτε, στῶσι,
θῶ,	θῇς,	θῇ,	θῆτον, θῆτον,	θῶμεν, θῆτε, θῶσι,
δῶ,	δῷς,	δῷ,	δῶτον, δῶτον,	δῶμεν, δῶτε, δῶσι.

INFINITIVE MOOD.

Present.

ἱστάναι. *τιθέναι.* *διδόναι.* *δεικνύναι.*

Second Aorist.

στῆναι. *θεῖναι.* *δοῦναι.*

PARTICIPLES.

Present.			Second Aorist.		
ἱστ-ὰς,	ᾶσα,	ἀν.	στάς,	στάσα,	στάν.
τιθ-εἰς,	εἶσα,	ἐν.	θεἰς,	θεῖσα,	θέν.
διδ-οὺς,	οῦσα	όν.	δοὺς,	δοῦσα,	δόν
δεικν-ὺς,	ῦσά,	ύν.			

FORMATION OF THE TENSES.

The Imperfect

is formed from the Present by prefixing the Augment and changing *μι* into *ν*, as *τίθημι*, *ἐτίθην*.

The Second Aorist

is formed from the Imperfect by dropping the Reduplication and receiving, in place of the remaining initial vowel, the Syllabic Augment, as *ἐτίθην*, *ἔθην*; *ἐδίδων*, *ἔδων*.

If the Verb has no Reduplication, the Second Aorist is the same in form with the Imperfect.

PASSIVE VOICE.

The Moods and Tenses.

	Indic.	Imp.	Opt.	Subj.	Inf.	Part.
Present.	ἵστ-αμαι	-ασο	-αἵμην	-ῶμαι	-ᾶσθαι	-άμενος
	τιθ-εμαι	-εσο	-είμην	-ῶμαι	-έσθαι	-έμενος
	δίδ-ομαι	-οσο	-οίμην	-ῶμαι	-οσθαι	-όμενος
	δεικν-υμαι	-υσο			-υσθαι	-ύμενος
Imperf.	ἱστάμην ἐτιθέμην ἐδιδόμην ἐδεικνύμην	the rest like the Present.				

Tenses formed from Verbs in ω.

	Ind.	Imp.	Opt.	Subj.	Inf.	Part.
Perfect.	ἑστ-αμαι	-ασο	-αίμην	-ῶμαι	-ᾶσθαι	-αμένος
	τέθ-ειμαι	-εισο	-είμην	-ῶμαι	-εῖσθαι	-ειμένος
	δέδ-ομαι	-οσο	-οίμην	-ῶμαι	-οσθαι	-ομένος
	δέδ-ειγμαι				-εῖχθαι	-ειγμένος
Plup.	ἑστάμην					
	ἐτεθείμην					
	ἐδεδόμην					
	ἐδεδείγμην					
P. p. F.	ἑστάσ-ομαι	. . . .	-οίμην	. . .	-εσθαι	-όμενος
	τεθεισ-ομαι	. . . .	-οίμην	. . .	-εσθαι	-όμενος
	δεδόσ-ομαι	. . . .	-οίμην	. . .	-εσθαι	-όμενος
1st. Aor.	ἐστάθην	στάθ-ητι	-είην	-ῶ	-ῆναι	-εὶς
	ἐτέθην	τέθ-ητι	-είην	-ῶ	-ῆναι	-εὶς
	ἐδόθην	δόθ-ητι	-είην	-ῶ	-ῆναι	-εὶς
	ἐδείχθην				δειχθ-ηναι	-εὶς
1st. Fut.	σταθήσ-ομαι	. . . .	-οίμην	. . .	-εσθαι	-όμενος
	τεθήσ-ομαι	. . . .	-οίμην	. . .	-εσθαι	-όμενος
	δοθήσ-ομαι	. . . .	-οίμην	. . .	-εσθαι	-όμενος
	δειχθήσ-ομαι	. . . .		. . .	-εσθαι	-όμενος

Numbers and Persons.

INDICATIVE MOOD.

Present.

	Sing.	Dual.	Plur.
ἵστα- τίθε- δίδο- δείκνυ-	μαι, σαι, ται,	μεθον, σθον, σθον,	μεθα, σθε, νται.

Imperfect.

	Sing.	Dual.	Plur.
ἱστά- ἐτιθέ- ἐδιδό- ἐδεικνύ-	μην, σο, το,	μεθον, σθον, σθην,	μεθα, σθε, ντο.

IMPERATIVE MOOD.

Present.

	Sing.	Dual.	Plur.
ἱστά- τίθε- δίδο- δείκνυ-	σο, σθω,	σθον, σθων,	σθε, σθωσαν

OPTATIVE MOOD.

Present.

	Sing.	Dual.	Plur.
ἱσταί- τιθεί- διδοί-	μην, ο, το,	μεθον, σθον, σθην,	μεθα, σθε, ντο

SUBJUNCTIVE MOOD.

Present.

Sing.	Dual.	Plur.
ἱστ-ῶμαι, ῇ, ῆται,	ώμεθον, ῆσθον, ῆσθον,	ώμεθα, ῆσθε, ῶνται,
τιθ-ῶμαι, ῇ, ῆται,	ώμεθον, ῆσθον, ῆσθον,	ώμεθα, ῆσθε, ῶνται,
διδ-ῶμαι, ῷ, ῶται,	ώμεθον, ῶσθον, ῶσθον,	ώμεθα, ῶσθε, ῶνται.

INFINITIVE.

Present.

ἵστασθαι.
τίθεσθαι.
δίδοσθαι.
δείκνυσθαι.

PARTICIPLE.

Present.

ἱστάμεν-ος,
τιθέμεν-ος,
διδόμεν-ος,
δεικνύμεν-ος,

η, ον.

FORMATION OF THE TENSES.

The Present

is formed from the Present Active, by shortening the penultima, and changing *μι* into *μαι*, as *ἵστημι, ἵστᾰμαι.*

The Imperfect

is formed from the Present, by prefixing the Augment, and changing *μαι* into *μην*, as *τίθεμαι, ἐτιθέμην.*

MIDDLE VOICE.

The Moods and Tenses.

The Present and Imperfect are the same as in the Passive.

The Second Aorist.

Indic.	Imp.	Opt.	Subj.	Infin.	Part.
ἐστάμην	στάσο	σταίμην	στῶμαι	στάσθαι	στάμενος
ἐθέμην	θέσο	θείμην	θῶμαι	θέσθαι	θέμενος
ἐδόμην	δόσο	δοίμην	δῶμαι	δόσθαι	δόμενος

Tenses formed from Verbs in ω.

1st. Aor.	ἐστησάμην	στήσ-αι	-αίμην	-ωμαι	-ασθαι	-άμενος
	ἐθηκάμην	. . . .	. . . .	. . . .	. . . .	. . . .
	ἐδωκάμην	. . . .	. . . .	. . . .	. . . .	. . . .
	ἐδειξάμην	δεῖξ-αι	-αίμην	-ωμαι	-ασθαι	-άμενος
1st. Fut.	στήσ-ομαι θήσ-ομαι δώσ-ομαι δείξ-ομαι	. . . .	-οίμην	——	-εσθαι	-όμενος

Numbers and Persons.

INDICATIVE MOOD.

Second Aorist.

	Sing.	Dual.	Plur.
ἐστά- ἐθέ- ἐδό-	μην, σο, το,	μεθον, σθον, σθην,	μεθα, σθε, ντο.

IMPERATIVE MOOD.

Second Aorist.

	Sing.	Dual.	Plur.
στά- θέ- δό-	σο, σθω,	σθον, σθων,	σθε, σθωσαν

OPTATIVE MOOD.

Second Aorist.

	Sing.	Dual.	Plur.
σταί- θεί- δοί-	μην, ο, το,	μεθον, σθον, σθην,	μεθα, σθε, ντο.

SUBJUNCTIVE MOOD.

Second Aorist.

Sing.	Dual.	Plur.
στ-ῶμαι, ῇ, ῆται,	ώμεθον, ῆσθον, ῆσθον,	ώμεθα, ῆσθε, ῶνται
θ-ωμαι, ῇ, ῆται,	ώμεθον, ῆσθον, ῆσθον,	ώμεθα, ῆσθε, ῶνται
δ-ῶμαι, ῷ, ῶται,	ώμεθον, ῶσθον, ῶσθον,	ώμεθα, ῶσθε, ῶνται

INFINITIVE MOOD.	PARTICIPLE.
Second Aorist.	Second Aorist.
στάσθαι.	στά-
θέσθαι.	θέ- } μενος, μένη, μενον.
δόσθαι.	δό-

The Second Aorist Middle

is formed from the Imperfect, by dropping the Reduplication, as in the Second Aorist Active; as ἐτιθέμην, ἐθέμην; ἱστάμην, ἑστάμην.

Special Remark respecting the Verb Ἵστημι.

The *Perfect, Pluperfect,* and *Second Aorist, Active,* of ἵστημι, have an intransitive, the rest of the tenses a transitive, signification. The Perfect has also the signification of a present, arising from its continued meaning, and the Pluperfect the signification of an Imperfect: Thus, ἵστημι, *I place;* ἵστην, *I was placing;* ἕστηκα, *I have placed myself, and continue placed,* i. e. *I stand;* εἱστήκειν, *I had placed myself, and continued placed,* i. e. *I was standing;* ἔστην, *I stood.*—The 1st. Aorist, ἔστησα, denotes merely *I placed.*

General Remarks on Verbs in μι.

ACTIVE VOICE.

INDICATIVE.

Obs. 1. The Ionic and Doric dialects often use the forms in ἰω, άω, όω, in the Present and Imperfect Singular, with the

Reduplication, as τιθεῖς, διδοῖς, ἐδίδους; whether the contracted form in the present was used by the Attics also is a matter of dispute.

Obs. 2. In the third person plural Present Indicative, σι appears to have come from τι, in conformity with what was stated under the Barytone Verbs. The old termination in τι, underwent in each case one of two changes: 1. either the short vowel was lengthened after rejecting ν before τι, so that ε became ει, ο became ου, and ᾰ and ῠ were changed into ᾱ and ῡ; as τιθέντι, τιθένσι, τιθεῖσι; διδόντι, διδόνσι, διδοῦσι; ἱστᾶντι, ἱστανσι, ἱστᾶσι; ζευγνύντι, ζευγνύνσι, ζευγνῦσι; or else, 2. the ν before the termination was changed, in the Ionic manner, into α, as τιθέασι, διδόασι, ζευγνύασι. The form in ασι is called the Ionic, though often used by the Attics.

Obs. 3. In ἵστημι, the Perfect ἕστηκα is most approved; the form ἕστακα, which is given in the common grammars, is chiefly found in later writers only, and in a *transitive* sense. The Doric form ἕστᾱκα with α long, is distinct, however, from this.

Obs. 4. Instead of ἕστηκα the form ἕστα, contracted by syncope, is more used; as ἕσταμεν for ἑστήκαμεν; ἕστατε for ἑστήκατε, &c. Hence the Participle ἑστώς for ἑστήκως. In striking out the κ from ἑστήκα, the form ἑστήα remains; the η is then changed into α, as ἑστάα, which is farther contracted into the form ἕστα. In the Participle ἑστήκως, the η remains unchanged into α, and a contraction into ως immediately takes place.

Obs. 5. Some irregularities occur in the formation of the Perfect of these Verbs. Thus, Verbs in μι, derived from έω, change η in the penultima of the Perfect into ει, as θήσω, τέθεικα. This change of η into ει, was originally peculiar to the Bœotians, a branch of the Æolians, but was afterwards retained in the other dialects. *vid.* remarks on the verb εἰμί, *to be.*

Obs. 6. The First Aorist, in most of these verbs, differs essentially from the formation of that tense in Verbs in ω. For, instead of retaining the σ of the future, the Verbs in μι generally change it into κ, as θήσω, ἔθηκα; ἥσω, ἧκα; δώσω, ἔδωκα. Perhaps these forms in α were originally Perfects, but were afterwards used as Aorists, when a peculiar form was introduced for the Perfect. The forms also of the Aorists in κα, *have not the rest of the Moods, nor the Participles.*

Obs. 7. The First Aorist in κα, occurs in good authors only in the *singular number*, and *third person plural.* In the rest of the persons the Second Aorist is more used, which again hardly ever occurs in the *singular.*

Obs. 8. The Second Aorist retains the long vowel in the penultima of the Dual and Plural, except in *τίθημι*, *δίδωμι*, and *ἵημι*. The third person plural is often syncopated, as *ἔβαν* for *ἔβησαν*; *ἔθεν* for *ἔθεσαν*.

IMPERATIVE.

Obs. 1. In the second person of the Present Imperative, the contracted form is very frequent in *τίθημι*, *ἵημι*, and *δίδωμι*, as *τίθει*, *ἵει*, *δίδου*. For *ἵσταθι* we find more commonly *ἵστη*.

Obs. 2. In the Second Aorist, the second person is always *θές*, *δός*, not *θέτι*, *δόθι*. In Compound Verbs, the termination *στα* is frequently found for *στῆθι*, as *ἄναστα* for *ἀνάστηθι*; *παράστα* for *παράστηθι*.

Obs. 3. The third person plural of the Present and Second Aorist ends, as in Verbs in *ω*, frequently in *εντων* for *τωσαν*; as *παραθέντων* for *παραθέτωσαν*.

OPTATIVE.

Obs. The Optative Present and Second Aorist have in the plural, in the Poets as well as prose writers, more commonly *ειμεν*, *ειτε*, *ειεν*; *αιμεν*, *αιτε*, *αιεν*; *οιμεν*, *οιτε*, *οιεν*.

PASSIVE AND MIDDLE VOICES.

Obs. In the second person singular of the Present in the Passive and Middle, the Ionic dialect drops the *σ*, and the Attic contracts that resolution, as *ἵστασαι*, Ionic *ἵστααι*, Attic *ἵστη*; *ἔθεσο*, Ion. *ἔθεο*, Att. *ἔθου*

INDICATIVE.

Obs. The First Aorist Middle of *τίθημι* and *δίδωμαι*, want the rest of the Moods and Participles.

IMPERATIVE.

Obs. The Imperative *θοῦ*, for *θέσο θέο*, occurs only in the compounds, as *περίθου*, *ὑπόθου*, *παράθου*. In *ἵσταμαι*, *ἵστω* is more common than *ἵστασο*. The Second Aorist Imperative and Optative Middle of *ἵστημι*, namely, *στάσο* and *σταίμην*, are given in the conjugation of that Verb merely to show the analogy. They are seldom used.

OPTATIVE.

Obs. The Present Passive, and Second Aorist Middle of this Mood, have frequently the form of the Optative of a Barytone Verb in *ω*, as *τίθοιτο*, *ἐπιθοίμεθα*, *πρόσθοιτο*, &c.

IRREGULAR OR DEFECTIVE VERBS IN μι

may be divided into Three Classes, each containing three Verbs.

I. From ἔω are derived εἰμί, *to be*; εἶμι and ἴημι, *to go*.

II. From ἕω are derived ἵημι, *to send*; ἧμαι, *to sit*; ἕμαι, *to clothe one's self*.

III. Κεῖμαι, *to lie down*; ἴσημι, *to know*; φημι, *to say*.

CLASS I.

1. Εἰμί, *to be*,

has been before conjugated, as it is used in some of its tenses as an *auxiliary* to the Passive Voice of Verbs in ω.

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2. Εἶμι, *to go*.

INDICATIVE MOOD.

Present.

Sing.	Dual.	Plur.
ειμι, εις or εῖ, εἶσι,	ἴτον, ἴτον,	ἴμεν, ἴτε, ἴᾶσι, ἴασι or ἴασι.

Imperfect.

ειν, εις, εἶ, | ἴτον, ἴτην, | ἴμεν, ιτε, ισαν.

Pluperfect.

κ-ειν, εις, ει, | ειτον, είτην, | ειμεν, ειτε, εισαν.

Second Aorist.

ἦον, ἦες, ἦε, | ἦετον, ἰέτην, | ἦομεν, ιετε, ἦον.

IMPERATIVE MOOD.

Present.

ἴθι, or ει, ἴτω, | ἴτον, ἴτων, | ἴτε, ἰτωσαν.

Second Aorist.

ἔε, ἰέτω, | ἔετον, ἰέτων, | ἔετε, ἰέτωσαν.

OPTATIVE MOOD.

Second Aorist.

Sing.	Dual.	Plur.
ἴοιμι, ἴοις, ἴοι,	ἴοιτον, ἰόιτην,	ἴοιμεν, ἴοιτε, ἴοιεν.

SUBJUNCTIVE MOOD.

Second Aorist.

ἴω, ἴῃς, ἴῃ,	ἴητον, ἴητον,	ἴωμεν, ἴητε, ἴωσι.

INFINITIVE.	PARTICIPLE
Present.	**Second Aorist**
ειναι or ἴεναι,	ἰὼν, ἰοῦσα, ἰόν.

MIDDLE VOICE

INDICATIVE MOOD.

Perfect.

εια, εἶας, εἶε, Attic ἤϊα and ῇα, &c.	ἐίατον, ἐίατον,	ἐίαμεν, ἐίατε, ἐίασι.

Pluperfect.

ᾔειν, ᾔέις, ᾔει,	ᾔειτον, ᾐείτην,	ᾔειμεν, ᾔειτε, ᾔεισαν, or ᾖμεν, ᾖτε, ᾖσαν.

First Future.	First Aorist.
εἴσομαι.	εἰσάμην.

Remarks on Εἶμι, to go.

Obs. 1. The Verb εἶμι in the Present has regularly the signification of the Future, both in the Ionic and Attic writers, *especially in the latter*, as εἶμι καὶ ἀγγελῶ, Eurip. *I will go and announce;* ἴμεν και ἐπιχειρήσομεν, Dem. *we will go and endeavour.* We have in English an usage precisely analogous, in the verb "*to go.*" Thus we say, "*I am going to run,*" "*I am going to do it.*" A colloquial and vulgar barbarism renders this still more apparent, viz. "*I am going to go.*" In Homer also we have forms of expression precisely analogous, as βῆ δ' ἴεναι, literally "*he went to go;*" βῆ δὲ θέειν, "*he went to run.*" In these, however, the future force is obscured by the

use of the imperfect, since the true force of the phrase is that, *he was going to go* while some other action was at the same time pending.

Obs. 2. In the second person singular Present Indicative, εἶ is more used in Attic than εἶς.

Obs. 3. The Imperfect and Second Aorist belong to Epic poetry; but ἴς and ἴεν, ἴτην and ἴσαν are all that can be found except in composition. Matthiæ makes ἴον an old poetic Imperfect; and εἶν, εἶς, εἶ, in the Imperfect, to be a mere invention of the Grammarians which do not occur.

Obs. 4. The mode of conjugating εἶμι, as far as regards εἶα, ᾖϊα, ᾖα, and ᾖειν, has been retained. It is the opinion of Buttmann, however, in which he is joined by Matthiæ, that ᾖειν is merely a form of the Imperfect εἶν, analogous to ἠείδειν, ᾔϊον, ᾔεσαν, which in time, on account of its resemblance to the Pluperfect, was conjugated as such; but that ᾖα is originally the Ionic form, as ἔα, ᾗα, for ᾔν, from εἰμί. This ᾖα has the ι subscribed on account of the radical form ἴω. In ᾖειν, however, it appears to have been retained improperly, merely from its common derivation as a Pluperfect from ᾖα. In confirmation of this opinion it is added, that these forms never have the sense of the Perfect or Pluperfect, but only that of the Imperfect and Aorist: ᾖα is written in Ionic ᾔϊα. Blomfield, however, in his remarks on Matthiæ's grammar, considers ᾖα to be actually the First Aorist from εἴω, or εἶμι, *eo;* thus ᾔϊσα contracted into ᾖα, as ἔχευσα into ἔχευα, and ἔκησα (from κέω) into ἔκηα. He farther observes, that in his opinion it may always be construed as an Aorist.

Obs. 5. The Imperative ἴθι is more used than εἶ.

3. Ἶημι, *to go.*

INDICATIVE MOOD.

Present.

Sing.	Dual.	Plur.
ἵημι, ἵης, ἵησι,	ἵετον, ἵετον,	ἵεμεν, ἵετε, ἱεῖσι.

Imperfect.

ἵεσαν.

OPTATIVE MOOD.

Present.

ἱείη.

INFINITIVE.	PARTICIPLE.
Present.	Present.
ἱέναι.	ἰείς, ἱέντος.

MIDDLE VOICE.

INDICATIVE MOOD.

Present.

ἵε-μαι, σαι, ται, | μεθον, σθον, σθον, | μεθα, σθε, νται.

Imperfect.

ἱέ-μην, σο, το, | μεθον, σθον, σθην, | μεθα, σθε, ντο.

IMPERATIVE.	PARTICIPLE.
Present.	Present.
ἵεσο, ἱέσθω.	ἱέμεν-ος, η, ον.

CLASS II.

1. Ἵημι, *to send.*

INDICATIVE MOOD.

Present.

Sing.			Dual.		Plur.		
ἵημι,	ἵης,	ἵησι,	ἵετον,	ἵετον,	ἵεμεν,	ἵετε,	ἱεῖσι.

Imperfect.

ἵην, ἵης, ἵη, | ἵετον, ἱέτην, | ἵεμεν, ἵετε, ἵεσαν.

First Future.

ἥσ-ω, εις, ει, | ετον, ετον, | ομεν, ετε, ουσι.

First Aorist.	Perfect.	Pluperfect.
ἧκα.	εἷκα.	εἵκειν.

Second Aorist.

ἧν, ἧς, ἧ, | ἕτον, ἕτην, | ἕμεν, ἕτε, ἕσαν.

IMPERATIVE MOOD.

Present.

ἵεθι, ἱέτω, | ἵετον, ἱέτων, | ἵετε, ἱέτωσαν.

First Aorist. | Perfect.

ἦκον. | ἧκα.

Second Aorist.

Sing.		Dual.		Plur.
ἧς,	ἧτω,	ἧτον,	ἧτων,	ἧτε,	ἧτωσαν.

OPTATIVE MOOD.

Present.

εἱ-ην,	ης,	η,	ητον,	ητην,	ημεν, ητε, ησαν.

First Future. | Perfect.

ἥσοιμι. | εἵκοιμι.

Second Aorist.

εἶ-ην,	ης,	η,	ητον,	ητην,	ημεν, ητε, ησαν.

SUBJUNCTIVE MOOD.

Present.

ἰῶ,	ἰῇς,	ἰῇ,	ἰῆτον,	ἰῆτον,	ἰῶμεν, ἰῆτε, ἰῶσι.

Perfect.

εἴκ-ω,	ῃς,	ῃ,	ητον,	ητον,	ωμεν, ητε, ωσι.

Second Aorist.

ὦ,	ἧς,	ἧ,	ἧτον,	ἧτον,	ὦμεν, ἧτε, ὦσι

INFINITIVE MOOD.

Present. | First Future.

ἰέναι. | ἥσειν.

Perfect. | Second Aorist

εἰκέναι. | εἶναι.

PARTICIPLES.

Present. | First Future.

ἰείς, ἰεῖσα, ἰέν, | ἥσων, ἥσουσα, ἧσον.

Perfect. | Second Aorist.

εἰκὼς, εἰκυῖα, εἰκός. | εἷς, εἶσα, ἕν.

PASSIVE VOICE.

INDICATIVE MOOD.

Present.

Sing.			Dual.			Plur.		
ἴε-μαι,	σαι,	ται,	μεθον,	σθον,	σθον,	μεθα,	σθε,	νται.

Imperfect.

ἱέ-μην	σο,	το,	μεθον,	σθον,	σθην,	μεθα,	σθε,	ντο.

Perfect.

εἶ-μαι,	σαι,	ται,	μεθον,	σθον,	σθον,	μεθα,	σθε,	νται.

Pluperfect.

εἴ-μην,	σο,	το,	μεθον,	σθον,	σθην,	μεθα,	σθε,	ντο.

P. p. Future.	First Aorist.	First Future.
εἶσομαι.	ἔθην and εἴθην.	ἐθήσομαι.

MIDDLE VOICE.

Present and Imperfect like the Passive.

First Aorist.

Sing.			Dual.			Plur.		
ἡκ-άμην,	ω,	ατο,	ἀμεθον,	ασθον,	ἀσθην,	ἀμεθα,	ασθε,	αντο.

First Future.

ἥσ-ομαι,	ῇ,	εται,	ὁμεθον,	εσθον,	εσθον,	ομεθον,	εσθε,	ονται.

Second Aorist.

ἑμην,	ἕσο,	ἕτο,	ἑμεθον,	ἔσθον,	ἔσθην,	ἑμεθα,	ἔσθε,	ἕντο

IMPERATIVE MOOD.

Second Aorist.

ἕσο, ἔσθω,	ἔσθον, ἔσθων,	ἔσθε, ἔσθωσαν.

OPTATIVE MOOD.

First Future.

ἡσοί-μην,	ο,	το,	μεθον,	σθον,	σθην,	μεθα,	σθε,	ντο.

Second Aorist.

εἵ-μην,	ο,	το,	μεθον,	σθον,	σθην,	μεθα,	σθε,	ντο.

SUBJUNCTIVE MOOD.

Second Aorist.

ῶμαι, ᾗ, ᾗται, | ὥμεθον, ᾗσθον, ᾗσθον, | ὥμεθα, ἧσθε, ῶνται.

INFINITIVE MOOD.

First Future.	Second Aorist.
ἥσεσθαι.	ἕσθαι.

PARTICIPLES.

First Future.	Second Aorist.
ἡσόμεν-ος, η, ον,	ἕμεν-ος, η, ον.

Remarks on ᾿*Ιημι.*

Obs. 1. This Verb has scarcely any irregularities, but is formed like *τίθημι*.

Obs. 2. The Attics in the Second Aorist have *εῖμεν, εῖτε, εῖσαν*; thus, *ανεῖμεν, ανεῖτε, ανεῖσαν*; *ἀφεῖμεν, ἀφεῖτε, ἀφεῖσαν*.

Obs. 3. ᾿*Ιημι*, in the Active Voice, signifies *I send another;* ᾿*Ιεμαι*, in the Middle Voice, *I send myself.* Hence it is generally used in the latter Voice in the sense of wishing; thus, *ἵεται αἰνῶς*, Hom. Od. *β'*, 327. *He earnestly wishes.* In this sense it is the root of *ἵμερος*, *a desire*, and of *ἱμείρω*, *to desire.*

2. ῾*Ημαι, to sit.*

INDICATIVE MOOD.

Present.

Sing.	Dual.	Plur.
ἧμαι, ἧσαι, ἧται,	ἥμεθον, ἧσθον, ἧσθον,	ἥμεθα, ἧσθε, ἧνται.

Imperfect.

ἥμην, ἧσο, ἧτο,	ἥμεθον, ἧσθον, ἥσθην,	ἥμεθα, ἧσθε, ἧντο.

IMPERATIVE MOOD.

Present.

ἧσο, ἥσθω,	ἧσθον, ἥσθων,	ἧσθε, ἥσθωσαν.

INFINITIVE.	PARTICIPLE.
Present.	Present.
ἧσθαι.	ἥμεν-ος, η, ον.

Remarks on Ἧμαι.

Obs. 1. For ἧνται in the third person plural the Ionians use ἕαται, as κατέαται for κάθηνται, *Herod.* 1, 199, and the Poets εἵαται, *Il.* β′, 137. So also in the Imperfect, the Ionic form is ἕατο, and the poetic εἵατο, for ἧντο.

Obs. 2. The compound κάθημαι is more common than the simple ἧμαι. This has also an Optative, καθοίμην, and a Subjunctive, κάθωμαι. In the Imperfect it has ἐκαθήμην and καθήμην, ἐκαθήτο and καθῆστο. The Grammarians consider καθήμην and καθῆστο the better forms.

3. *Εἷμαι, to clothe one's self.*

INDICATIVE MOOD.

Present and Imperfect.

εἷμαι, εἶσαι, εἶται, and εἷσται,	——	— εἷνται.

Pluperfect.

εἵμην, εἶσο and ἕσσο, εἶτο, εἶξο, ἕεξο, and ἕξο.	——	— εἷντο.

First Aorist.

εἱσ- / ἑσσ- / ἑεισ-	ἀμην, ω, ατο,	ἀμεθον, ασθον, ἀσθην,	ἀμεθα, ασθε, αντο.

PARTICIPLES.

Present and Perfect.	First Aorist.
εἱμένος.	ἑσσάμενος.

Remarks on Εἷμαι.

Obs. This Verb may be considered as Middle. The Active is the radical ἕω or ἕννυμι, forming ἕσω in the First Future, and εἷσα in the First Aorist. In the Infinitive of the First Aorist, εἷσαι, it has the σ generally doubled, as ἑσσω μιν, *Hom. Od.* ϱ′, 79. *I will clothe him.*

CLASS III.

1. *Κεῖμαι, to lie down.*

INDICATIVE MOOD.

Present.

κεῖ-μαι, σαι, ται,	μεθον, σθον, σθον,	μεθα, σθε, νται.

Imperfect.

ἐκεῖ-μην, σο, το, | μεθον, σθον, σθην, | μεθα, σθε, ντο

First Future.

κεῖσ-ομαι, η, εται, | όμεθον, εσθον, εσθον, | όμεθα, εσθε, ονται.

IMPERATIVE MOOD.

Present.

κεῖσο, κείσθω, | κεῖσθον, κείσθων, | κεῖσθε, κείσθωσαν

OPTATIVE MOOD.

Present.

κεοί-μην, ο, το, | μεθον, σθον, σθην, | μεθα, σθε, ντο

SUBJUNCTIVE MOOD.

Present.	First Aorist.
κέωμαι.	κείσωμαι.

INFINITIVE.	PARTICIPLE.
Present.	Present.
κεῖσθαι.	κείμεν-ος, η, ον.

Remark on Κεῖμαι.

Obs. κεῖμαι is from the Ionic κέομαι. From the form of the Imperative and Infinitive κέεσο, κέεσθαι, κεῖσο, κεῖσθαι, it is conjugated as a Perfect. The Ionians said κέαται for κεῖνται; and ἐκέατο for ἔκειντο. The Subjunctive κῆται occurs *Il.* τ', 32.

2. Ἴσημι, *to know.*

INDICATIVE MOOD.

Present.

Sing.	Dual.	Plur.
ἴσ-ημι, ης, ησι,	ατον, ατον,	αμεν, ατε, and μεν and τε, } ασι.

Imperfect.

ἴσ-ην, ης, η, | ατον, ατην, | αμεν, ατε, ασαν and αν.

IMPERATIVE MOOD.

Present.

ἴσ-αθι, and θι, άτω, and τω, | ατον and τον, άτων, and των, | ατε and τε, άτωσαν, τωσαν and των.

INFINITIVE.	PARTICIPLE.
Present.	**Present.**
ἰσάναι.	ἴσα-ς, σα, ν.

MIDDLE VOICE.

INDICATIVE MOOD.

Present.

ἴσα-μαι, σαι, ται, | μεθον, σθον, σθον, | μεθα, σθε, νται.

Imperfect.

ἰσά-μην, σο, το, | μεθον, σθον, σθην, | μεθα, σθε, ντο.

INFINITIVE.	PARTICIPLE.
Present.	**Present.**
ἴσασθαι.	ἰσάμεν-ος, η, ον

Remarks on Ἴσημι.

Obs. 1. The Verb ἴσημι occurs in the singular only in Doric writers, as ἴσαμι, *Pind. Pyth.* 4, 441. *Theocr.* 5, 119. So ἴσατι for ἴσησι, *Theocr.* 15, 146. Participle ἴσας, in the dative ἴσαντι, *Pind. Pyth.* 3, 52. In common use, the dual and plural are only used, as ἴστον, ἵστον (for ἴσατον), ἴσμεν, ἵστε, (for ἴσαμεν, ἴσατε,) ἴσασι. These are attached to οἶδα; thus οἶδα, οἶσθα, οἶδε, Dual. ἴστον, ἵστον, Pl. ἴσμεν, ἵστε, ἴσασι.

Obs. 2. For ἴσμεν, the Ionians have ἴδμεν, which arose either from changing σ into δ, or was more probably abbreviated from οἴδαμεν.

Obs. 3. Ἐπίσταμαι is not, as some have imagined, formed from ἴσημι, but appears properly to be the middle voice of ἐφίστημι, the same as ἐφίστημι τὸν νοῦν, retaining the Ionic form for ἐφίσταμαι.

4. *Φημί, to say.*

INDICATIVE MOOD.

Present.

Sing.	Dual.	Plur.
φημί, φῄς, φησί,	φατόν, φατόν,	φαμέν, φατέ, φασί.

Imperfect.

ἔφ-ην, ης, η, | ατον, άτην, | αμεν, ατε, ασαν and αν.

First Future.

Sing.	Dual.	Plur.
φήσ-ω, εις, ει,	ετον, ετον,	ομεν, ετε, ουσι.

First Aorist.

ἔφησ-α, ας, ε,	ατον, άτην,	αμεν, ατε, αν.

Second Aorist.

ἔφ-ην, ης, η,	ητον, ήτην,	ημεν, ητε, ησαν.

IMPERATIVE MOOD.

Present.

φάθι, φάτω,	φάτον, φάτων,	φάτε, φάτωσαν.

OPTATIVE MOOD.

Present.

φαί-ην, ης, η,	ητον, ητην,	ημεν, ητε, ησαν μεν, τε, εν.

First Aorist.

φήσ-αιμι, αις, αι,	αιτον, αίτην,	αιμεν, αιτε, αιεν

SUBJUNCTIVE MOOD.

Present.

φῶ, φῇς, φῇ,	φῆτον, φῆτον,	φῶμεν, φῆτε, φῶσι.

INFINITIVE.	PARTICIPLES.
Present.	**Present.**
φάναι.	φὰς, φάσα, φάν.
First Aorist.	**First Future.**
φῆσαι.	φήσων.
Second Aorist.	**First Aorist.**
φῆναι.	φήσας.

PASSIVE VOICE.

INDICATIVE.	IMPERATIVE.
Perfect. πέφαται.	πεφάσθω.
INFINITIVE.	**PARTICIPLE.**
πεφάσθαι.	πεφασμέν-ος, η, ον.

MIDDLE VOICE.

INDICATIVE MOOD.

Present.

Sing.	Dual.	Plur.
φα-μαι, σαι, ται,	μεθον, σθον, σθον,	μεθα, σθε, νται.

Imperfect.

ἐφά-μην, σο, το,	μεθον, σθον, σθην,	μεθα, σθε, ντο.

IMPERATIVE MOOD.

Present.

φάσ-ω, θω,	θον, θων,	θε, θωσαν.

INFINITIVE.	PARTICIPLE.
Present.	Present.
φάσθαι.	φάμεν-ος, η, ον.

Remarks on Φημι.

Obs. 1. In place of ἔφην, ἔφης, ἔφη, in the Imperfect Indicative Active, the form ἦν, ἦς, ἦ, is frequently used; as ἦ δ' ὅς, *said he*; ἦν, δ' ἐγώ, *said I*. A form for the Present is ἠμί, which occurs in Aristophanes, *Nub.* 1145; *Ran.* 37.

Obs. 2. The imperfect ἔφην, &c. is generally placed after one or more words of the speaker, like the Latin *inquit*, even when another word of the same signification precedes: as, Ὁ δὲ Κῦρος εἶπε, ὅτι εἰς καιρὸν ἥκοις, ἔφη. *Xen. Cyrop.* 3, 1, 8.

Obs. The infinitive φάναι is always used in the sense of past time, e. g. φάναι τὸν Σωκράτη, "*that Socrates has said.*"

A General List of Irregular and Defective Verbs.

THERE are few Verbs in the Greek language, which can be regularly conjugated in all their Moods and Tenses. Some of these deficiencies may be traced to harmony: of others, it is difficult to assign the causes. Defective Tenses are supplied either from obsolete forms of the same Verbs, from kindred forms in other dialects, or from some other Verbs in use. To assist the

learner in tracing these tenses to their respective Themes or Roots, the following list has been compiled. It consists of analogies, as far as they can be applied to any species of Verbs; but in general it contains the particular formation of each tense in common use.

Of the following Verbs, those which are used only in the Present and Imperfect, will be found in the first column; the next column will contain the obsolete Roots, followed by the Tenses, which are formed from them.

A.

To admire,	Ἄγαμαι,	ἀγάω, ἀγάσομαι, ἠγασάμην, ἤγασμαι, ἠγάσθην.
break,	Ἀγνύω,	ἄγω, ἄξω, ἦξα, ἦχα, ἦγον.
	Ἄγνυμι,	Ϝάχω, ἔαξω,[1] ἔαχα, ἔαγον, ἐάγην, ἔαγα.[2]
To act,	Ἄγω, ἄξω, ἦχα,	ἀγάγω, ἠγαγον, ἠγαγόμην.
please,	Ἄδω,	ἀδέω, ἀδήσω, ἤδηκα, ἤδον and ἔαδον, ἔαδα.[3]
	Ἀνδανω,	

Verbs in αζω, *frequentatives*, as τροχάζω, *to run often.*[4]

Verbs in αθω, *derivatives*,[5] as διωκάθω, from διώκω, *to pursue.*

Verbs in αιω, *derivatives*,[6] as κεραίω, from κεράω, *to mix.*

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1. Ἄγω, *to break*, conjugated with the Digamma, Ϝάγω, forms ἔϜαξα, ἔϜαχα, ἔϜαγον. But as the Digamma is seldom expressed in writing, the words will be ἔαξα, ἔαχα, ἔαγον.

2. The aorist ἦξα is not used by good writers. We have likewise in the passive voice, perf. ἦγμαι; 1. aor. ἤχθην; fut. ἀχθήσομαι; and an old form which remained in Doric, ἀγῆγοχα or ἀγάγοχα and ἀγήοχα.

3. This seems to be put for ἔϜαδα. That ἄδω had the Digamma appears from εὖαδε, *Odyss.* π′, 28.

4. Verbs of these three classes, and others in this list of the same form have generally the Pres. and Imperf. only.

5. In this list, *Derivatives* are those which are derived from other *Verbs.*

6. From *Substantives* and *Adjectives*, verbs in αω, εω, υω, ενω, αζω, ιζω, αινω, υνω, are generally derived; as τιμάω from τιμὴ, φιλέω, from φίλος,

To take,	Αἱρέω, αἱρήσω, ἥρηκα,	ἕλω,	εἷλον, εἱλόμην, ἑλῶ, ἑλοῦμαι, εἱλάμην.[1]
perceive,	Αἰσθάνομαι,	αἰσθέω,	αἰσθήσομαι, ἠσθημαι, ἠσθόμην.
increase,	Ἀλδαίνω, Ἀλδήσκω,	ἀλδέω,	ἀλδήσω, ἤλδηκα.
ward off,	Ἀλέξω,	ἀλέκω, ἀλεξέω,	ἀλεξάμην. ἀλεξήσω.
shun,	Ἀλέομαι,	ἀλεύω,	ἤλευσα, ἠλευάμην, and ἠλεάμην by Syncope.
roll,	Ἀλινδέω,	ἀλίω,	ἀλίσω, ἤλικα.
take,	Ἁλίσκω,	ἁλόω,	ἁλώ-σω, σομαι, ἥλωσα, ἥλωκα and ἑάλωκα, ἥλωμαι, ἥλων and ἑάλων.[2]
find out,	Ἀλφαίνω,	ἀλφέω,	ἀλφήσω.
sin,	Ἁμαρτάνω,	ἁμαρτέω	ἁμαρτή-σω, σομαι, ἡμάρτη-σα, κα, μαι, ἥμαρτον, Poet. ἤμβροτον.
open,	Ἀνώγω, ἀνώξω, ἤνογα and ἄνογα,[3]	ἀνωγέω, ἀνώγημι,	Imp. ἠνώγουν, ἀνωγήσω. Imp. ἀνώγηθι, ἄνωχθι.
be hated,	Ἀπεχθάνομαι,	ἀπεχθέω,	ἀπεχθήσομαι, ἀπήχθημαι, ἀπηχθόμην.
please,	Ἀρέσκω, Ἄρω,[4]	ἀρέω,	ἀρέ-σω, σομαι, ἤρεσα, ἠρεσάμην, ἤρεσμαι, ἠρεσθην.
To increase,	Ἀυξάνω, Αὔξω, Ἀέξω,	αὐξέω,	αὐξή-σω, σομαι, ηὔξη-σα, μαι, ἠυξηθην.
be displeased,	Ἄχθομαι,	ἀχθέω,	ἀχθέσομαι, ἠχθέσθην, ἀχθεσήσομαι.

Verbs in αω, *frequentatives*, as ἱκετάω, *to come frequently.*

δήλω from δηλος, δουλεύω, from δουλος, δικάζω, from δίκη, ἐλπιζω from ἐλπις, σημαινω from σημα, μηκυνω from μηκος, &c.

1. εἱλάμην is a later Alexandrian form.

2. ἥλωκα and ἥλων, are used in a passive sense, as is also ἁλώσομαι, the future middle.

3. In the Attic poets this verb always occurs in the perfect without an augment, but with it in the pluperfect.

4. ἄρω has, according to its two significations, two different futures. In the sense of "*to annex*," "*to adapt*," it has fut. ἄρσω, aor. ἦρσα, &c. In the sense of "*to render favourable*," "*to conciliate*," it agrees in flexion with the former only in ἄρσαντες κατὰ θυμόν, *Il.* ά, 136, ἤραρε θυμόν ἐδωδῇ, *Od.* έ, 95. Otherwise it makes fut. ἀρέσω, &c.

Verbs in *ιαω*, signifyiug *desire*, as *μαθητιάω*, *to desire to learn.*

Verbs in *αω*, signifying *imitation*, as *χιάω*, *to be white as snow.*

B.

go,	*Βαίνω*,[1]	*βάω,*	*βήσομαι, ἔβησα, ἐβησάμην, βέβηκα, μαι, βέβαα*, 2d. Fut. *βέομαι.*[2]
		βιβάω,	Part. Pres. *βίβων.*
		βιβημι,	2. A. *ἔβην*, Subj. *βείω*, Part. Pr. *βιβάς.*
to cast,	*Βάλλω, βαλῶ, ἔβαλον, βέβολα,*	*βλέω,*	*βλήσω, βέβλη-κα, μαι, ἐβλήθην, βληθήσομαι.*
		βαλλέω,	*βαλλήσω.*
		βλῆμι,	*ἔβλην*, 2d. A. Opt. M. 2d. Pers. *βλεῖο.*
		βολέω,	*βέβολα.*
live,	*Βιώσκω,*	*βίοω,*	*βιωσόμαι, βέβιω-κα, μαι, ἔβιον.*
		βίωμι,	*ἐβίων.*
bud,	*βλαξάνω,*	*βλαξέω,*	*βλαξήσω, βεβλάξηκα, ἔβλαξον.*
feed,	*Βόσκω,*	*βοσκέω,*	*βοσκή-σω, σομαι, βεβόσκηκα.*
		βόω,	*βώσω, βέβωκα.*
will,	*Βούλομαι,*	*βουλέω,*	*βουλήσομαι, βεβούλημαι, ἐβουλήθην.*
eat,	*Βρώσκω, Βιβρώσκω,*	*βρόω,*	*βρώσω, βεβρωκα.*
		βρῶμι,	*ἔβρων.*
		βεβρώθω,	*βεβρώθοιμι.*

Verbs in *βω*, preceded by a consonant, as *φερ-ω*, *to feed.*

Γ.

To marry,	*Γάμω, ἔγημα, ἐγημάμην,*		*γαμέω, γαμήσω, γαμήσομαι, ἐγάμησα, γεγάμη-κα, μαι, ἐγαμήθην.*
grow old,	*Γηράσκω,*	*γηράω,*	*γηράσομαι, ἐγήρασα, γεγήρακα.*
		γήρημι,	Pr. Inf. *γηράναι*, Part. *γηράς.*

1. This verb has with the Ionians the causative signification, "*to bring.*" This signification is exclusive in the fut. act. *βήσω*, and 1st. aor. *ἔβησα.*

2. *Βέομαι* occurs in Homer in the sense of *ζήσομαι*, "*I shall live;*" properly, "*I shall walk upon the earth.*" Here the subjunctive receives the sense of the future, as is probably the case in *πίομαι* for *πίωμαι*, although elsewhere it is never used thus.

become,	*Γίγνομαι,* *Γίνομαι,*[1]	*γενέω,* *γενήσομαι, ἐγενησάμην, γεγένημαι, ἐγενήθην, ἐγενόμην, γέγονα.*	
		γείνω, *γείνομαι, ἐγεινάμην.*	
		γάω, *γέγαα.*	
know,	*Γιγνώσκω,*[2] *Γινώσκω,*	*γνόω,* *γνώ-σω, σομαι, ἔγνω-κα, σμαι, ἐγνώσθην, γνωσθήσομαι.*	
		γνῶμι, *ἔγνων.*	
		Δ.	
learn,	*Δαίω,*	*δαέω,* *δαή-σω, σομαι, δεδάηκα* and *δέδαα, δεδαήμαι, ἐδάην,* (*δέδηα,* 2 Aor M. Subj. *δαήται, to burn.*)	
divide,	*Δαίω,*	*δάζω,* *δά-σω, σομαι, ἔδασα, ἐδασάμην, δέδα-κα, σμαι.*	
bite,	*Δάκνω,*	*δήκω,* *δή-ξω, ξομαι, ἔδηξα, δέδη-χα, γμαι, ἐδήχθην, ἔδακον.*	
sleep,	*Δαρθάνω,*	*δαρθέω, δαρθήσομαι, δεδάρθηκα, ἐδάρθην, ἔδαρθον* and *ἔδραθον.*	
fear,	*Δείδω,*[3] *δείσω, δέδεικα,*	*δειδιμι,* Imper. *δέδιθι* and *δείδιθι.*	
		δίω, *ἔδιον,* Perf. M. *δέδια.*	
ask,	*Δέομαι,*	*δεέω,* *δεήσομαι, δεδέημαι, ἐδεήθην, δεηθήσομαι.*	
teach,	*Διδάσκω, διδάξω δεδίδαχα,*	*διδασκέω, διδασκήσω.*	
To fly,	*Διδράσκω, διδράξω,*	*δράω,*[4] *δρᾶμι,* *δρά-σω, σομαι, ἔδρασα, δέδρακα.* *ἔδρην* and *ἔδραν.*	

1. To the old root *γένω*, which corresponds with the Latin *gigno*, belong two significations; the causative *beget*, and the immediate or intransitive *am born, become.* The voices are anomalously intermingled. The whole, as found in actual use, may be reduced to a twofold present; as follows:
   1. *γείνομαι*, has only the signification of *birth*, (poetically in the present tense) *am born.* In the aorist, *ἐγεινάμην* is used transitively, *beget, bear.*
   2. *γίγνομαι* (Ancient and Attic; more recently *γίνομαι*) fut. *γενήσομαι*, &c. The future, 2d. aorist and perfects passive and middle signify intransitively *born*, or simply *become.* To these unites itself the signification of simply *to be*, and *ἐγενόμην* and *γέγονα* are also used as perfects to *εἶναι.*
2. *γίγνωσκω* Ancient and Attic; more recently *γινώσκω.*
3. The perfect *δέδια* is either formed from *δέδοικα*, by omitting *κ*, as in *δέδαα, γέγαα*, and changing the diphthong into the short vowel, as *ἐπέπιθμεν, ἔϊκτην*, from *πέποιθα, ἔοικα*; or else it is immediately derived from the present *δίω*; as in *δέδουπα, ἄνωγα.* This form in the plural suffers syncope; as, *δέδιμεν δέδιτε*, pluperf. *ἐδέδισαν*, for *δεδίαμεν, δεδίατε, ἐδεδίεσαν.* In Attic *δέδια* is only used by the poets.
4. The student must be careful not to confound this with the regular contracted verb *δράω, to do.*

think,	*Δοκέω,*[1]	*δόκω,*	*δόξω, ἔδοξα, δέδο-κα, γμαι* and *κημαι.*
Poet.	*δοκήσω, δεδόκηκα,*	*δοάω,*	*δοάσομαι, ἐδοασάμην,* Syn. *ἐδοάμην.*
be able,	*Δύναμαι,*	*δυνάω,*	*δυνήσομαι, ἐδυνησάμεν, δεδύνημαι, ἐδυνήθην.*
		δυνάζω,	*ἐδυνάσθην.*
rise,	*Δύνω,*	*δύω,*[2]	*δύ-σω, σομαι, δέδυ-κα, σμαι.*
		δῦμι,	*ἔδυν.*

Verbs in δω, preceded by a consonant, as κυλίνδω, *to roll.*

			E.
excite,	*Ἐγείρω,*[3]	*ἐγερῶ,*	*ἤγρομην, ἐγρήγορα.*
eat,	*Ἔδω, ἔσω, ἧκα,*	*ἐδέω,*	*ἔδηκα, ἐδέσθην, ἔδηδα.*
		ἐδόω,	*ἔδοκα* and *ἐδήδοκα, ἐδήδομαι.*

Verbs in εθω, *derivatives,* as φλεγέθω, from φλέγω, *to burn.*

see or know,	*Εἴδω,*[4] *εἴσω, εἶδον, ἴδον, οἶδα.*	*εἰδεω,*	*εἰδήσω, εἴδη-σα, κα,* Plup. *ἤδειν.*
		εἰδημι,	Pr. Opt. *εἰδείην,* Inf. *εἰδέναι.*

Verbs in ειμω, *poetical,* as ἐρεείνω, *to ask.*

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1. The regular forms of this verb, *viz.* *δοκήσω, ἐδόκησα,* &c. occur only in the Poets and old prose writers.

2. This verb originally connects the immediate signification *enter,* with the causative *enclose.* In the common usage it has only the latter (*to enclose, to sink,* &c.) and retains this meaning in the future and 1st. aorist, *δύσω, ἔδυσα,* passive *ἐδύθην.* The middle voice *δύομαι, I enclose myself,* passes into the intransitive meaning *enter, descend,* &c. which, however, again reverts to a transitive meaning, as, *enter a garment,* that is, *to dress.* These significations of the *immediate* kind are retained in the active voice, in the perfect *δέδυκα,* and the 2d Aorist, *ἔδυν, δῦναι, δύς, δῦθι, δῦτε.* The form *δύνω* is more recent, and is equivalent in signification to the middle *δύομαι.*

3. The middle voice has the signification "*I arouse myself,*" i. e. *I am wakeful, I watch.*

4. Εἴδω has two senses, *see* and *know.* In the first signification it occurs only in the 2d aorist, *εἶδον,* in Homer *ἴδον,* imperative *ἰδέ,* opt. *ἰδοιμι,* subj. *ἴδω,* infin. *ἰδεῖν,* part. *ἰδών.* These forms are used to supply the defective tense of *ὁράω,* which has no 2d. aorist. In the sense of *to know,* it does not occur in the present; instead of the present, and in the same sense, the perfect *οἶδα* is used. The manner of inflecting *οἶδα* (some parts of which are not found in good writers, viz. *οἴδαμεν, οἴδατε, οἴδασι*) may be seen in the remarks upon *ἵστημι,* among the verbs in *μι.*—Besides these two meanings, *εἴδω* has also in the old poets a passive form in the sense of *to appear, to resemble, to be seen.*

say,	εἰπεῖν,[1]	εἰπον,	εἰπέ, εἶπα, εἰπόν, εἰπάτω, εἶπαι.
ask,	Εἴρω,[2]	εἰρέω,	εἰρήσομαι.
	ἔρω,	ἐρέω,	ἐρήσομαι, εἴρη-κα, μαι, εἰρέθην.
	ἔρομαι,		

Verbs in ειω, signifying *desire*, formed from Futures, as ὀψείω, *to desire to see*, from ὄπτω, F. ὄψω.

To drive,	Ἐλαύνω,[3]	ἐλάω, ἐλάσω, ἤλασα, ἠλασάμην, ἤλακα and ἐλήλακα, ἤλαμαι, ἐλήλαμαι and ἤλασμαι, ἠλάθην and ἠλάσθην.
am employed, pursue,	Ἕπω,[4]	2d. Aor. ἕσπον, σπεῖν, σπών.
ask,	Ἔρομαι,[5]	ἠρόμην, ἔρεσθαι, ἐρήσομαι.
perish,	Ἐῤῥω,	ἐῤῥέω, ἐῤῥήσω, ἠῤῥήσα.
make red,	Ἐρυθαίνω,	ἐρυθέω, ἐρυθήσω. ἐρύθω, ἐρύσω.

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1. The second aorist εἶπον, &c. is more common than the 1st. aorist, εἶπα, &c. With this aorist use has associated the fut. ἐρῶ (Ionic ἐρέω) from εἴρω—As the present of this verb, φημί is used; sometimes also ἀγορεύειν. In some compounds λέγω furnishes the present, as ἀντιλέγω, ἀντεῖπον. As regards the form of the perfect εἴρηκα, we must suppose either that ἔῤῥηκα, ἔῤῥημαι were also used, or that the ει was arbitrarily considered as an augment, which might be again taken from the verb, as if the present tense had been ῥέω. For otherwise the derivatives ῥῆμα, ῥῆσις, ῥήτωρ from ἔι-ρημαι, εἴ-ρησαι, εἴ-ρηται, cannot be explained. To this arbitrary root may be referred also ἐῤῥέθην or ἐῤῥήθην, ῥηθῆναι, ῥηθείς. Εἰρέθη in Herodotus is analogous to εἴρηκα, εἴρηται, as εὕρηται, εὑρέθην. Others derive ἐῤῥήθην from a peculiar form ῥέω, which, however, if it ever did exist, was first derived from εἴρηκα in the same arbitrary manner.

2. See preceding note.

3. The root of ἐλαύνω, is ἔλω, which, besides ἐλάω, and ἐλαύνω, admits the forms ἔλλω, εἴλω, εἰλέω, ἴλλω, *to bring together, compel, drive into a corner.* From εἴλω, ἔλλω, comes the Homeric ἕλσας, ἕλσαι, *to crowd together, to drive together:* from εἰλέω, ἀπειλέω, comes ἀπειλητείς in Herodotus; from ἔλλω comes, perhaps, also the Homeric ἐάλην, ἀλείς, ἀλῆναι, (as ἐστάλην from στέλλω), at least it agrees entirely in its signification with ἔλλω, εἰλέω, and hence points to a similar origin. From ἔλλω appear likewise to come ἄελλα, *a storm;* ἀολῆς, *collective, assembled.* From ἕολα the perf. mid. the form οὔλος, as οὔλαι τρίχες.—The Æolians said ἐλαύω for ἐλαύνω, the Bœotians used ἐλάω.

4. Of this ancient verb compounds for the most part only are in use; it has ει for an augment, as διείπον. The 2d. aorist forms are rather poetical. The verb ἕπομαι, *I follow*, has an aorist which corresponds with the active ἕπω, except that in the indicative it is aspirated; ἑσπόμην, σπου, σπέσθαι, which forms occur chiefly in composition.

5. This verb occurs in the common language only as an aorist, ἠρόμην, ἤρετο, whence also the other moods are found. The defective parts are supplied from ἐρωτάω.

come,	*Ἔρχομαι,*[1]	*ἐλεύθω, ἐλεύσομαι, ἦλευσα, ἦλυθον,* Syn. *ἦλθον,* Perf. M. *ἦλυθα* and *ἐλήλυθα.*	
eat,	*Ἔσθω,* / *Ἔσθιω,*	*ἔδω.*	
sleep,	*Εὕδω,*	*εὑδέω,*	*εὑδήσω.*
find,	*Εὑρίσκω,*	*εὑρέω,*	*εὑρήσω, εὑρησάμην, εὕρη-κα, μαι, εὑρέθην, εὑρεθήσομαι, εὗρον, εὑρόμην.*
have,	*Ἔχω,*[2] *ἕξω,*	*σχέω,* / *σχῆμι,*	*σχή-σω, σομαι, ἔσχη-κα, μαι, ἐσχέθην, σχεθήσομαι, ἔσχον, ἐσχομην.* 2d. A. Imp. *σχές.*
cook,	*Ἕψω,*	*ἑψέω,*	*ἑψήσω, ἑψήσομαι.*

Z.

live,	*Ζάω,*[3] *ζήσω,*	*ζήμι,*	*ἔζην, ζήθι* and *ζῆ.*
To gird,	*Ζωννύω,* / *Ζώννυμι,*	*ζόω,*	*ζώσω, ἔζωσα, ἐζωσάμην, ἔζω-κα, σμαι, ἐζώσθην.*

Θ.

be willing,	*Θέλω,*	*θελέω,*	*θελήσω, ἐθέλησα, τέθεληκα.*
sharpen,	*Θηγάνω,*	*θήγω,*	*θήξω, ἔθηξα, ἐθηξάμην, τέθηκα, γμαι.*
touch,	*Θιγγάνω,*	*θίγω,*	*θί-ξω, ξομαι, ἔθιγον.*

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1. This verb is used only in the present and imperfect; yet *ἦειν* is very frequently met with for *ἠρχόμην.* The Attics do not use the future *ἐλεύσομαι* from *ἐλεύθω,* but take in its stead *εἶμι* in the sense of the future. Some *later* Attic writers, however, use the form *ἐλεύσομαι.*

2. As *ἔπω* has a 2d. aorist, formed by inserting *σ*; so from *ἔχω* is formed a 2d. aorist, *ἔσχον,* in the middle *ἐσχόμην*; and, in the same manner as in *ἔσπον, σπεῖν, σπών,* this *ε* is omitted in the rest of the moods, as if it had been an augment. From this *ἔσχον, ἔχω* is made into *ἴσχω,* (as *ἐνίσπω* from *ἐνέπω*) which, in Attic more particularly, often occurs in the same sense as *ἔχω.* The forms of the aorist without *ε* are again made the basis of other forms (as *σπεῖν* of *σπεύδειν,*) and from the present *σχέω, which is only imaginary,* comes, on the one hand, the fut. *σχήσω,* middle, *σχήσομαι*) which the Grammarians without reason call more Attic than *ἕξομαι*) perf. *ἔσχηκα,* &c. which are chiefly used in composition.

3. The old classic writers use the tenses from *βιόω, βιώσομαι, ἐβίωσα, βεβίωται,* in preference to those from *ζάω.* And yet *ζήσουσι* occurs in Plato, *Rep.* 5. p. 36. *ζάω,* is one of the few verbs which instead of the vowel of contraction *α,* have a Doric *η*; as *ζάω, ζῇς, ζῇ*; *ἔζων, ἔζης, ἔζη,* &c.

die,	*Θνήσκω, Θνήξω,*	*Θνάω,*	*τέθνηκα, τέθναα, τέθνεικα* and *τέθνεια, τέθνεως,* (*ωσα,* gen. *ωτος*).
		Θάνω,	*ἔθανον,* 2. F. M. *Θανοῦμαι.*
		τεθνήκω, τεθνή-ξω, ομαι.	
		τέθνημι, Pr. Imper. *τέθναθι,* Opt. *τεθναίην,* Inf. *τεθνάναι,* Part. *τεθνὰς,* 2 Aor. *ἔθνην.*
leap,	*Θορνύω, Θόρνυμι, Θρώσκω,*	*Θορέω,*	*Θορήσω, ἔθορον, Θοροῦμαι.*

I.

place,	*Ἱδρύνω,*	*ἱδρύω,*	*ἱδρύσω, ἵδρυσα, ἱδρυσάμην, ἵδρυ-κα, μαι, ἱδρύθην* and *ἱδρύνθην.*
cause to sit.	*Ἱζάνω,*	*ἱζάω,*	*ἱζήσω, ἵζησα.*
		ἵζω,	*ἵσω, ἵσα.*

Verbs in *ιζω*, *derivatives* from Verbs, as *πολεμίζω* from *πολεμέω*, *to fight.*

direct,	*Ἰθύνω,*	*ἰθύω,*	*ἰθύσω, ἴθυσα.*
come,	*Ἰκνέομαι,*	*ἵκω,*	*ἵξομαι, ἱξάμην, ἵγμαι, ἱκόμην.*
		ἴκω,	*ἴξον.*
appease,	*Ἱλάσκομαι, ἱλάξομαι,*	*ἱλαω,*	*ἱλάσομαι, ἱλασάμην, ἵληκα, ἱλάσθην, ἱλασθήσομαι.*
		ἵλημι,	*ἵλαθι,* Pr. M. *ἵλαμαι.*

X.

To fly,	*Ἵπτημι, ἔπτην,*	*πτάω,*	*πτήσω, πέπτηκα, πέπταμαι.*

K.

to burn,	*Καίω,*[1] *καύσω, κέκαυκα,*	*κήω,*	*ἔκηα* and *ἔκεια, ἐκηάμην* and *ἐκειάμην, ἔκαον, ἐκάην.*
mix,	*Κερανν́ω, Κεράννυμι, Κίρνημι,*	*κεράω,*	*κεράσω, ἐκέρασα, ἐκερασάμην, κέκερασμαι, ἐκεράσθην, κέρασθήσομαι.*
		κράω,	*κράσω, κέκρα-κα, μαι, ἐκράθην, κραθήσομαι.*

1. In Attic *κάω* is used, having the long *α* and being without contractions: fut. *καύσω*, &c.

gain,	Κερδαίνω, κερδανῶ, κεκέρδαγκα,	κερδέω,	κερδή-σω, σομαι, ἐκέρδησα, κεκέρδηκα.
find,	Κιχάνω, Κίχημι,	κιχέω,	κιχήσομαι, ἐκίχησα, ἐκιχησάμην, ἔκιχον.
shout,	Κλάζω, κλάγξω, κέκλαγχα,	κλήγω,	Perf. M. κέκληγα.
weep,	Κλαίω,[1] κλαύσω, κέκλαυκα,	κλαιέω,	κλαιήσω.
hear,	Κλύω,	κλῦμι,	Imper. κλῦθι and κέκλυθι.
satisfy,	Κορεννύω, Κορέννυμι,	κορέω,[2]	κορέσω, ἐκόρεσα, ἐκορεσάμην, κέκορηκα, μαι, ἐκορέσθην.
hang,	Κρεμαννύω,[3] Κρεμάννυμι,	κρεμάω,	κρεμάσω, ἐκρέμασα, ἐκρεμασάμην, ἐκρεμάσθην.
		κρέμημι,	κρέμαμαι.
kill,	Κτείνω, κτενῶ, ἔκτακα, and ἔκτονηκα,	κτήμι	ἔκτην, 2 A. M. ἐκτάμην, Inf. κτᾶσθαι, Part. κτάμενος.
roll,	Κυλίνδω,	κυλίω, κυλινδέω	κυλίσω, ἐκύλισα, ἐκυλίσθην. κυλινδήσω.
fawn,	Κυνέω, κυνήσω,	κύω,	κύσω, ἔκυσα and ἔκυσσα.

Λ.

To draw lots,	Λαγχάνω,[4]	λήχω,	λή-ξω, ξομαι, λέληχα, Att. εἴληχα, γμαι, ἔλαχον, Perf. M. λέλογχα.

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1. In attic κλάω is used, having the long *a* and being without contractions, like κάω: fut. κλαῦσω, &c.

2. Not to be confounded with the regular κορέω, ήσω, *to sweep.*

3. The aorist passive ἐκρεμάσθην is common to the middle and intransitive signification: but the future passive κρεμασθήσομαι belongs solely to κρεμάννυμι. In consequence of this the intransitive has a peculiar future, κρεμήσομαι, *I will hang.*

4. Between λήχω and λαγχάνω there seems to have been an intermediate form λάγχω. Hence the old perfect λέλογχα, which occurs in Doric and Ionic, rarely in Attic. From the 2d. aorist, ἔλαχον, Homer uses a new verb λελάχω, in a transitive sense, "*to depart.*" *Il.* ή, 80. ϕ, 350. χ', 343. ψ', 76. We have also λελαχήσομεν in Hesychius.

receive,	Λαμβάνω[1],	λήβω,	λήψομαι, λέληφα, Att. εἴληφα, λέλημμαι and εἴλημμαι, ἐλήφθην and εἰλήφθην, ληφθήσομαι, ἔλαβον, ἐλαβόμην
		λαβέω,	λελάβηκα.
		λάμβω,	λάμψομαι, ἐλαμψάμην, λέλαμμαι, ἐλαμφθην.
be concealed, or escape,	Λανθάνω,[2]	λήθω,	Imp. ἐληθον, λη-σω, σομαι, λελησμαι and λέλασμαι, ἐλήσθην, ἔλαθον, ἐλαθόμην, λέληθα.

M.

learn,	Μανθάνω,	μαθέω,	μαθήσομαι, ἐμαθησάμην, μεμάθηκα, ἔμαθον.
obtain,	Μάρπτω,	μάπω,	ἔμαπον, μαπεῖν.
fight,	Μάχομαι,[3]	μαχέω,	μαχήσομαι and μαχέσομαι, ἐμαχεσάμην, and ἐμαχησάμην, μεμάχημαι, 2 F. μαχοῦμαι
about to be,	Μέλλω,	μελλέω, μελλήσω, ἐμέλλησα.	
care,	Μέλω,[4]	μελέω, μεγήσω, ἐμελησάμην, μεμέλη-κα, μαι and μέμβλημαι, ἐμέληθην, ἔμελον, μεμήλα.	
To mingle,	Μιγνύω, Μίγνυμι,	μίγω,	μι-ξω, ξομαι, ἔμιξα, μέμι-χα, γμαι, μεμίξομαι, ἐμίχθην, 2. A. P. ἐμίγην, μιγήσομαι.
remember,	Μιμνήσκω,	μνάω,	μνήσω, σομαι, ἔμνησα, ἐμνησάμην, μέμνημαι, μεμνήσομαι, ἐμνήσθην, μνησθήσομαι.
remain,	Μίμνω,	μενέω, μέμενηκα.	
wipe off,	Μοργνύω, Μόργνυμι, Ὁμόργνυμι,	μόργω, μόρξω, ἐμορξάμην.	
bellow,	Μύκω, μέμυκα, ἔμυκον,	μυκάω, μυκήσω.	

1. For εἴλημαι, Euripides (Ion. 1113.) uses λέλημμαι, whence the Doric λέλαπται in Hesychius. The form λελάβηκα is Ionic, and analogous to ἀπεκτόνηκα from ἀπέκτονα. Another old form is λάζομαι.

2. From ἔλαθον Homer has a new verb λελάθω, in a transitive sense, "*to make to forget.*" *Il. β′*, 600.

3. Both μαχήσομαι and μαχοῦμαι are used in the derivative tenses. The first, however, is common: Ἐμαχεσάμην occurs in Attic, ἐμαχησάμην in Homer.

4. This verb is chiefly used as an impersonal.

N.

inhabit	Ναίω,	νάω,	νάσομαι, ἔνασα, ἔνασάμην, ἐνάσθημ.

Verbs in νάω, } *derivatives*, as περνάω from
. . . . νέω, } περάω, *to pass over.*

O.

be pained,'	Ὀδάξω,	ὀδαξέω,	ὀδαξήσω.
smell,	᾽Οζω,	ὀζέω,	ὀζέσω and ὀζήσω, ὤζεσα.
	᾽Οσω,		
Perf. M.	ὄδα,[1]		
swell,	Οἰδαίνω,	οἰδέω,	οἰδήσω, ᾠδη-σα, κα.
	Οἰδάνω,		
	Οἰδίσκω,		
think,	Οἴομαι,[2]	οἰέω,	οἰήσομαι, ᾠημαι, ᾠμην, φήθην.
	Οἶμαι,		
go,	Οἴχομαι,	οἰχέω,	οἰχήσομαι, ᾠχη-κα, μαι.
2. A.	ᾠχόμην,	οἰχόω,	ᾠχωκα.
To slide,'	Ὀλισθαίνω,	ὀλισθέω,	ὠλίσθη-σα, κα, ὤλισθον, ὀλίσθην.
	᾽Ολισθάνω,		
destroy,	᾽Ολλύω,	ὀλέω,	ὀλέσω, ὤλεσα, ὤλε-κα, μαι, and ὀλώλεκα, ὠλέσθην, ὤλον, ὤλομην, ὀλοῦμαι, ὦλα and ὄλωλα.
	᾽Ολλυμι,		
swear,	᾽Ομνύω,	ὀμόω,	ὀμόσω, ὤμοσα, ὠμοσάμην, ὤμοκα and ὀμώ-μοκα, μαι, 2, F. M. ὀμοῦμαι.
	᾽Ομνυμι,		
imprint,	᾽Ομοργνυμι,	ὀμόργω,	ὀμόρξω, ὠμορξάμην.
assist,	᾽Ονημι,	ὀνέω,	ὀνή-σω, σομαι, ὤνησα, ὠνησάμην and ὠνάμην, ὤνημαι, ὠνάθην, 2. Aor. ὤναμην.
	᾽Ονινημι,		
rise,	᾽Ορνύω,	ὄρω,	ὄρσω, ὦρσα, ὦρμαι, ὄρωρα and ὤρορα, ὠρόμην.
	Ὄρνυμι,		
smell,	᾽Οσφραίνομαι,	ὀσφρέω,	ὀσφρήσομαι, ὠσφρόμην.
owe,	᾽Οφείλω,	ὀφειλέω,	ὀφειλήσα, ὠφειλήκα, ὤφειλον, and ὤφλον.
	᾽Οφλω,		
	᾽Οφλισκάνω,	ὀφλέω,	ὀφλήσω, ὤφληκα.

1. ᾽Οδωδα, has the sense of the present.

2. In the Imperfect we have ᾠόμην and ᾤμην. In the rest of the persons and moods οἴομαι only is the basis. The active forms οἴω and οἴω, are retained in some dialects, in Homer both are frequent. The Spartan woman, in Aristophanes *Lysistr.* 156. uses οἴω. *Thomas Magister*, p. 645. states that the Grammarians made a distinction between οἶμαι, and οἴομαι, applying the one to certain, determinate things, the other to indeterminate things. This distinction is so nice that hardly any language, except one of books, could ever have observed it.

Π.

suffer,	*Πάσχω,*	*πήθω, πείσομαι,* Bœot. for *πήσομαι, ἔπησα, ἔπαθον, πέπηθα.* *παθέω, παθήσω, ἐπάθησα, πεπάθηκα.* Perf. M. *πέπονθα, πέποσ-θα* and *χα.*
pass,	*Περνάω, Πέρνημι, Πιπράσκω, Πρίαμαι,*	*περάω,*[1] Syn. *πράω, πράσω, πέπρα-κα, μαι, πέπρασομαι, ἐπράθην, πραθήσομαι.*
boil,	*Πεσσω,*	*πέπτω, πέψω, ἔπεψα, πέπεμμαι, ἐπέφθην.*
lay open,	*Πετανύω, Πετάννυμι,*[2]	*πετάζω, πετάσω, ἐπέτασα, πεπέτακα* and *πέπτακα, πέπετασμαι, πέπτασμαι* and *πέπταμαι, ἐπετάσθην.*
fasten,	*Πηγνύω, Πήγνυμι,*	*πήγω, πήξω, ἔπηξα, ἐπηξάμην, πέπηχα, γμαι, ἐπήχθην, ἐπάγην, παγήσομαι, πέπηγα.*
To drink,	*Πίνω,*[3] *Πῶμι,*	*πόω, πώσω, πέπω-κα, μαι* and *πέπομαι, ἐπόθην.* *πίω,* Pres. M. *πίομαι, πίσομαι, ἔπιον* 2. F. M. *πιοῦμαι.* *πῖμι,* Imper. *πῖθι.*
give to drink,	*Πιπίσκω,*	*πίω, πίσω, ἔπισα.*
fill,	*Πίπλημι, Πίμπλημι, Πιμπλάνω,*	*πλάω, πλήσω, ἔπλησα, ἐπλησάμην, πέπλησμαι, ἐπλήσθην, πέπληθα* *πλήμι,* Imp. Pass. *ἔπλημην.*
fall,	*Πίπτω,*	*πτόω, πέπτωκα.* *πέτω, ἔπεσα, ἐπεσάμην.* *πεσέω, ἔπεσον,* 2. F. M. *πεσοῦμαι.*
sneeze,	*Πτάρνυμαι,*	*πταίρω, ἔπταρον.*
inquire,	*Πυνθάνομαι,*	*πεύθω, πεύσομαι, πέπυσμαι, ἐπυθόμην, πυθοῦμαι.*

1. Περάω, *to pass into another country;* περνάω, *to pass for the purpose of selling;* πρίαμαι, in the Middle Voice, *to buy a person, or thing, brought from another country.*

2. The old verb πέτομαι is the root, by which was expressed the spreading of the wings in flying, and afterwards merely the general idea of spreading.

3. The forms πίσω, ἔπισα, have the meaning "*give to drink.*" The present passive πίομαι, with ι long, is used in a future sense "*I am about to drink;*" instead of this, the later writers used the form πιοῦμαι, which is censured by the Grammarians. The future πίσομαι is adduced from Antiphanes by Eustathius, and the verbal πιστός seems to refer to an old perfect passive πέπισμαι.

P.

do,	Ῥέζω,[1] ῥέξω, ἔῤῥεξα,	ἔργω,	Att. ἔρδω, ἔρξω, ἔργμαι, εἴργμαι and ἔεργμαι, Perf. M. ἔοργα.
flow,	Ῥέω,	ῥυέω,	ῥυήσω, ῥυήσομαι, ἐῤῥύηκα, ἐῤῥύην.
break,	Ῥηγνύω, Ῥήγνυμι,	ῥήσσω,	ῥήξω, ἔῤῥηξα, ἐῤῥήξάμην, ἔῤῥηγα, and ἔῤῥωγα, ἐῤῥάγην, ῥαγήσομαι.
strengthen,	Ῥωννύω, Ῥώννυμι,	ῥόω,	ῥώσω, ἔῤῥω-σα, κα, μαι and σμαι, ἐῤῥώσθην, ἐῤῥώσο, *farewell.*

Σ.

quench,	Σβεννύω, Σβέννυμι,	σβέω,	σβέσω, ἔσβεσα, ἔσβεκα and ἔσβηκα, ἔσβεσμαι, ἐσβέσθην, σβεσθήσομαι.
		σβῆμι,	ἔσβην.
scatter,	Σκεδαννύω, Σκεδάννυμι,	σκεδάω,	σκεδάσω, ἐσκέδα-σα, σμαι, ἐσκεδάσθην.
To dry up,	Σκέλλω,	σκλάω,	σκλήσομαι, 1. A. ἔσκηλα, ἔσκληκα, ἐσκλήῳς.
		σκλῆμι,	Pr. Inf. σκλῆναι.

Verbs in σκω,[2] *derivatives*, form their tenses from their primitives, as εὑρίσκω, εὑρεω, εὑρήσω, &c. *to find.*

offer libation,	Σπένδω,		σπεί-σω, σομαι, ἔσπεισα, ἐσπεισάμην, ἔσπεισμαι, ἐσπείσθην.

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1. According to Hermann (*De Em. G. G. p.* 293.) there are two radical forms, ἔῤῥω, and ἔργω. From the first came ἔῤῥσω, and by transposition ῥέζω, (ῥέῤῥσω); from the second ἔοργα, ἔρξω, ἔρξα, and by transposition ῥέξω, ἔρεξα.

2. Verbs in σκω, which have a great affinity to Verbs in μι, are derived from Primitives in άω, έω, όω, and ῦω, and are formed by the insertion of κ after the σ of the 1st. Future: thus from γηράω, γηράσω, is formed γηράσκω, *to grow old;* from ἀρέω, ἀρέσω, ἀρέσκω, *to please;* from βιόω, βιώσω, βιώσκω, *to live;* and from μεθύω, μεθύσω, μεθύσκω, *to be drunk.*

Some of these, like Verbs in μι, prefix the Reduplication, as γιγνώσκω, *to know*, from γνώσω; τιτρώσκω, *to wound*, from τρώσω. Some change the vowel of the penultima, as ἠβῶ, ἠβήσω, ἠβάσκω, *to grow up.*

spread,	Στορεννύω, Στορέννυμι, Στόρνυμι,	στορέω,	στορέσω, στορῶ, ἐστόρεσα, ἐστορεσάμην, ἐστόρεσθην.
	Στρωννύω, Στρώννυμι,	στρόω,	στρώσω, ἔστρωσα, ἐστρωσάμην, ἔστρωμαι.
have,	Σχέθω,	σχέω.	

T.

bear,	Ταλάω, Τέτλημι,	τλάω, τλῆμι,	τλήσομαι, τέτληκα. ἔτλην.
to cut,	Τέμνω, τεμῶ, τετέμηκα,	τεμέω, τμήγω,	τεμήσω. τμήξω, ἔτμηξα, τέτμη-κα, μαι, ἐτμήθην, ἔτμαγον, ἐτμάγην, τμαγήσομαι.
bring forth,	Τίκτω,	τέκω,	τέ-ξω, ξομαι, ἐτέχθην, ἔτεκον, ἐτεκόμην, τετοκα.
bore through,	Τιτράω, Τίτρημι,	τράω, τιτραίνω,	τρήσω, ἔτρησα, τέτρη-κα, μαι, ἐτρήθην. 1. A. ἐτίτρηνα.
wound,	Τιτρώσκω,	τρόω,	τρώσω, σομαι, ἔτρωσα, τέτρωμαι, ἐτρώθην, τρωθήσομαι.
To run,	Τρέχω, Θρέξω,	δραμέω, δρέμω,	δεδράμην-κα, μαι. ἔδραμον, 2. F. M. δραμοῦμαι, δέδρομα.
eat,	Τρώγω, ἔτραγον,	φάγω,	φάγομαι, 2. F. M. φαγοῦμαι, ἔφαγον.
be,	Τυγχάνω,[1]	τυχέω, τεύχω,	τυχήσω, ἐτύχησα, τέτυχηκα. ἔτευξα, τεύξομαι, τέτευχα, τέτυγμαι, τετύξομαι, ἐτύχθην, ἔτυχον.

Υ.

promise, Ὑπισχνέομαι, ὑποσχέω, ὑποσχήσομαι, ὑπέσχημαι, ὑπέσχεθην, ὑμην.

Verbs in *ύθω*, *derivatives*, as φθινύθω, from φθέω, *to consume.*

Verbs in *ύω*, *polysyllables*, as σβεννύω, *to quench.*

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1. The kindred verbs τεύχω and τυγχάνω, must be carefully distinguished as respects meaning: the first denotes *to prepare*, and is regular in its formation, the second *to attain, to happen.* The verb τυγχάνω has the meaning *to happen, to find one's self*, only in the present, imperfect, and 2d aorist, viz. τυγχάνω, ἐτύγχανον, and ἔτυχον: the rest of the tenses (and also ἔτυχον likewise) have the signification *to attain.*

Φ.

say,	φάσκω,	φάω,	φήσω, ἔφησα.
		φημί,	ἔφην, ἐφάμην.
bear,	Φέρω,	οἴω,	οἴσω, οἴσομαι, οἴσθην, οἰσθήσομαι.
		ἐνέκω,	1. A. ἤνεγκα, ἠνεγκάμην, ἠνέχθην, ἠνεγκον, ἠνεγκόμην.
		ἐνέκω,	1. A. ἤνεικα, ἠνεικάμην, ἐνήνεγμαι, ἠνέχθην.
		ἐνέχω,	Per. M. ἐνήνοχα.
		φορέω,	φορήσω, ἐφόρησα, πεφόρημαι, Syn. φρέω,[1] φρήσω, &c.
		φρῆμι,	Imper. A. 2. φρές.
To prevent,	Φθάνω,	φθάω,	φθάσω, φθήσομαι, ἔφθα-σα, κα.
		φθῆμι,	ἔφθην.
corrupt,	Φθίνω,	φθίω,	φθί-σω, σομαι, ἔφθισα, ἔφθι-κα, μαι.
pro-duce,	Φύω,[2] Φύσω, πέφυκα,	φῦμι,	ἔφυν.

X.

rejoice,	Χαίρω, χαρῶ, κέχαρκα,	χαρέω,	χαρήσω, χαρήσομαι, ἐχάρην.
		χαιρέω,	χαιρήσω, ἐχαίρησα, κέχαρη-κα, μαι, κεχαρήσομαι.
obtain,	Χανδάνω,	χάζω,	ἔχαδον, κέχαδα.
		χείω,	χείσομαι.
gape,	Χάσκω, Χασκάζω,	χαίνω,	χανῶ, χανοῦμαι, ἔχανον, κέχανα and κέχηνα.
colour,	Χρωννύω, Χρώννυμι,	χρόω,	χρώσω, κέχρω-μαι and σμαι.
bury,	Χωννύω, Χώννυμι,	χόω,	χώσω, ἔχωσα, κέχωσμαι, ἐχώσθην, χωσθήσομαι.
drive,	Ὠθέω, ἔωθουν, ὠθήσω,	ὤθω,	ὤσω, ὦσα, ὦσμαι, ὤσθην.

VERBAL NOUNS

are formed from Tenses of the Indicative, by dropping the augment and changing the termination.

1. Φρέω is used only in composition, as ἐκφρεῖν, *to bring out*, εἰσφρεῖν, *to bring in*, διαφρεῖν, *to bring through*. The old Grammarians derive it from προ-ῶ; as φροίμιον, φροῦδος, from προοίμιον, πρόοδος.

2. Φύω signifies *to produce*; Φῦμι, in the middle sense, *to suffer one's self to be produced*, or *to be born*. The Perf. πέφυκα, as well as the 2. Aor. ἔφυν, φῦναι, and φὺς, have a Passive signification.

Some are formed from the Present, as *δύναμις, strength*, from *δύναμαι, to be able; κλέπτης, a thief*, from *κλέπτω, to steal.*

Some few from the Aorists, as *δόξα* from *ἔδοξα*; *θήκη* from *ἔθηκα*; *φύγη* from *ἔφυγον*; *πάθος* from *ἔπαθον.*

The larger proportion, however, are formed from the Perfect.

1. From the Perfect Active, distinguished by *κ*, *χ*, or *φ*, in the last syllable, as *φρίκη* from *πέφρικα*; *διδαχὴ* from *δεδίδαχα*; *γραφὴ* from *γέγραφα.*

2. From the Perfect Passive, as follows:

From the 1st pers. sing. are derived Nouns ending in *μος, μη, μων, μα, μιος.* The letter *μ* being the characteristic.

—ΜΟΣ Those ending in *μος*, signify either a performance of the action of the Verb; as *κολασμὸς, an infliction of punishment*, or something used in inflicting such action; as *δεσμὸς, a chain or bond.*

—ΜΗ Those in *μη*, which are few in number, seem generally to signify some effect produced by the action of the Verb; as *γραμμὴ, a line, μνήμη, a mention.*

—ΜΩΝ Those in *μων*, generally signify a person or thing, endowed with the power, or faculty, or disposition, to perform the action of the Verb; as *μνήμων, one who remembers, ἐπιλήσμων, one who is forgetful, ἐπιστήμων, one who is skilled, ἥμων, one skilled in throwing, ἐλεήμων, compassionate.*

—ΜΑ Those in *μα*, signify the very thing produced by the action of the Verb, or upon which that act is performed, or about which it is employed; as *ἔρυμα, a fortification*, (the thing strengthened), *πτύγμα, a fold, δόμα, a gift*, (the thing given.)

—ΜΙΟΣ Those in *μιος*, have a sort of passive signification, and denote some fitness or suitableness to the action of the Verb, as *σεβάσμιος, venerable, ἐράσμιος, amiable, ἀκέσμιος, curable.*

From the 2d. Pers. Sing. of the same Tense, are derived Nouns Substantive in *δις, ξις*, and *ψις*, which signify the *action* of the Verb *abstractedly* considered, as *νῆσις, spinning, λέξις, reading, βλέψις, seeing.* The letter *σ* is the characteristic.

—ΙΣ From these verbals in *ις* are derived Nouns

—ΙΑ—ΙΑΣ Substantive in *ια* and *ιας*, and Nouns Adjec-

—ΣΙΜΟΣ tive in *σιμος*; as, from *σύνθεσις* and *θέσις*, are formed *συνθεσία*, *an agreement*, and *Θυσίας*, *Baccha*, and from *πόσις* comes *πόσιμος*, *potable*. These last in *σιμος* commonly have a passive signification, like those in *μιος* above mentioned, and like them may generally be translated by the Latin Verbals in *bilis* and *dus*, or the corresponding English term *able*, as *ἀράσιμος*, *execrandus*, *detestable*, *γελάσιμος*, *ridendus*, *laughable*, *οἰκήσιμος*, *inhabitable*, *βρώσιμος*, *eatable*.

From the third Pers. Sing. of the same Tenses, are formed a great variety of Nouns, having *ι* as the characteristic, of which,

–ΤΗΣ–ΤΗΡ–ΤΩΡ Those in *της*, *τηρ*, *τωρ*, signify the *agent* who performed the act indicated by the Verb, as *ποιητὴς*, *θηρευτὴρ*, *ῥήτωρ*.

–ΤΙΣ–ΤΡΙΑ –ΤΕΙΡΑ Those in *τις*, *τρις*, *τρια* and *τειρα*, are of the feminine gender, and have a like signification with the last mentioned, as *οἰκέτις*, *οἰκήστρις*, *μαθήτρια*, *κοσμήτειρα*.

–ΤΥΣ Those in *τυς*, derived from this 3d. Pers. Perf. Ind. Pass. signify commonly the art of performing the act of the Verb, as *κιθαριστὺς*, *the art of playing on the harp*, *ὀρχηστὺς*, *the art of dancing*, *ἀγοραστὺς*, *eloquence*, *ἀκοντιστὺς*, *the art of throwing the javelin*.

–ΤΟΣ Those in *τος* commonly have a Passive signification, and are Adjectives applied to the object of the Verb's action, as *αἱρετὸς*, *eligible*, *αἰνετὸς*, *laudable*, *εὑρετὸς*, *discoverable*.

There is a great resemblance between these and the above mentioned Adjectives in *σιμος*, so that the same word is sometimes found in both forms, as *ποτὸς*, and *πόσιμος*, *potable*, *οἰκητὸς* and *οἰκήσιμος*, *habitable*.

–ΚΟΣ Those in *κος* have an Active signification, denoting ability to perform the action of the Verb or some relation to such action, as *εὑρετικὸς*, *inventive*, *πολεμικὸς*, *warlike*, *οἰκητικὸς*, *disposed to seek an habitation*, *κτητικὸς*, *skilled in acquiring*.

ΤΗΡΙΟΣ-ΤΗΡΙΑ –ΤΗΡΙΟΝ Those in *τήριος*, *τήρια*, *τήριον*, denote some aptitude or efficacy in the subject, as *ἀλεξητήριος*, *repulsive*, *remedial*. The feminine and

neuter terminations are used as Substantives as ἰξευτήρια (τέχνη being understood,) *the art of taking birds with* ἰξὸς, *bird lime*, κολαστήριον (χωρίον, understood,) *a place of punishment.* The termination τήριον has almost always a particular reference to place, as δεσμωτήριον, *a prison, a place of confinement;* δικαστήριον, *a court, a place for dispensing justice;* &c. Occasionally, however, nouns with this termination depart from analogy; thus ἀναπαυτήριον, besides denoting *a resting-place*, signifies also *a time for enjoying rest.*

–ΤΡΟΣ–ΤΡΑ–ΤΡΟΝ Those in τρος, τρα, and τρον, may be considered as derived by syncope from the last mentioned Nouns, and the feminine and neuter terminations are in like manner used Substantively, to denote some instrument or thing, by assistance of which, or in consideration of which, the action of the Verb is performed, as ἀκέστρα, *a needle*, ὀρχήστρα, *the orchestra*, or *that part of the stage in which the chorus danced*, δίδακτρον, *the reward of the teacher*, ἰατρὸν, *the physician's fee.* With words of this class, ἀργύριον may be understood, as χρῆμα or πρᾶγμα may with φόβητρον, θήρατρον, &c.

–ΤΡΙΑΣ To these derivatives from the third person are to be added a few Nouns in τριας, which signify one who acts from habit, as ἁλήτριας, *a sinner*, ἀντριὰς, *one who lives in*, or *frequents, caves.*

–ΕΟΣ–ΕΟΝ And lastly, those in εος, of which the neuter gender εον answers to the Latin Gerund in *dum*, as ποιητέον, *faciendum*, γραπτέον, *scribendum.*

By way of exercise, the above analogical rules may be applied to the following derivatives; as from κοσμεω, *orno.*

κόσμημα, κόμησις, κοσμητὴς, κοσμήτωρ, κοσμήτειρα, κοσμητὸς, κοσμητικὸς, κόσμητρον.

From καθαίρω, *purgo.*

καθαρμὸς, κάθαρμα, κάθαρσις, καθαρτὴς, καθαρτὴρ, καθαρτικὸς, καθαρτήριος, καθαρτέον.

From κολάζω, *punio.*

κολασμὸς, κόλασμα, κόλασις, κολαστὴς, κολαστήριος, κολαστήριον, κολαστικὸς.

From *μανθάνω, disco.*

μάθημα, μάθησις, μαθητὴς, μαθήτρια, μαθητρὶς, μαθητος, μαθητέον.

3. From the Perfect Middle come Nouns terminating in α, ας, ευς, η, ης, ις, ος; as *φθορὰ* from *ἔφθορα*, *νομὰς* from *νένομα*, *τοκεὺς* from *τέτοκα*, *τροφὴ* from *τέτροφα*, *τύπης* from *τέτυπα*, *βολὶς* from *βέβολα*, *τομὸς* from *τέτομα*, &c.

ADVERBS.

Those which require particular notice, as distinguished from the Latin, are the following:

Adverbs ending in θα, θι, οι, σι, χη, and χου, signify *motion in a place;* as *ἐνταῦθα, here; οὐρανόθι, in heaven; οἴκοι, at home; Ἀθήνησι, at Athens; πανταχῆ* and *πανταχοῦ, every where.*

Adverbs ending in θε and θεν, denote *motion from a place;* as *οὐρανόθε* and *οὐρανόθεν, from Heaven.*

Adverbs ending in δε, ζε, and σε, denote *motion to a place;* as *οὐρανόνδε* and *οὐρανόσε, to Heaven; χαμᾶζε, to the ground.*

Obs. 1. Adverbs in θι were originally, no doubt, genitive cases; for, nouns with this termination sometimes stand as genitives; (thus, *Ἰλιόθι πρό, Il. θ′*, 557. *ἠῶθι πρό, Il. λ′*, 50, &c.) and in others the common termination also of the genitive occurs in the same sense; as *ὁθι*, poetic form, and *οὗ, πόθι* and *ποῦ.*

Obs. 2. Adverbs in οι appear to have been old Datives, and to have the ι adscribed according to the old mode of writing, instead of having it subscribed; thus, *οἴκοι, πεδοῖ, Ἰσθμοῖ*, for *οἴκῳ, πεδῷ, Ἰσθμῷ*, with the preposition *ἐν* understood.

Obs. 3. Adverbs in σι were originally datives plural from the Ionic dialect. After, however, that this σι was once considered merely as an adverbial termination, and no longer as a termination of the dative plural, it was annexed also to other names in α; as *Ὀλυμπίασι, at Olympia; Πλαταιᾶσι, at Platæa.*

Obs. 4. The Adverbs *ποῦ, πῇ, ποῖ, ὅπου*, &c. are all oblique cases from the obsolete pronouns *πός* and *ὅπος.* Hence also *πόθεν, πόσε, πόθι*, as *Ἰλιόθεν, Ἰλιόθι, Ἰλιόσε.*

Obs. 5. Adverbs in θεν appear to have been also old genitives, or rather the termination θεν was added to nouns as a badge of the genitive, just as we find φι *paragogicum* added to the oblique cases of some nouns in the Poets; and afterwards, these forms in θεν were used as Adverbs. In the Ionic dialect θεν becomes in the Poets θε on account of the metre.

Obs. 6. The termination δε (according to another pronunciation, σε) is generally annexed to the accusative case without alteration, as οἶκονδε, πεδίονδε, ἅλαδε, Μαραθῶναδε. If σ precede the δ, instead of σδ the letter ζ is put, as Ἀθήναζε for Ἀθήνασδε, Θήβαζε for Θήβασδε, θύραζε for θύρασδε. When this had once obtained as the termination of words of place, it was annexed also to other words without respect to the form of the accusative, as Ὀλυμπίαζε, Μουνυχίαζε, from Ὀλυμυπία, Μουνυχία; thus also φύγαδε for εἰς φυγήν, in Homer; οἴκαδε and οἶκονδε, in Homer and the Attics.

Obs. 7. The Dorians, in place of the termination δε, used δες or δις, as οἴκαδες. Homer also has χαμάδις in place of χαμᾶζε. Homer sometimes puts the termination δε twice, as ὅνδε δόμονδε, *Il.* π', 445, &c.

Obs. 8. The terminations θα, θι, οι, σι, χη and χου, supply the place of the preposition ἐν; those in θεν and θε, of the preposition ἐκ; and those in δε, ζε, σε, of the preposition εἰς or πρὸς.

Obs. 9. Some Adverbs have such an affinity, that beginning with a *Vowel*, they are *Indefinites*, with π *Interrogatives*, with τ *Redditives*.

Indefinite.	*Interrogative.*	*Redditive.*
ᾗ, ὅπῃ { *Which Way By what Means.*	τῇ { *Which Way? By what Means?*	τῇδε, or ταύτῃ, { *This Way. By this Means*
ᾧ { *How far. For what reason.*	πῷ { *How far For what Reason?*	τῷ { *So far. For that Reason.*
ὅτε, ὁπότε, ἡνίκα. } *When.*	πότε, πηνίκα, } *When?*	τότε, τηνίκα, } *Then.*
ὅθεν, ὁπόθεν, *Whence.*	πόθεν, *Whence?*	τόθεν, *Thence.*
ὅθι, *Where.*	πόθι, *Where?*	τόθι, *There.*
ὅσον, *How much.*	ποσὸν, *How much?*	τόσον, *So Much.*
οἷον, *After what Manner.*	ποῖον, *After what Manner?*	τοῖον, *After that Manner.*
ὁσάκις, *How often.*	ποσάκις, *How often?*	τοσάκις, *So often.*

ADVERBIAL PARTICLES,

Used only in Composition.

α or αν, signifying
- *Privation*, from ἄνευ, *without*, as ἄνυδρος, *without water.*
- *Increase*, from ἄγαν, *much*, as ἄξυλος, *much wooded.*
- *Union*, from ἅμα, *together*, as ἄλοχος, *a consort.*

The following signify *increase:*

ἀρι, from ἄρω, *to connect.*	ἐρι, from ἔρω, *to connect.*
βου, from βοῦς, *an ox.*	ζα, Æolic for διά.
βρι, from βριθὺς, *strong.*	λα, from λίαν, *much.*
δα, from δασὺς, *thick.*	λι, (the same.)

Δυς signifies *difficulty*, as δυστυχέω, *to be unhappy.*

Νε and νη signify *privation*, like the Latin *ne*, as νηλεὴς, *without pity.*

PREPOSITIONS.

Six are Monosyllables: εἰς, ἐκ or ἐξ, ἐν, πρὸ, πρὸς, σύν.

Twelve Dissyllables: ἀμφὶ, ἀνὰ, ἀντὶ, ἀπὸ, δια, ἐπὶ, κατὰ, μετὰ, παρὰ, περὶ, ὑπὲρ, ὑπό.

In composition, five of these *increase* the signification: εἰς, ἐκ or ἐξ, σύν, περὶ, ὑπὲρ.

Six sometimes *increase*, and sometimes *change* ἀντὶ, ἀπὸ, διὰ, κατὰ, παρὰ, πρὸς.

One *diminishes:* ὑπό.

One *changes:* μετὰ.

CONJUNCTIONS

are exhibited with the Moods, to which they are joined, in the SYNTAX.

Preliminary Observations on the

GREEK SYNTAX.

The following remarks on the *general principles* of construction are given previous to the common rules of Syntax, for the benefit of the *more advanced* student. They will be found to contain a much more liberal view of the language, than that which is given by resorting to the doctrine of Ellipses.

I. GENITIVE.

The Greek language takes a much wider range in its use of the genitive case than the Latin. In Greek, words of *all kinds* may be followed by other words in the genitive, when the latter class limit and show *in what respect* the meaning of the former is to be taken.

In the case of *Verbs:* as *Ἀθηναῖοι δὲ, ὡς ποδῶν εἶχον, ἐβοήθεσον*, "the Athenians brought relief, as they had themselves *with respect to their feet*," i. e. "as fast as they could run;"—*καλῶς ἔχειν μέθης*, "to have one's self well *with respect to* intoxication," i. e. "to be pretty drunk;"—*ὡς ἑκάτερος τὶς εὐνοίας ἢ μνήμης ἔχοι*, "as each one had himself *with respect to* favour or remembrance," i. e. "as each one wished well to a party or remembered the past;"—*εὖ ἥκειν τοῦ βίου*, "to have come on well *with respect to* the means of subsistence," i. e. "to be in prosperous circumstances;"—*ἐπείγεσθαι ἄρηος*, "to urge one's self on *with respect to* the fight," i. e. "to be eager for the fight;"—*ἀνιέναι τῆς ἐφόδου*, "to slacken *with respect to* one's approach," i. e. "to slacken in one's approach;"—*σφάλλεσθαι ἐλπίδος*, "to be deceived *with respect to* hope," i. e. "to be deceived in one's hope;"—*κατέαγα τῆς κεφαλῆς*, "I am broken *with respect to* my head," i. e. "I have broken my head."

In the case of *Adjectives:* as *συγγνώμων τῶν ἀνθρωπίνων ἁμαρτήματων*, "forgiving *with respect to* human errors;"—*ἄπαις ἔρσενος γόνου*, "childless *with respect to* male offspring;"—*τιμῆς ἄτιμος πάσης ἔστω*, "let him be unhonoured *with respect to* all honour," i. e. "let all respect be denied him;"—*ἐγγύς τῆς πόλεως*, "near *with respect to* the city," i. e. "near the city;"—*ξυνέπεσον ἐς τοῦτο ἀνάγκης*, "they fell into this *with respect to* necessity," i. e. "they fell into this necessity;"—*ἐς τοσοῦτο μίσους ἦλθον*, "they came to so much *with respect to*

hatred," i. e. "they fell into so much hatred;"—*ἐν τούτῳ παρασκευῆς ἦσαν*, "they were in this state *with respect to* preparation," i. e. "they were in this state of preparation;"—*γῆ πλείη κακῶν*, "a land full *with respect to* evils," i. e. "full of evils;"—*ἅρμα κενὸν ἡνίοχου*, "a chariot empty *with respect to* a driver," i. e. "without a driver;"—*μείζων πατρὸς*, "greater *with respect to* his father," i. e. "greater than his father."

The principles to be deduced from all this are easy and natural.

1. That all words which represent a situation or operation of the mind which is *directed to an object*, but *without affecting it*, are followed by a genitive; such are the verbs "to remember," "to forget," "to concern one's self about any thing," "to neglect," "to consider," "to reflect," "to understand," "to be desirous of," &c.; and the adjectives "experienced," "ignorant," "remembering," "desirous," &c.

2. All words which indicate *fulness*, *to be full*, *defect*, *emptiness*, &c. are followed by a genitive; because the word which expresses of what any thing is full or empty, indicates the *respect* in which the signification of the governing word is taken. Under this head fall the adjectives "full," "rich," "abounding in," "empty," "deprived of," "destitute of;" the verbs "to fill," "to want," "to bereave," "to deliver," "to desist from," "to cease from;" adverbs denoting abundance, want, sufficiency, deprivation, &c.

3. The same original signification of the genitive appears to be the basis of the construction of the *comparative* with the genitive: thus *μείζων πατρὸς* signified, "greater *with respect to* his father." From this construction, all words which involved a comparison, took the object of this comparison in the genitive: such are verbs which signify "to surpass," or the contrary, "to be surpassed," "to be inferior to another;" as *περιγίνομαι*, *ἡττάομαι*, &c.; those also which signify "to rule," or the opposite, together with many verbs which are derived from substantives, and are equivalent to the primitive with the substantive verb, as *κυριεύειν*, (*κύριος εἶναι*); *κοιρανεῖν*, (*κοίρανος εἶναι*); *ἄρχειν*, (*ἄρχων εἶναι*):—such again are adjectives and substantives in which the same idea of government is implied; as *ἐγκράτης ἡδονῆς*, "master over pleasure;" *ἥττων ἡδονῆς*, "a slave to pleasure;" *ἧττα τοῦ πόματος*, "defeat by means of drinking," i. e. "intemperance in drinking;" *ἐγκράτεια πόνου*, "mastery over labour."

To this same head must be referred all words which imply a comparison with respect to *value*, or require a definition of value; as, for example, *ἄξιος*, which properly signifies "equi-

valent," " equal in value ;" so that ἄξιον τούτου, which we commonly render " worthy of this," strictly rendered would be, " equal in value *with respect to* this." Hence too the adjective ἀνάξιος, and the adverbial forms ἀξίως and ἀναξίως take the genitive ; and hence, moreover, this case is joined with all words in which a determination of value is contained ; as, for example, verbs signifying " to buy," " to sell," " to exchange," &c. On this is founded the general rule—" The price of a thing is put in the genitive."

And lastly, to this head belong all words which express a *difference*, and in which, of course, a comparison is implied, as διάφορος, ἕτερος, ἄλλος, ἀλλοῖος, ἀλλότριος : thus, διάφορον τούτου, " different *with respect to* this," i. e. " different from this ;" ἕτερον τούτου, " other *with respect to* this," i. e. " other than this."

4. From the meaning of the genitive " *with respect to*," we deduce also the general meaning of the *cause* of any thing's being done, in which case the genitive is to be rendered by " on account of." Thus, with Verbs : Δαναῶν κεχολωμένοι, " enraged *on account of* the Greeks," i. e. " with the Greeks ;" πενθικῶς ἔχουσα τοῦ ἀδελφοῦ τεθνηκότος, " melancholy *on account of* the death of her brother ;" φθονεῖν τινί σοφίας, " to envy any one *on account of* wisdom ;" ὀνειδίσαι τῷ θεῷ, τούτων, " to upbraid the god *on account of* these things." Hence the genitive is found with verbs signifying " to accuse," " to criminate," with verbs of praying, with verbs of beginning ; the genitive being that of the person or thing, *on account of* which the accusation is made, the prayer offered up, or the affair begun. So too the genitive stands alone in exclamations, with and without an interjection, or a word that expresses admiration, indignation, compassion, &c. ; as Ἄπολλον, τοῦ χασμήματος, " Apollo ! what a swallow !" Ὦ Ζεῦ βασιλεῦ, τῆς λεπτότητος τῶν φρενῶν, " O king Jupiter ! the acuteness of his mind !" Τῆς τύχης, " the misfortune !" In all the instances above enumerated under this head, and in others of a similar nature, the *Grammarians* very unnecessarily supply ἕνεκα, or some equivalent term.

II. The second principal relation which is expressed by the genitive, is that of the proportion of a whole to its parts ; in other words, the genitive is put *partitively*. This use is common to the Greek, the Latin, and other languages, except that in Greek it has a much more extensive range. Thus, in the latter language the genitive is put with *Verbs of all kinds*, even with those which govern the *accusative*, when the action does not refer to the whole object, but only to a *part*. This is ex-

pressed in English by the omission of the article in the singular, or by the word "some;" as, *πάσσε δ' ἁλός*, "he sprinkled salt over it;"—*ὀπτῆσαι κρεῶν*, "to roast *some of* the flesh;" *ἐγὼ οἶδα τῶν ἐμῶν ἡλικιωτῶν*, "I know *some of* those of the same age with myself;—*ἀναδεῖν τῶν ταινιῶν τὸν Σωκράτην*, "to bind Socrates with *some of* the fillets;"—*τῆς γῆς ἔτεμον*, "they laid waste *a part of* the land." On the like principle the genitive is put with many other verbs which signify participation, or in which at least this idea is implied: such are the verbs *μετέχειν*, *κοινωνεῖν*, *συλλαμβάνειν*, *μέτεστι*, *προσήκειν*, *μεταδιδόναι*, *ἀπολαύειν*, &c.

Upon this principle of the reference to a part, is founded the construction by which, with the verbs "to take," "to seize," "to touch," "to carry," &c. the *part* by which any thing is taken is put in the *genitive*, while the *whole* is put in the *accusative;* as *ἐλάβοντο τῆς ζώνης τὸν Ὀρόντην*, "they took Orontes by the girdle."—The same construction is retained also with the verbs which signify the opposite of "to take," or "to seize," viz. "to let go," "to loose," "not to obtain any thing," "to miss," &c.; as *ἀφίεται τοῦ δόρατος*, "he lets go the spear;" whereas *ἀφιέναι τὸ δόρυ* in the accusative, would signify, "he hurls the spear;" in the first, reference being made to a *part*, in the latter, to the *whole*.

Upon this principle also arises the construction of the *superlative* with the genitive, the substantive being put in that case which marks the class from which the superlative takes the chief one as *a part*.

III. The genitive is used also to mark the person or thing to which any thing *belongs*, whether it be a property, or quality, habit, duty, &c.; and those also from which any thing *arises*. Probably here also an obscure idea of the relation of this quality, duty, &c. to that which possesses it, as of a part to the whole, is the basis of the construction. Hence the common rules, that "verbs denoting *possession, property, duty*. &c. govern the genitive," and that the "*material* of which any thing is made is put in the genitive."

IV. The genitive is also put with verbs compounded with prepositions which govern the genitive, that is to say, when these prepositions may be separated from the verb, and placed immediately before the case, without altering the signification of the verb; as *ἀντιπαρέχειν τί τινος*, for *παρέχειν τι ἀντί τινος*; *ἀποπηδᾶν ἅρματος*, for *πηδᾶν ἀφ' ἅρματος*; *ἐξέρχεσθαι οἰκίας*, for *ἔρχεσθαι ἐξ οἰκίας*: not, however, *ἀντιλέγειν τινός*, "to contradict any one," for *τινί*; because *λέγειν ἀντί τινος*, would give an entirely different sense, viz. "to speak in the place of any one."

V. The genitive serves also to determine *place* and *time*, in answer to the questions, "where?" "when?" &c. Hence the adverbs *οὗ*, *ποῦ*, *ὅπου*, *where?* which are, in fact, old *genitives*, and refer to *part* of general place and of general time.

2. DATIVE.

The Dative in Greek expresses two senses, one that of the Dative in other languages, answering to the question, "to whom?" and another that of the Latin ablative.

I. The Dative expresses the *distant* object of a transitive or intransitive action, with reference to which this action takes place. It answers thus, in most cases, as in Latin and English, to the question, "to whom?" as *διδόναι τί τινι*, "to give any thing to any one;" *πείθεσθαί τινι*, "to obey any one." Thus also with adjectives: *φίλος τινί*, *ἐχθρός τινι*, *εὔνους τινι*, &c. A larger proportion of verbs, however, are joined with the Dative in Greek than in Latin.

II. The Greek Dative also supplies the place of the Latin Ablative, and in this case expresses the relation of connexion or companionship, in answer to the questions, "with whom?" "with what?" of an instrument or mean in answer to the question "whereby?" of an impulse or excitement, "from what?" of an external cause, "by what means?" "on what account?" "for what?" &c.

III. The Dative expresses the relation of the *measure*, *degree*, &c. with the comparative. Hence the Datives *πολλῷ*, *ὀλιγῷ*, *βραχεῖ*, with the comparative.

IV. It is put in definitions of time and place, in answer to the question "when? and where?"

3. ACCUSATIVE.

The Accusative, as in other languages, marks the person or thing which is affected by the action of the accompanying Verb, i. e. which suffers a change of any kind. The Verbs which govern an accusative are hence called Verbs *active* or *transitive*, i. e. which show an action *passing on* to an object, and affecting and determining it in any actual manner. There are, however, other verbs not properly transitive, which yet govern an accusative in Greek; this is particularly the case in those verbs which do not mark the *passive* object of the action, but the object to which the action has only *generally an immediate reference;* as *προσκυνεῖν*, *δορυφορεῖν*, *σεβεῖν*, *φθάνειν*, *ἐπιτροπεύειν*, *ἐπιλείπειν*, &c. In these and others of a

similar nature, the construction with the Dative would appear to be the most natural one.

II. Many verbs which signify an emotion, or feeling, with regard to an object, as, "to be ashamed," "afraid," "to compassionate any one," are accompanied by an accusative, which expresses the object, and at the same time the effective cause of this emotion; as, *αἰσχύνομαι τὸν Θεόν*, "I revere the Deity," *αἰδεῖσθαι τοὺς ἄρχοντας*, "to respect rulers;" *ἐποικτείρω νιν*, "I compassionate him;" *ὑμᾶς ἐλεῶ*, "I pity you." The same takes place with some neuter verbs which express an emotion, although, even without indicating the object, they convey a perfect idea; such are *ἀλγεῖν*, *θαῤῥεῖν*, *ἐπιχαιρεῖν*, &c.

Many verbs have the accusative not only of the nearer and more immediate object of the action, but also of the more remote object of it, i. e. the person or thing to which the action with its immediate object passes, which in English is generally expressed by a dative; as *εὖ* or *κακῶς ποιεῖν τινά*, "to do good or harm to any one;" *εὖ* or *κακῶς λέγειν τινά*, "to speak well or ill of any one." Hence these verbs often take two accusatives at the same time: such are *ποιεῖν*, *πράττειν*, *δρᾷν*, *ἔρδειν*, "to do;" *λέγειν*, *εἰπεῖν*, *ἀγορεύειν*, "to speak of, or, against;" *ἐρωτᾷν*, "to ask," *αἰτεῖν*, *ἀπαιτεῖν*, "to ask," "to require," "to desire;" *ἀφαιρεῖσθαι*, *ἀποστερεῖν*, &c. "to take away," "to deprive of a thing;" *διδάσκειν*, "to teach;" *ἐκδῦσαι*, *ἐνδῦσαι*, "to put off" or "on," &c.

Other uses of the accusative are enumerated under the rules of Syntax.

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SYNTAX.

THE NOMINATIVE AND THE VERB.

The Nominative Case is the subject of the Verb; as,

Ἐγὼ δίδωμι, I give.[1]

1. With regard to the Personal Pronouns as Nominatives, they are seldom expressed unless *some emphasis* is required. In other cases also the Nominative to the Verb is omitted, where the verb expresses an action usually performed by the agent denoted by the nominative; as *σαλπίζει, the trumpeter gives a signal;* the noun *σαλπικτής* being implied

A Verb agrees with its nominative in Number and Person; as,

Σωκράτης ἔφη, Socrates said.
Ὀφθαλμὼ λάμπετον, His two eyes shine.
Κατάδουσιν ὄρνιθες, Birds sing.

A Neuter plural is generally joined with a Verb Singular; as,

Ὄρεα τρέμε, Mountains trembled.[1]

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from the verb. So also ἐκήρυξε (scil. ὁ κήρυξ), *the herald made proclamation.* This usage also prevails where in English we supply *it*, and an operation of nature or of circumstances is indicated, as ὕει, *it rains;* (*vid.* Syntax of Impersonal Verbs.) Instances, on the other hand, frequently occur, where the nominative stands without a verb; in these, some part of εἶναι is generally understood; as Ἕλλην ἐγὼ, *I am a Greek*, supply εἰμί. This is most frequently the case with ἕτοιμος, and with verbals in τέον. The most remarkable construction, however, is that in which the nominative is converted into an accusative, and made to depend upon another verb; as οἶδά σε τίς εἶ, *I know thee who thou art*, for οἶδα τίς σν εἶ, *I know who thou art.* So also ἦδετ γὰρ κατὰ θυμὸν ἀδελφεόν, ὡς ἐπονεῖτο, for ὡς ἐπονεῖτο ἀδελφός. *Hom.*

1. As a Noun of multitude Singular may be followed by a Verb Plural, so a Neuter Plural is often taken in a collective sense, and followed by a Verb Singular. Thus when Homer says δοῦρα σέσηπε, he means *the collection of planks and timber, with which the ships were constructed.*

The Plural Noun is sometimes Masculine or Feminine, but it is used in a collective sense; as ἀχεῖται ὀμφαὶ μελέων, Pindar; δέδοκται τλήμονες φυγαὶ, Euripides. Heyne has altered the passages in Pindar where this construction occurs; but see Herm. de Metris, p. 246. seqq. and also Boeckh's edition of Pindar, where the common readings are defended and retained. The Grammarians call this *schema Pindaricum*, and, *Bœotium.*

This idiom is more observed by the Attics than by the older writers in the Ionic and Doric dialects. The latter often join the neuter plural with a plural verb; as, οὔτέ τι νῶϊν ὅρκια ἔσσονται. *Il.* χ′, 266.—ἀμήχανα ἔργα γένοντο, *Il.* λ′, 310. The scholiasts, in commenting on these passages, observe, that they are constructed ἀρχαϊκῶς. The Attics also sometimes join the neuter plural with the plural verb, especially in two cases; 1. when the neuter plural signifies *living persons:* 2. when the *abstract* is put for the *concrete*, and animate creatures, not things, are referred to.—Perhaps the constructions of neuters plural with singular verbs may be accounted for on the principle of the association of ideas: neuter and inanimate objects being considered generally, but animate agents individually.

This construction is not confined to the Greek language. It is frequent in the Hebrew: see Exodus xxi. 4. Job. xii. 7. Isaiah ii. 11. Psalm lxxxiii. 7, &c. In French this mode is common in every Gender in an Impersonal form: *Il est des hommes, il est des femmes.* But the Verb in that case precedes the Nominative, *il vient de sonner dix heures;* if the Nominative precedes, it has a Verb Plural, *dix heures viennent de sonner.*

A Dual Nominative is sometimes joined with a verb Plural; as.

Ἄμφω λέγουσι Both say.[1]

SUBSTANTIVE AND SUBSTANTIVE.

Substantives signifying the same thing agree in Case; as,

Κυαξάρης, ὁ παῖς τοῦ Ἀστυάγου, Cyaxares, the son of Astyages.[2]

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1. In prose this construction is general.

In the same manner a Dual Substantive, as it signifies more than one, may have an adjective Plural; but the Verb or Adjective can seldom be of the Dual number, when the Noun implies more than two. Buttmann (*Ausf. Gr. Gr.* vol. 1. p. 135.) makes the Dual to have been an *old form of the plural*, which became gradually restricted to the denoting of two. Hence in the earlier state of the language we *do* actually find the Dual used when more than two are meant. This is strongly corroborated by the imitations of later writers, as Aratus, 968; Oppian, 1, 72. According to Quintilian (1, 5, 42.) some persons in his time wished to consider the Latin forms in *erc*, of the third person plural of the perfect, as dual forms in contradistinction to those in *erunt*. The attempt did not succeed; but it serves to show, however, that the separate use of a dual form in Greek owed its origin, no doubt, to a similar though more successful effort on the part of the early Greek Grammarians.

2. One of the Substantives is frequently understood, when some intimate and usual relation is expressed, as Ἀλέξανδρος ὁ Φιλίππου, *Alexander the son of Philip*, supply υἱὸς or παῖς; Ὀλυμπιάς ἡ Ἀλέξανδρου, *Olympias the mother of Alexander*, supply μήτηρ. So also ὁ Σωφρονισκου, *the son of Sophroniscus*; ἡ τοῦ Γλαύκος (sc. θυγάτηρ), *the daughter of Glaucus*; εἰς τὴν Φιλίππου (sc. χώραν), *into the land of Philip*; τὰ τῆς πολεώς (sc. πράγματα), *the affairs of the city*. The ellipsis of some case of υἱος or παῖς is very common in tracing genealogies, while, on the other hand, the omissions of θυγάτηρ is much less frequent. Thus, Θυγατέρα δὲ αὐτὴν λέγουσι εἶναι Αὐτεσίωνος, τοῦ Τισαμενοῦ, τοῦ Θερσάνδρου, τοῦ Πολυνείκεος. *They say that she was a daughter of Autesion, who was the son of Tisamenes, who was the son of Thersander, who was the son of Polynices.* Herod. Moreover, as ὁ in the singular refers to υἱὸς or παῖς understood, so οἱ in the plural indicates an ellipsis of υἱοὶ or παῖδες. Thus, οἱ γονέων διασήμων, (sc. παῖδες,) *the sons of distinguished families.* Plut. The presence or absence of the article, in these forms of construction, makes an important difference in the sense; for example, Σωκράτης ὁ Σωφρονίσκου, implies that Socrates was either the only son of Sophroniscus, or else that he was that Socrates who had Sophroniscus for his father, in order to be distinguished from others of the same name, and who were the sons of other parents; whereas Σωκράτης Σωφρονίσκου, means that he had *Sophroniscus* for his father and not some one else. Hence this latter form is used in pleadings, decrees, &c. wherever a strict and legal designation of an individual is required.

THE SUBSTANTIVE AND THE ADJECTIVE.

An Adjective agrees with its Substantive in Gender, Number, and Case; as,

Ἄνδρες ἀγαθοί. *Good men.*
Ὁμιλίαι κακαί. *Evil communications.*
Ἔθνεα πολλά. *Many nations.*[1]

To this rule belong Articles, Pronominal Adjectives, and Participles.

An Adjective of the Masculine Gender is sometimes found with a Feminine Substantive; as,

Τὼ γυναῖκε, Xenophon, *The two women.*[2]

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1. The Adjective is often found without any substantive with which it agrees, the latter having been omitted, or being easy to be supplied by the mind. In this case the Adjective is said to be used substantively, as *ὁ σοφὸς*, *the wise man*, suppl. *ἄνηρ*; *ἡ ἀνύδρος*, *the desert*, suppl. *γῆ*; *οἱ πολλοί*, *the multitude*, suppl. *ἀνθρώποι*; *τὰ ἐμὰ*, *my property*, suppl. *χρήματα*. So also the Pronouns *οὗτος*, *ἐκεῖνος*, *τίς*, &c.

2. The Attic construction is used in order to generalize the sense, as *Θεὸς* and *Deus* are applied to both sexes for a divine, *ἄνθρωπος* and *homo*, for a human, person. Thus *ducente Deo* in Virgil refers to Venus, and *αὐτὴν τὴν Θεὸν*, in Herodotus, to Minerva. Perhaps also this form is adopted to dignify the female sex. On this principle, when a woman speaks of herself in the Plural Number, a mode of speech adopted by the great, she uses the Masculine Gender: as *οἱ προθνήσκοντες*, Eurip. spoken by Alcestis of herself; *κτενοῦμεν, οἵπερ ἐξεφύσαμεν*, by Medea; *παθόντες, ἡμαρτηκότες*, Sophocles, by Antigone. Thus, also, when a chorus of women speak of themselves. This mode is confined to the Dual and Plural. But if a woman speaks of herself in the Singular, she uses the Feminine Gender; and also when she speaks of the Female race in general: as *Κράτιστα, τὴν εὐθεῖαν (ὁδὸν) ᾗ πεφύκαμεν σοφαὶ μάλιστα.* Eurip. Med. *The direct road is the best in which we women are naturally most skilled.* The Coryphæa, as the representative of the chorus, appears sometimes to have used the masculine gender with the singular number, as in Euripides, *Hippol.* 1107. The Masculine Article is joined with a Feminine Noun in the Dual only.

Compound and Derivative Adjectives in *ος* are considered by the Attic writers as of two terminations, consequently used as Feminine as well as Masculine.

Comparatives and Superlatives of three terminations sometimes express the Feminine by the Masculine termination: as, *ἀπορώτερος ἡ λῆψις*, Thucydides. So also, in the same writer, *δυσεμβολώτερος ἡ Δοκρίς*. These comparatives are thus used by Thucydides, because the radical adjective of the positive is *common* or of two terminations. It is, after all, however, a very rare construction, since comparatives and superlatives of adjectives which are *common*, or of those which are used as *common*, have usually three terminations.

A Substantive is sometimes used as an Adjective; as,

Γλώσσαν Ἑλλάδα ἐδίδαξε, Her. *He taught the Greek language.*[1]

The Substantive is often changed into a Genitive Plural, preceded by a Pronoun or Article; as,

Οἱ ἀγαθοὶ τῶν ἀνδρῶν, Isocrates, *Honourable men.*[2]

THE ARTICLE.

The Article is used to mark a distinction or emphasis. With the Infinitive it supplies the place of Nouns, Gerunds, and Supines. With a Participle, it is translated by the Relative and Indicative. With *μὲν* and *δὲ* it signifies *partly*, and is often used for *ornament;* as,

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When the Adjective is put in the Neuter after a different Gender, *χρῆμα* is understood; as *ὀρθὸν ἡ ἀληθεία*, Soph. Thus *triste lupus stabulis*, Virg. The ellipsis is sometimes supplied, as *τί χρῆμα δράσεις;* Soph. We must not, however, suppose that *χρῆμα*, or some equivalent term, is always understood: since it frequently happens, that the neuter gender is used by the writer simply because the thing mentioned has no proper predicate, or because one does not immediately suggest itself to the mind. *vid. Herm. ad Viger.* p. 575.

1. So *ficus anus*, Pliny, *An old fig-tree.* This combination is common in English; thus, *sea-water*, *house-dog.* Ἕλλας may be considered as an Adjective used as a Substantive.

2. So *nigræ lanarum nullum colorem bibunt*, Plin.

This construction is also found, in Attic writers, in the Singular, as *τὴν πλείστην τῆς στρατιᾶς*, Thuc.

In the Greek idiom the Genitive of the Personal is used instead of the Possessive Pronouns, as *τὴν μητέρα μου τιμᾶς*, Xen. *You honour my mother.* But the latter are sometimes found with the article, particularly in the orators, as *τὴν ὁμόνοιαν τὴν ὑμετέραν οἱ πολλοὶ μισοῦσι*, Isoc. But wherever any *emphasis* is required, the Possessive and not the Personal Pronoun must be used. Hence, in the Lord's prayer, the phrase Πάτερ ἡμῶν denotes that God is the father of the whole human race; and is equivalent to *Father of us* (*all.*) Whereas Πάτερ ἡμέτερε would be emphatic, and consequently improper, denoting, *our* Father, and implying that God is the Father of only a part of his creatures. Most commonly, however, the Possessive is altogether omitted in ideas that always stand in necessary connexion, as those of natural relations, father, son, friend; hand, foot, &c.; and its place is supplied by the Article alone.

Αἰσχύλος ὁ τραγῳδὸς, Æschylus, the tragedian.
Τὰ ἔξω, The things without.
Ἐν τῷ φρονεῖν, In wisdom.
Ὁ ἐρχομένος, He that cometh.

Τ' ἀνθρώπειον γένος, τῇ μὲν ἀγαθὸν, τῇ δὲ φαύλον, Mankind are partly good and partly bad.
Ἡ νίκη ἡ νικήσασα τὸν κόσμον ἡ πίστις, Faith, the victory which overcomes the world.

THE RELATIVE AND THE ARTICLE.

The Relative often agrees with its Antecedent in case, by attraction; as,

Ἐν ταῖς ἑορταῖς, αἷς ἤγομεν, Aristophanes, *In the festivals, which we celebrated.*[2]

The Article is poetically used for the Relative; as,

Πατὴρ, ὃ σ' ἔτρεφε, Hom. *Your father who educated you.*

The Article in the Neuter Gender, before a Genitive, signifies elliptically *possession* or *relation*; as,

Ὁ Θεὸς τὰ τῶν ἀνθρώπων διοικεῖ, Isoc. *God directs the affairs of men.*[3]

THE GENITIVE.[4]

One Substantive governs another, signifying a different thing, in the Genitive; as,

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1. As the Relative and the Article have the same origin, as they are frequently used the one for the other, and the Feminine in both is distinguished only by the accent, they are joined under one head.

2. This is called *attraction*, as the Antecedent attracts the Relative into its case. This Attic form has been imitated in Latin; *Si quid agas eorum, quorum consuêsti*, Cicero.

The Relative, in this construction, sometimes precedes the Substantive; as, *σὺν ἧ ἔχεις δυνάμει*, Xen. The principle of attraction pervades the whole Greek language, and is based upon the association of ideas in the mind of the writer.

3. Sometimes the ellipsis is supplied, as *τὰ τῶν Θηβαίων πράγματα κακῶς ἔχει*, Isoc.

In some cases the relation between the Article and the Noun following is so close, that the distinction of the *property* and the *thing* itself is scarcely perceptible, as *τὰ τῆς τύχης ὀξείας ἔχει τὰς μεταβολὰς, Fortune has sudden revolutions.* Thus *τὸ ἐμὸν, τὰ ἐμὰ*, are sometimes equivalent to *ἐγὼ*, &c.

4. The primary signification of the Genitive is the *origin*, or *cause*, from which a thing proceeds, or *possession*. To these may be traced

Σέλας, ἡλιου, Light of the sun.

An Adjective in the Neuter Gender, without a Substantive, governs the Genitive; as,

Τὸ λοιπὸν (μέρος) τῆς ἡμέρας, The rest of the day.

Adjectives signifying *plenty*, *worth*, *condemnation*, *power*, and their *contraries*; and those which signify *an emotion of the mind*; require the Genitive;[1] as,

Ἔργα πλείστου ἄξια, Works worthy of the highest value.
Τῶν χαλεπῶν ἄπειρος διαβιώσῃ, You shall live without trouble.
Γυμνάσια μεστὰ ἀνδρῶν, Places of exercise full of men.
Ἀναίτιος ἀφροσύνης, Not blameable for imprudence.

The *matter* of which a thing is made, and also the *measure* of a thing, are put in the Genitive; as,

Τὸν δίφρον ἐποίησεν ἰσχυρῶν ξύλων, Xen. *He built the chariot of strong wood.*[2]

Cost or *value*, *crime* or *punishment*, *difference* or *eminence*, are put in the Genitive; as,

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most of the uses to which that case is applied. But in construction, it must depend either on a Substantive, or a Preposition, expressed or understood. (*vid.* Preliminary remarks on the Greek Syntax.)

1. To this rule a clause is commonly added which states, that *verbals compounded with the privative α*, also govern the genitive. The truth is, however, that in such constructions the genitive is merely the more exact definition of the idea contained in the adjective, and is to be explained by the general principles of the language; for the *privative α*, cannot well designate either the genitive or any other case.

2. The genitive of the material is considered by some Grammarians as depending on *ἐκ* or *ἀπὸ* understood, and an argument in favour of this ellipsis is drawn from the circumstance of *ἐκ* and *ἀπὸ* being sometimes found expressed. In all such passages as these, however, the presence of a preposition seems to be required in order to express a stronger and more direct reference to the material than could be done by the common construction, especially if a passive participle be likewise used; thus, *πλοῖα ἐκ τῆς ἀκάνθης ποιευμένα.* Herod. *θῶρη ἐκ μυρίκης πεποιημένη.* Herod. *ἕδρα ἐξ ἀδάμαντος τετευγμένα.* Theocr. *εἵματα ἀπὸ ξύλων πεποιημένα.* Herod. The true principle on which the genitive of the material depends will be found explained in the Preliminary Remarks. Sometimes the dative is used for the genitive, when the material of which any thing is made may be considered also as the means by which it is made; as, *αἱ μὲν γὰρ κεράεσσι τετεύχαται, αἱ δ' ἐλέφαντι. Od. τ', 563.*

Δὸς αὐτὸν ἡμῖν δραχμῆς, Anacreon, *Give him to us for nine pence.*[1]

Γράφομαί σε μοιχείας, Lysias, *I accuse you of adultery.*[2]
Διαφέρων τῶν ἄλλων, Plato, *Different from the others.*
Χάρμα πάντων ἐπάξιον, Pindar, *A joy surpassing all.*

Εἰμὶ and *γίνομαι*, signifying *possession, property*, or *duty*, govern the Genitive; as,

Ὁ πιπρασκομένος ἑτέρου γίνεται, He, who is sold, becomes the property of another.

Part of time is put in the Genitive; as,

Θέρους τε καὶ χειμῶνος, Xen. *In summer and winter.*[3]

Exclamations of *grief* and *surprise* are put in the Genitive; as,

Τῆς μωρίας, Aristoph. *What folly!*[4]

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1. The principle on which this construction depends has been explained in the Preliminary Remarks. The prepositions *ἀντί*, with the genitive, sometimes accompanies the verbs signifying "*to exchange*," whenever a stronger or more direct reference to the thing or things exchanged is required than can be given by the common construction; thus, *κάλλιόν ἐστιν ἀντὶ θνητοῦ σώματος ἀθάνατον δόξαν ἀντικαταλλάξασθαι καὶ ψυχῆν. Isocr.* On the same principle, of a stronger reference, the same verbs are used occasionally with *πρός* and an accusative; as, *ἡδονὰς πρὸς ἡδονὰς, καὶ λύπας πρὸς λύπας καὶ φόβον καταλλάττεσθαι.* Plato. Instead of the genitive the dative also is put; as, *ἐναλλάξασα φόνον φανάτῳ.* Eurip.

2. This genitive is besides often accompanied by other substantives, or prepositions, on which it depends; thus, *φεύγειν ἐπ' αἰτίᾳ φόνου.* Demosth. *ἐγράψατο (με) τούτων αὐτῶν ἕνεκα.* Plut. *γράφεσθαί τινα γραφὴν φόνου τραύματος.* Æschin. *ἀπογράφεσθαι φόνου δίκην.* Antiph. Other verbs of accusing, &c. are, on account of the nature of their composition, differently constructed. Those compounded with *κατά* take the person in the genitive, and the crime, or the punishment, in the accusative; as *κατηγορεῖν τι τινός*: the verb *ἐγκαλεῖν* has the person in the dative, and the crime in the accusative; as *ἐγκαλῶν δ' ἐμοὶ φόνους.* Soph. The punishment is also sometimes in the genitive, yet seldom any word except *θανάτου*; as, *καὶ θανάτου δὲ οὔτοι κρίνουσι.* Xen. *ἀνθρώπων καταψηφισθέντων θανάτου ἢ φυγῆς.* Plato. The adjective *ἔνοχος*, which properly is constructed with the dative, sometimes takes the genitive; as, *οὐδεὶς ἐνοχός ἐστι λειποταξίου οὐδὲ δειλίας.* Lys. It takes also the genitive of the punishment; as, *ἔνοχοι δεσμοῦ γεγόναμεν.* Demosth.

3. This is governed by *ἐπί*, sometimes expressed, as *ἐφ' ἡμέρης.* Her. When the Dative is used, it is governed by *ἐν* understood, and sometimes expressed; as, *ἐν τῷ αὐτῷ θέρει*, Thuc. The ellipsis of *ἐπί* is a convenient one for the young student; the philosophical principle, however, on which this use of the genitive is founded, seems to be in reality the reference to a *part* of time. *vid.* Preliminary Remarks. See also the notes to the rule for the genitive absolute.

4. Οἴμοι is often prefixed, as *οἴμοι τῶν κακῶν*, Aristoph, i. e. *ἕνεκα.* (*vid.* Preliminary Remarks.

Comparatives are followed by a Genitive; as,

Ἀναρχίας μεῖζον οὐκ ἔστι κακὸν, Sophocles, *There is no greater evil than anarchy.*[1]

Partitives, Comparatives, Superlatives, Interrogatives, and Numerals, govern the Genitive Plural; as,

Μόνος βροτῶν, *The only one of mortals.*
Οἱ νεωτέροι ἀνθρώπων, *The younger of men.*
Κάλλιστος ποταμῶν, *The most beautiful of rivers.*

Verbs signifying the *senses*, are followed by a Genitive, excepting verbs of *sight*, which require the Accusative; as,

Τῶν μαρτύρων ἀκηκόατε, Isoc. *You have heard the witnesses.*[2]

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1. Most Grammarians make the genitive of comparison depend on *ἀντὶ* or *πρό* understood. Sometimes these prepositions are expressed; as, *μείζονα ἀντὶ τῆς αὐτοῦ πάτρας*. Soph. *ἀντὶ τοῦ τάχους κρείσσω*. Eurip. *οἷσιν ἡ τυραννὶς πρὸ ἐλευθερίης ἦν ἀπαστότερον*. Herod. In these and other similar constructions, however, the preposition will be found to impart a force to the comparison which it would not otherwise possess; and hence the reason of its being added. The true principle on which the genitive of comparison depends will be found stated in the Preliminary Remarks.

2. Verbs of *seeing* always govern an Accusative. Many of the others likewise govern an Accusative with the Attic writers. The Verb *ἀκούω* most commonly governs the Accusative of the sound, and the Genitive of that which produces it; but neither without exception. The use of the Accusative after verbs of *seeing*, seems to have arisen from the circumstance, of the Greeks considering the eye as deriving its images from its *own* operations on the objects presented to it; whereas the other senses were supposed to be *acted upon* by external objects, not to *act* upon them. When the Attics therefore made other verbs than those of sight govern an accusative, they ascribed to themselves, from a feeling of national vanity, a greater refinement in all the organs of sense than was supposed to be possessed by their neighbours, for they placed *hearing*, &c. on a level with *sight*, and made the former senses as *active* in their operations on external objects as the faculty of vision.

Ἀκούω, signifying *to hear* one's self called, or simply *to be called*, has the construction of Verbs of existence; as *οὐτ' ἀκουσόμαι κάκος*, Soph. It is often used with the Adverbs *εὖ*, *κακῶς*, and *καλῶς*, and followed by *ὑπο* or *παρὰ* with a Genitive; as *κακῶς ἀκοῦειν ὑπο των πολιτων*, Isoc. Thus Cicero, *Est hominis ingenui velle bene audire ab omnibus.* So Milton, *Or hearst thou rather pure etherial stream.* Perhaps the construction of *ακούω* as a Verb of existence, may be explained on the principle of the Nominative with the Infinitive; as *ἀκούει Σαμαρείτης καὶ δαι-*

Ὁρᾷς οὖν καὶ γυναῖκας ἔξω τοῦ περιβόλου ἑστηκυίας; Cebes. *Do you see then also females standing without the enclosure?*

Verbs of *beginning*, *admiring*, *wanting*, *remembering*, and the like, with their contraries, govern the Genitive;[1] as,

Ἄρχετε βωκολικᾶς ἀοιδᾶς, Theocr. *Begin the pastoral strain.*
Τίς οὐκ ἂν ἀγάσαιτο τῆς ἀρετῆς; Dem. *Who would not admire virtue?*
Τὸ ἐρᾶν τῶν σωφρόνων, Æsch. *To love the discreet.*
Ἀμέλεις τῶν φιλῶν, Xen. *You neglect your friends.*

Verbs derived from *Comparatives*, or in which the idea of *Comparison* is involved, together with many verbs coming from *nouns*, and equivalent in meaning to the primitive with a verb, require the Genitive; as,

Ἡττᾶσθαι τινος, Xen. *To be inferior to any one.*
Ὑστέρησε τῆς μάχης, Xen. *He arrived after the battle.*
Ἐτυράννευε Κορίνθου, Herod. *He was king of Corinth.*
Ἐλέγετο τούτων ἄρχειν, Xen. *He was said to command these*

The Genitive is put with verbs of all kinds, even with those which govern an Accusative, when the action does not refer to the *whole* object, but to a *part*; as,

Πάσσε δ' ἁλὸς, Hom. *He sprinkled some salt.*
Ὀπτῆσαι κρεῶν, Hom. *To roast some flesh.*
Τῆς γῆς ἔτεμον, Thuc. *They laid waste a part of the country.*
Ἐγω οἶδα τῶν ἐμῶν ἡλικιωτῶν, Plato. *I know some of those of the same age as myself.*

A Noun and Participle are put *absolute* in the Genitive;[2] as,

Ἡλιου τελλοντος, Soph. *The sun rising.*

μονῶν, He is called a Samaritan and a demoniac; for *ἀκούει αὐτός ὀνομαζέσθαι*, or *κληθῆναι, Σαμαρείτης καὶ δαιμονῶν, he hears himself named*, or *called*, &c.

1. For an explanation of this and the two next rules, *vid.* Preliminary Remarks.

2. The original force of the Genitive absolute was an expression of time. Now, as *νυκτός* means *by night time*, so also, *ἐμοῦ καθεύδοντος ταῦτα ἐνένετο*, means *at the time that I slept this happened.* If this duration

DATIVE.[1]

Adjectives signifying *profit*, *obedience*, *fitness*, *trust*, *clearness*, *facility*, and their *contraries*; and

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of time is ascertained by an historical person, the preposition ἐπί is often used with these Genitives. Thus ἐπὶ Κύρου βασιλεύοντος, *in the reign of Cyrus.* This construction of the Genitive absolute is adopted not only to denote time, but every idea expressed in English by *if*, *since*, *because*, *in that*, &c. as θεοῦ διδόντος, *if God give*; τούτων οὕτως ἐχόντων, *since these things are thus circumstanced*; ἐπικειμένων τῶν πολεμίων τῇ πόλει, *while the enemy besieged the city.*

In certain cases nominatives and accusatives absolute are used. With such impersonals as ἔξεστιν, *it is permitted*, πρέπει, *it is becoming*, &c. the absolute case is always the nominative or accusative of the neuter participle; as διὰ τί μένεις, ἐξὸν ἀπιέναι; *why dost thou remain, when it is lawful to depart?* Datives absolute are also used, particularly in statements of time; as περιόντι τῷ ἐνιαυτῷ παλιν φαίνουσι φρονρὰν ἐπὶ τὴν Ἦλιν, *as the year elapsed they make another demonstration against Elis.* The nominative absolute is of rare occurrence.

By *absolute*, with the exception of the nominative, nothing more is meant than that the governing word is understood; thus, with the genitive ἐπὶ may be understood; with the dative, σύν, ἐπὶ, or μετὰ; with the accusative, μετὰ. The nominative absolute, however, which, as in English, is the only true absolute case, always supposes its proper verb; thus, ἀνοίξαντες τοῦ σώματος πόρους, παλιν γίνεται τὸ πῦρ. *When they have opened the pores of the body, fire is kindled anew.* Here ἀνοίξαντες is equivalent to ὅταν ἀνοίξαντες ὦσι, the same with ἀνοιξῶσι.

In the use of the Genitive absolute the Greek differs from the Latin. For, where the Latin, in the use of the ablative absolute, is obliged, on account of the want of a participle in the perfect active, to turn the sentence, and to use the perfect participle passive; the Greek, on the other hand, whose principal tenses all have their own participles, can retain the active construction, and then the participle is referred to the subject of the principal proposition; thus, *viso lupo diffugerunt oves* (for *quum lupum vidissent*) is in Greek ἰδοῦσαι τὸν λύκον αἱ ὄιες ἀπεφυγον, not ὀφθέντος τοῦ λύκου. Thus, too, ταῦτα ἀκούσας ἤσθη, *his auditis*, &c. and in all similar cases. And this construction is universally admissible, when the accompanying action, which is expressed by the participle, belongs definitely to the subject of the principal proposition; whereas the passive construction obtains where the action expressed by the participle does not refer, or does not refer entirely, to the subject of the principal proposition; thus, τῶν πολεμίων ὀφθέντων, ἔφυγον οἱ πολῖται, *when they* (not merely the citizens) *saw the enemy, the citizens fled.* The construction with the genitive absolute is used properly, only when the action which is expressed by the participle has its peculiar subject, distinct from that of the principal verb.

1. This case is generally used as the Dative in Latin. It expresses the object *to* which the action is directed, or *for* which it is intended. It implies *acquisition* and *loss*. It is placed after εἰμὶ, &c. in the sense of *habeo*, and after Verbs signifying *likeness, agreement, trust, resistance, relation*, &c. It follows Verbs compounded with ἀντὶ, ἐν, ἐπὶ, παρὰ, πρὸς, σὺν, ὑπὸ. It is frequently governed by ἐν, ἐπί, σὺν, or some other Preposition, understood. (*vid.* Preliminary Remarks.)

those compounded with *σὺν* and *ὁμου*, govern the Dative ; as,

Ἡμῖν ἔσται χρήσιμον, It will be useful to us.
Συντρόφος τῇ ἁπλότητι, Accustomed to simplicity
Ἐλευθέρῳ ἀνδρὶ εὐκτὸν, to be wished for by a liberal man.

The *instrument* and *manner* of an action are put in the Dative ;[1] as,

Ἀργυρέαις λόγχαισι μάχου, καὶ πάντα κρατήσεις, Oracle to Philip, *Fight with silver weapons, and you will conquer the world.*
Ἥλασε ξίφει καὶ ἔπεφνε δόλῳ, Hom. *He struck him with a sword, and killed him by stratagem.*[2]

Verbs of *serving*, *giving*, *rejoicing*, *obeying*, *trusting*, *fighting*, and the like, with their *contraries*, govern the Dative ; as

Βοηθεῖν τῇ πατρίδι, To help his country.
Εἴκειν κάκοις, To yield to misfortunes.
Μάχεσθαι τοῖς πολεμίοις, To fight against enemies.
Πᾶς ἀνὴρ αὑτῷ πόνει, Every man labours for himself.

Verbs signifying to *accompany* or *follow*, to *blame*, to *converse*, to *pray*, to *use*, are followed by a Dative ; as,

Τῷ νῆες ἕποντο, Hom. *Him ships followed.*
Πιστοὺς ἡγοῦ τοὺς τοῖς ἁμαρτανομένοις ἐπιτιμῶντας, Plutarch. *Think those faithful, who reprove your faults.*
Σοφοῖς ὁμιλῶν, καὐτος ἐκβήσει σοφὸς, Menander. *Associating with the wise, you yourself will also become wise.*
Εὔχεσθαι Διΐ, To pray to God.
Προβάτοις χρῆσθαι, Xen. *To use sheep.*[3]

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1. This case in these instances may be called the Ablative, and the analogy with the Latin will be preserved.

2. Instead of the Dative, the Prepositions *διὰ*, *ἐν*, *ἐπὶ*, *κατὰ*, are sometimes used with their proper cases ; as *ἐπαίρεσθαι ἐπὶ πλούτῳ*, Xen. *ἐν βέλει πληγεὶς*, Eurip.

To this rule may be referred the *excess* or *deficiency of measure*, as *ἀνθρώπων μακρῷ ἄριστος*, Her. The measure of excess is sometimes found in the Accusative, especially in the old Poets ; as *πατρὸς πολλὸν ἀμείνων, much braver than his father.*

3. Many Verbs have a Dative of the *person*, and a Genitive of the *thing* ; as *ἀμφισβητῶ, κοινωνέω, μεταδίδωμι, πετέχω, συγγινώσκω, φθονῶ* ; and

Εἰμὶ, put for *ἔχω*, *to have*, governs the Dative; as,

Ὅσοις οὐκ ἦν ἄλφιτα, As many as had not bread.

An Impersonal Verb governs the Dative; as,

Ἔξεστι μοι ἀπιέναι. It is lawful for me to go away.[1]

Some Passive Verbs have the Dative of the agent after them; as,

Τὸ μέγεθος ἐκεινῷ τῶν πεπραγμένων, the greatness of his actions.

Poetical writers, for the Genitive, frequently use the Dative; as,

Οὐκ Ἀγαμέμνονι ἤνδανε θυμῷ, It did not please the mind of Agamemnon.

Neuter Adjectives in *τέον*, govern the *Person* in the Dative, and the *Thing* in the case of the Verb, from which they are derived; as,

Τί ἂν αὐτῷ ποιητέον εἴεν, Xen. *What must he do?*
Ὑμῖν ταῦτα πρακτέον, Dem. *You must do these things.*[2]

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the Impersonals *δεῖ*, *μέλει*, *μεταμέλει*, *μέτεστι*, *προσήκει*; as *ὧν ἐγώ σοι οὐ φθονήσω*, Xen. *σοι παιδῶν τί δεῖ*, Eurip. *Χρὴ*, *πρέπει*, and *δεῖ*, *it behoveth*, govern the Accusative with the Infinitive, according to the language of the Grammarians; and *δεῖ* and *χρὴ*, signifying *necessity* or *want*, *ἐλλείπει*, *μέλει*, &c. govern the Dative of the person and the Genitive of the thing.

1. Perhaps the only true Impersonals are those where we supply *it*, and some operation of nature or of circumstances is denoted; as *ὗει*, *it rains*. The Verbs commonly called Impersonal, are so only in name, for they have an actual subject, which is expressed either by an Infinitive or other dependent clause. Thus, in the example under the rule, the Nominative to *ἔξεστι* is the infinitive *ἀπιέναι*, and the passage is equivalent to *το ἀπιέναι ἔξεστί μοι*, *the going away is lawful to me*. So also, *δεῖ ὑμᾶς τοῦτο ποιεῖν*, *it behoves you to do this*, is the same as, *the doing this is incumbent upon you*.

2. These Adjectives imply *necessity*, and have in the neuter the force of the Latin Gerund. The whole construction has been imitated in Latin: *Quam viam nobis quoque ingrediendum sit*, Cic. *Æternas quoniam pœnas in morte timendum*, Lucretius.

Verbals in *τέος* correspond to the Future Participle Passive in Latin; as, *ποιητέος*, *faciendus*. *ποτέος*, *bibendus*. These also have the Person in the Dative, like those in *τέον*, but *agree* with the Noun, expressing the thing, in Gender, Number, and Case; as *ταῦτα ὑμῖν ποιητέα ἐστί*, *hæc vobis facienda sunt*. This form in *τέα* is more common in Attic

Substantives sometimes have a Dative after them; as,

Ἀπὸ τῆς ἑκάστῳ διανέμησεως, From the distribution to each.

Nouns signifying the time or place in which a person or thing exists, are put in the Dative; as,

Τῇ γῇ, In the earth.
Μαραθῶνι, At Marathon.
Ἀθήναις, At Athens.
Αὐτῇ τῇ ἡμέρᾳ, On the same day.

Ὁ αὐτὸς, the same, is followed by a Dative; as,

Τῆς αὐτῆς εἰσὶ ζημίας ἄξιοι οἱ συγκρύπτοντες τοῖς ἐξαμαρτάνουσι, Isoc. *Those who conceal, are deserving of the same punishment as those who commit, a fault.*[1]

ACCUSATIVE.[2]

Verbs signifying actively govern the Accusative; as,

Κυλίνδει τὴν σφαῖραν, He rolls the ball.[3]

The Accusative is of universal use, with *κατὰ* understood;[4] as,

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than *τέον*. Sometimes, however, the person is put in the accusative, when the verbal loses a portion of its strong reference to what *must* be done, and approximates in meaning to the impersonal *δεῖ* with the infinitive, denoting what *ought* to be done; as, *Οὐδενὶ τρόπῳ φαμὲν ἑκόντας ἀδικητέον εἶναι*; Plato: the same as *οὐδενὶ τρόπῳ φαμὲν (ἡμας) δεῖν ἑκόντας ἀδικεῖν*; *Do we assert that we ought in no way voluntarily to commit injustice?* The two constructions are united in *Plat. Rep.* 5, p. 12. *Ed. Bip. οὐκοῦν καὶ ἡμῖν νενοστέον—ἐλπίζοντας.*

1. Σὸν is here understood. Thus in Latin, *Idem facit occidenti*, Hor. *Et nunc ille eadem nobis juratus in arma*, Ovid.

2. The Accusative expresses the *object* of the action. It is, therefore, as in Latin, governed either by a Verb Active, or by a Preposition expressed or understood.

As in Latin, Verbs of *entreating*, *concealing*, and *teaching*, govern two Acc. Verbs Neuter also often assume an Active signification; and both are followed by an Acc. of their own signification.

The Accusative seems to be the favourite Case of the Attics, who frequently use it for the Genitive and the Dative.

3. A peculiar idiom frequently occurs in Greek, in which, what should regularly be the Nominative is found in the Accusative, governed by the Verb; as *οἶδα σὲ τίς εἶ, I know thee who thou art*, for *οἶδα τίς σὺ εἶ, I know who thou art.* This is sometimes imitated in Latin.

4. Or *διὰ, εἰς, περὶ, πρός.* *Κατὰ* is the most general, as it embraces the

Δεινὸς μάχην, Æschylus. *Terrible in fight.*

Πειρῶ τὸ μὲν σῶμα εἶναι φιλόπονος, τὴν δὲ ψυχὴν φιλοσόφος, Isoc. *Endeavour to be in body fond of labour, and in mind a lover of wisdom.*[1]

Verbs of sense, with the Attics, generally govern an Accusative; as,

Ἀκούω ταῦτα, I hear these things.

Verbs signifying *to do* or *speak well* or *ill*, *to give* or *take away*, *to admonish*, *to clothe* or *unclothe*, etc. govern an Accusative of the Person, and another of the Thing;[2] as,

Πολλὰ ἀγαθὰ τὴν πόλιν ἐποίησε, Isoc. *He conferred many services on the city.*[3]

Εἴργασμαι κακὰ τὸν οἶκον, Thuc. *I have done evil to the house.*

Ἀποστερεῖ με τὰ χρήματα, Isoc. *He deprives me of my property.*

Εἵματα με ἐξέδυσαν, Hom. *They stripped me of my clothes.*[4]

Distance and *space* are put in the Accusative; as,

Ἔφεσος ἀπέχει ἀπὸ Σαρδέων τριῶν ἡμερῶν ὁδὸν, Xen. *Ephesus is distant from Sardis three days' journey.*[5]

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parts, *qualities*, and *relations*; *διὰ* is applied to the *cause*; *εἰς*, *περὶ*, and *πρός*, to *motion*. They are sometimes expressed; as *ὃς κατὰ σῶμα καλὸς, κατὰ νοῦν δ' οὐ ἐστὶν ἄμορφος*, Epigr.

The Accusative sometimes appears in the beginning of a sentence, without a regimen expressed; as *τοὺς Ἕλληνας οὐδὲν σαφὲς λέγεται*, Xen. *Quod spectat ad.*

1. This construction is frequent in Latin poetry: *Crinem soluta*, Virg. *Humeros amictus*, Hor.

2. One of these Accusatives is governed by *κατὰ* understood.

3. To the Accusative of the *thing* are frequently joined the Adverbs *εὖ*, *καλῶς*, *κακῶς*, instead of *καλὰ*, *κακὰ*, &c. The Verb alone, implying *treatment*, may have the same construction; as *Ζεὺς με ταῦτ' ἔδρασεν.* Aristoph.

4. Verbs of *adjuring* and *swearing* are also found with two Accusatives; as, *ὁρκίζω σε οὐρανὸν*, Orpheus. Thus in Latin, *Hæc eadem Terram, Mare, Sidera juro*, Virg.

A change of Voice implies a change in the Case of the *Person*; but the case of the *Thing* is preserved; as *ἡμεῖς πλειστὰ εὐεργετοῦμεθα*, Xen. *Θοιμάτιον ἐκδυομένος*, Dem. Thus in Latin, *Induitur faciem cultumque Dianæ*, Ovid. *Inscripti nomina regum*, Virg.

5. The Accusative of Distance and Space, and that of Time, are both governed by a Preposition understood.

Continuance of time is put in the Accusative; as,

Ἔμεινεν ἡμέρας τρεῖς, He abode three days.

VERBS PASSIVE.

Verbs of a *Passive* signification are followed by a Genitive governed by ὑπὸ or πρός, by ἀπὸ rarely;[1] as,

Ὁ νοῦς ὑπὸ οἴνου διαφθείρεται, Isoc. *The understanding is impaired by wine.*

INFINITIVE.

One Verb governs another in the Infinitive; as,

Θέλω λέγειν, I wish to speak.

The infinitive is often used to signify what is expressed in Latin by *ad* and the *gerund*, or by the participle in *dus;* as,

Ἔδωκεν αὐτὸ δούλῳ φορῆσαι. He gave it to a slave to carry.
Ὁ ἄνθρωπος πέφυκε φιλεῖν. Man was formed to love.
Παρέχω ἐμαυτὸν ἐρωτᾶν. I present myself to be questioned.
Ἦλθον ἰδεῖν σε. I came to see you.

The infinitive is governed by an adjective (or substantive) expressing *fitness* or *qualification;* as,

Ἐπιτήδειος ποιεῖν τι. Fit to do any thing.
Οὐ δεινός λέγειν. Not powerful in speaking.

Whenever an infinitive, qualifying the preceding phrase or clause, does not admit of a sufficiently obvious construction, particularly in con-

1. Frequently, however, the Dative is appended to passive verbs, with or without ὑπό, especially to the perfect passive of verbs whose perfect active is not much used; as, ταῦτα λέλεκται ἡμῖν, for λέλεχα ταῦτα. Some Verbs, which in the Active are followed by the Genitive or Dative of the *person*, and the Accusative of the *thing*, are preceded in the Passive by the Nominative of the *person;* as οἱ τῶν Ἀθηναίων ἐπιτετραμμένοι φυλακὴν, Thuc. *They who were intrusted with the defence of the Athenians*, or *they to whom the defence of the Athenians was intrusted.* Thus, *Lævo suspensi loculos, tabulamque lacerto*, Hor.

sequence of other words being interposed, it is commonly introduced by ὥστε or ὡς; as,

Ἦν δέ πεπαιδευμένος οὕτως, ὥστε πάνυ ῥᾳδίως ἔχειν ἀρκοῦντα.[1] *He was so brought up as very easily to have what sufficed him.*

The infinitive is used as a neuter substantive, not only singly, but in connexion with phrases, provided with an article, and subject to all the constructions of nouns; as,

Τὸ φυλάξαι τἀγαθὰ τοῦ κτήσασθαι χαλεπώτερον, *To preserve property is harder than to acquire it.*

Τὸ μὲν οὖν ἐπίορκον καλεῖν τινα, ἄνευ τοῦ τὰ πεπραγμένα δεικνύναι, λοιδορία ἐστίν. *To call one perjured, without showing his deeds, is calumny.*

The infinitive mood has an accusative before it; as,

Φασι τὸν Οὐρανὸν δυναστεῦσαι τοῦ παντός. *They say that Uranus ruled over the universe.*

The infinitive mood has a nominative before it when the reference is to the same person implied by the nominative of the preceding verb; and in this construction the nominative before the infinitive is omitted, except when an emphasis is laid upon it; as,[2]

Ἔφη εἶναι στρατηγός. *He said that he was a general,* (αὐτὸς understood before εἶναι.)

Ἔφη αὐτὸς εἶναι στρατηγός, οὐκ ἐκείνους. *He said that he himself was a general, not they.*

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1. Sometimes a participle takes the place of the infinitive; see an explanation of this construction in the notes upon the syntax of the participle.

2. The principle of the construction of a *nominative* with the infinitive, whenever there is no change of person, is deserving of the student's attentive consideration, and will afford a key to the grammatical resolution of many phrases and forms of construction which would otherwise be unintelligible. The Latin poets imitate this construction; thus, *Rettulit Ajax esse Jovis pronepos.* Ovid. *Uxor invicti Jovis esse nescis.* Horat. *Vir bonus et sapiens dignis ait esse paratus.* Id. Sometimes even without the infinitive; as, *Sensit medios delapsus in hostes.* Virg. The Latin prose writers, however, always use the strict grammatical form, viz. the accusative with the pronoun *se.* The construction of a nominative with the infinitive may be referred to the general principle of Attraction, or, in other words, to the association of ideas.

Ἐνομίζοντο οὐδ' αὐτοὶ σωθήσεσθαι. They thought that they themselves would not be saved.

Instead of the Infinitive preceded by the Accusative, the Indicative preceded by ὅτι or ὡς,[1] is commonly used; as,

Γνῶθι ὅτι ἐγὼ ἀληθῆ λέγω, Xen. *Know that I speak truth.*
Λέγω ὡς ἐκεῖνος οὐ πολεμεῖ, Dem. *I say that he does not make war.*[2]

The Infinitive of the Present, Future, and

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1. Ὅτι and ὡς are really Pronouns; the former the Neuter of ὅστις, ἥτις; the latter the same as ὅς, in an Adverbial form. This will clearly explain the construction: *γνῶθι ὅτι, know* that; *ἐγὼ ἀληθῆ λέγω, I speak truth. Λέγω ὡς, I say* that or thus; *ἐκεῖνος οὐ πολεμεῖ, he does not make war.* So, *And they told him* that *Jesus passeth by.* Luke 18. It is not necessary that τις should be always joined with ὅς. We find in Homer, *Γιγνώσκων ὅ οἱ αὐτὸς ὑπειρεχε χεῖρας Ἀπόλλων*: i. e. *Γιγνώσκων ὅ, Knowing* this: *Apollo stretched his hand over him.*

Ὅτι is sometimes used at the end of a sentence, in a manner which strongly elucidates this explanation; *ἀλλ' οὐκ ἀποδώσεις, οἶδ' ὅτι*, Aristoph. *But you will not restore it, I know* that.

Sometimes ὅτι is added to strengthen the force of another Pronoun; a practice common to the best Greek and Latin writers: *ἀλλ' οὖν ἔγωγ' οὐ παύσομαι, τοῦτ' ἴσθ' ὅτι*, Aristoph. *Hoc ipsum scias.*

The Greeks in narrations frequently use the Present Tense, when ὅτι introduces the words of the person who is the subject of the narrative. Ὅτι, in such constructions, may either be rendered "*as follows*," or, what is far preferable, may be regarded as equivalent to the inverted commas in English, and remain consequently untranslated. But the Latins, in the idiom of the Accusative and Infinitive, place the Verb in the Perfect Tense.

Ὅτι sometimes signifies *that*, or *to the end that.* In this sense the Latin *uti*, generally shortened into *ut*, is the same word. Here it is still the Pronoun, and the full expression is *διὰ ὅτι, for that, for this.* The two words often coalesce, and become *διότι.* Thus Shakspeare, *For that I am some twelve or fourteen moonshines lag of a brother.*

Sometimes ὅτι signifies elliptically *what is the reason that*—; as *εἶπον ὅτι τόσσον ἐχώσατο Φοῖβος Ἀπόλλων*, Hom. Here the full expression is *εἶπον τί ἐστιν αἴτιον ὅτι—let him say what is the reason for this, Phœbus is so enraged*; or *διὰ ὅτι.*

It is likewise frequently used for *because*, and is there too governed by *διὰ, for this reason.*

These observations will easily suggest an analogical solution of the origin and use of the word in other languages.

2. This construction has seldom been imitated in Latin. But ὅτι has been rendered by *quòd, quia*, and even *quoniam*, in the Vulgate, a translation which disgusted the classical reader, and which was succeeded by the more elegant versions of Beza and of Castalio. Yet we find some instances of that use of *quòd. Equidem scio jam filius quòd amet meus*, Ter. *Præmoneo, nunquam scripta quòd illa legat*, Ovid.

Aorists, preceded by the Verb μελλω, expresses the Future; as,

Μέλλω τεθνάναι, Plato, *I am about to die.*

The Infinitive of some Verbs is preceded by ἔχω, in the sense of δύναμαι; as,

Μηδὲν ἔχουσιν εἰπεῖν, Dem. *They have nothing to say.*[1]

The Infinitive is often governed by another Verb in an Imperative sense, understood; as,

Μήτε συγ' ἀθανάτοισι μάχεσθαι, Hom. (ὅρᾶ, *beware*, or θέλε, *wish*, und.) *Nor contend thou with the immortals.*[2]

The Infinitive is sometimes put *absolutely*, without another Verb expressed; as,

Ὡς ἁπλῶς εἰπεῖν, Dem. *To speak plainly.*
Δοκεῖν ἐμοὶ, Soph. *As it appears to me.*[3]
Μικροῦ δεῖν, Isoc. *Nearly.*[4]

PARTICIPLE.[5]

The Infinitive is often elegantly preceded by

1. Thus, *De Diis neque ut sint, neque ut non sint, habeo dicere*, Cic.

2. Thus in Italian, *non dir niente*, take care *to say nothing*. Matthiæ, Gr. Gr. vol. 2. p. 284, considers it probable that this usage of the Infinitive was a remnant of the ancient simplicity of the language, from which the action required was expressed by means of the Verb *absolute*, or the Mood of the Verb which of itself indicated the action, without any reference to other parts of speech.

3. When a particle is joined to the Infinitive with the meaning of *after*, *when*, *before*, *until*, &c. there is supposed to be an ellipsis of συμβαίνει, or συνέβη, or συμβαίη, or συμβῇ, (according as the context requires a Present or a Past Tense, the Optative or Subjunctive Mood). When, however, the particle has the meaning of *as* or *so*, then ἔξεστι, δεῖ, εἰκὸς ἐστὶ, or something equivalent, is supposed to be understood: thus, ὡς ἁπλῶς εἰπεῖν, is for ὡς ἔξεστι ἁπλῶς εἰπεῖν, (*as far as it is permitted*) *to speak plainly*. So also, ὡς ἰδεῖν αὐτὸν, *when he saw him*, for ὡς συνέβη ἰδεῖν αὐτὸν, *when* (*it happened that*) *he saw him*; πρὶν ἀλέκτορα φωνῆσαι, *before the cock crew*, for πρὶν συνέβη, &c. *before* (*it happened that*) *the cock crew*.

4. The Infinitive is sometimes understood; as ὀλίγου παρεδόθη, Lysias, (δεῖν und.): συνέλοντι, Dem. (φράσαι. und.)

5. The distinction between the participle and the infinitive forms one of the most important parts of the Greek syntax.—If a verb is governed by another verb, or by an adjective, a double relation is established, according to which the use of the infinitive or participle is determined. 1. Either the leading verb or adjective conveys in itself a perfect and independent idea; or, 2. it has no perfect idea, but expresses an action which first becomes perfect by the addition of its reference. Thus the verbs, *I pray*, *I persuade*, *I will*, &c. always require an addition which

the verbs εἰμὶ, γίνομαι, φαίνομαι, ὑπάρχω, ἔχω, κύρω;[1] as,

expresses, *for what* I pray, *to what* I persuade any one, *what* I will. Now, when such an imperfect verb or adjective refers to a verb, this reference expresses either the consequence in view, the end, or else merely the object of the first verb or adjective. Thus, in the phrases, *I will write, I command you to write, I admonish you to go*, &c. the English infinitive is the consequence in view of the first verb, and is, in most cases, expressed in Latin by *ut*. On the contrary, in the phrases *I saw him fall, I heard him say, scio me esse mortalem, intelligo me errasse*, the infinitive is merely the object, not the end, of the verbs *to see, hear, know, perceive*. Upon these premises are founded the following rules:

Rule 1. When an imperfect verb or adjective is followed by a verb which expresses *a thing to be done*, the latter in Greek is put in the infinitive without a conjunction. Thus, δέομαι σου ἐλθεῖν, *I entreat thee to come*; παραινῶ σοι γράφειν, *I exhort thee to write*; ἔπεισεν ἐμε πορεύεσθαι, *he persuaded me to go*; ἐμώλυσεν με γράφειν, *he prevented me from writing*. Thus the infinitive sometimes answers to the infinitive in Latin after the verbs *nolo, cupio, conor, audeo*, &c. when the subject of the two actions is the same, and sometimes to the conjunctions, *ut, ne, quominus*; as, *oro te ut venias, hortor te ut scribas, persuasit mihi ut proficiscerer, impedivit me quominus scriberem*. To the rule in Greek, however, ἐπιμελεῖσθαι constitutes a regular exception, being followed by ὅπως with the *finite* verb.

Rule 2. When an imperfect verb is accompanied by another, which marks merely the *object* of the former, the latter is put in the participle, sometimes where in Latin also the participle is used, as *video te scribentem, audio te docentem*, ὁρῶ σε γράψοντα, ἀκούω σε διδάσκοντα; and sometimes after verbs, which indicate a perception by means of the external senses, or the understanding, where in Latin the accusative with the infinitive is used; as *scio me esse mortalem, sentio te iratum. esse*, &c. οἶδα θνητὸς ὤν, αἰσθάνομαι σε χαλεπαίνοντα.

The distinction of the construction with the infinitive, and with the participle, is most clearly shown, when the same verb takes, according to its different senses, sometimes one, sometimes the other, mood; thus μανθάνειν, *to perceive*, has the participle, as, ἵνα μάθῃ σοφιστὴς ὢν τοῦ Διὸς νωθέστερος. Æschyl. *that he may perceive that he is a more dull contriver than Jove*; whereas μανθάνειν, *to learn*, has the infinitive, as μαθήσονται ἐναντιοῦσθαι. Xen. *they will learn to oppose*. Thus too, γιγνώσκειν, *to perceive*, has the participle, but *to learn*, the infinitive. It must be remembered, however, that the verbs, *to say, to announce*, constitute a regular exception to this rule, as well as, *to mean, to think, to hope*, which last take the infinitive, the former also ὅτι with the finite verb.

1. The Participle is sometimes used alone, εἰμὶ being understood; as μήκων κάρη βάλεν, ἦρ' ἐνι κήκῳ βριθομένη (ἐστὶ und.) Hom. *A poppy bends the head, which in a garden is weighed down*. This ellipsis is found in Latin, not only in the Poets, but in the Historians, particularly in Tacitus. To this construction may be generally referred what is called the Nominative absolute. Thus φύλαξ ἐλέγχων φύλακα, Soph. (ἦν und.) *Sentinel was blaming sentinel*. σωθεὶς δὲ, παῖδας ἐξ ἐμῆς ὁμοσπόρου κτησάμενος, (οἵ und.) Eurip.

The Participle of εἰμὶ is often understood; as οἱ ἐν τέλει, (ὄντες und.) Thuc. *Those who are in power*. Τὰ πρὸς ποσὶ, (ὄντα und.) Soph. *The things present*.

Χάρις χάριν ἐστὶν τίκτουσ' ἀεί, Soph. *A kindness always produces a kindness.*[1]

Οὐκ ἐχθρὸς ὑπῆρχεν ὤν, Dem. *He was not an enemy.*

Τὸν λόγον σου θαυμάσας ἔχω, Plato. *I have admired your speech.*[2]

With a Participle *τυγχανω* signifies *by chance; λανθάνω, privately* or *ignorantly; φθάνω,*[3] *previously;* as,

Ἔφη τυχεῖν ἐὼν, Her. *He said that he chanced to be.*

Ἐλάθομεν διαφέροντες, Plato. *We were not aware that we differed.*[4]

Φθάνω τοὺς φίλους εὐεργετῶν, Xen. *I anticipate my friends in conferring benefits.*

The Participle is used after *δῆλος, φανερὸς, ἀφανὴς,* &c.;

Αὐτὸς τοῦτο ποιῶν φανερὸς ἦν, Arist. *He manifestly did this.*[5]

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1. Thus *εἰμὶ* is used as an auxiliary with Participles; as *τεθνηκότες εἶεν*, Thuc. *ἔστω φιληθεις*, Eurip. *μεταπεμπομένοι ἦσαν*, Thuc. *τετληκτες εἰμὲν*, Hom.

2. This is imitated in the Latin Participle Passive, *Neque ea res falsum me habuit*, Sallust. Similar to this are the French and English idioms.

3. The primitive meaning of *φθάνω* is, *to get beforehand, to be beforehand with, to anticipate.* Among the many peculiar phrases in which it bears a part, the following may be enumerated as the most remarkable. In all of them the primitive force of *φθάνω* may be easily traced. Thus, *ἔφθησαν πολλῷ οἱ Σκύθαι τοὺς Πέρσας ἐπὶ τὴν γέφυραν ἀπικόμενοι*, Herod. *The Scythians came to the bridge long before the Persians.* *Φθάνειν εἰς πόλιν.* Xen. *To reach the city first.* *Οὐ γὰρ ἔφθη μοι συμβᾶσα ἡ ἀτυχία καὶ εὐθὺς ἐπεχείρησαν κ. τ. λ.* *Scarcely had misfortune befallen me, than they immediately attempted,* &c. *Οὐ γὰρ φθάνουσι παρὰ ἄνδρα ἀπικνεύμεναι, καὶ ἐν γαστρὶ ἴσχουσι*, Hippoc. *For they no sooner come to the men than they conceive;* properly, *coming to,* &c. *they are not beforehand with what I am going to mention,* viz. *they conceive.* *Οὐκ ἂν φθάνοις ποιῶν τοῦτο*, Eurip. *You cannot be too quick in doing this,* or, *do it immediately.* *Τοιγὰρ φυτεύων παῖδας οὐκ ἔτ' ἂν φθάνοις.* Eurip. *Do not therefore any longer defer raising a family.* *Οὐκ ἂν φθάνοις περαίνων.* Plato. *Quickly finish.* *Οὐ φθάνοιτ' ἔτ' ἂν θνήσκοντες*, Eurip. for *οὐ φθάνοιτε ἄλλο τι πάσχοντες πρὶν ἢ θνήσκειν, you will quickly die.* The sense of *φθάνω* underwent, however, a change in writers of a late epoch; thus in Ptolemæus *de Judic. Facultate*, p. 5. *φθάνει* means *extends;* and in the Analecta, 2. p. 155. we have *ὑπὸ χεύματος ἐφθάνετο, he was snatched away by the stream,* i. e. before he could help himself.

4. Thus in Latin, *Nec vixit malè qui natus moriensque fefellit*, Hor.

5. This is more elegant than *αὐτὸς τοῦτο ποιῶν φανερὸς ἦν*, or than *αὐτὸν τοῦτο ποιεῖν φανερον ἦν*, or than *ὅτι αὐτὸς τοῦτο ἐποίει φανερον ἦν.*

The Participle is used instead of the Infinitive, after Verbs signifying *to persevere*, *to desist*, *to perceive*, *to show*, or an *affection of the mind*; as,

Τὴν εἰρήνην ἄγοντες διατελοῦσιν, Isoc. *They continue preserving peace.*[1]

Θεὸν οὐ λήξω προστάτην ἔχων, Soph. *I shall not cease having God for my defender.*

Ἴσθι ἀφιγμένη, Aristoph. *Know that thou art come*

Δείξω σοφὸς γεγὼς, Eurip. *I shall show that I am wise.*

Μέμνησο ἄνθρωπος ὤν, Simonides. *Remember that you are a man.*

Ὁ Θεὸς πολλάκις χαίρει τοὺς μὲν μικροὺς μεγάλους ποιῶν τοὺς δὲ μεγάλους μικρούς, Xen. *God is often delighted in making the little great, and the great little.*[2]

ADVERBS

are followed by the Genitive, Dative, or Accusative;[3] either because they were originally Nouns, or because those cases are governed by a Preposition understood.[4]

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1. The principle on which this rule is founded has been explained in the notes at the commencement of the Syntax of the Participle.

2. Σύνοιδα is found with various Cases: *ξύνοιδα ἐμαυτῷ σοφος ὤν*, Plato. *ἐμαυτῷ ξυνήδειν οὐδὲν επισταμενῳ*, Plato.

This last expression must be referred to the force of ATTRACTION, which is particularly exerted on Participles. *Attraction* is indeed of universal influence in Greek construction. It seems as if, on many occasions, of two words relating to each other, but in different constructions, the Greeks wished one only to be in a particular Case, and the other to be *attracted* by it into the same Case.

A few additional instances will be here given. *Οὐδενὶ πώποτ' οὐδ' αἰσχρῶς οὐδ' ἀκλεως ἀπέβη, τοὺς ἱκέτας ἐλεήσαντι*, Isoc. *It has never been disgraceful or inglorious in any one to pity the suppliant:* *ἐλεήσαντι* is here attracted into the Case of *οὐδενὶ*. *Σκοπούμενος εὕρισκον οὐδαμῶς ἂν ἄλλως τοῦτο διαπραξάμενος*, Isoc. *Having considered, I found that I could by no means otherwise execute the business:* *διαπραξάμενος* is attracted into the Case of *σκοπούμενος*. *Οὔτε νῦν μοι μεταμέλει οὕτως ἀπολογησαμένῳ*, Plato. *I do not now repent having thus defended myself;* for *ἀπολογήσασθαι*. Thus in Latin, *Sed non sustineo esse conscius mihi dissimulanti.*

3. *Ἴδε* and *ἰδοὺ*, *behold*, which are sometimes, like the Latin *en* and *ecce*, found with a Nominative, are really Verbs, and govern the Accusative; as *ἰδοὺ με*, Eurip.

4. Adverbs with the article prefixed, are sometimes used for Adjectives, as *ἐν τῷ πρὶν χρόνῳ*, Soph. *In the former time.* In the same manner they are used for Substantives, as *οἱ πέλας*, Soph. *The neighbours*, *οἱ πάνυ*, Eurip. *The illustrious.*

Examples of the former.

Πλὴν, rejection, πλὴν ἐμοῦ, Æschyl. *Excepting me.*[1]
Χάριν, for the sake, χάριν Ἕκτορος, Hom. *For the sake of Hector.*
Χωρὶς, separation, χωρὶς τῶν ἀνδρῶν, Her. *Without the men.*
Τοῦ Διὸς ἐνώπιον, Plut. *In the sight of God.*

Examples of the latter.

Ἄνευ ὀνομάτων. Plato, (ἀπὸ und.) *Without names.*
Ἅμα λαῷ, Hom. (σὺν und.) *With the people.*
Ναὶ μὰ[2] *τόδε σκῆπτρον*, Hom. (ἐπὶ und.) *I swear by this sceptre.*[3]

Adverbs of *time* are sometimes changed into Adjectives; as,

Οὐ χρὴ παννύχιον εὕδειν βουληφόρον ἄνδρα, Hom. *A man of counsel ought not to sleep the whole night.*[4]

Adverbs of *quality* are elegantly joined with the Verbs *ἔχω, πάσχω, ποιέω, φέρω, φύμι, χράομαι*, &c.; as,

Ἡδέως ἔχε πρὸς ἅπαντας, Isoc. *Be pleasant to all.*
Εὖ πάσχειν, εὖ ποιεῖν, Dem. *To receive, to confer, benefits.*

Two or more *Negatives* strengthen the Negation; as,

Οὐκ ἔστιν οὐδὲν, Eurip. *There is nothing.*
Οὐδέποτε οὐδὲν οὐ μὴ γένηται τῶν δεόντων, Dem. *Nothing that is necessary will ever be done.*[5]

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1. Πλὴν sometimes assumes the nature of a Disjunctive, and is followed by every Case, according to the government of the Verb with which it is connected; as *οὐδέν ἐστιν ἄλλο φάρμακον, πλὴν λόγος*, Isoc. *οὐ θέμις πλὴν τοῖς μαθήταισιν λέγειν*, Aristoph.

2. The particle *μὰ*, of itself, neither affirms nor denies, but adds strength to that which is affirmed or denied. In affirmations *μὰ* is usually preceded by *ναὶ*; in negations the particle *οὐ*, or something equivalent, is added.

3. The Preposition is sometimes expressed; *ἑκὰς ἀπ' ἐωϊτῶν*, Her. *μέχρις ἐπ' ἐμοῦ*, Hom. *τῆλε ἀπὸ σχεδίης*, Hom. *ἅμα σὺν αὐτοῖς*, Plut.

4. Thus in Latin, *Nec minus Æneas se matutinus agebat*, Virg. *Nec vespertinus circumgemit ursus ovile*, Hor.

5. In Latin, two *Negatives* make an *Affirmative*; yet the Greek idiom has been imitated: *Neque tu haud dicas tibi non prædictum*, Ter. The Greek idiom is of frequent occurrence in Plautus, and other old writers, though sometimes found in more recent ones, as in *Propertius*, **2. 15.** *ult.* and *Ovid. Pont.* **1. 1. 66.**

But if the two Negatives belong to two different Verbs, they form an Affirmative; as,

Οὐδὲν ἐσιν ὁτι ουκ ὑπεσχετο, He promised every thing.

PREPOSITIONS

govern the Genitive, Dative, or Accusative.[1]

GENITIVE.

Prepositions governing the Genitive.

Ἀπὸ, ἀντὶ, ἐκ or *ἐξ, πρὸ.*

DATIVE.

Ἐν, σὺν.

ACCUSATIVE.

Εἰς or *ἐς.*

GENITIVE and ACCUSATIVE.

Διὰ, κατὰ, ὑπὲρ.

DATIVE and ACCUSATIVE.

Ἀνὰ.

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1. The principal relations of things to one another are expressed in Greek by three Cases; *origin* and *possession* by the Genitive, *acquisition* and *communication* by the Dative, and *action* by the Accusative. The other relations, of *time* and *place*, *cause* and *effect*, *motion* and *rest*, *connexion* and *opposition*, are expressed by Prepositions.

In the origin of language and of civilization, Prepositions were few; but when the progress of arts increased the relations of things, they became more numerous. In succeeding ages, when the extension of mathematical, and the improvements in philosophical, science, produced new combinations of language, and required a greater precision of expression, the number of Prepositions was necessarily increased.

But that great variety, which became expedient in modern times, has been applied to the Greek language, and produced some confusion and difficulty to the learner. Twenty different meanings have been assigned to a Greek Preposition; nor were those meanings marked with slight shares of difference: the same Preposition has been made to bear the most opposite senses: *to* and *from*, *for* and *against*, *above* and *below*.

Some successful efforts have lately been made to clear these perplexities. *One* primary, natural sense has been assigned to each Preposition: to that sense may be referred all the other significations, arising from analogical or figurative relations, easily flowing from it, and regulated by the Case to which the Preposition is prefixed. From the combinations of the Prepositions with the different Cases arises that variety which forms one of the beauties of the Greek language. But that variety is consistent.

GENITIVE, DATIVE, and ACCUSATIVE.

Ἀμφὶ, ἐπὶ, μετὰ, παρὰ, περὶ, πρὸς. ὑπὸ.

Ἀντὶ.

The primitive meaning of this preposition is *against*, and it is perpetually used of one thing set or placed *against* another, by way of *exchange*, *comparison*, or *equivalence*. It denotes, therefore, that one object is exchanged *for* another, is given *instead of it*, comes *in its place*, &c. Hence we obtain the two general meanings, *for; instead of;* and hence also this preposition takes the genitive, because that case expresses the idea of *removal out of a place*, *abstraction*, &c. Thus,

For. *Χάρις ἀντὶ χάριτος.* *Favour for favour.*
Instead of. *Εἰρήνη ἀντὶ πόλεμου.* *Peace instead of war.*

Hence we may naturally deduce the following kindred meanings: 1. *in the place of;* as, *ἀντὶ τοῦ πατρὸς*, *in the place of his father*. 2. *equal to;* as, *ἀνὴρ ἀντὶ πολλῶν*, *a hero equal to many* (i. e. fit to be matched *against* many). 3. *on account of;* as, *ἀνθ' ὅτου*; *on what account* (i. e. set or placed as an equivalent *against* what?). 4. *in consideration of;* as, *ἀντὶ τῶν μέγαλων οἴδασι χάριν*, *they are grateful in consideration of* (i. e. they set their gratitude as a return *against*) *the great favours they have received*. In composition it denotes, 1. equality; as, *ἀντίθεος*, *equal to a god* (i. e. fit to be matched *against* a god). 2. reciprocity; as, *ἀντιμετρέω*, *I return in the same measure* or *proportion*, (i. e. I set measure *against* measure). 3. comparison; as, *ἀντικρίνω*, *I compare*, (i. e. I judge of two things by facing one *against* another). 4. But more commonly it denotes opposition; as, *ἀντιτάσσω*, *I draw up against an enemy*.

Ἀπὸ.

This preposition is properly used in reference to an object which before was *on*, *with*, *at*, another (not *in*, nor merely in the *near* vicinity of, another,) from which it is now separated Hence *ἀπὸ* generallv shows a removal, and its primary meaning is *From;* thus,

From. *Ἀφῆκε ἑαυτὸν ἀπὸ τοῦ πύργου.* *He threw himself from the tower.*

This primary meaning gives rise to many others; as, 1. *ἀφ' ἵππων μάχεσθαι*, *to fight on horseback*, (i. e. *from* horses). 2. *γενέσθαι ἀπὸ δεῖπνου*, to have done supper, (i. e. to be *from* sup-

per). 3. ἀφ' ἑσπέρας, *beginning* with the evening (i. e. *from* the evening, *a vesperâ*). 4. οἱ ἀπὸ τῆς στοᾶς, the Stoics, (i. e. those *from* the porch,) οἱ ἀπὸ τῆς Ἀκαδημίας, the Academics (i. e. those *from* the Academy). 5. πέφνεν ἀπ' ἀργυρέοιο βιοῖο, *he killed by means of a silver bow*, (i. e. by the aid which proceeded *from* a silver bow). 6. ἀπὸ λείας ζῆν, *to live upon*, (i. e. *from*) *plunder*; 7. ἀφ' ἑαυτου, *of one's self*, (i. e. *from* one's own inclination). 8. ἀπὸ σπουδῆς, *with zeal*, (i. e. *from* the influence of zeal). 9. ἀπὸ ξυμμαχίας αὐτόνομοι, *independent according to the alliance*, (i. e. *from* the terms of the alliance). 10. ὁ ἀπὸ τῶν πολεμίων φόβος, *fear on account of the enemy*, (i. e. fear proceeding *from* the enemy). In composition ἀπὸ denotes 1. departure; as, ἀπέρχομαι, *I go away from a place*. 2. separation; as, ἀποδιαστέλλω, *I place quite asunder*, (i. e. I separate one *from* another). 3. negation; as, ἀπόφημι, *I deny*, (i. e. do not assent to, but speak *away from*, a thing). 4. privation; as, ἀπομανθάνω, *I unlearn*, (i. e. I learn in a different way *from*, I learn *away from*, my previous mode of learning). 5. an augmentative force, as, ἐρείδω, *I fix*, ἀπερείδω, *I fix firmly*, (i. e. I fix *from* an object, allowing nothing intermediate to interrupt the connection); thus, ἀπηρεισάμην τὴν ὄψιν, *I kept my sight* fixed (i. e. I kept my sight *from* the object referred to, in one unbroken continuation, looking off towards no other object).

Ἐκ or ἐξ.

This preposition, in its original meaning, is employed only in reference to such objects as proceed from the *interior* of another object, or from the most intimate connection with it. Hence we obtain the general meanings of, *Out of, from*; as,

Out of. Αἴας ἐκ Σαλαμῖνος ἄγεν νῆας. *Ajax brought ships out of Salamis.*

From. Ἐκ τῆς πόλεως φεύγειν. *To flee from the city.*

This meaning of *from*, however, differs materially from the same meaning as assigned to the proposition ἀπὸ. Thus, ἀπὸ τῆς πόλεως φεύγειν, implies merely that the person has been *near* the city, whereas ἐκ τῆς πόλεως φεύγειν pre-supposes that one has been *in* the city. From the two general meanings just given, we may deduce others of a kindred nature. 1. ἐκ παιδῶν, *from boyhood*, (i. e. *out of* the very state or time of boyhood). 2. ἐξ αἰῶνος, *from all eternity*, (i. e. *out of* eternity; pre-supposing an intimate commingling and connection with eternity: whereas ἀπὸ αἰῶνος is much weaker in meaning; as διὰ στόματος τῶν ἁγίων τῶν ἀπ' αἰῶνος προφητῶν, *by the mouth of his holy prophets which have been from ancient times*). 3. ἐκ φύ-

σεως δοθεὶς, *given by nature*, (i. e. *out of* the riches or bounties of nature). 4. ἐκ Λακεδαίμονος Παυσανίας, *Pausanias of Lacedæmon*, (i. e. *out of* Lacedæmon). 5. ἐκ τούτου, *for this reason*, (i. e. by reason of a motive proceeding *out of this*). 6. ἐκ τῶν νόμων, *according to the laws*, (i. e. in conformity with the injunctions which speak *out from* the laws). 7. ἐξ ἀρίστου, *after dinner*, (i. e. having come *out of* participation in dinner). 8. ἐκ καπνοῦ, *beyond the smoke*, (i. e. *out of* the smoke). 9. ἐκ περιουσίας, *abundantly*, (i. e. *out of* one's abundance). 9. ἐκ τοῦ ποδὸς κρεμάσαι τινα, *to hang one by the foot*, (i. e. the state or condition of hanging commences with the foot, the point of suspension, *out of* which the relation of hanging originates). 10. ἐκ τῆς ὄψιος τοῦ ὀνείρου, *in consequence of the vision seen in the dream*, (i. e. by reason of the things which proceeded *out of* the vision when seen in the dream). 11. τὰ ἐξ Ἑλλήνων τείχεα, *the fortifications built by the Greeks*, (i. e. the fortifications which resulted from, which proceeded *out of*, the labours of the Greeks). Hence τὰ ἐξ ἀνθρώπων πράγματα, *deeds which can only be done by man*, or, in other words, *great, extraordinary deeds*. In composition it denotes, 1. separation or *division;* as, ἐκκρίνω, *I select, I separate from*. 2. *preference* or *pre-eminence;* as, ἔξοχος, *eminent*, (i. e. rising above, having one's self *out of*, others). 3. *Completion* or *success in the action expressed by the verb;* as, φεύγω, *I try to escape, or run away;* ἐκφεύγω, *I succeed in running away, I escape*. So σώζω and ἐκσώζω, &c.

Πρὸ.

This preposition is commonly used in speaking of place, and then also of time, and connects the idea of *precedence* or *priority* with the usual signification of the genitive. Its primitive meaning is *Before;* as,

Before. Πρὸ θυρῶν φαίνεθ' ἡμῖν. *He appeared to us before the doors.*

Hence we obtain the following kindred meanings: 1. πρὸ ἄλλων, *more than others*, (i. e. *before*, or *in advance of*, others, as regards the exercise of any quality). 2. πρὸ πολλοῦ ποιεῖσθαι, *to value very highly*, (i. e. to value *before* much, to value *higher* than much). 3. ἀθλεύειν πρὸ ἄνακτος, *to labour for*, or *at the command of, the king*, (i. e. *to labour in front of, before*, the king; the latter keeping aloof and commanding, while another goes before and executes). In a similar way, πρὸ φίλου ποιεῖν, *to do for a friend*, implies that one goes *before* and executes the wishes of a friend. 4. πρὸ φόβου, *through fear*, (i. e. fear being the impelling cause, and urging *forwards* one who is

before, in front of, it). 5. when joined with ἀπὸ, διὰ, περὶ, without a case the sense is strengthened; as ἀποπρὸ, *afar off*, (i. e. away from *the front* of an object, and consequently at a distance from it). διαπρὸ, *through and through*, (i. e. through *in front;* not resisted by the *surface* of a body, but passing completely through). ἐπιπρὸ, *farther before, more forwards*, (i. e. on *the front;* referring to something appended to, adhering to, or placed upon, the front of an object, and consequently more or less *in advance* of the object itself.) In composition πρὸ has the general force of, *before, in front of, forwards*, of which examples will readily suggest themselves.

DATIVE.—Ἐν.

This preposition is used only with verbs or clauses indicative of rest, as the Latin *in* with the ablative. Hence ἐν is joined in Greek with the dative only, this being the case which expresses that *in*, *on*, or *with* which any thing *rests* or *remains*. The primary meaning of ἐν is *In;* as,

In. Ἐν τῷ Θεῷ το τέλος ἐστὶ. *The end is in God.*

Hence we deduce the following kindred meanings: 1. ἐν οἴκῳ, *at home*, (i. e. *in* the house). 2. ἐν ἑαυτῷ ἐγένετο, *he came to himself*, (i. e. he was *in* himself again). 3. ἐν Μαραθῶνι, *at Marathon*, (i. e. *in* the plain of Marathon). 4. ἐν ἐμοί ἐστι, it depends on me, (i. e. it is *in* my power). 5. ἐν τάχει, *speedily*, (i. e. *in* haste). 6. ἐν δύναμει εἶναι, *to be able*, (i. e. to be *in* the possession of power or means). 7. ἐν ἡδονῇ εἶναι, *to please, to will a thing*, (i. e. to be *in* a pleased, a willing, state of mind). 8. ἐν ἐμοὶ θρασὺς, *bold against me*, (i. e. bold *in* what relates to me, bold as far as regards me). 9. ἐν φαρμάκῳ ἐστὶ, *it serves as a remedy*, (i. e. it is *in* the character, place, or stead, of a remedy). 10. ἐν ὁμοίῳ ποιεῖσθαι, *to esteem equally*, (i. e. to rank *in* an equal degree). 11. ἐν στεφάνοις, *adorned with chaplets*, (i. e. *in* an array, or adornment, of chaplets). 12. ἐν οἴνῳ, *at wine*, (i. e. *in the midst* of the festivities of the table). 13. It is sometimes used, however, when proximity only is implied, as ἐν Λακεδαίμονι, *near Lacedæmon;* ἐν Μαντινείᾳ, *near Mantinea*. (*Xen. Hellen.* 7. 5. 18). In this usage it appears to be equivalent to the English phrase, "*in* the vicinity of, &c." 14. It is frequently put with its case for an adjective or participle; as, πάντες ἐν νόσῳ, *all sick*, (i. e. all *in* a state of sickness). 15. It is sometimes followed by a genitive, but then a dative is always understood; as, ἐν ᾅδου (οἴκῳ understood) *in the shades;* ἐν διδασκάλου (οἴκῳ understood) *in the master's house*. 16. It

sometimes stands alone, with its case understood; as, *ἐν δὲ δὴ καὶ Λεσβίους εἶλε, amongst others he took also the Lesbians;* (*ἄλλοις* understood). So also *ἐν δὲ λέαινα, among the animals was a lioness;* (*θήροις* understood). 17. Sometimes *ἐν* and *εἰς* are exchanged; (for an explanation of which construction, see remarks at the end of the prepositions). In composition this preposition has the general force of *in, among.*

Σὺν.

Where *σὺν* is used, it implies that the object is an *integral* part of another, something *inherent* in it; and therefore it takes the dative, since this case expresses that *in* or *on* which any thing rests. In this it differs from *μετὰ*, since *μετὰ* expresses a looser connection, while *σὺν* always implies a nearer and more intimate union. The primary meaning of *σὺν* is *with; together with;* thus,

With. *Σὺν Θεῷ.* *With God's assistance.*

Hence we obtain other kindred meanings: 1. *σὺν τῷ νόμῳ, according to the law,* (i. e. in conformity *with* the law). 2. *σὺν τῷ σῷ ἀγαθῷ, to thy advantage,* (i. e. accompanied *with* advantage to thee). 3. *σὺν τοῖς Ἕλλησι εἶναι, to be on the side of the Greeks,* (i. e. to side *with* the Greeks). 4. *οἱ σὺν αὐτῷ, his companions,* (i. e. those *with* him). In composition it denotes 1. concurrence in action; as, *συμπονέω, I labour along with another.* 2. association; as, *σύνειμι, I associate with.* 3. union, as, *συμπλέκω, I entwine together,* or *interweave.* 4. collection; as, *συμφέρω, I bring together, I collect.* 5. The completion and fulfilment of an action; as, *συμπληρόω, I fill up, I complete.* (The preposition here denotes the presence of all the component parts, *with* which, when collected *together*, the action is completed and fulfilled). 6. It strengthens the meaning of a verb; as, *συγκόπτω, I break to pieces,* (i. e. I beat or strike the component parts of a thing *together*, and thus loosen the connexion between them). 7. In the verbs *συνάχθομαι, συλλυπέομαι, συναλγέω, συμπάσχω, συμπενθέω,* &c. grief felt *in common* is expressed.

ACCUSATIVE.—*Εἰς* or *ἐς.*

The primitive meaning of this preposition is *into*, and hence it takes the accusative, this case expressing that *towards* which any thing *approaches* or *tends*, and *into* which it *enters* or *penetrates.* Thus,

Into. *Εἰς ἄστυ ἦλθεν.* *He came into the city.*

Hence we deduce other kindred meanings: 1. ἦλθεν εἰς τὴν Ἑλλάδα, *He came to Greece*, (i. e. he not only came to the borders, but *penetrated* also *into* the country itself). 2. ὕμνος εἰς Ἀπόλλωνα, *a hymn to Apollo*, (i. e. a hymn, not slightly touching *upon*, but *entering into*, the praises of Apollo). 3. εὔνους εἰς τον δῆμον, *well disposed towards the* people, (i. e. a state of mind which *enters into*, and concerns itself about, the interests of the people). 4. ἁμαρτάνειν εἰς τινα, *to offend against a person*, (i. e. to cause, by one's misconduct, an angry feeling *to enter into* another's breast). 5. διαβεβλημένος εἰς Μακεδόνας, *calumniated among the Macedonians*, (i. e. an injurious report concerning another having been made to *enter into* the minds of the Macedonians). 6. τὰ μὲν εἰς Μέδουσαν, *as to what concerns Medusa*, (i. e. as to what *enters into*, and forms part of, the account relative to Medusa). 7. πολλὰ καλὰ ἔργα ἀπεφήναντο εἰς πάντας ἀνθρώπους, *many noble deeds have been displayed before all men*, (i. e. have been displayed before, and have *entered into*, the memories of all men). 8. μακάριος πέφυκ' ἀνήρ, πλὴν εἰς θυγατέρας. *He is a happy man, except as far as regards his daughters*, (i. e. his happiness stops at his daughters, and does not *enter into*, or form part of, the things appertaining *to* them). 9. σπεύδομαι εἰς Ἀχιλῆα, *I am hastening to Achilles*, (i. e. I am hastening to go *in to* Achilles). 10. ἐς τί, *how long?* (i. e. *into* what point of time?) 11. εἰς ἑσπέραν, *towards evening*, (i. e. having *penetrated* a little *into* the beginning of evening). 12. εἰς ἅπαξ, *once for all*, (i. e. having gone deeply and seriously *into* the first performance of an action, and expressing thereby a determination not to repeat it, but to let it serve *once for all*). 13. With numerals it signifies *about*; as, εἰς τριακοσίους ἐγένοντο, *they were about three hundred*, (i. e. they *entered* or advanced *into* the number three hundred, though they did not reach to the *full limit* and *extent* of that number; they wanted but little of being *full* three hundred strong). 14. It is sometimes followed by a genitive, but then an accusative is always understood; as, εἰς ᾅδου, *to the shades*, (οἶκον or τόπον understood.) In composition it has the general force of *into*, *to*, *unto*, &c. as εἰσφέρω, *I bring into*, &c.

GENITIVE and ACCUSATIVE.—Διά.

This preposition, in its original import, signifies *through*. Hence it takes, in this sense, the genitive; since, at least in the local meaning, the idea of passing through includes in itself also that of *passing out* or *proceeding from*, &c. Thus,

Gen. *Through.* Διὰ χειμῶνος, *through the winter.*

Sometimes, however, *διὰ* marks the direction of an action upon an object, and in consequence is joined with the *accusative*. When thus followed by an accusative case, it has the general meaning of *on account of:* as,

Acc. *On account of.* *Διὰ φθόνον.* *On account of envy.*

I. From the general meaning of *διὰ* with the *genitive*, we deduce other kindred meanings: 1. It marks the *instrument;* since that *through* which the thing done passes, as it were, to its accomplishment, is said to be the *medium* of that accomplishment, inasmuch as it lies in the midst, between the volition and the action; as, *διὰ πέλανος γράφειν, to write with ink,* (i. e. *through* the means of ink). So also, *δι' ἐλέφαντος εἴδωλα, idols of ivory,* (i. e. made *through* the means afforded by ivory as a material). 2. *διὰ τινός πράττειν, to do a thing by means of another,* (i. e. *through* the agency of another). 3. *διὰ πίστεως, by reason of a promise given,* (i. e. *through* the effect produced by a promise given). 4. *διὰ παντὸς, always,* (i. e. *through* all time). 5. *διὰ μακροῦ, after a long time,* (i. e. *through* a long intervening period of time. In each of these phrases *χρόνου* is understood). 6. *διὰ πέντε ἡμέρων, every five days,* (i. e. *through* intervals of five days each). 7. *κῶμαι διὰ πολλοῦ, villages placed at a considerable distance from each other,* (i. e. villages which one meets with, after passing *through* long intermediate distances). 8. *διὰ βραχέων εἰπεῖν, to say in a few words,* (i. e. *through* the medium of a few words). 9. *διὰ χειρῶν ἔχειν, to have in one's hands, to take care of, to look to,* (i. e. to have a thing in one's hands, and to pass it *through* them from one hand to the other; to handle; to exercise more or less observation and care towards a thing). 10. *διὰ μνήμης τίθεσθαι, to remind,* (i. e. to put a thing *through* another's remembrance). 11. *διὰ πάντων ἀξίος θέας, worthy of being noticed among all,* (i. e. *through* the midst of all). 12. *δι αἰτίας ἔχειν, to accuse,* (i. e. to hold a person bound, by due form of law, to go *through* a charge preferred against him and answer to it). So also, *δι ἀιτίας, εἶναι, to be accused,* (i. e. to be going *through* an accusation, and striving to clear one's self from it). 13. With the verbs *ἰέναι, ἔρχεσθαι, λαμβάνειν,* &c. it constitutes other and similar periphrases; as, *διὰ τύχης ἰέναι, to be fortunate,* (i. e. to be going *through* a career of fortunate operations): *διὰ φόβου ἔρχεσθαι, to be in fear,* (i. e. to be going through the state of being in fear): *δι' οἴκτου λαβεῖν, to pity,* (i. e. literally, to take *through* pity or compassion; to make another experience the full extent of one's compassionate feelings, by leading him, as it were, *through* the very midst of those feelings).

II. With the accusative, as already remarked, διὰ denotes the direction of an action upon a definite object, and signifies generally *on account of*. But as the object and the occasion, or cause, of an action are nearly related, (the object being in one sense the occasion), hence δια, with an accusative, though translated *on account of, for the sake of*, is often, if not always, exactly equivalent to *through*. This meaning of *through*, however, differs, as will readily be perceived, from that which διὰ has with the genitive, in its carrying with it a reference to some *action* exerted *upon* a definite object, and therefore taking not the genitive but the *accusative* case.

From the general meaning of, *on account of, for the sake of*, which διὰ has with the accusative, may be deduced other kindred meanings: 1. οὐ δι ἐμὲ, *not by me*, (*not on account of* any thing I have done; not *through* my fault). 2. διὰ σὲ ταῦτα γράφω, *I write this for thee*, (i. e. *on thy account; through* the regard which I feel towards thee). 3. δἰ ὁν τρόπον, *by what means*, (i. e. on account of the performance of what things; *through* the effect produced by what means). 4. διὰ τοὺς θεοὺς *by the protection of the gods*, (i. e. *on account of* the aid afforded by the gods; *through* the protection extended by the gods). 5. In the early state of the language, before the use of the prepositions was definitely settled, we find διὰ with the accusative sometimes having the simple force of διὰ with the genitive; thus, νύκτα δι ἀμβροσίην, *during the divine night*. Homer: νύκτα δι ὀρφναίην, *during the dark night*. Hom. Even in these and other passages, however, of a similar nature, there may be perhaps a remote and obscure reference to the *influence* of night, &c.

III. In composition, διὰ has often the force of the particle *dis* in English, and of *dis, trans, tra*, in Latin; marking 1. separation; as, διασπαώ, *I tear asunder*, (i. e. I tear a thing *through* the middle, or any other part). 2. division; as, διαμερίζω, *I divide into parts*, (i. e. I make a separation *through* the different parts of a thing). 3. arrangement; as, διατάσσω, *I dispose, I arrange*, (i. e. I make an arrangement *through* the several parts of a thing; I place each part of a thing in *separate* order; *dispono*). 4. passage through; as, διαπλέω, *I sail through, I sail over*. 5. reciprocation; as, διαλέγομαι, *I converse with another*, (i. e. I speak, after having passed *through* a certain interval of time in silence, during which time he with whom I converse is speaking; I speak in turn). 6. opposition or competition; as, διᾴδειν, *I sing by turns*, (i. e. referring to two musical competitors, who, during the contest, have their respective intervals of silence and exhibition of skill). This

verb διᾴδω, has also another meaning; viz. *I sing out of tune*, (i. e. I sing *through* the barriers interposed by melody and the rules of the verse; I sing *through*, or overleap, the *bars* of the measure). 7. perseverance; as, διαπονέω, *I elaborate, I bring to perfection with much toil*, (i. e. I labour *through* every interposing difficulty; as *persevero* in Latin, from *per* and *severus*; I adhere rigidly to my purpose through all intervening obstacles).

Κατὰ.

This preposition originally means *down*, implying the *motion downwards*, of one body towards another. Now when one body moves against another, either it moves with sufficient force to dislodge the quiescent body from its previous state of rest, or else the quiescent body resists the moving body so powerfully, that the latter is compelled to stop at, and remain *even with*, the former. The preposition κατὰ is used, therefore, to express each of these kinds of motion; and as the genitive, in Greek, expresses the idea of *removal from a place*, while the accusative, on the other hand, denotes *that* on which any thing exercises a *direct and immediate influence*, without any reference to change of place; hence κατὰ is joined with the genitive in order to express more fully the first kind of motion, and with the accusative in order to denote the second. Hence also, the primitive force of κατὸ with the genitive is *down against*, or simply *against*; and with the accusative, *even with*. From these two sources flow all the various meanings in which κατὰ has been used. Thus, with the genitive;

I. κατ' Αἰσχίνου λόγος, *a speech against Æschines:* so also, λόγος κατὰ τινὸς, *a speech against any one.* In these and similar examples the idea of *motion from place* is always implied. Thus, Æschines, through conscious guilt *shrinks* from the accusation of Demosthenes. And, indeed, generally speaking, in the case of every accusation, since the accused is compelled to remain silent, while the accuser is *advancing* with his proofs; and since the guilt or innocence of the party accused cannot usually be known until after he has answered his accuser; the mind pre-supposes a *receding*, in a greater or less degree, on the part of the former, from the charge preferred against him, whether it be only an apparent receding in consequence of his remaining silent while his accuser *advances* with a bold and confident air, and seems to convict him of his offence; or whether it be an actual receding, arising either from guilt, or from some prudential motive, in order

that he may advance in turn against the charge with more coolness and deliberation. 2. τρία ἐγκώμια καθ' ὑμῶν τὰ κάλλιστα, *three beautiful panegyrics pronounced upon you.* Here the literal force of κατὰ is *down against*, meaning by *against* (not hostility, but) simply motion towards, and the idea of *change of place*, is implied in those on whom the panegyric is pronounced *shrinking from* it through modesty. 3. κατὰ γῆς κάθημαι, *I am sitting on the ground.* Here the surface of the ground has been *disturbed* by the body coming in contact with it. 4. κατὰ γῆς ἀποπέμπω, *I send him under the earth.* That is, I send *against* the earth, which *opens* to receive him, and he descends to the shades. 5. κατ' ἀνθρώπου καὶ ἵππου τὸ ζῶον λέγεται; *the term animal is used both in reference to man and to the horse.* Here the idea of a *burthen* is conveyed; i. e. the term *animal* is put upon, is applied to, man and the horse; and a partial *yielding* of each to the burthen is pre-supposed by the mind. 6. ὀμόσαι καθ' ἱερῶν τελείων, *to swear by a solemn sacrifice.* This forms a beautiful example. The sacrifice is burning, the oath is put *down upon* the sacrifice, and both together *ascend* to the skies. 7. καθ' ἑκατόμβης εὔξασθαι, *to make a solemn vow at the offering of a hecatomb.* This admits of precisely the same explanation as the preceding phrase. 8. καθ' ἱερῶν τελείων ἑστιᾶν, *to give a sumptuous entertainment with a solemn sacrifice.* That is, to entertain *down against* a solemn sacrifice. Here the action implied by κατὰ is exerted against that portion of the sacrifice which is not burnt in honour of the Gods, and the idea of change of place is contained in the *consumption* of the remains of the victim by the guests. 9. κατὰ γήλοφου, *down the hill.* Here the idea of change of place is implied in the declivity of the hill *receding*, as it were, beneath the body which has come *down against*, and is rapidly traversing, its surface. So in Homer, βῆ δὲ κατ' Οὐλύμποιο καρήνων, *he descended from the heights of Olympus.* Here the idea of change of place is beautifully and strongly expressed. Not only does the declivity of the mountain *recede* beneath the rapid footsteps, but the very mountain tops *tremble* under the tread, of the irritated god. The idea of descent and consequent change of place is also implied in the following examples; as, καθ' ὅλης τῆς περιχώρου, *through the whole region around*, i. e. *down through, along:* κατὰ τῆς κεφαλης, *down the head:* ἐξορκίζω σε κατὰ τοῦ Θεοῦ τοῦ ζῶντος, *I adjure thee by the living God*, i. e. God himself being invoked to *descend* as a witness: κατὰ θνητῶν ἀνθρώπων, *among mortal men*, i. e. *down* the race of mortal men, from the first to the last; the idea of change of place being implied in one generation passing in re-

view after another. Sometimes the Poets use it with a *dative*; as, *καϑ' ὄρεσφι, among the mountains.*

II. With the accusative, *κατά* carries with it, as has already been remarked, the primitive import of *even with.* Hence we deduce the following significations: 1. *καϑ' ἀρχας, in the beginning*, (i. e. *even with* the beginning). 2. *κατὰ γῆν, on the ground*, (i. e. *even with* the ground). 3. *κατὰ στῆθος ἔβαλε, he struck him on the breast*, (i. e. *even with* the breast). 4. *κατὰ τὸν ποϱθμὸν ἐγένοντο, they came near to the harbour*, (i. e. *even with*, close up to). 5. *κατὰ τὸν τόπον, at the place*, (i. e. *even with* the place). 6. *ἦλθε καϑ' αὐτὸν*, he came to him, (i. e. he came *even with* him). 7. *κατὰ Κέϱκυϱαν, over against Corcyra*, (i. e. *even with*, abreast of). 8. *καϑ' ὀφθαλμοὺς, before one's eyes*, (i. e. *even with* one's eyes). 9. *κατὰ τὸν νόμον, according to the law*, (i. e. *even with*, conformable to). 10. *καϑ' ὅλην τὴν πόλιν, throughout the whole city*, (i. e. *even with* the whole city). 11. *καϑ' ἑαυτὸν, by himself*, (i. e. *even with* himself). 12. *καϑ' ἔτος, every year*, (i. e. *even with* each year). 13. *καϑ' ἔπος, word for word*, (i. e. *even with* each word), &c. In these and other similar instances it will easily appear that there is no reference whatever to any *change of place*, but to some object which is fully *acted upon*, and yet, at the same time, presents a *full resistance* to that which acts upon it.

In composition, *κατὰ* often gives additional force to the sense of the simple term; as *φοϱτίζω, I load, καταφοϱτίζω, I overload*, (i. e. *I weigh down* with a burthen). 2. It denotes opposition; as *κϱίνω, I judge, κατακϱίνω, I decide against, I condemn*, (i. e. I judge *down against* another). 3. *ψηφίζομαι, I give a vote, καταψηφίζομαι, I give a contrary vote*, (i. e. I vote *against* my former vote). 4. descent; as, *βαίνω, I go, καταβαίνω, I descend.*

Ὑπὲϱ.

The primitive meaning of this preposition is *over, above*, with which are associated the kindred ideas of power, authority, protection, &c. As the genitive is that case which denotes *motion from*, *ὑπὲϱ* is always joined with it when we want to express *from whom* that power emanates, *on whose account* that authority is exercised, or that protection afforded &c. Hence *ὑπὲϱ*, with the genitive has the general meaning of *for, on account of*, &c. With the accusative, on the other hand, it denotes the exercise of power, authority, protection, &c. upon a given object, without any reference to motion proceeding from that object. Hence *ὑπὲϱ* with the accusative may commonly be rendered by *over, above, more than, against*, &c. Thus,

I. *Στρατηγεῖν ὑπὲρ ὑμῶν τῆς Ἀσίας. To be general for you in Asia*, (i. e. literally, *above from* you; the *authority* (*ὑπὲρ*), emanating *from you* (*ὑμῶν*), and to be exercised *in your behalf*). 2. *μάχεσθαι ὑπὲρ τινος, to fight for any one*, (i. e. to stand *over* (*ὑπὲρ*) in an attitude of protection, either figuratively or really, and to fight in consequence of some solicitation, wish, &c. *proceeding from* some one (*τινος*)). 3. *δεδιέναι ὑπὲρ τινος, to fear for any one's safety*, (i. e. to place one's self, in thought, in an attitude of anxious observation *over* another, and to feel solicitous for his safety, in consequence of something *proceeding from*, or connected with, him, which interests one in his behalf; as, *δεδιέναι ὑπὲρ ἀδελφοῦ, to fear for a brother*, (i. e. in consequence of that kindred feeling of affection and sympathy which, *proceeding from* a brother as its *exciting cause*, connects us with him in the bonds of fraternal love). 4. *ὑπὲρ πατρὸς καὶ μητρὸς, for*, or, *on account of, father and mother*, (i. e. to place one's self, either in thought or in reality, *over* a father and mother in an attitude of watchful regard, and to be urged to the performance of some act *for* their welfare, by filial affection, which proceeds *from them* as the exciting cause). 5. *ὑπὲρ τῶν κηπῶν οὖρος κεῖται, the keeper lies above the gardens*, (i. e. the keeper has his post *above* the gardens, whence he may watch them to more advantage, and the exciting cause *proceeds from* the gardens, for he is their keeper). 6. *ἐξ Αἰθιοπίας τῆς ὑπὲρ Αἰγύπτου, from Æthiopia which is beyond Egypt*, (i. e. which lies *above* in reference to Egypt). Here the relation *proceeds from* Egypt; and Æthiopia, *as far as regards* the land of Egypt, is situated *above:* in other words, it is more to the south than Egypt. So also, *τὸ ὄρος τὸ ὑπὲρ Τεγέας, the mountain which lies above Tegea:* here the principle of relation *proceeds from* Tegea; and the mountain in question lies *above*, or *beyond*, as far as that city is concerned. So also, *τὰ λεγομένα ὑπὲρ ἑκάστων, the things that are mentioned respecting each:* here *ὑπὲρ* denotes the certain things are said *over* certain persons as the *exciting cause* of those remarks, and as the *subject* of them. 7. *Ὁ Θεὸς ὑπὲρ ἡμῶν ἐστι, God is for us*, (i. e. God is *in the heavens* in the attitude of a protector, because we have *done something* to merit that protection: the cause of his being our *protector* emanates *from ourselves*).

II. With the accusative *ὑπὲρ* denotes *over, above*, &c. without any reference to motion from the object on which its action is exerted. Hence it carries with it, when construed with the accusative, the idea of power, superiority, &c. originating *in* a thing itself, and not emanating, or derived, *from* another. Thus, 1. *ὑπὲρ ἄνθρωπόν ἐστι, it is beyond man's*

power, (i. e. it is *above* man). 2. *ὑπὲρ τῶν δόμον*, *over the house*. 3. *ὑπὲρ τεσσερήκοντα ἄνδρας*, *more than forty men*, (i. e. *above* forty men). 4. *ὑπὲρ τὸν καιρὸν*, *unseasonably*, (i. e. *over*, *in advance of*, the proper opportunity). 5. *ὑπὲρ μόρον*, *against destiny*, (i. e. *over*, *more than*, fate had decreed.)

III. In composition, it retains its general signification of *over*, *above*, *for*, &c. thus, *ὑπεράγαθος*, *eminently good*, (i. e. *over*, *more than*, simply good): *ὑπεραιδεῖσθαι*, *to be excessively* ashamed, (i. e. *to be above*, *more than*, simply ashamed): *ὑπερέχειν*, *to hold over*: *ὑπερμάχεσθαι*, *to fight for something*: *ὑπεραγορεύειν*, *to harangue in favour of any one*: *ὑπεράλιος*, *beyond sea*, (i. e. *over* sea).

DATIVE and ACCUSATIVE.—*Ἀνα.*

The primitive meaning of this preposition is *motion upwards*. Hence it carries with it the general signification of *up*, *up on*, *up along*, &c. It is generally joined with an accusative. In poetry, however, it sometimes governs a dative. From its primitive meaning of *up*, *up on*, *up along*, are deduced various kindred meanings. Thus,

I. *Ἀνὰ τὰ ὄρη*, *by the mountains*, (i. e. *up along* the mountains). 2. *Ἀνὰ τὴν Ἑλλάδα*, *through Greece*, (i. e. *up along* Greece; referring properly to motion from the coast into the interior). 3. *ἀνὰ τὸν βίον*, *during life*, (i. e. *up along* life; comparing the progress through life to the toilsome *ascent* of a mountain, the summit of which brings us nearer to heaven). 4. *ἀνὰ μέρος*, *by turns*, *alternately*, (i. e. *up along* each part, through each part). 5. *ἀνὰ πέντε*, *five by five*, (i. e. counting *up* a certain number of fives separately; *up* each five). 6. *ἀνὰ πρώτους*, *among the first*, (i. e. *up* among the first, and not *down* among the second, third, and fourth). 7. *ἀνὰ μέσον*, *moderately*, (i. e. *up* a middle course). 8. *ἀνὰ τὸν ποταμὸν πλέειν*, *to sail against the current*, (i. e. *to sail up* the river). 9. *ἀνὰ χρόνον*, *in process of time*, *after an interval of time*, (i. e. *up along* time; the idea of ascent, being naturally implied from the accumulation of years, one upon the other). 10. *ἀνὰ τὸ στόμα*, *through the mouth*, (i. e. *up along* the mouth, the head being naturally somewhat depressed and bent forward towards the table in eating). 11. *ἀνὰ κράτος*, *by force*, (i. e. *up along* strength; collecting and *reckoning up* our strength, and employing it as a means). 12. *ἀνὰ θῦμον*, *in mind*, (i. e. *up along* the mind, commencing with its least and ending with its strongest powers: taking the whole range of the mind).

II. With the Poets this preposition is sometimes found with

a dative case. As the dative expresses that *in, on,* or *with* which, any thing *rests, remains,* &c. it is hence accompanied by ἀνὰ whenever we wish to convey the combined ideas of *elevation* and *rest.* Thus, 1. χρυσέῳ ἀνὰ σκήπτρῳ, *upon a golden sceptre.* Hom. *Il.* ά. 15. (alluding to certain fillets, *remaining attached to the top* of a golden sceptre). 2. εὕδει δ' ἀνὰ σκήπτῳ Διὸς αἰετός. *The eagle sleeps on the sceptre of Jove.* Pind. *Pyth.* 1. 10. So also, χρυσέαις ἀν' ἵπποις, *in a golden chariot.* Pind. *Ol.* 1. 66. (*vid.* Boeckh. ad loc). The idea of rest is here implied by the individual alluded to being *seated* in the chariot. 3. ἀνὰ ναυσὶν, *in ships.* Eurip. *Iph.* A. 759.

III. In composition it denotes, 1. motion upwards; as, ἀναβαίνω, *I ascend.* 2. repetition; as, ἀναδιδάσκω, *I teach again, I teach anew,* (i. e. after teaching a subject *throughout, down* to the very end, I go back and teach again *along the top* of it, I re-commence my instructions). 3. In many cases, however, of composition with verbs, it strengthens the meaning of the simple verb by the force of its primitive signification; thus, ἀναβοάω, *I cry aloud,* (i. e. *I send up* a cry): ἀναγελάω, *I laugh aloud,* (i. e. *I raise* a laugh): ἀναγράφω, *I register,* (i. e. *I write up* public records): ἀναδείκνυμι, *I shew,* (i. e. *I hold up* to view): ἀναδινέω, *I whirl,* (i. e. *up* and down in a rotatory motion): ἀναδέχομαι, *I stand bail,* (i. e. *I take upon* myself to become surety for another): 4. Frequently also verbs compounded with ἀνὰ have the signification of *back* added to their original meaning; as, ἀνακαλέω, *I call back, I recall:* ἀνακλίνω, *I lean back, I recline,* &c. The verb ἀνακαλέω admits of a very easy explanation. Thus, if I call another *back* to any place, it evidently implies that the place to which he is recalled was the one from which he originally advanced. I therefore call him from the place which he has reached, *up along* that place where the motion forwards originated, and from which he started in the first instance; that is, I call him *back.* The verb ἀνακλίνω properly denotes the *elevation of the face upwards* as the body is thrown back in a reclining posture.

GENITIVE, DATIVE, and ACCUSATIVE.—Ἀμφι.

The primitive force of this preposition is *around, round about,* and it is joined with the genitive, dative, and accusative. With each of these three cases it retains its primitive meaning of *about, round about.* Besides this, it conveys with the genitive the idea of something *issuing from,* or *occasioned by;* with the dative, *rest* or *continuance in, on,* or *with* any object;

and with the accusative, *an approach, tendency*, or *reference towards* any object.

I. With the *genitive*. 1. ἀμφὶ πόνου ὁ πόνος, *toil upon toil*, (i. e. *toil* exerted *round about* other previous toil, and succeeding to, or, in other words, *emanating from*, it). 2. ἀμφὶ Φοίβου, *for the love of Apollo*, (i. e. doing something *round about* Apollo, in a figurative sense, on account of some kindness *conferred by him* on us, some favour *proceeding from* him). 3. φάναι ἀμφὶ θεῶν καλὰ, *to speak well of the gods*, (i. e. to speak well *round about* the gods, in consequence of blessings *issuing from them* towards us). 4. ἀμφὶ τῆς πόλεως, *in the environs of*, or, *round about the city*, (i. e. round about *from* the city, or, round about *in respect of* the city).

II. With the dative. 1. ἀμφ' ὤμοισιν ἐδύσατο τεύχεα, καλὰ, *he put on the fine armour*, (i. e. he put the fine armour *round about* his person, and it depended from, or *rested upon*, his shoulders: in other words, his shoulders *supported* the principal *superincumbent* weight of the armour). 2. ἀμφὶ μάχῃ τοσαῦτα εἰρήσθω, *let thus much have been said concerning the fight*. (Here the presence of the perfect εἰρήσθω, with its reference to *continuance* of action, naturally calls for ἀμφὶ with the *dative;* and the passage is equivalent to, "let thus much have been said and *remain* said *round about*, *on* the subject of the battle"). 3. ἀμφὶ δὲ τῷ θανάτῳ αὐτοῦ, *as to what regards his death*, (i. e. as to what has been said *round about* or reported, *on* the subject of his death). 4 σκιᾷ τινὶ λόγους ἀνέσπα, τοὺς μὲν Ἀτρειδῶν κάτα, τοὺς δ' ἀμφ' Ὀδυσσεῖ, *he darkly uttered hints against the Atridæ and about Ulysses*, (i. e. what he said respecting Ulysses was still more obscure than what he uttered against the Atridæ: it was spoken *round about on* the subject of Ulysses). 5. ἀμφὶ δ' ἀρ' αὐτῷ ἄλλοι ἕποντο, *others followed after him*, (i. e. others followed *round about*, whose movements *depended upon* his). 6. ἀμφὶ σφίσι πένθος ὄρωρε, *sorrow arose among them*, (i. e. sorrow arose *round about*, and remained *resting among*, them). 7. τοιῇδ' ἀμφὶ γυναικὶ πολὺν χρόνον ἄλγεα πάσχειν, *to suffer woes for a long period, about such a woman*. (Here the dative conveys the idea of the united woes of the Greeks *centering in*, and being *identified with*, Helen as their exciting cause). 8. ἀμφ' Ἑλένῃ καὶ κτήμασι πᾶσι μάχεσθαι, *to fight for Helen and all her wealth*. (Here Helen and the wealth she brought from Sparta, are supposed to be placed in the midst as a prize, *round about* which the combatants are to fight, while the dative implies that the hopes and the fears of the parties *centre in* Helen and her wealth, and remain *fixed* upon so tempting a prize). 9. κάββαλεν ἄνδρα κακὰ

χθονὸς, ἀμφὶ δ' ἀρ' αὐτῷ ἕζετο, he threw the man upon the ground, and sat down upon him, (i. e. his own person covered *round about* his prostrate foe, and remained *resting upon* him). 10. *πεπαρμένη ἀμφ' ὀνύχεσσιν, pierced with his talons.* (Here the presence of the perfect participle *πεπαρμένη* requires, as in the second example, the *dative* case with *ἀμφὶ*, and the literal meaning of the phrase is "having been pierced and remaining pierced *round about*, with the talons still *continuing in* the wound").

III. With the accusative. 1. *ἀμφὶ κάμινον ἔχω τὰ πολλὰ, I am almost always occupied about my forge*, (i. e. I am occupied *round about* my forge, and constantly *going towards* it.) 2. *ἀμφ' ἅλα ἔλσαι Ἀχαιοὺς, to force the Greeks towards the sea*, (i. e. to force the Greeks *towards* the sea, and the places *round about* it). 3. *ἀμφὶ τὰ ἑβδομήκοντα ἔτη, about seventy years*, (i. e. *round about* seventy years, and advancing rapidly *towards* that period). 4. Joined with a *proper name*, it is used in three different senses—*First.* It denotes the person signified by the proper name, with his companions, followers, &c. as, *οἱ ἀμφὶ Πεισίστρατον, Pisistratus with his troops: οἱ ἀμφὶ τὸν Ὀρφέα, Orpheus and his followers:* in these and similar phrases, the accusative denotes that the movements and actions of those who are engaged *round about* the principal personage, *look to*, are directed *towards*, are governed by, his movements.—*Secondly*, *ἀμφὶ* with the accusative of a proper name, sometimes denotes merely the *person* whom the proper name expresses. This construction appears to result from an increased force being given to the meaning of the accusative, by which the person towards whom the actions and movements of the rest are directed, occupies, in consequence of his rank or some other circumstance connected with him, the largest share of the mind's attention. Thus, *οἱ δ' ἀμφὶ Πρίαμον καὶ Πάνθοον ἠδὲ Θυμοίτην, Λάμπον τε Κλυτίον θ', Ἱκετάονα τ', ὄζον Ἄρηος. Priam and Panthous and Thymoetes, and Lampus and Clytius, and Hicetaon, offspring of Mars.* So also: *τρὶς γὰρ τῇ γ' ἐλθόντες ἐπειρήσανθ' οἱ ἄριστοι, ἀμφ' Αἴαντε δύω καὶ ἀγακλυτὸν Ἰδομενῆα, for thrice have the bravest warriors advancing assailed it, the two Ajaces, and the distinguished Idomeneus.*—*Thirdly.* It denotes, especially in later writers, the companions, &c. of the person named, without himself; as, *οἱ ἀμφὶ Παρμενίδην καὶ Ζήνωνα ἑταῖροι, the friends of Parmenides and Zeno.* 10. From these must be distinguished, however, the cases in which the preposition is not followed by a proper name, but by another substantive, or when the article is neuter. Thus, *οἱ ἀμφὶ τὴν θήραν, the hunters; τὰ ἀμφὶ τὸν πόλεμον, what belongs to war*, &c. (*vid.* preposition *περί*).

III. In composition it has the general force of *about, round about;* as, ἀμφιβάλλω, *I throw around.* Sometimes it has the meaning of ἀμφοτέρωθεν, *on both sides;* as, ἀμφίβροτος, *defending on every side,* (i. e. defending *round about*).

Ἐπὶ.

The original meaning of this preposition is *close upon,* and it is joined with the genitive, dative, and accusative. When it is followed by a genitive, it conveys, together with its own original meaning, the several ideas denoted by the genitive case; such as, *part* of time, *part* of place, something *proceeding from,* &c. something *emanating from,* &c. and it may generally be rendered by the phrase *in respect of.* With the dative there is a constant reference to *continuance,* or *rest in, upon,* or *with,* an object; with the accusative, *motion* or *direction towards.* These three respective meanings of the genitive, dative, and accusative, when combined each in turn with the primitive signification of ἐπὶ, produce the following results. Thus,

I. With the genitive. 1. ἐπὶ Κύρου, *under Cyrus,* (i. e. *close upon* in *respect of* Cyrus; referring to power *proceeding from,* and exercised by, Cyrus). 2. ἐπὶ τῆς αὐτοῦ ἀρχῆς, *under his government,* (i. e. *close upon in respect of* his government). 3. ἐπὶ τῶν πράξεων, *by deeds,* (i. e. *close upon in respect of* deeds; referring to some effect *proceeding from* them). 4. ἐπὶ κέρως ἄγειν, *to lead an army by one of its wings,* (i. e. *close upon in respect of* a wing; referring to *part* of general place). 5. ἐφ' ἑαυτοῦ, *by himself,* (i. e. *close upon in respect of* himself). 6. ἐπὶ τῆς γῆς καταπίπτειν, *to fall upon the ground,* (i. e. *close upon in respect of* the ground; referring to *part* of place). 7. ἐπὶ τῶν Ἑλληνικῶν πόλεων, *among the Grecian cities,* (i. e. *close upon in respect of the Grecian cities;* the reference being the same as in the preceding example). 8. ἐπὶ πολλῶν, *among many things,* (i. e. *close upon in respect of* many things; same reference). 9. ἐπὶ τῶν ἱερῶν ὀμόσαι, *to swear by the sacred victims,* (i. e. standing *near, close by,* the victims). 10. ἐπὶ τοσούτων μαρτύρων, *before so many witnesses,* (i. e. *near to, close by,* so many witnesses). 11. ἐπ' ἀμφισβητήτου ἀποδείξεως, *by indubitable proof,* (i. e. *close upon,* in the immediate vicinity of, &c.) 12. οἱ ἐπ' ἐξουσίας, *persons in office, magistrates,* (i. e *close upon* authority). 13. ἀποπλέοντες ἐπ' οἴκου, *sailing directly homewards,* (i. e. *close upon* home). 14. ἡ ἐπὶ τῆς πόλεως ὁδός, *the road to the city,* (i. e. *close upon,* leading *directly down upon,* the city). Perhaps in these two last examples the geni-

tive and not the accusative is used, by reason of an obscure reference to *motion from*. Thus, to sail homewards implies a previous departure *from* home; and a road leading *to* a city, is to the *inhabitants* a road leading *from* it). 15. ἐπὶ τριῶν, ἐπὶ τεττάρων, *by three, by four at a time*, or, *three deep, four deep*, (i. e. *close upon* three, *close upon* four; in other words, *each* number of three or four following *close after* the one that went before it).

II. With the dative, 1. ἐφ' ᾧ, *on which condition*, (i. e. *close upon* and *remaining* firmly *in* which). 2. ἐπὶ τούτῳ, *during this time*, (i. e. *close upon* and continuing *connected with* this period of time). 3. ἐπὶ τούτοις, *in addition to these, besides*, (i. e. *close upon* and *connected with* these). 4. ἐπὶ τῷ κέρδει, *for gain*, (i. e. *close upon* and *connected with* the purpose of *gain*). 5. ἐπὶ πολλῷ, *at a high rate*, (i. e. *close upon* and *continuing in* a high rate). 6. ἐπὶ τῷ παντὶ βίῳ, *for his whole life*, (i. e. *close upon* and *not deviating from* the course of his whole life). 7. ἐπὶ νηπίῳ μοι τίθνηκεν, *he died leaving me yet a child*, (i. e. his death happened *close upon* the period when I was still *remaining in* a state of childhood). 8. ἐφ' ἡμῖν ὑπάρχει, *it depends on us*, (i. e. it is *closely* and *intimately connected with* our means). 9. ἐπὶ μοί ἐστι, *it is in my power*, (i. e. it is *closely* and *intimately connected with* my ability to perform). 10. ἄλλοι ἐπ' ἄλλοις, *one after another*, (i. e. *adhering closely* one to the other). 11. ὁ ἐπὶ πᾶσι ταχθείς, *he that was stationed last of all*, (i. e. he that was stationed *close upon* and *in immediate connexion with* all the rest of the army). 12. ἐπὶ τῷ πατρὶ ὠνόμασε, *he named him after his father*, (i. e. his name was *closely*, or *immediately*, identified with that of his father, and *remained* so). 13. ἐπὶ τοσούτῳ στρατεύμαι, *with such an army*, (i. e. *close upon* and *continuing in connexion with* such an army as the *instrument* of action). 14. ἐπὶ Τρώεσσι μάχεσθαι, *to fight with the Trojans*, (i. e. *to remain fighting in close combat with* the Trojans). 15. ἐφ' ἡμέρᾳ, *for the whole day*, (i. e. in *immediate* and *continued connection with* the day). 16. ἐπὶ τῷ ποταμῷ, *along the river*, (i. e. *close upon* and *not departing* from the river).

III. With the accusative. 1. ἐπὶ τὴν Ἀττικὴν ἐπορεύετο, *he went to Attica*, (i. e. *close upon* and in the *direction* of Attica). 2. ἐπὶ ποσὸν, *for how much*, (i. e. *close upon* and *tending towards* how much). 3. ἐπὶ τὴν αἶαν, *on the ground*, (i. e. *close upon* and *in the direction of* the ground). 4. ἐπὶ τὴν ἑστίαν καθίζεσθαι, *to be seated on the hearth*, (i. e. to be seated *close upon* the hearth, with the eyes earnestly *directed towards* it as the source of safety and refuge). 5. τὴν πόλιν ἐφ' ἑαυτὸν ποιήσασθαι, *to*

bring the city under subjection to himself, (i. e. to bring the city into *close* connection *as regards* himself. The middle voice here carries with it the additional idea of its being done, *for* himself, *for* his own private *advantage*). 6. ἑαυτὸν, ἐπ' ἐξουσίαν ποιήσασθαι, *to establish himself in power*, (to make himself *close upon*, and to *direct* all his movements *towards*, the acquisition of, authority). 7. ἐπὶ τὰς ἡδονὰς στρατεύομαι, *I make war upon pleasures*, (i. e. I engage in *close* warfare *against* pleasures).

IV. In composition, ἐπὶ denotes, 1. addition; as, ἐπιδίδωμι, *I give in addition*, (i. e. I give or place something *upon* a previous gift). 2. increase or augmentation; as, ἐπώδυνος, *causing increased pain*, (i. e. producing pain *upon* former pain; or, causing pain *upon* pain). 3. It denotes likewise reciprocal action; as, ἐπιγαμία, *intermarriage*, (i. e. one's marrying another, *upon* that *other's* agreeing to marry him): ἐπιβοήθεια, *mutual assistance*, (i. e. one's aiding another *upon*, or in consequence of, that other's having aided him). 4. It most commonly has in composition, however, the force of *thereupon*, denoting that one action takes place in consequence of another which has preceded it.

Μετὰ.

The original meaning of this preposition is *with*, and it is followed by the genitive, dative, and accusative. When construed with the genitive, it takes nearly the same sense as σὺν with the dative, except that σὺν indicates a nearer and more intimate union. Whatever is *with*, *in company with*, any person or thing, in a strict sense depends *on* or *from* that person or thing; hence μετὰ takes the genitive in this sense; whereas σὺν implies that the object is an *integral part* of another, something *inherent* in it, and therefore takes the dative, as expressing that *in* or *on* which any thing rests. When construed with the dative, which is an usage confined solely to the Poets, μετὰ signifies *among*, *between*, *in*, *by*. With the accusative, it indicates direction *behind*, *after*, *in the rear of* a thing. It is so used, partly of place, and partly of time; since events which succeed each other in time, constitute a series of objects following *after* each other.

I. With the genitive. 1. μετ' ἐμοῦ, *with me*. 2. μετὰ καιροῦ, *according to circumstances*, (i. e. *in conjunction with* a suitable opportunity). 3. μετ' ἀρετῆς πρωτεύειν, *to excel by means of virtue*, (i. e. *in conjunction with*, and in consequence of the aid resulting *from*, the practice of virtue). 4. In Homer, μετὰ, with a genitive and neuter verb, denotes *together with*; *in com-*

mon with; as, *μετὰ δμώων πῖνε καὶ ἤσθ', he drank and ate together,* or, *in common, with his servants.* Homer never uses it, when followed by the genitive, with any other than a neuter verb. Subsequent writers, however, join it, when a genitive follows, with an active verb, in order to express the joint action of two or more persons; as, *ἤλασε, τοὺς ἐναγεῖς Κλεομένης μετὰ Ἀθαναίων, Cleomenes, in conjunction with the Athenians, drove out the polluted.* Thucydides. 5. In Plutarch, *Alex.* 77. there is a deviation, in the construction of *μετὰ,* from previous usage; as, *τὴν Στάτειραν προσαγαγοῦσα μετὰ τῆς ἀδελφῆς ἀπέκτεινε, having led forth Statira, she slew her together with her sister.*

II. With a dative, as has been remarked, *μετὰ* occurs only in the Poets: as, 1. *ὄφαινε μετὰ φρεσίν, he planned in his mind.* Hesiod. (i. e. he planned *together with* his mind, and *kept* at the same time his deliberations concealed *within* his own breast). 2. *χαῖται δ' ἐῤῥώοντο μετὰ πνοιῇς ἀνέμοιο, his locks were agitated by the blast.* Homer. (i. e. *kept* floating *with* the blast, or, *amid* the blast).

III. With an accusative. 1. *μετ' ἀμύμονα Πηλείωνα, next after the valiant son of Peleus.* 2. *μετ' ἀμύμονας Αἰθιοπῆας, to the good Æthiopians,* (i. e. going *after,* seeking for, journeying towards them). 3. In the Attic writers it is joined with *ἡμέρα;* thus, *μεθ' ἡμέραν, in the day-time.* Eurip.—*μετὰ τρίτην ἡμέραν, on the third day.* Plato.—*οὔτε νυκτὸς οὔτε μεθ' ἡμέραν, neither by night nor by day.* Plato. The principle on which the use of the accusative here depends has been explained in the introductory remarks on this preposition. 4. *μετὰ χεῖρας ἔχειν, to have in one's hands. vid.* Introductory Remarks.

IV. In composition it denotes, 1. change; as, *μετατίθημι, I transpose, I change the place of a thing,* (i. e. I put a thing in a place, *after* having previously put it in some other place). So also *μεταδοκέω, I change my opinion,* (i. e. I think, *after* having previously thought; I think again, or anew). In the same way may be explained every verb compounded with *μετὰ* and indicating *change.* 2. reciprocity; as, *μετάγγελος, a messenger sent between two parties.*

Παρὰ.

The primary meaning of this preposition seems to regard one thing placed *along side* of another. It is construed with the genitive, dative, and accusative. With the genitive, it is properly used in reference to an object, which *comes from* the *near vicinity* of another, and, in prose, is usually connected only with words which imply animated existence. With the

dative, it properly signifies *near, by the side of.* With the accusative, it denotes motion *towards, to,* or *by the side of,* or, *in the near vicinity* of any thing. Thus,

I. With the genitive. 1. ἐλθεῖν παρὰ τινος, *to come from any one.* 2. ἀγγέλλειν παρὰ τινος, *to announce on the part of any one.* 3. μανθάνειν παρὰ τινος, *to learn from any one.* 4. ἡ παρὰ τούτων εὔνοια, *the kindness of those persons,* (i. e. *proceeding from,* shown by, them). 5. οἱ παρὰ τοῦ Νικίου, *the messengers of Nicias,* (i. e. those *from* Nicias). 6. κατηγορεῖται παρὰ τῶν Ἰουδαίων, *he is accused by the Jews,* (i. e. the accusation against him *proceeds from* the Jews).

II. With the dative. 1. παρὰ τῷ βασιλεῖ, *with the king,* (i. e. *near to, by,* or *on the side of,* the king). 2. παρὰ σοί, *with you,* or, *on you,* or, *in your power.* 3. παρὰ μνηστῆρσιν, *among the suitors.*

III. With the accusative. 1. παρὰ νῆας, *towards the ships.* 2. παρὰ Καμβύσεα, *to Cambyses.* 3. παρ' ὅλον τὸν βίον, *through one's whole life,* (i. e. *moving parallel with* the whole course of one's life). 4. παρὰ τὴν πόσιν, *in drinking,* (i. e. *accompanying* drinking, *moving by the side* of it). 5. παρ' αὐτὰ τὰ ἀδικήματα, *at the very moment of the unjust transaction,* (i. e. *moving on* at the *side,* or in the *near vicinity,* of the unjust transaction). 6. παρὰ τὴν φύσιν, *contrary to nature,* (i. e. *passing by* nature, disregarding it). 7. παρὰ τὸ δίκαιον, *contrary to* justice, (i. e. *passing by* justice). 8. παρ' ὥραν, *unseasonably,* (i. e. *passing by* a proper season). 9. παρ' ἀξίαν, *undeservedly,* (i. e. *passing by* desert). 10. παρὰ τὰ ἄλλα ζῶα, *beyond all other animals,* (i. e. *passing by,* or *beyond,* all other animals). 11. οὐκ ἔστι παρὰ ταῦτ' ἄλλα, *there is nothing else besides this,* (i. e. there is nothing *accompanying it,* nothing *moving at the side;* it is by itself). 12. παρὰ τὴν ὑμετέραν ἀμέλειαν, *on account of your negligence,* (i. e. *moving* on in the *near vicinity* of your negligence, *accompanying* your negligence, *attendant upon it* as a consequence). 13. παρὰ τοῦτο, *in consequence of this,* (i. e. *attendant upon* this as a natural consequence). 14. παρὰ πολύ, *by much,* (i. e. *moving* on *by* the side of much). 15. παρ' ὀλίγον, *by little.* 16. παρὰ μικρὸν ἦλθεν ἀποθανεῖν, *he had nearly lost his life,* (i. e. he *came close to the side* of a little, &c.) 17. παρὰ πολὺ ἐλέσθαι τὴν πόλιν ἦλθεν, *he was far from taking the city,* (i. e. he *came close to the side* of much, &c.) 18. παρὰ τοσοῦτον, *by so much, so far.* 19. παρ' ὀλίγον ποιεῖσθαι, *to think little of.* 20. παρὰ μῆνα τρίτον, *every third month.* 21. παρ' ἡμέραν, *every day.*

IV. In composition it frequently marks, 1. a faulty, or defective action; as, παραβαίνω, *I transgress,* (i. e. I *pass by,* I

disregard): παραβλέπω, *I see imperfectly*, (i. e. I look *aside*: I do not look full at an object). 2. It signifies aside; as, παρένθεσις, *insertion*, (i. e. something put in *by the side* of other things). 3. a near equality; as, παρόμοιος, *nearly alike*, (i. e *by the side*, near to the state, of being alike). It has also many other meanings, but they all flow so easily and naturally from the primitive as not to require any particular mention here.

Περὶ.

The original signification of this preposition is *about, around*. It serves to express the idea of *surrounding* or *inclosing on all sides;* and consequently differs from παρὰ, which merely denotes previous proximity, i. e. on one side. When construed with the genitive, it is commonly to be translated by *of, concerning, about*, all of which, in their primitive signification, are properly used in relation to any thing *proceeding from* one object towards another. With the dative, there is, besides the primitive force of περὶ, the idea of *rest* or *continuance;* with the accusative, there is a reference to *motion on* or *upon*. Thus,

I. With the genitive. 1. περὶ τινος λέγειν, *to speak of*, or, *concerning any one*. (In such cases, the person speaking conceives himself as being *at* or *around* the object; inasmuch as he has brought it within the compass of his knowledge, and has made it his own, either by actual inspection or contemplation; and then what he says, comes, as it were, *from* the object). 2. μάχεσθαι περὶ πατρίδος, *to fight for one's country*, (i. e. to fight *round about* one's country, in consequence of a right to demand our aid which naturally *proceeds from* her). 3. τυραννίδος πέρι, *for the sake of power*, (i. e. acting, carrying on operations, *round about* power, in consequence of some attractive charm *proceeding from* it). 4. ποιεῖσθαι περὶ πολλοῦ, *to value highly*, (i. e. to act, or employ one's self, *about* a thing, in consequence of a great value *emanating from* it). 5. ἡγεῖσθαι περὶ μικροῦ, *to think little of*, (i. e. to think of a thing in respect of a slight advantage *proceeding from* it; to think slightly *of* it). 6. περὶ πολλοῦ ἐστιν ἡμῖν, *he is of great importance to us*, (i. e. he is *round about to us* in respect *of* a great advantage; in other words, we keep *round about* him in consequence of a great advantage which is to *result*). 7. In Homer περὶ with the genitive denotes *superiority;* as, περὶ πάντων ἔμμεναι ἄλλων, *to be above all others*. Perhaps this peculiar meaning may have arisen in the following manner: To be *round about all*, implies superior activity, care, attention,

&c. and if *πάντων ἄλλων*, in the genitive, imply that this activity, care, attention, &c. are exerted in consequence of a request or a tacit consent *proceeding from* all the rest, who are conscious of the superiority of the individual in these respects, hence may be deduced the kindred idea of general pre-eminence on his part.

II. With the dative. 1. *περὶ τῇ χειρὶ χρυσοῦν δακτύλιον φέρειν, to wear a golden ring on his hand*, (i. e. *round about*, and *remaining on*, the hand). 2. *περὶ γὰρ δὲ ποιμένι λαῶν, for he feared for the shepherd of the people*, (i. e. his fears were active *round about* and *remained* continually connected with, &c.). 3. *περὶ φόβῳ, from fear*, (i. e. *remaining round about* fear; being directly under its influence).

III. With the accusative. 1. *ᾤκουν Φοίνικες πὲρι πᾶσαν τὴν Σικελίαν, Phoenicians dwelt in the whole of Sicily, round about.* (The circumstance of their dwelling in the island implies a previous *coming to it*, and hence the use of the accusative). 2. *περὶ τούτους τοὺς χρόνους, about this time*, (i. e. *round about*, and *advancing towards*, this point of time). 3. *περὶ λύχνων ἀφάς, about night-fall;* literally, *about the hour of lighting lamps.* 4. *περὶ τρισχιλίους, about three thousand*, (i. e. *round about*, and *verging towards*, three thousand). 5. *ἐξαμαρτάνειν περὶ τινα, to offend against any one*, (i. e. to offend *about*, and *towards* or *against*, one). 5. *λέγειν πέρι τι, to speak upon any subject*, (i. e. to speak *about* and *upon* it). 6. *περὶ τι εἶναι, to be occupied about any thing*, (i. e. to be *about*, and to direct one's efforts *towards*, any thing). 7. It is used in circumlocution with a proper name, like *ἀμφὶ*; as, *οἱ περὶ Σωκράτην, Socrates*, or *Socrates and his disciples*, or *the scholars and friends of Socrates.*) See the remarks on *ἀμφὶ* when thus construed). 8 In circumlocutions with nouns that are not proper names; as, *τὰ περὶ τὴν ἀρετὴν, virtue*, the same as *ἀρετὴ* alone. So also, *οἱ περὶ φιλοσοφίαν, those who study philosophy: οἱ περὶ πὴν θήραν, the hunters:* &c.

IV. In composition *περὶ* often strengthens the sense; as, *περίεργος, performing any action with extraordinary care and diligence*, (i. e. being carefully engaged in examining *round about* it, and in seeing that nothing is left undone). So also *περιαλγὴς afflicted deeply*, (i. e. remaining *round about* sorrow; not leaving it). 2. In general, however, it has the meaning of *round about*, as well as the other shades of meaning which immediately result from it. Thus, *περιαιρέω, I take away what is round about: περιβαίνω, I walk round about: περιαργυρόω, I silver over: περιείδω, I contemplate*, &c.

Πρὸς.

This preposition, in its original signification, is used to express that *from* which any thing proceeds or emanates *towards* one's self. Hence it accords in this signification with the genitive, and is joined to it. It is followed also by the dative and accusative. When construed with the dative, it has the same original meaning as παρὰ, but more commonly means, *in the immediate vicinity* of. With the accusative, it indicates direction *from* any thing *to*, or *towards*, another. Thus,

I. With the genitive. 1. τὸ ποιεύμενον πρὸς Λακεδαιμονίων, *that which has been done by the Lacedæmonians*, (referring to an act *proceeding* or *emanating from* them). 2. πρὸς ἀνδρὸς σοφοῦ ἐστι, *it is the part of a wise man*, (i. e. it hangs or depends *from*, it forms *part* of, a wise man's duty). 3. πρὸς θυμοῦ, *of his free will, cordially*, (i. e. spontaneously *emanating from* his own breast). 4. εἶναι πρὸς τινὸς, *to be on any one's side*, (i. e. to hang upon, or *from*, one). 5. πρὸς τινὸς εἶναι, *to be an advantage to any one*, (i. e. to *proceed* or *emanate from* any thing *towards* one). 6. πρὸς πατρὸς, *on the father's side*; πρὸς μητρὸς, *on the mother's side*, (i. e. *to hang* or *depend from*, &c.) 7. οἱ πρὸς αἵματος, *the relations*, (i. e. they *whom* an intimacy regards which *proceeds from* blood). 8. It is used in *oaths* and *entreaties*; as, καὶ σὲ πρὸς τοῦ σοῦ τέκνου καὶ θεῶν ἱκνοῦμαι, *and I conjure you by your son and by the gods*, (i. e. by that paternal feeling which may be said to *proceed from* your son, and by that feeling of veneration which may be said to *emanate from* the Gods, as the exciting causes of these respective emotions). 9. τὼ δ' αὐτὼ μάρτυροι ἔστων πρός τε θεῶν μακάρων, πρός τε θνητῶν ἀνθρώπων, *and let them both themselves be witnesses before the blessed gods and before mortal men*, (i. e. let them testify truly to the fact, on account of that feeling of respect which they must naturally have as well for the gods as for the rest of their own species. Here the feeling may be said to *emanate from the gods* and *from men*, as equally the exciting causes of it).

II. With a dative. 1. πρὸς τούτοις, *in addition to these things*, (i. e. *remaining in the immediate vicinity* of these things, and consequently *added to*, or united with, them). 2. γίνεσθαι πρὸς τοῖς πράγμασι, *to be occupied with business*, (i. e. to be in the *immediate vicinity* of business and to *remain* therein). 3. πρὸς τοῖς κριταῖς, *with*, or *before the judges*, (i. e. *in their immediate neighbourhood* or *presence*).

III. With an accusative. 1. πρὸς πατέρα τὸν σὸν, *to* or *towards your father*. 2. πρὸς μακρὸν Ὄλυμπον, *towards vast Olympus*. 3. σκοπεῖν πρός τι, *to look to*, or *consider, any thing*.

4. *πρὸς λόγον, with regard to the matter.* 5. *πρὸς τὸ βέλτιστον, for the best,* (i. e. *directed towards* that which is best). 6. *πρὸς οὐδέν, on no account,* (i. e. *directed towards,* referring to, no consideration). 7. *πρὸς ταῦτα, on this account; accordingly.* 8. *πρὸς τὸ μέγεθος τῆς πόλεως, in comparison with the size of the city,* (i. e. with *reference to* the size of the city). 9. *πρὸς ὕβριν, with a contumelious manner,* (i. e. *looking towards,* resembling, insolence of manner). 10. *οὐ πρὸς τοὺς ὑμετέρους λόγους, not according to your words,* or, *not taking your words as a pattern.* 11. *πρὸς δαίμονα, against the will of the god,* (i. e. looking *boldly towards* the god; facing and opposing his decrees).

IV. In composition it generally signifies, 1. addition; as, *προσδίδωμι, I give in addition; I give besides.* 2. towards; as, *προσπλέω, I sail towards.* 3. against; as, *προσπταίω, I stumble against.* 4. clearness, or adaptation; as, *προσστέλλω, I put on a garment, making it fit closely around the body,* (i. e. I bring it *nearer* to the body).

Ὑπὸ.

This preposition is used in its original meaning, in reference to an object which *comes from* the *under part* of another object. In its common use it is connected with passive verbs, in order to mark the subject from which the action proceeds, or in whose power it was that the action should or should not take place. It is evident that *ὑπὸ* implies more than *παρὰ,* or even *ἀπὸ,* since it always expresses *efficiency in connexion with design, purpose,* &c. while with *παρὰ* it often remains undetermined whether the action is the result of *design,* &c. or not. With the dative *ὑπὸ* denotes *continuance under,* indicating submission, subjection, and also, in a stronger manner than the genitive, the instrument by (i. e. *under* the *abiding* influence of) which, a certain effect is produced. With the accusative *ὑπὸ* properly expresses *local direction* towards the *under* part of any thing, *under,* &c. Thus,

I. With the genitive, 1. *τύπτεσθαι ὑπό τινος, to be struck by any one* (referring to its being *under the control* of him *from whom* the blow proceeded, whether he should give it or not). 2. *ἀποθανεῖν ὑπὸ τινος, to be slain by any one.* 3. *ὑπὸ ἀγγέλων φράζειν, to tell by messengers,* (i. e. to tell *from under* the lips of messengers). 4. *ὑπὸ κήρυκος, by means of a herald.* 5. *ὑπὸ μαστίγων, by means of whips,* (i. e. by means of the effect resulting *from* any thing being placed *under* the action of whips).

II. With the dative, 1. *ὑπὸ μάστιγι, by means of,* or *with, a whip.* 2. *ὑπὸ κήρυκι, by a herald.* 3. *ὑπὸ μάρτυσι, by witnesses.* 3. *ὑπὸ τινι εἶναι, to be in subjection to one,* (i. e. to *remain under*

one's authority). 4. ὑπὸ σοφωτάτῳ Χείρωνι τεθραμμένος, *brought up under the most wise Chiron.* In these, and in every other instance of ὑπὸ being construed with the dative, there will be found more or less reference to an action which has lasted for some space of time.

III. With an accusative. 1. ὑπὸ τὴν γῆν ἰέναι, *to go under the earth.* 2. ὑπὸ τὴν ἕω, *towards the east*, (i. e. *towards* that region of the world which lies *beneath* the eastern sky). 3. ὑπ' αὐγὰς ὁρᾶν τι, *to examine any thing at the light*, (i. e. to bring it *to*, and examine it *under*, the light). 4. ὑπὸ τὴν εἰρήνην, *on the eve of the peace*, (i. e. just beginning to *move under*, and feel the influence of, peace. Like the preposition *sub* in Latin, with the accusative). 5. ὑπὸ τοὺς αὐτοὺς χρόνους, *about the same time*, (i. e. just *moving under*, and being acted upon by, the same space of time). 6. ὑπὸ τι, *in some measure, somewhat*, (i. e. *moving* under and acted upon by an object in some degree).

IV. In composition ὑπὸ retains the above significations; but often imports likewise, 1. decrease or diminution; as, ὑπογελῶ, *I smile*, (i. e. I keep *under* a laugh): ὑποβρέχω, *I moisten a little*, (i. e. I moisten in a degree *under*, or less than, what is usual or requisite): ὑπελαύνω, *I urge on gently*, (i. e. I urge on in a degree *under*, or less violent than, what is usual or might be required). 2. privacy; as, ὑπάγω, *I withdraw privately; I retire*, (i. e. I lead *under* or concealed from observation, I withdraw from observation, whether it be myself or another). 3. the beginning of an action; as, ὑποφαύσκω, *to begin to shine*, (i. e. to shine a little; to shine *under*, or with less brilliancy than, its full power; not to have attained as yet its meridian splendour).

General Remarks on the Prepositions.

Obs. 1. Prepositions are often used in an adverbial sense, their case being understood; especially ἐν in Ionic, signifying *amongst others, amongst them*, &c. according as the context requires. So also πρός in Attic, implying *besides, particularly.*

Obs. 2. Hence in Ionic writers they are often put twice, once without a case, adverbially, and again with a case, or in composition with a verb; as, ἀν' δ' Ὀδυσεὺς πολύμητις ἀνίστατο, *up arose the sage Ulysses.* Homer. Ἐν δὲ καὶ ἐν Μέμφι, *among others, in Memphis also.* Herod.

Obs. 3. In composition with verbs, the prepositions are always used adverbially. Hence in the old state of the language, in Homer and Herodotus, it is customary to find the preposition and the verb separated by other words, and the former sometimes coming immediately after the verb; as, ἡμῖν ἀπὸ λοιγὸν ἀμῦναι. Homer. Ἀπὸ μὲν σεωϋτὸν ὦλεσας. Herodotus. In these and other similar cases, this is not properly a *Tmesis*, i. e. the separation of a word at that time used in its compounded form; but the prepositions at that time served really as adverbs,

which were put either immediately before, or after the verbs. Latterly, however, particularly in Attic, the composition became more close, and the prepositions were considered as a part of the verb. In Attic writers the proper *tmesis* is extremely rare. Otherwise, however, a simple verb is sometimes put, and with it a preposition with its case, where, on other occasions, a verb compounded with that preposition is put; as, *ὑπέρ τινα ἔχειν* for *ὑπερέχειν τινα*.

Obs. 4. The prepositions are often separated from their case; as, *ἐν γὰρ σε τῇ νυκτὶ ταύτῃ ἀναιρομαι*. In Attic this takes place, according to rule, with the conjunctions *μέν, δέ, γὰρ οὖν*; as, *ἐν μὲν εἰρήνῃ, ἐν μὲν γὰρ εἰρήνῃ, ἐς μὲν οὖν τὰς Ἀθήνας*; and with *πρός*, with the genitive, when it signifies *per*.

Obs. 5. Prepositions likewise are often put after their case; as, *νεῶν ἄπο καὶ κλισιάων*, particularly in the Ionic and Doric writers, and in the Attic poets. This takes place, in the Attic prose writers, only in *περί* with the genitive, of which the instances are frequent.

Obs. 6. When a preposition should stand twice with two different nouns, it is often put only once by the Poets, and that too with the second noun; as, *ἢ ἁλὸς ἢ ἐπὶ γῆς*. Homer. *Σχιστὴ δ' ὁδὸς ἐς ταὐτὸ Δελφῶν κἀπὸ Δαυλίας ἄγει*. Sophocles.

Obs. 7. Prepositions which mark a *removal, derivation*, or *motion from* a place, viz. *ἀπό*, and *ἐκ*, as well as those which signify motion to a place, as *εἰς*, are often interchanged with those which mark rest in a place, as *ἐν*, and *vice versa*.

Conjunctions and Adverbial Conjunctions, which govern the

INDICATIVE.

Αἴθε, εἴθε,[1] *I wish*, before the Past Tenses.	*Ἵνα, where.*
Αὐτίκα,[2] *as soon as.*	*Ἵνα, that*, Imp. Fut. Aor.
Ἄχρι and *μέχρι, as far as.*	*Καίπερ, although.*
Εἴπερ, although.	*Μέσφα, until*
Ἐπεὶ,[3] *Ἐπείπερ, Ἐπείτοι,* } *after, since.*	*Μὴ, lest.*
	Ὅπου, whilst.
	Ὄφρα, whilst. Past.

OPTATIVE.

Αἴθε, εἴθε, I wish, Present, and Fut.	*Ἵνα, Ὄφρα,* } *that*, Past.
Interrog. Participles, with *ἄν*.	*Πῶς ἄν, how?*

1. *Αἴθε, εἴθε*, and other Particles, are sometimes joined with the Imperfect and 2d Aorist of *ὀφείλω*, as *αἴθ' ὄφελες ἄγονος τ' ἐμέναι*, Hom.

2. *Αὐτίκα* introduces also an example or instance of any thing that has been said; *for instance; as for example.*

3. *Ἐπεὶ* is used elliptically, before both the indicative and imperative, especially when what is spoken appears so certain that the person addressed may be defied to dispute it. As, *ἐπεὶ ἀπόκριναι*, "*For* (if it be not so) *answer me.*"

SUBJUNCTIVE.

Αν, ἐὰν, ην, if.
Ἐπὰν, ἐπειδὰν, since.
Ἕως, ἄν, until.
Ἥνπερ, although.
Ἵνα, } *that,* Pr. and Fut.
Ὅφρα, }
Κἄν, altogether.
Ὅπως, how, that.
Οταν, whenever.
Ὅφρα, whilst, Pr.
Πρὶν ἄν, before.
Ὡς ἄν, that.

INDICATIVE and OPTATIVE.

Οτι, that.
Ὅπως, how, that.

INDICATIVE, OPTATIVE, and SUBJUNCTIVE.

Ἄχρι, μέχρι, until.
Εἰ,[1] *if.*
Μὴ, forbidding.[2]
Μήπως, lest.
Ὁπότε, } *when.*
Ὁπόταν, }
Οτε, }

INDICATIVE, OPTATIVE, SUBJUNCTIVE, and INFINITIVE.

Αν, κε,[3] Potential.
Ἕως, as long as.
Μήποτε, lest.
Πρὶν, before.
Ὡς, that.

INDICATIVE, OPTATIVE, and INFINITIVE.

Ἐπειὴ, } *since.*
Ἐπειδὴ, }
Ὥστε, so that.[4]

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1. Εἰ and ὅτε are used by the Dramatic Poets with the Indicative and Optative only. By Homer εἰ is used with the Subjunctive also, joined to ἄν or κε. Εἰ γὰρ with the Indicative and Optative is used for *utinam.*

When εἰ is used with an Imp. or an Aor. Indicative, the Verb in the corresponding clause, preceding or following, is put in the Indic. with ἄν, as εἰ μὴ τότ' ἐπόνουν, νῦν ἄν οὐκ εὐφραινόμην, Aristoph.

2. Μὴ, *forbidding*, with the *Present*, governs the Imperative; with the *Future* the Indicative; with the *Aorist*, when it refers to the Past, the Optative; when it refers to the Future, the Subjunctive.

3. These Particles, ἄν used in prose, and κε and κεν in verse, give a *Potential* sense to the Verb. Thus in the Imp. εἶχον signifies *I had*, εἶχον ἄν, *I would have.* In the 2d. Aor. εἶπον means *I said*, εἶπον ἄν, *I would have said.*

The Present Optative with ἄν is often used by tragic writers in the sense of a Future Indicative; thus μένοιμ' ἄν, Soph. *I will stay.*

Ἄν, joined with indefinite pronouns and adjectives, signifies *soever*, as ἅπαν θ' ὅν' ἂν λέγω, Aristoph. *Whatsoever words I may speak:* ὅτι κεν κατανεύσω, Hom. *Whatever I may nod.*

Ἄν in this case follows the Noun or Particle, and precedes the Verb.

Ἄν is sometimes understood; as, ἦλθον ἐγὼ, Theocr. i. e. ἄν, *I would have come.*

4. These have ἄν, expressed or understood, with the Optative.

Επεὰν, after. | *Μη, lest.*

Conjunctions *Postpositive* are *γὰρ, μὲν, δε, τε, τοίνυν.* These are *Prepositive*, and *Postpositive*, *ἂν, ἄρα, δὴ, ἵνα.* The rest are *Prepositive.*

Signification of some of the Particles.

Ἄρα. 1. Most common meaning *therefore.* 2. Where it appears expletive it would seem, in fact, to have a meaning analogous to *in the nature of things, of course, ex ordine,* &c. 3. When interrogative it has the force of *num?* The difference between *ἆρ' οὐ* and *ἆρα μὴ* is, that *ἆρ' οὐ, nonne,* requires an affirmative answer; *ἆρα μὴ, num,* a negative, as *ἆρα* does alone; but *μὴ* imparts some degree of dubiousness to the question, and that for the purpose sometimes of irony.

Γε is a restrictive particle. 1. Its most common meanings are *at least, indeed, certainly, however,* &c. as *εἰ μὴ ὅλον, μέρος γε,* "if not the whole, at least a part:" *ἔγωγε, I indeed, I at least, I for my part,* &c. In English, however, the sense of *γε,* in most combinations, can only be rendered by heightening the tone of the word to which it refers.

Γαρ. For, always follows other words, in which respect it resembles the Latin *enim.* It often occurs in answers, when it must be referred to something not expressed, as to *ναὶ* or *οὔ, οὐδὲν θαυμαστὸν, ὀρθῶς λέγεις,* and the like. Thus, in answers, *ἔστι γὰρ οὕτω* is equivalent to *ναι* ("yes,") or *ὀρθῶς λέγεις* ("you speak rightly,") *γὰρ ἔστιν οὕτω.*

Δὴ. In prose never begins a sentence or member of a sentence; in verse it sometimes does, but not in Attic writers; 1. It signifies, *certainly, surely, without doubt,* &c. *Νῦν δὴ* with a past tense is, *just now, a little while since.* 2. This particle is also very commonly used in continuation of a recital, in which it is usually rendered *igitur, then.* 3. When joined with *καὶ* it signifies, *now, by this time, already.* *καὶ δὴ* is also used in asseverations, *indeed.*

Δήπου and *δήπουθεν,* signify 1. *doubtless, of course,* and also, 2. ironically, *to be sure, forsooth.*

Δῆθεν signifies 1. *ἀπὸ τοῦ δὴ* (i. e. *ἀπὸ τοῦ νῦν*), *forthwith, instantly.* 2. It has an affirmative force, but rather in deceit and simulation, than in declaration of truth. Hence it may often be rendered, *as if, forsooth, ostensibly, as was pretended.*

Δῆτα. 1. Appears to be put for *δὴ, now.* 2. It is used in ex-

horting, beseeching, &c. *yes, do, pray, I entreat.* 3. It is employed in questions, and answers to *tandem, prithee;* and 4. in affirmation or asseveration, *indeed, truly.*

Καὶ and *τε* serve for the simple union, both of single ideas, and of entire parts of a proposition. The connection by *τε* is more usual in the elder and poetic language than in Attic prose, and generally this particle is not merely put once between the two ideas to be connected, but joined to each of the connected parts, as *πατὴρ ἀνδρῶν τε θεῶν τε.* This connection by *τε—τε* occurs with Attic prose writers only in the union of strongly opposed ideas, as *φέρειν χρὴ τά τε δαιμόνια ἀναγκαίως τά τε ἀπὸ τῶν πολεμίων ἀνδρείως. Thucyd.* 2. 64. With Homer, however, frequently, and, with the Attic poets, not rarely, in the union of kindred ideas, 1. *τε καὶ* connects more closely than the simple *καὶ*, and is chiefly used when ideas are to be represented as united in one supposition. Hence this kind of combination is also chiefly used when opposite ideas are to be assigned as closely connected, thus, *χρήστοί τε καὶ πονηροί—ἀγαθά τε καὶ κακά.* For this reason we also say *ἄλλως τε καὶ, particularly also, especially,* (i. e. in other respects, on other grounds, and also,) because *ἄλλως* already expresses a natural and strong antithesis to that which follows. 2. *καὶ—καὶ, as well—as, both —and.* This combination can only be adopted, when the combined ideas are of different kinds, but never in those which are perfectly homogeneous. Hence several substantives can always be connected by *καὶ—καὶ*, as *ἀπέκτειναν καὶ παῖδας καὶ γυναικάς,*—but of adjectives, only those which contain nothing homogeneous in their idea, as *ἀνθρώπους εὑρήσεις καὶ ἀγαθοὺς καὶ κακούς*, or *καὶ πένητας καὶ πλουσίους*, and the like; not *πόλις καὶ μεγάλη καὶ πολυάνθρωπος*, but *μεγάλη τε καὶ πολυάνθρωπος.*

Μὲν. The opposition in which one member of a proposition stands to another can be stronger or slighter, and in both cases the Greeks use *μέν* and *δέ* for connection. The English particles *indeed* and *but* can only be used to designate the stronger opposition, and hence we are often deficient in definite expressions for the Greek *μέν* and *δέ*, which we then translate sometimes by *and, also*, sometimes by *but, on the contrary, yet*, sometimes by *partly—partly, as well—as also*, sometimes finally by *now, moreover*, and the like. 1. When *μέν* is put in the first member of a sentence, the thought necessarily turns to an opposite member with *δέ.* Several cases nevertheless occurs, where, with *μέν* preceding, the expected *δέ* does not actually enter. Namely, either the antithesis to the member found with *μέν* expressly exists, but declares itself so clearly by the position and subject that *δέ* can be omitted

(this is chiefly the case when temporal and local adverbs are used, which stand in a natural opposition between themselves, as ἐνταῦθα and ἐκεῖ, πρῶτον and ἔπειτα, &c.)—or the antithesis is indicated by another particle, as ἀλλά, αὐτάρ, αὖτε, &c.—or the antithesis lies only in the mind, but is not expressly assigned in the discourse. This last is chiefly the case when personal and demonstrative pronouns are used at the beginning of a proposition in combination with μεν, as ἐγὼ μὲν προῴρημαι, *I have formed the resolution* (another probably not.)—καὶ ταῦτα μὲν δὴ τοιαῦτα. *These things are so circumstanced* (but others differently). 2. Although where μέν occurs δέ must be supposed to follow, yet reversely, δέ does not necessarily imply a preceding μέν, but can be joined, without μέν preceding, to every proposition containing a farther developement and division of single consecutive circumstances, although the connection is then not so close as in the case of μέν and δέ. Also, δε is frequently used at the beginning of a discourse, addresses, and questions, or in answers, where it always indicates an opposition conceived in the mind.

Περ. This particle is in signification intimately allied to γε, and denotes, conformably to its derivation from περί, *comprehension*, or *inclusion*, whence, like γε, it is employed to strengthen single ideas. It very frequently enters into combination with *relative pronouns*, as also with *temporal*, *causal*, and *conditional particles*, to confirm their signification. The sense of this particle also is generally indicated in English merely by a stronger intonation of the word; although it frequently also may be translated by *very*, *ever*. In combination with a participle we often translate it by *although*, or *how much soever*. Thus, λέγει, ἅπερ λέγει, δίκαια πάντα. *He says all whatever he does say, justly.*—μήτε σὺ τόνδ', ἀγαθός περ ἐων, ἀποαίρεο κούρην, *and thou, be thou never so excellent*, (i. e. however excellent thou art) *deprive him not of this virgin*,—εἴπερ, *if at all, provided that, if indeed.*—ἐπείπερ, *seeing that, since.*—καίπερ, with a participle, *although*.

Πῶς, how, is an adverb of manner. It is used, 1. in interrogation, as πῶς οὐκ ἄξιός ἐστι τουτοῦ; *how can he but be worthy of this?* 2. πῶς γὰρ and πῶς γὰρ ἄν are used elliptically after negative sentences, and πῶς γὰρ οὔ after affirmative sentences, as ἐκεῖνα μὲν ἄξια χάριτος καὶ ἐπαίνου κρίνω, πῶς γὰρ οὔ; *I judge those things deserving of thanks and praise; for how can I judge otherwise? of course I judge them so.* 3. This particle, even not interrogatively used, retains its accent, when it signifies, *in some certain manner*, emphatically. And when, in this sense, πῶς μὲν—πῶς δὲ are opposed, *in one manner*, *in*

another manner, or, *in some respects, in other respects*, custom retains the circumflex, although analogy requires πὼς μὲν, πὼς δὲ, &c. The circumflex is also retained when πῶς signifies, *how, in what manner*, without a question. But when it signifies indeterminately, *in some manner or other; some how; in a manner;* it becomes an enclitic, and loses its accent.

Ποῦ signifies 1. *where?* 2. *whither?* 3. It retains its circumflex accent, even when used materially, as τὸ γὰρ ποῦ αὐτό τέ ἐστί τι, κ. τ. λ. *Aristot.* although analogy would require it to be written που.

Που, an enclitic, signifies, 1. *Any where, or somewhere.* 2. It is used in speaking of things with some degree of uncertainty and caution, *probably, perhaps, as I guess, if I mistake not*, &c.

Τάχα. The primary signification is *quickly, speedily, soon.* This is its only sense in Homer. Next it signifies *perhaps*, and is used as synonymous with ἴσως by Plato and others. To augment its signification, it is joined with other equivalent words, as τάχ' ἄν, εἰ τυχοι, καὶ τοῦτον ἠδίκει. Demosth. τάχα δ' ἂν ἴσως οὐκ ἐθέλοι. Aristoph.

Τοι, an enclitic, rarely standing alone, except in poetry, signifies *truly, surely, certainly, at least, indeed.* It is more frequently compounded with conjunctions and particles, 1. with δὴ and ἦ; as, ἤτοι, δήτοι, having nearly the same signification as the simple τοι. 2. With οὐ, as οὔτοι, *certainly not, assuredly not, not at all.* 3. With γὰρ and οὖν, as τοιγὰρ, τοιγάρτοι, τοιγαροῦν, *therefore, hence, on this account.* 4. With νυν, as τοίνυν, *therefore, wherefore*, &c. This particle τοι is properly the old dative case (when ο was used for ω, the latter not having been as yet introduced into the alphabet, and when the adscript ι was used, if indeed it were not always). Hence τοι is equivalent to τῷ.

Ὡς. This particle has various uses. 1. It is elegantly construed with participles in the genitive; as περὶ Θαΐδος φησὶν ὁ Κλειταρχος ὡς αἰτίας γενομένης κ. τ. λ. "*Clitarchus speaks of Thais as having been the cause*," &c. 2. It is joined in a similar manner with accusatives also, νομίζων or the like being understood, as εὔχετο δὲ πρὸς τοὺς θεοὺς ἁπλῶς τἀγαθὰ διδόναι, ὡς τοὺς θεοὺς κάλλιστα εἰδότας. *He used to pray to the gods simply to give him what was good, since he thought the gods knew best.* 3. Ὡς, ὥς γε, ὡς δή, ὡς οὖν, ὡς γοῦν, sometimes signify *for*, i. e. *considered as*, or, *considered with reference or regard to*, as ἦν δὲ οὐδὲ ἀδύνατος, ὡς Λακεδαιμόνιος, εἰπεῖν. *Nor was he ineloquent for* (i. e. considered as) a *Lacedæmonian.* Thucyd. ἀνὴρ, ὡς δὴ τότε, *a man, for those times*, (i. e. considered with reference

to the age he lived in), *κομψός που καὶ ἀστεῖος*. So also, *τοῦργον ἐξηκριβωσεν ὥς γε* (or, *ὡς δή,*) *κατ' ανθρωπον*. *He finished the work with great exactness for a man*, (the limited capacity and faculties of human beings being considered). 4. Ὡς also signifies, *when, whilst, as soon as*, &c. In this sense it is elegantly repeated to express the celerity of an occurrence; as, *ὡς εἶδ', ὥς μιν μᾶλλον ἔδυ χόλος*. *As soon as he saw them, immediately*, &c. 5. It is often expressive of a wish; in verse, by itself; as *ὦ Ζεῦ, ὡς Χαλύβων πᾶν ἀπόλοιτο γένος*: Callim. *Jupiter, ut Chalybôn omne genus pereat*. But in prose *εἴθε γε* is often joined with it, or *γε* alone, some other word intervening; as, *ὡς εἴθε γε καὶ ἐξεμέσαι δυνατὸν ἦν*. Lucian. 6. It has sometimes the signification of *ὅτι, that*. 7. Like *ὅτι* it is also put before superlative adverbs and adjectives, &c. and strengthens the meaning, as *ὡς τάχιστα, as quickly as possible*. 8. Sometimes *ὡς* and *ὅτι* are conjoined before superlatives, when *οὕτως* may be understood, as *ὡς ὅτι μάλιστα, in the same degree as what is most so*. 9. Ὡς is often joined with an infinitive, in the sense of *quemadmodum*, or *quantum, as*, or *as far as*. Thus *ὡς εἰκάσαι, as far as one may conjecture*. *ὡς ἔμοιγε δοκεῖν, as I think*. *ὡς εἰπεῖν, so to speak*. *ὡς ἐμὲ εὖ μεμνῆσθαι, as far as I well remember*. 10. It is sometimes put before *ἕκαστος*, as *ὡς ἕκαστοι, severally, quisque pro se*. 11. With the accent it stands for *οὕτως, so:* care, however, must be taken not to confound *ὥς* for *οὕτως*, with *ὡς* changed to *ὥς* because followed by an enclitic. 12. Ὡς with numerals, signifies *about*, as *ὡς ἑκατόν*, about a hundred. 13. Ὡς is sometimes put for *εἰς* or *πρὸς*. In these constructions, *ὡς* is not properly a preposition, but a particle, which is frequently joined with prepositions signifying direction towards a point, to indicate that the idea of the preposition must not be taken in a strict and definite sense, as *ὡς πρός, ὡς εἰς, as towards, as to*, i. e. *towards, to*. By reason of this frequent combination with prepositions, *ὡς* became gradually used as a preposition itself, and, as such, denotes approach, yet always with the collateral idea, that the approach is made at a distance, and with timidity or reverence. Hence it is chiefly, though not exclusively, used with persons; as *ὡς τοὺς θεούς— ὡς τόν βασιλέα*.

Negative Particles.

The Greeks employ for negation the two particles *οὐ* (*οὐκ, οὐχ*) and *μή*, whose composition with other particles produces a double series of negatives, which, in certain combinations of

propositions, and under certain relations of sense, are used interchangeably, according to the same rule as the simple οὐ and μή themselves.

The difference between μή and οὐ is, that οὐ denies a thing itself, μή a thought of a thing. Hence οὐ is used absolutely, and independently of any foregoing verb expressed or understood, as οὐκ ἔστι ταῦτα, *this is not so:* whereas with μή, there must be either expressed or understood some verb significant of thought, suspicion, will; as μὴ ταῦτα γένηται, viz. φοβοῦμαι, *I fear lest this may happen:* μὴ τοῦτο δρώσῃς, viz. ὅρα. *See that you do not do this.* Sometimes, however, it is rather the thought or will itself that is understood than any particular verb expressive of it; as μὴ κεῦθε.

From this primary and constant difference between μή and οὐ is derived the distinction made by grammarians, that οὐ denies and μή forbids. Οὐ τολμήσεις is, *you will not dare*, to one, who, we know, has not audacity enough to do so and so: μὴ τολμήσεις is, *dare not*, to one who in our opinion is audacious enough to do what we know the former will not do.

Hence it appears too why μή, not οὐ, is joined with conditional particles; as, εἰ μή, ἐὰν μή, ὅταν μή, &c. not εἰ οὐ, ἐὰν οὐ, &c. for by their very nature these particles indicate that something is proposed as a supposition or thought of some one. And, in the same manner, the relative ὅς is used with μή, when we intend it to have an hypothetical signification; as, τίς δὲ δοῦναι δύναται ἑτέρῳ, ἃ μὴ ἔχει αὐτός; *who can give things to another, if he has them not himself?* Had the expression been ἃ οὐκ ἔχει αὐτός; the sense would have been, *the things which a person has not himself, how can he give to another?*

When μή is joined with participles, as is very frequently the case, the sense is properly, *if there be such:* thus, ὁ πιστεύων εἰς αὐτὸν οὐ κρίνεται, ὁ δὲ μὴ πιστεύων ἤδη κέκριται, ὅτι μὴ πεπίστευκεν εἰς τὸ ὄνομα τοῦ μονογενοῦς υἱοῦ τοῦ θεοῦ. *John.* 3. 18. Here it is οὐ κρίνεται, because it is simply and fully denied that the believer is ever subject to condemnation; but it is μὴ πιστεύων as expressing negation in a supposed case, and ὁ μὴ πιστεύων is equivalent to *should there be any one who does not believe*, &c. while the phrase οὐ πιστεύων would imply some definite individual who actually does not believe. So it is ὅτι μὴ πεπίστευκεν, i. e. *because, by supposition, he has not believed;* whereas ὅτι οὐ πεπίστευκε would have been intended of some one person in particular.

The two negations are often combined together so as mutually to restrict or confine each other. This can take place in a two-fold manner, according to the order of position, thus

either *οὐ μή* or *μὴ οὐ*. In this combination, as in all other cases, *οὐ* denies objectively, and *μη* subjectively. Hence *οὐ μή* implies the idea of *no* apprehension being entertained that a thing will take place; *μὴ οὐ*, on the contrary, the idea of an apprehension being entertained that a thing will *not* take place. Hence are derived the following rules.

1. *Οὐ μή*, is an extensive and emphatical negation, and indicates the imagining of a thing which should not and must not take place; as, *οὐ μὴ δυσμενὴς ἔσῃ φίλοις*, *that thou wilt not* (I expect,) *be ill-inclined towards thy friends*, that is, *be not ill-inclined towards thy friends: ἀλλ' οὔποτ' ἐξ ἐμοῦ γε μὴ μάθῃς τόδε*, *yet never* (must thou expect) *that thou wouldst learn this from me*, that is, *yet never shouldst thou learn this from me.*

2. *Μὴ οὐ*, in dependant propositions, when the verb of the principal proposition is either accompanied by a negation or contains a negative idea in itself, destroy each other, and are often to be translated by *that;* as, *πρὸς τί βλέπων ἀπιστεῖς μὴ οὐκ ἐπιστήμη ἥ ἡ ἀρετή; with reference to what dost thou disbelieve that virtue is knowledge?—οὐκ ἀρνοῦμαι μὴ οὐ γενέσθαι. I do not deny that it has taken place.—πείσομαι γὰρ οὐ τοσοῦτον οὐδέν, ὥστε μὴ οὐ καλῶς θανεῖν, there will nothing happen to me so bad, but that I shall die nobly.*

3. In independent propositions, on the contrary, *μη ου* is used in combination with the subjunctive to express negative assertions with less positiveness and strength, and is to be translated by *indeed not*, *perhaps not*, and explained by the addition of an omitted verb, as *ὅρα*, and the like: thus, *ἀλλὰ μὴ οὐκ ἥ διδακτὸν ἡ ἀρετή, but virtue may perhaps not be to be taught.—ἡμῖν δὲ μὴ οὐδὲν ἄλλο σκεπτέον ἦ, ἢ ὅπερ νῦν δη ἐλέγομεν, but perhaps nothing else may be to be examined, than what we just now mentioned.* In the same manner is *μὴ οὐ* used also in combination with the participle to strengthen the sense of *μὴ*, and to render it more distinct and prominent; as, *δυσάλγητος γὰρ ἂν εἴην, τοιάνδε μὴ οὐ κατοικτείρων ἕδραν, for I should be unfeeling, were it possible for me not to pity*, &c.

Of the Tenses and Moods.

TENSES.

1. GENERAL REMARKS.

1. In order to define accurately, and understand correctly, the peculiar signification of each tense, it is necessary that, besides the idea of *time*, regard should also be had to the *stage*

or *period* of the action which is expressed in the verb. For, as the time admits of being resolved into *three divisions*, being either *past*, *present*, or *future;* so the action also, considered as such, appears in a *threefold relation*, and must be conceived either as *completed* and *finished*, or as *developing* and *forming*, or as *at the moment of beginning* and *coming on*.

2. Now, both the point of time and the stage or period of the action are indicated in the verbal forms which we denominate tenses, and hence the peculiar idea of each individual tense cannot be properly understood, unless at the same time a correct conception be entertained of the relation which intervenes between the time and the action.

3. But the action in each of its three relations can fall into each of the three divisions of time; and hence arise three times three, or *nine* tenses, which we shall here develope according to their idea, illustrated with examples from the Greek, and designated, as far as these will suffice, by the usual grammatical appellations.

1. The action falls into the present time,
   - (A.) as completed or finished.—*γέγραφα, I have written.*—Perfect tense.
   - (B.) as developing or forming.—*γράφω, I write, am writing.*—Present tense.
   - (C.) as at the moment of beginning, or coming on.—*μέλλω γράφειν, I am beginning to write, am just going to write, am on the point of writing.*—Compound future, formed with the present of the auxiliary verb.

2. The action falls into past time,
   - (A.) as completed.—*ἐγεγράφειν, I had written.*—Pluperfect tense.
   - (B.) as developing.—*ἔγραφον, I wrote, was writing.*—Imperfect tense.
   - (C.) as at the moment of beginning.—*ἔμελλον γράφειν, I was on the point of writing.*

3. The action falls into the future time,
   - (A.) as completed.—*γεγράφως ἔσομαι, I shall have written.*—Future perfect tense.
   - (B.) as developing.—*γράψω, I shall write, or be writing.*—Simple future tense.
   - (C.) as at the moment of beginning.—*γράψων ἔσομαι, I shall be on the point of writing.*

4. All the tenses here specified have a positive existence in a language, although they are not completely enumerated in the Grammar, which generally passes over such as do not possess an independent form, but are produced by composition with auxiliary verbs. In Greek, there is also the *Aorist*, the signification of which we shall develope in the remarks on the individual tenses.

2. *Use of the Individual Tenses.*

1. The *Present* expresses an action which *we are just now performing*, as in other languages; as *γράφω, I write*, or *am writing* (am just now in the act of writing). The present tense is also used for assigning properties which are permanently connected with an object, or for the expression of a general sentiment, as *πάντα τὰ ἀγαθὰ δίδωσιν ὁ Θεός. God gives all things that are good.—πολλῶν κακῶν ἀνθρώποις αἴτιός ἐστιν ὁ πόλεμος. War is the cause of many evils to men.* Hence in this latter usage it deserves the name of the *present aorist;* for it is an acknowledged principle of universal grammar, that wherever time is signified without any farther circumscription than that of simple present, past, or future, the tense is *an aorist.*

2. *The Perfect* denotes an action as completed in *past* time, but *continued* in its consequences, or attendant circumstances, to the *present;* as *γεγάμηκα, I am married*, (i. e. I have been and still continue married;) whereas *ἐγάμησα*, the aorist, signifies *I was*, or *have been, married*, without indicating whether the relation still subsists. Hence the perfect is generally used to denote a lasting and permanent state, or an action finished in itself, and it therefore often occurs in Greek where in English we use the present: as *ἀμφιβέβηκας, thou protectest*, (i. e. thou hast protected and still dost continue to protect). The continued force of the perfect accompanies it through all the moods; as, *εἶπον, τὴν θύραν κεκλεῖσθαι, they gave directions for the door to remain shut. τὸ ἀγκύριον ἀνεσπάσθω, let the anchor be weighed and remain so. τεθναθι, lie dead. τεθναιην, may I be dead*, &c.

Several perfects are always used to denote only the finished action whose effect is permanent; and therefore in English are translated by the present of some other verb, which expresses the consequence of the action contained in the Greek verb; thus, from *καλέω, I name*, we have *κέκλημαι, my name is; I am called:* from *κτάομαι, I acquire for* myself, *κέκτημαι, I possess*, (i. e. I have acquired, and the acquisition continues mine): *μνάομαι, I recall to my own recollection, μέμνημαι, I remember, I am mindful.*

3. The *aorist*, on the contrary, only denotes generally an action or occurrence of the past, without determining the period of its termination, and without leaving the mind any room to dwell upon it: thus, *ἐκτίσθη ἡ πόλις* can be said of any town; on the contrary, *ἔκτισται ἡ πόλις* only of a town which has just been built, or which now exists in its finished state. Hence the name of this tense, (*ἀορίστος χρόνος*,) the time being *undefined*, and no reference being to any fixed period.

As the aorist merely denotes an action of the past, unde fined as to the period of its termination, and which does not leave the mind any room to dwell upon it, hence arises the usage of making the aorist often refer to a *quick* or *momentaneous* action, examples of which occur on almost every page of the Greek writers; as *τοὺς πελταστὰς ἐδέξαντο οἱ βάρβαροι, the barbarians received* (a momentaneous action) *the targeteers, καὶ εἰς φυγὴν ἔτρεψαν, and put them quickly to flight.*

As the aorist does not definitively mark the point of time when an action was performed, but only denotes generally that something has taken place at some period or other of the past, the Greeks use it also to indicate that something has occurred repeatedly at different periods, or that something is wont to take place. Such an aorist is translated in English by the present, or by the auxiliary verbs, *to be wont, to use*, &c. as *Σωκράτης ἐδίδαξε τοὺς μαθητὰς ἀμισθί. Socrates was wont to teach his disciples without any charge. Τὰ ἄστρα ἐν τῇ νυκτὶ οἱ θεοὶ ἀνέφηναν. The Gods cause the stars to appear above our heads in the night-season*, (i. e. always do this).

4. The Future tense expresses an action which is to be performed at a future period. Yet in Greek an accurate distinction must be observed between the *simple* future and that *formed with μέλλω* and the infinitive, as the former only assigns generally something which *is to take place at one period or other of the future*, while the latter always designates an action which *is to be begun at this moment;* thus *γράψω, I shall write*, (the time when the writing is to begin being undefined); on the contrary, *μέλλω γράφειν, scripturus sum, I am on the point of writing*, (am just now going to write).

5. The *Imperfect* expresses an action in past time, continued during another past action or its accompanying circumstances. Hence it is generally used to express a continuous action, and in narrative interchanges with the aorist which denotes something momentaneous.

The imperfect not only expresses continuance of action, but also, in consequence of this, *what is customary*. It differs from the aorist, however, in this latter signification, in that the

aorist denotes what is *always* customary; the imperfect what was customary during a specified period of time.

In many verbs, from the poverty of external forms, the established distinction between the aorist and imperfect has disappeared. Thus, forms of the imperfect, as ἦν, ἔφη, ἔκλυε, ἔζετο, &c. are also used in the signification of aorists, which are partly not extant, partly less usual in these verbs. In the same manner also, aorists, as ἔστη, ἦλθε, ἔδυ, &c. frequently stand in the signification of the imperfect.

6. The *Pluperfect* denotes an action, which was already completed when another began, or while another continued. It is therefore to the Past, what the Perfect is to the Present; and as the Perfect is frequently rendered into English by the Present, so the Pluperfect is often rendered by the English Imperfect; as, ἐδεδοίκειν, *I was afraid*, (i. e. I had been and still continued afraid).

7. The *Paulo Post Futurum*, or *Third Future Passive* as it is sometimes styled, is properly, both in form and signification, compounded of the Perfect and Future; and, as the Perfect often signifies a continued action, this meaning remains in the Third Future, as ἐγγεγράψεται, *he shall continue*, or *stand, enrolled*. Consequently, this is the natural future of those perfects which have acquired a separate meaning of the nature of the present; as, λέλειπται, *he has been left, he remains;* λελείψεται, *he shall have been left, shall remain;* but λειφθήσεται, *he will be left, or deserted*. So κέκτημαι, *I possess;* κεκτήσομαι, *I shall possess;* but κτήσομαι, *I will acquire*.

In some Verbs the Third Future has a peculiar import: either, 1st. *It shall, I will*, as τεθάψεται, *he shall be buried;* or, 2d. a hastening of the action, as φράζε καὶ πεπράξεται, *speak and it shall be accomplished immediately*. In this usage, the Third Future is used to express the rapidity of an action, by taking, not the beginning of it, but its completion, and the situation resulting from it. It is on this latter acceptation that its name of Paulo Post Futurum (*what will take place a little while after the present*, i. e. *futurum paulo post præsens tempus*) rests.

The Attics employ the Third Future Passive of several Verbs, as a simple Future Passive; as in δέω, *to bind;* παύω, *to cause to cease;* κόπτω, *to cut*, &c.

8. Although the Greek language is richer than any other in independent forms, nevertheless a circumlocution is also frequently made use of by means of the auxiliary verbs εἶναι κυρεῖν, ὑπάρχειν and ἔχειν in connection with a particle, partly to supply deficient or to avoid inharmonious forms, partly to strengthen the signification. Thus, the subjunctive and opta-

tive of the perfect, both in the passive and active, are formed with εἶναι and the perfect participle, the independent forms being only very rarely used. But such circumlocutions frequently occur, particularly with the poets, even in the place of forms which are altogether usual, for the sake generally of strengthening the signification; as, ἔχων ἐστι, more emphatical than ἔχει alone, &c. Of the circumlocutions formed with ἔχειν, those chiefly are to be remarked which express the idea of the continuous action; as, τοιαῦτά φασι τὸν ἀγαθὸν Κρέοντα κηρύξαντα ἔχειν (for κήρυξαι) *such a command they say the good Creon has issued*, (and it still continues). This kind of circumlocution, particularly with εἶναι, is very common in many writers, as, for example, Herodotus, who often employs it instead of the simple verbal form.

Of the Moods.

1. In simple propositions, the use of the *Indicative* is the same in all languages, as every thing which really exists, and every general sentiment pronounced unconditionally, must be designated by this mood.

2. The *Subjunctive* denotes the *conditional* and *dependent*, i. e. any thing which, in order to become real, requires the intervention of something else. From this general principle regulating its use are deduced the following shades of meaning, expressed by the same mood.

(A.) It is used in *encouraging* and *exhorting* in the first person plural, and in *warning* and *prohibiting* in the second person; because the performance of the action still *depends* upon the will of the person to whom the address is made; as, Ἴωμεν, *let us go.*—μηδενὶ συμφορὰν ὀνειδίσῃς, *reproach no one with misfortune.*

(B.) It is used to express something undecided with respect to its issue, and consequently dependent, 1. in questions implying doubt; as, ἐγὼ τί ποιῶ; *what am I to do?* —εἴπωμεν ἢ σιγῶμεν; *are we to speak, or remain silent?* —2. In negative propositions chiefly with οὐ μή, when something is not likely to be positively denied, but is only stated as unlikely to occur. In this case we commonly translate the subjunctive by the *future;* as, οὐ μὴ εἴπω, *I will not say.*—ἐὰν τοὺς φίλους κρατῇς εὖ ποιῶν, οὐ μή σοι δύνωνται ἀνέχειν οἱ πολέμιοι, *if you surpass your friends in conferring favours on them, your enemies will not be able to withstand you.*

3. The *Optative* denotes a thing purely imaginative, a mere human conception, abstracted from all reality and condition. Hence its use in simple propositions is very common and diversified, although it admits of being reduced to the following cases.

(A.) Every occurrence which in and of itself is conceived as possible (whether the imagination employs it as an expectation, a hope, an apprehension, or as a merely assumed case), is expressed by the optative, usually in combination with the particle ἄν. In English we translate such an optative by the addition of the auxiliaries *may*, *can*, *might*, *could*, *would*, *should*, &c. as ἴσως ἄν τινες ἐπιτιμήσειαν τοῖς εἰρημένοις. *Some perhaps might find fault with the things that have been said.*—οὐκ ἄν ἀνασχοίμην, *I should not endure.*

(B.) In the same light must the optative be considered, when it is used to express requests, commands, and even positive assertions, where with us it is, for the most part, translated by the imperative or the future. For in this usage there is couched merely a milder and more refined form of expression, chiefly adopted by the Attics, wherein we advance that which might be pronounced unconditionally and positively, merely as our own opinion and idea, and consequently do not anticipate the judgment of others. This peculiar usage is based upon the political equality of the Greeks, and more particularly that of the Athenians. Thus οὐκ ἄν ἀποφεύγοις τὴν νόσον, *you will not escape the disease*, (literally, *possibly you might not escape*)—λέγοις ἄν ἃ δεῖ λέγειν, *speak what you ought to speak*, (literally, *perhaps you might speak*).

(C.) The optative is also used for the expression of a *wish*, (for a wish is the idea that something can be, united with the desire that it may be), sometimes accompanied by the particles εἰ, εἴθε, εἰ γάρ, ὡς, and sometimes without them: as, καλήν σοι θεοὶ διδοῖεν τύχην, *may the gods give you prosperity.*—ὦ παῖ, γένοιο πατρὸς εὐτυχέστερος, *O my son, may you be more fortunate than your father.*

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Use of the Indicative, Subjunctive, and Optative in Dependent Propositions.

PRELIMINARY REMARKS.

Use of the Particle ἄν.

1. The particle ἄν, is synonymous with the Epic κε or κεν, and imparts to the verbal expression, which it accompanies, the accessory idea of *conditionality*, i. e. it denotes that the thing of which we discourse is conceived as dependent upon certain circumstances. The use of this particle is therefore extremely various, as it is applied in all cases where a thing or an idea is not to be expressed absolutely and of itself, but as dependent on contingencies, consequently as uncertain, doubtful, difficult, probable, or generally as possible. Hence ἄν is frequently associated with other particles, to limit or modify their sense. On the use of ἄν in independent propositions, the following must be observed:

(A.) In connection with the *optative*, with which in the common language it is most frequently employed, ἄν denotes that the mere idea expressed by the optative is also conceived in a relation to reality, i. e. as realizing itself under certain circumstances; thus, οὐκ ἀνασχοίμην, *I cannot possibly endure* (the enduring appears to me impossible in and of itself, without any regard being paid to existing circumstances, or the operation of contingencies); on the contrary, οὐκ ἂν ἀνασχοίμην, *I should not endure*, (the circumstances would not be of that kind that I should endure).

(B.) In connection with the *subjunctive*, ἄν is used in simple propositions only by Homer and the poets, to denote that an event will be realised merely through existing circumstances; thus, ἧς ὑπεροπλίῃσι τάχ' ἄν ποτε θυμὸν ὀλέσσῃ. (*Hom. Il.* ά, 205.) *through his pride it will happen that he will soon lose his life*, (ὀλέσσει would express the loss of life as a positive assertion without regard to existing circumstances; but ὀλέσσῃ ἄν implies that the loss of life is conceived in a purely objective sense, and as the consequence of pride.)—In like manner, (*Il.* ά, 182.) τὴν μὲν ἐγὼ σὺν νηΐ τ' ἐμῇ καὶ ἑμοῖς ἑτάροισιν πέμψω, ἐγὼ δὲ κ' ἄγω. Here the future πέμψω designates the positive subjective assertion, but ἄγω κε a case brought about by circumstances. The

English translation of such a subjunctive by the future, by no means actually corresponds to the true sense, but a nearer approximation to it is furnished by the construction *it will happen that.*

(C.) In the connection of ἄν with the *indicative*, a distinction must be made between the different cases: 1. ἄν is only very seldom joined to the indicative of the present and future, to soften the positive assertion and to invest it with an air of uncertainty; as, οὐκ οἶδ' ἄν, *I dont exactly know, I dont rightly know.*—οἶμαι ἄν, *I should suppose*—κινδυνεύει ἂν εἶναι, *It would seem to be.*—In this manner Homer frequently uses ἄν in connection with the future, as (*Il.* χ', 42.) τάχα κέν ἑ κύνες καὶ γῦπες ἔδονται. *Soon perhaps will the dogs and vultures devour him.*—(*Il.* δ', 76.) καί κέ τις ὧδ' ἐρέει, *and thus perhaps some one will say.*—Also ἄν sometimes appears with the indicative of other tenses in the same signification; as, (*Xen. Cyrop.* 7. 1. 38.) ἔνθα δὴ ἔγνω ἂν τις ὅσου ἄξιον εἴη τὸ φιλεῖσθαι ἄρχοντα ὑπὸ τῶν ἀρχομένων. *Then one might see,* &c. 2. With the indicative of preterites, particularly of the imperfect and the aorists, ἄν denotes that an action has not taken place merely once and at the same definite period, but as often as circumstances occurred to occasion it; hence in English translation we either express it by adverbs, as *generally*, *usually*, or by verbs *to be wont*, *to use*, or, according to an idiom, not unlike the Greek, by *would*; as, ὅκως ἔλθοι ἐς ἄλλην οἰκίαν, ἀπελαύνετ' ἄν. *As often as he came to any other dwelling, he used to be driven away.*—εἶτ' οὐκ εἶχον ἄν, *then again I should have nothing, used to have nothing.*

(D.) Sometimes ἄν is joined even to the *imperative*, to soften the positiveness of the expression contained therein; as, ἔδρασ' ἄν, εὖ τοῦτ' ἴσθ' ἄν, *I should have done it, that you may well suppose.*

(E.) When ἄν is joined to the *infinitive* or *participle*, the event expressed in the verbal form is represented by it as *conditional* and *merely probable*; as, ἐνόμιζον ῥᾳδίως ἂν σφίσι τ' ἄλλα προσχωρήσειν, *they thought that the rest would readily surrender to them.*—εὑρίσκω ταύτην ἂν μόνην γενομένην τῶν μελλόντων κινδύνων ἀποτροπήν, *I find that this would be the only way of averting the dangers which threaten.*

Interchanged use of the Indicative, Subjunctive, and Optative.

IN

SUPPLEMENTAL PROPOSITIONS.

1. The particles made use of for assigning the *time* and *cause*, are the following: (*a*) for both the *time* and *cause*; ἐπεί, ἐπειδή, ὡς, ὅτε.—(*b*) for the *time* alone; ἡνίκα, ὁπότε, ἕως.—(*c*) for the *cause* alone; ὅτι, διότι.

2. The following are general rules for the construction of these propositions:

(A.) The *Indicative* always stands in direct discourse after temporal and causal particles, when the time and cause are assigned *unconditionally* and as *facts*; as οὐ δοκεῖ σοι τόδε προνοίας ἔργῳ ἐοικέναι, τὸ, ἐπεὶ ἀσθενής ἐστιν ἡ ὄψις, βλεφάροις αὐτὴν θυρῶσαι; *does not this appear to you to resemble a work of Providence, since the sight is weak,* (a fact), *the guarding it with eye-lids like the doors of a house?*

(B.) The *Subjunctive* is used in a supplemental proposition, when this proposition appears as conditional, and the temporal and causal particles then receive ἄν; as, Κῦρος ὑπέσχετο, ἀνδρὶ ἑκάστῳ δώσειν πέντε ἀργυρίου μνᾶς, ἐπὰν εἰς Βαβυλῶνα ἥκωσι, *Cyrus promised that he will give each soldier five minæ of silver, whenever they arrive at Babylon.*

(C.) The Optative stands in a supplemental proposition, when mere ideas and conceptions are assigned, consequently for the most part after temporal particles, to express not an individual circumstance, but cases of frequent recurrence; as, ταῦτα λέγων ὁ Σωκράτης οὐ μόνον τοὺς συνόντας ἐδόκει ποιεῖν, ὁπότε ὑπὸ τῶν ἀνθρώπων ὁρῷντο, ἀπέχεσθαι τῶν ἀνοσίων καὶ ἀδίκων ἔργων, ἀλλὰ καὶ ὁπότε ἐν ἐρημίᾳ εἶεν, ἐπείπερ ἡγήσαιντο, μηδὲν ἄν ποτε, ὧν πράττοιεν, θεοὺς διαλαθεῖν. *By dint of such remarks as these, Socrates appeared to make those, who associated with him, abstain from unholy and unjust actions, not only when they might be seen,* (i. e. as often as they were seen), *by men, but also when they might be,* (i. e. as often as they were) *in private, since they would entertain the conviction,* (i. e. would always remain under the impression) *that nothing of the things which they might do,* (i. e. from time to time do) *would ever for a moment,* (force of the aorist) *escape the observation of the gods.*

Of the use of the Indicative, Subjunctive, and Optative in Transitive Propositions.

When a transitive verb has for its object a clause or part of a sentence, this clause is denominated a transitive proposition. Thus, ἔλεγον ὅτι Κῦρος ἐτέθνηκει. *They reported that Cyrus was dead.* Here the clause ὅτι Κῦρος ἐτέθνηκει is the object (or accusative) of the verb ἔλεγον. This clause, therefore, is called a transitive proposition, because it is reached by the action of the principal verb.

A near relation of a similar nature obtains when we take into consideration the *aim* or *intention* of an action. For here the action of the verb is evidently conceived as directed in its effect upon the intention. Thus, Λέγω, ἵνα εἰδῇς. *I speak, that you may know.* Here the intention of the action is expressed by ἵνα εἰδῇς, and the action itself, as expressed by the verb λέγω, is evidently directed in its effect upon the intention of that action as expressed by the following clause.

Hence arise two kinds of transitive propositions, 1. Transitive Propositions for assigning the Object: and 2. Transitive Propositions for assigning the Intention.

I. *Transitive Propositions for assigning an Object.*

General Rule. These transitive propositions invariably take the *indicative* when any thing is expressed unconditionally or adduced as a fact; on the contrary, they have the *optative*, when we merely assign the opinions and ideas of others: thus, Πάντες ὁμολογοῦσιν ὡς αἱ μάχαι κρίνονται μᾶλλον ταῖς ψυχαῖς, ἢ ταῖς τῶν σωμάτων ῥώμαις. Here κρίνονται, the indicative, marks an actual and acknowledged fact.—Τισσαφέρνης διάβαλλει τὸν Κῦρον πρὸς τὸν ἀδελφὸν, ὡς ἐπιβουλεύοι αὐτῷ, (*that he was plotting against him*). Here the optative ἐπιβουλεύοι is used because it was the *opinion* of Tissaphernes (sincere or not is immaterial) that Cyrus was plotting against his brother.

In oblique discourse, ὅτι and ὡς are usually indeed followed by the optative; but even here the indicative enters when actual events and positive assertions are assigned. Thus, If I say, ἔλεγες, ὅτι Ζεὺς τὴν δικαιοσύνην ἔπεμψε, I indicate that I myself also believe that Jupiter did so: but if I say ἔλεγες ὅτι Ζεὺς τὴν δικαιοσύνην πέμψειε, I merely state the supposition of him who said so, whether true or false.

Moreover, the indicative often stands in oblique discourse

on account of the person being introduced as speaking himself, or being conceived as speaking himself in the midst of the narrative; as, *Θηραμένης συμβουλεύων τοῖς Ἀθηναίοις ἔλεξεν, ὡς χρὴ πείθεσθαι Λακεδαιμονίοις καὶ τὰ τείχη περιαιρεῖν.* Here *χρὴ*, the indicative, introduces Theramenes as speaking himself.

II. *Transitive Propositions for assigning the Intention.*

General Rule. The particles made use of for assigning the intention are *ἵνα, ὅπως, ὄφρα, ὡς, ἕως*, and *μή*. These intentional particles are joined with the *subjunctive* when the verb of the principal proposition (the leading verb in the sentence) is a *present* or *future*; on the contrary, with the *optative*, when it is a *past* tense.

Illustration. The following remarks will serve to establish the truth of this rule. The *intention* is an idea, existing in the mind of the agent, of a result to be effected by the action. The accomplishment of the intention is made strictly conditional by the action, that is, the intention can only be accomplished by the action. Hence the intention really exists only so long as the action either is performed or is to be performed, and must therefore in this case, after a present and future, be expressed in the subjunctive. But if the action has been performed, the intention no longer exists, but the idea only remains that it was performed with a certain intention, and therefore in this case, after a past tense, the optative must be used.

Examples under this rule. *Λέγω ἵνα εἰδῇς, I speak, that you may know.—ἔλεξα ἵνα εἰδείης, I spoke that you might know.—περιμενῶ, ἕως ἀνοιχθῇ τὸ δεσμωτήριον, I will wait until the prison be opened.—περιεμένομεν ἕως ἀνοιχθείη τὸ δεσμωτήριον, we waited until the prison should be opened.*

Use of the Indicative, Subjunctive and Optative, in Relative Propositions.

1. The words made use of for designating relation are the relative pronouns *ὅς, ὅστις, οἷος, ὅσος*, &c. and relative particles, as *οὗ, ὅπου, ἔνθα, ἔνθεν, ὅθεν, ὁπόι, ὅπως, ὡς, ἵνα*, &c.

General Rule. The *Indicative* enters the relative proposition in all cases wherein any thing is expressed unconditionally and as a fact, even in narrative also, where the optative might be expected; the *Optative* is used to designate a mere

idea, chiefly therefore in assigning not a single and definite, but a frequently repeated, action; the *Subjunctive* stands after relatives in mentioning present and future things, to express an assumed case or existing intention; and, in this last case, the particle ἄν, in Attic prose always, and generally with Epic writers and the Attic poets, accompanies the relative.

Hence we deduce the following observations. 1. The *Indicative* stands in the relative proposition, when the verb of the principal proposition is a preterite, present, or future, and an event is expressed as definite and unconditional. 2. The *Optative* stands in the relative proposition after a preterite, present, or future, to express mere thoughts and ideas: 3. The *Subjunctive* can only stand after the present, or future, and that under the above-mentioned conditions

Imperative.

1. The *Imperative* denotes that the action expressed in the verb is required to take place or not to take place; consequently that, in the conception of the person requiring, it appears as necessary.

2. Hence in Greek, as in other languages, the imperative is used in *accosting*, *requesting*, *commanding*, *exhorting*, &c. Finally, it stands in the present when the action is conceived as continuous or permanent; and in the aorist, when as transient or momentaneous. Hence the imperative of the present occurs most frequently when an action already begun is to be continued; the imperative of the aorist, when one not yet begun is to be undertaken; as *Θάῤῥει, ὦ φίλε! keep up your spirits my friend!—"Ακουσον τοίνυν, ὦ Κροῖσε, hear then, O Crœsus.*

3. If the requisition is to be expressed negatively, as a *prohibition*, or *dissuasion*, the negative μή must always be used. In this case also the imperative stands in the present, when the action is conceived as permanent, consequently always when, being begun, it is to be discontinued. On the contrary, instead of the imperative of the aorist, which should enter when the action is conceived as momentaneous, therefore principally, when an action not yet begun is to be omitted, the Attics, at least, commonly use the subjunctive of the aorist: thus, μή μοι ἀντίλεγε refers to the contradiction having already begun: "*Dont be contradicting me:*" whereas μή μοι ἀντιλέξῃς is used when the contradiction is to be prevented. So μὴ κλέπτε and μὴ κλέψῃς, the former a general dissuasion from theft, the latter in reference to a particular and individual case.

4. The Greeks form also an imperative of the perfect. Such an imperative denotes either a *permanent state;* or it refers merely to the recollection of some past occurrence, and is used in assuming that a past action has been performed at a different time or in a different manner from what is really the fact; or it indicates generally a perfectly finished action.

5. The imperative following οἶσθ' ὅτι, οἶσθ' ὅ, οἶσθ' ὡς, is to be explained elliptically in the same way as the English constructions of this kind, wherein the imperative, which follows in the Greek, precedes; as, οἶσθ' ὃ δρασον; *do, you know what?* —οἶσθ' ὡς ποιησον; *make it, you know how?*

The *Infinitive* Mood has already been considered under the Syntax, to which the Student is therefore referred.

PROSODY.

Prosody, in its common acceptation, treats of the quantity of syllables in the construction of verses. In the ancient Grammarians, προσωδία applies also to accent.

The vowels ε, ο, are naturally short; η and ω naturally long; but α, ι, υ, are called doubtful, being long in some syllables, and short in others. The quantity of syllables is determined by various methods:—

1. POSITION.

A short vowel, or a doubtful vowel, before two consonants or a double letter, is almost always long; as δεινὴ δὲ κλαγγὴ, αὐτὰρ ἐμε Ζεύς κατὰ φρένα, πολλᾶς δ' ιφθίμους. Hom.

This rule holds good in epic poetry, except in some proper names, and in words which could not be used in any other situation in the verse. The following exceptions to the rule must be attended to in scanning the *Dramatic writers.*

1. A short vowel before a soft mute, (π, κ, τ,) or an aspirate mute, (φ, χ, θ,) followed by a liquid, (λ, μ, ν, ρ,) and also before the middle mutes (β, γ, δ,) followed by the liquid ῥ, is much rather left short than lengthened by the Attic poets.

2. A short vowel before a middle mute, followed by λ, μ, ν, is almost always long. In Euripides such syllables are always

long; but in Æschylus, Sophocles, and Aristophanes, they are sometimes short.

A short vowel before two consonants, neither of which is a liquid, or before two liquids, is always long; as,

ὃς πολλὰ δὴ καὶ τῶνδε γενναίῳ πατρί. Eurip.

A short vowel is sometimes made long before a single liquid, which should be pronounced as if written double; as ἔλαβε pronounced ἔλλαβε; ἐλώρια pronounced ἐλλώρια.

A short vowel ending a foot, before ῥ in the beginning of the word following, is sometimes lengthened in the dramatic poets; as,

τοῦτ' ἔστιν ἤδη τοὔργον εἰς ἐμὲ ῥέπον.
σὺ δ' οὐκ ἀνέξει; χρῆν σ' ἐπὶ ῥητοῖς ἄρα.
Eurip. Supp. 461.

This license is of course employed only when the short syllable is the *last* of a foot: when it is the first of a foot it is left short (since even in the odd places of the verse an iambus is preferable to a spondee); but that the lengthening depends on the power of the inceptive ῥ, and not merely on the force of the *ictus metricus*, is evident from the fact that a short syllable cannot be so lengthened, in the iambic trimeter, before any other single consonant.

A short syllable is often made long, when the next word begins with a digammated vowel: as ὃς οἱ, for Fοι, Hom.; μέλανος οἴνοιο, for Fοίνοιο, Hom.; οὐδὲ οὐς, for Fοὺς, Hom. In many instances, however, there is no need of having recourse to the insertion of the digamma, but the lengthening of a short syllable may be explained by the doctrine of the cæsural pause, that is, the pressure of the voice on the syllable in question, or, as it is sometimes called, the *ictus metricus*. (*vid.* Observations on the Cæsura.)

2. ONE VOWEL BEFORE ANOTHER.

One vowel before another does not suffer elision, as in Latin, at the end of a word, unless an apostrophe is substituted. (For farther remarks on elision, see in general, Appendix B.)

One vowel before another or a diphthong is short, unless lengthened by poetic licence; as πολῡάϊκος πολέμοιο, Hom. Ταλᾱϊονιδαο ἀνάκτος, Hom.

A long vowel or a diphthong is mostly short when the next word begins with a vowel; as ὥρῃ ἐν εἰαρινῃ ὅτε, Hom. ἡμετέρῳ ἐνὶ οἴκῳ, ἐν. Hom.

Obs. A long vowel or a diphthong may be considered as consisting of two short vowels. If the latter is supposed to

suffer elision, the former will of course remain short; as *οἰκο᾽ ἐν.*

3. CONTRACTION.

A *contracted* syllable is always long, as *ὄφιες, ὄφις*; *ἱερὸς, ῥός.*

Two successive vowels, forming two syllables, even in different words, frequently coalesce in poetry; thus *θεὸς* becomes a monosyllable, *χρυσέῳ* a dissyllable, and in *ἢ λάθετ᾽, ἢ οὐκ ἐνόησεν*, Hom. *ἢ οὐκ* are pronounced as one syllable (*youk.*)

4. COMPOSITION AND DERIVATION.

Words compounded and derived follow the quantity of their primitives, as *ἄτιμος* from *τιμὴ, φῦγή* from *ἔφῡγον.*

Α, privative, is short, as *ἄτιμος*; but long in *ἀθανατος.*

Αρι, ερι, βρι, δυς, ζα, are short, as *ζᾰθεος.*

Penultima of Nouns and Adjectives increasing in the Genitive.

GENERAL RULE.

The doubtful vowels in the penult. of Nouns and Adjectives increasing in the Genitive, are for the most part short.

Α is short, as *σώμᾰτος.* Except in

The Doric Genitive, as *᾽Ατρειδᾶο, μουσᾶων* for *μουσᾱϝων.*

Κέρας, κέρᾱτος; (*vid.* page 42.) *κρὰς, κρᾱτός*; *ψὰρ, ψᾱρός*; *Θώραξ, Θώρᾱκος*; *ἴέραξ, ἱέρᾱκος*; *κόρδαξ, κόρδᾱκος*; *νέαξ, νέᾱκος*; *ῥᾴξ, ῥᾱγός*; *σύρφαξ, σύρφᾱκος*; *Φαίαξ, Φαίᾱκος*; and, in general, all Nouns ending in *αξ* pure, are long.

Genitives in *ᾱνος*, as *τιτὰν, τιτᾶνος*, except *τάλᾰνος* and *μέλᾰνος.*

The Dative Plural of Nouns which have the penult. of the Genitive Singular long; as *γιγᾶσι, πᾶσι, τυψᾶσι.* But *α* is short when the Dative is formed by syncope; as *ἀνδρᾶσι, πατρᾶσι, μητρᾶσι.* (*vid.* page 43.)

Ι is short, as *ἔρις, ἔρῐδος.* Except in

Words of two terminations, as *δελφὶν, δελφὶς, δελφῖνος.*

Monosyllables as *θὶς, θῑνός*; but *Δὶς, Δῑός, τὶς, τῑνὸς*, are short.

Nouns in *ις, ιθος*; *ιψ, ιπος*; *ιξ, ιγος*; *ιξ, ικος*; as *ὄρνις, ὄρνῑθος*; *τέττιξ, τέττῑγος*; *μάστιξ, μάστῑγος*; *φοίνιξ, φοίνῑκος* (yet always *Θρηΐκες* in Homer.)

But in *ιψ, ιβος*; *ιξ, ιχος*, *ι* is generally short, *χέρνιψ, χέρνῐβος*; *θρὶξ, τρῐχος*; *στὶξ, στῐχος.*

Υ is short, as πῦρ πῡρός. Except in

Words of two terminations, as φόρκυν and φόρκυς, with κήρυξ, κήρῡκος.

Γρῦψ, γρυπός; γῦψ, γυπός, are common.

Penultima of the Tenses of Verbs.

The quantity of all Tenses generally remains the same as in the Tense from which they are formed; as from κρῑνω are formed ἔκρῑνον, κρῑνομαι, ἐκρῑνόμην; from κρῑνῶ are formed κέκρῑκα, κέκρῑμαι, ἐκρῑθην.

The *Perfect* follows the quantity of the First Future, as φύω, φῡσω, πέφῡκα.

Verbs in πτω,—except those in υπτω, and πίπτω and ῥίπτω,—shorten the penultima of the *Perfect*.

In the Attic reduplication the penultima is short, as ὀρύττω, ὤρυχα, ὀρώρῡχα.

The *Perfect Middle* follows the quantity of the Second Aorist, as ἔτῡπον, τέτῡπα; except βέβρῑθα, ἔῤῥῑγα, κέκρᾱγα, κέκρῑγα, μέμῡκα, πέπρᾱγα, πέφρῑκα, τέτρῑγα, &c.

The doubtful vowels before σι are long, as τετύφᾱσι, δεικνῡσι. (*vid.* pages 34 and 141.)

In the *First Aorist* Participle, ασα is long.

In the Second Conjugation α is short, except in the Third Person Plural of the Indicative Mood, the Subjunctive Mood, and the Participles of the Active Voice; ἵστᾰμεν, ἵστᾰθι, ἱστᾰναι, ἵστᾰσο, &c.

In the Ionic dialect α is short in the penult. of the præter Tenses, as γεγᾰα, γεγᾰὼς; in the Third Person Plural of the Passive Voice, as ἕᾰται, δεδμήᾰτο; in the Second Person of the First Aorist Middle, as ἐζευξᾰο. But the Ionic α, in Verbs in αω, is long when it is preceded by a long syllable, as μενοινᾱα.

In polysyllabic words of the Fourth Conjugation υ is short, except in the Singular Number of the Present Tense Active Voice, and in the Third Person Plural, as ζεύγῡμι, ζεύγνῡσι, &c. In dissyllables it is always long, as δῡθι, ἔδῡτε, δῡναι, &c.

In the *First Future* α, ι, and υ, followed by σω, are short; as θαυμάζω, θαυμᾰσω; νομίζω, νομῐσω; κλύζω, κλῡσω.

But ασω is long from Verbs in αω preceded by a vowel, or in ραω, as θεάω, θεᾱσω; δράω, δρᾱσω. Ισω and υσω are long from Verbs in ω pure, as τίω, τῑσω; ἰσχύω, ἰσχῡσω.

Liquid verbs have the penult of the future short, of the 1st. aorist active long; as κρῑνω, κρῖνω, ἔκρῑνα (and hence ἐκρῑναμην, &c.

The Second Aorist has the penult always short, as ἔτρᾰχον, ἔλῐπον, ἔφῠγον, ἔκᾰμον, &c.

CUSTOM OR AUTHORITY.

In the Superlative α is always short, as αἰνότᾰτος.

The penult. of Verbs in ανω is short; αὐξάνω, however, is sometimes lengthened, and φθάνω always in Homer, but in the Attic writers it is short. Ἱκάνω is always long.

The penult. of the Present and Imperfect of Verbs in αω is short by nature, but it may be made long by poetic licence, or by the insertion of the digamma.

Nouns in αων have the penult. long, whether their increment be long or short, as Ποσειδᾶων, Μαχᾶων.

Neuters in ανον have the penult. short, as ὄργᾰνον, δρέπᾰνον.

Proper names, and names of stones in ατης, have the penult. long, as Εὐφρᾱτης, Ἀχᾱτης, except Γαλᾰτης, Δαλμᾰτης, Εὐρυβᾰτης, and a few others.

The penult. of patronymic Nouns in αδης is short, as Πηλεΐᾰδης.

Most proper names of females in ᾱς have the penult. long, as Νᾱις, Λᾱις; but masculines in ᾱς are short, as Καλᾰις, Θηβᾰις.

The penult. of Adverbs in ακις and ακι is short, as πολλᾰκις, τοσσᾰκι.

In numerals the α is long, as τριᾱκόσιος; and also in Verbals in ασις, ασιμος, ατος, ατηρ, ατης, ατικος, derived from Verbs in αω; as κρᾱσις, ἰᾱσιμος, θεᾱτὸς, ἰᾱτὴρ, θεᾱτὴς, &c. but in Nouns derived from Verbs of other Conjugations the α is short, as δυνᾰτος.

Ἀνὴρ has α in the Nominative common, but in the oblique Cases and its compounds it is long.

Verbs in ιω have the penult. sometimes long, and sometimes short. Also Verbs in ινω, as τίνω, φθίνω. These are long in Homer, but short in the tragedians.

Nouns in ια have the penult. always short in the Attic writers, except καλία κονία, and ἀνία, where it is commonly long.

Obs. In Homer many words in ιη occur with the penult. long. This appears to be a crasis from the old form in ιεη.

Nouns in ιτης and ιτις have the penult. long, as πολῑτης, νεφρῖτις; except κρῐτης, κτῐτης.

Patronymics, and most other Nouns in ινη, have the penult. long, as Νηρῖνη, ἀξῖνη; except εἰλαπῐνη, and feminine Adjectives formed from masculines in ινος, as μυρρῑνη, κεδρῖνη.

Derivatives in ισις, ιτος, are short, as κρῐσις, ἀκρῐτος, &c.; so in ικος and ιμος, as πρακτῐκὸς, νόστῐμος. But those in ιμα vary

according to the quantity of the penult. of the words whence they are derived, as *κρῖμα* from *κεκρῖμαι*; *χρῖμα* from *χρῖω*.

Comparatives in *ιων* have the penult. long in Attic, short elsewhere.

The penult. of Verbs in *υνω, υρω, υχω*, is mostly long; as, *ἰθῡνω, κῡρω, βρῡχω*; but in the Tenses derived from the Future it is short; as, *κῠρέω, μαρτῠρέω*.

Polysyllables in *ύνη*, as *ληθοσῡνη*; some Nouns in *υτης*, as *βραδῡτης*; diminutives in *υλος*, as *μικκῡλος*; and numerous Adjectives in *υνος* and *υρος*, have the penult. short.

The penult. is short also in Verbals in *ύσις*, as *λῦσις*; *φῦσις, χῦσις*, &c. but it is long in those in *υμὰ, υμὸς, υτὴρ, υτωρ*; as, *λῡμὰ, χῡμὸς, ῥῡτὴρ, μηνῡτωρ*, &c. and in the greatest part of those in *υτὸς υτὴς, υτὶς*, as *κωκῡτὸς, ῥῡτὸς, πρεσβῡτὴς, πρεσβῡτὶς*.

QUANTITY OF THE LAST SYLLABLE.

A Vowel at the end of a word.

Α, Ι, Υ final are short. Except

Α long.

Nouns in *δα, θα, ρα, εα, ια*, and polysyllables in *αια*, as *κεραία*; with *εὐλάκα, λάθρα*, and *πέρα*. But *διά, ἴα, μία, πότνια, βασίλεια*, (*a queen*) and also *ἄγκυρα, ἄκανθα, γέφυρα, Κέρκυρα, ὄλυρα, σκολοπένδρα, σφύρα, τανάγρα*: compounds of *μετρῶ*, as *γεωμέτρα*; *ρα* preceded by a diphthong, as *πειρὰ*, except, *αὖρα, λαῦρα, πλευρὰ, σαῦρα*; are short.

Duals of the First Declension, as *μούσα*.

Adjectives in *α* pure and *ρα* from masculines in *ος*, as *δικαία, ἡμετέρα*.

Nouns in *εία* from *εύω*, as *δουλεία* from *δουλεύω*.

Oxytons of the First Declension, as *χαρά*.

Accusatives in *α* from Nouns in *ευς*, generally in the Attic dialect.

Vocatives from proper names in *ας*, as *Αἰνεία, Πάλλα*.

The Doric *α*, as *ά παγὰ* for *ἡ πηγὴ, βορέα* for *βορέου*. But the Æolic *α* is short, as *νυμφᾰ̀ φίλη*, Hom. Hence the Latin Nom. in *α* is short.

Ι long.

The names of letters, as *ξῖ*; with *κρῖ*.

The Paragoge in Pronouns and Adverbs, as *οὐτοσί, νυνί*: except the Dative Plural, as *σοῖσι*.

The Attic *ι* for *α, ε*, or *ο*, as *ταυτὶ* for *ταῦτα, ὁδὶ* for *ὅδε, τουτὶ* for *τοῦτο*.

Adverbs formed from nouns, and ending in *ι*, have the *ι* either

long or *short*, but more commonly short; such as *ἀμοχθί*, *ἀμαχητί*, *ἀσιαχτί*, &c. But those which refer to *nations* have the *ι always short*; as *Σκυθιστῐ́*, *Ἀργολιστῐ́*, &c.

Υ long.

The Imperfect and Second Aorist of Verbs in *ύμι*, as *ἔφυ*.

The names of letters, as *μῦ*; and fictitious words, as *ὐ*, *γρῦ*.

ΑΝ, *ΙΝ*, *ΥΝ* final are short. Except

Αν long: Words circumflexed, as *πᾶν*.

Oxytons masculine, as *Τιτάν*.

These Adverbs, *ἄγαν*, *εὖαν*, *λίαν*, *πέραν*.

The Accusative of the First Declension, whose Nominative is long, as *Αἰνείαν*, *φιλίαν*.

Ιν long: Words of two terminations, as *δελφὶν* and *δελφίς*.

Ἡμῖν, and *ὑμῖν*, when circumflexed. But Sophocles makes *ἧμῖν*, *ὧμῖν*; and the Epic Dialect has also *ἀμμῖν*, *ὑμμῖν*; *τίν*, Dor. for *σοί*; and also *κόνιν*. *Πρὶν* is sometimes long in Homer.

Nouns in *ιν*, *ινος*, as *ῥηγμῖν*.

Υν long: Words of two terminations, as *φόρκυν* and *φόρκυς*.

Accusatives from *υς* long, as *ὀφρῦν*; with *νῦν*. But when *νυν* is an Enclitic, as *τοὶ νυν*, it is short.

The Imperfect and Second Aorist of Verbs in *υμι*, as *ἐδείκνυν*, *ἔφυν*.

ΑΡ, *ΥΡ* final are short. Except

Αρ long: *Γὰρ* and *αὐτὰρ* are sometimes long in Homer.

Υρ long: *Πῦρ*.

ΑΣ, *ΙΣ*, *ΥΣ* final are short. Except

Ας long: Nominatives of Participles, as *τύψας*.

All Cases of the First Declension, as *ταμίας*, *φιλίας*, *μούσας* But the Doric Acc. is short, as *νύμφᾰς*.

Plural Accusatives in *ας* from the long *α* in the Accusative Singular of Nouns in *ευς*.

Nouns in *ας*, *αντος*, as *Αἴας*; with *τάλας*.

Ις long: words of two terminations, as *δελφὶς* and *δελφίν*.

Nouns in *ις* increasing long, as *κνημὶς*, *ὄρνις*; *κὶς*, *κιός* *Ὄρνις*, however, has the *last* syllable often short in Tragedy though always long in Comedy. *Porson. ad Hec.* 204.

Υς long: Words of two terminations, as *φόρκυν* and *φόρκυς*.

Monosyllables, as *μῦς*; with *κώμυς*.

Oxytons making the Genitive in *ος* pure, as *πῆχυς*; though they are sometimes short, as *πληθὺς ἐπερχομένων*, Apoll. Rhod I. 239: *ἰχθὺς* is common.

In Verbs in *υμι*, as *ἐδείκνυς*, &c.

OF FEET.

A foot is composed of two or more syllables, strictly regulated by time.

There are three kinds of feet: some are dissyllables, some trisyllables, and others consist of four syllables.

The feet of two syllables are four.

1. A Pyrrichius consists of two short syllables; as θĕŏς.
2. A Spondæus consists of two long syllables; as ψῡχῆ.
3. An Iambus consists of a short and long syllable; as γĕλῶς.
4. A Trochæus consists of a long and a short syllable; as σωμᾰ.

Feet of three syllables are eight.

1. A Dactylus consists of a long and two short syllables; as ʽῆλῐŏς.
2. An Anapæstus consists of two short and a long syllable; as μĕγᾰλῆ.
3. A Tribrachys consists of three short syllables; as ĕθĕτŏ.
4. A Molossus consists of three long syllables; as ʽῆρῶδης.
5. An Amphibrachys consists of a short, a long, and a short syllable; as ʽŏμῆρŏς.
6. An Amphimacer or Cretic consists of a long, a short, and a long syllable; as ʽῆγĕμῶν.
7. A Bacchius consists of a short and two long syllables; as νŏῆμῶν.
8. An Antibacchius consists of two long and a short syllable; as ʽῆφᾱιστŏς.

Feet of four syllables are sixteen.

1. A Choriambus consists of a long, two short, and a long syllable; or it is formed of a Trochee (sometimes called Choree) and an Iambus; as ʽῆμĕτĕρῷ.
2. An Antispast consists of a short, two long, and a short syllable; or of an Iambus and Trochee; as χŏλῶθĕντᾰ.
3. An Ionic *a majore* consists of two long and two short syllables; or of a Spondæus and Pyrrichius; as κŏσμῆτŏρᾰ.
4. An Ionic *a minore* consists of two short and two long syllables; or of a Pyrrichius and a Spondæus; as Δῐŏμῆδῆς.

1. A first Pæon consists of a long and three short syllables; or of a Trochee and Pyrrich; as Στῆσῐχŏρŏς.
2. A second Pæon consists of a short, a long, and two short syllables; or of an Iambus and Pyrrich; as ĕπῶνῠμĕ.
3. A third Pæon consists of two short, a long, and a short syllable; or of a Pyrrich and a Trochee; as κλĕŏβῡλŏς.

4. A fourth Pæon consists of three short and a long syllable; or of a Pyrrich and an Iambus; as θεὸγενῆς.

1. The first Epitrite consists of a short and three long syllables; or of an Iambus and a Spondee; as ἀρτεμιδῆς.

2. The second Epitrite consists of a long, a short, and two long syllables; or of a Trochee and a Spondee; as εὐρεθέντων.

3. The third Epitrite consists of two long, a short, and a long syllable; or of a Spondee and an Iambus; as σωτηρίας.

4. The fourth Epitrite consists of three long and a short syllable; or of a Spondee and a Trochee; as φῶνῆσᾰσᾰ.

To these are added,

1. A Proceleusmaticus, which consists of four short syllables; or of two Pyrrichs; as φιλόσοφος.

2. A Dispondæus, which consists of four long syllables, or of two Spondees; as ἡρᾶκλειδῆς.

3. A Dichoræus, which consists of two Trochees; as ἀρχῐ́δᾶμος.

4. A Diiambus, which consists of two Iambi; as ἄνᾰκρεῶν.

OF METRES.

A metre, or Syzygy, properly consists of two feet.

The principal metres are nine; they take their name from the appropriate or prevalent feet; viz. 1. Iambic. 2. Trochaic. 3. Anapæstic. 4. Dactylic. 5. Choriambic. 6. Antispastic. 7. Ionic a majore. 8. Ionic a minore. 9. Pæonic.

Besides these, there are Asynartetes, or Inconnectibles, almost innumerable.

1. Monometer is formed of one metre, or two feet.

2. Dimeter is composed of two metres, or four feet.

3. Trimeter, called also *Senarius*, consists of three metres, or six feet.

4. Tetrameter consists of four metres, or eight feet.

Some kinds of verse are measured by single feet; as Pentameter, which consists of five feet; and Hexameter, consisting of six feet.

The following kinds of verse are measured by *double* feet; viz. Iambic, Trochaic, and Anapæstic.

Verses from their ending are denominated Acatalectic, Catalectic, Brachycatalectic, and Hypercatalectic.

A verse is called Acatalectic, which contains the exact number of feet, without deficiency or redundancy.

Catalectic verse is, where a syllable is wanting at the end.

Brachycatalectic verse is, where two syllables are wanting

Hypercatalectic verse is, where there is a redundancy of one or two syllables at the end.

The last syllable of a verse is common, except in Iambic, Trochaic, Anapæstic, and greater Ionic.

DACTYLIC MEASURE.

1. Hexameters.

Hexameter, or Heroic verse, consists of six feet, the fifth of which is generally a *Dactyl*, and the sixth always a *Spondee;* each of the others may be either a *Dactyl* or a *Spondee* at the Poet's pleasure; as

Ὣς εἰ|ποῦσ' ὤ|τρυνε μέ|νος καὶ | θύμον ἕ|καστου, Hom.

Sometimes in a solemn, majestic, or mournful description, the *Spondee* take place of the Dactyl in the fifth foot; from which circumstance, such lines are called *Spondaic;* as

Ὦ 'Αχι|λεῦ, κέλε|αί με Δΐ|ι φίλε | μυθή|σασθαι, Hom.

2. Pentameters.

This verse consists of five feet. The first and second may be either a Dactyl or Spondee at pleasure; the third must always be a Spondee; the fourth and fifth Anapæsts; as

Οὔτε πο|δῶν ἀρε|τῆς οὔ|τε παλαισ|μοσύνης, Tyrtæus.

This is the more correct mode of scanning Pentameters. Many, however, prefer the following method; viz. the first two feet as before; then a *semifoot* or long syllable; and lastly, two Dactyls, followed by another *semifoot;* as

Οὔτε πο|δῶν ἀρε|τῆς || οὔτε πα|λαισμοσύ|νης.

IAMBIC MEASURE.

Of Iambics there are three kinds: *Dimeters*, consisting of two measures, or four feet; *Trimeters*, of three measures, or six feet; and *Tetrameters*, of four measures, or eight feet.

The Iambic verse at first admitted the *Iambus* only: as may be seen in the following verse of Archilochus, its inventor;

Πᾰτῆρ | Λῠκᾱμβ || ᾰ, πȣι|ȣ̆ν ε̄κ || φρᾰσω̄ | λȣ̆γȣ̆ν. ||

But as this was not only ungrateful to the ear, on account of the frequent recurrence of the same foot, but also difficult with respect to composition, the Spondee was admitted into the odd places, i. e. the *first*, *third*, and *fifth*, and brought with them its resolutions, the Dactyl and Anapæst, but under these limitations; the Anapæst is used only in the first foot, (except it be an Anapæst of proper names, in which case every foot except the last receives an Anapæst,) and the Dactyl only in

the first and third. The Tribrach, however, which is only an Iambus resolved, is found in every place except the last, which is always a pure Iambic. Hence the following rules may be deduced:—

1. The odd feet admit of a greater latitude than the even, for the latter admit only the Iambus and its resolution the Tribrach.

2. The Tribrach is admissible into the five first feet; the Spondee into the first, third, and fifth.

3. The Dactyl is admissible into the first and third places; but observe that it is more common in the third than in the first place of the verse.

4. The Anapæst is admissible into the first place only, except it be an Anapæst of proper names. For the introduction of certain proper names, an Anapæst may be admitted into any place except the last: but observe that the whole Anapæst must be contained in the same word, and, generally, so that its two short syllables may be inclosed between two long in the same word. The Anapæst admissible into the *first* place need not, however, be included in the same word, when the line begins either with an article, or with a preposition followed immediately by its case. (*Monk. ad Soph. Elect.* 4. *Mus. Crit. vol.* 1. p. 63.)

Hence the following is the Iambic Trimeter scale.

	1st. Metre.		2d. Metre.		3d. Metre.	
	1	2	3	4	5	6
	⏑ –	⏑ –	⏑ –	⏑ –	⏑ –	⏑ –
	⏑ ⏑ ⏑	⏑ ⏑ ⏑	⏑ ⏑ ⏑	⏑ ⏑ ⏑	⏑ ⏑ ⏑	
	– –		– –		– –	
	– ⏑ ⏑		– ⏑ ⏑			
	⏑ ⏑ –					
P.N.	⏑ ⏑ –	⏑ ⏑ –	⏑ ⏑ –	⏑ ⏑ –	⏑ ⏑ –	

The most frequent Cæsural pause in this species of verse, is in the middle of the third foot; as

κίρκοι πελειῶν || οὐ μάκραν λελειμμένοι.

This is called the *Penthemimeral* Cæsura, because it falls after the fifth half-foot. The Hepthemimeral Cæsura, which is in the middle of the fourth foot, is also of frequent occurrence; as

ἥκω νεκρῶν κευθμῶνα || καὶ σκότου πύλας.

There are, however, so many verses with no Cæsura at

all, that it seems useless to enlarge here on this subject. Sometimes a line occurs which has neither of these; but the *Cæsura* takes place at the end of the third foot in case of an elision: or, with γ', δ', θ', μ', σ', τ', annexed to the end of the third foot. This is called by Porson the *quasi-cæsura;* as,

Ἴθ' ὦ βροτῶν ἄριστ', || ἀνόρθωσον πόλιν.
Καιτοί νιν οὐ κεῖνος γ' || ὁ δυστηνός πότε.

The first of these lines is an instance of the first species, and the second of the latter.

Occasionally the *quasi-cæsura* occurs *without* an elision at the end of the third foot. This was supposed by some, though erroneously, to express great agitation of mind in the speaker, and to represent that agitation: though a line in the Œdipus Tyrannus of Sophocles seems calculated to support the truth of that supposition;

Ὦ Ζεῦ, τί μου δρᾶσαι || βεβούλευσαι περί. Œ. R. 738.

The last particular worth noticing is called the *pause* by Porson, and it is under the following circumstances. If a line end with a word or words forming a cretic (¯ ˘ ¯), and a word of more than one syllable precede the cretic, the fifth foot of that line must be an iambus: as

Σωτῆρι βαίη, λαμπρὸς ὥσπερ ὄμματι. Œ. R. 81.

Here *ὥσπερ βλέμματι* would have vitiated the metre.

3. TROCHAIC MEASURE.

The Catalectic Tetrameter is the only species of Trochaic used by the tragedians in regular continued systems; such as,

θᾱσσŏν | ῆ μ' ἔ||χρῆν πρŏ|βαῑνῶν||ἱκŏμ|ῆν δῑ'||ᾱστἔ|ος.

This metre at first composed the whole of the dialogue, but it gradually gave place to the Iambic Trimeter: and accordingly we find it but seldom used in the remaining Greek tragedians.

A Trochaic Tetrameter Catalectic verse consists of seven feet and a Catalectic syllable, which feet are properly all Trochees. In every place, however, the Trochee may be resolved into a Tribrach.

This verse admits also a Spondee in the even places, that is, the second, fourth, and sixth, which Spondee may be resolved into an Anapæst.

In every place, except the fourth and seventh, a Dactyl of proper names is admitted, which should be contained in the same word, or so distributed that the two short syllables of the proper name be joined to the final long syllable of the pre-

ceding word. Hence the following is the scale of the Trochaic Tetrameter Catalectic.

	1	2	3	4	5	6	7	8
	⏑ –	⏑ –	⏑ –	⏑ –	⏑ –	⏑ –	⏑ –	–
	⏑ ⏑ –	⏑ ⏑ –	⏑ ⏑ –	⏑ ⏑ –	⏑ ⏑ –	⏑ ⏑ –	⏑ ⏑ –	–
		– –		– –		– –		–
		⏑ ⏑ –		⏑ ⏑ –		⏑ ⏑ –		–
N.P.	– ⏑ ⏑	– ⏑ ⏑	– ⏑ ⏑		– ⏑ ⏑	– ⏑ ⏑		

The Cæsural pause in this species of verse uniformly takes place after the fourth foot, or at the end of the second metre.

The Trochaic Tetrameter is easily reducible to the Iambic measure, if a Cretic, or its equivalent, is removed from the beginning of it.

4. ANAPÆSTIC MEASURE.

This species of Measure admits Anapæsts, Dactyls, and Spondees, and is commonly *Dimeters* of four, and sometimes *Monometers* of two, feet. Of the former the strictest is the Dimeter Catalectic, called a *Paroemiac*, because proverbs, *παροιμιαι*, were sometimes written in that metre, which closes the system.

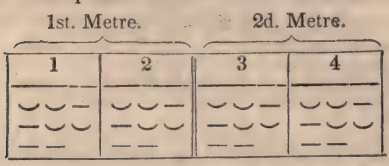
Anapæstics may contain an indefinite series of Metres. Any number of these constitutes a system, which may be considered as extended without any distinction of verses, or, in other words, may be scanned as one verse. It has, generally, for the sake of convenience, been divided into regular Dimeters, which of course can admit no license in the final syllable, and which must always be followed by a Parœmiac. But as in this mode of division it must often happen that a single Metre remains before the final Parœmiac, that Metre is placed in a separate verse, and is termed a *base*, although it would be perhaps more properly called a *supplement*.

The only restraint in Anapæstics is, that an Anapæst must not follow a Dactyl, to prevent the concurrence of too many short syllables; that each Metre must end with a word; and that the third foot of the Parœmiac must be an Anapæst.

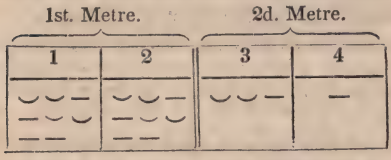
The most important rule of all in this metre, is that established by Bentley, in his dissertation on the Epistles of Phalaris, viz. that the last syllable of each Anapæstic verse is not common, as in Hexameters, &c. but that all the verses are considered as connected together in one continued succession till the *versus Parœmiacus* finishes the whole, the last syllable of which may be long or short.

The following are the scales of some of the Anapæstic Measures:

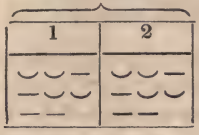
Anapæstic Dimeter Acatalectic.



A Paræmiac, or Dimeter Catalectic.



Anapæstic Base, or Monometer Acatalectic.



CÆSURA.

(*From Buttmann's Grammar.—Everett's translation.*

1. Cæsura is properly the division of a Metrical, or Rhythmical connection, by the ending of a word. There is accordingly, 1st. a *Cæsura of the Foot*, 2d. a *Cæsura of the Rhythm*, 3d. a *Cæsura of the Verse*, which must be carefully distinguished, as the word Cæsura, without qualification, is generally applied to all three.

2. The Cæsura of the Foot, in which a word terminates in the middle of a Foot, is the least important, and without any great influence on the Verse, as the division into Feet is in a great degree arbitrary.

3. The Cæsura of the Rhythm, is that in which the *Arsis*[1] falls on the last syllable of a word, whereby the *Arsis* is separated from the *Thesis*. Such a final syllable receives, by

1. That part of the Foot which receives the *Ictus*, the stress of the Rhythm, (the beat of the Time), is called *Arsis*, or *Elevation;* the rest of the Foot is called *Thesis* or *Depression*. The natural *Arsis* is the long syllable of the Foot; so that the Spondee and Tribrach leave it alike uncertain where the Arsis falls.

the *Ictus*, a peculiar emphasis; so that the Poets often place a short syllable in this situation, which becomes long thereby, and sustains alone the *Arsis*. This lengthening by Cæsura, as it is called, is particularly familiar in Epic poetry; as,

Τηλέμαχε | ποῖον σε ἔπος φύγεν ἕρκος ὀδόντων;
Αὐτὰρ ἔπειτ' αὐτοῖσι βέλος | ἐχεπευκὲς ἐφιεὶς.

As this usage is principally observed in the Epic Poets, and as in Hexameters the Arsis is always on the beginning of the Foot, the Cæsura of the Rhythm and the Cæsura of the Foot coincide. This has led to the erroneous doctrine, that the Cæsura of the Foot lengthened the syllable.

4. The Cæsura of the Verse exists, when the termination of a word falls on a place in the Verse, where one Rhythm agreeable to the ear closes and another begins. The estimation of this belongs to the minuter acquaintance with versification. In a more limited sense, by the Cæsura of the Verse is understood such a Cæsura in certain places in the Verse, one of which is necessary to every good Verse of the kind. This is what is meant when it is said of a Verse that it has no Cæsura. Whereupon may be remarked,

1st. That some kinds of Verses have their Cæsura on a fixed place. Of this kind among the foregoing Verses are, 1st. the *Pentameter*, which requires a word to end in the middle of the centre Spondee. This Cæsura can never be omitted. 2d. The *Iambic Anapæstic*, and *Trochaic Tetrameter Catalectic*, which all have their natural Cæsura at the end of the fourth Foot. This Cæsura may be neglected.

2d. Other kinds of Verse have more than one place for the Cæsura, the choice of which is left to the poet. One, however, generally predominates over the rest. In Hexameters this is commonly in the middle of the third Foot, and either directly after its Arsis, as

Μῆνιν ἄειδε θεὰ, | Πηληϊάδεω 'Αχιλῆος
Οὐκ ἄρα μοῦνον ἔην | ἐρίδων' γένος ἀλλ' ἐπὶ γαῖαν,

or in the middle of the Thesis of a Dactyl,

Ἄνδρα μοι ἔννεπε, Μοῦσα, | πολύτροπον, ὃς μάλα πολλά.

The first species is called the masculine or male Cæsura, and the second the female or Trochaic Cæsura. It rarely happens that both are absent from the Foot. Should they be wanting, however, they are usually supplied by the male Cæsura, in the second and fourth Feet, and if both be combined, the Verse is the more harmonious; as

ἀλλὰ νέον | συνορινόμεναι | κίνυντο φάλαγγες.

APPENDIX—A

DIGAMMA.

I.

1. That ancient language, out of which arose the Greek, the Latin, and the various branches of Teutonic, had, both in the beginning of words, and between vowels in their internal structure, many consonants, which, in process of time, were partly altogether lost, and partly weakened into aspirate or vowel sounds. A portion of the Greek diphthongs proceeded from this attenuation or rejection.

2. The sounds called Labial (*π, β, φ, f, v,*) and Guttural (*κ, γ, χ, ch, q, qu,*) were of most frequent occurrence.

3. The attenuation of the *gutturals* displays itself in Quoi *οἵ*, Quam *ἄν*, Qualis *ἁλίκος, ἡλίκος*, &c. (And here, too, the transition from guttural to labial is visible. Thus the oldest shape had probably both, as in QVoi; when the sound was softened, the guttural dropped out, and Voi, that is, F*οἵ* (Æol.) remained; while, in the next stage, the guttural reveals again its mitigated form in the aspirate of *οἵ*.)

4. But in *labial* sounds, at the beginning or in the middle of words, before vowels and even consonants, the ancient tongue was still more rich. The strongest of labial sounds is heard in the Latin F, which, in its figure and its place in the alphabet, answers to the Greek digamma—a letter, that seems to have agreed with F in its early pronunciation also, before that was exchanged for the softer sound of W.

5. This robust sound was attenuated.

   a. In Latin chiefly before *e* and *i*; thus Festa, festis, Felia, finum, became Vesta, vestis, Velia, vinum.

   b. In Greek it passed frequently into *φ* or *β*; thus *φράτρα* for F*ράτρα*, the form in the Elean inscription, *φρύγανον* (Lat. frutex), &c.; *βρῆτωρ, βραδάμαντος*, and similar words in Æolic; *βρέμω* (Lat. fremo), &c.

6. It disappeared altogether, at least in the majority of dialects, from those words in which the Æolians substituted *β*, as *ῥῆτωρ, Ῥαδάμαντος, ῥαδινός* (Æol. *βραδινός*), *ῥόδον* (Æol. *βρόδον*); and from some others, as *ῥίν, ῥήγνυμι* (Lat. frango), *ῥῆξις* (F*ρῆξις* in Alcæus, according to the authority of Trypho), the verb *ἴν, ἵης, ἵ*, "said," (otherwise only *attenuated* under the form of *φῆν, φῆς, φῆ*, or, in the Macedonian dialect, *βῆν, βῆς, βῆ*).

7. As QVoi, QValis, show a guttural in connexion with a labial, so, by a comparison of the forms *φλᾶν* and *θλᾶν, φήρ* and *θήρ, φλίβω* and *θλίβω, φλιά* and *θλιά* (*Etym. Mag. under βλιμάξω and φλιά*), we discover the labial sound before a dental in the ancient constitution of certain words. Thus the above were certainly Fθλᾶν, Fθήν (*the Etym. M. admits φθήρ and θήρ*, p. 451. l. 13.), Fθλίβω, Fθλιά; as also *δέος, ἔδδεισεν* were originally F*δέος* (*the digamma remains in* vereor), *ἔFδεισεν*. Through the abjection of one or the other letter came *θλᾶν* or Fλᾶν, *φλᾶν*; *θήρ* or F*ῆρ* (*Lat.* fera), *φήρ*, which *φήρ*, according to Varro, *de Ling. Lat.* B. v. p. 45. was further softened by the Ionians into *βήρ*. So *φθίσας* dropped its *θ* in the form F*ίσας*, preserved by Hesychius in the gloss *γίσας, φθείρας*. In the same manner we may explain the Æolic forms *βελφῖνες, βελφοί, βέλεαρ* (*Etym. M. under βλήρ*), equivalent to *δελφῖνες, Δελφοί, δέλεαρ*, by reference to the primitive *βδελφῖνες, βδελφοί, βδέλεαρ*; so that *βδ* was a middle sound between *φθ* and *πτ*, as still perceived in *βδάλλω βδέλλω*, and derivatives from these.

N. B. The German Zwo, i. e. δσωο, has a similar combination, with *s* intervening. In Greek the *s* first dropped out and ὀFο passed into ὀύο, then the F also vanished and δο produced δόω, δοίω. Thus the Latin *is*, compared with τις, the Æol. gen. Fίο, and the German *dies*-er, shows that the ancient form was τFις, which, through the abjection of τ or F, or τF, became, in different tongues, τις, *is*, *dieser*. In the English *this* the digamma has passed into the aspirate.

8. In the middle of words the digamma commonly passed into υ. In the beginning of a word also the name of Velia displays an υ thus derived. At first, when founded by Phocæans from Ionia, the city's name was Fέλιε, but next, as Herodotus writes it, Ὑέλη, and, posterior to his time, this was changed to Βέλεα, and even to Ἔλεα, as it was in Strabo's day. Compare with these varieties the series of its Latin appellations, *Felia*, *Velia*, *Helia*, *Elea*; and take the whole as a convincing proof of the mutability and final extinction of a labial, once distinguished for a plenitude of life and vigor.

9. Lastly, let the student compare *vicus* with οἶκος, *vinum* with οἶνος, βάλλω with ἔαλλω, Βάκχος with Ἴακχος,—these will make it evident that the digamma and other labials may occasionally be transformed into ο or ι. The apparent change of the digamma, in Greek, into simple *gamma*, arose from a mere mistake of the grammarians, who wrote the one for the other. Thus, in the Lexicon of Hesychius we find γέαρ, γισχύν, and many more, for the genuine Fέαρ, Fισχύν, &c. (in Lat. *ver*, *vis*, &c.)

II.

1. The original force of the labial sound in the ancient digamma, and its attenuation in φ, β, or change into ο, ι, or the aspirate, having been explained, we must now, for the better grounding of that which follows, collect from inscriptions, coins, and the hints supplied by old writers, some specimens of those words, that retained the letter under different shapes and in some dialects, while they dropped it in the more common branches of the Greek tongue.

2. Under the first head we find, in the Elean inscription FΑΛΕΙΩΝ i. e. Fηλείων (com. Ἠλείων); FΕΠΟΣ (com. ἔπος; and thus, in Hesychius, Γίπον i. e. Fίπον, com. εἶπον); FΑΡΓΟΝ Dor. for Fέργον (com. ἔργον; compare the German *werk* and English *work*); FΕΤΑΣ Dor. for F'έτης (com. ἔτης); FΕΤΕΑ (com. ἔτεα; compare the Lat. *vetus*, *vetustus*): in the Petilian tablet FOIKIAN (com. οἰκίαν; compare the Lat. *vicus*): in a marble of Orchomenus FIKATI (com. εἴκοσι—compare the Lacedæmonian βείκατι); FΕΛΑΤΙΗ (as the name of Elatea); FΕΤΙΑ (com. ἔτεα).

3. Under the second head, or that of coins, may be mentioned FA, an abbreviation for Fαλείων, in harmony with the inscription already noticed, on those of Elis; Γαξίων, i. e. Fαξίων, i. e. Ἀξίων, on those of Axus in Crete.

4. Thirdly, the hints supplied by ancient lexicographers and others are numerous; thus Βαλικιώτης, says Hesychius, was the Cretan word for συνέφηβος, i. e. Fαλικιώτης (com. ἡλικιώτης); Fάναξ and Fανήρ (com. ἄναξ and ἀνήρ) are given by Dionysius of Halicarnassus as Æolic forms, and Fάναξ is also quoted from Alcman by Apollonius; Fέθεν (com. ἔθεν) and Fοῖ (com. οἷ) are obtained from Sappho and Alcæus; Feίρανα (com. εἰρήνη) is given as Æolic by Priscian; Γέντο and Γέννου, i. e. Fέντο and Fέννου, are explained; the one in Suidas and Hesychius by ἔλαβεν, ἀνέλαβεν, and the other in Hesychius by λάβε, that is, they are the old digammated shapes of ἕλετο, ἕλτο, and by the same substitution through which ἦνθε stood for ἦλθε, ἔντο, and of ἕλου, by a similar substitution ἔνου or ἔννου.

To this list many might be added, and its limits might be greatly extended by a comparison of the Greek with the Latin and Teutonic tongues.

III.

1. From that which has been advanced it appears, that the labial sound, universally, but especially in its most remarkable form, the digamma, was retained in those words which dropped it in the Attic and common dialects, not by the Æolians alone, but also by Ionians, Cretans, and Doric tribes. It has been traced likewise in the languages of other nations besides the Greek. The just conclusion is, that this sound was a peculiarity of the old Grecian, and the tongues related to it, and that its alphabetic character was called *Æolic* only because the Æolians continued to employ it, as the Latins employed their F, in *writing*, while, with the other Greeks, it served merely for a mark of number.

2. Next to general analogy, the foregoing conclusion is supported by the testimony of ancient authors. Thus, Dionysius Halicar. (Archæol. Rom. p. 16.) treats of the digamma as a letter belonging to the ANCIENT GREEKS, who prefixed it, he says, to most words beginning with a vowel; and Trypho (Mus. Crit. No. I. p. 34.) affirms that the *Ionians* and *Dorians* made use of it as well as the Æolic tribes.

3. The question as to its use by HOMER must, therefore, first be stated without reference to the condition of his poems; thus,

Is it likely that the Homeric poetry, composed in an early period of Greek history, should have possessed a sound belonging to that ancient epoch, and to the original constitution of the Greek tongue?

4. We may be inclined to answer this question in the affirmative, although the sound, in the course of centuries, disappeared from the Homeric poems, and was the more certainly neglected in committing them to writing, inasmuch as in Attica, where this process took place, the alphabetic character of the digamma was out of use.

5. The silence of the ancient grammarians as to *Homer's* use of the digamma does not make against this opinion. They found their copies of the poet destitute of that character, and thought the less of restoring it to its original rights, from perceiving it to be, in actual use, confined to the Æolic dialect.

6. Still, of a sound that exerted so decided an influence over the quantity and form of words, some traces must have remained in the Homeric poetry, which no lapse of time could efface. And these it should be our next step to discover.

IV.

1. In the list of digammated words we placed and explained γέννου and γέντο, i. e. Fέννου and Fέντο, old forms of ἔλου and ἕλετο. This γέντο or Fέντο is found in Hom. Il. N. v. 25, twice in Σ. vv. 476, 477, and in one or two other passages—in all *required by the metre*, which would be destroyed by throwing the initial letter away.

2. Of the same nature are γδούπησαν and γδοῦπος, that is Fδούπησαν and Fδοῦπος, old forms of δούπησαν (ἐδούπησαν) and δοῦπος. See Hom. Il. Λ. 45. E. 672. H. 411. K. 329. Λ. 152. M. 235. N. 154. Π. 88. Odyss. Θ. 465. O. 112. 180.

3. On the same principle may be explained the word ἀφανδάνει, Od. Π. 387. Instead of the φ, it should be written with a digamma, ἀFανδάνει, that is, the verb is compounded not of ἀπὸ and ἀνδάνω a very suspicious derivation, but of α privative and Fανδάνω, the old shape of ἀνδάνω.

V.

1. Where the digamma itself has vanished, the traces of its original presence have remained. No where is this so evident as in the pronoun of the third person. Its ancient forms, as was partly pointed out in the list of digammated words, were Fέθεν, Fέθεν, Foῖ, Fέ. That this pronunciation endured still at the epoch of the Homeric dialect, is demonstrated first by the negative οὔ, which is so placed before them, as if not an aspirated vowel, but a consonant followed it: thus, ἐπεὶ οὔ ἔθεν ἐστὶ χρειών, Il. A. 114. οὔ οἱ ἔπειτα, Il. B. 392. Compare Il. E. 53. P. 410. Od. A. 262. ἐπεὶ οὔ ἑ, Il. Ω. 214. Now, had the pronunciation not been οὔ Fεθεν, οὔ Foι, οὔ Fε, both the pronunciation, and afterwards the orthography, must have been οὔχ ἔθεν, οὔχ οἱ, οὔχ ἑ, like οὐχ ὁσίη, Od. X. 412. οὐχ ἑσπέσθην, Il. Γ. 239. and other similar collocations.

2. Another clear trace of a lost digamma is the absence of the paragogic N before this pronoun in δαΐτ' οἱ, Il. E. 4. ὅτ' κέ οἱ αὖθι, Il. Z. 281. οἵ κέ ἑ, Il. I. 155. and a number of other passages, which must have been δαΐτέν οἱ, κέν οἱ, κέν ἑ. and so on, had they not been pronounced δαΐτέ Foι, κέ Foι, κέ Fε, and the like.

A great many examples of apparent *hiatus* will be remedied by restoring these words to their original form. See Iliad A. 510. B. 239. X. 142. 172. Od. E. 353. Z. 133, &c. The collocation δέ οἱ alone, without elision, occurs in more than one hundred instances.

3. In a great number of instances, also, a short syllable is lengthened before the cases of this pronoun, without the aid of cæsura,—a most decisive proof that they had in their beginning a consonant which gave the force of *position* to preceding syllables.

VI.

1. By similar tests we may prove that many other words had the digamma in Homeric versification, especially such as are known to have had it in the ancient form of the Greek tongue.

a. *When short vowels suffer no elision before them:* as αὐτοὺς δὲ ἑλώρια Il. A. 4. (read Fελώρια and compare Γέντο, i. e. Fέντο above); Ἀτρείδης τε ἄναξ, Il. A. 7. (read Fάναξ, and compare above II. 4.)

b. *When in composition, also, neither elision nor crasis takes place:* as διαειπέμεν, ἐπιάνδανε, ἀπόειπε, ἄεργος, ἀαγὴς ἀέκητι, ἀελπής, ἐκάεργος, θεοειδής, all of which are compounded of words that, according to various authorities, had the digamma in the old language. *When verbs, where it appears that they should have the temporal augment, take the syllabic,* as ἔαξε, ἔαξαν, Il. H. 270. Od. Γ. 298. ἐάλη, Il. N. 408; *have the digamma converted into υ still remaining;* as εὗδεν, Il. Ξ. 340. P. 647.

2. In this way it may be easily demonstrated, that most of those words, which were pronounced with the digamma in the ancient tongue, retained the same peculiarity in the Homeric language. The non-elision of vowels before them will alone be a sufficient test with reference to many vocables. Thus, with reference to several beginning with *a*; and particularly, under the words ἄναξ and ἀνάσσω, see the Misc. Crit. of Dawes, p. 141. who has collected all the examples in Homer, and amended those passages which seem to oppose this notion.

3. With reference to words that begin with *e*, it is necessary to observe:

a. That the *syllabic augment*, originally, did not differ from *reduplication*, (as the forms τετύκοντο, λελαθέσθαι, λελάκοντο, λελαχεῖν, πεφραδέειν testify), so that digammated verbs would have the digamma prefixed also to their augments. For example, since

ἕλπομαι was really Fέλπομαι, and εἴκω Fείκω, therefore Ὀδυσῆα ἐέλπετο, Od. Ψ. 345. should be Ὀδυσῆα FεFέλπετο: εἰς ὥπα ἔοικε Il. Γ. 158. should be εἰς ὦπα FέFοικε, and so in similar instances.

b. But since, even in Homer's time, the first consonant of the reduplication was so far shaken, that it appeared only in certain words, and in these not *universally*, (for we find ἔλαχον, ἔλαχε, &c. as well as λελάχητε, Il. Ψ. 76. λελάχωσι, Il. H. 800.), so it is manifest that the digamma before ε may be equally affected, and that there is nothing inexplicable in such collocations as δεδάηκας ἔFοικε, Od. Θ. 146. ὅστις Fοῖ τ' ἐπέFοικε, Il. Γ. 392. and a few more of the same kind.

4. Homer appears to have preserved the digamma in the following words, besides those already mentioned: ἔαρ, ἴδον, οἶδα and other parts of that verb; εἶδος, εἰδωλον, εἴκοσι, ἑκών, ἕκητι, εἰλέω and its varieties and derivatives; ἑλίσσω, ἕλιξ, ἕννυμι and its derivatives; ἔπος, εἶπον, &c.; ἑός and ὅς; ἔργον, ἔοργα, &c.; ἐρέω, ἔῤῥω, ἕσπερος, ἔτης, ἔτος, ἡδύς and ἥδομαι; ἦθος, ἴον, ἰονθάς, ἴς, ἶσος, ἴσημι, ἴτυς, οἶκος and words connected with it; οἶνος and its derivatives.

5. Again, some words seem to have been digammated by Homer, as to the digamma of which, neither inscriptions nor any other relics of antiquity afford evidence. Such are ἅλις, ἀλῆναι, ἁλῶναι, ἀραιός, ἄρνες, ἄστυ, ἔδνον, ἔθειραι, ἔθνος, ἕκαστος, ἑκηλος, ἡνοψ, Ἥρη, ἠχέω, ἰαχή, ἰκμάς, οὐλαμός, οὖλος.

VII.

1. But few words, however, are used by the poet, *without exception*, in the manner required by the digamma, with which they commenced; viz. such as but rarely occur. These are ἁλῶναι, ἀραιός, ἔδνον, ἔθειραι, ἔθνος, ἕσπερος, ἔτης, ἐῤῥω, ἡνοψ, ἴον, ἰοδνεφὴς, ἰονθάς, οὐλαμός.

2. In all the rest, either a greater or less number of instances oppose the digamma. But few, however, as we have seen, in the case of ἑο, οἱ, ἕ, &c. Next to these, the digamma is maintained most steadily in the words ἄναξ, ἄστυ, εἶμα, and cognate vocables; and ἔοικε (FέFοικε or ἔFοικε), a word which occurs in 115 places, only nine of which reject the digamma. With regard to the exceptions, in the case of these words, therefore, it may be received as certain, that the ignorance of later times, when the digamma had been banished from the Homeric poems, and the alterations to which the poems were subjected, were the real causes of their introduction.

3. But in the case of other words, considered as having had the digamma, so many places and such undeniable readings militate against the use of this letter, that the ignorance above alluded to, and the alterations produced by it, will not suffice to clear up all difficulty. Thus, there appears in twenty-five places βοῶπις πότνια Ἥρη, leading us to the form Fῆρη; and, on the other hand, we find θεὰ λευκώλενος Ἥρη in twenty-one places, supported by χρυσόθρονος Ἥρη in two. Even in the same book this difference occurs: thus, λευκώλενος Ἥρη, Il. A. 55. πότνια Ἥρη, ibid. 551. χρυσόθρονος Ἥρη, ibid. 611. In the same way πότνια Ἥβη, Il. Δ. 2. is opposed by καλλίσφυρον Ἥβην, Od. Λ. 602. μελιηδέα οἶνον. Il. Z. 258. K. 579. Od. I. 208, &c. by μελιηδέος οἴνου, Il. Σ. 545. Od. Γ. 46. The like happens with regard to the word ἄρνες, ἑκάς, ἕκαστος, ἑκών, ἔργον, ἡδύς, Ἴλιος, Ἶρις, ἶσος, οἶκος.

4. The use of the digamma is equally variable in the tenses and moods of verbs. Thus, to Fίαχω, and the substantive Fιαχή, which reveal themselves in μέγα ἴαχον, Il. Δ. 506. P. 317. μέγα ἰάχουσα, Il. E. 343. γένετο ἰαχή, Il. Δ. 456, &c. is opposed ἀμφιαχυῖαν, not ἀμφιFιαχυῖαν, Il. B. 316. Against ἀποFείπῃ, Il. I. 506. αἴσιμα παρFειπών, Il. Z. 62. H. 121. νῦν δέ με παρFειπούσι ἄλοχος, Il. Z. 337. stands μή σε παρείπῃ, Il. A. 555. From

Fάγω comes ἦξε in ἵππειον δέ οἱ ἦξε, Il. Ψ. 392. although Fάξεν, ἔFαξεν, ἐFάγη, are so frequent and established, that ἔαξα and ἐάγην remained even in the Attic dialect. Against Fάναξ, Fάνασσε, stands ἤνασσε; against Fελίσσω, εἰλίπους; against Fῖφι, Ἰφικλείδης. Thus Fιδὼν and ἴδον, ἐFοικώς and εἰκυῖα, Fέπος ἐνίσπω, &c. contradict one another.

5. Since, then, on the one hand, the existence of the digamma, and, on the other, its frequent suppression, have appeared as facts, and since the former can as little be mistaken as the latter denied, or ascribed solely to the ignorance of grammarians and transcribers, the question arises, *How can these apparent contradictions be reconciled?*

6. Priscian says that, in scansion, the Æolians sometimes reckoned the digamma for nothing. The example adduced by him is ἄμμες δ' Fειμάναν, from which it appears that δέ, in apostrophe before the digamma, *suppresses* that letter, in the same manner as that in which it suppresses, in the like case, a following *aspirate*. Accordingly, the following places do not militate against the digamma, since in them it was suppressed by δ'; οἵσετε δ' ἄρν' ἕτερην, Il. Γ. 103; περισσείοντο δ' ἔθειραι, Il. Τ. 382. (but περισσείοντο ἔθειραι, i. e. Fέθειραι, Il. Χ. 315.); πειρήθη δ' ἓο αὐτοῦ, Il. Τ. 384. and so, in various passages, ἵππῳ δ' εἰσάμενος; τόν δ' ἴδον; τίς δ' οἶδ' εἰ; Τηλεμάχῳ δ' εἰκυῖα; νῦν δ' ἕκαθεν; εὖ δ' οἶκαδ' ἱκέσθαι; ἐν δ' οἶνον ἔχευεν, &c. &c.

7. The licence given to the simple δέ cannot be refused to ὅδε, ὥδε, οὐδέ, and so τύδ' εἰπέμεναι, Il. Η. 375. ὣδ' εἴπησιν, Il. Η. 300. οὐδ' ᾧ παιδὶ ἀμύνει, Il. Π. 522. may stand without offence.

8. Γέ exerts the same force as δέ in the suppression of a following *aspirate*. Since, then, δέ suppresses the *digamma* as well as the aspirate, the same privilege may be allowed to γέ; and we may preserve, without any offence to the digamma, αὐτὰρ ὅγ' ὃν φίλον υἱόν, Il. Ζ. 474. εἰ κείνω γ' ἐπέεσσι, Il. Ξ. 208. and, in other places, τοί γ' ἴσασι; ἦ σῦ γ' ἄνακτος, &c.

9. If, then, we may consider it as proved that, in the case of apostrophe after δέ, ὅδε, ὥδε, οὐδέ, μηδέ, γέ, ὄγε, the digamma of the next word disappears, it can scarcely be doubted that, in conformity with this practice, the digamma should be dropped after other apostrophised words also. Hence we may deduce the general rule, that *after apostrophe the digamma is thrown away.* And thus, according to the analogy of δ' εἰσάμενος, δ' εἰκυῖα, &c., we find ὄφρ' εἰδῇ, Il. Θ. 406. ὄφρ' εἶπω, Il. Η. 68. and, in a similar manner, ἵν' εἰδῇς; ἅρμα' ἀνάκτων; κέδν' εἰδυῖα; κάλ' εἰκυῖα; εἴσομ' ἑκάστην; ἔσθι' ἕκηλος; τέρμαθ' ἑλίσσομεν; δάμνημ' ἐπέεσσι, &c.

10. Still a much greater number of places remains that reject the incipient digamma in words to which it belonged, without any apostrophe to suppress that letter: so that the question arises, *Whether the digamma may be supplanted as well by the necessities of versification as by the influence of apostrophe?*

11. To account, generally, for the disappearance of the digamma, let us observe,

a. What was previously said as to its *attenuation* and *rejection*, whence we may understand how some words, originally digammated, such as Fανήρ, Fελένη, Fύδωρ, entirely lost the digamma in the Homeric dialect; and how others, though they retained digamma in themselves, lost it in their derivatives, as Fῖφι in Ἰφθιμος, Ἰφικλείδης; Fίδυν in Ἰδομενεύς; Fελίσσω in εἰλίποδες; Fέπος in ἐνίσπω.

b. The disappearance of other consonants from the beginning of words. Thus μάλευρον and ἄλευρον; καπῆνη (Thessalonian) and ἀπήνη; especially that of σ in ἅλς, *Lat.* sal, *Eng.* salt; ἕε, *Lat.* sese, *Eng.* self; ἵζειν, *Lat.* sedere, *Eng.* sit; ἕξ, *Lat.* sex, *Eng.* six, ἑπτά, *Lat.* septem, *Eng.* seven; ὑπέρ, *Lat.* super; ὑπό, *Lat.* sub; ὗς, *Lat.* sus, *Eng.* sow; and from the middle of words, as Μοῦσα, *Spartan* Μῶα; Κλέουσα, *Spart.* Κλεώ; παιζουσῶν, *Spart.* παιδωᾶν; Μουσάων, *Lat.* Musarum; ποιητάων, *Lat.* poetarum, &c.

12. Moreover, that the same word, at the same epoch, might be pronounced with or without the digamma, according to the exigencies of metre,—as *Fεῖπον* or *εἶπον*, *Fέργον* or *ἔργον*,—we learn from the analogy of words, which, in like manner, retain or reject some other initial consonant. Thus,

K in *κιών*, *ἰών*: as, *λέχοσδε κιών*, Il. Γ. 447, and in other places, but *Αἴαντος ἰών*, Il. Α. 138, &c.: the latter forms (*ἰών*, *ἰοῦσα*, *ἴοιεν*, &c.) are found in about 200 places, the former (*κιών*, *κιοῦσα*, *κίομεν*, *κίοιτε*, &c.) in about 50.

Λ in *λείβω*, *εἴβω*: as, *Διὶ λείβειν*, Il. Ζ. 266, &c. but *δάκρυον εἴβει*, Il. Τ. 323, &c.: in *λαίψηρός*, *αἰψηρός*: as, *μένος λαιψηρά τε γοῦνα*, Il. Τ. 323, &c.: as in *λαιψηρός*, *αἶψηρός*: as, *μένος λαιψηρά τε γοῦνα*, Il. Χ. 204, &c. but *παύομαι· αἰψηρὸς δὲ κόρος κρυεροῖο γόοιο*, Od. Δ. 103. Compare Il. Τ. 276, &c.

M in *μία ἴα*: as *τὼ δὲ μιῆς περὶ νηὸς ἔχον πόνον*, Il. Ο. 416, &c. but *τῆς μὲν ἰῆς στιχὸς ἦρχε*, Il. Π. 173, &c. as the necessity of metre may demand. The form *ἴα* is even occasionally found employed merely to avoid the repetition of *μ*, as *ἐν δὲ ἰῇ* (read *τ' ἰῇ*) *τιμῇ ἠμὲν κακός*, Il. Ι. 319; just as, without necessity, the *φ*, which represents digamma in the word *φῆ*, is often dropped, since this is always *ἦ* at the beginning of a verse.

Γ in *γαῖα*, *αἶα*: as *ἐστοναχίζετο γαῖα*, Il. Β. 95, &c. but *φυσίζοος αἶα*, Il. Γ. 243, &c.

13. Since, then, *κιών*, *κίομεν*, *λείβω*, *λαιψηρός*, *μιῆς*, *γαῖα*, *γαίης*, *γαῖαν*, &c., according to the exigencies of the metre, might also be pronounced as *ἰών*, *ἴομεν*, *εἴβω*, *αἰψηρός*, *ἰῆς*, *αἶα*, *αἴης*, *αἶαν*, &c. it need not seem extraordinary that digammated words should, on the same principle, sometimes throw away the digamma: especially since, in their case, the mutability of the letter, its suppression after apostrophe, and its entire extinction in later times, come in aid of such a supposition. Thus we may allow, in one series of examples, the collocations *ἀλλὰ*, *Fάναξ*, *ἀλλὰ Fάνασσα*, *Ταλαϊνίδαο Fάνακτος*, &c.; and, in another series, *γὰρ ἄνακτος*, *μὲν ἄναξ*, *ἧς περ ἄνασσε*, *θυμὸν ἄνακτος*, &c.: in one place *φάρμακα Fειδώς*, and in another, *εἴγε μὲν εἰδείης*; in one place *ἄνδρα Fέκαστον*, and in another, *θυμὸν ἑκάστῳ*; and so *Fέπος* or *ἔπος*, *Fέργον* or *ἔργον*, &c.

14. That which has been here admitted on the grounds of analogy and induction, namely, that the digamma may stand or fall, according to the exigencies of metre, is demonstrated—(not to mention again *γέντο*, i. e. *Fέντο* or *Fέλτο*, which is found in some places, while *εἵλετο* appears in others)—in the word *ἐρίγδουπος*, i. e. *ἐριFέδουπος*, which becomes *ἐρίδουπος* when the syllable requires to be shortened: thus, *ἐριγδούποιο*, Il. Ε. 672, &c. *ἐριγδουπος πόσις Ἥρης*, Il. Η. 411, &c. but *ἀκτάων ἐριδούπων*, Il. Υ. 50. *αἰθούσης ἐριδούπου*, Il. Ω. 323, &c. It is demonstrated also in *ἦ* "as," which is *φή*, i. e. *Fή*, in Il. Β. 144., since on that line (*κινήθη δ' ἀγορὴ, ὡς κύματα μακρὰ θάλασσης*) the Scholiast remarks that *Zenodotus* wrote *φὴ κύματα*; and thus too at Il. Ξ. 499.—*ὁ δὲ φῆ, κώδειαν ἀνασχών*, | *πέφραδέ τε Τρώεσσι, κα εὐχόμενος ἔπος ηὔδα.** Zenodotus gives *ὁ δέ, φὴ κώδειαν ἀνασχών* | *πέφραδέ κ. τ. λ.* Here Homeric usage forces us to abandon *φῆ* for *ἔφη*, and the rules of versification force us to retain the consonant in *φή*, unless, with Aristarchus, in spite of sense and connexion, we give up the verse altogether, from an uncritical horror of the word *φή* or *Fή*.

* Doubtless from manuscripts. It may be observed, by the way, that Homeric criticism would gain much in clearness and certainty, if more attention were paid to Zenodotus, and to his important and remarkable readings of the poet's text, than to the often partial and pedantic Aristarchus.

15. Lastly, in furtherance of our proofs, we may cite also those forms, which, as we shall presently see, had the digamma in the middle of the word, and yet dropped it as the verse might require: thus, εὔκελος i. e. ἜϜκηλος and ἔκηλος, αὐτὰρ i. e. ἀϜτὰρ and ἀτάρ, Ἀτρείδαο i. e. ἈτρείδαϜο and Ἀτρείδεω, ἀλεύασθαι and ἀλέασθαι, &c.; as, in Latin, both *amaverunt* and *amarunt* (*amaerunt*), *paraverunt* and *pararunt*, *audiverant* and *audierant*, were in use at the same time.

VIII.

Of the results of the foregoing investigations with regard to the treatment of the Homeric text.

1. We may, in the first place, admit as correct the list of digammated words in Homer which Heyne has given in an *Excursus* on the Iliad, book T. (vol. vii. pp. 708.—772.) leaving it to future research to ascertain whether one or two words may not yet be added to that catalogue; and, this done, we may,

a. in the treatment of the text, prefer those readings which are conformable to the use of the digamma, since it is more probable that this letter might have been dropped by grammarians and transcribers ignorant of its claims, than that the poet should, without metrical necessity, abandon it.

b. If the digamma cannot recover its right by critical aid without appealing to *conjecture*, then the place should be left undisturbed, since it is doubtful whether it has been corrupted by the alterations of grammarians, or rejects the digamma in obedience to the will of the poet. It is only in this way that, without giving up the doctrine of the digamma, the Homeric text can be preserved from perpetual and flagrant violations.

2. With greater confidence may we, before digammated words, throw away the paragogic ν, write οὐ instead of οὐχί, and dismiss those particles, which have been inserted instead of the digamma, evidently from ignorance, to fill up the verse. Thus ἔνθεν ἄρ' οἰνίζοντο for ἔνθεν Ϝοινίζοντο, Il. H. 472. ὁππόταν ἰσόμορον for ὁππότε Ϝισόμορον, Il. O. 209. μετά τ' ἦθεα καὶ νομόν for μετὰ Ϝῆθεα, Il. Z. 511, &c. &c. Here also it is left to future observation to determine how far, through these and similar safe alterations, the passages apparently opposed to the digamma may be diminished in number, and the list of words, which in Homer's usage retained the digamma, be augmented.

IX.

1. In order not to curtail or disconnect the history of the digamma, and at the same time for the sake of giving yet more support to the doctrines already propounded, we shall add what is to be said as to this letter *in the middle of words*,—a subject belonging rather to the *dialect* than to the *versification* of Homer.

2. In the Latin tongue we perceive it joined to consonants in *comburo* from *con-uro*; *sylva* from ὕλη, or the old ϝύλη; *cervus* from κέραος, Æol. κέρεος, old κέρϵϜος (*kerevus*, *kervus*, *cervus*, "the *horned* animal"); *volvo* from ϜελέΓω, ϜέλϜω; *salvus* from σάϜος; *arva* from ἀρόϜω, as *vivo* from βίοϜω; *curvus* from γῦρος, which must have been γύρϜος. In Greek we find, in Suidas, δερβιστήρ, i. e. δερϜιστήρ, from δείρω, and ὀλβάχνιον, i. e. ὀλϜάχνιον, a vessel in which the οὖλαι (of which the true form thus appears to have been ὄλϜαι) were deposited; we find also ἐπῖβδας, i. e. ἐπὶ δαιτί, according to the Scholiast on Pind. Pyth. iv. 249. and σιβδήν, there quoted; ῥύμβος from ῥύω in the Etym. Magn. Add ἶσϜος, ἄμϜορος. The sound is retained in γαμβρός, μεσημβρίη. To this class belongs also the

well-known ΑΓΥΤΟ, properly *ἀϝτό*, in the Delian inscription. Now as *ἶσος*, *οὖλαι*, *γῦρος*, have come from *ϝίσϝος*, *ϝόλϝαι*, *γῦρϝος*, so similar long vowels and diphthongs appear to be of similar origin, as *οὐλαμός*, *ὀρούω* from *ὀρόϝο*, *τῑμή*, from *τίϝω*, *τιϝμή*. So *ὄμῑλος*, *πέδῑλον*, *πίδαξ*, *φῶλον*, *ψῦχω*, *ψῡχή*, *πτῶω*.

3. The digamma stands also between vowels: *avarus*, *ἄατος* (*ἄϝατος*) *ἄτος*; *Achīvi*, *Ἀχαιϝοί*; *ǣvum*, *αἰϝών*; *avernus*, *ἄϝορνος*; *Argīvi*, *Ἀργεῖϝοι*; *bos bovis*, *βόϝς βοϝός*; *Davus*, *Δαϝός*, according to Priscian; *βίος* compare *vīvus*; *βιόω*, *vīvo*; *clavis*, *κλαῖς*; *dīvus*, *δῖος*; levis *λεῖος* (*λέϝως*); *lavo*, *λοῦω* (*λόϝω*); *Mavors*, *Mars*, *μάϝω*; *novus*, *νέϝός*; ΠΙΓΩ, *bibo*; *rīvus*, *ῥόϝος*; *probus*, *προῦς*, Æol. *πραϝύς*. Add *ταϝώς λαϝός* (Villois. Proleg. Hom. Il. p. iv.); *δάϝιον Alcman* (*καὶ χείμα πῦρ τε δάϝιον*, *Priscian*, p. 547.); ΕΓΑ-ΟΙΟΙΣ in the Elean inscription, ΔΙFI on the Olympic helmet, and ΣΙ-ΓΕΥΕΥΣΙ, i. e. ΣΙΓΕΓΕΥΣΙ, in the Sigean inscription.

4. To this head belong in Hesychius *Αἰβετός*, *ἀετός*, (*Περγαῖοι*).—*Ἀβηδόνα*, *ἀηδόνα*.—*Ἀκροβᾶσθαι*, *ὑπακούειν*,—*Ἔβασον*, *ἔασον*, (*Συρακούσιοι*), thus *ἐάω*, *ἐβάω*, *ἐβάω*, compare what Gregor. Corinth. quotes as Doric *τὸ ἔα εὖα*, *τὸ ἔασον εὔασον*. *Δαβελός*, *δαλός*, (*Λάκωνες*),—*Θαβακόν*, *θακόν*, thus *θαϝακόν*, *θαβακόν*, *θαακόν*, *θακόν*.—From the Pamphylian dialect, in Eustath. ad Hom. Od. p. 1654. *φάβος*, *βαβέλιος ὀρούβω*, or, since *ου* arises from the change of the digamma, more properly *ὀρόβω*.—To this head appertains also what Priscian says p. 547. and more fully at p. 710, viz. that the Æolians placed the digamma between two vowels; "this is proved," he says, "by very ancient inscriptions, written in the oldest characters, which I have seen on many tripods." He cites, p. 547. *Δημοφάϝων*, which, at p. 710. he calls *Δημοφόϝων*, and, at p. 547, *Λαϝοκάϝων*, which, at p. 710, becomes *Λαοκόϝων*. *Δημοφάϝων*, *Λαϝοκάϝων* are right; the other forms in *-όων* must have arisen, after the neglect of the digamma, from the contraction of *-άων* to *-ων*, and the insertion of *ο*.

From all this it seems already clear that, in the old language, the digamma appeared very commonly in words between the open vowels.

5. It has already been stated that, before a vowel, the digamma often passed into *u*, in Greek into *υ*. Priscian quotes from Latin the *nunc mare nunc silūæ* of Horace, and the *zonam solūit diu ligatam* of Catullus. As *aves* gives *auceps* and *augur*, *faveo*, *fautor*, and *lavo*, *lautus*, so from *ἀΐω*, i. e. *ἀϝίω*, came *avio*, and with the insertion of *d*, *avdio*, *audio*, from *γαΐω*, i. e. *γαϝίω*, came *gavio* (hence *gavisus*), and *gaudeo*, *gaudium*. The Etym. Mag. has *Æolic ἄϋως*, *ἡ ἠώς*; Hesychius has *ἄϋως*, *ἡμέρα*; Eustathius, p. 548, has *ἄϋρηκτος* for *ἄῤῥηκτος* from *ἄϝρηκτος infractus*; and Heracleides has, as *Æolic*, *δαυλός*, *δαλός* (*Spartan δαβελός*), so that it was *δαϝέλός*, *δαβελός*, *δαυλός*, *δαλός*. Observe also *ἰαΰχεν*, *ἰάχεν*, (in German *jauchen*, *jauchzen*).

X.

Of the digamma in the middle of words in Homer.

1. The digamma appears connected with a consonant, in Homer, in *μέμβλετο*, *μέμβλωκε*, *παρμέμβλωκε*. This verb was *μέϝλω μέβλω*, as, in Hesychius, we find *βέβλειν· μέλλειν* (or, as it should be written, *μέλειν*.) Thus *μέϝλομαι*, *μεμέβλετο*, *μέμβλετο*, and so forth. So we may explain *ἄδδην*, *ἀδδηκότες*, *ἐδδεισεν*, *ὑποδδείσαντες*, as having been *ἄδϝην*, *ἀδϝηκότης*, *ἐδϝεισεν*, *ὑποδϝείσαντες*, compared with *ἶσος*, *ἄμμορος*, *ἀῤῥηκτος*, from *ἴσϝος*, *ἄμϝορος*, *ἄϝρηκτος*, compared also with *duellum*, which was *dvellum*, *dbellum*, and hence *bellum* (perhaps connected with *θέλλα*), as *Duillius*, *Duellius*, were called likewise *Billius*, *Bellius*. *Ἄδϝην* is found also as *ἄδην*, without the digamma; and thus it augments the list of words, which retain, or drop this letter according to the demands of metre.

2. We may conclude, from preceding remarks, that the digamma

appeared also between open vowels, in Homeric Greek. Ἀΐω, *αἴσσω*, *δῖς*, *κληΐς*, Ἀρῆϊον, &c. since they are never found contracted into *αἰῶ*, *ἄσσω*, *οἷς*, *κλῇς*, Ἀρῇον, were evidently pronounced *ἀΡίω*, *ἀΡίσσω*, *ὄΡις*, *κληΡίς*, ἈρῆϜιον, as *ἀέκων*, *ἄεργος*, &c. were *ἀΡέκων*, *ἄΡεργος*, &c. Thus likewise *θαΡακός*, *θαΡάσσειν*, *ἔΡασον*, *ἄΡεθλον*, *ἄΡεί* (*αἰεί*), *ἀΡείδω*, *ἀΡείρω*, *ἀΡέστιος* (not *ἀνέστιος*), ἌρϜιδης, *ἀΡίδηλος*, *ἀλοΡά*, (*ἀλωά*), *ἀΡολλής*, *αΡολξ* (*ὤλξ*), *ἄΡυρ*, *ἀΡορτήρ*, *ἄΡος* (*αὖος*), *ἀΡαλέος* (*αὐαλέος*) *ἀΡτή* (*αὐτή*), *ἀΡτμή* (*αὐτμή*) *German* athmen, *γεραΡός* (*γεραιός*) or *γραΡός German* grau, *anciently* grav, *δαΡήρ*, *δάΡω* (*δαίω*), *δῆΡιος ἐΡανός*, *κραΡαίνω* (*κραιαίνω*), from ΚΡΑ, ΚΡΑΩ, ΚΡΑΡΩ *German* kraf-t, *λαΡάς* (*λᾶας*), *λάΡιγξ*, *ΛαΡέρτης*, *λέΡων* (*German* Leu, *anciently* Lev, *whence* Lowe), *ὄΡας* (*οὖς*) gen. *ὄΡατος* (*οὔατος*), *ὀΡίω*, *πνέΡω*, (*πνείω*), *φαΡεννός* (*φαεινός*), *χΡέω*, *χράΡω*, *χρέΡος*, together with all substantives and verbs of the same kind having a vowel before the final vowel. In case of contraction the digamma disappears, thus ἈτρείδαΡο, Ἀτρείδαο, Ἀτρείδεω.

3. The Homeric language is full of traces of the digamma changed into *υ*. It appears in the termination *eus*, as *βασιλεύς*, Ὀδυσσεύς, Ἀτρεύς, Ἀχιλλεύς, Τυδεύς, words of which the roots are seen more clearly in the Latin forms *Ulysses*, *Achilles*, and are perfectly revealed in the forms AXLE, TVTE, ATPE, on old Italian works of art. But like *βασιλΡς*, so must there have been *βασιληΡος*, *βασιλΡω* (*βασιλεύω*), *βασιληΡίς*, (*τιμῆς βασιληΐδος*, Il. Z. 193.) *βασιλήϜιος* (*γένος βασιλήϊον*), Od. Π. 401. The digamma remained in the vocative *βασιλεῦ*, not to leave the root open and ending in the feeble *ε*, and in the dat. plur. *βασιλεῦσι*, combined with *σ*, as in the nominative singular.

4. In like manner, the digamma remained in future and aorist tenses, supported by *σ*, though it disappeared where it stood unsupported between vowels; since *ἐμπνεύσῃ*, Il. Τ. 159, &c. *θεύσεαι*, Il. Ψ. 623. *θεύσεσθαι*, Il. Α. 700. *κλαύσομαι*, Il. Χ. 87. *κλαῦσε*, Od. Ω. 292. *πλεύσεσθαι*, Od. Μ. 25. *χραύσῃ*, Il. Ε. 138. demonstrate that their verbs, *θέω*, *κλάω*, *πνέω*, *χράω*, were once *θέΡω*, *κλάΡω*, *πνέΡω*, *χράΡω*, (*German* graben); and, further, the parts and derivatives of *ἀλεείνω*, *κάω*, *κλέω*, *ῥέω*, *χέω*, as *ἀλεύασθαι*, *καῦμα*, *κλυτός*, *ῥυτός*, *χυτός*, point to *ἀλέΡω*, *κάΡω*, *κλέΡω*, (properly *to make a noise*, so the *German* kleffen, applied to dogs—as the *German* gaffen, *Eng.* gape, may be compared with *χάΡω* (*χάω*, *χαίνω*), &c.

5. In some verbs, the digamma is either retained or dropped in the present, as *δέω*, or *δεῦω*, or is not at all thrown away, as *βασιλεύω*, *ἱερεύω*. In some the *σ* is suppressed instead of it, as *χεύω*, (not *χεύσω*), Od. Β. 222. and so *χεῦον*), Od. Β. 544. *χενάντων*, Od. Δ. 214. *χεῦαν*. *χεῦαι*, &c.

6. In the aorist of *ἀλεείνω* from *ἀλέΡω*, the digamma not only suppresses *σ*, *ἄλευα*, *ἄλευαι*, *ἀλεύασθαι*, &c. but it is also lost itself, as in *ἀλέασθαι*, Il. Ν. 436, and so *ἀλέασθε*, *ἀλέαιτο*, in other places, which were undoubtedly *ἀλέΡασθαι*, *ἀλέΡαιτο*. Exactly in the same manner we find *εὔκηλος* and the common *ἔκηλος*, *εὗδεν* instead of *ἔδεν*, *αὐΐαχος*, *αὐσταλέος*, and the strange form *αὐέρυσαν*, which may be explained *ἀΡέρυσαν*, viz. *ΡέρυσαΡ* with the intensive *α* prefixed. From all this, and the preceding remarks, it seems evident that the diphthongs *αὐ*, *εὐ*, arose from the attenuation of *ἀΡ* and *ἐΡ*.

XI.

History of the digamma in Homeric criticism.

1. Bentley was the first who clearly recognised the traces of the digamma in the Homeric poems, and the necessity of attending to it in the treatment of the Homeric text. On the margin of Stephanus's edition of Homer in *Poet. principp. Her.* he marked the lections of several manuscripts, prefixed the digamma to the proper words, and endeavored to alter the adverse passages according to its demands, often improving on himself, as he proceeded, and amassing or examining a

great variety of matter. From these notes he drew up a full and elaborate treatise, in which he goes through the digammated words in alphabetical order, and overthrows all apparent objections to his doctrine. The *notes* alluded to (called the *codex Bentleianus*) were sent to Heyne, but not the *treatise*, and thus the dispersed observations, and somewhat crude views of the great critic have become known, but the larger work remains, still unpublished, in the Library of Trinity College, Cambridge, where it was shown to me, in manuscript, together with the above-mentioned *codex*, in the year 1815.

2. After the labours of Dawes,[1] and of Payne Knight[2] on the subject of the digamma, this letter found in Heyne[3] an eminent protector, who, after his fashion, gave many useful hints, but wavered in his observations, and brought the question to no decision. Both on this account, and because, following the example of his predecessors, he was too prone to change, or to throw suspicion on every passage that seemed to oppose the digamma, and thus to mangle the works of Homer, he gave ample grounds for contradiction and even censure.[4] Soon after the outbreaking of this literary war Hermann[5] took the field, dividing the truth from error with singular sagacity, and endeavouring with great pains to destroy the arguments against the reception of the digamma into the Homeric poems, but, at the same time, to prescribe proper limits to its use in Homeric criticism. The neglect of the digamma, in *solitary* instances, he admitted as a proof of the later origin of those passages, in which such instances occurred. The doctrine immediately acquired fresh partisans in Germany, as, for example, Buttmann in his Greek Grammar, and Boeckh.[6] Recently, a new opponent to the digamma has appeared in the person of Spitzner, who, however, without combating the other proofs of its existence, rests his hostility to the letter on this single circumstance—that *hiatus* cannot be, by its aid, *entirely* removed from the poetry of Homer; *expellas furcâ, tamen usque recurrit.*

APPENDIX—B.

OF THE APOSTROPHE.

No general rule can be given respecting the use of the Apostrophe in the Greek prose writers. The Attic writers used it more than the Ionic, and the later Attic more frequently than the old, all of them chiefly in the monosyllabic particles δὲ, γὲ, τὲ, in the adverbs ποτε, τότε, &c. in ἀλλὰ, αὐτίκα, &c. and always in the prepositions which end with α or ο; more rarely in other words. The following remarks may be of service to the student:

1. It depends in some measure upon the sense of a passage whether the Apostrophe is to be used or not: if the sense require that any pause, however short, should be made after a word ending in a short vowel

1. In the Misc. Critica.
2. In his *Analytical Essay on the Greek Alphabet*, and his edition of the Homeric poems.
3. In his ed. of the Iliad, and, particularly, the three *Excursus* at Il. T. 384. vol. vii. pp. 708—772.
4. See the review of his Homer in the Allg. Lit. 1803. p. 285.
5. In a review of Heyne's Homer in the Leips. Lit. 1803. *July.*
6. See Boeckh on the versification of Pindar, Berlin 1809; and in his edition of Pindar, *de metris Pindaricis*, cap. xvii.

and preceding another which begins with a vowel, the first vowel is not dropped, as *αὐτίκα, ἔφη, εἶση.*

2. A short vowel is not cut off before another, when such elision would injure the harmony of the sentence; nor when a particle is emphatic.

3. The particle *ἄρα* is Apostrophised before *οὐ* and *οὖν*, but not before other words. If a particle closely adheres in sense to a preceding word, it does not generally suffer Apostrophe.

4. The Apostrophe is very frequent in Demosthenes, whose orations were written to be spoken, and a leading feature of whose style is rapidity. Upon the whole it seems reasonable to say, respecting the prose writers, that, within certain limits, they used or neglected the Apostrophe as they judged it most conducive to harmony.

APPENDIX—C.

OF CONTRACTIONS.

1. GENERAL RULES.

1. The long vowels *η* and *ω* absorb all the rest of the simple vowels.

2. *α* absorbs all the vowels following it, except *ο* and *ω*.

3. *ε* unites in the diphthong *ει*, or the long vowel *η*, with all vowels following it except *ο* and *ω*.

4. *ι* and *υ* absorb all vowels following, and are contracted into one syllable with a vowel preceding. *ι* is generally subscribed under *α, ε, ω*, and unites in one syllable with *ε* and *ο*, as *κέραϊ, κέρᾳ*; *ὄρεϊ, ὄρει*; *ὄϊς, οἷς*. When *ι* makes a diphthong with a vowel, and this is to be contracted with another vowel, the two other vowels are to be contracted according to the preceding rules, and the *ι* is either subscribed when from the contraction arises a long *α, η, ω*, as *τύπτεαι, τύπτῃ*; *τιμάομαι, τιμῶμαι*; *τιμάει, τιμᾷ*; or, if this is not the case, it is omitted, as *χρυσόεις, χρυσοῦς*.

5. *ο* coalesces with all vowels, preceding or following, in the diphthong *ου*, or, if an *ι* be under, in *οι*, or the long vowel *ω*.

2. THE MORE ACCURATE DISTINCTIONS OF THESE GENERAL RULES.

Αα becomes *α*, but the accusative plural of *ναὺς* is *ναῦς*, not *νᾶας*: so also *τὰς γραῦς*.

Αε becomes *α*, as *γελάετε, γελᾶτε*; *ἐγέλαε, ἐγέλα*.

Αει becomes *α*, as *γελάεις, γελᾷς*; *ἀείδω, ᾄδω*.

Αο, Αου, Αω, become *ω*, as *βοάουσι, βοῶσι*; *ὁράω, ὁρῶ*.

Αοι becomes *ῳ*, as *ὁράοι, ὁρῷ*.

Αη becomes *α*, as *γελάητε, γελᾶτε*; but *αη* becomes *ᾳ*.

Εα becomes *ᾱ* if a vowel or *ρ* precede, as *Πειραιέα, Πειραιᾶ*; *ἀργυρέα, ἀργυρᾶ*; but when a consonant precedes, *εα* becomes *η*, as *ἀληθέα, ἀληθῆ*. Yet in contracted Nouns of the second declension, *εα* becomes *ᾱ*, as *ὀστέα, ὀστᾶ*.

Εαι becomes *ῃ*, as *τύπτεαι, τύπτῃ*, and *εας, εις*, as *ἀληθέας, ἀληθεῖς*.

Εε becomes *ει*, as *ἀληθέες, ἀληθεῖς*; but *η* in Nouns, if no consonant follows *εε*, as *ἀληθέε, ἀληθῆ*.

Εο and *Εου*, in Attic make *ου*, as *φιλέον, φιλοῦν*. In Ionic and Doric *ευ*, as *πλεῦνες* for *πλέονες*: *χείλευς* for *χείλεος*.

Εοι becomes *οι*, as *ποιέοι, ποιοῖ*.

Εω becomes *ω*, as *Πειραιέως, Πειραιῶς*, but only when a vowel precedes; thus they do not say *βασιλῶς* for *βασιλέως*. In dissyllabic Verbs, however, which become monosyllabic by contraction, *εω, εη, εο, εου*, are not contracted, but only *εε* and *εει*.

I, preceded by another vowel, suffers only the proper contraction, as

ὄρεϊ, ὀρεϊ; αἰδόϊ, αἰδοῖ. In *α* long and *η* and *ω*, it is subscribed, as *κέραϊ*, *κέρᾳ*.

Οα and Οω become *ω*, as *βοάω*, *βοῶ*; *χρυσόω*, *χρυσῶ*. Οη also becomes *ω*, yet only in Ionic and Doric. Observe, however, that Οα becomes *ου* in *βόας*, *βοῦς*; *μείζονας*, *μείζους*; and also that, in adjectives, the termination *οα* is contracted into *α*, and *οη* into *η*.

Οε and Οο become *ου*, as *πτερόεσσα*, *πτεροῦσσα*; *πρόοπτος*, *προῦπτος*; and in composition *προὔτρεψεν* for *προέτρεψεν*; *κακοῦργος* for *κακόεργος*. But observe that *ἀθρόος*, *ἀντίξοος*, and other words compounded with *ξοος*, do not fall under this rule: and that in words compounded of *ὁμοῦ*, when *υ* is omitted, *οε* remains unchanged, as *ὁμοεθνής*; if *ο* follows it is contracted into *ω*, as *ὁμωρόφιος* from *ὁμοορόφιος*.

Οει and Οοι become *οι*, as *εὖνοι*, *κακόνοι*, for *εὔνοοι*, *κακόνοοι*; and *δηλοῖς*, *δηλοῖ*, for *δηλόεις*, *δηλόει*. In words compounded with *ειδης*, however, *οε* remains unchanged, as *μονοειδής*; and in the present infinitive, and in adjectives in *οεις*, *οει* becomes *ου*, as *δηλόειν*, *δηλοῦν*; *πλακόεις*, *πλακοῦς*.

Οη becomes *οι*, in the second and third persons present subjunctive where *η* has the subscript *ι*, as *δηλόῃ*, *δηλοῖ*; otherwise *ω*, as *δηλόητον*, *δηλῶτον*.

Υι is not contracted if these vowels are in two syllables, as *βότρυϊ*. In those cases where *υ* seems to coalesce with a vowel following, it may be supposed to have taken the power of a consonant like our V.

3. PECULIAR DIALECT FORMS.

Frequently, (especially in Attic), a word that ends with a diphthong or a vowel, is contracted into one with the following word that begins with a vowel or diphthong. If an *ι* be among these vowels, it is subscribed: but more properly it is only subscribed when it is the last of the two contracted vowels. The rules are the same as those preceding: only a few particular ones occur.

Α with *α*, as *τἄδικα* for *τὰ ἄδικα*, but only when the second *ά* is short; thus, not *τἆθλα* but *τὰ ἆθλα*.

Αι with *α*, as *κἀπὸ* for *καὶ ἀπό*; *κἂν* for *καὶ ἄν*. (The *ι* rejected, and *αα* contracted.)

Α with *ε* as *τἀμά* for *τὰ ἐμά*.

Αι with *ε*, as *καγώ* for *καὶ ἐγώ*, *κἄτι* for *καὶ ἔτι*.

Αι with *ει*, as *κἄτα* for *καὶ εἶτα* (*ι* rejected, crasis of *α* and *ε*, contraction of *α* and the latter *ι*.)

Αι with *ή*, as *χἡ* for *καὶ ἡ*: Αι with *ο*, as *χὥσα* for *καὶ ὅσα*. The *χ* arises from *κ* on account of the rough breathing of the following vowel.

Ι with *ο*, as *κᾧνον* for *καὶ οἶνον*; *χᾠ* for *καὶ οἱ*.

Ο with *α*, as *ἀνὴρ* for *ὁ ἀνήρ*: Οι with *α*, as *ἀνδρες* for *οἱ ἄνδρες*.

Ο with *ε*, as *ὑμός* for *ὁ ἐμός*; *τοὐμόν* for *το ἐμόν*.

Ο with *οι*, as *ᾧνος* for *ὁ οἶνος*.

Οι with *ε*, as *μοὐγκώμιον*, for *μοι ἐγκώμιον*; Ο with *ι*, as *θοἱμάτιον* for *τὸ ἱμάτιον*. Observe, however, that the *ο*, *ου*, and *ω*, of the article often unite with the simple vowel of the following word, and become *α* long; as *ὁ ἕτερος*, contr. *ἅτερος*; *τὸ ἕτερον*, contr. *θάτερον*; *τοῦ ἑτέρου*, contr. *θατέρου*; *τῷ ἑτέρῳ*, contr. *θατέρῳ*. (In Doric, *ἅτερος* was put for the simple *ἕτερος*:) thus also *τἀγαθοῦ* for *τοῦ ἀγαθοῦ*; *τἀνδρὸς* for *τοῦ ἀνδρὸς*; *τἀνδρὶ* for *τῷ ἀνδρὶ*, &c.

η ου is written separately, but pronounced as one syllable; also *ω ου*; as *ἐγὼ οὐ*.

Ω with *οι*, as *ἐγᾧδα* for *ἐγὼ οἶδα*.

Ω with *ε*, as *τοὐπιγράμματι* for *τῷ ἐπιγράμματι*.

APPENDIX—D.

ACCENTS.

1. First Principal Law: *In the Greek language, only one of the three last syllables of a word is capable of receiving the acute accent.*—Explanation. If the accent were to recede beyond the third syllable, the whole word would to the hearing be necessarily divided into two or more. Hence Εὐώνυμος, Ἀλιμούσιος. Besides, an equilibrium must exist between the accented syllable and the unaccented ones which follow. This equilibrium would be destroyed if more than two were to follow the accented syllable, as two only are able to produce it.

2. Second Principal Law. *The accent falls either on the syllable containing the principal idea of the whole word, or on the one which is nearest to the syllable of the principal idea, that the number of syllables in the word generally will permit.*—Explanation. The root of a word is the principal idea. Thus in γράμμα, the first syllable is the root, and of course accented. In compound words, however, the added word forms for the accent the principal idea, because it gives to the whole its shade, its definiteness, its distinction. Thus, in πρόγραμμα the principal idea is now in πρό, and γράμμα, in reference to the accent, becomes subordinate, because the preposition πρό gives to γράμμα its definite signification. Again, in γραμμάτιον, the accent is on the antepenult, being as near as it can come to the syllable (γραμμ) containing the principal idea, without violating the first law. It must be observed, however, that in the Greek language, with few exceptions (but in the verb without exception), the accent can never pass beyond the first compound: thus ἕς, πρόες (first compound); not, however, σύμπρες (second compound), but συμπρός. The first compound therefore remains as the principal idea for the Greek accent.

3. Third Principal Law. *A syllable long by nature is equivalent to two syllables with respect to the time occupied in its pronunciation; consequently, if the final syllable of a word be long by nature, the accent cannot stand on the third from the end.*—Explanation. This law necessarily follows from the nature of the thing itself. In Ἀριστοφανης the accent ought to stand thus, Ἀριστόφανης, because the syllables Ἀριστο enlarge and define the idea of φανης: but the syllable ης contains two short times, and hence, this syllable being reckoned for two, the accent in Ἀριστόφανης would fall upon the fourth syllable, which is a violation of the first law: consequently we must write Ἀριστοφάνης. But in the Attic and old Ionic declension, wherein other dialects give ο instead of ω, as πόλεως (otherwise πόλεος), the last syllable, though long according to quantity, is considered as short for accentuation; and the reason for this lies in the *half* length of ω in such *old* forms. And again, the syllables terminating with the diphthongs οι and αι, when not closed by a consonant (as οιν, αιν, οις, αις), are, like the Attic or old Ionic ω, considered short in accentuation. The reason of this lies in the short pronunciation of these diphthongs, even the oldest poets having allowed themselves to elide οι and αι in certain instances. The third person of the optative active, however, in οι and αι, always obtains as long, being the result of contraction; and the same is the case with the adverb οἶκοι (properly οἴκῳ.)

4. The three principal laws just given are sufficient for ascertaining the position of the accent in the oldest periods of the Greek language. Thus the Æolians, whose dialect must be considered as the oldest of the Greek dialects, invariably accented according to these laws. In the

whole of their dialect not a single word is to be found accented upon the last syllable, except the dissyllabic prepositions, as *παρά, περί, ὑπό*. But in prepositions this is easily accounted for, because they are connected as closely as possible with the following word, to which they refer. The same old accentuation, conforming to the sense, has been retained almost invariably by the remaining dialects of the Greek language, 1. in the oldest parts of speech, the verb: 2. in the oldest nouns, the neuters: 3. in proper names, which belong to the oldest nouns; as, for example, *εὐπειθής* is an adjective, but *Εὐπείθης*, a proper name. But in other words, these dialects exhibit a remarkable deviation from the oldest or Æolic usage, all endeavouring to place the accent on the final syllables of words, even when these contain no principal idea; as, *ἀγαθός, σοφός*. This peculiarity of oxytoning can only be explained historically; for, marking the last syllable of a word with the accent, when the principal idea is not contained in this syllable, is in every case an abandonment of the etymological signification of the word. This will be made more clear by a comparison with modern languages. Those called the Roman languages, which are derived from the Latin, have in their words mostly left the old radical syllable of the Latin unchanged, and merely furnished this with terminations, which may be considered as the only part belonging to them. Now, it is remarkable that the languages spoken of, particularly the French, are accustomed to throw the accent upon these terminations, their only property in the word, because the etymological root, borrowed from the Latin, must in its original signification and nature remain entirely unknown to them. Thus, the French form from *fratèrnitas* fraternité, from *conscrîptio* conscription, with the accent placed upon the last syllable, which is their own property in the word.

6. Now, the later dialects, Doric, Ionic, Attic, bear the same relation, in respect of the accentuation of many words, to the oldest dialect, the Æolic, as the Roman languages to their parent, the Latin. Hence the Attic dialect accents, for example, *βουλή, βωμός, σοφός*, where the Æolic had *βόλλα, βῶμος, σόφος*. That the accentuation upon the last syllable in the later dialects originated in an abandonment of the etymological meaning of a word, to be explained only by the given relation of the later dialects to the Æolic, or of the Roman languages to the Latin, is proved above all by the remarkable fact, that the Greeks almost invariably accent all words of barbarous (i. e. foreign) terminations upon the last syllable. Thus *Ἀσμάχ* (*Herod.* 2. 30.), *Οὐροτάλ* (*Herod.* 3. 8.), *Νηΐθ, Ἀβραάμ, Μελχισεδέκ, Μιχαήλ, Δαβίδ, Ἀλιλάτ, Μωϋθ, Θαμύζ*. Here one cannot but perceive an endeavour to bring the last barbarously terminating syllable as clearly as possible before the ear of the hearer, that the word, whose etymology was unknown to the Greeks, might appear to them at once as barbarous.

PARTICULAR REMARKS.[1]

The *Acute* is used on the last syllable, the penultima, or the antepenultima.

1. Accents were first marked by Aristophanes, a Grammarian of Byzantium, who lived about 200 years before the Christian æra. He probably first reduced them to a practical system, because some marks must have been necessary in teaching the language to foreigners, as they are used in teaching English.

For the proper modulation of speech, it is necessary that one syllable in every word should be distinguished by a tone, or an elevation of the

The *Grave*[1] is used on the last syllable only; but when that syllable is the last of a sentence or followed by an enclitic, the acute is used.

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voice. On this syllable the Accent is marked in the Greek language. This elevation does not lengthen the time of that syllable; so that *Accent* and *Quantity* are considered by the best critics as perfectly distinct, but by no means inconsistent with each other. That it is possible to observe both Accent and Quantity is proved by the practice of the modern Greeks, who may be supposed to have retained, in some degree the pronunciation of their ancestors. Thus in τυπτομένην they lengthen the first and last syllable, and elevate the tone of the penultima.

In our language the distinction between Accent and Quantity is obvious. The Accent falls on the antepenultima equally in the words *líberty* and *líbrary*, yet in the former the tone is elevated, in the latter the syllable is also lengthened. The same difference will appear in *báron* and *bácon*, in *lével* and *léver*, in *Reáding*, the name of a place, in which these observations are written, and the participle *reáding*.

The Welsh language affords many examples of the difference between Accent and Quantity, as *díolch*, thanks.

It has been thought by many that the French have no Accent: but in the natural articulation of words this is impossible. Their syllabic emphasis is indeed in general not strongly expressed; but a person conversant in their language will discover a distinctive elevation, particularly in public speaking. This is in many cases arbitrary: thus the word *cruel*, in expressing sorrow and affection, will on the French stage be pronounced *crúel:* in expressing indignation and horror, *cruél.* But the general rule is, that in words ending in *e* mute the Accent is on the penult; as *formidáble, rivage:* in other words on the last syllable, as *hauteúr, vertú.*

On one of the three last syllables of a word the Accent naturally falls. Hence no ancient language, except the Etruscan, carried it farther back than the antepenultima. The modern Greeks sometimes remove it to the fourth syllable; and the Italians still farther. In English it is likewise carried to the præ-antepenultima, but in that case a second Accent appears to be laid on the alternate syllable, as *detérmination, unprófitable.* In poetry the metre will confirm this remark.

That variation existed in the different States of Greece, which is now observed in the different parts of Britain. The Æolians adopted a baryton pronunciation throwing the Accent back, saying ἔγω for ἐγώ, θέος for θεός. In this they were consistently followed by the Latin dialect. But some words in the latter language changed their Accent: thus in the Voc. *Valeri*, the Accent was anciently on the antepenultima, and was afterwards advanced to the penultima. In English a contrary effect has been produced: thus *acceptable* is now *ácceptable; corrúptible, córruptible; advertisements, advértisements;* &c. In Welsh the Accent is never thrown farther back than the penultima, and is rarely placed on the last syllable. In Scotland the Accent is oxyton, in imitation of that of France, probably on account of the close connexion which formerly subsisted between the two countries.

1. The *Grave* is said to be the privation of the Acute, and to be understood on all syllables on which that is not placed. The Acute with the rising inflection has been, by a musical term, called the *Arsis*, the Grave with the falling inflection, the *Thesis.*

But where it is expressed on the last syllable, the Grave has the force of the Acute marking an oxyton. Indeed no substantial reason is given for the use of both Accents. Perhaps it may be said that the Grave is used to show that the voice, after the elevation, must fall to

The *Circumflex*[1] is used on the last or the penultima.

The Acute and the Grave are put on long and short syllables; the Circumflex on syllables long by nature,[2] and never on the penultima, unless the last syllable is short.[3]

No word has more than one Accent, unless an Enclitic follows.

Enclitics[4] throw their Accent on the preceding word, as ἄνθρωπός ἐστι, σῶμά ἐστι.[5]

Ten words are without Accents, called *Atonics*: ὁ, ἡ, οἱ, αἱ, εἰ, εἰς, ἐν, ἐξ, (or ἐκ,) οὐ (οὐκ or οὐχ,) ὡς.[6]

RULES OF ACCENTS.

Monosyllables, if not contracted, are acuted, as ὅς, κοὺς, χείρ.[7]

Monosyllables of the Third Declension accent the last syllable of the

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meet the common, or what Aristotle calls the *middle*, tone of the next word; but that the Acute is preserved at the end of the sentence, where the change is necessary; that the interrogative τίς always requires an elevation of voice; and that an Enclitic, becoming a part of the word, generally reduces the Accent to the rules of the Acute.

In French the Grave Accent,—when it is not used for distinction, as *à*, to, from *a*, has, and *où*, where, from *ou*, or,—makes the syllable long and broad, and has the force of the Circumflex: the sound is the same in *près* and *prêt*, in *excès* and *forêt*.

1. The *Circumflex* is said to raise and depress the tone on the same syllable, which must be long, and therefore consist of two short; thus σῶμα is equivalent to σόομα. But this double office of the same letter it is not easy to discriminate in speaking.

2. A syllable *long by nature*, is that which contains a long vowel or a diphthong, as σῶμα, σπουδαῖος. Some few syllables with a doubtful vowel are circumflexed, as μᾶλλον πρᾶγμα, πρᾶγος, δῖος, κῦμα, &c. but they are contractions.

3. In Diphthongs, the Accents and Breathings are put on the last vowel, as αὐτοὺς; except in improper diphthongs, ᾄδης for ᾍδης.

4. An Enclitic *inclines* on the preceding word, with which it is joined and blended.

5. So in Latin, *que*, *ne*, *ve*. But the Accent, which in *vīrum* is placed on the first syllable, is brought forward to the second in *virúmque*.

We may carry the analogy of Enclitics to English. When we say, *Give me that book*, we pronounce *me* as a part of the word *give*. For *the boy is tall*, we say *the boy's tall*; thus *is* becomes a perfect Enclitic. This is frequent in French, *donnez le moi*, *je me lève*, *est-ce lui*; and particularly in *parlé-je*, where the last syllable of *parle* must be accented before the Enclitic. In Italian and Spanish the Enclitic is joined, as *dammi*, *deme*, give me.

6. These may be called *Proclitics*, as they incline the Accent on the following word. Thus in English the Article *the* is pronounced quickly, as if it made part of the following word. In poetry it coalesces with it, as *Above th' Aonian mount*. When these Atonics are at the end of the sentence, or following the word to which they are naturally prefixed, they recover their accent, as ἔχοντες σπέρμ' ἀνέβαν φλογὸς οὖ. Pind. κακὰν ἔξ, Theocr. θεὸς ὣς, Hom. When they precede an Enclitic, they are accented, as εἴ με.

7. The following appear to be excepted αἷ, νῦν, οὖν, ὗς, ὀρῦς, μῦς, γραῦς, ναῦς, οὖς, πᾶς, παῖς, πῦρ; but many of them are probably contractions; thus νῦν, from νέυν, οὖν from ἕον, πᾶς from πάας, πὰνς or πάντς. Indeed the circumflex always leads to the suspicion of some contraction.

Genitives and Datives, but the penultima of other Cases, as S. χεῖρ, χειρὸς, χειρὶ χεῖρα. D. χεῖρε, χειροῖν. P. χεῖρες, χειρῶν, χερσὶ, χεῖρας.[1]

Dissyllables, if the first is long and the last short, circumflex the former, as μοῦσα;[2] in other cases, they acute the former, as μούσης, λόγος, λόγου.

Polysyllables, if the last syllable is short, acute the antepenultima, as ἄνθρωπος; if long, the penultima, as ἀνθρώπου.[3]

Exceptions with the last syllable short:

1. Participles Perfect Passive, as τετυμμένος.
2. Verbals in εος and εον, as γραπτέος, γραπτέον.
3. The increasing Cases of Oxytons, as λαμπὰς, λαμπάδος; τυπεὶς, τυπέντος.
4. Many derivatives, as παιδίον, ἐναντίος.
5. Compounds of βάλλω, πολέω, χέω, if not with a Preposition, as ἐκηβόλος.
6. Compounds of τίκτω, κτείνω, τρέφω, with a Noun, if they have an *Active* signification, as πρωτοτόκος, *she who produces her first child*; ξιφοκτόνος, *he who kills with a sword*; μητροκτόναι, *a matricide*; λαοτρόφος, *he who feeds the people*. If they have a *Passive* signification, they follow the general rule, as πρωτότοκος, *the first born*;[4] ξιφόκτονος, *he who is killed with a sword*; μητρόκτονος, *he who is killed by his mother*; λαότροφος, *he who is fed by the people*.[5]

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1. Except Participles, and τίς *interrogative*, with δᾴδων, δμώων, θώων, κράτων, λάων, παίδων; πάντοιν, πάντων, πᾶσι; Τρώων, φώτων; ὥτοιν, ὤτων.

2. Εἴπερ, τοίνυν, ὥστε, &c. are considered as two words, the latter of which is an Enclitic; they cannot, therefore, be circumflexed.

Nouns in ξ, increasing long, acute the penult, as θῶραξ, κήρυξ, φοίνιξ; if they increase short, they circumflex it, as αὖλαξ, δμῆλιξ, πῖδαξ.

3. From these rules are to be excepted *Oxytons*, such as generally words in ευς, ης, ω and ως, whose Gen. ends in ος pure, as βασιλεὺς, ἀληθὴς, &c. Adjectives in ικος, θος, λος, ρος, στος, as ἀγαθὸς, καλὸς, &c. Participles Perf. 2d Aor. and 2d Fut. Active, and Aorists Passive; Prepositions; and others, which will be learnt by use.

In Latin Polysyllables, the Accent depends on the penultima. If that is long, the Accent is placed upon it, as *amīcus:* if short, upon the antepenultima, as *ánimus*. In Dissyllables the Accent is on the first syllable. Hence may be deduced another proof of the difference between Accent and Quantity. In Latin the Accent falls on the first syllable of *ánimus* and of *tibi*, but that syllable is not lengthened in pronunciation. The Accent falls on the first syllable in *cármina;* but if an Enclitic follows, as *carmináque*, the Accent, which is inadmissible on the præ-antepenultima, must be laid on a syllable which cannot be pronounced long.

In reading Greek the general practice of this country follows the Latin rules of Accent. In words of two, and of three, short syllables, the difference of the French and English pronunciation is striking. The former makes Iambs and Anapæsts, the latter Trochees and Dactyls: the French say *fugís, fugimús:* the English *fúgis, fúgimus*. In many instances both are equally faulty: thus we shorten the long *is* in *fāvis*, the Plural of *favus:* they lengthen the short *is* in *ōris*, the Genitive of *os*.

4. So πρωτογόνος and πρωτόγονος, βουνόμος and βούνομος, ναυμάχος and ναύμαχος.

5. The difference of Accentuation serves also to mark the difference of signification, and has on some occasions given precision to the lan-

7. Compounds of Perfects Middle with nouns and Adjectives, as ἀστρολόγος, οἰκονόμος, παμφάγος.

8. Many other Compounds retain the Accent, which they had in their simple state, as αὐτόφι, οὐρανόθεν, κατεῖχον, συνῆλθον. So Prepositions, preserving their final vowel in composition, as ἀπόδος, ἐπισχες.[1]

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guage, and even determined the ambiguous meaning of a law. Of this distinction a few instances may be given:

ἄγων, leading;	ἀγὼν, a contest.
ἄληθες, truly;	ἀληθὲς, true.
ἄλλα, other things;	ἀλλὰ, but.
ἄπλοος, unnavigable;	ἁπλόος, simple.
ἄρα, then;	ἆρα, an interrogation.
βίος, life;	βιὸς, a bow.
δίδομεν, we give;	διδόμεν, to give.
δόκος, opinion;	δοκὸς, a beam.
εἶσι, he goes;	εἰσὶ, they are.
ἔνι, he is in;	ἐνὶ, in.
ἔχθρα, enmity;	ἐχθρὰ, hostile things.
ζῶον, an animal;	ζωὸν, living.
θέα, a sight;	θεὰ, a goddess.
θέων, running;	θεῶν, of gods.
ἴον, a violet;	ἰὸν, going.
κάλως, a cable;	καλῶς, well.
λάος, a stone;	λαὸς, a people.
λεύκη, a poplar;	λευκὴ, white.
μόνη, alone;	μονὴ, a mansion.
μύριοι, ten thousand;	μυρίοι, innumerable.
νέος, new;	νεὸς, a field.
νόμος, a law;	νομὸς, a pasture.
ὅμως, yet;	ὁμῶς, together.
πείθω, I advise;	πειθὼ, persuasion.
πόνηρος, laborious;	πονηρὸς, wicked.
τρόχος, a course·	τροχὸς, a wheel.
ὦμος, shoulder;	ὠμὸς, cruel.

The list might easily be extended, particularly in marking the difference between a *proper* and a *common* name, as Ξάνθος, a river; ξανθὸς, yellow; Ἄργος, a man, or a city; ἀργὸς, white, &c.

In English the same difference may be observed; thus *cónduct, próduce*, Nouns; *condúct, produce*, Verbs. *Jób*, the name of a man; *jób*, a common word, &c.

1. These exceptions have given occasion to some to inveigh against the use of Accents, as vague and arbitrary; and to more to neglect them entirely. An attempt to reduce these apparent inconsistencies to a system may tend to rescue this branch of Greek Grammar from that objection.

The most general cause of these exceptions is *abbreviation*. Thus the original form τυπτέμεναι, on which the Accent is placed regularly, was shortened into τυπτέμεν and τυπτέναι, which retain the Accent on the same syllable. From τετυφέμεναι was formed τετυφέναι, from τυπέμεναι τυπέναι, from πετυφάμενος τετυμμένος.

Verbals in εον were formed from δέον; thus γραπτέον was originally γράπτειν δέον, *necessary to write*, whence probably was derived the Latin *scribendum*. Ναυτίλος may naturally be formed from ναωτέκελος for ναύπηκηλος. Παιδίον is abbreviated from παιδάριον, or from παιδίδιον, which

Exceptions with the last Syllable long.

The Attic mode of keeping the Accent on the antepenultima in Μενέλεως for Μενέλαος, λέξεως for λέξεος; or the Ionic genitive, as Πηληϊάδεω; or the Compounds of γέλως, as φιλόγελως, can scarcely be called exceptions, as the two last syllables were in pronunciation contracted into one.

Αι and οι final are considered as short in Accentuation, as μοῦσαι, ἄνθρωποι.[1] Except Optatives, as φιλήσαι,[2] τετύφοι; Infinitives of the Perfect in all Voices, of the Second Aorist Middle, and of the Present of Verbs in μι, as τετυφέναι, τετύφθαι; τετυπέναι; τυπέσθα; ἱστάναι.[3]

The Genitive Plural of the First Decl. circumflexes the last Syllable, as μουσῶν;[4] except Adjectives of the 1st Declension, whose Masculine is of the 2d, as ἅγιος, ἁγίων, ἁγία, ἁγίων: with ἐτησίων, χλούνων, and χρήστων.

Oxytons of the first and 2d Decl. circumflex the Genitives and Datives, as S. τιμὴ, τιμῆς, τιμῇ, τιμὴν, τιμή. D. τιμὰ, τιμαῖν. P. τιμαὶ, τιμῶν, τιμαῖς, τιμὰς, τιμαί.[5]

Vocatives Singular in ευ and οι are circumflexed, as βασιλεῦ, αἰδοῖ.

Pronouns are Oxytons, except οὗτος, ἐκεῖνος, σεῖνα, and those in τερος, as ἡμέτερος.[6]

The *Imperatives* ἐλθὲ, εἰπὲ, εὑρε, ἰδὲ, and λαβὲ, are accented on the last, to be distinguished from the 2d. A. Ind.

The *Prepositions* placed after their Case throw back their Accent, as, θεοῦ ἄπο. Except ἀνὰ and διὰ to distinguish them from ἄνα, the Vocative of ἄναξ; and from Δία, the Accusative of Δεὺς or Δίς.

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is formed from παῖς, as αἰγίδιον is from αἴξ. Thus νεανίσκος and παιδίσκος are probably formed from νεανία and παιδί, with εἴσκω.

It is natural that the cases of a Noun or Participle and the persons of a Tense, should retain the Accent through every inflection; thus from λαμπὰς, λαμπάδος, &c. from τυπεὶς, τυπέντος, &c. and from τυπῶ, τυποῦμεν, τυποῦμαι, &c. So φιλέον, the neuter of φιλέων; so also παρθένος, from the original word παρθήν.

The Compounds likewise cannot be said to form an exception, as the primitive words are not affected by the junction. On this principle many apparent anomalies may be explained; thus ὀλίγος is from λίγος, of which λίγα is still extant; and αἰπόλος from οἰγοπόλος.

This is a faint outline of the system: but an acute observer of the etymology and origin of the language will easily solve the difficulties of Accentuation on similar principles.

1. The Diphthongs αι and οι are considered as short, for they were generally pronounced at the end of words like ι. Thus *ai* and *oi* are in Russian pronounced *i*. This pronunciation seems, in some instance, to have affected the quantity, as ἵκωμαῖ φίλην, Hom. ἦβης τε καῖ γήραος, Hes. ὑμῖν μὲν θεοῖ δοῖεν, &c. But the best critics have suspected the genuineness of the readings, and proposed emendations. In the last passage θεοῖ may be read as a monosyllable.

2. Hence φιλήσαι, 1. Aor. Opt. φιλῆσαι. 1. Aor. Inf. φίλησαι, Imper. Middle.

3. Οἶκοι cannot be thought an exception, as it is put for οἴκῳ, of which it is the ancient form.

4. Because it is a contraction from the original form μουσάων.

5. Μήτηρ and θυγάτηρ, when not syncopated, accent the penult. in every case, except the Vocative: a case, which from its nature frequently throws back the Accent, as ἄνερ, πάτερ, σῶτερ.

6. Before γε they throw back their accent, as ἔγωγε, ἔμοιγε.

Oxytons undeclined lose their Accents when the final vowel suffers elision, as ἀλλ' ἄγε, παρ' ἐμοῦ. Those that are declined throw an Acute on the penult. as πόλλ' ἐπὶ, ἐείν' ἔπαθον.

Contractions are circumflexed, if the former syllable to be contracted is acuted, as νόος νοῦς; φιλέομεν, φίλοῦμεν: otherwise they retain the acute, as φίλεε φίλει; ἑταῶς, ἑστώς.[1]

ENCLITICS.

Pronouns μου, μεν, μοι, με; σου, σεο, σευ, σοι, τοι, σε; οὗ, οἱ, ἑ, μιν, σφε, σφιν; σφωε, σφισι, σφεας; τις, τι, indefinite, in all cases and dialects, as του, τευ, τῳ.

Verbs, εἰμι and φημι in the Pres. Indic., except the 2d pers. sing.

Adverbs, πη, που, πω, πως, ποθεν, ποτε, except when used interrogatively.

Conjunctions, γε, τε, κε, κεν, θην, νυ, νυν, περ, ῥα, τοι, and δε, after Accusatives of motion, as οἰκονδε.

Enclitics throw their Accent on the last syllable of the preceding word, if that word is acuted on the antepenult, or circumflexed on the penult, as ἤκουσά τινος, ἦλθε μοι.

Enclitics lose their Accent after words circumflexed on the last syllable, as ἀγαπᾶς με; and after Oxytons, which then resume the Acute Accent, as ἀνῆρ τις.

They preserve their Accent in the beginning of a clause, and when they are emphatical, or followed by another Enclitic.

Enclitic Monosyllables lose their Accent after a word acuted on the penultima, as λόγος μου; but Dissyllables retain it, as λόγος ἐστι; else the accent would be on the præ-antepenultima.[2]

The Pronouns preserve their accent after Prepositions, and after ἔνεια, or ἦ, as διὰ σέ.

Ἐστὶ accents its first syllable, if it begins a sentence, is emphatical, or follows ἀλλ', εἰ, καὶ, οὐκ, ὡς, or τοῦτ', as οὐκ ἔστι.

APPENDIX—E.

DIALECTS.

I.

"The Greek language, like every modern one, was not, in ancient times, spoken and written in the same manner in all parts of Greece: but almost every place had its peculiarities of dialect,[3] both with respect to the use of single letters, and of single words, forms of words, inflections and expressions. Of these dialects there are four principal ones, the *Æolic*, the *Doric*, the *Ionic*, and the *Attic*. Originally, however, there was but one common language,[4] and this was the Doric; not in-

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1. Except metals, as ἀργύρεος ἀργυροῦς; with ἀδελφιδεος, ἀδελφιδοῦς, λίνεος λινοῦς, πορφύρεος πορφυροῦς, φοινίκεος, φοινικοῦς.

2. If several Enclitics follow each other, the last only is unaccented, as εἴ τίς τινά φησί μοι.

3. Matthiæ's Greek Grammar, vol. i. § 1. *et seqq.* (Blomfield's translation.)

4. "Ut Omnium Græcarum urbium et nationum origo referenda est ad Thessaliam, Macedoniam, Epirum, et loca vicina, quoniam qui ea loca primis temporibus incolebant, et antea Γραικοὶ vel Πελασγοι dicebantur, primum Ἕλληνες leguntur nominati fuisse ab Hellene, Deucalionis filio, qui, ut Deucalion, in Phthiotide, Thessaliæ regione, regnasse tra-

deed the Doric of later times, but a language spoken by the Dorians, from which were derived the Æolic and Ionic varieties, after the colonization of the coasts of Asia Minor. It was not till the Greeks colonized Asia Minor, that their language began to assume both consistency and polish. The Ionians were the first who softened its asperities, and, by attention to euphony, laid aside, by degrees, the broadness and harshness which were retained by their Æolian neighbours on the one hand, and by the Dorians on the other. The rich soil of Ionia, and the harmonious temperature of its climate, combined with the more proximate causes of its vicinity to Lydia, and its commercial prosperity, will account for this change of language. It was from the colonies that the mother country first adopted any improvements in her own dialects."

II.

"It seems probable, that all the Greek colonists in Asia Minor spoke at first a common language. One of the most remarkable features in the change, which originated with the Ionians, was the gradual disuse of the digamma. This letter the Dorians laid aside at a later period; the Æolians, on the contrary, always retained it; whence its appellation of *Æolic*. The first change which the inhabitants of Attica made, was to modify their old Doric to the more elegant dialect of their richer and more polished colonists; so that, if we recur to the period of about 1000 years B. C., we may conclude, that the language of Attica was nearly the same as that in which the Iliad was composed. Subsequently, however, as the people of Attica embarked in a more extended commerce, the form of their dialect was materially altered, and many changes were introduced from foreign idioms."

III.

"The ÆOLIC DIALECT prevailed on the northern side of the Isthmus of Corinth, (except in Megaris, Attica, and Doris) as well as in the Æolic colonies in Asia Minor, and some northern islands of the Ægean Sea; and was chiefly cultivated by the lyric poets in Lesbos, as Alcæus and Sappho: and in Bœotia, by Corinna. It retained the most numerous traces of the ancient Greek: hence also the Latin coincides more with this than with the other Greek dialects. It is peculiarly distinguished by retaining the old digamma, called, from this circumstance, the *Æolic digamma*. Alcæus is considered as the model of this dialect."

IV.

"The DORIC DIALECT, as being the language of men who were most of them originally mountaineers, was hard, rough, and broad, particularly from the frequent use of *α* for *η* and *ω*; as for instance, *ἁ λαθα, τᾶν κορᾶν*, for *ἡ ληθη, τῶν κόρῶν*: and from the use of two consonants where

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ditur; et quoniam Ἑλλὰς fuit urbs atque regio in Thessaliâ, cum nondum ulla alia in terrarum orbe nota esset Ἑλλάς: ita linguam antiquissimam et primitivam Græcorum, quæ proprie dicebatur Ἑλληνικὴ, fuisse Thessalorum sive Macedonum propriam, sed ab initio, si quidem cum linguâ Græcorum, qualem in libris hodie exstantibus reperimus, imprimis cum Atticâ comparaveris, valde horridam et incultam, et barbaram potius quam Græcam, reliquarum tamen Græciæ dialectorum omnium fontem et originem statuendam esse, non verisimile modo, sed pæne tertum est." *Sturzius de Dialecto Macedonicâ et Alexand.* § 3.

the other Greeks employed the double consonant; as, for instance, σδ for ζ, as μελίσδεται, &c. The Doric tribe was the largest, and the parent of the greatest number of colonies. Hence the Doric dialect was spoken throughout the Peloponnesus, in the *Dorica Tetrapolis*, in the Doric colonies of Magna Græcia and Sicily, and in Doris in Asia Minor. It is divided by the Grammarians into the old and new Doric dialects. In the old, the Comic writer Epicharmus, and Sophron, author of the Mimes, were the principal writers. In the new, which approached nearer the softness of the Ionic, Theocritus is the chief writer. Besides these, the first Pythagorean philosophers wrote Doric, fragments of whose works are still remaining; for instance, Timæus, Archytas, (who is considered as the standard of this dialect) and Archimedes. Pindar, Stesichorus, Simonides of Ceos, (who probably, however, used the Doric only when he was writing for Doric employers,) and Bacchylides, used, in general, the Doric dialect, but softened it by an approximation to the others, and to the common one. Many instances of the dialect of the Lacedæmonians and Megarensians occur in Aristophanes. Besides these, the Doric dialect is found in decrees and treaties in the historians and orators, and in inscriptions. This dialect was spoken in its greatest purity by the Messenians."

V.

"The IONIC DIALECT was the softest of all, on account of the frequent meeting of vowels and the deficiency of aspirates. It was spoken chiefly in the colonies of Asia Minor, and in the islands of the Archipelago. It was divided into old and new. In the former, Homer and Hesiod wrote, and it was originally very little, if at all, different from the ancient Attic. The new arose when the Ionians began to mix in commerce and send out colonies. The writers in this were Anacreon, Herodotus, and Hippocrates.[1] The principal residence of the Ionic tribe, in the earliest times, was Attica. From this region they sent forth their colonies to the shores of Asia Minor. As these colonies began earlier than the mother country the march of cultivation and refinement, the terms, *Ionia*, *Ionians*, and *Ionic*, were used, by way of eminence, to denote their new settlements, themselves, and their dialect, and finally were exclusively appropriated to them. The original Ionians at home were now called *Attics*, *Athenians*; and their country, laying aside its primitive name of *Ionia*, took that of *Attica*."[2]

VI.

"The ATTIC DIALECT underwent three changes. The *old* Attic was scarcely different from the Old Ionic, as Attica was the original country of the Ionians; and hence we find in Homer many forms of words, which were otherwise peculiar to the Attics. In this dialect

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1. "The student is to attribute to Anacreon only the fragments which were collected by F. Ursinus, and a few additional ones; and not those poems which commonly go under his name, a few only excepted. As Anacreon lived more than 100 years before Herodotus, his dialect was probably different. With respect to Herodotus, it is to be observed, that he *adopted* the Ionic for his history, being himself a *Dorian*; consequently he is not always consistent in his usages, and perhaps is more Ionic than a real Ionian would have been. His dialect is certainly different from that of Hippocrates." *Blomfield, Remarks on Matthiæ's Gr. Gr.* p. xxxiii.

2. In the age of Homer the Attics were still called Ἰάονες.

Solon wrote his laws. Through the proximity of the original Æolic and Doric in Bœotia and Megaris, the frequent intercourse with the Dorians in Peloponnesus, and with other Greeks and foreign nations, it was gradually intermixed with words which were not Ionian, and departed farther from the Ionic in many respects, and particularly in using the long *α* where the Ionians employed the *η*, after a vowel, or the letter *ῥ*; in avoiding the *collision* of several vowels in two different words, by contracting them into a diphthong, or long vowel; in preferring the consonants with an aspirate, whilst the Ionians used the *tenues; &c.* Thus arose the *middle* Attic, in which Gorgias of Leontium was the first who wrote. The writers in this dialect are, besides the one just mentioned, Thucydides, the tragedians, Aristophanes, and others. The *new* Attic is dated from Demosthenes and Æschines, although Plato, Xenophon, Aristophanes, Lysias, and Isocrates, have many of its peculiarities. It differed chiefly from the foregoing, in preferring the softer forms; for instance, the 2d Aor. *συλλεγειs, ἀπαλλαγείς*, instead of the ancient Attic and Ionic, *συλλεχθείς, ἀπαλλαχθεις*; the double *ῥῥ* instead of the old *ρσ*, which the old Attic had in common with the Ionic, Doric, and Æolic; the double *ττ* instead of the hissing *σσ*. They said also, *πλεύμων, γναφεύς*, for *πνεύμων, κναφεύς* and *σύν* instead of the old *ξύν*."

VII.[1]

"Athens having attained an important political elevation, and exercising a species of general government over Greece, became, at the same time, the centre of literary improvement. Greeks from all the tribes went to Athens for their education, and the Attic works became models in every department of literature. The consequence was, that when Greece, soon after, under the Macedonian monarchy, assumed a political unity, the Attic dialect, having taken rank of the others, became the language of the court and of literature, in which the prose writers of all the tribes, and of whatever region, henceforth almost exclusively wrote. The central point of this later Greek literature was established under the Ptolemies at Alexandria in Egypt."

VIII.

"With the universality of the Attic dialect, began its degeneracy. Writers introduced peculiarities of their provincial dialects; or in place of anomalies peculiar to the Athenians, or of phrases that seemed artificial, made use of the more regular or natural forms; or instead of a simple phrase, which had become more or less obsolete, introduced a more popular derivative form, as *νήχεσθαι* for *νεῖν, to swim*, and *ἀροτριᾶν* for *ἀροῦν, to plough*. Against this, however, the Grammarians often pedantically and unreasonably struggled; and, in their treatises, placed by the side of these offensive or inelegant modernisms the true forms from the old Attic writers. Hence it became usual to understand by *Attic*, only that which was found in the ancient classics, and to give to the common language of literature, formed in the manner indicated, the name of *κοινή*, '*the vulgar*,' or *ἑλληνική*, '*the Greek*,' i. e. '*the vulgar Greek*.' This *κοινὴ διάλεκτος*, after all, however, remained essentially *Attic*, and of course every common Greek grammar assumes the Attic dialect as its basis."

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1. Buttmann's Greek Grammar, p. 2. (Everett's translation.)

IX.

"To the universality, however, of the Attic dialect, an exception was made in poetry. In this department the Attics remained the models only in one branch, the *dramatic*. For the other sorts of poetry, Homer and the other elder Ionic bards, who continued to be read in the schools, remained the standard. The *Doric dialect*, however, even in later days, was not excluded from poetry; on the contrary, it sustained itself in some of the subordinate branches of the art, particularly in the pastoral and humorous. When, however, the language that prevails in the lyrical portions of the drama, that is, in the chorusses and passionate speeches, is called Doric, it is to be remembered that the *Doricism* consists in little else than the predominance of the long *a*, particularly in the place of *η*, which was a feature of the ancient language in general, and retained itself for its dignity in sublime poetry, while in common life it remained in use only among the Dorians."

X.[1]

"The Macedonian dialect must be especially regarded among those which are, in various degrees, incorporated with the later Greek. The Macedonians were allied to the Greeks, and numbered themselves with the Dorians. They introduced, as conquerors, the Greek cultivation and refinement among the conquered barbarians. Here also the Greek was spoken and written, not, however, without some peculiarities of form which the Grammarians denominated *Macedonian*. As Egypt, and its capital city Alexandria, became the principal seat of the later Greek culture, these forms were comprehended under the name of the *Alexandrian* dialect. The natives also of these conquered countries began to speak the Greek (ἑλληνίζειν), and such an Asiatic Greek was denominated ἑλληνιστής. Hence the style of the writers of this class, with which were incorporated many forms not Greek, and many oriential turns of expression, was denominated *Hellenistic*. It need scarcely be observed, that this dialect is contained in the Jewish and Christian monuments of those times, especially in the Septuagint and in the New Testament, whence it passed, more or less, into the works of the Fathers. New barbarisms of every kind were introduced during the middle ages, when Constantinople, the ancient Byzantium, became the seat of the Greek empire and centre of literary cultivation. Out of this arose the dialect of the Byzantine writers, and finally, the yet living language of the modern Greeks."

XI.[2]

"As regards more particularly the Greek of the Scriptures, it must be observed, that the language of popular intercourse, in which the various dialects of the different Grecian tribes, heretofore separate, were more or less mingled together, and in which the Macedonian dialect was peculiarly prominent, constitutes the basis of the diction employed by the Seventy, the writers of the Apocrypha, and those of the New Testament. The Egyptian Jews learned the Greek, first of all, by intercourse with those who spoke this language, and not from books; for they had, in the time of our Saviour, a decided aversion to Greek culture and literature. When they appeared as authors, they did not adopt the style of

1. Patten's translation of Buttmann's account of the Greek dialects, (appended to Thiersch's Greek Tables.) *Note* 12.

2. Winer's Grammar of the New Testament, by Stuart and Robinson.

writing employed by the learned, but made use of the popular dialect, which they had been accustomed to speak. The character of this dialect, however, can be only imperfectly known; as the Septuagint, the New Testament, and some of the fathers of the Church, exhibit the only monuments of it, and these are not altogether pure. Since, however, much which belonged to it was peculiar to the later Greek writings; so writers in the κοινὴ διάλεκτος, particularly Polybius, Plutarch, Artemidorus, Appian, &c. and more especially the Byzantine historians, may be used as secondary sources. That this later dialect had peculiarities of its own, in several provinces, is quite probable; as the ancient Grammarians, who have written upon the Alexandrian dialect, have asserted. Accordingly, some find Cilicisms in the writings of St. Paul; though this hypothesis is rejected by recent critics as untenable and devoid of any firm support. The popular Greek dialect was also intermixed by the Jews with many idiomatic forms of expression from their native tongue. Hence arose a Judaizing Greek dialect, which was in some degree unintelligible to the native Greeks, and became an object of their contempt."

XII.

As respects the Latin language, which many have regarded in its origin as only another dialect of the Greek, it may be remarked that three different tongues combine to form it, viz. the Celtic, the Æolic Greek, and the Pelasgic. The *basis* of the Latin tongue appears to be the Celtic.[1] The Æolic Greek is supposed to have been introduced by some of the wandering remnants of the Æolic tribes[2] who had fought before Troy, and were driven by storms on the coast of Italy when returning to their homes; while the Pelasgic came in with that ancient race when they laid the foundation of the Etrurian commonwealth.[3] Whatever the Greek and Latin possess in common with the *Sanskrit* (*Sonskrito*) language, appears to have been obtained through the medium of the Pelasgi; and it is remarkable that, as this ancient people made a *permanent* settlement in Italy, so the Latin presents far more traces than the Greek of affinity with the Sanskrit.[4]

XIII.[5]

"The opinion that the Greek and Latin owed their origin to the Sanskrit, and consequently that the last is of greater antiquity than the other two, was never, we believe, questioned till Mr. Stewart broached a directly opposite doctrine in his last volume of the philosophy of the Human Mind. In this he has been supported, with much ingenuity and learning, by Professor Dunbar, in his Enquiry into the Structure of the Greek and Latin languages.[6] In the Appendix to this work, he nas endeavoured to establish the derivation of the Sanskrit from the

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1. Oxford Classical Journal, vol. 8. p. 119. seqq.

2. Mannert's Geography der Griechen und Roemer, vol. 9. p. 562.

3. Lempriere's Classical Dict. articles *Hetruria. Italia, Pelasgi;* Anthon's edit. 1827.

4. Schlegel, ueber die Sprache und Weisheit der Indier, p. 6. et seqq. Bopp's Analytical Comparison of the Sanskrit, Greek, Latin, and Teutonic languages, (Biblical Repertory, vol. 2. p. 165 et seqq.)

5. *Foreign Review*, Number 4. p. 502.

6. *An inquiry into the Structure and Affinity of the Greek and Latin Languages*, &c. *by George Dunbar, F. R. S. E. and Professor of Greek in the University of Edinburgh.*

Greek. Mr. Stewart supposes 'that the conquests of Alexander in India, and the subsequent establishment of a Greek Colony in Bactria, diffused among the native inhabitants a knowledge of the Greek language, of which the Brahmins availed themselves to invent their sacred dialect.' It does not clearly appear, whether the opinion of Mr. Stewart and Professor Dunbar is, that this dialect was formed simply by adapting Greek terminations to the vernacular tongue, or by forming it entirely from the Greek. But, take whichever supposition we please, the opinion is equally groundless. The object of the Brahmins was to invent a sacred dialect; that is, a dialect not understood by the mass of the people. But if they merely combined Greek with the vernacular tongue, so as to make the terminations of the verb, as is the case, the sacred language would, with very little trouble, be learnt by the people. If, on the other hand, the Brahmins formed the whole of their sacred dialect from the Greek, with perhaps some few alterations either in the vocabulary or in the grammatical structure, it must have been understood by the Greek inhabitants of Bactria; and, if Mr. Stewart is correct in his opinion, that the conquests of Alexander, and the Greek colonists had diffused among the native inhabitants a knowledge of the Greek language, the sacred dialect must have been equally accessible to them. Mr. Stewart admits, 'that it must be ascertained from internal evidence which of the two languages was the primitive and which the derivative; and whether the mechanism of the Sanskrit affords any satisfactory evidence of its being manufactured by such a deliberate and systematic process as has been conjectured.'

Merely calling the attention of the reader to the absurdity of supposing, that any language ever was or could be formed by such a deliberate and systematic process, we shall now examine the internal evidence adduced by Professor Dunbar, in support of the derivation of the Sanskrit from the Greek. The Professor maintains, that the Greek verbs of motion and existence form the terminations of every verb in Sanskrit. The verbs of motion and existence are undoubtedly very similar in those two languages, but which are the original, and which the derivative, is not proved. His strongest evidence, however, is this: the Sanskrit augment, significative of past time, is borrowed from a Greek word, which, however, was not employed as an augment in the earlier periods of the Greek language; therefore the Greek could not have been derived from the Sanskrit, but the latter must have been derived from the Greek, at a time when the augment was used. 'The augment,' he says, was 'just coming into use in Homer's time, as he seldom uses it, unless when compelled by the nature of the verse.' He gives several examples of the separate use of the essential verb, (from which the augment was afterwards formed,) even when the language was carried to its highest state of perfection. This is a plausible mode of reasoning, but, in our opinion, not satisfactory, nor decisive of the question. The essential verbs are the same both in Sanskrit and Greek: at the remote period when the latter was derived from the former, it is highly probable that the primitive mode of using them separately was universal in the Sanskrit. As the Greek became polished and refined, the grammatical structure was changed; the essential verbs were shortened and converted into augments. The Brahmins, equally attentive to the improvement of the grammatical structure of their language, would soon perceive that the change of these verbs into augments would tend to that improvement. In fact, we know, that in all languages there is a tendency to incorporate words, and to effect this incorporation by the same processes as were adopted by the Greeks. In our own language, the word *loved* is, in fact, formed by the annexation of the essential verb,

did, to the radical term. In this manner the past tense is formed in the Anglo-Saxon and our oldest English writers. The employment of the essential verb *did*, separately, unmutilated, and placed before the radical term, does not, we believe, occur in Wickliffe: it was afterwards introduced, but is now nearly laid aside again, except where particular emphasis is meant to be given. From these considerations we cannot lay much stress on Professor Dunbar's argument, grounded on the employment of the augment in the Sanskrit, and its unfrequent use in the Greek of Homer's time.

But there are other proofs against the doctrine broached by Mr. Stewart, and adopted by Professor Dunbar, that the Sanskrit is a comparatively modern language, manufactured by the Brahmins out of the Greek, after the time of Alexander, for their peculiar use. Mr. Colebrook, in his Essay on the Sanskrit and Prakrit Languages, maintains that there is no good reason for doubting that the Sanskrit was once universally spoken in India: and, he adds, when it was the language of Indian courts, it was cultivated by all persons who devoted themselves to the liberal arts; in short, by the first three tribes, and by many classes included in the fourth. He farther states, that nine-tenths of the Hindoo, which, with a mixture of Persic, forms the modern Hindostanee, may be traced back to the parent Sanskrit; that there are few words in the Bengalee which are not evidently of the same origin; and that all the principal languages of India contain much pure as well as corrupt Sanskrit. With respect to the Sanskrit itself, 'It evidently derives its origin, and some steps of its progress may even now be traced, from a primeval tongue, which was gradually refined in various climates, and became Sanskrit in India, Pahlavi in Persia, and Greek on the shores of the Mediterranean.'

To these overwhelming objections to the opinion of Mr. Stewart and Professor Dunbar, we shall merely add, that, in the time of Alexander, the five rivers of the Panjeab, which fall into the Indus, bore Sanskrit names, the same as they do at present. Taking into consideration the relation between the vowels *a* and *u* in Oriental orthography, and the connection of the consonants *B* and *V* with the aspirate, the *Hydasper* of Nearchus, Alexander's admiral, is the *Bedusta* or *Vetasta* of the Sanskrit. The name given it by Ptolemy, *Bidaspes*, serves, as Dr. Vincent justly remarks, on this occasion, as well as on all others, 'as the point of connection between the Macedonian orthography and the Sanskrit.' For the steps by which the names given to the other four rivers, by Nearchus, may be traced through the names given them by Ptolemy, to these Sanskrit appellations, we must refer the readers to the first volume of Dr. Vincent's learned and ingenious work on the Commerce and Navigation of the Ancients, pp. 94, 98, 101, 104, 108. See also 146-8, 163, and vol. ii. pp. 388, 395, 411, 432, 494, 500, 669.

GENERAL PROPERTIES OF THE DIALECTS.

The Attic[1]

loves contractions, as φιλῶ for φιλέω, ᾔδειν for εἴδειν.

Its favourite letter is ω, which it uses for ο.

It changes long into short, and short into long syllables, as λεὼς for λᾱός.

In *Nouns*, it changes ο, οι, and ου of the Second Declension into ω; as N. V. λεὼς, G. λεῳ, D. λεῷ, A. λεὼν, &c.

It changes εις into ης, as ἱππῆς for ἱππεῖς.

It makes the Vocative like the Nominative, as ὦ πάτερ, ὦ φίλος, Soph.

In some Nouns it makes the Accusative in ω, instead of ων, ωα, or ωνα; as, λαγὼ, Μίνω, Ποσειδῶ, for λαγῶν, Μίνωα, Ποσειδῶνα.[2]

It changes the Gen. εος into εως, as βασιλέως for βασιλέος.[3]

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1. A marked difference exists between the *Old* and the *New* Attic. The former used short and simple forms: the latter softened, and, in some cases, lengthened, the word. The former used the short words δεῖν, ἀλεῖν, θέρεσθαι, νεῖν, κνεῖν: for these the latter substituted δεσμεύειν, ἀλήθειν, θερμαίνεσθαι, νήθειν, κνήθειν. The Old neglected ι, which the New added or subscribed; the former wrote κάω, κλάω, λωστος, πρῶμος: the latter, καίω, κλαιω, λῷστος, πρῴμος.

Other changes marked the distinction. The New Attic in some cases avoided the sound of σ; hence it substituted ἄρρην, θάρρος, μυρρίνη, θάλαττα, πρίττω, φυλάττω, for the ἄρσην, θάρσος, μυρσίνη, θάλασσα, πράσσω, φυλάσσω of the Old Attic.

In the Future of verbs the Old used the contraction form ἁλῶ, καλῶ, ὁλῶ, ἀναβιβῶμαι; the New Attic resumed σ, and made them ἁλέσω, καλέσω, ολεσω, ἀναβιβάσομαι. After the adoption of this Future, which became the general form in the common dialect of Greece, the Attics still preserved the other form, which is now distinguished by the name of the Second Future.

It may be questioned whether the κ and χ, the π and φ, were not added to the Perfect, which was originally formed in the Old Attic and Ionic by the change of ω into α, as we find traces in ἵσταα, μέμαα, and in the Aorists ἔσενα, ἔχεα, ἤλενα. It is indeed probable, that in the simplest forms of the language those tenses were similar; the principle of variety and of precision introduced these changes and additions, which adorned the luxuriant language of ancient Greece. That of modern Greece has returned to the original simplicity; it has only one Past tense; as γράφω, ἔγραψα; πλέκω, ἔπλεξα; γνωρίζω, ἐγνώρισα; ψάλλω, ἔψαλα.

Even the accentuation underwent some change. The Old Attic said, ὁμοῖος, τροπαῖον; the New, ὅμοιος, τρόπαιον.

2. So in Latin, *Aut Atho, Aut Rhodopen*, Virg.

3. This Genitive exemplifies the difference of the dialects. The *Common* dialect is βασιλίος, the *Attic* βασιλέως, the *Ionic* βασιλῆος, the *Doric* and *Æolic* βασίλευς.

It is probable that the Nom. υς was originally Fς, which was declined into εFος, εFι, εFα, &c.

The Digamma will explain the principle of many formations. Thus, Πηληιάδαο, in the Æolic form, was ΠηληFειάδαFο: hence α in the penultima is lengthened; hence too, ε is changed into the Ionic η. The Genitive of Nouns in ος was probably οFο, which was shortened into οF: the Poets changed the Digamma into ι, and made the termination οιο. But the Digamma was, by the greater part of Greece changed into υ, in the formation of Cases. Thus the Gen. of σὺ and of ο was σέFο and ἕFο, ab-

In three *Verbs*, it changes the Augment ε into η, in ἠβουλόμην, ἠδυνάμην, ἤμελλον.

It changes ει into η, as ἦδειν for εἴδειν.

It adds a syllable to the Temporal Augment, as ὁράω, ἑώραον for ὦραον; εἴκω, εοικα for οἶκα.

It adds θα to the Second Person in σ, as ἦσθα for ἦς, οἶδασθα, by Syncope, οἶσθα, for οἶδας.

It changes λε and με of the Perf. into ει, as εἴληφα for λέληφα, εἴμαρμαι for μέμαρμαι, εἴλεγμαι for λέλεγμαι.

It drops the Reduplication in Verbs beginning with two consonants, as ἐβλάστηκα for βεβλάστηκα.

It repeats the two first letters of the Present before the Augment of Verbs beginning with α, ε, ο; as ὁλέω, ὠλεκα, ἀλώλεκα.

It forms the 1st Fut. and Perfect of Verbs in ω, as from εω; thus θέλω, θελήσω, τεθέληκα, as if from θελέω.[1]

It drops σ in the 1st Future, as νομιῶ circumflexed for νομίσω, κορέει for κορεσει.

It changes ε in the penultima of the Perf. Act. into ο, as ἔστροφα from στρέφω, εἴλοχα for λέλεχα.

It forms the Pluperfect in η, ης, η or ειν.

It changes ετωσαν and ατωσαν in the 3d Person Plural Imperative into οντων and αντων, as τυπτόντων for τυπτέτωσαν; τυψάντων for τυψάτωσαν; and σθωσαν into σθων as τυπτέσθων, τυπτέσθωσαν.

It makes the Optative of Contracts in ην, as φιλοίην for φιλοῖμι.[2]

It changes μ before μαι in the Perfect Passive of the 4th Conjugation into σ, as πέφασμαι for πέφαρμαι.[3]

The Ionic

loves a concourse of vowels, as τύπτεαι for τύπτῃ, σεληναίη for σελήνη.

Its favourite letter is η, which it uses for α and ε.

It puts soft for aspirate, and aspirate for soft, Mutes; as, ἐνθαῦτα for ἐνταῦθα, κιθὼν for χιτών.

It prefixes and inserts ε, as ἐὼν for ὤν, ποιητέων for ποιητῶν.

It inserts ι, as ῥεία for ῥέα; and adds instead of subcribing it, as Θρῃκες for Θρᾷκες, ῥηΐδιος for ῥᾴδιος.

In *Nouns* of the First Declension, it changes the Genitive ου into εω, as ποιητέω for ποιητοῦ.

It changes the Dative Plural into ῃς and ῃσι, as δειυῇς κεφαλῇσι, Hes. for δειναῖς, κεφαλαῖς.

In the Second it adds ι to the Dative Plural, as τοῖσι ἔργοισι, Her. for τοῖς ἔργοις, neglecting ν before a vowel in prose.[4]

In the third it changes ε into η, as βασιλῆος for βασιλέος.

It changes the Accusative of Contracts in ω and ως into αυν, as αἰδοῦν for αἰδόα.

In *Verbs* it removes the Augment, as βῆ for ἔβη.

It prefixes an unusual Reduplication, as κέκαμον for ἔκαμον, λελαθέσθω for λαθέσθω.

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breviated into σεϝ and ἐϝ, afterwards changed into σεῦ and εὖ, or σοῦ and οὗ, but by the Ionians into σεῖο and εἷο.

1. These Verbs have no other form, βούλομαι, ἔῤῥω, θέλω, καθεύδω, μέλλω, μέλει, οἶομαι.

2. The Third Person Plural is always regular, φιλοῖεν. Verbs in αω make ώην.

3. In the construction of sentences, it uses a license, probably occasioned by the love of liberty which characterised the Athenians.

4. The addition of ι is frequent in poetry.

It terminates the Imperfect and Aorists in σκον, as τύπτεσκον, τύψασκον, for ἔτυπτον, ἔτυψα.

It adds σι to the Third Person Subjunctive, as τύπτησι for τύπτῃ.

It changes ειν, εις, ει of the Pluperfect into εα, εας, ε, &c. as ἐτετύφεα, ας, &c.

It forms the Third Person plural of the Passive in ἄται and ἄτο, as τυπτέαται for τύπτονται, ἐτιθέατο for ἐτίθεντο, ἕατο for ἧντο.

It resumes in the Perfect the consonant of the Active, as τετύφαται for τετυμμένοι εἰσί.

It changes σ into the consonant of the Second Aorist, as πεφράδαται for πέφρασμένοι εἰσί.

The Doric

loves a broad pronunciation; its favourite letter is α, which it uses for ε, η, ο, ω, and ου.

It changes ζ into σδ, as ὄσδω for ὄζω.[1]

In *Nouns* of the First Declension, it changes ου, of the Genitive into α, as ἀΐδα for ἀΐδου.

In the Second Declension it changes ου of the Genitive into ω, as θεῶ for θεοῦ; and ους of the Accusative Plural into ος and ως, as θεὸς for θεοὺς, ἀνθρῶπως for ἀνθρώπους.

In the Third Declension it changes εος of the Genitive into ευς, as χείλευς for χείλεος.

In *Verbs*, it forms the 2d and 3d Persons Singular of the Present in ες and ε, as τύπτες, τύπτε, for τύπτεις, τύπτει.

It changes ομεν of the 1st, and ουσι of the 3d Person Plural into ομες and οντι, as λέγομες, λέγοντι, for λέγομεν, λέγουσι.

It forms the Infinitive in μεν and μεναι, as τυπτέμεν and τυπτέμεναι for τύπτειν.[2]

It forms the Feminine of Participles in οισα, ευσα, and ωσα, as τύπτοισα, τύπτευσα, and τύπτωσα, for τύπτουσα.

It forms the first Aorist Participle in αις, αισα, αιν, as τύψ-αις, αισα, αιν, for τύψ-ας, ασα, αν.

In the Passive it forms the 1st Person Dual in εσθον, and Plural in εσθα, as τυπτόμ-εσθον, εσθα, for τυπτόμ-εθον, εθα.[3]

It changes ου of the 2d Person into ευ, as τύπτευ for τύπτου.

In the Middle, it circumflexes the First Future, as τυψοῦμαι for τύψομαι.

It forms the 1st Person Sing. of the Future in ευμαι, and the 3d Plural in ευνται, as τυψεῦμαι, τυψεῦνται.

The Æolic

changes the Aspirate into the Soft breathing, as ἠμέρα for ἡμέρα.[4]

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1. Z is composed of δς; the Doric only reverses the order of those letters.

2. It has been thought that τυπτέμεναι was the original form, which was shortened by Apocope into τυπτέμεν; the next abbreviation was τύπτεεν, which was contracted into τύπτειν. The Doric shortened it still more into τύπτεν.

3. Some forms are promiscuously used by more than one dialect. Thus those in εσθον and εσθα are Attic as well as Doric.

4. On the same principle, the Latin dialect had originally no aspirate; hence *fama* from φήμη, *fuga* from φύγη, *cano* from χαίνω, *fallo* from σφάλλω, *vespa* from σφήξ. It used *œdus* for *hœdus*, *ircus* for *hircus*. Afterwards the aspiration was imitated from the Greek; and, in consequence of the propensity to extremes natural to mankind, the Latins carried

It draws back the Accent, as ἔγω for ἐγὼ, φῆμι, for φημὶ, σύνοιδα, for συνοῖδα, ἄγαθος for ἀγαθὸς; and circumflexes acuted monosyllables, as Ζεῦς for Ζεύς.

It puts θα for θεν, as ὄπισθα for ὄπισθεν.

It resolves Diphthongs, as πάϊς for παῖς.

In *Nouns* of the First Declension it changes ου into αο, as ἀΐδαο for ἀΐδου.

It changes ων of the Genitive Plural into άων, and ας of the Accusative into αις, as μουσάων, μούσαις, for μουσῶν, μούσας.

In the 2d Declension it drops the ι subscript in the Dative, as κόσμω for κόσμῳ.

In the 3d Declension it changes the Accusative of Contracts in ω and ως into ων, as αἰδῶν for αἰδόα; and the Genitive ους into ως.

It forms the 3d Person Plural of the Imperfect and Aorists of the Indicative and Optative in σαν, as ἐτύπτοσαν for ἔττυπτον.[1]

It changes the Infinitive in αν and συν into αις and οις, as γέλαϊς for γέλαν, χρυσοῖς for χρυσοῦν.

It changes ειν of the Infinitive into ην, as τύπτην for τύπτειν.

In the passive it changes μεθα into μεθε and μεθεν, as τυπτόμεθε and τυπτόμεθεν for τυπτόμεθα.

The Poets

have several peculiarities of inflection.

They use all the dialects; but not indiscriminately, as will be seen in the perusal of the best models in each species of poetry. In general they adopt the most ancient forms, as remote from the common dialect.[2]

They lengthen short syllables, by doubling the consonants, as ἔσσεται for ἔσεται, ἔδδεισε for ἔδεισε; by changing a short vowel into a diphthong, as εἰν for ἐν, μοῦνος for μόνος, εἰλήλουθμεν for εληλύθαμεν; or by ν final, as ἐστὶν φίλον.

They add syllables, as φόως for φῶς, ὁράᾳν for ὁρᾶν, σαωσέμεναι for σώσειν.

They drop short vowels in pronunciation, to diminish the number of syllables, as ὁμάω for ὁαμάω, ἐγεντο for ἐγένετο.

They drop syllables, as ἄλφι for ἄλφιτον, κρῖ for κρίμνον, λίπα for λίπαρον; δύνα for δύνασαι, σάω for ἐσάωσε, &c.

In *Nouns* they form the Gen. and Dat. in φι; as κεφαλῆφι from κεφαλὴ, στρατόφι from στρατὸς, ὄχεσφι from ὄχος, ναῦφι for ναῦσι. So αὐτόφι for αὐτοῖς.

In the 2d Declension they change the Genitive ου into οιο, as πολέμοιο κακοῖο for πολέμου κακοῦ, Hom.[3] and οιν in the Dual into οιῖν, as λόγοιῖν for λόγοιν.

In the 3d Declension, they form the Dative Plural by adding ι or σι to the Nominative Plural, as παῖς, παῖδες, παίδεσι or παίδεσσι.

In Neuters they change α into εσι or εσσι, as βήματα, βημάτεσσι.

They form several Verbs of a peculiar termination, in θω, σγω, σθω, σκω, σπω, σχω, ξω, ειω, ειγω, ηω, οιαω, ονω, and ωω, as βεβρώθω, ἴξω, &c. So ὄρσω from ὄρω, &c.

They have Particles peculiar to themselves, as ἄμαι, ὀῆθα, ἔκητι, ἧμος, μέσφα, νέρθε, ὄχα, κε, ῥα, &c.

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the use of aspirates to a ridiculous excess, some pronouncing *præchones* for *præcones*, *chenturiones* for *centuriones*, *chommoda* for *commoda*.

1. This is chiefly used, in the Alexandrian dialect, by the Septuagint.

2. Thus they frequently omit the Augment, which was not used in the earliest Ionic and Attic forms.

3. The Tragic poets adopt this change in the choruses only.

DIALECTS OF THE PRONOUNS.

Ἐγὼ.

	Ionic.	Doric.	Æolic.	Poetic.
S. N.	———	ἐγὼν, ἐγώνη, ἐγώγα, ἐγώνγα	ἔγω, ἔγων, B. ἰὼ, ἴωνγα	ἐγώ
G.	ἐμεῖο, ἐμέο, ἐμέοθεν	ἐμεῦ	B. ἐμοῦς	ἐμέθεν
D.	———	ἐμὶν	ἐμοι, B. ἐμὺ	———
D. N. A.	———	ἀμὲ, ἄμμε	———	——— ἄμμε
P. N.	ἡμέες	ἄμες, ἄμμες	———	ἄμμες
G.	ἡμέων	ἀμῶν, ἀμέων	ἄμμων, ἀμμέων	ἡμείων
D.	———	ἀμὶν, ἀμῖν	ἄμμι, ἄμμιν ἀμμέσιν	ἧμιν
A.	ἡμέας	ἀμᾶς, ἀμὲ, ἄμμε	ἄμμας, ἀμμέας	ἡμεῖσα

Σὺ,

	Ionic.	Doric.	Æolic.	Poetic.
S. N.	———	τὺ, τύνη, τύγα	τούνη	———
G.	σεῖο, σέο, σέοθεν	τεῦ, τεῦς, τεοῦς	σεῦ σέθεν	σείοθεν
D.	———	τοὶ, τὶν τέϊν	τίνη	———
A.	———	τὲ, τὺ	τιν, τεῖ	———

Pl. and Dual like ἐλώ, substituting *υ* for *α* and *η*.

Οὗ,

	Ionic.	Doric.	Æolic.	Poetic.
S. G.	εἷο, οἷο, ἑοῖο, ἕο, ἕοθεν	εὗ	ἕθεν, γέθεν	εἷοθεν
G.	———	———	———	ἑοῖ
A.	———	———	μὶν, νὶν[1]	ἕε, σφὲ
D. N. A.	σφέε	σφῶε, σφὼ	———	———
P. N.	σφέες	σφὲς	———	σφεῖες
G.	σφέων	———	———	σφείων
D.	σφὶν, σφὶ	———	ἄσφι	φὶν
A.	σφέας	σφὲ, ψὲ	σφὲς, ἄσφε	σφεῖας

1. Μὶν and νὶν are of all Genders and Numbers.
In Celtic, *myn*, our, your, their, is of all Genders and Numbers.

DIALECTS OF THE VERB Εἰμὶ.

INDICATIVE.—*Present.*

	Sing.			Dual.		Plur.		
A.	——	ἔη	——	——	——	——	——	——
I.	——	ἔεις	——	——	——	——	——	ἔασι
D.	ἐμμὶ	——	ἐντὶ	——	——	εἰμὲς	——	ἐντὶ
Æ.	ἦμι	——	——	——	——	——	——	ἔντι, εὖντι
P.	—	ἔει, ἐσσὶ	——	——	——	ἐμεν, εἰμεν ἐτε		ἔασσι

Imperfect.

	Sing.			Dual.		Plur.		
A.	ἦ, ἦσθα	——	——	——	——	——	——	——
I.	ἔα, ἦα, ἔες, ἔεις ἔην, εἶην, ἦες, ἔας, ἔον, ἦον, ἔησθα ἔσκον	—	——	——	——	——	ar ε	——
D.	——	——	ἦς	——	——	ἦμες	——	——
Æ.	——	ησθα,	——	ἔστον		——	——	——
P.	ἦεν;	——	ἔην, ἦεν	ἔτον, ἔστην, ἦστον, ἤστην,		ἔμεν	——	ἔσαν, ἔσσαν, ἔσκον

Pluperfect.

	Sing.			Dual.		Plur.		
I.	——	——	——	——	——	——	——	ἔατο, εἵατο

Future.

	Sing.			Dual.		Plur.		
A.	——	ἔσει	——	——	——	——	——	——
I.	——	ἔσεαι, ἔσσεαι	——	——	——	——	——	——
D.	ἐσοῦμαι, ἐσῦ		ἐσεῖται	——	——	——	——	ἐσοῦνται
	ἔσευμαι, ἐσσῦ		ἐσσεῖται	——	——			
P.	ἔσσομαι, ἐσσῃ		ἔσσέται	——	——	——	——	——

IMPERATIVE.—*Present.*

	Sing.			Dual.		Plur.		
A.	——	——	——	——	——	——	——	ἔστων
P.	——	εσσο	——	——	——	——	——	ἐόντων

OPTATIVE.—*Present.*

	Sing.		Dual.		Plur.		
I.	ἔοιμι, ἔοις, ἔοι		——		εἶμεν	——	εἶεν.

SUBJUNCTIVE.—*Present.*

	Sing.		Dual.		Plur.		
I.	ἔω, εἴω, ἔῃς, εἴῃς, ἔῃ, εἴῃ, ἦσι, ἔησι, εἴησι		— —		ἐωμεν, εἴομεν, εἴωμεν, ὦμες	— — —	ἔωσι ἔησι ——

INFINITIVE.—*Present.*

I. ἔμεν, εἶμεν
D. ἔμεναι, εἶμεναι, ἦμεν, ἦμες, εἶμες
Æ. ἔμμεναι
P. ἔμμεν

Future.

P. ἔσσεσθαι.

PARTICIPLES.—*Present.*

I.	ἐὼν	ἐοῦσα	ἐὸν
D.	——	εὖσα, ἐοῖσα, ἔασσα	——
Æ.	εἰς	εἶσα, ἔασα	εν

Future.

P. ἐσσόμμενος. 1

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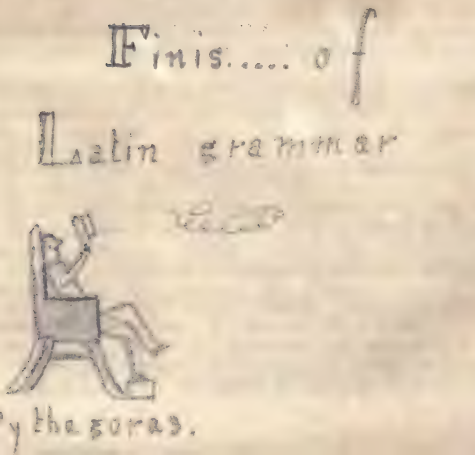
1. This Verb will appear less irregular, if it is observed that it forms its Tenses in every dialect from ἔω, ἐμὶ, ἐεμὶ or εἰμὶ, and ἐσομὶ. From ἔω are formed ἔεις; ἔει contracted into εἷς; εἶ; and from its Future ἔσω is formed its Middle ἔσομαι. From εμὶ and ἐσεμὶ are formed ἐτὲ, ἐσετὶ, or ἐστὶ, &c. From εἰμὶ we have εἰσι, &c. Thus the Tenses of the Verb *sum*, are formed from *sum*, *fuo*, *forem*, ἔω and εἰμὶ.

THE END.



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