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Thomas Cole,

CHAPTER V.

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GREEK GRAMMAR,

TRANSLATED FROM THE GERMAN OF

PHILIP BUTTMANN,

BY EDWARD EVERETT,

ELIOT PROFESSOR OF GREEK LITERATURE IN HARVARD UNIVERSITY.

BOSTON :

OLIVER EVERETT, 13 CORNHILL.

Hilliard & Metcalf, Printers.

1822.

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JANUARY 25, 1924

DISTRICT OF MASSACHUSETTS, TO WIT:

District Clerk's Office.

BE it remembered, that on the nineteenth day of August A. D. 1822, and in the forty-seventh year of the Independence of the United States of America, Oliver Everett of the said district has deposited in this office the title of a book, the right whereof he claims as proprietor, in the words following, to wit:

"Greek Grammar, translated from the German of Philip Buttmann, by EDWARD EVERETT, Eliot Professor of Greek Literature in Harvard University."

In conformity to the act of the Congress of the United States, entitled, "An act for the encouragement of learning, by securing the copies of maps, charts, and books, to the authors and proprietors of such copies, during the times therein mentioned;" and also to an act, entitled "An act supplementary to an act, entitled An act for the encouragement of learning, by securing the copies of maps, charts, and books, to the authors and proprietors of such copies, during the times therein mentioned, and extending the benefits thereof to the arts of designing, engraving, and etching historical and other prints."

JOHN W. DAVIS,

Clerk of the district of Massachusetts.

PREFACE OF THE TRANSLATOR.

THE deficiency of the Greek Grammars in use in this country has been generally felt and loudly complained of. Till a comparatively late period use was made almost exclusively of the small Latin compend, usually called the Westminster Greek Grammar. The Gloucester Greek Grammar was chiefly translated from this, and imperfectly supplied its numerous deficiencies. Of late years Valpy's Greek Grammar has been extensively used and with great advantage, being in many respects worthy of high commendation. That it is, however, but an insufficient guide to the student who seeks a thorough acquaintance with the language, will be generally admitted, and it is also not wholly free from the imperfections of the former scholastic compends.

Under these circumstances the Translator has been led, not less by his own reflection, than by the advice of judicious friends, to prepare a translation of the most approved of the Greek Grammars in use in Germany. It is well known that the Germans have paid a greater attention to philological pursuits than any other people of the present day, and that among themselves the study of the Greek has been carried much farther than that of the Latin. In consequence of the zeal with which every department of Greek literature has been pursued in that country,

that of Grammar has been enriched with many very valuable elementary works. It will be sufficient to quote the names of Hermann, Buttmann, Matthiæ and Thiersch. Buttmann and Matthiæ have particularly distinguished themselves as the authors of the Greek Grammars in most extensive use. Considered as an historical analysis of the language, the Grammar of Professor Thiersch may be thought to deserve the preference. It is, however, as its title indicates, a Grammar not so much of the Classical language as it appears in the mass of the Writers, as of that earlier form of it, which is called the Elder, the Homeric, or the Epic dialect.* While it needs but a slight inspection of this grammar to feel the necessity of studying Homer almost as a work of another language, this fact itself equally suggests the conclusion, that a grammar, particularly founded on this more ancient form of the language, is not well adapted to be a guide to the classical writers at large. The larger Greek Grammar of Matthiæ was translated into English by the late Mr Bloomfield, and is thought to have made a great accession to the stores of grammatical criticism accessible to the English student. As a philosophical and practical grammarian, however, Professor Buttmann of the University of Berlin, is allowed by his countrymen to hold the first rank. Three Greek Grammars, drawn up by him, are now before the public. They are his Greek Grammar for Schools, the larger Greek Grammar, and the Complete Greek Grammar. The latter work, as the title suggests, is intended to contain a complete grammatical index of the Greek language, in which all the facts furnished by the study of all the authors, should be referred to their systematic place, so far as they establish principles or exceptions to principles. The first

* Griechische Grammatik vorzüglich des Homerischen Dialects. 2d Ed. 1818.

volume of this work was published in 1819, and not till the larger Greek Grammar of the author had attained its *eighth* Edition.

This larger Grammar is a work of more than 600, for the most part, finely printed pages, and is that by which its learned author attained, in the public estimation, the place he is now allowed to fill as a Greek philologist. That it is not adapted to the use of schools might be anticipated even from its size, and is not less apparent for the minuteness of critical detail, into which it runs. The Author was in consequence led to prepare an abstract from it for the use of schools, which, under the name of the *School Grammar*, has gone through many Editions in Germany, and is the work which is now presented to the American public in a translation.

Although the superiority of this work, not only for philosophical investigation but learned criticism, can scarcely fail to be apparent to all who are able to judge of it, the Translator is not without fear that, at least at first, it may be found somewhat in advance of the state of philological studies in this country. Though professedly an abstract for the use of schools from a larger work, itself but an outline filled up in a third still more complete, there is nevertheless reason to fear that some portions of this grammar may be thought beyond the requirements of some of the American schools. The great improvements, however, which have been made in elementary instruction in some of these institutions, and the consequent elevation of the standard of excellence in this department, authorize the hope that this farther contribution to the same end will not be unacceptable to judicious teachers and diligent learners of the language. The translation of the valuable tables of Mr Thiersch by Professor Patton, of Middlebury College, has already served to awaken the public to the

value of the German works in this department of learning, and it is hoped that the Grammar of Buttman will raise them still higher in the estimation of scholars.

With some of the improvements on the scholastic method contained in this grammar, particularly the simplification of the declensions and conjugations, the grammar of Valpy and other modern Greek Grammars have made the public familiar. There is, however, one innovation in this treatise, which may be thought to need particular explanation, viz. the introduction into the active voice, under the name of the second perfect and second pluperfect, of those tenses, which under the names of perfect middle and pluperfect middle have been hitherto called tenses of the middle voice. This subject is briefly treated in this grammar, pages 116 and 117, and again in the syntax, page 234, and 235.

The sagacity which has been exercised in Germany in every department of these studies, did not leave it for Mr Buttman first to question the justice of the ancient denomination of these tenses, though he appears to have been the first to introduce them into an elementary treatise under the name of the second perfect and pluperfect of the active voice.* This denomination, however, is now universally, it is believed, adopted in Germany, and rests on the following satisfactory grounds.

It is well known that the doctrine of the middle voice is one of considerable obscurity. In a large number of words it is impossible to assign any peculiar meaning to verbs in the middle voice, which they possess as such, and of those which have been

* Lennep in speaking of the Perfect Middle, as compared with the Perfect Active, adds, *adeo unum idemque tempus esse, quod pro diversa significandi ratione modo ad activum, modo ad Medium Verbum retulerant Grammatici. De Analog. 109.*

thought to exhibit a distinctive signification of the middle, viz. the *Reflective sense*, in which the action terminates in the agent, not a few can be made to do so only by a violent interpretation. Thus we are taught that *μίσθω* is *I let*. This reflectively could be nothing but *I let myself*, which should therefore be the meaning of the middle voice. We are told, however, by the Grammarians that it signifies in the middle *I cause to let to myself*, that is, *I hire*. Here it need not be observed that, to call this the reflective sense of *to let*, is mere playing on words. *To hire* is in no sense a reflective meaning of *let*, and in the fantastical solution of *cause to let to myself*, the action of *letting* neither begins nor ends in the subject. Another explanation interprets *μισθωμένος* to be *he who hired a slave for himself*. In this explanation, although the idea *self* is assumed, yet all attempt to convert *hire* into a reflective sense of *let* is given up; nor is there in fact any such reflective connexion between the ideas of *let* and *hire*. Could it be proved that the middle voice of *μίσθω* always meant to *hire*, the only inference would be that as the word *to rent* in English may mean to *let* or to *hire*, so *μίσθω* means the one in the middle, and the other in the active voice. This principle is concisely stated in the syntax of this grammar, page 233.

With respect, however, to the perfect middle, as it is called, the question is of easier solution. In the first place its form is active, no other tense of the passive or middle resembles it, and it stands, in regard to form, in much the same relation to the perfect and pluperfect, as the second aorist does to the imperfect, and the second future to the first future active. In respect to signification, as has just been said, that of the middle voice is at best too undecided to lead us hastily, on this ground, to refer a form, active in its externals, to the middle voice. But it is clear that whatever be the signification of a middle verb, as such,

it does not authorize classing in the middle voice the tense in question.* The greater part of the perfects middle, so called, differ in no degree in their signification from the active voice, in its signification as found in the present tense ; e. g. ἀπέκασα, δίδασκα, ἔκτισα, ἔσπερα, λίλοιπα, πίπειθα, τίτεκα—and ἴδα. Several of these are transitive verbs of the strictest form, but in none of them is there any shade of a reflective or reciprocal return of the action to the subject. The greater number, however, of these perfects are intransitive verbs, which exclude in their very nature a reciprocal sense ; as γέγηθα, εἴωθα, ἐλήλυθα, ἔοικα, κέπραγα, κέχηνα, τίθηκα, κέχηδα, λίλακα, ἔδωδα, πίπερδα, πίφρικα, σίστηκα, τίθηλα, τίτρηκα, with others originally intransitive, but made transitive in certain connexions, as δίδισα, λίληθα, πίφισυγα. As this form of the perfect is thus found very frequently in verbs wholly intransitive, so in verbs, which are both transitive and intransitive, it is found that this perfect prefers the latter signification. It rarely happens that the present active has both significations, but where this is the case, the first perfect is appropriated to the transitive meaning, and the second to the intransitive, as πρᾶττω *I make*, πίπραχα ; πρᾶττω (e. g. καλῶς) *I am (well)*, πίπραγα. This was perhaps the case in the origin of the language with all such verbs : ΟΔΩ, ΠΗΓΩ, σήπω, κήκω, &c. may like πρᾶττω have been both transitive and intransitive. In the progress of the language the intransitive meaning may have been confined chiefly to the passive and the middle voice, to which the second perfect as possessing the same meaning, seems to belong in a number of verbs ; although it no more belongs to the middle voice in these verbs, on this account, than πίφουκα or ἴστηκα, which are in like manner intransitive perfects of transitive presents. The verbs on which the common

* See Buttmann's larger Grammar, page 503. 8th Edit.

acceptation of the second perfect rests, are those which are given at the top of page 235 of the grammar.

In some of these verbs the middle voice has rather a passive signification, as *ῥαγα* and *ῥρηγα* *I am broken, I am torn*; which is also still more remarkably the case with some perfects active, as *τίτιυχα* and *ιάλωκα*. Some second perfects seem to fluctuate between a transitive and a neutro-passive meaning, as *δίφθορα* *I have ruined*, more rarely *I am ruined*, *πίπλωγα* *I have struck*, and in some writers *have been struck, vapulavi, &c.* As the few verbs in the list referred to are all, on which the common appellation of perfect middle rests, and as in the great majority of cases the true perfect middle, like the present and imperfect middle, is expressed by the perfect passive, there seems to be no reason for classing under the middle voice tenses, which are wholly active in their formation.*

There is even reason to think that the second perfect is the original form of the perfect tense active. The ingenious deduction of Mr Thiersch leads to this conclusion.† In the Homeric dialect, the most ancient form of the Greek language extant, though the aspirate is retained in the perfect, when it exists in the present, as *τίτιυχώς*, *τίτροφα* (from *τεύχω*, *τρέφω*), yet no where in Homer is an aspirate assumed in the perfect, which does not exist in the root. Mr Thiersch has even gone further and in some degree suppressed the middle voice; and it may be doubted whether it would not be historically as correct and more convenient to the learner to refer the aorists and the future of

* Matthiæ in his *Larger Grammar*, page 681, has asserted without qualification, that the 2d Perfect never has the reflective signification of the Middle Voice.

† See page 13 of his tables, in Professor Patton's translation. See also his *Grammar*, page 115.

the middle voice to the passive, as the perfect is now done to the active, and leave to the lexicons to mark, in the individual words, the intransitive or reflective meaning of these tenses, in the verbs in which they actually occur.

In making use of this grammar for the purpose of elementary instruction, much must be left to the discretion of the judicious teacher. While it probably contains nothing, of which use may not be made in reading the Greek authors, usually studied in our schools and colleges, it is not designed of course to be committed to memory or studied at first without discrimination. It must be remembered that if the grammar be the first book put into the learner's hands, it should also be the last to leave them, and that it must therefore combine elementary principles with critical detail. A Greek accidence, which should embrace only that which it is absolutely necessary to commit to memory, in commencing the study of the language, would probably be found useful to beginners; and such a one it was the intention of the translator to compile from the grammar. He has for the present omitted it, from the consideration, that it is in the power of the judicious teacher, to attain nearly the same object, by marking the portions of the grammar, which it is necessary to commit to memory.

The translator trusts that he shall be thought to have rendered a service not wholly insignificant to the study of classical literature. The increased attention, which has lately been paid to this department, leads him to hope his labor will not be unacceptable. The translation of Mr Thiersch's tables by professor Patton, will be found a valuable contribution to the means of cultivating this study, and the English Greek lexicon, which is in preparation by Mr Pickering, will remove one of the obstacles

to the pursuit of the Greek in our schools. It is the design of the translator to adapt for use in this country the text-book of Mr Jacobs, a work of singular merit and of extensive use abroad, and which, as it refers throughout to the Grammar of Buttman, will be particularly useful to those who are well grounded therein.

THE TRANSLATOR.

Cambridge, Aug. 1822.



INTRODUCTION.

Of the Greek Language and its Dialects in General.

THE Greek, like all other languages, had various dialects which however may be all reduced to two fundamental dialects, the Ionic and Doric, belonging to the two great divisions of the Grecian race, which bore these names respectively.

The *Dorian* tribe was the most extensive, but its dialect was rough, and upon the whole less cultivated. A branch of this dialect was the *Æolic*, which early attained a considerable degree of improvement, particularly in the *Æolian* colonies of Asia Minor and in the neighbouring islands.

The *Ionian* tribe inhabited in earlier times for the most part what was afterwards called Attica; and sent out from this quarter its colonies to the coasts of Asia Minor. Inasmuch as these colonies attained a high degree of refinement, earlier than their mother country, or any other Grecian tribe, the appellations of *Ionians* and *Ionic* were appropriated to them and their dialect, while the original Ionians in Attica were called *Attics* and *Athenians*. The *Ionic* dialect, from the multiplication of vowels, is the softest. But the *Attic* soon surpassed the others in refinement, by avoiding, in the ease peculiar to itself, the Doric harshness and the Ionic softness. Although the Attic race, geographically speaking, was the original, the Ionic dialect of the colonies in Asia Minor is considered as the mother of the Attic dialect, because it attained a high degree of cultivation at a period, when it had least departed from the common source of both, the old tongue of the Ionian race.

As mother, however, of all the dialects, we must assume an original ancient Greek language. But of this it is only by

means of philosophical deduction that we can ascertain or rather conjecture the forms. Every dialect naturally retained more or less from this ancient language, and of consequence each preserved in itself, from the same source, much that was gradually lost in the kindred dialects. Hence may be explained the fact, that the grammarians speak of Doric, Æolic, and even Attic forms, in the old Ionian bard Homer. In general, it has been the practice to name that, which was customary or of frequent occurrence in a dialect, after that dialect, although it should likewise occasionally be found in some other. In this way we must explain the Doricisms, so called, in the Attic writers,* and the Atticisms traced in authors, not in that dialect.†

To this same original language belong, for the most part, the *poetical forms or poetical licenses*, as they are called; for the oldest poets formed themselves a language, out of the manifold phraseology of their age. Many peculiarities of this phraseology became obsolete: but the latter poets, having their predecessors for guides, were unwilling to lose this richness of language; and thus what was originally dialect, and ought to be classed as such, got to be, in the end, poetic peculiarity, or as it is commonly called, *poetic license*.

In every cultivated nation, some one of its prevailing dialects generally becomes the foundation of the common language of literature and of good society. This did not take place, at an early period, among the Greeks. Cultivation advanced far among them, while they were still divided into several states, separated from each other by position as well as political relations. The language of literature, therefore, as well poetry as prose, till near the time of Alexander, depended upon the dialect to which the writer had been educated, or which he preferred. Hence arose Ionic, Æolic, Doric, and Attic writers of poetry and prose; from each of which classes more or less is still extant.

Meantime Athens attained a political elevation so important, that it possessed for some time a sort of general government (*ἡγεμονία*) over Greece, and became, at the same period, the centre

* The Doric future in *σοῦμαι, ξοῦμαι*.

† Such as the Attic declension in *ας; ξόν* for *όν* &c.

of literary improvement. Greeks from all the tribes went to Athens for their education, and the Attic works became the 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 centre of this later Greek literature formed itself in Alexandria in Egypt under the Ptolemies.

With the universality of the Attic dialect, as was to be expected, 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.* 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. And hence it became usual to understand by *Attic*, only that which was found in the ancient classics, and was in the strictest sense peculiar to them; 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.' Hence also the subsequent writers were called *οἱ κοῖνοὶ* or *οἱ ἑλληνεῖς*, in distinction from the genuine Attic writers. Their language, however, is not to be viewed as a separate dialect, for after all this *κοινή διάλεκτος* remained essentially *Attic*, and of course every common Greek grammar assumes the Attic dialect as its basis.

It follows from this, that not every thing which was called Attic is on that account peculiar to this dialect, even in the classic age. Moreover there were several Attic forms, which were not exclusively used even in Athens, but which were interchanged with other universally adopted forms, as *φιλοία* with *φιλοῖ* and *ξέν* with *σύν*; as there were also several Ionic forms not wholly

* For instance *νήχισθαι* for *νεῖν*, to swim, and *ἀροτριᾶν* for *ἀροῦν*, to plough.

unknown to the Attics as the not contracted forms in the place of contracted ones.

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*. As dramatic poetry from its nature, even in tragedy, is necessarily the language of actual life, the Attic stage admitted nothing but the Attic dialect, which was retained in the sequel on all the other Grecian theatres. In addition to this, the dramatic poets, particularly in the dialogue, especially in that part written in Trimeters, with the exception of a freer use of the apostrophe and contraction, indulged themselves in but few of the poetical licenses, as they are called, and substitutions of other forms.

For the other sorts of poetry, particularly those which were composed in hexameters, viz. the epic, didactic, and elegiac, Homer, and the other elder Ionic bards, who continued to be read in the schools, remained the models. Among them was retained the *old Ionic and Homeric* language, with most of its peculiarities and ancient forms, and became, as had been the case with the Attic dialect in prose, the reigning dialect or universal language in this department of poetry in all ages: It is therefore best denominated the *Epic language*, as its origin was exclusively in the *Epic poetry*.

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 the pastoral and humorous. When, however, the language which prevails in the lyrical portions of the drama—that is, in the choruses and passionate speeches—is called Doric, it is to be remembered that the *Doricism* consists in little else than the predominance of the long α 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.

CHARACTER AND PRONUNCIATION.

The Greeks borrowed their characters principally from the Phenicians, as sufficiently appears from the oriental names of the letters in the Greek alphabet. They are the following ;

A	α	a	Ἄλφα	Alpha
B	β β̄	b	Βῆτα	Beta
Γ	γ γ̄	g	Γάμμα	Gamma
Δ	δ	d	Δέλτα	Delta
E	ε	ë	Ε ψιλόν	Epsilon
Z	ζ	z	Ζῆτα	Zeta
H	η	ē	Ἡτα	Eta
Θ	θ θ̄	th	Θῆτα	Theta
I	ι	i	Ἰῶτα	Iota
K	κ	k	Καππα	Kappa
Λ	λ	l	Λάμβδα	Lambda
M	μ	m	Μῦ	Mu
N	ν	n	Νῦ	Nu
Ξ	ξ	x	Ξῖ	Xi
O	ο	ö	Ὅ μικρόν	Omicron
Π	π π̄	p	Πῖ	Pi
P	ρ ρ̄	r	Ῥῶ	Rho
Σ	σ σ̄	s	Σίγμα	Sigma
T	τ τ̄	t	Ταῦ	Tau
Υ	υ	u	Ὑ ψιλόν	Upsilon
Φ	φ	ph	Φῖ	Phi
X	χ χ̄	ch	Χῖ	Chi
Ψ	ψ	ps	Ψῖ	Psi
Ω	ω	ō	Ὠ μέγα	Omega

The twofold mode of writing some letters is^r 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.* The latter is not to be confounded with τ .

Of the abovementioned letters, a large number of *abbreviations* and *characters* have been formed, several of which are less compendious than the common letters themselves, for which they were designed as substitutes. Their use has accordingly been much limited in modern times, and little difficulty will be found in reading recent editions of Greek authors, if the following characters are understood.

ν	stands for $\sigma\nu$	σ	stands for $\sigma\tau$
Ϛ	for $\sigma\theta$	ϛ	$\kappa\alpha\iota$
Ϝ	for $\sigma\varsigma$		

Several of the characters, so called, are mere contractions of the common letters, as κ for $\lambda\lambda$, &c.

The Greeks made use of the letters of their alphabets as numerical signs. To fill out the numbers the stigma σ was introduced after ι , the ς after π , and the Ϟ after ω .† All the numerals moreover have the accent, as α' 1, β' 2, γ' 6, δ' 10, ϵ' 11, ζ' 20, η' 26, θ' 100, ι' 200, $\kappa\lambda\varsigma'$ 232, &c. The thousands begin with α , but with a mark underneath, α , β , &c. $\beta\sigma\lambda\varsigma'$ 2232.

It is impossible to ascertain the ancient pronunciation. Among the modes, in which Greek is pronounced in modern times, two principally may be distinguished, the Erasmian and the Reuchlinian. The pronunciation, adopted in England and partly in America, resembles the Erasmian most nearly in the consonants, but differs from both in the vowels.‡

* Also by some modern writers at the end of a *syllable*, a distinction however which leads to great difficulty, if extended beyond the most familiar compositions, as those with the enclitics and with $\pi\rho\acute{\iota}\varsigma$. $\iota\acute{\iota}\varsigma$, $\iota\acute{\iota}\varsigma$ and perhaps $\delta\upsilon\varsigma$.

† σ is called *sti* or *stigma*, ς *koppa*, and Ϟ *sanpi*.

‡ We make use in this grammar of the Erasmian, because it incontestibly approaches nearest the ancient. This appears from the manner in which Greek names are written by the Latins (as in the names of the letters above in the alphabet,) and Latin names by the Greeks. There are many internal arguments

Γ before another γ and also before κ, χ, ξ, sounds like ng; e. g. ἰγγύς, eng-gus, like ng in *engine*: σόγγρισις, Sungcrisis; Ἀγγίσις Angchises; Σφίγγξ, Sphinx.

Κ in Greek words, written in Latin even before e and i, is represented by c; as is also the Latin c represented in Greek by κ: as Κίμων Cimon; Cicero Κικίμων, the Romans having always pronounced their c like k before a vowel.

DIVISION OF THE LETTERS.

The Letters are divided into *Consonants* and *Vowels*.

Among the consonants are first to be distinguished the three *compound* letters, ζ, ξ, ψ, each of which in reality consists of two letters, represented however by a simple sound; ζ of τξ or δξ [a composition which does not appear in the English pronunciation of x] ξ of κξ and ψ of πξ.

1. The *simple* letters are divided according to the organs with which they are pronounced.

β, π, φ, μ, are labials.
 δ, τ, θ, ι, λ, ρ, σ, linguals.
 γ, κ, χ, palatics.

2. The letters, according to their qualities, are either

SEMIVOWELS,* which are the following; λ, μ, ν, ρ, called also *liquids*, and the simple *sibilant* σ; or

MUTES, which are

aspirates φ, χ, θ.
 medials β, γ, δ.
 soft π, κ, τ.

against the Reuchlinian. According to this pronunciation η is pronounced like ι, α, like a long, and ει, οι, υ and υι are all pronounced like ι, and υ, when it is second in a diphthong, with the exception of ου, is pronounced like φ, as αούρις *afros*, ζούρις *zefs*. This pronunciation grounds itself on the modern Greek pronunciation, though it can be proved that the latter has in the lapse of time departed from the ancient. It is called, from the multiplication of iota sounds, *iotacismus*, or from the sound of η [I on the continent of Europe] *Itacism*; the Erasmian *etacismus*.

* So called by the ancients, as forming by their humming or sibilant sound a transition to the articulate sound of the vowels.

From this it appears, that each organ possesses the three mutes, and that the nine letters, arranged thus,

φ, χ, θ,
β, γ, δ,
π, κ, τ,

correspond to each other, both in the horizontal and perpendicular directions.

No genuine Greek form terminates in any consonant, except σ, ς, ρ; for those which end in ξ and ψ are to be considered as terminating in κς and πς. Ξκ and οδκ form the only exception, and these never occur at the end of a clause.

DIPHTHONGS.

The ancient pronunciation of the diphthongs is the least known. The manner in which they were pronounced by the Romans will appear from the following examples.

αι	Φαίδρος	Phædrus	Phædrus on the continent of Europe.
ει	Νεῖλος	Nilus	Nelus _____
—	Λυκίον	Lyceum	Lycaum _____
οι	Βοιωτία	Bœotia	Baotia _____
υι	Εἰλιθυία	Piithyia	
αυ	Γλαυκος	Glaucus	ο in France, ow in Italy and Germany.
ευ	Εὔρος ἠὺξον	Eurus.*	
ηυ			
ου	Μοῦσα	Musa.	

It is to be observed, that the Latin usage is not uniform, particularly in the case of ει. This appears from the different modes of writing Ἰφιγένεια *Iphigenia*, Μήδεια *Medea*, Ἡρακλείτης *Heraclitus*, Πολύκλειτος *Polycletus*, as also from the examples above given of *Nilus* and *Lyceum*. A few Greek diphthongal forms in αια, οια re-

* It is a modern error to unite the αυ and ευ before a vowel in Latin with a v. It would be more correct to write *Agave*, *Euan* from Ἀγάθη, Εὐάν.

mained unchanged when written in Latin, except that the *i* passed into the *j* according to Latin usage, as *Maiā*, Ἀχαιά, *Maja*, Achaja, Troja.

From the above mentioned diphthongs are to be distinguished those which are called improper diphthongs, which are formed by *iota subscript* placed under the following vowels,

ι̇, η̇, φ̇,

The sound of these vowels is not affected by the *iota subscript*, 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, τῆ σοφία, τῆ Ἰδῆ or ἰδῆ.

BREATHINGS.

Every word beginning with a vowel has over that vowel one or the other of the two following breathings.

1. () The spiritus lenis or soft breathing.
2. (') The spiritus asper or aspirate.

The aspirate is our modern *h*; the *soft* breathing stands where in modern languages we simply begin with a vowel,* as

ἰγῶ *ego*, Ἀπόλλων *Apollon*, ὄμος *omos*, ἱστορία *historia*, Ὅμηρος *homeros*, ὕδωρ *hudor*.

The two sorts of words for all purposes of grammar and prosody are alike considered as beginning with a vowel.

In the case of a diphthong in the beginning of a word, the breathing is placed over the *second* vowel of the diphthong, as Ἐρίπιδης, οἶος. This, however, is not the case with the improper diphthongs, as Ἰδης, ἰδης.

The aspirate is always attached to *ε* when it begins a word, and two *ρ* in the middle of a word are thus written ῥρ. This had

* As the aspirate is represented in modern languages by *h*, so the soft breathing is the oriental *Alif*, and it has an actual force. Every vowel uttered without a consonant, and of course every one which is pronounced separately from the preceding letters, must be pronounced with an audible, though gentle impulse or breathing. The ancients were led to denote it the rather, as they wrote without a division of words.

its foundation in the mode of pronouncing, for it was retained by the Latins, as *ῥήτωρ*, *Πύρρος*, rhetor, Pyrrhus.

The Æolians in several words made use of the soft breathing instead of the aspirate; which was also sometimes done in the *old Ionic*. We accordingly find in Homer ὕμνῳ for ὕμῳ, ἥλιος for ἥλιος, &c. The Æolians moreover had in many words a peculiar aspiration of their own, denoted by a particular letter F, which from its form was called *digamma* or double gamma, and was pronounced like *v* of *f*. It is probable that this sound was originally prevalent throughout the Greek language.

PROSODY.

Prosody, as now understood, includes only the subject of the *quantity*, that is the length or shortness of the syllables.*

Quantity is denoted by two marks (˘) for short, and (–) for long, thus

ă short *æ*, ā long *æ*. ǣ uncertain or doubtful.

Every syllable which cannot be proved to be long is to be considered short.

A syllable is long first by nature, secondly by position.

I. A syllable is said to be long by nature, when its vowel is pronounced long, as in Latin *amāre* and *docēre*. In Greek, this is partly ascertained in the character itself, as *α* and *ω* are always long, *ε* and *ο* always short. The three others

α, *ι*, *υ*,

are, in Greek, as in Latin all the vowels, both long and short, and for this reason are called doubtful (*incipites*.)†

* The elder Greek grammarians included under the head of *προσφάσι* not only the quantity, but the accents, and breathings. The subject of quantity is here treated not in reference to poetry, but to pronunciation in general.

† We are not to suppose from this, that there is in the nature of the vowels *α*, *ι*, *υ*, in every case something doubtful and wavering between long and short. All the single vowels are in certain words positively long, in certain others positively short. But only for the *ε* and *ο* sounds the Greek alphabet contained for each case a separate sign or letter. In the other three we learn their quantity in each separate case, from the use of the poets, as we learn it in Latin in the case of all the vowels.

| Among the sounds naturally long are also to be reckoned those, in which two vowels are united into one sound.'

1. All *diphthongs* are accordingly long without exception, as the penult of βασιλείος and ἰκάρω.

2. All *contractions* for the same reason are long; and therefore the doubtful vowels when they serve as contractions. Thus α in ἄκων for αἰκων, ι in ἱρός for ἱερός, and υ in the acc. pl. βότρως for βότρως. | This does not extend however to such contractions as are to be regarded in the light of elisions; thus the penult of ἀπαγω for ἀπὸ-άγω is short.

| All the other cases, in which α, ι, and υ are long, are ascertained by usage alone, and can accordingly be learned, for the most part, only by observing the use of the poets. | As far as the *radical* syllables are concerned, this must be acquired by every person by his own observation, with the exception of a few rules, which will presently be given. The quantity of the syllables used in the formation and inflection of the words, and the cases in which the radical syllable changes its quantity in the inflection and formation of words, are taught in their proper places in the Greek grammar. It is moreover to be considered, that in general those cases only are noticed where in the inflection or formation of words α, ι, and υ are long, and syllables of which nothing is said, or where the reverse does not result from the general rule, are considered as short: as the penult of πράγματος, ἰτυψάμην; and in the formation of words, as ξυλίνας, δικαιοσύνη.

II. A syllable, even if its vowel be short, is long by *position*; that is, when it is followed by two or more consonants or a double consonant: e. g. the penultimate of λίγισθαι, μέγιστος, καθίλω, βέλιμον, ἀψήρος, καθέξω, νομίζω.

| A mute before a liquid, however, is in general not considered in position; accordingly the penult is short in ἄτικτος, δίδραχμος, γενέθλη, δύσποτος, &c. | Nevertheless, the *poets* use these syllables as long, and hence it is often said that mutes before the liquids make the vowel common.*

* Great care must be taken in these cases to ascertain whether the vowel be not long by nature; for then it must remain long: as πίνταβλος, which comes from ἄθλος, which is contracted from αἰθλος, and has its α long.

/ A true exception to the rule of mutes and liquids is formed by the medials ζ, γ, δ, when they precede λ, μ, ν, in which case they render vowels long by *position*. Thus in the following words the penult is long *πέπλιγμαί, τετραβίβλος, εὐόμοτος*; but in the following it is short, *χαράδρα, μελίωγρος, μολεβρός*.

The following are the most important cases, where the doubtful vowels are long in the penult, and which it is of great moment to learn correctly.

ὁ φλύαρος	<i>a trifler</i>	κόβαλος	<i>knave</i>
ἀνιαρός	<i>sorrowful</i>	ἄκρατος	<i>pure</i>
τιάρβα	<i>turban</i>	σίναπι	<i>mustard</i>
ὁπαδός	<i>companion</i>	σιαγών	<i>jaw</i>
αὐθάδης	<i>proud</i>		

with words derived from ἄγω and ἄγνυμι, and ending in *αγός*, as *λοχαγός captain, ναυαγός a shipwrecked person*.

ἡ κάμινος	<i>stove</i>	ὁ στρόβιλος	<i>fruit of the pine</i>
ὁ χαλιτός	<i>rein</i>	πίδιλον	<i>sandal</i>
σίλιον	<i>parsley</i>	ἡ χελιδόν	<i>swallow</i>
κύμιον	<i>cumin</i>	ἕριθος	<i>labourer</i>
κυκλάμιον	<i>cyclamen</i>	ἀκριβής	<i>exact</i>
ἄξινη	<i>ax</i>	ἀκόνιτον	<i>aconite, a poison</i>
πυτίη	<i>flask</i>	τὸ τάριχος	<i>pickled fish</i>
ὁ κίνδυνος	<i>danger</i>	ἡ πάπυρος	<i>papyrus, a reed</i>
ὁ βόθυνος	<i>ditch</i>	λάφυρον	<i>spoil</i>
ἐυθύη	<i>account</i>	πίτυρον	<i>bran</i>
πρεσβύτης	<i>an old man</i>	ἄγκυρα	<i>anchor</i>
τὸ κέλυφος	<i>shell or pod</i>	γέφυρα	<i>bridge</i>
ὁ ὄμιλος	<i>crowd</i>	ἕλυσρα	<i>a sort of grain</i>

So too *ἰσχυρός strong* (from *ἰσχύω I am able*.) On the other hand *ἰχυρός and ἔχυρός firm* (from *ἔχω I hold*) have a short *υ*, like other adjectives in *υρος*.

It is safer to pronounce the following with the penult long, though they sometimes are found short.

μυρίκη	<i>tamarisk</i>	κορύνη	<i>club</i>
πλήμυρρα	<i>flood</i>	τορύνη	<i>trowel</i>

The following proper names are long in the penult: Στόμφαλος, Φαρσάλος, Πρίαπος, Ἄρατος, Δημάρατος, Ἀχάτης, Μιθριδάτης, Εὐφραίτης, Νιφάτης, Θιανῶ, Ἰάσων, Ἀμασις, Σάραπις (Serapis.)

Εὐρίπος, Ἐνικεύς, Σίριφος, Γράβικος, Κάϊκος, Μάλικος, Οσiris, Βούτιρις, Ἀγχίσκος, Αἰγίνα, Καμάρια, Ἀφροδίτη, Ἀμφιτέτη, Διδυκος, Ἀμφρυσος, Καμδύσης, Ἀρχύτας, Κωκυτός, Βηρυτός, Ἀβυδός, Βιθυνός, Πάχυνον, Κέρκυρα (Corcyra.)

The first syllable of the following words is long.

ψῖλος	bare	μικρός	small
ὀχίλος	fodder	τιμή	honor
ὀλιμός	hunger	νίκη	victory
ἄρινός	skin	κλιτή	couch
λίτος	simple	δίση	vortex
ὀθυμός	mind	ὀχυλός	chyle
ὀρυμός	pole of carriage	ὀτυρός	cheese
ὀχυμός	juice	ὀπυρός	wheat*
ὀχρυσός	gold	φύλη	tribe
ξύτος	common	ἕλη	wood or matter
κυφός	bent	λύπη	grief
ψυχή	soul		

Of the verbs which terminate in a simple *ω* attached to the radical syllable it is to be observed in general, that the *ω* is short as in ἄγω, γράφω. The *ι* and *υ* are long, as in τρέψω, σύρω, ψύχω, excepting γλύφω *I engrave*, which has the *υ* short.

The case of ἄνω, ἴνω, and ὕνω will be separately treated below.

Of the contracted verbs, the following, whose *first* syllable is long, require particular notice.

κινῶ	<i>I move</i>	διφῶ	<i>I seek</i>
ρίγηω	<i>I shudder</i>	σολῶ	<i>I plunder</i>
σιγῶ	<i>I am silent</i>	φυσῶ	<i>I blow†</i>

* On the contrary πῦρός, the genitive of τὸ πῦρ, *fire*.

† The learner should be taught to apply these quantities to ascertain the pronunciation of derivatives like ἄτιμος ἄψυχος, ἔτριβον, διατρέβω, ἐμωρεθής, ἄστυλον &c. also of the proper names, as Hermitimus, Demonicus, Euphyle, &c.

Some words are deserving of notice, which, being derived from verbs, instead of the long vowel of the present, take the short vowel of the second aorist. Thus some substantives in *η* as *τριβή*, *διατριβή*, *ἀναψύχῃ*, *παραψύχῃ*. But *ψυχῃ* is long.

And some adjectives in *ης* gen. *ιος*. Thus *εὐκρίτης*, *ἀτριβῆς*, *παλιντριβῆς*.

The rule, that one vowel is short before another, which wants certainty in Latin, is still less certain in Greek: although a long vowel occurs seldomer before another vowel, than before a consonant. The nouns in *ιος*, *ιον*, *ια*, have the *ι* always short, with these exceptions, where it is commonly long, *καλία nest*, *κοιλία dust*, *ἀιλία sortow*.

The termination of the present tense in *ων* and *ω* must be learned from observation. It is very often long.

The penult of the following words deserves notice, as being long.

ὁ λαός	people	ἡ εἰλιά	the olive
κάω for καίω	I burn	κλάω for κλαίω	weep
ὁ ναός	temple	*Ενυώ	Bellona

Those also in *ων* and *ων*, which take *ο* in the genitive, such as the comparatives like *βελτιών*, and proper names have their penultimate long: as *Μαχάων*, *Ἀμυθάων*, *Ἀμφίον*, *Ἰππύριον*,* gen. *ωνος*. On the other hand the penult is short in *Δευκαλίον*, *Φορμύον*, gen. *ωνος*. Proper names in *αος*, compounded from *λαος*, are of course long, in the penult, as *Νικολαός*. *Ἀμφισαραος* is long, but *Ἰονόμαος* is short.

The accents are of great use in deciding the quantity of many words.

ACCENTS.

Besides the *quantity* of the syllables, the Greek language recognized a *tone* (*τόνος*) or what we call the *accents*; of which, however, it is difficult, according to our ideas, to make any use in pronunciation. Inasmuch as the *accent* is found as often on a short

* In English we still pronounce *Amphi'on*, but use has established *Hype' rion*: see Walker's key, § 29.

syllable as a long one, we cannot express it as we usually express accent, without injuring the quantity, as in *τιθημι* and *Σουφάτης*.* So long therefore as it is out of our power to indicate both the *quantity* and the *accent* in our pronunciation, it is safer to follow the quantity in reading the Greek, since without this all poetical measure is lost.

Notwithstanding this, an acquaintance with the accents is essential to a *thorough* knowledge of Greek; nor are they without advantage even for common use. They often indicate, by their position, the quantity of a syllable; many words and forms of different signification, but otherwise written alike, are distinguished by the accents; and even in cases where they are not thus of immediate use, they serve to fix the laws of their position, by which we are to be guided in the cases where they are of use. The following are the chief rules relative to the accents.

1. Every Greek word, generally speaking, has the accent on one of its vowels, and this is properly the *acute ὀξεῖα* (*προσῳδία accent* being understood) that is the *sharp accent*, which is written thus ´.

2. Of every syllable, which has not this accent, it was held by the ancients, that it received the *heavy* or *grave* accent; that is that, in which the voice descended, *βαρῖα* or *gravis*. The mark of this is ` , which, however, is not in common writing affixed to the syllables, to which it belongs.

3. A long vowel, moreover, may receive the *circumflex*, called in Greek *περισπωμένη*, that is *wound about*, and written thus ~. Such a syllable is to be considered as composed of two short vowels drawn together, of which one has the acute and the other the grave accent: thus ὀδ, whence ὄ. When, however, two short vowels marked thus ὀδ pass into one, it is written ὄ.

4. The accent, acute, grave, or circumflex, can only be placed on one of the three last syllables of the word; the circumflex only on one of the two last.†

* The modern Greeks, however, even in reading the poets pronounce according to the accents, and their own versification is wholly founded upon them.

† *ῥῆμι* and the like will appear, under the head of *enclitics*, to be only apparent exceptions to this rule.

5. The character of the last syllable, in respect to the accent, gives a name to the whole word. According as this syllable has 1st the acute, 2d the circumflex, or 3d the grave, the word is called

Oxytone, as *θείος, ὄς. τετυφός*

Perispomenon, as *φιλῶ, ἰός.*

Barytone, as *τύπτω, πρᾶγμα. πράγματα.*

Thus barytone verbs are distinguished from the contracts, which are perispomena or circumflexed.

6. Again all barytones, which are dissyllables or polysyllables, according as they have the acute 1st upon the penult, 2d the antepenult, or 3d the circumflex on the penult, are called

Paroxytona, as *τύπτω, τετυμμένος*

Proparoxytona, as *τυπτόμενος. ἄνθρωπος*

Properispomena, as *πρᾶγμα, φιλοῦσα*

7. Barytones of one syllable, or words wholly without accent, are the following, all beginning with a vowel.

οὐ (ὄκ, ουχ) not, ὄς as, εἰ if, ἐν in, εἰς. ἐς to, ἔξ, (ἐκ) out

And these nominatives of the prepositive article,

ὁ, ἡ, οἱ, αἱ.

When it is said that these words are without accent, it is meant that they take none, in their connexion with other words. But when at the end of a sentence, or after a word dependent on them in the construction, they are sometimes written with the acute. *πῶς γὰρ οὐ;—θις ὄς—κακῶν ἔξ.*

8. When an oxytone precedes in connexion other words, the acute accent is considered as softened into the grave, and the ' is changed into the `, which, except in this case, is never written. But at the end of a sentence, or before a period, or colon, the mark of the acute accent is retained; thus

*Ὅργη δὲ πολλὰ δρῶν ἀναγκάζει κακά.**

The interrogative *τίς, τι* is the only exception to this rule, as will appear in its place.

* Care must therefore be had not to regard words ending in ' as barytones: on the contrary, they are all oxytones with the acute accent quiescent, on account of the connexion with other words.

PLACE OF THE ACCENT.

On what syllable each word receives the accent is best to be learned from observation and the lexicon. The following rules, however, particularly in reference to the sort of accent, may be applied with advantage.

1. (The circumflex requires a vowel long in itself, and not merely made long by position.) Thus

κῆδος, φῶς, τείχος, οὔτος, σμῆγμα,

also

τιμῶτι, ἡμῶν, πῶρ,

for in these words the doubtful *α, ι, υ*, are long. A short vowel can accordingly receive no accent but the acute, as *ἕτερος, μίσις, ἴνα, πρὸς, πολύ, πλίγμα.*

This furnishes an instance of the use of the accents in determining the quantity of the doubtful vowels; for since a circumflex cannot stand over a vowel which is merely long by position, *πρῶγμα* and *μᾶλλον* are recognized as long in themselves.

2. (The acute accent may stand on a long syllable, as *κενότερος, δεύτερος, φεύγω, τιμή, βασιλεύς, φῶρ.*

3. (If the penult, when long by nature, be accented, it must always be with the circumflex, provided the last syllable be short, or long by position only, as *ῥῆμα, οἶνος, ψῆχος, βῶλαξ* (G. ἄκος.)

This accent shows the learner that the *μα* and *αξ* of these words are short, and the *υ* in *ψῆχος* long.

Exc. 1. This rule, however, does not apply to the cases where the enclitic forms a part of the word: we accordingly write *εἶτε, οὔτε ἄσπερ, ἦτις, τοσούτι, &c.*

Exc. 2. Nor to words formed of *ει* and *ναι* by protracting them, as *εἶθι would that, and ναιχί yes certainly.**

4. If the last syllable be long by nature, a circumflex cannot stand on the penult: for instance *ῥήτωρ, οἶνον, ψόχον, θάραξ*, (G. ἄκος.)

5. On the antepenult no accent but the acute can stand. If the last syllable be long either by nature or by position, the antepenult can receive no accent whatever: accordingly we write *Σακράτης, συλλέγω, ἐριβῶλαξ.*

* *Ναιχί*, which is found in some correct works, is erroneous.

6. The terminations *αι* and *οι*,¹ however, in reference to this and the rule next preceding are regarded as short. Accordingly we find *τύπτομαι, ἄνθρωποι*, &c. and *προφῆται* (plural of *προφήτ* ε) and *πῶλοι* &c.

Exc. Exceptions to this principle are, 1°. The third person of the optative in *οι* and *αι*, as *φείγοι, ποιήσαι*; 2°. The adverb *εἶποι* at home, although *εἶποι* houses follows the rule; 3°. The words compounded of enclitics, as *εἶμαι* *woe is me*.

7. The *ω* in the terminations of the Attic declension, though long, also admits an accent on the antepenult, as *πόλιω*, and *ἀνώγειω*; also the Ionic Genitive in *εω*.

From the preceding rules, the use of the accents in ascertaining the quantity of many words is apparent, e. g.

1. The circumflex shows the syllable on which it stands to be long.

2. By rule 3, the acute in such words as *κακρίως, βάθρον*, shows that they are short.

3. The accent of such words as *πείρα, ἄρουρα* shows by 3 and 5 that the last syllable of these words is short.

4. And the acute on the penult of *χώρα, Λήδα*, &c. shows by 3, 4, that the last syllable of these words is long.

Even in words and forms, from whose own accent no immediate inference as to their quantity can be drawn; the comparison with other words will furnish us often with a direction. Thus we shall infer that *ἄσιτος* has its penult long and *διόφιλος* short, because *οἶτος* has the circumflex and *φίλος* the acute. So of *ἄδικος* from *δικη, δικαί*. But the circumflex on monosyllables will afford no inference with respect to the lengthened forms, because monosyllable nominatives of the third declension are always long; *πῦρ, μῦς, πῦρ, μῦς*.

VARIATION OF THE PLACE OF THE ACCENT BY INFLECTION.

When a word undergoes a change by declension, conjugation, or in any other way, the accent is variously affected.

1. The accent is necessarily affected by such a change, when the word is so altered by this change, that the accent cannot remain as it was, without violation of the above rules. Thus

The circumflex must pass into the acute, e. g. εἶνος, εἶνον, (Rule 4. p. 17.) ῥῆμα, ῥήματος (Rule 4. p. 15.)

The acute must pass into the circumflex, e. g. φεῖγω impera- tive φεῖγαι (Rule 3. p. 17.)

Or the acute must pass from the antepenult to the penult, as ἄνθρωπος, ἀνθρώπου; ἄρουρά, ἀρούρης (Rule 5. p. 17.)

2. But even when the accent might have remained as it was, without violating the rules, though not *altered* indeed in this case, yet it is made often to change its place. It is

Drawn back, either when any addition is made to the beginning of the word, as τέπτα—ἵτυπτε, ἰδός—σάδοδες, παιδευτός—ἀπαιδευτός; —or when the cause is removed, which fixed it to the penult; as παιδεία, παιδεύει.

It is *thrown forward*, principally when the word receives one of the terminations, which are marked with an accent, either always, as τίτυφα—τιτυφώς, or usually, as θάρ, θαρής.

ENCLITICS.

There are a number of words, which considered in themselves to have an accent like others, but which—some always, some commonly, and some often—connect themselves so closely by sense and pronunciation to the preceding words, as to throw their accent upon it. This is called *Ἐγκλισις* or *inclinatio toni*, and the words subject to this inclination are called *Enclitics*.*—The following are enclitics.

1. The indefinite pronoun τις, τι in all the cases with the forms τοῦ and τῆ belonging to it.

2. The following oblique cases of the personal pronouns, μοῦ, μοί, μεῖ, σοῦ, σοί, σί, οὗ, οἷ, ἑ, μίν, νίν, and some of those, which begin with σφ.

3. The present indicative of εἰμί and φημί, with the exception of the second person singular.

4. The adverbs πῶς, πῆ, ποί, ποῦ, ποθί, ποθίν, ποτί, which are

* In opposition to this name, every accented word and of course an enclitic itself, when not thus deprived of its accent, is called *orthotone*, ὀρθοτόνημος.

distinguished only by their enclitic accent, from the corresponding interrogatives *πῶς; πότε; &c.*

5. The particles *πό, τί, τοί, θήν, γέ, κί* or *κί, νό, ού, ών,** *πίρ, ῥά,* with the inseparable particle *δε.*

RULES FOR THE ACCENT OF ENCLITICS.

1. If the preceding word be a *proparoxytone*, as *ἀνθρώπος*, or a perispomenon, as *σῶμα*, the accent of the enclitic is thrown upon the last syllable of such preceding word, but always as an acute, whatever be the accent of the enclitic in itself considered. Thus *ἀνθρωπός ἐστι, σῶμά μου.*

If the preceding word have no accent, as *εἰ*, it takes that of the enclitic: *εἴ τις.*

2. If the preceding word have already an accent on the last syllable, or an acute on the penult, this accent serves for the enclitic. Moreover in this case the acute accent on the last syllable, instead of being written like the grave, as it would otherwise be according to (Rule 8. p. 16) is written as the acute: *ἀνὴρ τις καὶ σοὶ φιλοῦ σε γυναικῶν τινῶν ἄνδρα τε, λέγεις τι.*

3. If, however, the enclitic be a dissyllable, the accent of the preceding word will not thus suffice for it, and it retains its own accent, as *λόγος ποτί, ἰναπίος, σφισιν*, which is also done when the preceding word undergoes an apostrophe, as *πολλοὶ δ' εἰσίν.*

4. If one enclitic follows another, in general, the first, while it throws its own accent on the preceding word, takes itself the accent of the second, and the second of the third, and so on; so that the last enclitic alone remains without accent, as *εἴ τις τινὰ φησὶ μοι παρίηαι.*

5. The enclitics remain *orthotone*, only when some peculiar emphasis lies on them; and as this can never be the case, with many of these particles, they are never found, but as enclitics.

6. As many of these enclitics are so closely united with the preceding word as to constitute but one, and to have, as such, an ascertained sense, it is usual to unite them as one, as *ὅστι, οὗτε, αἰόστι*, or *οἰόστι, μέντοι, ὅστις, ἄντιων.* The enclitic *δε*, which must

* Distinguished by its accent from *νῦν* now.

be carefully distinguished from the conjunction *δέ* but, occurs thus in *ὅδε, τοιοῦδε, ὅδι, δόμωνδε, &c.*

STOPS AND MARKS.

The period and comma are used in writing Greek as in English. —The colon and semicolon are not distinguished from each other, but are both written by a point on the top of the line, *οὐκ ἔλασιν ἀλλὰ*—. The note of interrogation is the semicolon of the modern languages (;).

The comma is not to be confounded with the *diastole* or *hypodiastole*, which serves to indicate more distinctly certain words compounded of enclitics, and to discriminate them from words not otherwise different, thus *ῥι* neuter from *ῥοις*, and *τί, τι* and *that*, to distinguish them from the particles *ῥτι* and *τίτι*.

The Greek language also makes use of the

(?) Apostrophe.

(..) Diæresis placed over a vowel, which does not form a diphthong with the vowel that precedes it, as *ῥίς* a sheep, *πράῖς* mild, pronounced o-is and pra-us.

CHANGE OF LETTERS.

CONSONANTS.

In the formation and inflection of words in Greek many changes take place, principally for the sake of euphony, which often make it hard to trace the root, but which still are commonly made on fixed principles.

Those consonants, which are of the same organ, or of the same corresponding character in different organs, are prone to pass into each other, when a change takes place in the inflection.

This is the foundation of the diversity of the dialects, as the following sketch will show.

1. The dialects interchange frequently the *aspirates* with each other, as *θλάει* att. *φλάει* (to crush.)

2. The *medials*, as *γλάχων* att. *βλάχων* pennyroyal: for *γῆ*, the old Dor. is *ῥῆ* earth.

3. The *smooth*; the interrogative and kindred forms instead of

the common π , as in $\pi\acute{o}\nu$, $\pi\acute{\omega}\varsigma$, $\pi\acute{o}\iota\varsigma$, $\acute{\iota}\pi\acute{o}\iota\varsigma$, $\pi\acute{\alpha}$, &c. have with the Ionians always κ , as $\kappa\acute{o}\nu$, $\kappa\acute{\omega}\varsigma$, $\kappa\acute{o}\iota\varsigma$, $\acute{\iota}\kappa\acute{o}\iota\varsigma$, $-\kappa\acute{\alpha}$. So too for $\pi\acute{\iota}\nu\tau\iota$ *five*, the Æolics say $\pi\acute{\iota}\mu\pi\iota$.

4. The *liquids*; thus the Dorics for $\acute{\iota}\lambda\theta\omicron\nu$ said $\acute{\iota}\nu\theta\omicron\nu$, *I came*; the Ionics for $\pi\acute{\iota}\nu\mu\omicron\nu$ said $\pi\lambda\acute{\iota}\nu\mu\omicron\nu$ *lungs*. The Ionic $\mu\acute{\iota}\nu$ *him* &c. is by the Dorics and Attics $\nu\acute{\iota}$.

5. The letters of the same organ. Thus the Attics preferred $\gamma\upsilon\alpha\phi\acute{\iota}\omega\varsigma$ to $\kappa\upsilon\alpha\phi\acute{\iota}\omega\varsigma$ *a fuller*; and the Ionians occasionally changed the *aspirate* into the corresponding *smooth*, as $\delta\acute{\iota}\chi\omicron\mu\alpha\iota$ for $\delta\acute{\iota}\chi\omicron\mu\alpha\iota$ *I take*; $\alpha\acute{\upsilon}\tau\iota\varsigma$ for $\alpha\acute{\upsilon}\theta\iota\varsigma$ *again*; $\acute{\alpha}\sigma\phi\acute{\alpha}\rho\mu\alpha\gamma\omicron\varsigma$ Att. $\acute{\alpha}\sigma\phi\acute{\alpha}\rho\mu\alpha\gamma\omicron\varsigma$ Ion. *asparagus*.

6. The σ with the other linguals, particularly with τ ; as for $\sigma\acute{\theta}$, Doric $\tau\acute{\theta}$, *thou*.

with ν ; as for the ending $\mu\epsilon\nu$, by the Dorics $\mu\epsilon\iota\varsigma$, as $\tau\acute{o}\pi\tau\omicron\mu\epsilon\nu$, Doric $\tau\acute{o}\pi\tau\omicron\mu\epsilon\iota\varsigma$.

7. The double letters with the corresponding single ones, particularly δ with ζ , as $\zeta\acute{\iota}\rho\zeta$ another form of $\delta\acute{\iota}\rho\zeta$ *a roe*; $\mu\acute{\alpha}\delta\delta\alpha$ Doric for $\mu\acute{\alpha}\zeta\alpha$ *dough* &c. Still more commonly for ζ , in the middle of a word, the Dorics make use of $\sigma\delta$; as $\sigma\upsilon\rho\acute{\iota}\sigma\delta\omega$ for $\sigma\acute{\upsilon}\rho\iota\zeta\omega$, *I play the flute*.

We must not, however, think that these or any similar changes prevail throughout a dialect without exception. The dialects have only a *tendency* toward certain changes, which we must make use of to explain the cases, that actually occur. Sometimes the change takes place only in a *single* case, as for instance for $\sigma\acute{\upsilon}\nu$ is the old form $\xi\acute{\upsilon}\nu$, which change of σ and ξ is found in the beginning of no other word whatever. Two changes are so frequent as to deserve specification viz.

$\tau\tau$ and $\sigma\sigma$
 $\rho\rho$ and $\zeta\zeta$

of which $\tau\tau$ and $\rho\rho$ are favorite forms of the Attic dialect, and $\sigma\sigma$ and $\zeta\zeta$ of the Ionic. Thus

Att.	Ion.	
$\tau\acute{\alpha}\tau\tau\epsilon\iota\nu$	$\tau\acute{\alpha}\sigma\sigma\epsilon\iota\nu$	<i>to arrange</i>
$\gamma\lambda\acute{\omega}\tau\tau\alpha$	$\gamma\lambda\acute{\omega}\zeta\zeta\alpha$	<i>tongue</i>
$\acute{\alpha}\rho\rho\eta\nu$	$\acute{\alpha}\rho\zeta\eta\nu$	<i>male</i>
$\kappa\acute{\alpha}\rho\rho\eta$	$\kappa\acute{\alpha}\rho\zeta\eta$	<i>cheek</i>

The Ionic forms of these words are found, however, occasionally in Attic writers.

THE ASPIRATES.

Each aspirate may be considered as having had its origin in the kindred smooth mute, combined with the rough breathing; hence the mode of writing them in Latin *ph, th, ch*. When therefore in the composition of words a smooth mute comes in contact with the *rough breathing*, an aspirated letter is formed; thus the words *ἡμέρα, δίκα, αὐτός*, after an elision of their last syllables, form in combination with *ἡμέρα day, ἡμέριμος, δεκάμερος, αὐθήμερος*.

The same happens in two words not thus combined, as *ὄν* which becomes *ὄχ*, as *ὄχ ὄσιος*; and with the addition of an apostrophe *ἀπὶ, ἀπ'* becomes *ἀφ'*; as *ἀφ' οὐ*; and *ἀντί, ἀντ'* becomes *ἀνθ'*; as *ἀνθ' ὄν*.

But the Ionians retain the *smooth* mute in both cases, as *ἰπ' ὄσεν, μεταστάναι* for *μεθιστάναι* from *ιστάναι*.

It was a principle in the Greek language that *two successive syllables* should not each begin with an aspirate. This rule was not without exception; where it operates, however, the first aspirate is usually changed into the corresponding smooth mute. As from *φιλεῖν* and *χαριεῖν* are formed, in the reduplication, *πιφιλένα*, and *πιχάρενα*, instead of *φιφιλένα* and *χιχάρενα*.

Some few words have, in their radical form, two successive aspirates, of which the first agreeably to this rule, passed into the corresponding smooth mute. But in those parts of the word, where the second aspirate undergoes a change by the other laws of inflection, the first aspirate returns. Thus

From the root $\Theta\text{PE}\Phi$ is the present tense *τρέφω* *I nourish*; future *τρέψω*. Derivatives, *τροφή, τροπήριον, τρέμμα*.

From the root ΘPEX , present *τρέχω*, *I run*; future middle *τρέξομαι*. Derivative *τροχός*.

In a few words of this kind, the first aspirate retains its place in the leading forms, as the nominative of a noun and the present of a verb, and not in the derivatives, as

From the root ΘPIX nom. ἡ *τριξ* *hair*, gen. *τριχός* dat. pl. *τριξίη*. Derivative *τριχίω*.

From the root ΘΑΦ, pres. θάπτω *I bury*, aorist pass. ἔταφην.
Derivative τάφος.

The *second* of two aspirates is seldom thus changed: it is regularly done, however, in the imperatives in θι; as θίτι, τύθητι for θίθι, τύθηθι.

In some words the Ionics change one of the aspirates and the Attics the other; thus ἰχτιών; Ion. κιών *a garment*; ἰντιῦθεν, ενταῦθα; Ion. ἰθηῦτιν, ἰθαῦτα.

The passive ending *θεν* and its derivatives has the effect of changing the preceding aspirate into a smooth mute *only* in the verbs θύειν *to sacrifice*, and θίνασι *to place*; ἰτύθεν, ἰτίθεν, τιθείς. In all other verbs, no change is effected in this way; as ἰχθύθεν ἑρλώθεν from ἑρλώω, θαφθείς, ἰθρίφθεν, ἰθίλχθεν. Moreover in most of the remaining cases of derivation and composition the same license prevails, and we say πανταχόθεν, Κορινθίθιν, μάχισθαι, ἀμφιχυθείς, &c.

This rule perhaps extended not only to the aspirated letters, but to the rough *breathing*, which it turned into the smooth breathing. Of this, however, there is but one trace remaining, viz. From the root ΞΧ is formed present ἔχω *I have*, fut. ἔξω derivative ἰκτικίς, where the aspirated breathing is changed into the smooth breathing in the present, on account of the following χ, an aspirate, but reverts to the rough breathing in ἔξω and ἰκτικίς, where ξ and κ take place of χ.

MULTIPLICATION OF CONSONANTS.

The Greeks avoided every roughness arising from the sequence of consonants not easily pronounced together. In pursuance of this, *three* consonants, or one with a double consonant, can never (except in the case of composition like δύσφραγτος, ἰκπρωσις, ἰκψύχω) stand together, unless the first or last be a *liquid*, or a γ before γ, κ, χ, as πικροίς, σκλήρος, τέγξω. In other cases such a concurrence is avoided or a letter dropped.

But a roughness may be produced even by the concurrence of *two* consonants, which is avoided by the application of the following rules: First however it is to be remarked, that

1. In a few rare cases the pronunciation is relieved, by intro-

ducing a third consonant. As when e. g. the liquid μ or ν , by omission of a vowel, comes to stand directly before λ or ρ , the middle mute, corresponding to the first of them, is interposed (ζ , δ): thus from $\eta\mu\acute{\epsilon}\rho\alpha$ *day* is formed $\mu\epsilon\sigma\eta\mu\epsilon\zeta\eta\alpha$ *south*; from $\mu\epsilon\mu\acute{\alpha}\lambda\eta\tau\alpha\iota$ arose the epic form $\mu\acute{\iota}\mu\epsilon\lambda\eta\tau\alpha\iota$; $\acute{\alpha}\nu\eta\rho$ *man* has in the genitive $\acute{\alpha}\nu\delta\rho\acute{\omicron}\varsigma$.

2. A consonant is sometimes but not often, by transposition, placed where it will be more easily pronounced, as $\acute{\epsilon}\pi\rho\alpha\theta\omicron\nu$ from $\pi\acute{\epsilon}\rho\theta\omega$; $\kappa\alpha\rho\delta\acute{\iota}\alpha$, epic form $\kappa\rho\alpha\delta\acute{\iota}\eta$ *heart*.

Rule I. When two *mutes* of a *different* organ meet, it is the rule that before a *smooth* mute nothing can stand but another *smooth*, before an *aspirate* nothing but another *aspirate*, before a *middle* nothing but another *middle mute*; as $\iota\pi\tau\acute{\alpha}$, $\nu\kappa\tau\acute{\omicron}\varsigma$, $\phi\theta\acute{\iota}\omega$, $\acute{\alpha}\chi\theta\omicron\varsigma$, $\beta\delta\epsilon\lambda\upsilon\rho\acute{\omicron}\varsigma$.

When therefore, in the formation of words, two mutes of an unlike character meet, the former commonly assumes the character of the latter. Thus by adding the termination $\tau\acute{\omicron}\varsigma$, $\delta\acute{\eta}\nu$, $\theta\epsilon\acute{\iota}\varsigma$ are formed from $\gamma\rho\acute{\mu}\phi\omega$ *I write*, $\gamma\rho\alpha\pi\tau\acute{\omicron}\varsigma$, $\gamma\rho\acute{\alpha}\delta\eta\nu$; from $\pi\lambda\acute{\iota}\kappa\omega$ *I twine*, $\pi\lambda\epsilon\chi\theta\epsilon\acute{\iota}\varsigma$.

But of two like mutes already combined one alone cannot be changed, but always both together; thus from $\iota\pi\tau\acute{\alpha}$, $\iota\kappa\tau\acute{\alpha}$ are formed $\acute{\iota}\zeta\delta\omicron\mu\omicron\varsigma$, $\acute{\iota}\gamma\delta\omicron\omicron\varsigma$; and when of two smooth mutes the second, by the addition of the rough breathing, becomes an aspirate, the first becomes an aspirate also, thus from $\iota\pi\tau\acute{\alpha}$ and $\eta\mu\acute{\epsilon}\rho\alpha$ is formed $\iota\phi\theta\acute{\eta}\mu\epsilon\rho\omicron\varsigma$ *of seven days*; and from $\nu\kappa\tau\alpha$, $\nu\acute{\alpha}\chi\theta'$ $\acute{\upsilon}\lambda\lambda\eta$ *the whole night*.*

The preposition $\epsilon\kappa$ alone remains unaltered before all consonants, as $\epsilon\kappa\theta\epsilon\acute{\iota}\lambda\alpha\iota$, $\epsilon\kappa\delta\acute{\upsilon}\nu\alpha\iota$.

RULE II. Regards the doubling of the same consonant. When ρ stands at the beginning of a word, if a simple vowel is made to precede it in composition or inflection, the ρ is usually doubled, thus $\acute{\eta}\rho\acute{\rho}\omicron\pi\omicron\nu$, $\acute{\alpha}\rho\acute{\rho}\iota\pi\acute{\alpha}\varsigma$ from $\acute{\rho}\epsilon\pi\omega$ with $\acute{\epsilon}$ and $\acute{\alpha}$. $\Pi\epsilon\rho\acute{\iota}\rho\acute{\rho}\omicron\varsigma$ from $\pi\epsilon\rho\acute{\iota}$ and $\acute{\rho}\acute{\epsilon}\omega$. This, however, does not hold in the case of diphthongs, as $\acute{\upsilon}\rho\omega\sigma\tau\omicron\varsigma$ from $\epsilon\acute{\upsilon}$ and $\acute{\rho}\acute{\omega}\nu\eta\mu\iota$.

* The Greeks probably made as much audible difference between κ and χ , as we hear between τ and θ . We are unable in English to make this distinction. On the other hand, most of the continental nations of Europe distinguish between κ and χ , but confound τ and θ .

The aspirates are never doubled, but instead thereof an aspirate must be preceded by the kindred mute : thus Σαρκά, Βάκχος, Πιτθείς.

The poets, who do not use the Attic dialect, double a consonant very often for the sake of the metre, as ὄσσοι, ὄσσι, ἔσσι for ὄσοι, &c. This however is not wholly arbitrary, but takes place often in some words, and never in others, as ἔτι, ἔτιρος, ἄμα, ἄνιμος.

The poets also make use of the opposite practice, in employing the single consonant, where the common dialect has the double, as Ἀχιλλεύς, Ὀδυσσεύς for Ἀχιλλεύς, Ὀδυσσεύς.

RULE III. When *σ*, *π*, *φ*, and *γ*, *κ*, *χ*, come before an *σ*, they pass with the *σ* into the kindred double consonant *ψ* or *ξ*. Thus, in the future ending, which is regularly *σω*, are made *λείψω*, *λείψω*; *λέγω*, *λέξω*; *γράφω*, *γράψω*; *στρίχω*, *στρίξω*;

And in the ending *σι* and *σιυ* of the dative plural, we find Ἄραβις, Ἄραβις; *κόρακες*, *κόραξι*.

RULE IV. Before a *μ*, in the middle of a word, the labials are uniformly changed into *μ*, as in the perfect tense passive, *λείπω*, *λίλιμμαι*; so τοῦ τριβῶ, *τρίμμα*; *γράφω*, *γραμμῆ*.

The *palatics* and *linguals* are often changed before *μ*;—*α*, and *χ* into *γ*, as

πλέω, *πλέγμα*, *τεύχω*, *τέτυγμα*,

and *δ*, *θ*, *τ*, *ζ*, into *σ*, as

ἔδω, *ἔσω*, *πίθω*, *πίπισσμαι*.

ψηφίζω, *ψήφισμαι*.

RULE V. The *linguals* *δ*, *θ*, *τ*, *ζ*, can only stand before liquids. They are dropped before a *σ*, as *ἔδω*, *ἔσω*; *πίθω*, *πίσω*; *σώματα*, *σώμασι*; *φράζω*, *φράσις*.

Before other *linguals* they are changed into *σ*:

ἔδω, *ἔσθη*; *πίθω*, *πίσσιον*.

RULE VI. 1. The *ν* remains unaltered, in general only before *δ*, *θ*, and *τ*. Before the labials it is changed into *μ*, and before the palatics into *γ*, pronounced as *ng*. Accordingly in composition *σύν* with and *έν* in are thus changed,

συνπάζω, *ἐμβάινα*, *συνφίρω*, *ἐμψυχοσ*.

ἐγκαλῶ, *συνγιγῆς*, *ἐγχειρίζω*, *ἐγξίω*.

An apparent exception is made in the *enclitics*, which are not considered as forming one word, sufficiently to authorize the change of the *ν*; thus we write *τόγι*, *ὄπιερ*.

2. Before one of the liquids, the *ν* passes over into the same letter, as *συλλέγω, ἰλλείπω, ἰμμίω, συρίπτω*

The preposition *ἐν* only commonly remains unchanged before *ρ*, as *ἐνράπτω*.

3. Before *σ* and *ζ* the *ν* in *composition* is sometimes retained, sometimes changed into *σ*, and sometimes dropped. In *inflections* the *ν* is commonly dropped before *σ*, as in the dative plural *δαίμων-εσ, δαίμων-σι, μῆν-εσ, μῆ-σιν*.

4. When after the *ν* a *δ, θ, or τ* has been omitted before *σ* by Rule V. the short vowel is made long, as

πάν-τεσ, πᾶ-σι, τύψαν-τεσ, τυψᾶσι;

to which end *ε* passes into *ει* and *ο* into *ου*, as

σπίδω future *σπί-σω*

ιδόν-εσ dative *ιδού-σιν*

The exceptions to these rules, as *πίφασαι* (2 pers. perf. pass. of *φαίνω*) are rare, and are learned by observation.

Before *σ* and *ζ*, *ἐν* is always unchanged, as *ἐνστίω*. *Σύν* changes its *ν* into *σ* before a *single σ*, as *συσσιτία*; but if another consonant follow, and also before *ζ*, the *ν* is dropped, *σύστημα, συσσίαζω, συζυγία*.

CHANGE OF VOWELS.

No certain laws regulate the *change* of the *vowels*, in the formation and inflection of Greek words. It includes under it the *lengthening* and *shortening* of the vowels; for it rarely happens that when *ε* or *ο* for instance, from any cause are lengthened, that they pass into *η* or *ω*, but generally into *ει* or *ου*.

These changes also,—like those of the consonants, can be best observed, in the comparison of dialects.

1. The Ionics are prone to lengthen the *ε* and *ο* of the other dialects, but principally only, when a semi-vowel follows; as *ξείνεσ, είνεα, ὑπέρ* for *ξένεσ strange, είνεα on account of, ὑπέρ over*; *νόσος, οὔνομα, πολύς, κόρη* for *νόσος disease, ὄνομα name, πολός much, κόρη maiden*; or when the *ε* is followed by another vowel, as *χρῦσειοσ* for *—εοσ golden*; which licenses are particularly abundant in the poets. But this is not wholly arbitrary, as there are some words never subjected to this license, such as *πόλιε, τόνοε, μένοε, περί*, &c.

2. When *αι* and *οι* are lengthened by the Ionians, they pass into *αιι* and *οιι*, as *αιιτός eagle*, *αιιί always*, by the Ionics, *αιιτός, αιιί. πία grass*, Ionic *πίαη*.

3. In other cases, the reverse is practised by the Ionics, Dorics, and poets; and we find *μίζων, κρίσων. χείρς*, for *μείζων greater, κρίσων better*, *χείρς* (Genitive from *χείρ hand*); and for the accusative in *ους* the Dorics use *οι*: see below in the second declension.

4. In other cases, the Dorics for *ο* and *ου* make frequent use of *ω*, as *κῶρος* for *κόρος* or *κοῦρος young man*; *δῶλος* for *δοῖλος slave*.

5. The *η* in most cases had its origin in *α*, which prevailed in the ancient Greek language,* and became afterwards the characteristic sound of the Doric dialect, which commonly uses a long *α* for *η*, as *ήμερα* for *ήμέρα day*; *φήμα* for *φήμη report*; *στηναι* for *στηναι to stand*.

6. The Ionics, on the other hand, preferred the *η* and commonly use it instead of the long *α*, as *ημέρη, σοφίη* for — *α*; *ιατρός, θώραξ* for *ιατρός physician, θώραξ breast plate*, (Genitive *θωρακος*), *πρήσσω, πρήγμα* for *πράσσω, πρᾶγμα*.

7. It is a peculiarity of the Attic dialect borrowed from the Ionic, when *α* long stands before *ο*, to change the *α* into *ε* and the *ω* into *ο*; as for *λαῖς people*, *ναῖς temple*, the Attics read *λαῖς νῖως*.

8. The Ionic dialect frequently changes the short *α* into *ε*, before *liquids* and before *vowels*, as *τίσσερες* for *τίσσαρες fount*; *ἄρσην* for *ἄρσην male*; *ὑελος* for *υαλος glass*; *μῖα* for *μῖα μῖνα*; and in the verbs in *αιω*. In other cases *α* is used for *ε*, as *τρέπω* for *τρέπω I turn*; *τάμω* for *τίμω I cut*; *μέγιστος* for *μέγαθος greatness*.

9. In the compounds of *αὐτός self*, and the words *θαῦμα wonder*, and *τραῦμα wound*, the Ionics change *αυ* into *ου*, as *ιμμευτόν, ιαυτόν*; *θαῦμα, τραῦμα*.

10. Other changes are the following, *πρώτος the first*, Doric *πρῶτος, ἡ πάρδαλις the leopard*, Doric *πάρδαλις, ὄνομα name*, Æolic *ἴνομα, ἰστία hearth*, Ionic *ἰστία*.

* See bottom of page 1, introduction.

PURE VOWELS AND CONTRACTIONS.

A vowel immediately preceded by another vowel, in the same word, is called a *pure vowel*, being pronounced without the aid of a consonant; and particularly the terminations in *α*, *ο*, and *ω* are called *pure*, when another vowel precedes, as in *σοφία*, *διπλός*, *φιλίω*.

The characteristic difference of the Ionic and Attic dialects is that the former, in most cases seeks the concurrence of vowels, and the latter avoids them.

The common means by which the Attic dialect avoids them are

I. *Elision*, by which one vowel is cast away and the other retained.

II. *Contraction*, by which several vowels are drawn into one long sound. This takes place principally in the formation and inflection of words, according to the following principles;

1. Two vowels form of themselves a diphthong; thus *ει* and *οι* are formed from *εϊ* and *οϊ*, as *τείχει* *τείχει*, *αἰδοῦ*, *αἰδοῦ*.

The other proper diphthongs have generally a different origin; but the *improper* diphthongs may all be considered as formed by contraction, viz.

α, *η*, *φ*, from *αῖ*, *ηῖ*, *φῖ*, as *γῆραι* *γῆραι*,
Θρήσσα *Θρήσσα*, *λάϊσος* *λάϊσος*.

2. Two vowels pass into a kindred long vowel; and generally as follows,

<i>η</i>	from	<i>εα</i>	— <i>τείχια</i> <i>τείχη</i> , <i>κίαρ</i> <i>κῆρ</i> <i>heart</i> .
<i>ει</i>	from	<i>εε</i>	— <i>ποιεε</i> <i>ποιει</i> , <i>ῥιερον</i> <i>ῥιῶρον</i> , <i>stream</i> .
<i>ο</i>	from	<i>αο</i> and <i>αου</i>	— <i>τιμάομεν</i> <i>τιμῶμεν</i> , <i>τιμάου</i> <i>τιμῶ</i>
		<i>οα</i> and <i>οη</i>	— <i>αἰδέα</i> <i>αἰδῶ</i> , <i>μισθῶντε</i> <i>μισθῶτε</i>
<i>ου</i>	from	<i>οο</i>	— <i>πλόος</i> <i>πλοῦς</i> <i>μισθῶομεν</i> <i>μισθῶομεν</i>
		<i>οι</i>	— <i>ἰμίσθεις</i> <i>ἰμίσθου</i>
		<i>ιο</i>	— <i>τείχιοος</i> <i>τείχιοος</i> , <i>ποιῖομεν</i> <i>ποιῖομεν</i> .

3. The *doubtful* vowels *α, ι, υ*, when they are short, absorb the following vowel, and thereby become long, as

ἄθλος Ionic with short *α*: Attic ἄθλος *combat*.

τίμας τίμῃ, "Ἰφί, "Ἰφί, Dative.

Ἰχθύεις and—ας, with *υ* short, ἰχθῦς, from the sing. ἰχθυς.

4. A long sound absorbs a short vowel, without farther change :^{*} this is particularly the case with

ι both before and after almost every long sound, as φιλίῳ
φιλή, τιμάμετος, τιμῆτος :

ω and *ο* principally by kindred sounds and by *ω*, as τιμάω
τιμῷ, Ποσειδάων Ποσειδῶν *Neptune*, λάσας λάς *a stone*, μισθῶσι μισθῶ-
σι, πλοῖοι πλοῖ.

When a diphthong compounded with *ι*, the improper diphthongs not excepted, is to be contracted with a preceding vowel, the two first vowels undergo a change, according to the preceding rules, and the *ι* either becomes *subscript*, as τύπτ-σαι τύπτ-η, ἀεί-δω ἄδω
I sing, ἀει-δή φῶδή *song*, τιμ-άει and τιμ-έη—τιμ-ῶ; or the *ι* is dropped if the contracted sound be not of a nature to admit *ι subscript*, as μισθ-έειν μισθ-ῶν, Ὀπίεις Ὀπούς.

Such are the regular contractions, but several exceptions to these rules occur, as will be seen in their places. The Ionics particularly neglect the contraction, and resolve a long sound into its original component parts, as 2 pers. sing. pass. τύπτται for τύπτη; even ποίειται, ἰπαινεῖται, &c. for ποιεῖ, (which is commonly still farther contracted into ποιῆ). Many of these forms are common to the Doric, with the Ionic dialect.

The tendency of the Ionic dialect to resolve the long sounds is the source of the *separation* of the vowels in the *diphthongs*, which prevails among the epic poets in certain words; as πᾶς for παῖς *boy*, εἶομαι for εἴομαι *I think*, &c. of the *protracting* of a vowel sound, as φῶς for φῶς *light*, κρήνον for κρήνιον, from κρήνιον; and of the *Ionic insertion* of an *ε*, as ἡί for ἦ *or* εἴκοσι for εἴκοσι *twenty*, ἀδελφίος for ἀδελφός *brother*.

The *Ionics* sometimes produce a concurrence of vowels, by

* This is not to be considered as an elision, but as a true contraction, as is seen by the use of the circumflex to compensate for the short vowel dropped as φιλίῳ φιλή.

thrusting out the consonants, which separates them, as *ἔθνος* for *ἐθῆμος*.

There are nevertheless cases, where the Ionics contract and the Attics do not; as *ἱρός* (with *i* long) Ionic for *ἱερός* *holy*. The Ionics and Dorics have also a contraction peculiar to themselves of *eo* into *eu*, as *πλεῦνες* for *πλείνες*, *ποι-εύματος* for *ποι-έματος*, for which is commonly used the contracted *ποιεύματος*.

ACCENT OF CONTRACTED SYLLABLES.

1. When of the two syllables to be contracted, neither has the accent, the syllable formed by the contraction remains, also in general without it, as *περίπλος* *περίπλους*; *ἱέρμασι* *ἱέρμων*.

2. If however one of the syllables to be contracted has an accent, the contracted syllable is accented; if the penult or antepenult, it is accented according to the rules pp. 15 and 16; if the last syllable, it is accented with the circumflex, in almost every case, as *νοῆς* *νοῆς*, *ποιῶ* *ποιῶ*.

HIATUS AND CRASIS.

When one word ends with a vowel and the next begins with one, whether aspirate or not, an effect called *hiatus* is observed, which was still less agreeable, particularly to the Attics, than the concurrence of vowels, in the middle of a word. This hiatus was accordingly avoided in poetry, particularly in the Attic poetry. Even in prose, with the exception of the Ionic writers, its frequent recurrence was disliked. The principal means of avoiding it were, first *synalæphe*, or the union of the two syllables in one; and secondly the addition of a consonant, as the *ν*, called *ἰφιλευστικόν*.

The *synalæphe* is of two kinds:

1. *Elision*, where one vowel is wholly dropped.
2. *Crasis*, where the vowels form a long one, which last, particularly in prose, has a very limited application.

Crasis, over which a (') is commonly placed as a sign, is oftenest used in the article and in the conjunction *καί*. It is governed, for the most part, by the rules given above, for the regulation of

contractions, in the middle of the words, as *τοῦναντίον*, *τοῦνομα* for *τὸ ἰναντίον*, *τὸ ὄνομα*, *τάμα* for *τὰ ἰμά*, *ταῦτά* for *τὰ αὐτά*. So by the Ionics *τῶγαλμα* for *τὸ ἄγαλμα*. In the Attic dialect, however, the *α* commonly absorbs every vowel in the article, as *τὸ ἀληθές* becomes *τᾶληθές*, and *τοῦ ἀνδρός* becomes *τάνδρός*.

A syllable contracted by crasis, is of necessity long, as *τᾶληθές*, *τᾶλλα** for *τὰ ἄλλα*. *κάπι*, *κᾶρετή* for *καὶ ἐπί*, *καὶ ἀρετή*. The *ι subscript* is used only when, besides the contraction, the *ι* is still found in the last syllable, as *καὶ εἶτα*, *καῖτα*.

Some of the most common instances of crasis, which at the same time most need explanation to the learner, are *ἐγῶμαι* for *ἐγὼ οἶμαι* *I think*; *ἐγῶδα* for *ἐγὼ οἶδα* *I know*; *Ζοιμάτιον* the garment for *τὸ ἱμάτιον*; *οὐνεκα* *wherefore* for *οὗ ἕνεκα*.

APOSTROPHE.

By elision in Greek, as in other languages, the short vowel at the end of the word, when the next begins with a vowel, is cut off. To denote this a (') is placed over the space thus left vacant, as *ἐπ' ἰμοῦ* for *ἐπὶ ἰμοῦ* and when the vowel of the second word has the rough breathing, the smooth mute is aspirated according to p. 23, as *ἀφ' οὐ* for *ἀπὸ οὐ*.

In prose it is only certain words of frequent recurrence, which are commonly *elided*, particularly *ἀλλά*, *ἄρα* and *ἀνά*, *διά*, *κατά*, *μετά*, *παρά*, *ἀπό*, *ὕπερ*, *ἀμφί*, *ἀντί*, *ἐπί*, *δέ*, *τί*, *γέ*; or frequent combinations, as *τὴ Δία* by *Jove*, *τὴ Δί'*: *πάντ' ἄν* for *πάντα ἄν* &c. In other cases it is rare, in most wholly unused, particularly in Ionic prose. The poets, on the other hand, avail themselves of this license in the case of almost all the short vowels. Only the short *υ*, monosyllables in *α*, *ι*, *ο*, and the preposition *περί* are never elided.

If the vowel cut off had an accent, this accent in *particles* is lost with the vowel, as *ἀπ'* from *ἀπό*, *ἀλλ'* from *ἀλλά*, *οὐδ'* from *οὐδέ*. In every other sort of word, the accent passes to the preceding syllable, and is always acute, as *καυά* *καύε'* *ἔπη*.

* *Τᾶλλα*, as this word is written in most editions, is wrong.

The poets elide, though more rarely the diphthong *αι*; though this is done only in *passive terminations*, as βούλιος' ἔφη, ἴρχομαι' ἔχων.

OF ὃ ΦΙΛΑΚΥΣΤΙΚὸν AND OTHER MOVEABLE

FINAL LETTERS.

Certain words and terminations have a twofold form, with and without a consonant at the end, of which the first is commonly used before a vowel, the other before a consonant.

1. This secondary form is especially made by what is called the ὃ ΦΙΛΑΚΥΣΤΙΚὸν, which may be assumed or dropped by the dative plural in *σι*, and in the verbs, by all third persons in *ς* and *ι*; as, for instance, πᾶσιν εἶπεν ἐκεῖνος, otherwise πᾶσι and εἶπε, ἔτυψεν ἐμὲ, λέγουσιν αὐτὸ, τίθησιν ὑπὸ.

In the common dialect, this ὃ must always be used before a vowel.

A similar ὃ is applied to the terminations in *σι*, expressing a place, which are formed from datives plural, as Ὀλυμπίασι; and to the words *πίρσι* a year ago, and ἑικοσι twenty, though not always to this last.

The Ionics omit this ὃ 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.

2. Of a similar character with this ὃ is the *ς* in οὔτω, οὔτως, thus; and, though chiefly by the Ionics, in μάχῃς, ἄχρῃ; μίχρῃς ἄχρῃς; ἀτρίμας, ἀτρίμας.

3. The particle *οὐ* not becomes οὐκ before a vowel, and consequently passes into οὐχ before an aspirate.

4. The reverse holds with this *κ*, from what was observed of the ὃ; for as no Greek word by itself can terminate in *κ* (see p. 8), this *κ* is dropped at every pause, even when the next sentence begins with a vowel; as Οὐδ' ἀλλ' ἔταν—Xenoph. Sympos. vi, 2

THE PARTS OF SPEECH.

Strictly speaking there are but three main parts of speech. For all that belongs to the name and designation of objects is included in the *noun*; the word, by which any thing is *expressed* relative to objects, is the *verb*; and the other parts of speech, by which the objects thus named and distinguished are farther qualified and connected, are included under the head of *particles*.

It is usual, however, to make some chief subdivisions of the three main parts of speech; and there are usually counted *eight* parts of speech, in most languages; thus 1° The *noun*, which remains divided into *substantive* and *adjective*, is further distinguished from 2° The *pronoun*, which includes the *article*, and 3° The *participle*, which in the syntax is considered a part of the verb. 4° The verb remains undivided, but the particles are divided into 5° *adverb*, 6° *preposition*, 7° *conjunction*, 8° *interjection*, of which the last is often reckoned by the Greek grammarians as an adverb.

THE NOUN AND ITS DECLENSION.

GENDER.

The *gender* of the noun is either *masculine*, *feminine*, or *neuter*, and appears in part by the termination, as will be remarked in each declension. To indicate the gender, use is made of the article δ for the masc., η for the fem., $\tau\delta$ for the neuter.

1. The names of persons, as man, woman, god, goddess, &c. follow always the natural gender, be the termination what it will; as η θυγάτηρ *daughter*, η υἱός *daughter in law*. From this is excepted the diminutive *ον*, which is always neuter, as $\tau\delta$ γύναιον, from γύνη *wife*, $\tau\delta$ μειράκιον from μεῖραξ *a youth*.

Hence every personal denomination, which is *common* to the natural genders, is of *common* gender in grammar; thus δ ἄνθρωπος *a man* is used also with η (η ἄνθρωπος) of *a woman*. So too δ and η θεός *god* and *goddess*; δ and η τροφός *guardian* and *nurse*; δ and η φύλαξ *a male or female watcher*. Of several of these words,

however, there are separate female forms, as ἡ Θία *the goddess*, which with the Attics supersede the use of the *common* forms. Several of the names of animals are in like manner common, as ♂ and ἡ βοῦς, *the ox or cow*; ♂ and ἡ ἵππος *the horse or mare*. In most of these, however, one gender is used for both sexes, and this is called, by the Latin grammarians, when it is masculine or feminine, *genus epicœnum*; as ♂ λύκος *wolf*, and ἡ ἀλώπηξ *fox*, whether masculine or feminine. But even in substantives, which are of the common gender, one or the other gender usually predominates, to denote the species; thus ♂ ἵππος is used in general of the horse kind, and of any individual of the kind whose sex is not specified. In ἄρκτος *bear* and κάμηλος *camel*, in general, and in ἔλαφος *stag* and κύων *dog*, often, the feminine gender prevails. The feminine ἡ ἵππος has the additional and peculiar signification of *cavalry*.

3. The name of *trees*, as ἡ φηγός *the beech*, ἡ πίνυς *the pine*, and the names of *cities and countries*, as ἡ Κόρινθος, ἡ Αἴγυπτος, ἡ Λακεδαιμων, are, with a few exceptions, feminine.

DECLENSION.


The Greek Nouns have the *five* first cases of the Latin, without the *ablative*, of which the place is supplied partly by the genitive and partly by the dative.

The Greek language in nouns and in verbs has a dual number, used of *two* persons. It is not however always used; by some writers not at all; and most frequently by the Attics.

The dual has never more than *two endings*, one for the nominative, accusative and vocative; the other for the genitive and dative.

The division into *three* declensions is most convenient, corresponding to the three first declensions of the Latin, and with terminations, as set forth in the following table.

<i>Sing.</i>	I. Decl.	II. Decl.	III. Decl.
Nom.	η, α $\eta\varsigma, \tilde{\alpha}\varsigma$	$\omicron\varsigma$ Neut. $\omicron\eta$	—
Gen.	$\eta\varsigma-\tilde{\alpha}\varsigma$ $\omicron\upsilon$	$\omicron\upsilon$	$\omicron\varsigma$ ($\alpha\varsigma$)
Dat.	$\eta-\alpha$	\omicron	ι
Acc.	$\eta\eta-\alpha\eta$	$\omicron\eta$	α or η neuter like
Voc.	$\eta-\alpha$	ι Neut. $\omicron\eta$	— the nominative.
<i>Dual</i>			
N. A. V.	α	α	ϵ
G. D.	$\alpha\iota\eta$	$\omicron\iota\eta$	$\omicron\iota\eta$
<i>Plur.</i>			
Nom.	$\alpha\iota$	$\omicron\iota$ Neut. α	$\epsilon\varsigma$ Neut. α
Gen.	$\tilde{\alpha}\iota\eta$	$\alpha\iota\eta$	$\alpha\iota\eta$
Dat.	$\alpha\iota\varsigma$	$\omicron\iota\varsigma$	$\omicron\iota\eta$ or $\omicron\iota$
Acc.	$\tilde{\alpha}\iota\varsigma$	$\omicron\upsilon\varsigma$ Neut. α	$\tilde{\alpha}\iota\varsigma$ Neut. α
Voc.	$\alpha\iota$	$\omicron\iota$ Neut. α	$\epsilon\varsigma$ Neut. α

 The Attic second declension, so called, is omitted in the above table, for the sake of simplicity;—it will be given hereafter in its place.

When the terminations as here given are *pure*, and contraction ensues, the *contracted declension* takes place, as will be seen below, in each of the three declensions.

REMARKS ON THE TABLE.

1. The *genitive plural*, in all three declensions, ends in $\alpha\iota\eta$.
2. The *dative singular*, in all three declensions, ends in ι ; which, however, in the two first is concealed under the form of the *iota subscript*.
3. The *dative plural*, properly, in all three declensions, ends in $\omicron\iota\eta$ or $\omicron\iota$; for $\alpha\iota\varsigma$ and $\omicron\iota\varsigma$ are only abbreviations of the more ancient form $\alpha\iota\omicron\iota\eta$ and $\omicron\iota\omicron\iota\eta$, or $\alpha\iota\omicron\iota$ and $\omicron\iota\omicron\iota$.
4. The *vocative* is generally the same as the nominative; and even where it has a separate form, the nominative is often used for the vocative, particularly by the Attic writers.
5. The *neuters*, as also in the Latin language, have three cases alike, the nominative, accusative, and vocative; and in the plural, α .

6. The three declensions resemble the three first in Latin; but it is to be remarked that out of *ος* in the nominative the Latins make *us*, and in the genitive *is*; out of *ων* and *ων*, *um*, and that, in general, *μ* in Greek becomes *n* in Latin.

7. In regard to *accent*, it is a general rule, that the endings of the genitive and dative, if long and accented, must have the *circumflex*; the nominative, accusative, and vocative, the *acute*. Wherewith, however, is to be observed, that the last syllable, in the nominative and vocative singular of the third declension, is not properly considered as the termination, as will be seen in its place.

FIRST DECLENSION.

All words in *ος* and *ης* are masculine, and all in *α* and *η* are feminine.

Words in *α* have their genitive in *ος*, and retain the *α* through all the terminations of the singular, if it is preceded by another vowel, (*α* pure, see p. 29.) as *σοφία*, or by *ς* as *ἡμέρα*. The *α* is also retained by the contracted nouns, as *μῶα* (see the first Remark below); by *ἀλαλά* gen.—*ᾶς*, the *warcry*; and by some proper names, as *Λήδα*, *Ἀνδρομέδα*, *Φιλομήλα*, *Γέλα*.

All other nouns in *α* have the genitive in *ης*, and the dative in *η*: but in the accusative and vocative they resume the *α*. In the dual and plural, all four endings, the nominative, dative, accusative, and vocative, retain the *α*. The rest may be learned from the following table, where the changes of the accent, according to the general rules, are observed.

EXAMPLES.

Sing.	ἡ, honor.	ἡ, wisdom.	ἡ, muse.	ὁ, citizen.	ὁ, youth.
Nom.	τιμῆ	σοφία	Μοῦσα	πολίτης	νεανίας
Gen.	τιμῆς	σοφίας	Μούσης	πολίτου	νεανίου
Dat.	τιμῇ	σοφίᾳ	Μούσῃ	πολίτῃ	νεανίᾳ
Acc.	τιμῆν	σοφίαν	Μούσαν	πολίτην	νεανίαν
Voc.	τιμῆ	σοφία	Μοῦσα	πολίτα	νεανία
<i>Dual</i>					
N. A. V.	τιμᾶ	σοφία	Μοῦσα	πολίτα	νεανία
Ἐ. D.	τιμαῖν	σοφίαιν	Μοῦσαιν	πολίταιν	νεανίαιν

Plur.

Nom.	τιμαί	σοφίαι	Μούσαι	πολίται	ιανίται
Gen.	τιμῶν	σοφῶν	Μουσῶν	πολιτῶν	ιανῶν
Dat.	τιμαῖς	σοφίαις	Μούσαις	πολίταις	ιανίαις
Acc.	τιμάς	σοφίας	Μούσας	πολίτας	ιανίας
Voc.	τιμαί	σοφίαι	Μούσαι	πολίται	ιανίαι

S.	ἡ, justice.	ἡ, opinion.	ἡ, trident.	ἡ, knife.	οἱ, Atreides.
N.	δικη	γνώμη	τρίαινα	μάχαιρα	'Ατρείδης
G.	δικης	γνώμης	τρίαινης	μαχαιρᾶς	'Ατρείδου
D.	δικῇ	γνώμῃ	τρίαινῃ	μαχαιρᾷ	'Ατρείδῃ
A.	δικῆν	γνώμην	τρίαιναν	μάχαιραν	'Ατρείδην
V.	δικη	γνώμη	τρίαινα	μάχαιρα	'Ατρείδῃ

D.

N.	δίκαι	γνώμα	τρίαινα	μαχαιρα	'Ατρείδα
G.	δικαῖν	γνώμαῖν	τρίαιναῖν	μαχαιραῖν	'Ατρείδαῖν

P.

N.	δίκαι	γνώμαι	τρίαιναι	μάχαιραι	'Ατρείδαι
G.	δικῶν	γνώμῶν	τρίαινῶν	μαχαιρῶν	'Ατρείδων
D.	δικαῖς	γνώμαῖς	τρίαιναις	μαχαιραῖς	'Ατρείδαις
A.	δικας	γνώμας	τρίαινας	μαχαιρας	'Ατρείδας
V.	δίκαι	γνώμαι	τρίαιναι	μάχαιραι	'Ατρείδαι

Of the Vocative of Masculines.

Of the nouns in *us*, those which end in *της*—several compounded verbals, which are formed merely by adding *us* to the consonant of the verb, as *γαμμίτης*, *μυροπώλης*, *παιδοτρίβης*, &c. and national names, as *Πέρσης*, *Σκύθης*, have *a* in the vocative. The others, which, however, are by far the smallest number, have *u*, particularly the patronymics, in *δης*, as *'Ατρείδης* in the table.

REMARKS ON THE FOREGOING EXAMPLES.

I. The contracts of this declension contract the nominative into one of the usual terminations, and then proceed regularly; except that the Contracts in *ā* preserve this vowel, as originally *pure*, unchanged throughout, and those in *ās* always have the Doric genitive in long *a* (See Remark iv, 3.) They may all be

known by the circumflexed termination, as *Λεοντία*, contr. *Λεοντή*, genitive *Λεοντής*, &c. plural *Λεονταί*, accusative *Λεοντάς*, *lion-skin*. *Ἑρμείας*, contr. *Ἑρμῆς*, gen. *Ἑρμῶ*, *Mercury*. *Μινία*, contr. *μῆ*, gen. *μῆς*, *mina*. *Βεργίας*, Attic *Βεργίης*, gen. *Βεργίᾶς** &c. So too *Ἀθῆνᾶ*, *Ἀθῆνᾶς*, *Minerva*, and *γῆ*, *γῆς*, *earth*.

II. *Quantity*. 1. The *nominative α*, which has *α;* in the genitive, is always short.

2. The *nominative α*, which has *α;* in the genitive, is, in general, long, though in many words short.

3. The *vocative* in *α* of masculines in *α;* is short, of those in *α;* long. The *dual* termination in *α* is always long.

4. The *termination α;*, throughout the second declension, is long, and the *accusative plural* is distinguished in this, from the third declension, where it is short.

5. The *accusative singular* in *α;* follows the quantity of the *nominative*.

III. *Accent*. 1. It is characteristic of this declension that the genitive plural always has the accent on the last syllable, wherever it may be in the other parts of the word, as *Μουσῶν*, *ἄκων*, *ἄκωνδῶν*.—Exceptions to this rule are

a. *Feminines of adjectives and barytone participles* in *α;* as *ξίως*, *ξίῃ*—Gen. pl. *ξίων αἴτιος*, *αἰτία*—Gen. pl. *αἰτίων τυκτόμενος*—*η*, gen. pl. *τυκτόμενων*.

b. The three substantives *χρηστής* *usurer*, *οἱ ἰσησίαι* *trade winds*, *ἄφῆ* *a sort of fish*.

2. With this exception, the accent of the *substantives*, as far as the general rules admit, remains on the syllable, where it is found in the *nominative*, as nom. pl. *σοφῆαι*, voc. *πολιταί*; with the exception of the *vocative δίσκοτα* from *δισκότης* *master*. The *feminines of the adjectives* in *α;*, on the contrary, cast the accent, whenever the termination admits, upon the syllable where their *masculines* have it, as *ἄξιος*, f. *ἄξια*; pl. *ἄξιοι*, *ἄξισαι*.

3. It has already been remarked, that the *genitives* and *datives*, in general, if accented at all, as those of *τιμῆ*, are *circumflexed*.

* The doubling of the *ξ* in this word is mere accidental peculiarity.

IV. *Dialect.* 1. The *Dorics*, in all the terminations, use a long *a* for *η*, as *τιμά*, *ᾶς*, *ᾶ*, *ᾶν*. The *Ionics* commonly use *η* for long *a*, as *σοφία*, *ης*, *η*, *ἠν μάχαιρα*, *ης*, *η*, *αὐτὸ γέννης*, &c. This however is never done in the accusative plural.

2. The *oldest form* of the genitive singular of the masculines is *ᾶο*, and of the genitive plural of all endings *ᾶων*: hence in Epic poets *Ἀτρεΐδαο*, *τιμάων*, &c.

3. The *Dorics* contracted these genitives into long *a*, as *τοῦ Ἀτρεΐδα*, *τᾶν τιμᾶν*. This Doric genitive, in some few words, particularly proper names, remained in common use, as *Ἀννίβια*, *Hannibal*, *τοῦ Ἀννίβια*.

4. The *Ionics*, on the other hand, converted the *ᾶο* into *εω*, in which the long *ω* however has no effect in bringing the accent forward: as *πολίτew*: so too from *ᾶων* the *Ionics* made *εων* as *Μουσίων*.

5. Of the ancient form of the dative plural, as *τιμαῖσι*, *Μούσαισιν*. (See above, p. 36, Remark 3.) The Ionic dialect has *ῆσιν*, *ῆσι*, and *ῆς*.

Alphabetical list of words for practice.

<i>ἄγορά</i> . . . market	<i>θάλασσα</i> . . . sea
<i>Ἄγχισης</i> . . . Anchises, long <i>i</i>	<i>θύρα</i> . . . door, short <i>υ</i>
<i>ἄδολίσχης</i> . . . prater	<i>Κεχροπίδης</i> . . . Cecropides, short <i>i</i>
<i>Ἀθηᾶ</i> . . . Minerva	<i>κεφαλή</i> . . . head
<i>Αἰνείας</i> . . . Æneas	<i>κλέπτης</i> . . . thief
<i>ἄκανθα</i> . . . thorn	<i>κόρη</i> . . . girl
<i>ἀμίλλα</i> . . . combat	<i>κριτής</i> . . . judge
<i>ἄρουρα</i> . . . field	<i>κτιστής</i> . . . maker
<i>ἀσχαλία</i> . . . business	<i>λαύρα</i> . . . street
<i>γαλῆ</i> . . . weasel	<i>λύπη</i> . . . grief, long <i>i</i>
<i>γῆ</i> . . . earth	<i>μαθητής</i> . . . disciple
<i>γλῶσσα</i> . . . tongue	<i>μέλισσα</i> . . . bee
<i>δόξα</i> . . . opinion	<i>μέριμνα</i> . . . care
<i>ἔχιδνα</i> . . . viper	<i>Μίδαας</i> . . . Midas, short <i>i</i>
<i>ζώνη</i> . . . girdle	<i>μοῖρα</i> . . . share
<i>ἡμέρα</i> . . . day	<i>νίκη</i> . . . victory, long <i>i</i>

νύμφη	bride	σφαῖρα	sphere
ὄργη	anger	σφῦρα*	hammer
ὄρνιθοβόλος G. a.	fowler	σχολή	leisure
Πέρσης	Persian	σωτηρία	salvation
πλευρά	side	ταμίης	steward
πύκτης	pugilist	τεχνίτης	artist
πύλη (short υ)	gate	ύλη (long υ)	wood
ρίζα	root	φιλία	friendship
σκιά	shadow	χαρά	joy
Σκύθης	Scythian	χλαιῖνα	outer garment
στέγη	roof	χώρα	country
στοά	porch	ψυχή	soul

SECOND DECLENSION.

All words in *ος* are of the neuter gender, and most of those in *ος* are masculine. There are, however, several feminines in *ος*, not only those alluded to above p. 34, the names of persons, animals, trees, and cities, but many others, such as ἡ ὁδός *road*, ἡ βιβλος *book*, ἡ νῆσος *island*, ἡ νόσος *disease*, with many names of stones and plants, particularly also several, which are in reality adjectives with a feminine substantive omitted, as ἡ διάλεκτος *dialect*, (φωνή understood); ἡ διάμετρος *the diameter*, (γραμμὴ understood); ἡ ἄτομος *atom*, (οὐσία understood); ἡ ἄνυδρος *desert*, (χώρα understood); and others of this description.

EXAMPLES.

Sing.	ὁ, speech.	ἡ, beech.	ὁ, people.	ὁ man.	τὸ, fig.
Nom.	λόγος	Φηγός	δήμος	ἄνθρωπος	σῦκον
Gen.	λόγου	Φηγοῦ	δήμου	ἀνθρώπου	σύκου
Dat.	λόγῳ	Φηγῷ	δήμῳ	ἀνθρώπῳ	σύκῳ
Acc.	λόγον	Φηγόν	δήμον	ἄνθρωπον	σῦκον
Voc.	λόγε	Φηγί	δήμε	ἄνθρωπε	σῦκον

Dual

N. A. V.	λόγε	Φηγά	δήμε	ἀνθρώπων	σύκου
G. D.	λόγοιν	Φηγοῖν	δήμοιν	ἀνθρώποιν	σύκοιν

* The common mode of writing this word σφύρα is incorrect, as the termination is short. See Aristoph. Pac. 566. Cratin. ap. Hephæst. p. 6.

Plural.

Nom.	λόγοι	φηγαί	δήμοι	ἄνθρωποι	σῦκα
Gen.	λόγων	φηγαῖν	δήμων	ἀνθρώπων	σάκων
Dat.	λόγοις	φηγαῖς	δήμοις	ἀνθρώποις	σύκοις
Acc.	λόγους	φηγαῖς	δήμους	ἀνθρώπους	σῦκα
Voc.	λόγοι	φηγαί	δήμοι	ἄνθρωποι	σῦκα

REMARKS.

1. The *Attics* sometimes make the vocative like the nominative; *θεός* *God* is always the same in the vocative as the nominative.

2. By the *Epic* writers the genitive in *ου* is changed into *αιο*, as *λόγοις φηγαῖο*. The *Dorics* make *ω* in the genitive, and in the accusative plural *ως*, and rarely *ει*.

WORDS FOR PRACTICE.

ἄγγελος	messenger	μέριον	part
ἀετός	eagle	νότος	south wind
ἄθλος	combat	ξύλον	wood
ἄθλον	prize	οἶκος	house
ἡ ἀμπέλος	vine	καίδιον	child
ἄργυρος	silver	ῥόδον	rose
ἄργύρειον	do.	σίδηρος	iron
ἔργον	work	ἡ σμάραγδος	emerald
εὖρος	east wind	σπασμός	spasm
ζέφυρος	west wind	στρατός	army
ἡ ἥπειρος	continent	φάρμακον	medicine
ἱμάτιον	outer garment	φάρτιον	burden
ἴος	violet	χαλκός	copper
καρκίνος	crab	χρυσός	gold
μήλον	apple	χρυσίον	do.

CONTRACTS OF THE SECOND DECLENSION.

Several words in *ος* and *ων*, *εις* and *ων* commonly undergo contraction, according to the general rules given above, except that *α* of the neuter absorbs in contraction the preceding *ε* or *ο*, and becomes long, as *ἰστίᾱ* *ἰστιά*, *ἄπλοᾶ* *ἄπλά*.

EXAMPLES.

<i>S. ἰ, voyage.</i>		<i>Plur.</i>		<i>S. τὸ, bone.</i>		<i>Plur.</i>	
N.	πλόος πλοῦς	πλόοι πλοῶ		ὄσειν ὄσων		ὄσεια ὄσων	
G.	πλόου πλοῦ	πλόων πλοῶν		ὄσιου ὄσων		ὄσειων ὄσων	
D.	πλόω πλοῖ	πλόοις πλοῖς		ὄσιω ὄσῳ		ὄσειοις ὄσεις	
A.	πλόον πλοῦν	πλόους πλοῦς		ὄσιον ὄσων		ὄσεια ὄσων	
V.	πλόε πλοῦ	πλόοι πλοῖ		ὄσιον ὄσων		ὄσεια ὄσων	

<i>Dual.</i>	N. A.	πλόω πλοῦ		ὄσιω ὄσῳ
	G. D.	πλόοιν πλοῖν		ὄσειοιν ὄσειν

Rem. There are not many substantives of this kind; ἰδέος *understanding*, and ἰμός *stream*, may be taken as examples.

SECOND DECLENSION OF THE ATTICS.

To the second declension is referred, under the name of the *Attic*, the declension of several words of the masculine and feminine gender in *ος*, and of the neuter in *ων*. It has in all the cases an *ω*, instead of the vowels and diphthongs, and an *iota subscript* where *οι* or *φ* is found, in the regular second declension. The vocative is always like the nominative.

EXAMPLES.

<i>S. ἰ, temple. τὸ hall.</i>		<i>Dual</i>		<i>Plural.</i>	
N.	τεῖος		τεῖῶ		τεῖῶν
G.	τεῖου		τεῖων		τεῖων
D.	τεῖω		τεῖω		τεῖω
A.	τεῖον		τεῖον		τεῖον
V.	τεῖος		τεῖῶ		τεῖῶν

REMARKS.

1. The expression *Attic second declension* is by no means to be understood, as if the *Attics* were accustomed to inflect *all* nouns in *ος* in this way. It is, on the contrary, an ancient and peculiar declension of a very limited number of words, of some of which moreover there exist forms in the common second declension, as ἰλαῖος *people*, and τεῖος *temple*—λειῖος and τεῖος; ἰλαγαῖος *hare*, *Ionic*

for λαγωός and λαγός.—Other examples are ὁ κάλως *cable*, and ὁ πατήρως, μήτρως *paternal* and *maternal uncle*. Of those words of which two forms are actually current, that which falls under this declension is commonly peculiar to the Attic dialect.

2. This declension has a peculiar accusative in *ω* particularly used in the proper names Κῶς, Κίως, Τίως, "Αθως and in ἡ ἴως *the dawn* (Accus. τὴν ἴω) which is the Attic form for ἡώς of the *Ionics*.

3. The accent of the genitive γιῶ is contrary to the rule laid down p. 37, Remark 7. With respect to the other anomalies in the accent of this declension, see above, p. 17, Rule 5.

THIRD DECLENSION.

GENDER.

In consequence of the diversity of endings in this declension, the determination of the gender by the termination admits of no general rule, and resort must be had to observation of the individual cases. A few rules however with respect to some terminations are given below.

In general, the *ς* is found at the end chiefly of masculines and feminines, and the *short vowel*, at the end of neuters. No neuters end in *ξ* or *ψ*.

The following is an enumeration of those endings, whose gender is fixed. In giving the exceptions, no notice is taken of personal appellations, such as ἡ μήτηρ *mother*, ἡ δάμαρ *spouse*, whose gender is apparent. Where however, *U.* (universally) is placed, there no personal appellation of another gender exists.

MASCULINES.

1. All in *ωνς*; as ὁ ἄρεός *puke*, ἀμφορεύς *amphora*. *U.*
2. All substantives, which have *ωντος* in the genitive; as ὁ τίνων *-ωντος*, *tendon*: ὁ ὀδοῦς *-όντος*, *tooth*; ὁ ἰμάς *-άντος*, *thong*. The only exceptions to this are some names of cities.
3. Those, which end in *ηρ*; as ὁ ζωστής, *girdle*; except ἡ γαστήρ, *belly*; ἡ κέρ *fate*. By the poets also ἡ ἀής, *air*, *mist*, which is usually masculine; and the neuter contracts, of which hereafter.

FEMININES.

1. All in *ω*; as ἰχώρ, *echo*. *U*.
2. Those in *αι*, gen. *άδος*; as ἡ λαμπάς *torch*; with the exception of some adjectives of the common gender.
3. Those in *ις*; as ἡ πόλις, *city*; ἡ χάρις, *grace*. Excepting ὁ ὄφις, *serpent*; ὁ ἕχλις, *adder*; ὁ κόρις, *bug*; ὁ μέρις, a certain *measure*; ὁ κίς, a wood *worm*; ὁ λις, *lion*; ὁ δελφίς, *dolphin*; ὁ, ἡ ὄρις, *bird*; ἡ, ὁ τίγρις, *tiger*; ἡ, ὁ θίς, *bank, shore*.
4. Nouns of quality in *της* (the Latin *tas*); as ἡ μικρότης, *parvitas*. *U*.

NEUTERS.

1. All in *α, η, ι, υ*; as τὸ σῶμα, *body*; κάρη, *head*; μέλι, *honey*; ἄστυ, *city*. *U*.
 2. All which terminate with short syllables in *ι* and *ο*; as τὸ τοίχος, *wall*; τὸ ἥτορ, *breast*, and the neuter adjectives in *εις, εν, εν*. *U*.
 3. Those in *αρ*; as τὸ ἥπαρ, *the liver*; τὸ νίκταρ; with contracts in *εαρ -ηρ*; as τὸ ἕαρ, ἥρ, *spring*; τὸ κίαρ κῆρ, *the heart*; τὸ σίαρ, σῆρ, *tallow*. Excepting only ὁ ψάρ, *the starling*.
 4. Those in *ω*, which are *not* personal appellations; as τὸ ὕδωρ, *water*; τὸ τίμωρ, *mark*. Excepting ὁ ἰχώρ, *lymph*, and ὁ ἀχώρ, *an ulcer*.
 5. Those in *αις -ατος* and *-ῶος*; as τὸ τίρας -ατος, *miracle*; τὸ δίπαις -αος, *cup*; excepting ὁ λάις -ῶος, a *stone*; and *ι* or τὸ ΚΡΑΣ, κρατός, *head*.
- There are no other neuters of this declension, excepting τὸ πῦρ, *fire*; τὸ φῶς, *light*; τὸ οὔς, *ear*; τὸ σῆις, *dough*.
- Those in *αις*, therefore, are generally masculine, when they make the genitive in *ατος*; feminine, when they make it in *αδος*; and neuter, when they make it in *ατος* and *αος*.

INFLECTION OF THE THIRD DECLENSION.

In the declension of every noun, a distinction must be made between the *root*, and the changeable *termination* of the *case*. In the first and second declensions, the nominative has such a

termination of case; in the third declension, however, said termination is attached only to the oblique cases—thus;

2d declension *λόγ -ος, λόγ -ου, λόγος*

3d " *θήρ, θηρ -ός, θηρ -ί*

Still in the third declension, the nominative is rarely so unchanged, as in *θήρ*. In most cases its last syllable is modified either by *addition*, as

genit. *μῦ -ός*; from the root *μῦ*; nominative *μῦς*,

or by dropping a letter, as

genit. *σώματος*; from the root *σωματ*; nom. *σῶμα*;

or by substitution, as

genit. *εἰκόνος*; from the root *εἰκον*; nom. *εἰκόν*.

Remark. In order to decline correctly a noun in the third declension, it is absolutely necessary to know before hand the nominative and one of the remaining cases. If, however, one only is known, the rules are much more simple for finding the nominative from the genitive, than for finding the genitive from the nominative; because in general the radical form is found uncorrupted in the genitive, but not in the nominative. It is also accordingly necessary in the lexicon to take note as well of the genitive, as of the nominative. But as in reading, some oblique case is more likely to occur, than the nominative, and it is accordingly requisite, in order to ascertain the meaning of the word to discover the nominative from said oblique case, the following rules may be applied for this purpose.

The most common changes, which the root of the word suffers in the nominative, are

1. The assumption of an *ς*, as *μῦς, μύος, ὄ, mouse*;* *ἄλς, ἀλίς, ὄ, salt*.

2. That instead of *ι* and *ο* of the root, *η* and *ω* are found in the nominative, in masculines and feminines, as *εἰκόν, εἰκόνος, ἡ, image*; *ἀληθής, ἀληθεί-ος, true*.

With respect to the more exact application of these principles, two principal cases must again be distinguished; 1st that of a

* The learner is to understand in these and following examples, that from the radical form *μυ*, which is detected in the genitive *μύος*, the nominative *μῦς* is derived.

consonant, before the inflectional termination; 2d that of a vowel before the inflectional termination.

1. When a consonant precedes the inflectional termination, and the nominative takes the *ς*, it is understood in the first place, that this *ς* with *γ*, *κ*, *χ* and with *ζ*, *π*, *φ* passes into *ξ* and *ψ*, as

κόραξ, κόρακ -ος; *δουξ δούχ -ος*
ἄψ, ἄπος; *χάλυψ, χάλυκος*.

2. These nominatives in *ξ* and *ψ* never change the *ι* and *ο* of the root; as *φλέψ, φλιβός*; *φλόξ, φλογέ*; *αἰθλοψ, αἰθλίπος*; excepting only *ἡ ἀλάπηξ, ἀλάπικος*, the *fox*.

3. Is the consonant however immediately preceding the inflectional termination a *δ*, *τ*, or *θ*, it is dropped before the *ς* assumed by the nominative, as

λαμπάς, λαμπάδος; *Δωρίς, Δωρίδος*; *καλῖς, καλῖδος*; *ὄρνις, ὄρνιθος*; *κορος, κόροθος*; *ἡ Πάρης, Πάρηθος*; *τίρας, τίρατος*; *χάρις, χάριτος*.

4. In like manner *ν* and *ντ* are dropped before this assumed *ς*; but in this case the short vowel, always with *ντ* and commonly with *ν*, is lengthened in the manner given above, p. 27, number 4, as

γίγνῃς γίγναιτος, χαρίεις χαρίαιτος, ὀδούς ὀδόντος
δελφίς (long ι) δελφίνος, Φορκῷς Φόρκυνος
*μίλῃς μελῆτος, κτεῖς κτενός.**

5. When *ς* is not assumed in the nominative, *ν* and *ρ* are the only consonants, which can remain at the end of the nominative, as *θήρ, θηρ-ός*; *αἰών, αἰών-ος*: all the others must be dropped; the case, however, occurs only with *τ*,† as

σῶμα, σώματος; *Ξενοφῶν, Ξενοφῶντ -ος*.

¶ In either case, *ι* and *ο* of the masculine and feminine are always changed into *η* and *ω*, as

λιμῆν λιμέν-ος, ῥήτωρ ῥήτωρ-ος, γέρονι γέροντ-ος.

6. Some neuters, which make *ατος* in the genitive, take an *ρ* instead of the *ς* in the nominative, as *ἦταρ, ἦτατος*.

* *εῖς* is the only additional like example. See below in its place.

† Because all the other letters take the *ς* (*ξ* or *ψ*) in the nominative; *μ* and *σ* do not at all occur before the inflectional termination of this declension, and of *λ*, *ἄλς, ἀλός* is the only example.

7. According to the premises, the usual cases, in which a consonant precedes the inflectional termination are as follows ;

The genitive in $\left\{ \begin{array}{l} \gamma\sigma\varsigma, \kappa\sigma\varsigma, \chi\sigma\varsigma \\ \beta\sigma\varsigma, \pi\sigma\varsigma, \phi\sigma\varsigma \end{array} \right\}$ from nom. in $\left\{ \begin{array}{l} \xi \text{ (φολίξ \&c.)} \\ \psi \text{ (ἄψ \&c.)} \end{array} \right\}$
 " " " $\delta\sigma\varsigma, \tau\sigma\varsigma, \theta\sigma\varsigma$ from nom. in ϵ *λαμπάς, λαμπαδός \&c.*

but especially

" *ατος* from nom. in $\left\{ \begin{array}{l} \alpha \text{ (σᾶμα, ατος)} \\ \alpha\varsigma \text{ (τίρας, ατος)} \\ \alpha\rho \text{ (ἥπαρ, ατος)} \end{array} \right\}$

" " " *νος* from nom. in $\left\{ \begin{array}{l} \nu \text{ (Πάν, Πανός)} \\ \varsigma \text{ (ρίς, ρινός)} \end{array} \right\}$

but especially

" *ενος* and *ονος* from nom. in *ην* & *ων* :
 (*λιμὴν λιμένος, εἰκᾶν εἰκόνος*)

The genitive in *ντος* from nom. in $\left\{ \begin{array}{l} \alpha\varsigma, \epsilon\iota\varsigma, \sigma\upsilon\varsigma, \upsilon\varsigma \\ \phi\acute{\alpha}\varsigma \text{ φάντος, θείς θίντος} \\ \delta\acute{\alpha}\upsilon\varsigma \text{ δόντος, φός φόντος} \\ \omega\upsilon\iota \text{ (γέρον, οντος)} \end{array} \right\}$

" " " *ρος* from nom. in *ρ* (*θήρ θηρός*)

but especially

" *ερος* and *ορος* from nom. in *ηρ* & *ωρ*
 (*αἰθήρ αἰθήρος, ῥήτωρ ῥήτορος*)

and from two neuters in *ορ* :

ἄορ (sword) and *ἦτορ* (breast)

The following cases require particular attention.

ὁ, ἡ ἅλας ἁλός, salt, sea

τὸ μέλι μέλιτος (honey) τὸ κᾶρη κάρητος, head

ἡ νύξ νυκτός, night, ὁ ἀναξ ἀνακτος, king

ἡ δάμωρ δάμωρτος, spouse

ὁ ποῦς ποδός, foot

With a few others, which will be given below.

REMARKS.

I. The quantity of the penult of the genitive in *α, ι, υ* is only fixed like that of the nominative of other nouns by authority. In general it is short, those cases therefore only will be noted where it is long.

1. All substantives, which make the genitive in *ωνος, ινος* and *ουος*, have the penult long; as Πάν, Πανός; παιάν, παιᾶνος; ῥίς, ῥίνος δελφίς, δελφίνος; μόνον, μόνονος.

2. In like manner the penults of several in *ις -ιδος* are long; and as these are all oxytones in the nominative, the long syllable in the genitive is circumflexed, by which mark they are known, as σφραγίς σφραγιδος; κημίς, κημιδος.

3. Of others not included under the preceding heads, the following are to be noted as having the penult long;

ὁ ἄρνις, θος	<i>bird</i>	ὁ Φοίνιξ, κος	<i>Phenician, palm-tree</i>
ἡ ἄγλις, θος	<i>garlic</i>	ὁ ῥίψ, κος	<i>rush</i>
ὁ τίττιξ, γος	<i>grasshopper</i>	ὁ ἴψ, κος	<i>(an insect)</i>
ἡ μᾶστιξ, γος	<i>whip</i>	ὁ θᾶραξ, κος	<i>breast plate</i>
ὁ πέρδιξ, κος	<i>partridge</i>	ὁ ἰέραξ, κος	<i>hawk</i>
ἡ βέμβιξ, κος	<i>top</i>	ὁ οἶαξ, κος	<i>helm</i>
ἡ πᾶδιξ, κος	<i>palm branch</i>	ὁ κόρδαξ, κος	<i>a dance</i>
ὁ σόρφαξ, κος	<i>filth</i>	κᾶρυξ, κος	<i>herald</i>
φίσαξ, κος	<i>deceiver</i>	ὁ κηυξ	<i>a marine bird</i>
Φαίαξ, κος	<i>Phæacian</i>	ὁ βόμβυξ, κος	<i>silkworm</i>
βλάξ, κος	<i>stupid</i>	ὁ κόκυξ, γος	<i>cuckoo</i>
ἡ γᾶξ, γος	<i>grape</i>	ὁ γύψ, κος	<i>vulture</i>
Κάρ	<i>Carian</i>	ὁ ψᾶξ	<i>starling</i>

II. All monosyllable nominatives, with the exception of the pronoun τίς, are long; therefore πῦρ, πῦρός.

III. When the termination *εις εντος* is preceded by *η* or *ο*, a contraction commonly ensues, thus τιμήεις τιμᾶεντος, contracted into τιμῆς τιμᾶεντος; μελιτῆεις μελιτόεντος, contr. into μελιτοῦς -ούεντος. Other examples are the names of cities in οῦς οῦεντος; as Ὀποῦς &c.

VOWEL BEFORE THE ENDING.

1. Those nouns of this declension which have a vowel before the inflectional ending (or in the genitive *ος pure*) take almost universally an *ς* in the nominative; a few *neuters* only in *ι* and *υ*, and a few *feminines* in *α* are excepted.

2. Moreover as *neuters* only (according to page 44) have nominative endings short in *ι* and *υ*, in masculines and feminines, the *ς* of the other cases becomes *η* or *ιυ* and the *ο* becomes *α* or *ου*, in the nominative.

3. Thus in particular are derived

The gen. in *αῖος* from the neuters in *ας* (*σάλας σάλαος*)

“ “ “ *ιος* and *υος* from nom. in *ις*, *ι* and *υς*, *υ*
(*κίς*, *κίος*, *δάκρυ*, *υος*)

“ “ “ *οος* from { the nom. in *ους* (*βοῦς βοός*)
the feminines in *ω* and *ως*
(*ἡχώ, ἴος, αἰδώς, ἴος* ;)

“ “ “ *εος* (*εως*) from { the nom. in *ης* and *εις*
(*ἀληθής* neut. *ἀληθής* G. *εος*)
the nom. in *ις* (*ἵππιος ἵππιως*).

In this place is especially to be noted *γραιῶς γραιῶς*, an old woman.

4. Besides these, the genitives *εος* and *εως* are formed by change of vowel

1. From the numerous neuters in *ος*, as *τείχος*, *τείχεος*.

2. From most nominatives in *ις* and *ι* and some in *υς* and *υ*, as *πόλις*, *πόλειος*; *ἄστυ*, *ἄστειος*.

Remark. The vowels *α*, *ι*, *υ*, before the termination of the genitive (with the single exception of *γραιῶς*) are short. The monosyllable nominatives are here also long, as *μῦς μύος*.

EXAMPLES.

The following examples will serve, in essential points, for all the varieties in this declension.

Sing.	ὁ animal.	ὁ age.	ὁ ἡ divinity.	ὁ lion.	ὁ giant.
Nom.	ἄρ	αἰών	δαίμων	λίον	γίγας
Gen.	ἄροος	αἰώντος	δαίμοντος	λίοντος	γίγαντος
Dat.	ἄρῳ	αἰῶνι	δαίμονι	λίοντι	γίγαντι
Acc.	ἄρα	αἰῶνα	δαίμονα	λίοντα	γίγατα
Voc.	ἄρ	αἰών	δαῖμον	λιον	γίγαν

Dual

N.A.V.	ἄρε	αἰῶντε	δαίμοντε	λίοντε	γίγαντε
G. D.	ἄροῖν	αἰῶνοιν	δαίμόνοιν	λίονοιν	γίγάνοιν

Plural.

Nom.	ἄρες	αἰῶνες	δαίμονες	λίοντες	γίγαντες
Gen.	ἄρων	αἰῶνων	δαίμόνων	λίοντων	γίγαντων
Dat.	ἄροσσι(ν)	αἰῶσι(ν)	δαίμοσι(ν)	λίονσι(ν)	γίγασσι(ν)
Acc.	ἄρας	αἰῶνας	δαίμονας	λίοντας	γίγαντας
Voc.	ἄρες	αἰῶνες	δαίμονες	λίοντες	γίγαντες

Sing.	ὁ raven.	ὁ, ἡ child.	ὁ jackall.	ὁ woodworm.	τὸ thing.
Nom.	κόραξ	παῖς	θῶς	κίς	πράγμα
Gen.	κόρακος	παιδός	θῶος	κίος	πράγματος
Dat.	κόρακι	παιδί	θῶϊ	κίϊ	πράγματι
Acc.	κόρακα	παιδα	θῶα	κίν	πράγμα
Voc.	κόραξ	παῖ	θῶς	κίς	πράγμα
<i>Dual</i>					
N.A.V.	κόρακι	παῖδι	θῶϊ	κίϊ	πράγματι
G. D.	κοράκοι	παιδοῦ	θῶϊν	κίϊν	πράγματι
<i>Plur.</i>					
Nom.	κόρακις	παῖδες	θῶεις	κίεις	πράγματα
Gen.	κοράκων	παιδων	θῶων	κίϊν	πράγματων
Dat.	κόραξι(ν)	παισι(ν)	θῶσι(ν)	κίσι(ν)	πράγμασι(ν)
Acc.	κόρακας	παιδας	θῶας	κίας	πράγματα
Voc.	κόρακις	παῖδες	θῶεις	κίεις	πράγματα

REMARKS.

1. These examples will sufficiently illustrate the declension; for as soon as the nominative and genitive are ascertained by means of the foregoing rules and of the lexicon, the learner's reflection will easily suggest, that all nouns, which end in ξ and ψ, are declined like *κόραξ*; all, which have the genitive in *δος, θος,* and *τος* like *παῖς, παιδός*; that *ποιμῆν, ποιμίνος,* are declined like *δαίμων, δαίμονος; ἰδοῦς, ἰδόντος,* and *θείς, θίντος* like *λίων, λiónτος*; and *ἦπαρ, ἦπατος* like *πράγμα, ατος*. It is only necessary to make some particular observations with regard to the *acc.* and *voc.* singular, and the *dat.* plural, which will be presently done.

II. *Quantity.* The *ι, α* and *ας,* in the terminations of the case, are always short. (see remark II. 4, on the first declension.)

III. *Accent.* The following are the principal rules relative to the accent.

1. In dissyllable and longer words, the accent remains on the same syllable, as in the nominative, so long as its nature admits; see above in *κόραξ* and *αἰών*.

2. Monosyllables throw the accent, in the genitive and dative of each number, upon the termination of the case. See above *θῶρ* and *κίς*. (On the termination *ων* it becomes a circumflex, accord- to p. 37, Rem. 7.)

3. On the contrary, the nominative, accusative, and vocative never have the accent on the *termination of the case*.*

Exc. From the second of these rules are principally excepted the *participles*, as *θείς, θίντος; ἄν, ὄντος, &c.* the plural of the adjectives *πᾶς, πᾶν, (παντός, παντί),* pl. G. *πάντων, D. πᾶσιν.* and some few others in the Genitive plural, as above *θείς* and *πᾶς*.

OF THE ACCUSATIVE SINGULAR.

1. The principal termination of the accusative in this declension is *α*, but in some words in *ις, υς, αυς,* and *ους,* there is also an accusative in *ν,*

formed as in the other declensions, by changing the *ς* of the nominative into *ν,* and retaining the same quantity. This is the only form of accusative for those nouns which have a vowel before the termination of the case: as *βούς, G. βούς—βούν;* *δρῦς, (δρῦς,) δρῦν;* so also *ἰχθύς, πόλις, γραῦν, &c.*

2. Those on the other hand which have a consonant in the genitive, where the last syllable of the nominative is accented, make the accusative in *α* as (*ἰλπις, ἰδος—ἰλπίδα; πῶς ποδός—πόδα.* But if the last syllable be unaccented, they commonly take an *ν* in the accusative, though sometimes an *α*; as *ἴρις, ἰδος—ἴριν* and *ἴριδα; κέρος, υθος—κέρυν,* and *κέρυθα; ἕελπις, ἰδος—ἕελπιν* and *εὐέλπιδα; πολύπους, οδος—πολύπουν,* and *πολύποδα.*

OF THE VOCATIVE.

It is very common, in this declension, for a noun to have a vocative of its own; but yet generally, especially in the Attic writers, to make the vocative like the nominative. The following are accordingly the rules, by which nouns in this declension may form their vocative; but it must be left to observation in particular cases, whether they do actually so form them, or make the vocative like the nominative.

1. The terminations *ις, ις,* and *υς,* with the words *παῖς, γραῦς,*

* Care must be taken not to confound the termination of the word, as *σασ—ἄρ* with the termination of the case, as *σαστῆρ—α.*

and *βούς* drop the *ς* in the vocative, and those in *εύς* assume the circumflex, as *βασιλεύς* Voc. *ὦ βασιλεῦ*;—so also *Πάρι*, *Δωρή*, *Τρῶν*, *ἠδύ*, &c.—*καί*, *γρᾶν*, *βού*.

2. The *ο* holds of those in *ας* and *εις*, which drop an *ν* before their *ς*. They commonly, however, resume this *ν*, in the vocative, as *τάλας*, *ταλάνος*. *ὦ τάλαν*. *Αἴας*, *αντος*, *ὦ Αἴαν*; *χαρίεις*, *εντος*, *ὦ χαρίεν*.

3. Nouns, which in the termination of the nominative have *η* or *ω*, only shorten this in the vocative; but this in general only when the other cases also have *ε* and *ο*; See above *δαίμων* and *λίαν*: so too *μήτηρ*. *έρος*, *ὦ μήτηρ*; *ρήτωρ*, *ορος*, *ὦ ῥήτωρ*; *Σωκράτης*, *εος*, *ὦ Σώκρατες*.

4. Feminines in *ά* and *ές* form the vocative in *οι*; as *Σακφά*, *ὦ Σακφοῖ*. *Ἡώς* *ὦ Ἡῶ*.

Rem. 1. The three following throw the accent back, viz. *πάτερ*, *ἄνερ*, *δᾶερ*, from *πατήρ*, *άνήρ*, *δᾶήρ* (*brother-in-law*) G. *ερος*.

Rem. 2. The words, which retain the long vowel in the other cases, remain also unaltered in the vocative, as *Πλάτων*, G. (*ωνος*;) *ὦ Ξενοφῶν*, (*ωντος*;) *ὦ ἱητήρ*, (*ήρος*;) *ὦ Κράτης* (*ητος*). There are three only of this kind, which shorten the vowel, in the vocative, *Ἀπίλλων*, *ωνος*; *Ποσειδᾶν*, *ῶνος*, *Νεptune*; *σωτήρ*, *ήρος*. Voc. *ὦ Ἀπολλων*, *Πόσειδον*, *σῶτερ*; where also it is to be observed, that the accent is thrown back.

OF THE DATIVE PLURAL.

1. When the termination *σιν* and *σι* of the dative plural is preceded by a consonant, the general rules again operate, as in the *ς* of the nominative (see page 46); see above in *κόραξ*, *καῖς*, *αἰών*; so also in *Αραψ*, *Ἀραβος*, *Ἀραψιν*; *ἦπαρ*, *ἦπατος*—*ἦπασιν* &c.

2. When in these instances the vowel of the nominative is altered in the oblique cases, it remains altered in the dative plural; as *δαίμων*, *ονος*—*δαίμοσιν*; *ποῦς*, *ποδός*—*ποσίν*; *άλκιπης*, *εως*—*άλκιπεξιν*. But when *ντ* is omitted, the lengthening of the vowel, mentioned above, p. 27, takes place; see above *λίαν*, *γίγας*; so too

ιδός, *όντος*—*ιδῶσι*
χαρίεις, *έντος*—*χαρίεσιν*.

If however, *v* alone has been omitted, the short vowel remains, as *πτίς, πτιός—πτισί*.

3. When the termination *σι, σι* is immediately preceded by a vowel—of course when there is an *es pure* in the genitive, this vowel also remains unaltered, as in the other oblique cases; as *ἀλθός, ἴος—ἀλθίσι; τείχος, ἰος—τείχεσι· δρῦς, δρύος—δρῦσιν* Only when the nominative singular of such words has a diphthong, the dative plural also assumes it, as

<i>Βασιλῆς</i>	<i>ἴος</i>	—	<i>Βασιλιῦσι</i>
<i>γραῦς</i>	<i>γρῆός</i>	—	<i>γραυσί</i>
<i>βοῦς</i>	<i>βοός</i>	—	<i>βοοσί</i>

Rem. In the *ancient* and *Epic dialect*, instead of *σι* and *σιν*, in all words *σι* and *σιν* or *εσσι* and *εσσιν* are used; which termination, as it begins with a vowel, is appended precisely like the terminations of the other cases, as *ἀνάκτ-εσι, κοράκ-εσσι, ἰχθύ-εσσιν*.

SYNOPE OF SOME NOUNS IN *ηδ*.

1. Some nouns in *ηδ* G. *ερος* drop the *ε* in the genitive and dative singular, and also in the dative plural, where they take an *α* after the *ρ*, as *πατήρ, father*.

Gen. (*πατίρος*) *πατρός* Dat. (*πατήρι*) *πατρί*

Α *πατίρα* V. *πάτερ*.

Pl. *πατίρις* G. *πατέρων* D. *πατράσι* Α *πατίρας*.

2. The same is the case, with some anomaly of the accent, in the following.

μήτηρ (*μητίρος*) *μητρός, mother*

ἡ γαστήρ (*γαστίρος*) *γαστρός, belly, stomach*

θυγάτηρ (*θυγατίρος*) *θυγατρός, daughter*

Δημήτηρ (*Δημητίρος*) *Δημητρός, Ceres.*

which last makes in the accusative *Δημήτρα*. For *ἀνής*, see the anomalous nouns.

Rem. The poets sometimes neglect this syncope, and say for instance *πατίρος*; and sometimes they adopt it, where in general it is not found, as *πατρῶν, θυγατρεις*.

CONTRACTED DECLENSION.

1. Of the nouns, that have *es* pure in the genitive there are very few, which are not, in the common language, more or less contracted; although it is by no means always done, where by the general rules it might be.

2. In some respects, moreover, the mode of contraction varies from that prescribed by the general rules, and one species of this variety is expressed in the following canon:

The contracted accusative plural of the third declension is formed like the contracted nominative plural.

Rem. Thus, for instance, *ἀληθείς* and *ἑῶς* are regularly contracted, *ἀληθείς*, *ἑῶς*; from which are formed, contrary to the general rule, in the *accusative* *ἀληθείας* and *ἑῶας*.

Words in *us* and *es* G. *ous*, which are almost exclusively adjectives, neuters in *us* and *ous*, and the feminines in *u* and *us* G. *ous*, are contracted in all cases, where two vowels meet.

EXAMPLES.

	ἡ, galley.	τὸ, wall.	ἦ, Echo.
Sing.			
Nom.	τριήρης	τείχος	ἦχῶ
Gen.	τριήρους τριήρου	τείχους τείχους	ἦχῶς ἦχοῦς
Dat.	τριήρῳ τριήρει	τείχεϊ τείχει	ἦχῶι ἦχοῦι
Acc.	τριήρα τριήρη	τείχος	ἦχῶα ἦχῶ
Voc.	τρίηρις	τείχος	ἦχοι
Dual			
N.A.V.	τριήρη τριήρη	τείχεα τείχη	ἦχῶ
G. D.	τριήρων τριήρων	τείχεϊν τείχεϊν	2d decl.
Plur.			
Nom.	τριήρεις τριήρεις	τείχεα τείχη	ἦχοι
Gen.	τριήρων τριήρων	τείχεων τείχεων	2d decl.
Dat.	τριήρεσι(ν)	τείχεσι(ν)	
Acc.	τριήρας τριήρεις	τείχεα τείχη	
Voc.	τρίηρεις τριήρεις	τείχεα τείχη	

REMARKS.

1. The uncontracted forms of the feminine in *u* and *us* are not used even by the Ionics. For the rest, these words are used

only in the singular. The dual and plural when used are formed according to the second declension.

2. The neuter adjectives in *ος* are formed like the neuters in *ος*, accordingly in the plural we have τὰ ἀληθία, ἀληθῆ.

3. The dual in *ν* formed from *ος* departs from the general rule (see p. 29.)

4. One masculine in *ος* G. *ως*, ἥως, the hero, admits a contraction, of which however no use is made in prose, except in ἕρωα, ἦρω; ἤρωας, ἕρωας

1. All other words admit the contraction only in the nom. acc. voc. plural and partly also in the dative singular; as particularly those in *ος* G. *ως*, as ὁ ἰχθύς, fish.

Sing. N. ἰχθύς G. ἰχθύος D. ἰχθύϊ A. ἰχθύν

Plur. N. ἰχθύες ἰχθύς G. ἰχθύων D. ἰχθύσι(ν)

A ἰχθύας ἰχθύς.

2. In the same manner are formed those in *ος*, if, according to the Ionic and Doric mode, they have *ιος* in the genitive: as in Herodotus, πόλις G. πόλιος, pl. πόλιες and πόλιος contr. πόλις; and these have also in the singular πόλιι contr. πόλι

3. Another example is βούς, ox, cow.

Sing. N. βούς G. βοός D. βοί A. βούν V. βού

Plur. N. βόεις contr. βούς G. βοῶν D. βουσι(ν) A. βόιας

contr. βους.

also γραῖς (an old woman.)

Sing. N. γραῖς G. γραίς D. γραί A. γραῖν V. γραῖ

Plur. N. γραῖες contr. γραῖς G. γραῖν D. γραυσι(ν)

A (γραῖας) contr γραῖς

in which last word is to be remarked the uncommon contraction of *γραεις* into *γραῖς*.

Rem. 1. It is worthy of note that, by this contraction, the plural number is again made similar to the nominative singular; and even where the quantity is different, the accent sometimes remains the same, as ὁ βότρυς, the cluster of grapes, τοὺς βότρυς, acc. pl.

Rem. 2. The word $\xi\acute{\iota}\varsigma$, *sheep*, follows the example of $\pi\acute{\alpha}\lambda\iota\varsigma$ above, and accordingly makes Gen. $\xi\iota\omicron\varsigma$, and *nom.* and *acc. pl.* $\xi\iota\varsigma$ with the ι long. Commonly, however, even the nominative singular is contracted $\xi\acute{\iota}$, and then you decline thus :

<i>Sing.</i>	<i>Pl.</i>
Nom. $\xi\iota\varsigma$.	$\xi\iota\iota\varsigma, \xi\iota\varsigma$.
Gen. $\xi\iota\omicron\varsigma$.	
Dat. $\xi\iota\iota$.	
Acc. $\xi\iota\nu$	$\xi\iota\omicron\varsigma, \xi\iota\varsigma$.

$\xi\acute{\iota}$, $\alpha\acute{\iota}$ or $\tau\acute{\alpha}\varsigma$ $\xi\iota\varsigma$.

1. Most nouns in $\iota\varsigma$ and ι and some few in $\upsilon\varsigma$ and υ retain, in common language, the vowel of the nominative only in the accusative and vocative singular ; in all other cases they change it into ϵ , and in this case the dative $\epsilon\acute{\iota}$ is changed into $\epsilon\iota$, and the plural $\epsilon\iota\varsigma$ and $\epsilon\omicron\varsigma$ into $\epsilon\iota\varsigma$, and the neuter $\epsilon\alpha$ into ϵ , without any farther contraction.

2. The substantives in $\iota\varsigma$ and $\upsilon\varsigma$ have besides what is called the

ATTIC GENITIVE,

by which, instead of $\omicron\varsigma$ in the genitive sing. they make $\omega\varsigma$, and in the dual, instead of $\omicron\nu$, they make $\omega\nu$, but accent all three genitives, as if the last syllable were short.

3. The neuters in υ and ι have the common genitive, as $\xi\omicron\tau\upsilon$, $\xi\omicron\tau\iota\omicron\varsigma$, $\acute{\alpha}\sigma\tau\iota\omicron\nu$; $\pi\acute{\iota}\pi\epsilon\rho\iota$, $\pi\epsilon\pi\acute{\iota}\rho\iota\omicron\varsigma$.

EXAMPLES.

<i>S.</i>	η , <i>city</i> .*	δ , <i>ell.</i>	$\tau\acute{\alpha}$, <i>city</i> .	<i>Plur.</i>		
N.	$\pi\acute{\alpha}\lambda\iota\varsigma$	$\pi\acute{\eta}\chi\upsilon\varsigma$	$\acute{\alpha}\sigma\upsilon$	$\pi\acute{\omicron}\lambda\iota\iota\varsigma$	$\pi\acute{\eta}\chi\iota\iota\varsigma$	$\acute{\alpha}\sigma\upsilon$
G.	$\pi\acute{\omicron}\lambda\iota\omega\varsigma$	$\pi\acute{\eta}\chi\iota\omega\varsigma$	$\alpha\sigma\iota\omicron\varsigma$	$\pi\acute{\omicron}\lambda\iota\omega\nu$	$\pi\acute{\eta}\chi\iota\omega\nu$	$\acute{\alpha}\sigma\iota\omega\nu$
D.	$\pi\acute{\omicron}\lambda\iota\iota$	$\pi\acute{\eta}\chi\iota\iota$	$\acute{\alpha}\sigma\iota\iota$	$\pi\acute{\omicron}\lambda\iota\epsilon\iota$ (v)	$\pi\acute{\eta}\chi\iota\epsilon\iota$ (v)	$\acute{\alpha}\sigma\iota\epsilon\iota$ (v)
A.	$\pi\acute{\omicron}\lambda\iota\nu$	$\pi\acute{\eta}\chi\upsilon\nu$	$\acute{\alpha}\sigma\upsilon$	$\pi\acute{\omicron}\lambda\iota\epsilon\iota\varsigma$	$\pi\acute{\eta}\chi\iota\epsilon\iota\varsigma$	$\acute{\alpha}\sigma\upsilon$
V.	$\pi\acute{\omicron}\lambda\iota$	$\pi\acute{\eta}\chi\upsilon$	$\acute{\alpha}\sigma\upsilon$	$\pi\acute{\omicron}\lambda\iota\epsilon\iota\varsigma$	$\pi\acute{\eta}\chi\iota\epsilon\iota\varsigma$	$\acute{\alpha}\sigma\upsilon$

<i>Dual.</i>	N. A.	$\pi\acute{\omicron}\lambda\iota\iota$	$\pi\acute{\eta}\chi\iota\iota$	$\acute{\alpha}\sigma\iota\iota$
	G. D.	$\pi\acute{\omicron}\lambda\iota\omega\nu$	$\pi\acute{\eta}\chi\iota\omega\nu$	$\acute{\alpha}\sigma\iota\omega\nu$

* $\pi\acute{\omicron}\lambda\iota\varsigma$ in general signifies *city* politically and $\acute{\alpha}\sigma\upsilon$ geographically.

Rem. Adjectives in *us*, *u* have the common genitive, and also do not contract the neuters plural, as ἰσθός, neutr. ἡδός gen. ἡδός pl. ἰσθῶς, neutr. ἡδῶς.

1. Nouns in *us* have also the Attic genitive, but only the singular in *us*, and without any peculiarity of accent. In these too the contraction extends only to the *Dat. sing.* and *Nom.* and *Acc. pl.* in which last case, however, the *ius* is more common.

EXAMPLE.

Sing.	ὁ, king.	Dual	Plural
Nom.	βασιλεύς	βασιλεῖς	βασιλεῖς
Gen.	βασιλέως	βασιλείων	βασιλείων
Dat.	βασιλεῖ		βασιλεῖσι (ι)
Acc.	βασιλέα		βασιλείας, βασιλεῖς
Voc.	βασιλεῦ		βασιλεῖς

Rem. The length of the *α*, in the *accusative sing.* and *pl.* is an Attic peculiarity. The earlier Attic writers contract the nominative plural into ῆς, βασιλεῆς. The Ionians make uniformly βασιλεῖος, βασιλεῖῶ, ἡῶ, ἡῶς, &c.

1. There are some peculiarities in the contraction of the third declension adopted by the Attic writers, when another vowel precedes and follows *ε*. In that case the termination *εα* is contracted, not into *η* but into *α*; as ὑγιές, *healthy*, *Acc. sing.* and *Neutr. pl.* ὑγία *contr.* ὑγιᾶ; χρεῖος, *debt*, *pl.* χρεῖα χρεῖα.

Rem. 1. Even some in *us* drop the *ε*, in this manner before *α*, *αι*, and *ου*, as χοῦς (a certain measure) *Gen.* χοῦς (for χοῖος) *Acc. pl.* χοῦς.

2. In the proper names in *κλέης* *contr.* κλέης a double contraction arises, which, however, is confined in general to the dative.

N.	Περικλῆς	<i>contr.</i>	Περικλῆς
G.	Περικλέως	<i>contr.</i>	Περικλοῦς
D.	Περικλεῖ	"	Περικλεῖσι
A.	Περικλέα	"	Περικλία
V.	Περικλεῖ	<i>contr.</i>	Περικλεῖς

1. Of the neuters in *αι*, these two
κίρας horn and *τίρας miracle*
 make *αιας* in the genitive, but drop the *τ* in the Ionic dialect:—
κίρατος, κίραος; τίρατος, τίραος.

And the three following
γήρας, old age, γήρας, honor, and κρέας, flesh,
 have only *αιας*.

2. Whence arises the following contraction;

EXAMPLE.

	<i>Sing.</i>	<i>Dual</i>	<i>Plural</i>
N. A. V.	<i>κίρας</i>	<i>κίραι κίρα</i>	<i>κίραια κίραϊ</i>
G.	<i>κίραος κίραως</i>	<i>κίραοιν κίραϊν</i>	<i>κίραων κίραϊν</i>
D.	<i>κίραϊ κίρα</i>		<i>κίρασι (ν)</i>

3. The other neuters in *αι*, *αιας*, as *δίπαις, cup, σίλαις, glitter*
 make use only of the forms in *αι* and *αια*, as *τὰ δίπαια, τῶ σίλαια.*

Rem. The Ionians often change the *αι* into *ι*, in the inflection,
 as *κίριος, τὰ κίρια &c.*

1. The comparatives in *ων* *neutr. ον* *gen. ονος*, drop the *ν* in the
Acc. sing. and the *nom. acc.* and *voc. pl.* and contract the two
 vowels; wherewith, however, is to be remarked, that without this
 contraction the *ν* is never dropped even in the Ionic dialect; as

	<i>Sing.</i>	<i>Plur.</i>
Nom.	<i>μείζων greater</i>	<i>μείζονες contr. μείζους</i>
Gen.	<i>μείζονος</i>	<i>μείζόνων</i>
Dat.	<i>μείζονι</i>	<i>μείζοσι (ν)</i>
Acc.	<i>μείζονα contr. μείζω</i>	<i>μείζονας contr. μείζους</i>
Voc.	<i>μείζον</i>	<i>μείζονες contr. μείζους</i>
	<i>neutr. pl. τὰ μείζονα contr. μείζω.</i>	

The *dual* remains unaltered.

Rem. Of the same character, though more violent, is the con-
 traction familiar to the Attics of the accusative of the two names
 Ἄπολλον, *αιας*, and Ποσειδῶν, *ωνος*, *Nerptune,*

Acc. Ἄπολλωνα, Ἄπολλω Ποσειδῶνα, Ποσειδῶ.

Examples for practice in all the rules of the third declension.

Such letters preceding the termination of the case, as cannot be ascertained by the foregoing rules, are given in brackets.

I.

Examples of such as have consonants before the termination of the case.

ὁ ἄγκυον	elbow	ἡ Ἑλλάς (δ)	Greece
ἡ ἀηδών (ο)	nightingale	ὁ Ἕλλησ	a Greek
ὁ αἶρ (ε)	air	ἡ ἔλπις (δ)	hope
ὁ αἰθήρ (ε)	sky	ἡ ἕρις (δ)	strife
ἡ αἶξ (γ)	goat	ὁ θραύπων (οιτ)	servant
ἡ ἀκτίς (τι)	ray	ὁ θῆς (ιυ)	heap
ὁ ἀνδριάς (ντ)	statue	ὁ ἱεραξ (ᾱκ)	hawk
ὁ ἄξων (ο)	axle	ὁ ἱμάς (ντ)	thong
ἡ αὔλαξ (κ)	fork	ἡ κατ λιψ (φ)	stair
ἡ βήξ (χ)	cough	ἡ κηλίς (ιδ)	spot
ὁ γέρον (οιτ)	old man	ὁ κλών	branch
ὁ γρύψ (π)	griffin	ἡ κνημῆς (ιδ)	splint
ὁ γύψ (υτ)	vulture	ἡ κόρυς (δ)	helmet
ἡ δαίς (τ)	meal	ὁ κτεῖς (ειν)	comb
ἡ δάς (δ)	torch	ἡ κύλιξ (κ)	cup
ὁ δελφίς (ιν)	dolphin	τὸ κῆμα	wave
ὁ δράκων (οιτ)	serpent	ἡ λαίλαψ (π)	storm
ὁ Λάκων	Lacedemonian	ἡ σάρξ (κ)	flesh
ὁ λάρυγξ (γ)	throat	ἡ σειρήν	siren
ὁ λιμῆς (ε)	port	τὸ στόμα	mouth
ἡ λύγξ (κ)	lynx	ἡ Στύξ (γ)	the Styx
ἡ μᾶστιγξ (ιγ)	scourge	ἡ Σφίγξ (γ)	sphinx
ὁ μήν	month	ἡ Τίρυνς (θ)	name of a city
ὁ μῶσος (υ)	(wooden tower)	ὁ φθῆρ	louse
τὸ νέκταρ	nectar	ἡ φλεψ (ς)	vein
ὁ ὄνυξ (χ)	claw, talon	ἡ φλόξ (ε)	flame
ὁ ὄρτυξ (ε)	quail	ὁ φωρ	thief
τὸ οὖσος (τ)	pus	τὸ φως (τ)	light
ὁ παῖς (α)	præp	ὁ χάλυψ (ς)	steel

ὁ πίνης (τ)	poor man	ἡ χελιδών (ο)	swallow
ὁ πίναξ (α)	tablet	ὁ χήν	goose
ὁ ποιμάν (σ)	shepherd	ἡ χθών	earth
ἡ πτέρυξ (γ)	wing	ἡ χιών (ο)	snow
ἡ πτοξ (χ)	fold	ἡ χλαμύς (δ)	military robe
ὁ ρίς (ιι)	nose	ὁ ψάρ (ᾶ)	starling
ἡ Σαλαμίς (iv)	Salamis	ἡ ὄψ	visage

II.

Examples of such as have a vowel before the termination of the case, and are more or less contracted.

τὸ ἄνθος	flower	ὁ ἄριος	mule
ὁ βότρυς	grapes	τὸ ὄρος	mountain
τὸ γένος	race	ἡ ὄψις	vision
ἡ γένυς	jaw bone	ἡ πειθῶ	persuasion
τὸ σκίπυς	cover	ὁ πίλεκυς	ax (see p. 57)
ἡ δρῦς (ῦ)	oak	τὸ πίπερι	pepper
ὁ ἵππιος	horseman	ἡ πίτυς	pine
τὸ κόμμι	gum	ἡ ποίησις	poetry
ἡ Λητώ	Latona	ἡ πρᾶξις	action
ὁ μάντις	seer	ὁ εἶχος	ear
ὁ μῦς (ῦ)	mouse	ἡ φύσις	nature

IRREGULAR DECLENSION.

1. Irregularity in the declension of nouns, as in the conjugation of verbs, has its origin for the most part in the existence of a twofold form of the same word. It is frequently the case that the Greek language, particularly in the ancient and poetical dialect, has several terminations and forms of inflection, while the signification remains the same: as *Δημήτηρ* and *Δήμητρα*, *Ceres*; *δάκρυον* and *δάκρυ*, *tear*. This latter form is older.

2. Occasionally, moreover, one form remained in use in one case and one in another: and thus a word became a true *anomalon*, see below *Ζεὺς*, *γυνή*, *ἕδωρ*, &c. Often however either form in

use in a case, as *viis* *Son. G. viō* and *viis*; and such an instance is called by the Latin grammarians *abundans*.

3. When both forms suppose one nominative, from which they variously descend, the word is called a

Heteroclite,

as when *Οιδίπους* makes in the G. *Οιδίποδος* and *Οιδίπου*. When however one of the forms supposes a different obsolete nominative, it is called a

Metaplasms,

as *ὄνειρον*, *dream*; Gen. *όνειρου* and *όνειρατος* from the obsolete *όνειρας*.

4. The following words, of which some are *heteroclites* and some *metaplasms*, are worthy of particular note for the irregularity of their declensions.

1. *ἄνθρωπος*, *man*, belongs to the class of words like *πατήρ* (see p. 54) but it admits the syncope in all increasing cases with an insertion of *δ* (see p. 25.) *ἀνδρός*, *ἀνδρῆ*, *ἀνδρα*, *ὦ ἄνθρωπε*, pl. *ἄνδρες*, *ἀνδρῶν*. *ἀνδράσιν*, *ἀνδρας*. The poets, not Attic, make use of the original form of the genitive *ἀνθρώπου*. &c.

2. *κύων*, *dog*, *κυνός*, *κυνέ*, *κύων*, *ὦ κύων*, pl. *κύνες*, *κυνῶν*, *κυνί*, *κύνας*.

3. *Πύξ* ἢ, *a place in Athens*, in the old writers *πυκνός*, *πυκνή*, *πύκνια*; afterwards also *πυκνός* &c.

4. *Χεῖρ* ἢ, *hand*, *χειρός*, in the G. D. dual *χειρῶν*, and the D. pl. *χειρῶν*; (by the poets also *χειρός*, *χειρί*.)

5. *Θριξ* *hair* has *τριχός*, &c. D. pl. *θριξί*, according to (p. 23.)

6. *ὄσ* τὸ, *ear*, G. *ὄτης* &c. G. pl. *ὄτων*, D. pl. *ὄσιν*.

7. *γάλα* τὸ, *milk*, G. *γάλακτος*, D. *γάλακτι*.

8. *ὔδαρ* τὸ, *water*, and *σπάρ* τὸ, *filth*, have G. *ὑδατος*, *σπατός*, &c.

D. pl. *ὑδασι* &c.

9. *Γένυ* τὸ, *knee*, and *δέρυ* τὸ, *spear*, have G. *γόνυτος*, *δέρυτος*, &c. D. pl. *γόνυσι* &c.—For *δέρυ*, there is also an ancient *δερμί*.—Ion: *γούυτος*, *δούυτος*, &c. Epic *γυνός*, *δουρός* pl: τὰ *γούνα*, *δούρα*, &c.

10. *Θίμις* ἢ, *justice*, *Themis*, ancient and epic form *θίμιτος*, &c. afterwards also *θίμιτος* and *θίμιθος*. (Ionic *θίμιος*)

11. *Μάρτυς*, *witness*, *μάρτυρος* &c. A. *μάρτυρα* and *μάρτυν*, D. pl. *μάρτυσιν*.

12. *Ναῦς ἡ, ship*, Ionic *ναῦς* is thus declined by the Attics, G. *ναῦς* (for *ναός* see p. 28. R. 7.) D. *νηί*, A. *ναῦν* pl. N. *νηεις*, G. *νηῶν*, D. *ναυτήν*, A. *ναῦς*. (See βούς p. 53.) The Ionians have sometimes *νηός* &c. sometimes *ναός* &c. and in the A. *νηα* and *νία*.

13. *Κλεῖς ἡ, key*, *κλειδός*, has in the accusative *κλειδα*, commonly *κλειν*, and in the plural *κλειδεις*, *κλειδας*, *contr.* *κλεις*.

14. *Ζεύς, Jupiter*, G. *Διός*, D. *Διί*, A. *Δία*, V. *Ζεῦ*, by the poets also *Ζητός*, *Ζηί*, *Ζήνα* from the obsolete nominatives *Δις* and *Ζην*.

15. *Γυνή, woman*, *γυναικός*, *γυναική*, *γυναῖκα*, ἡ *γύναι*. pl. *γυναικεις*, *γυναικῶν*, *γυναιξί* (from the obsolete *Γυναιξί*).

REMARKS.

1. To the Heteroclites are also to be added those in *ης*, in which are declined according to the 1st. and 3d. declensions, especially proper names like *Θαλῆς*, which makes commonly gen. *Θαλοῦ*, (or by the Ionics, with a change of the accent *Θάλειω*) dat. *Θαλῆ* acc. *Θαλῆν*; but also *Θάλητος* &c. This holds of others in the accusative case alone. All compound proper names, which have *ος* in the genitive, make the accusative in *η* and *ην*, as *Σακράτης* gen. (*ος*) *ους*, acc. *Σακράτη* and *Σακράτην*. In like manner *Ἄρης*, *Mars*, gen. *Ἄρειος*, which is never contracted, dat. *Ἄρει* *Ἄρει* acc. *Ἄρη* and *Ἄρην*. On the other hand many words in *ης*, which belong to the first declension, are formed by the Ionics in the accusative sing. and plur. like the *third*, as τὴν *δισπότια* pl. τοὺς *δισπότιας* from *δισπότης*, *ου*; *Μιλτιάδεα* from *Μιλτιάδης*, *ου* *

2. Another sort of heteroclites are those in *ις*, which in their inflection sometimes do and sometimes do not assume a consonant.

ἡ μῆνις, anger; G. *μήνιος* and *μήνιδος*.

ἡ, ἡ, ὄρνις, bird, generally *ὄρνιθος* &c. but also pl. *ὄρνεις*, *ὄρνιων*.

* All names formed like patronymies, as *Μιλτιάδης*, *Ἐυριπίδης*, &c. and most, others not compounded like *Σακρατης* &c. viz. *Αισχίνης*, *Ξίρξυς*, *Γόγυς*, &c. are declined in the Greek throughout according to the first declension, with the exception of the Ionism mentioned in the last. The Latins, on the contrary, forms them according to the third declension, as *Miltiadis*, *Xerxi*. &c.

3. The nominative endings in *ως* and *ων* also occasion a variety of changes, as

a. Nom. *ως* and *ος*;—*ἀλως*, *threshing floor*, gen. *ω*. nom. pl. *ἄλοι*.

b. “ *ως* gen. *ω* and *ως*:—*Μίνως*.

c. “ *ως* “ *ωτος*. These words sometimes drop their *τ*, and *ὁ ἰδρωσ*, *sweat*, *ἰδρωτι*, *ἰδρωτα*, has another form with the Attics, *τῷ ἰδρῶ*, *τὸν ἰδρω*, which may be regarded as a contraction like *κίρατι κίρα*; but which also corresponds with the forms of the second declension Attic. The word *ὁ γίλωσ -ωτος*, *laughter* has in the accusative *γίλωτα* and *γίλων*; and *ὁ χρώσ χρωτός*, *skin*, makes the dative *χρῶ*, but only in the proverbial phrase *ἐν χρῶ*, *closely*. The Ionians make *χρώσ*, *χρός*, &c.

d. Nom. *ως* and *ων*. In this case, the double form occurs even in the nominative, as *ὁ τυφώς, ὄ* and *τυφῶν, ὄνοι*, *whirlwind*.

4. The word *νίος* is regularly declined according to the second declension, but receives also the following forms of the third declension, particularly in the Attic writers, G. *νίιος*, D. *νιῖ*, A. *νία*. Dual *νιῖ*, *νιῖων*. Pl. *νιῖς*, *νιῖων*, *νιῖσιν*, *νιῖας* and *νιῖς*.

5. Of *δένδρον*, *tree*, and *κρίνον*, *lily*, there are dative plurals *δένδροισι*, *κρίνοισι*, and other cases, which suppose a nominative singular in *ος* of the third declension.

6. It is also an instance of *Metaplasm*, when sometimes from masculines in *ος* of the second declension plurals in *ω* are formed, as *τὰ δεισμά*, *ζυγά*, *σταθμά*, *σῖτα* from *ὁ δεισμός*, *fetter*, *ζυγός*, *yoke*, *σταθμός*, *balance*, *σῖτος*, *food*.

7. Some words of more recent or foreign origin have a very simple declension, as *φιλής*, G. *φιλῆ*, D. *φιλῆ*, A. *φιλῆν*. *Ἰησοῦς*, G. *Ἰησοῦ*, D. *Ἰησοῦ*, A. *Ἰησοῦν*.

8. An anomaly of a very curious kind exists in the Epic dialect, in the very common

final syllable *φιν* and *φιν*,

which is used instead of the dative or genitive singular or plural, being appended to words in the following manner: *στρατός φιν*, *army*, *κεφαλῆ φιν*, *head*, *κεφαλῆ φιν*, *βία φιν*, *violence*, *βίη φιν*, *σῆθος φιν*, *breast*, *σῆθος φιν*.

DEFECTIVES AND INDECLINABLES.

1. Defective nouns are chiefly such as, in their nature, cannot well occur in more than one number, particularly the following plurals: τὰ ἔγχεα, *entrails*; οἱ ἰσησῆαι, *trade winds*, and the names of *festivals*, as τὰ Διονύσια, *the feast of Bacchus*.

2. Certain words are defective, which only occur in particular connexions; such are the following:

The neuters ὄραξ, *vision*, and ὕπαρ, *real appearance*, only used as *nom* and *acc*.

Τὸ ὄφελος and τὸ ἕδος, *advantage*, only used as *nom.*, as τί ἂν ἴμῳ ὄφελος εἴη, *of what advantage wouldst thou be to us?*

Μάλη instead of μασχάλη, *shoulder*, in the phrase ὑπὸ μάλῃ, *under the arm*.

3. Lastly there are nouns defective in particular cases; such in prose are the following:

—G. τοῦ ἀρνίος, *of the lamb*, D. ἀρνί, A. ἀρνία. pl. ἄρνες, D. ἀρνήσι, cases of an obsolete *nom.* ἈΡΡΗΝ, *gen.* ΑΡΡΗΝΟΣ and by syncope ἀρνός. The want of a nominative is supplied by ὁ ἀρνός.

Πρίσβυς, *an old man*, has in this signification only *acc.* πρίσβυν, V. πρίσβον. In the signification of *ambassador* it has only οἱ πρίσβυεις &c. D. πρίσβυσι. The wanting cases are derived from πρισβύτης, *an old man*, and πρισβυτής, *the ambassador*.

4. *Indeclinables* are only some foreign names, as τὸ πάσχα, *Easter*, and among them the names of the letters of the alphabet, as ἄλφα, μῦ, &c. and of pure Greek words none but the chief cardinal numbers.

ADJECTIVES.

1. There are in Greek, as in Latin, adjectives both of two and three endings; in the former the masculine and feminine gender have a common form.

2. The feminine of adjectives of three endings always follows the first declension of nouns.

3. The neuter has in the nominative, and of course in all the

like cases (see p. 36), always one form, which, however, in the other cases is uniformly declined like the masculine.

Rem. It is therefore only necessary, in order to decline the adjective correctly, to know all the parts of the nominative, and the genitive of the masculine.

ADJECTIVES IN *ος*.

1. Most numerous are the adjectives in *ος*, which correspond to the Latin in *us*, and are either, like those, of three endings, masc. *ος*, fem. *η* or *α*, neut. *ον*.

or of two endings,

common *ος* neut. *ον*.

Note. For the few with the neuter in *ο*, see the pronoun.

2. The greater part are of three endings, and these, when a vowel or a *ρ* precedes, have in the fem. *α*, G. *ας*, otherwise always *η*. As

φίλος, φίλη, φίλον, dear, friend.

θυμικός, ή, όν δειός, ή, όν, fearful.

but :

φίλιος, φίλια, φίλιον, friendly.

ιλιώδης, ήρα, ερον, free, πυρρός, ή, όν, red like fire.

Other examples are

αριστερός left, δεξιός right, δηλός plain, ερυθρός red, θαυμάσιος wonderful, θεϊός divine, κοῦφος light, λιθός smooth, λευκός white, μόνος alone, σοφός wise, σκληρός hard.

Rem. 1. Those only in *ος* have *η*, as ὄγδοος, the eighth, ὄγδαη; θοός, swift, θοή. But if a *ρ* precede, these also have *α*, as ἀσπράας, frequent, ἀθρόα. The feminine in *α* is long. With respect to the accent see above (p. 39. III.)

3. Of two endings are such as these, *ο* and *η* ἀέεβαρος, not Greek, ήσυχος, calm, τιθασσός, tame, and in the Attics many others, which are commonly of three endings.

4. In an especial manner belong to the adjectives of two endings all compounds, which, without any particular derivational ending, terminate in *ος*, as

ο, ή φιλιότιμος, fond of children, βαρότιμος, batytone, πολυφάγος

voracious, εὐφωτός harmonious, ἄλογος irrational, ἀργός for ἄργος idle, ἀπικληρός disinherited, διάλευκος whitish, although the simple is λευκός, ἡ, ὅν.

Also adjectives formed in this manner from compound verbs, διαφορῶς, υπήκοος from διαφέρω, υπακούω, &c.

5. All adjectives derived from other words, by the manifest addition of the derivational endings

μος, λος, ιος, ρος, τος, ιος,

as μαντικός from μάντις. δειλός and δεινός from ΔΕΙΩ, φαιερός from φαίω, πλεκτός from πλέκω, χρύσιος from χρυσός, are, at least in prose, of three endings. On the other hand, among the adjectives in

μος, ιος, ειος, αιος,

are several of common gender.

Rem. 2. When an adjective has one of these terminations, and is also compounded, a conflict of analogies ensues, with respect to which it is to be observed,

1. The compounds in κος have not their immediate origin in a composition, but are derived from compound words; they have therefore always three endings, as ἐπιδεικτικός, ἡ, ὅν, from ἐπιδεικνυμι; ἐδδαιμονικός, ἡ, ὅν, from ἐδδαιμῶν.

2. Other verbals, when they are first compounded as adjectives, follow the *fourth* rule above, as πινυτός, ἡ, ὅν, from πίνω; θεόπινυτος, ον. inspired; παιδευτός, ἡ, ον, from παιδεύω; ἀπαιδευτος, ον. untaught. When, however, they are derived from compound verbs, the usage varies between the two formations.

CONTRACTS IN ους.

1. Some adjectives in ους are contracted, viz.

a. Those of common gender, which are formed by composition from contracts of the second declension, like εὖς, κλοῦς, as

εὖνους, εὖνον, favorably disposed:

Contr. εὖνους εὖνον, gen. εὖνου, &c.; the neuter plural in οα remains unaltered in this form, τὰ ἄνοα, from ἄνους, senseless.

b. The numerical ideas ἀπλός, διπλός, ἡ, ον, &c. simple, twofold,

&c. which have the peculiarity that they uniformly contract *ει* and *εία*, into *ῆ* and *ᾶ*, as

διπλός, διπλόη, διπλόον
Contr. διπλοῦς, διπλῆ, διπλοῦν
Pl. διπλόσι, διπλάσι, διπλόα
*Contr. διπλοῖ, διπλαῖ, διπλά.**

2. Some adjectives also in *ιος*, expressing a *substance* or *material*, are contracted, with a transposition of the accent, as

χρῦσιος. χρῦσία, χρῦσιον
Contr. χρῦσοῦς, χρῦση, χρῦσοῦν.

Gen. *οῦ, ῆς, οῦ.* &c. When another vowel or a *ρ* precedes, the feminine is contracted not into *ῆ*, but into *ᾶ*, thus,

ἰρίσιος woollen, contr. ἰρισῶς. ἰριά, ἰρισῶν
ἀργύριος silver, contr. ἀργυροῦς, ἀργυρά, ἀργυροῦν.

The neuter plural has always *ᾶ* ; as

τὰ χρῦσια, contr. χρῦσᾶ, like ὀσία ὀσᾶ. See above, (p. 43.)

ADJECTIVES IN *ιος*.

Adjectives in *ιος*, resembling the second Attic declension, are in general of common gender, as

ὁ and ἡ ἱλιος, τὸ ἱλιον. gracious.

So too *ἀξιοχρεως worthy* and *εὐγίως. fruitful.*

Rem. 1. Some of these form the neuter also in *ω*, as *ἀγῆριος not aged, neutr. ἀγῆρων* and *ἀγῆρω*. For the *abundants*, which make in the gen. *ω* and *ωτος*, see below, (p. 70, Rem. 2.)

Rem. 2. Of three endings is also this one *πλίσιος, full, πλίσι, πλίσιον, neut. pl. πλίσι.* For *σῶς* see below, (p. 71. 3.)

OTHER FORMS OF ADJECTIVES OF THREE ENDINGS.

1. *ος, ιος, υ* — *γλυκύς. γλυκυῖα, γλυκύ, sweet*

(G. *ιος*) G. Masc. and Neutr. *γλυκίος.* (Decl. p. 57.)

* With these numerical adjectives must not be confounded the compounds of *πλοῦς, navigation*, as *ὁ, ἡ, ἄπλος, unnavigable, εὐπλος* &c. neutr. *ον*, neutr. pl. *οα*.

Exampl. βαρὺς *heavy*, βραδύς *slow*, βραχύς *short*, εὐρύς *broad*, ἡδύς *sweet*, ἰξύς *sharp*, ἰκύς *swift*.

2. εἰς, εἶσα, εἰ—χαρίεις, χαρίζεσσα, χαρίεν, *charming*.
(G. εντος) G. χαρίεντος.

Exampl. αἱματώεις *bloody*, ὕληεις *woody*, εὐρώεις *mouldy*.

3. ας, αἶσα, αν—μίλας, μίλαισα, μέλαν *black*.
(G. ανος) G. μίλαινος.

The only other is τάλας *wretched*.

4. The following separate examples

τίρην, τίρεινα, τίρειν, G. εἰος, *tender*

ἰκάν, ἰκοῦσα, ἰκόν, G. ὄντος, *voluntary*.

Comp. αἰκῶν *commonly*, ἄκων, ἄκουσα, ἄκων.

πᾶς πᾶσα, πᾶν, G. παντός *all, the whole*.

Comp. σύμπας, ἅπας.

Rem. 1. The neuter πᾶν is long, only as a monosyllable; in composition it is, agreeably to analogy, short, ἅπᾶς, ἅπᾶσα, ἅπᾶν (*all together*). With respect to the accent on the gen. and dat. plural, πάντων, πᾶσι, see above, (p. 51. III.)

Rem. 2. From the adjectives in εἰς, arise several contracts, ἕεις, ἕεσσα, ἕει, being contracted into ἕς, ἕσσα, ἕν, and δέεις, δέεσσα, δέεν into οῦς, οῦσσα, οῦν.

τιμῆς, τιμῆσσα, τιμῆν. G. τιμῆντος—from τιμήεις *honoured*, &c.

μελιτοῦς, μελιτοῦσσα, μελιτοῦν, G. μελιτοῦντος—from μελιτόεις, *full of honey*, &c.

ADJECTIVES OF ONE OR TWO ENDINGS.

1. The remaining forms of adjectives in two endings, all according to the third declension, are

1. ης, neutr. ες—ἀληθής, ἀληθής, *true*
(G. εος, contr. ους) G. ἀληθοῦς.

Exampl. εὐπρεπής *decorous*, ἀκριβής *exact*, ἀγενής *degenerate*, αὐθάδης *proud*, γαῖδης *earthy*, θηριώδης *bestial*.

2. αν, neutr. ον—ἰλεήμων, ἰλεήμων *compassionate*.
(G. ονος) G. ἰλεήμονος.

Exampl. ἀμύμων, long *v*, *blameless*, ἀπράγματι *unoccupied*, εὐγνώμων *well disposed*.

3. *ις*, neutr. *ε*—*ἴδιος*, *ἴδι*, *skilful*, G. *ἴδιος*.

(G. *ιος*)

There are very few examples.

4. The following single word.

ἄρριον ἄρριον, neutr. *ἄρριον*. *ἄρριον*, G. *ἄρριος*, *ἄρριος*, *male*.

2. Besides these, there are adjectives formed merely by composition with a substantive, retaining as closely as possible the termination and declension of the substantive, as may best be seen in the examples. These are all of common gender, and have a neuter, when analogy admits of one, thus ;

εὐχαρις, *εὐχαρι*, G. *ιτος* from *ἡ χάρις*. *ιτος*

ἄδακρυς. *ἄδακρυ*, G. *υος* from *τὸ δακρυ*, *υος*.

Sometimes, however, there is in the termination a change of *υ* into *ω* and *ι* into *ο*, thus ;

from *πατήρ*. *ίρος* comes *απάτωρ*, *ορ*, G. *ορος* *fatherless*

“ *φρην*, *φρηνός* *understanding*, comes *σάφρων*. *ον* G. *σνος* *intelligent*.

Rem. 1. Compounds of *πούς*, *ποδός*, *foot*, regularly follow their substantive, as *δίπους*, *διποδος* *twofooted* ; but in the neuter they have *διπουν* (as *εἶπους* *εἶπουν* from the contracted second declension) which they decline, according to the general rule, (p. 65. *Rem.* 3.) like the masculine.

Rem. 2. Compounds of *γέλως*, *ωτος* *laughter*, commonly forsake the declension of this substantive, and follow the Attic second declension (see p. 68) ; as also those formed from *κέρας*, *κέρατος* *horn*, with a change of the *α* into *ω*. Both, however, have the genitive *ωτος*, as *φιλόγελως*, *δίκερως*, neutr. *ων*, gen. *ω* and *ωτος*. (See p. 64. *Rem.* 3. c.)

Rem. 3. When analogy does not admit of the formation of a neuter, it remains an adjective of one ending, which, however, is only masculine and feminine, and not, as it is in Latin, also neuter, as *ὀ* and *ἡ ἄπαις*, *δος* *childless*, from *παῖς*, *παιδός* ; *ὀ* and *ἡ μακρόχειρ*, *ρος* *long handed*, from *χεῖρ*, *δος*.

Rem. 4. There are some common adjectives of one ending in *πς*, *πτος* (*ἀργός*, *ἡμιθής*) ; in *ως*, *ωτος* (*ἀγρός*) ; and in *ξ* and *ψ* (*ἔλιξ* *κος* *μᾶνξ*, *χος* *αἰγίλιψ* *πος*, &c.)

Rem. 5. There are several common adjectives in *ως*, gen. *ωδος*, as *φυγός* *fugitive*, *λογός* *chosen* &c. and a few in *ις* and *υς*, gen.

ιδος, υδος, as ἄταλκίς, ἴπηνλος. Commonly, however, those in *as* and *is*, gen. *δος*, are only feminine, and become, by the omission of the substantive, substantives themselves, as ἡ *μαινας*, sc. γυνή the *Bacchante*, ἡ *πατρίς* sc. γῆ *native country*.

Rem. 6. Several adjectives also are only masculines, so particularly γειρω, οἶτος *old*, and πρέσβυς *old* (see p. 65. nr. 3.) πίνος πίνητος *poor*; and ἐθελοντης *voluntary*, γεινάδας *noble* &c. according to the first declension.

ANOMALOUS AND DEFECTIVE ADJECTIVES.

1. The two adjectives μέγας *great* and πολός *many*, make from these simple forms only in the singular the nom and acc. Masc. μέγας μέγαν πολός. πολόν: neutr. μέγα, πολύ. All the rest, with the whole feminine gender, is derived from the obsolete forms ΜΕΓΑΛΟΣ, η, ον and πολλός, η, ον; as

N. μέγας	μεγάλη	μέγα	} πολός	} πολλή	} πολύ						
G. μεγάλου	μεγάλης	μεγάλου				} πολλοῦ	} πολλῆς	} πολλοῦ			
D. μεγάλῳ	μεγάλῃ	μεγάλῳ							} πολλῷ	} πολλῆς	} πολλῷ
A. μέγαν	μεγάλαν	μέγα									

The dual and plural are regularly formed, as from adjectives in *ος*; μεγάλῳ. α, ω; μεγάλοι, αι, α; πολλοί. αῖ, ἄ, &c.

Rem. The forms πολλός, πολλόν are *Ionian*; and the regular forms of πολος are found in the *Epic* dialect, as πολίος, πολίης, εῖς, &c.

2. πρῶος *mild, meek*, is in this form used only in the masculine, and neuter sing. The feminine and the neuter plural are borrowed from a form used in the dialects πρῶς (Ion. πρῶς); accordingly we find fem. πραιῖα, neutr. pl. πραιῖα. We also find in the masc. pl. nom. both πρῶοι and πραιῖς, gen. only πραιῖων.

3. σῶς *safe*, contr. from ΣΑΟΣ, has from this form only σῶς common G. acc. and neutr. σῶν. acc. pl. σῶς. Rarely the fem. sing. and neutr. pl. σῶ. All the rest is from σῶος, α, ον.

4. *Defectives* are chiefly these, φροῦδος, η, ον *vanished, gone*, which is used only in the nominative of all genders and numbers; πότνια, *venerable, sovereign*, used only in the feminine.

DEGREES OF COMPARISON.

1. The Greeks have the three degrees of comparison, Positive, Comparative, and Superlative, and a separate form for each. This form is common to the three genders, which are distinguished only by their appropriate termination.

2. The most common form of comparison is
 τερος, α, ου for the comparative
 τατος, η, ου for the superlative.

3. The adjectives in ου drop their ς before this termination, and retain their ο unchanged, if a long syllable precede, as

βίβαιος firm, βεβαιότερος, βεβαιοτάτος
 ισχυρός strong, ισχυρότερος, τατος
 πιστός faithful, πιστότερος, τατος

also after mutes before liquids (p. 11. II.) in prose, as σφοδρός σφοδρότατος.

4. If a short syllable precede, the ο is changed into ω, as

σοφός wise, σοφώτερος, τατος
 καιρός timely, καιριώτερος, τατος
 καθῆρός pure, καθαρώτερος, τατος
 ἰχυρός secure, ἰχυρώτερος, τατος.

Rem. 1. Some adjectives in ου, particularly in the Attic writers, instead of ο or ω, take αι or ει or ις, as μέσος, ἠν the midst, μεταίτατος, ἱρρωμένος strong ἱρρωμενίστερος, λαλός loquacious, λαλίστερος.

Rem. 2. Some in αιος wholly omit the ο, as γεραιός old, γεραιότερος. So too παλαιός, σχολαῖος, περιαιός.

Rem. 3. φίλος dear, friend, commonly does the same, as φίλιτερος, φίλιτατος: or inserts αι as φιλαίτερος, τατος.

Rem. 4. The contracts in εας—ους contract the εω into ω, as πορφυρέωτατος, πορφυρώτατος; those in οας—ους, on the other hand, take an εσ, in the uncontracted form, according to *Rem.* 1, as ἀπλός, ἀπλοίστατος; hence contracted ἀπλοῦς ἀπλούστατος.

ADJECTIVES IN υς, ας, ης, εις.

1. Of other adjectives those in υς only drop the ς, as
 εὐρύς broad, εὐρύτερος, τατος.

2. The same holds of those in *ας*, gen. *αιας*, which, in this case, however, resume the *ν*, which had been dropped before the *ς*, as

μίλας black, G. *μίλανος*—*μειλάντερος*.

3. Those in *ης* and *εις* shorten this termination into *ες*, as

ἀληθής true, G. *ίος*, *ἀληθίστατος*

πίνης poor, G. *ητος*, *πινίστατος*

χαρίεις charming, G. *εντος*, *χαρίστατος*

Exc. ψευδής false, G. *ίος*, *ψευδίστατος*.

4. The other adjectives take most frequently *ίστερος*, more rarely *ίστερος*, and undergo the same change before it, as before the termination of the case, as

ἄφρων irrational, G. *ἄφρονος*

ἄφρον-ίστερος

ἄρπαξ rapacious, G. *ἄρπαγος*.

ἄρπαγ-ίστατος.

COMPARISON BY *ίων*, *ίστος*.

1. A much less frequent form of comparison is

—*ίων*, common gen. *ίον* for the comparative

—*ίστος*, η, ον for the superlative.

Note. For the form of declension, see above, (p. 59, *μειζων*.)

2. This form of comparison is adopted by

1. Some adjectives in *ως*. in this manner; *ἡδύς sweet*,
ἡδίων ἡδίστος; and by

2. Some in *ρος* with the omission of the ρ, as *αἰσχρός*
base, *αἰσχίων*, *αἰσχίστος*.

3. In some comparatives of this form the preceding consonant is, with the *ι*, changed into *σσ* or *ττ*. *τάχως swift* sup. *τάχιστος*, takes, in this its most common form of comparison, a *θ* in the beginning, as

θάττων, neutr. *θάττος*, Att. *θάττων*, *θάττοι*;

from which it appears that the *τ* in *τάχως* had its origin in *θ*, according to p. 23.

Rem. This form of comparison always has the accent on the *antepenult*, if the quantity of the last syllable admits it; as *ἡδύς*
ἡδίων, neutr. *ἡδίον*, *ἡδίστος*.

Rem. 2. Of the adjectives in *ος* only

ἰδός and *ἰδχως*

adopt this form commonly; the chief part adopt the regular form *ότερος* and *ὔτατος*, and a few only take the other form, particularly in the poets.

Rem. 3. Of those in *ος* the following are compared in this manner;

ἀίσχρός base, *ἰχθρός* hostile

οἰκτρός sad, *κυδρός* glorious.

But in these the other form is also in use, and in *οἰκτρός* the comparative *ιον* is not used.

Rem. 4. Here too are to be reckoned *μακρός* long, on account of the comparative *μᾶσσον* for *μακίον*, *μᾶκιστος* with a change of the vowel, as also in *τὸ μῆκος* length. More common, however, are *μακρότερος*, *μακρότατος*.

IRREGULAR COMPARISON.

Several adjectives have quite an *anomalous comparison*, by which they derive the comparative and superlative degrees from obsolete forms of the positive. Where there is more than one form of comparison for one positive, each of the comparative forms usually carries more peculiarly one of the several significations of the positive, or is used by preference in particular connexions, of which, however, the single instances must be left to observation.

EXAMPLES.

Comp.	Sup.
1. <i>ἀγαθός</i> good, <i>ἀμείων</i> better	<i>ἄριστος</i> best
<i>ἄμεινον</i>	
<i>βελτίων</i>	<i>βέλτιστος</i>
<i>κρείσσον</i> OR	<i>κράτιστος</i>
<i>κρείττων</i>	
<i>λαίω</i> commonly <i>λαίων</i> , <i>λαῖστος</i> commonly <i>λαῖστος</i> .	

In the elder poets is found the regular comparative corresponding to ἄριστος, viz. ἀρίων,* and of κράτιστος even the positive κρατής. Instead of κρείσσων the Ionians make κρήσσων.

2. κακός bad	κακίων	κάκιστος
	χιείων	χείριστος
	ἤττων or ἤττων	ἤκιστος.

The form ἤττων has only the signification of worse, weaker, more useless, and is opposed to κρείττων. The superlative ἤκιστος is little used; though the neut. pl. ἤκιστα occurs frequently as an adverb.

3. μέγας great,	μείζων, (Ion. μίζων)	μέγιστος
4. μικρός small,	{ ἐλάσσων, ττων	ἐλάχιστος
5. ὀλίγος few,	{ μείων	ὀλίγιστος.

The ancient positive was ΕΛΑΧΥΣ. The regular forms μικρότερος, τωτος are also used.

6. πολὺς many. πλείων or πλέων more, πλείστος most.

The Attics in certain phrases use πλείν for the neutr. πλείον, as πλείν ἢ μύριοι. The Ionians and Dorians contract thus, πλίον πλείν, πλίονες πλείνες.

7. καλός beautiful	καλλίων	κάλλιστος
8. ῥᾶδιος easy	ῥάων	ῥᾶτος.

The Ionians, who make ῥηΐδιος in the positive, compare thus, ῥηΐων, ῥηΐστος; from an absolute positive ΡΑΪΣ, ΡΗΪΣ.

9. ἀλγίνοιος painful,	ἀλγίων	ἄλγιστος.
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The regular form ἀλγιώτερος, τωτος is, however, more common, in the masculine and feminine.

10. πίπων ripe	πιπαιότερος	πιπαιότατος
11. πῖων fat	πιότερος	πιότατος.

DEFECTIVE COMPARISON.

1. There are also defective comparisons which have no positive and in this view we may regard some of the comparisons, given above as from obsolete positives.

* Traces of the original positive degree may be found in Ἄρης, the name of the god of war, and in the abstract ἀρετή virtue.

2. To the class of *defective comparisons* may be referred the adjectives derived from *particles*, and those, which indicate *sequence*. Most of them have other additional anomalies, to be learned by particular observation.

πλησιαιτέρος, τατος from πλησίον *near*; as in the Latin
prope—propior, proximus

πρότερος the *former*, prior, πρώτος the *first*, from πρό before,
ὑπέρτερος, τατος and ὑπάτος *higher*, *highest* from ἐπί above,
ἔσχατος the *last*, from ἐξ *out of*,
ὑστερος, τατος the *latter*, the *last*.

Rem. 1. In the poets, particularly the *Epic*, are found many forms of comparison of this kind, as φέρτερος. φέρτατος, also φέρισ-
τος *braver*, *better*, which may be connected with the positive ἀγαθός. In the same way may be considered as defective some in ἰων, ἰστος, when there is a corresponding abstract substantive in es, as βίγλιον *more dreadful*, κέρδιστος *shrewdest*, ὑψιστος *highest*, from the substantives τὸ βῆγος *horror*, κίρδος *cunning*, ὕψος *height*.

Rem. 2. It is a case somewhat different, when of a substantive used adjectively degrees of comparison may be found, as ἰταίρος *friend*, ἰταιρότατος *the most intimate*, κλέπτης, gen. ου *thief*, κλεπ-
τίστατος *most thievish*.

NUMERALS.

THE CARDINAL NUMBERS.

1. εἷς *one* is thus declined.

	M.	F.	N.
N.	εἷς,	μία,	ἓν
G.	ἑνός,	μιᾶς,	ἑνός &c.

where is to be observed the irregularity of the *accent* in μία, μιᾶς, μιᾶν.

From εἷς are formed, by composition with the negative particles οὐδέ and μηδέ, the negative adjectives.

	M.	F.	N.	
	οὐδέεις,	οὐδεμία,	οὐδέεν	} none.
α	μηδέεις,	μηδεμία,	μηδέεν,	

In the declension of which derivatives the accent of the primitive is retained,—*οὐδένος, οὐδενίαι, &c.*

2. Δύο nom. acc *δυσίν*, gen. dat. *τῶο*.

The Attics also said *δυσί*, but only in the genitive. They also use *δύο* indeclinably in gen. and dat. *ἄμφω* both, will be given below.

3. Τρεῖς *three*

	M. & F.	N.
N.	Τρεῖς	τρία
G.	τρεῶν	
D.	τρεσίν (ν)	
A.	Τρεῖς.	

4. Τέσσαρες or τέτταρες *four*.

	M. & F.	N.
N.	Τέσσαρες or τέτταρες	τέσσαρα
G.	τεσσαρῶν	
D.	τέσσαροι (ν) or	τέτταροι (ν)
A.	τέσσαρες	τέσσαρα.

The remaining single numbers as far as *ten*, and the round numbers up to a *hundred*, are not declined.

πέντε	<i>five</i>
ἕξ	<i>six</i>
ἑπτὰ	<i>seven</i>
ὀκτώ	<i>eight</i>
ἑννία	<i>nine</i>
δέκα	<i>ten</i>
ἑκοσι or (σν)	<i>twenty</i>
τριακοντα	<i>thirty</i>
τεσσαράκοντα	<i>forty</i>
πεντήκοντα	<i>fifty</i>
ἑξήκοντα	<i>sixty</i>
ἑβδομήκοντα	<i>seventy</i>
ὀγδοήκοντα	<i>eighty</i>
ἐννῆκοντα	<i>ninety</i>
ἑκατόν	<i>hundred</i>

The following is the usual form of the compositions with *ten*.
ἑνδεκά eleven, δώδεκα twelve, τρισκαίδεκα thirteen, τεσσαρισκαίδεκα,
πεντεκαίδεκα, ἑκκαίδεκα, ἑπτακαίδεκα, ὀκτωκαίδεκα, ἑννεκαίδεκα.

Less commonly *δικατριῖς δικαπίντε*, &c.

τριῖς and *τέσσαρες* are also inflected in these compositions, as
τεσσαρακαίδεκα, τεσσαρσικαίδεκα, δικατριῶν, &c.

The remaining compound numbers are usually written separately, and when the smaller number precedes they are connected by *καί*, when it follows commonly not, as *πίντε καὶ εἴκοσι* or *εἴκοσι πίντε*.

The round numbers after a *hundred* are regularly inflected, as

<i>διακόσιοι,</i>	<i>αι, α</i>	<i>two hundred</i>
<i>τριακόσιοι,</i>	<i>αι, α</i>	<i>three hundred</i>
<i>τεσσαρᾶκόσιοι,*</i>	<i>αι, α</i>	<i>four hundred</i>
<i>πεντᾶκόσιοι,</i>	<i>αι, α</i>	<i>five hundred</i>
<i>ἑξᾶκόσιοι,</i>	<i>αι, α</i>	<i>six hundred</i>
<i>ἑπτᾶκόσιοι,</i>	<i>αι, α</i>	<i>seven hundred</i>
<i>ὀκτακόσιοι,</i>	<i>αι, α</i>	<i>eight hundred</i>
<i>ἑννᾶκόσιοι,†</i>	<i>αι, α</i>	<i>nine hundred</i>
<i>χίλιοι,</i>	<i>αι, α</i>	<i>a thousand</i>
<i>δισχίλιοι,</i>	<i>αι, α</i>	<i>two thousand</i>
<i>τρισχίλιοι,</i>	<i>αι, α</i>	<i>three thousand</i>
<i>τετρακισχίλιοι</i>	<i>αι, α</i>	<i>four thousand &c.</i>
<i>μῦριοι‡</i>		<i>ten thousand</i>
<i>δισμῦριοι</i>		<i>twenty thousand.</i>

Rem. When other words are compounded with these numbers, *μονο*—(*μονος*) indicates *unity*, *δι*—*two*, *τρι*—*three*, *τετρα*—*four*; as *μονόκερως*, *δικίρω* &c. The other numbers are usually compounded with *ο* and *α*, as *πεντά-μετρος*, *χιλιο-τάλαντος*.

* The *α* in *τεσσαρᾶκόσιοι* and the subsequent numerals is short.

† *ἑννᾶκόσιοι* omits the *ε* of *ἑννία*.

‡ *Μυρίοι*, used indefinitely like the English *myriad*, is distinguished by its accent.

ORDINAL AND OTHER DERIVATIVE NUMBERS.

1. The two first ordinal numbers are two defective forms of comparison.

πρῶτος the first, *primus*, *πρότερος* the first of two, prior.
δεύτερος the second.

The following are

<i>τρίτος</i>	<i>third</i>
<i>τέταρτος</i>	<i>fourth</i>
<i>πέμπτος*</i>	<i>fifth</i>
<i>ἕκτος.</i>	<i>sixth</i>
<i>ἑβδομος</i>	<i>seventh</i>
<i>ὄγδοος</i>	<i>eighth</i>
<i>ἕνατος</i>	<i>ninth</i>
<i>δέκατος</i>	<i>tenth</i>
<i>ἑνδέκατος</i>	<i>eleventh</i>
<i>δωδέκατος</i>	<i>twelfth</i>
<i>τρισκαίδέκατος</i>	<i>thirteenth</i>
<i>τεσσαρακαίδέκατος</i>	<i>fourteenth &c.</i>
<i>εἰκοστός</i>	<i>twentieth</i>
<i>τριακοστός</i>	<i>thirtieth</i>
<i>τεσσαρακοστός</i>	<i>fortieth &c.</i>
<i>ἑκατοστός</i>	<i>hundredth</i>
<i>διακοσιοστός</i>	<i>two hundredth &c.</i>
<i>χιλιοστός</i>	<i>thousandth</i>
<i>μυριαστός</i>	<i>ten thousandth</i>

Here also in composition, the small number usually precedes with *καί*, or follows without it, as *τριακοστός πρῶτος*, or *πρῶτος καί τριακοστός*. To these ordinal numbers refers the interrogative form *πόστος*, which cannot be rendered by any one word in English; in Latin *quotus*?

2. The numeral adverbs, which answer to the question, *how many times?* are

ἄπαξ once, *δισ*, *τρεις*, *τετράκις*, *πεντάκις*, *ὀκτάκις*, *ἑκατοντάκις*, *χιλιᾶκις*, &c. The interrogative is *ποσάκις*, *how many times*.

* From *πέμπτε* in the ancient and the Æolic dialect for *πέντε*. See p. 21. nr. 3.

3. The adjectives, which answer to the question *how many fold*, are

ἀπλός, contr. *ἀπλοῦς* *simple*, *διπλός*, *τριπλοῦς*, *τετραπλοῦς* *πενταπλοῦς*, (See p. 67. nr. 1. b.) or also *διπλάσιος* &c.

4. The numbers as substantives are all formed in *ας*, gen. *αδος*, as

ἡ μονάς *unity*, *δύάς*, *τριάς*, *τετρας*, *πεντάς* (also *πριμπτάς* and *πριμπας*), *ἑξάς*, *ἰσδομάς*, *ὀγδδας*. *ἑννιάς*, *δικάς*, &c. *ἰκάς* (20), *τριακάς*, *τεσσαρακοιτάς*, &c. *ἑκατοιτάς* *χιλιάς*. *μυριάς*.

PRONOUNS.

PRONOUNS SUBSTANTIVE AND POSSESSIVE.

1. The substantive or personal pronouns of the first and second person are *ἐγώ* *I*, *ἡμεῖς* *we*, *σύ* *thou*, *ὑμεῖς* *ye*, with long *υ*.

2. The third person (acc. *ἑ*) has no nominative singular, like the Latin *se*, which, in the Attic writers, it also resembles in the reflective signification of *self*. In the plural number, neuter gender, it has a particular form, which, however, occurs rarely.

Rem. 1. This pronoun is but little used by the Attic writers, for in the *direct* sense of *him*, *her*, *it*, they substitute for it the oblique cases of *αὐτός*, and in the *reflective* sense *ἑαυτός*.

DECLENSION.

<i>Sing.</i>	<i>I</i>	<i>thou</i>	<i>he</i>
Nom.	ἐγώ	σύ	—
Gen.	ἐμοῦ, μου	σοῦ	οῦ
Dat.	ἐμοί, μοί	σοί	οἱ
Acc.	ἐμέ, μέ	σί	ἑ
<i>Dual.</i>	<i>we two</i>	<i>ye two</i>	<i>they two</i>
N. A.	ἡμεῖς, ἡμεῖς	σφῶν. σφῶ	σφῶν
G. D.	ἡμῶν, ἡμῶν	σφῶν, σφῶν	σφῶν
<i>Plur.</i>	<i>we</i>	<i>ye</i>	<i>they</i>
Nom.	ἡμεῖς	ὑμεῖς	σφῆς N. σφῆς
Gen.	ἡμῶν	ὑμῶν	σφῶν
Dat.	ἡμῖν	ὑμῖν	σφῆσι (ο)
Acc.	ἡμᾶς	ὑμᾶς	σφῶς N. σφῆς

Rem. 2. The oblique cases of the two first persons in the singular, and of the third person in all-numbers, with the exception of the circumflexed forms *σφῶν* and *σφᾶς*, are subject to *inclination* (see p. 19). In the first person the monosyllable forms are always *enclitic*; the dissyllable forms, *orthotone*. These enclitics, moreover, become *orthotone 1°*, as is the case with other enclitics, when a particular emphasis rests on them; *2°*, especially when they are governed by a preposition, as *περὶ σοῦ, ἐν σοί, παρὰ σοῖσιν, παρ' ἑμοῦ, εἰς ἑμέ..*

3. For the purpose of emphasis the particle *γε* is appended to these pronouns, in which case the accent is thrown back in *ἐγώ, ἔμοι* and *ἐμέ*, as *ἔγωγε, ἑμοῖγε, ἔμοιγε, ἔμεγε, σὺγε, &c.*

DIALECT.

1. The Dorics for *σὺ* make *τού*; for the enclitic *σοί*—*τοί*, and for the enclitic *σί* also *τό*.

2. The genitive in *ου* of these pronouns had its origin in *εο*, accordingly we find in the *Epic* poets *ἑμίο, σίο, ἴο* or *ἑμῖο, σῖο, εἶο*. The Ionians and Dorians have also *ἑμοῦ, μῖο, εῦ* (p. 31 at top.)

3. The poets make use of a genitive of a peculiar character, formed by appending the syllable *θεν*,

ἑμῖθεν, σῖθεν, ἴθεν.

4. The Ionians *resolve* the contraction of the plural, and say, *ἡμίε, ὑμίε, σφῖε*—*ἡμῶν, ἡμῶς, &c.*

5. The Dorics, on the other hand, abbreviate the plural in the first and second person, thus *ἄμῖ, ὑμῖ*; and in the accusative they adopt the termination *ε*, which is otherwise peculiar to the dual, as *ἄμέ, ὑμέ* for *ἡμᾶς* and *ὑμᾶς*. Hence arises the change of the pronunciation and accent of the following *Epic* forms;

Nom. *ἄρμεε, ὕρμεε,*

Dat. *ἄρμῖν, ὕρμῖν* or *ἄρμι, ὕρμι,*

Acc. *ἄρμε, ὕρμε.*

6. There is also a similar abbreviation of the plural in the third person.

Dat. *σφῖν* or *σφί,*

Acc. *σφί,*

of which abbreviated forms the Attic poets make use of the

accusative in the singular also. It is accordingly found for *αὐτόν*, *ήν*, *ί* and *αὐτούς*, *άς*, *ά*.

7. Finally, there is also a merely enclitic accusative of the third person, viz. Ionic *μήν*, Doric and Attic *νί*, also used for all genders, *him*, *her*, and *it*, and for the plural *them*. The Attic *νί*, however, is used only in poetry.

The possessive pronouns derived from the foregoing personal pronouns are regular adjectives of three endings. Their common form is inflected from the genitive singular, thus

Gen. *ἐμοῦ* — *ἐμός*, *ἐμή*, *ἐμόν*, mine

Gen. *σοι* — *σός*, *σή* *σόν*, thine

Gen. *οὗ* — *ός*, *ή*, *όν*, his, her, its;

and from the nominative plural, thus

ἡμεῖς — *ἡμέτερος*, α, εν, our

ὁμεῖς — *ὁμίτερος*, α, εν, your

σφεις — *σφίτερος*, α, εν, their.

Rem. 1. For *ός* the Dorics and Ionics make *τιός*, *ά*, (*ή*), *όν*; and for *ός*—*ός*, *ά* (*ή*), *όν*. But for the plural there is an older and shorter form, *ἀμός* or *ἀμός*, *ὀμός*, *σφός*, *ή*, *όν*.

2. The possessives *ωϊτέρος*, *σφωϊτέρος*, formed from the duals *ωϊ*, *σφωϊ*, are found only in the ancient poets.

To the substantive pronoun also belongs *ί*, *ή*, *τό*, *δεῖνα*: any one, such an one. It is thus declined:

Nom. and Acc. *δεῖνα*, G. *δεῖνος*, D *δεῖνι*.

Pl. *Οἱ δεῖνες*.

Rem. We sometimes, though very rarely, find *δεῖνα* wholly indeclinable, *τὸν δεῖνα*, *τὸν τοῦ δεῖνα*, sc. *νίόν*.

The four following adjective pronouns are regularly declined, except that they have *ο* in the neuter.

αὐτός, *αὐτή*, *αὐτό* self

ἐκεῖνος, *ἐκεῖνη*, *ἐκεῖνο* this, that

ἄλλος, *ἄλλη*, *ἄλλο* another

ός, *ή*, *όν* (see below)

Rem. 1. Ἐκεῖνος comes from *ἐκεῖ* there. The Ionic form of it is κείνος, η, ο.

2. The pronoun αὐτός has a threefold signification; 1°, *self*; 2°, In the the oblique cases, *him, her, it*; 3°, With the article, *the same*. Farther details on this subject will be found in the syntax. It may here only be added, that in this last case, it is often compounded with the article, as ταύτου, ταύτω, ταύτῃ for τοῦ αὐτοῦ, &c: wherein is to be remarked, that in this case the neuter ends in ο as well as in ο, ταύτό and ταύτῃ for τὸ αὐτό. Care must be had not to confound ταύτῃ and ταύτά with ταύτη and ταύτα from οὗτος.

3. From αὐτός is formed the common

REFLECTED PRONOUN*

by being compounded with the accusative of the *substantive* pronouns (ἐμὶ σί, ἐ) and then declined through the oblique cases.

G. ἐμαντοῦ. ἐμαντῆς, D. ἐμαντῶ, ἦ, A. ἐμαντόν, ἡ, mine, me.

G. σεμαντοῦ or σαντοῦ, &c. thine, thee.

G. ιαυτοῦ or αὐτοῦ, &c. his.

The last has also an accusative neuter *ιαυτό, αὐτό* and is declined throughout the plural, as *ιαυτῶν. ιαυτούς, &c.* The two first persons form the plural without composition, as *ἡμῶν* and *ὕμῶν, αὐτῶν, &c.*

Rem. In all these compositions of αὐτός the Ionics have *ου* instead of *ου* (p. 28, nr. 9) and do not elide the *ο*. They accordingly say, ἐμαντοῦ σεμαντόν, ιαυτόν, &c.

4. From ἄλλος is formed the

RECIPROCAL PRONOUN.

G. ἀλλήλων. D. ἀλλήλοις, αἰς. A. ἀλλήλους, αἱ, α.

Dual. ἀλλήλω, α οἷν, αἷν, each other.

* So called when the action refers itself back to the subject. For instance in the phrase 'he clothes me,' *me* is the common *personal* pronoun; in the phrase, 'I clothe me,' it is the *reflected* pronoun. When an action is represented as *mutual*, the pronoun is called *reciprocal*. This last name, however, is usually considered to include both cases, and in many grammars the pronouns called *reflected* in the text are classed as *reciprocal*.

THE ARTICLE.

1. The Greek Grammar gives the name of *article* (τὰ ἀρθρα) to the two simplest signs of a substantive, partaking of the adjective character, and which, in two clauses of a complete sentence, refer to each other, in the modern languages; one is called the *definite article, the*, and the other the *relative pronoun, who, which*.*

2. Of these two Articles, the one is the

Prepositive Article

ὁ, ἡ, τό *the*.

This coincides in its inflection with the *adjective pronouns* above given, with the exceptions

1. That the masc. and fem. of the nominative sing. and plur. are unaccented (p. 16. nr. 7.) and have the rough breathing, instead of which all the other parts have a τ.

* An example of such a complete sentence, where both the articles appear, is this; "this is *the* man, *who* will save us," οὗτος ἐστὶν ὁ ἀνὴρ ὃς σώσει ἡμᾶς. Now that the first of these two articles, or what we call the definite article, so frequently stands alone in a clause, is accounted for by the consideration, that *the explanatory clause is understood of itself*. being some such phrase as "of which we are treating," or "which you know," or "which is here in question, &c." In this way it became the usage of language to attach the article *the* to any object sufficiently defined by the nature of the sentence and the circumstances of the case. Following this example still farther, the modern languages gave the name of *article* with the qualification *indefinite*, to another word (*a* or *an*, in English) which indicated *indefiniteness*, as the other does *definiteness*. But the name Article, *articulus*, signifying originally a *joint*, alludes to the conjunctive reference to each other of the ὁ—ὃς, *the—which*, in two connected clauses. The Greek Grammar ought not, therefore, to be made to yield to modern usage. Nevertheless the theory, originally derived from the Latin, which regards the *postpositive article* ὅς, ἡ, ὃ, *qui, quæ, quod*, as a *pronoun*, may be conveniently adopted. It is a consequence of this theory also that the other member of the *relation*, the ὁ, ἡ, τό, is also a *pronoun*. It is therefore without reason that grammarians have commonly regarded all that they found bearing the name of article as a separate *Part of Speech*.

2. Not only the neuter but in the nom. sing. the masculine ends in *o*.

The other is the

Postpositive Article

ὅς, ἣ, ὅ *who, which.*

This is declined precisely like the adjective pronoun above.

DECLENSION.

	<i>Prepos. Art.</i>			<i>Postpos. Art.</i>		
<i>Sing.</i>	M.	F.	N.	M.	F.	N.
Nom.	ὁ	ἡ	τό	ὅς	ἣ	ὅ
Gen.	τοῦ	τῆς	τοῦ	οῦ	ῆς	οῦ
Dat.	τῷ	τῇ	τῷ	ῷ	ῇ	ῷ
Acc.	τόν	τήν	τό	όν	ήν	όν
<i>Dual</i>						
N. A.	τά	τά	τά	ά	ά	ά
G. D.	τοῖν	ταῖν	τοῖν	οῖν	αῖν	οῖν
<i>Plur.</i>						
Nom.	οἱ	αἱ	τά	οἱ	αἱ	ά
Gen.	τῶν	τῶν	τῶν	ῶν	ῶν	ῶν
Dat.	τοῖς	ταῖς	τοῖς	οῖς	αῖς	οῖς
Acc.	τούς	τάς	τά	οὓς	άς	ά

3. The Postpositive article or relative pronoun is often strengthened partly by the enclitic *περ* (*ὄσπερ, ἥπερ, &c.*) and partly by composition with *τις* (*ὄστις, &c.*) of which last, see below.

Rem. 1. The peculiarities of dialect are the same, which take place in the first and second declension, as *τοῖο* for *τοῦ*, *ά* for *ἡ*, *ταῖς* for *τῆς*, &c.

Rem. 2. In the ancient language the two articles were in form the same, and were only distinguished by their place and accent as this is still the case with *ὅ, οἱ, αἱ*. The Epic poets have also *ὄ* for *ὅς*; and all the forms of the prepositive article which begin with *τ* are used by the Ionics and Dorics for the corresponding forms of the *postpositive* article; *τό* for *ὄ*, *τήν* for *ἣν*, &c. Besides this, the Dorics used *ταί, ταί* both for *οἱ, αἱ* and *οἱ, αἱ*.

3. In strictness, however, both forms are nothing else but the ancient simple *demonstrative* pronoun *this*, and as will appear in the syntax, and both often used for this pronoun, in the writings of the ancients.

DEMONSTRATIVE PRONOUN.

1. The Greeks have a double form for the general demonstrative pronoun *this, that*. The one is formed simply by appending the enclitic particle *δε* to the prepositive article,

ὅδε, ἡδε, τόδε, G. τοῦδε, τῆδε. Pl. οἷδε, αἰδε, τὰδε, ταῦδε, &c.

2. The other *οὗτος* is derived from the same article, and conforms itself to it, throughout a very anomalous inflection. For where the prepositive article has the aspirate or the *τ*, this pronoun has the same; and where the article has *ο* or *ω*, this pronoun has *ου* in the first syllable; and where the article has *η* or *α*, the pronoun has *αυ* in the first syllable, as *ὁ-οὗτος; αἰ-οὔτοι; τῶν-τούτων; ἡ-αὐτή; τὰ-ταῦτα, &c.*

		<i>Sing.</i>			<i>Plur.</i>			
		M.	F.	N.	M.	F.	N.	
N.	οὗτος	αὐτή	τοῦτο	οὔτοι	αὐταί	ταῦτα		
G.	τούτου	ταύτης	τούτου	τούτων	ταύτων	τούτων		
D.	τούτῳ	ταύτῃ	τούτῳ	τούτοις	ταύταις	τούτοις		
A.	τούτων	ταύτην	τούτο	τούτους	ταύτας	ταῦτα		
		M.			F.			N.
Dual.	N. A.	τούτω	ταύτα	τούτω				
		G. D.	τούτοι	ταύται	τούτοις			

INTERROGATIVE PRONOUN.

The Interrogative Pronoun *who?* is *τίς*, neutr. *τι*, gen. *τίος*. It has the accent always on the *ι* (*τίς*, D. pl. *τίσι*), and is thereby distinguished, as also in the nominative sing. by the invariable acute accent, from the

Indefinite pronoun

τις, neutr. *τι*, gen. *τινός* a certain one, any one, which, moreover, as enclitic, is commonly used without accent. The declension of *τις*, both as demonstrative and indefinite, is

regular, according to the third declension, and the *i* is short throughout.

¹ *Rem.* 1. In the few cases where the monosyllable $\tau\acute{\iota}\varsigma$ $\tau\grave{\iota}$, in consequence of other enclitics following it, receives the acute, the context or the accent of the preceding word will distinguish it from the interrogative, as ἀνὴρ τῖς ποτε.

2. For the genitive and dative of both pronouns, the following forms are often used,

$\tau\omicron\ddot{\upsilon}$ and $\tau\tilde{\eta}$ for all three genders: orthotone for $\tau\acute{\iota}\omicron\varsigma$, $\tau\acute{\iota}\grave{\iota}$, and enclitic for $\tau\iota\iota\acute{\iota}\varsigma$.*

and for the neuter plural of the indefinite pronoun

ἄττα, Ion. ἄσσα (not enclitic) instead of $\tau\iota\iota\acute{\iota}$.

3 The compound relative ὅστις, which is a strengthening of ὅς has a twofold inflection, viz.

Nom. ὅστις, ἧτις, ὃ, τι (p. 21. at top.)

Gen. ὅστινος, ἧστινος,

Dat. ᾧστιν, ἧστιν, &c.

and the following form, analogous to the secondary form of $\tau\iota\varsigma$ mentioned in the last paragraph,

ὅταν, ὅτῳ for ὅστινος, ᾧστιν (but not for the feminine) ἄττα, Ion. ἄσσα for ἄτινα.

Rem. The secondary form $\tau\omicron\ddot{\upsilon}$, $\tau\tilde{\eta}$ must be carefully distinguished from the gen. and dat. case of the article, from which it is shown to be distinct by the threefold gender and the usage of the dialects in the latter. The $\tau\omicron\ddot{\upsilon}$ of the article is by the Epic poets resolved into $\tau\omicron\iota\omicron$, but the $\tau\omicron\ddot{\upsilon}$ for $\tau\acute{\iota}\omicron\varsigma$ and $\tau\iota\iota\acute{\iota}\varsigma$ is resolved into $\tau\acute{\iota}\omicron$ by the Ionics, and $\tau\iota\ddot{\omega}$ by the Dorics.

4. By composition with $\epsilon\acute{\upsilon}$ and $\mu\acute{\alpha}$ are formed from $\tau\acute{\iota}\varsigma$ the negative pronouns ἑὐτίς, μᾶτίς, none; which are declined like $\tau\acute{\iota}\varsigma$.

CORRELATIVE PRONOUNS AND ADJECTIVES.

1. *Correlatives* are words, referring to each other, of which the one contains a question, the other the various most simple an-

* As $\tau\tilde{\eta}$ $\tau\epsilon\mu\alpha\acute{\iota}\rho\eta$ $\tau\omicron\ddot{\upsilon}\tau\omicron$; *whereby provest thou this?* $\gamma\upsilon\gamma\alpha\iota\kappa\acute{\iota}\varsigma$ $\tau\omicron\upsilon$ of a certain woman; $\chi\epsilon\tilde{\eta}\sigma\theta\alpha\acute{\iota}$ $\tau\tilde{\eta}$ to use any thing.

swers to it. The general correlatives are already contained in the foregoing pronouns, viz.

Interrogative τίς, who?

Demonstrative ὁ, ὅδε, οὗτος, this,

Indefinite τις any one, some one.

Relative ὃ compound ὅστις, who.

Negative οὐτίς, μήτις or οὐδέίς, μηδέίς none,

each of which has its feminine and neuter.

2. When, however, the ideas contained in those words are directly referred or confined to two objects or divisions of the subject, they are expressed by the following.

Interrogative πότερος, α, ον. which of two.

Demonstrative ὁ, ὅδε, οὗτος this,

Indefinite ὁ ἕτερος (ἢ ἑτέρα, &c.) one of both,

Relative ὁπότερος

Negative οὐδέτερος, μηδέτερος.

Rem. Ὁ ἕτερος often forms with those portions of the article, which end in a vowel, a crasis, wherein, however, a long α is always found.*

ἄτερος, ἀτίρᾱ, ἄτεροι for ὁ ἕτερος, ἢ ἑτέρα. οἱ ἕτεροι; θάτερον, θατίρου, θατίρῳ, θάτερα for τὸ ἕτερον, τοῦ ἑτέρου, τῷ ἑτέρῳ, τὰ ἑτερα.

ὁ ἕτερος corresponds precisely to the Latin *alter*, and when one has been already named is to be rendered *the other*.

3. To the question τίς and πότερος may be answered *every one*. This answer has in Greek the form of a comparative or superlative.

ἰκάντερος, α, ον each of two.

ἰκαστος each of many.

4. Other responsive particles to τίς are

ἄλλος another (p. 82. at bottom.)

πᾶς, πάντες each, all,

corresponding to which, when the question is πότερος, are

ὁ ἕτερος *the other*

ἀμφότερος, α, ον. ἀμφότεροι, αι, α both

* This long α probably has its origin in an elder Doric form of ἄτερος for ἕτερος, of which the short α becomes long by a crasis with the article, as mentioned in the text.

for which last we find, in certain connexions, simply

N. A. ἄμφω; G. D. ἀμφοῖν

with the accent thrown forward, and for all three genders.

OTHER CORRELATIVES.

1. Besides these *general* correlatives, there are others more *precise*, referring to the properties or relations of the object, such as *how made, where found, &c.* These are formed, by a very distinct analogy, but as they are partly in the adjective, and partly in the adverbial form, the latter must remain to be considered below.

2. Every such series of correlatives has its radical form and termination of inflection common; but is peculiar in its initial letters. The interrogative begins with a π ; as $\pi\acute{o}\sigma\omicron\varsigma$, *quantus, how much? how large? how many?* The same form, with a change however of accent, is sometimes used *indefinitely*, as $\pi\omicron\sigma\acute{\iota}\varsigma$, *aliquantus, of a certain size or number.* When, instead of a π , it begins with a τ it is in the *demonstrative*; as, $\tau\acute{o}\sigma\omicron\varsigma$, *tantus, so great, so many.* If instead of this consonant, the word begin with the aspirate, it is *Relative*; as $\acute{\omicron}\sigma\omicron\varsigma$, *quantus, as large as, as many as.*—The *Negative* of these forms is not found in the common dialect.

3. In addition to the simple *relative*, there is also the *compound*, which is used by preference in certain connexions. It corresponds to $\acute{\omicron}\sigma\tau\iota\varsigma$, $\acute{\omicron}\sigma\tau\omicron\upsilon$, among the general correlatives, and is formed by prefixing the syllable $\acute{\omicron}$, without variation, to the interrogative form, as,

$\pi\acute{o}\sigma\omicron\varsigma$; *Relative* $\acute{\omicron}\sigma\omicron\varsigma$ and $\acute{\omicron}\pi\acute{\omicron}\sigma\omicron\varsigma$.

4. The simple *demonstrative* $\tau\acute{o}\sigma\omicron\varsigma$ is used as a perfect demonstrative pronoun for the most part only in the poets. Resort is commonly had to a *strengthened form*, and as the article $\acute{\omicron}$ (the primitive demonstrative, subsequently used merely as an article) is strengthened either by the enclitic $\delta\epsilon$ ($\acute{\omicron}\delta\epsilon$), or by being changed into $\acute{\omicron}\delta\tau\omicron\varsigma$, so the corresponding process is observed here. Thus there is

$\tau\omicron\sigma\acute{\omicron}\tau\delta\epsilon$, $\tau\omicron\sigma\acute{\omicron}\delta\epsilon$, $\tau\omicron\sigma\acute{\omicron}\iota\delta\epsilon$. G. $\tau\omicron\sigma\acute{\omicron}\upsilon\delta\epsilon$, &c.

inflected in the middle, and also, with a change of — $\omicron\varsigma$ into

— οὗτος, τοσούτος. The latter form governs itself, with respect to ου and αυ, according to the simple form οὗτος. In the neuter, however, it has both ου and ο. Accordingly we have

N. τοσούτος, τοσαύτη, τοσούτοι, and τοσούτο

G. τοσούτου, τοσαύτης &c.

Pl. τοσούτοι, τοσαύται, τοσαύτα &c.

5. The following are accordingly the three most entire series of this kind.

Interrog.	Indef.	Demonstr.	Relative.
πόσος <i>how great, how many, quantus,</i>	πόσος	τοσούτοι τοσούτος	ὅσος ὅποσος
ποιός <i>of what kind, qualis,</i>	ποιός	τοῖος τοιόσδε τοιούτος	οἷος οἴποιος
πηλίκος <i>how old, how large,</i>	πηλίκος	τηλικός τηλικόσδε τηλικούτος	ἤλικος ἐπηλίκος

Note. For the Ionic forms κόσος, κείος, οἰόσος &c. See top of page 22.

Rem. 1. There are still other *imperfect* correlatives, which in addition to the interrogative form have only the *compound relative*, as particularly ποδαπός, ὀποδαπός *where born*, and the derivatives from πόσος, as, ποστός (for which we have no corresponding English word*), ποσαπλάσιος *how many fold?* ὀπόστος, ὀποσαπλάσιος &c. The same is the case with πείτερος and ὀπότερος mentioned above.

Rem. 2. As the root of these words acquires its correlative force by virtue of the initial letters π, τ, &c. some of them attain other shades of signification, by composition with the general correlatives, ἕτερος, ἄλλος, πᾶς &c. Thus to the question ποιός may be answered

ἕτερος, ἄλλος *of another kind*

παντοίος *of every kind.*

in like manner, to ποδαπός corresponds ἄλλοδαπός *of another country*, πατοδαπός *of every country*, ἡμεδαπός *of our country*, from ἡμεῖς.

* *The how manyeth* would represent πόστος in English. In German, *der wievielste?*

AFFIXES.

1. All the compounded and strengthened relatives, such as ὅστις, ἄτου, ὅσπερ, ὅποσος, &c. receive to all their forms the affix οὔν, which retains the accent on itself, and in this connexion corresponds precisely with the Latin *cunq̄ue*, and expresses the completeness of the relation as ὅστις *who*, ὅστισοῦν *quicumque*, *whoever*, *whosoever*, ἡτισοῦν, ἰτισοῦν, ἰτασοῦν, ἰντισοῦν or ἰντισοῦν, ὀσπερσοῦν, ὀποσοσοῦν, ὀπλικουσοῦν &c.

Rem. 1. To strengthen still more this signification, use is made of the form δῆποτι, as, ὅστισδῆποτι ἔστι *whosoever it may be*, ἰσοδῆποτι &c. which is, however, often written in two separate words.

2. In like manner among the attics, and in the familiar style, the demonstratives, for the sake of greater strength, append to all their forms what is called the

demonstrative *ί*,

which in like manner retains the accent, is always long, and absorbs all short vowels at the end of the word, to which it is affixed, as οὔτος—οὔτοςί *this here*, *hicce*, αὐτή from αὐτή, τουτί from τοῦτο, τουτουί &c. ταυτί from ταῦτα, ὀδί from ὀδε, ἰκισοσί *that there*, ἰκισοσί &c. τασουτοσί, τασουδί &c.

Rem. 2. When the enclitic γί is attached to the demonstrative, this *ί* follows it, as τοῦτέ γε, τουτογί.

THE VERB.

1. The parts of a Greek verb, such as the modes and tenses, may be presumed to be known, from the analogy of other languages. The Greek, however, is richer than either the French or Latin, particularly by the distinction of the *Middle Voice*, of the *Optative* as a different mode from the *Subjunctive*, of the *Aorist* as a separate tense, of the *dual* as a separate number, and by a great diversity of modes and participles, in reference to the tenses. Meantime it should here be remarked, that by no means all that can be formed by conjugation and declension is actually found to have been used in every verb, although for convenience, all the parts are exemplified in *one verb*, in the Grammar.

2. In the second place it should be premised, that in the Greek, more than any other language, a certain form, endowed by the general analogy with a certain signification, may yet, in single cases, have another and even an opposite signification; as, a passive form may have an active meaning. The Grammar of course must treat of the forms as they are in themselves, and then attach to them their most usual signification. It is impossible, however, that the significations should be fully known, till they are systematically unfolded in the syntax.

All that is necessary to the understanding of the formation of the verb is here for the most part supposed to be known from other languages, such as the general idea of the various voices, modes, and principal tenses. With respect to the optative mode and middle voice, sufficient preliminary information will presently be given. The tenses alone of the Greek verb require a more detailed previous description.

3. The most obvious distinction of the tenses is into *present*, *past*, and *future*. The past time, however, in common language admits of more subdivisions than the others. Among the tenses which fall under this head (and which bear in Latin the common name of *præterita*) is the difference to be observed, that in one of them the mind of the speaker remains in the present time, and *contemplates* a thing past or happened. This is the perfect tense: In the other preterite tenses, the mind transports itself to the past time, and narrates what then happened. This narrative tense has in the Greek the subdivisions of *imperfect*, *pluperfect*, and *aojist*, whose signification will be unfolded in the syntax.

4. Hereupon is founded the division of the tenses into the LEADING TENSES, as, *present*, *perfect*, and *future*, and HISTORICAL TENSES, as, *imperfect*, *pluperfect*, and *aojist*.

5. All the tenses are distinguished from each other in a two-fold manner; 1° all of them by their respective terminations, and 2° the past tenses, by a prefix called the *augment*. The historical tenses are farther distinguished from all the others, and among them from the perfect, by an augment appropriated to themselves, and by a peculiar manner of declension.—Of each of these in order, an account will be given.

THE SYLLABIC AUGMENT.

1. The augment is of two kinds, according as the verb begins with a vowel or a consonant. If the verb begin with a consonant, the augment makes a syllable of itself, and is therefore called the *Syllabic Augment*.

2. The augment of the *perfect tense* is formed by prefixing the first letter of the verb with an *ε*, as

τύπτω perf. τί-τυφα,

and therefore the Augment of the perfect is also called a *reduplicative Augment*, or simply a *reduplication*. If the first letter be an *aspirate*, it follows from what was said pages 23 and 24, that instead of the aspirate, the corresponding *smooth* is used, as

φιλίω I love—πιφίλωκα

θύω I sacrifice—τίθωκα

The third future, which is derived from the perfect (see below) retains this Augment.

3. The *historical tenses*, on the other hand, simply prefix an *ε*, as,

τύπτω Imperf. ἔτυπτον Aor. ἔτυψα.

and the *pluperfect*, which according to its form and signification is derived from the perfect, prefixes this *ε* to the reduplication of the perfect, as

τύπτω, perf. τί-τυφα plup. ἐ-τιτύφειν.

4. If the verb begin with *ρ*, this letter is doubled after the *ε*, as

ράπτω, I sew, imperf. ἔρραπτον.

see bottom of p. 25; and in this case the perfect and pluperfect take no other augment than this, instead of the usual reduplication.

5. When a verb begins with a double consonant, instead of the reduplication, *ε* alone is used, which remains without change in the pluperfect; as ψάλλω, I play, perf. ἔψαλλά plup. ἐψάλλειν, ζητίω I seek, ζίω, I abrade, perf. pass. ἐζήτημαι, ἔξεσμαι. The same takes place in most cases where two consonants begin a word; as perf. ἔφθορα from φθίρω: perf. pass. ἔσπαρμαι from σπείρω I sow, ἔκτισμαι from κτίζω I create, ἔκτογμα from πτύσσω I fold.

Remarks on the foregoing.

1. From this last rule are excepted, and, of course, subject to the general rule

a. Two consonants, of which the first is a mute and the second a liquid; as γράφω *I write*, γίγραφα. So too κίλλομαι, πίπτινα, &c. But γι and often γλ assume only a simple ε, as γνωρίζω—γνωρίσμαι; κατ-εγλωττισμένος δι-εγλωπται and δια-γιγλωπται:—

b. The perfects μέμνημαι and κέκτημαι, from μνάω, *I remember*, and κτάομαι, *I acquire*:—

c. Some anomalous perfects, as πίπταμαι and πέπτηκα, in which, however, the πτ is formed by syncope from πιτ. See in the list of anomalous verbs πιτάσσομαι, πίτομαι, πίπτω.

2. A few verbs beginning with liquids instead of the reduplication take the syllable ει or ει, as ΔΗΘΩ είλωθα. See in the anomalous verbs, λαμβάναω, λέγω, μίջομαι and ΡΕΩ under ειπιῖν.

3. In the three verbs βούλομαι *I will*, δύναμαι *I can*, μέλλω *I shall*, the attics often add the *temporal* to the *syllabic* augment, as ήδυνάμην. For the syllabic augment before a vowel, directions will presently be given.

4. The augment of the historical tenses is often omitted by the Ionics and all the Poets except the Attics; as βάλε for έβαλε, βῆ for έβη, γίνοντο for ήγίνοντο &c. In the pluperfect this omission prevails even in prose; as τέφεισαν, τίτυκτο for έτετέφεισαν, έτίτυκτο διδίδι for έδιδίδι.

5. In the Epic writers the second aorist active and middle often takes the reduplication, which in this case persists through all the modes; as, πίπιθον, πιπιθειῖν for έπιθον, πιθειῖν, from πιθω.

TEMPORAL AUGMENT.

1. When the verb begins with a vowel, aspirated or not, the augment is converted, with the same, into *one long vowel*; and this kind of augment, which is called the *Temporal*, remains unchanged through all the tenses. In general in this augment, α and ε are changed into η, and ο into ω; as

άνω *I fulfil*

Impf. ήνουοι Perf. ήνωκα Plup. ήνώκειν.

ήλπίζω *I hope*

Impf. ήλπιζοι Perf. ήλπικα Plup. ήλπίκειν.

ήμιλίω *I associate with*

Impf. ήμίλειοι Perf. ήμίληκα Plup. ήμιλήκειν.

2. The following verbs, ἔχω, ἰάω, ἴλω and ἰλαίω, ἔρω and ἐρπύζω, ἴθω (see the anom.) and ἰθίζω, ἰλίσσω, ἰσιδάω, ἰρύω, ἴπω and ἴπομαι, ἐργάζομαι, change the *i* not into *η*, but into *ει*, as Impf. εἶχον, Perf. εἴργασμαι &c.

Rem. 1. See also εἶλον, ἰλαῖν among the anomalous verbs, under αἰρέω; and the verbs belonging to the radical form, ΕΩ.

3. The vowels *i* and *υ* can only be augmented, when they are short, and that by lengthening them, as ἴκτινω Aor. ἴκτινσα. When the vowel is long by position, this augment by quantity can only be indicated in pronunciation: as ἰσχύω ἴσχυον, ὑμῶν ὕμνου.

4. Of the other vowels already long, *α*, according to No. 1. usually becomes *η*; while the others *η*, *ο*, *ι*, *υ*, admit no augment whatever; as ἤττασμαι impf. ἤττώμην per. ἤττημαι, plur. ἤττημην; excepting in the case of the accent, as specified below.

5. A diphthong is susceptible of augment, when its first vowel can be altered in the above mentioned manner; in which case, if the second vowel be *i*, the *iota subscript* is used. Accordingly

αὔξω *I increase*, — ηὔξον

εὔχομαι *I pray*, — ηὔχόμην

αἰτίω *I demand*, ἄδω *I sing*, — ἤτιον, ἤδον

οἰκίω *I dwell*, — ἤκηον.

Many verbs, however, neglect this augment, as is stated in the next remark, and with *ου* it never takes place; as οὔταζω — οὔταζον.

Rem. 2. In general many verbs, in which the augment will destroy the euphony or lead to confusion, remain unchanged. Among these are many beginning with an *α*, *αυ*, or *οι* followed by a vowel; as αἴω, ἀυαίω, οἰακίζω—only that the short *α* in αἴω is lengthened—impf. αἴων (*α* long) ἀυαίνετο, οἰακίζειν &c.—Some others also beginning with *οι*, have no augment, as, ἐνίζω, οἰκουρέω, οἰσρέω. In like manner also all, which begin with *ει*; as, εἶπω, εἶπον, εἶξα; with the single exception of εἰπαζω, *I conjecture*, which in the Attic writers receives an augment; as, εἴκασα, εἴκασμαι Att. ἤκασα, ἤκασμαι. Those, that begin with *α*, are not uniform in this respect, as εὔχομαι, ηὔχόμην, and εἰχόμην. Those compounded with *ου* will be mentioned below. The Ionics and the poets not

Attic often omit this augment, as they do also the Syllabic, in verbs of all sorts; as, ἀμίβετε, for ἡμίβετε, ἴω for εἴω from εἶω, ἡμμαι for ἡμμαι.

Rem. 3. Inasmuch as the increase effected by this augment can consist only in the lengthening a short vowel, it has the name of Temporal Augment (αὔξησης χρονική); from χρόνος *time*, which word denotes the *quantity* of syllables.

Rem. 4. This augment had its origin in the contraction of the syllabic augment ε with the vowel of the verb; as ἄγω εἰ-ἄγω, ἦγον: whereby, however, the contraction of εε into η and εο into ω departs from the common practice, see p. 29; while that of εα into η and εε into ει, ἔ-εχον εἶχον, conforms to the general law of contractions.

Rem. 5. Hence is to be explained the accent of some compounds. For while the tone, as far as possible, inclines to the antepenult, we find in ἀνήκτον from ἀνάπτω a circumflex on the penult, which had its origin in this contraction. In this manner, the augment is occasionally visible only in the accent; as, from ἀπειργω is formed the imperative ἄπειργε, but the third person of the imperfect tense is ἀπειργε.

Rem. 6. The syllabic augment, moreover, has actually maintained itself in many cases before a vowel. Among these cases are reckoned, in the common dialect, the following three verbs, which by the general rule should not have the temporal augment,

ἄθίω I *push*, ἀνίσταμαι I *beg*, οὐρέω

Imp. ἰάθου, ἐάνούμην, ἰούρου.

Rem. 7. In like manner, in the perfect tense the temporal augment had its origin in the Syllabic ε: for since the common reduplication consisted in repeating the first consonant with an ε, when the verb began with a vowel it admitted only of prefixing the ε, which was then with the initial vowel of the verb transformed into the temporal augment. Even the ε of this kind is retained *unaltered* in the verbs just quoted, perf. εἰστήμμαι from ἀνίσταμαι, and besides this in three other perfects,

ἔοικα, ἔολπα, ἔεργα,

from ἔϊκα, ἔλπω, ἔργω. The ε in these perfects is formed by a mutation of the vowel of the root—which will be treated below—

and the *s* is a reduplication. So that we have ἴδων ἴδουσα like δίδων δι-δουσα.

Rem. 8. As we saw above, page 94, *Rem. 3*, that the syllabic augment was increased by the temporal, so in the verb ἴδω *I see*, the temporal augment is commonly increased by the syllabic, retaining the aspirate, as ἴδων perf. ἴδουσα.

Rem. 9. When a verb begins with *ss*, the second vowel takes the augment. This occurs in the verb ἰορτάζω *to celebrate a festival*, ἰόρταζον, and in the pluperfects belonging to the perfects mentioned in remark 7.

ἰήκειν, ἰήπτεν, ἰήρχειν.

ATTIC REDUPLICATION.

Though a reduplication like that of the syllabic augment does not exist in verbs that take the temporal augment, yet several of them have, in the perfect tense, a peculiar and, as it is called, the *Attic Reduplication*, which, however, is so far from being found in Attic writers alone, that most of the verbs which assume it, reject altogether the above described simpler form. It consists in this, that in the perfect tense before the ordinary temporal augment, the two first letters of the verb, without changing the vowel, are repeated

ἀγείρω, *I collect*, (ἤγειρεκα) ἀγ-ἤγειρεκα
 ἰμῖω, *I spit*, (ἤμικα) ἰμ-ἤμικα
 ὀρύττω, *I dig*, (ἄρυχα) ὀρ-ἄρυχα
 ὕζω, *I smell*, (ᾶδα) ὕδ-αδα.

Rem. 1. This form inclines to a short vowel in the third syllable, and therefore shortens the long vowel, as in ἀλείφω perf. ἀλήλιφα, ἀλήλιμμα. ἀποιώ perf. ἀπήκωα.

Rem. 2. The pluperfect sometimes takes a new temporal augment, most frequently in ἀπήκωα, ἀπηπίεν. This however is not generally the case.

Rem. 3. As the second Aorist in the poets with the temporal augment sometimes assumes the Reduplication of the perfect (See above page 94, *Rem. 5*.) the same also happens with this Attic Reduplication, in such wise that the temporal augment shall precede; as, ΑΡΩ perf. ἄρησα aor. ἄραρον. In common language the verb ἄγω (See Anomalous Verbs,) has such an aorist viz. ἤγαγον. This reduplication also remains in the other modes which only drop the temporal augment ἀράρη, ἀγαγιῖν, ἀγαγιάν.

THE AUGMENT IN REFERENCE TO THE MODES AND PARTICIPLES.

All the augments prevail as well in the passive and middle as in the active voice. As far as the *modes* and *participles*, however, are concerned, the Aorist and perfect only come into consideration, (as the imperfect tense is confined to the Indicative mode:)—Whereby the following rule prevails.

The Augment of the Perfect is retained through all the modes and participles; that of the Aorist only in the indicative :—as follows, from *τύπτω*.

PERF. <i>τύπτω</i>	Inf. <i>τιτυφίμαι</i>	Part. <i>τιτυφώς</i>
AOR. <i>ἴτυψα</i>	Inf. <i>τύψαι</i>	Part. <i>τύψας</i> .

or with the temporal augment; e. g. from *ἀκρίβω*

PERF. <i>ἠκρίβωκα</i>	Inf. <i>ἠκρίβωκίμαι</i>	Part. <i>ἠκρίβως</i>
AOR. <i>ἠκρίβωσα</i>	Inf. <i>ἠκρίβῶσαι</i>	Part. <i>ἠκρίβώσας</i> .

Rem. 1. This rule may be more precisely stated: every thing that is a reduplication or stands in the place of reduplication (of consequence the irregular reduplication of the aor. *λίλαθον*, part. *λίλαθόν* and the like) remains through all the modes; while the simple augment is confined to the indicative. For this reason the irregular Aorist *ἤγαγον* drops in the infinitive mode the temporal augment, but retains the reduplication, *ἠγαγῶν*.

OF THE AUGMENT IN COMPOSITION.

The following is the chief rule for the use of the augment, in the compound verbs.

In the verb compounded with a preposition, in the augmented tenses the augment *follows* the preposition; as,

προσφέρω, προσ-ίφιστον
ἀποδύω, ἀπ-ίδυσα, ἀπο-δίδουκα
συλλέγω, συν-ίλεγον
ἀπαλλάττω, ἀπ-ήλλαττον

In most other forms of composition the Augment is prefixed; as,

μιλοποιῶ, ἰμιλοποῖον, μεμιλοποίηκα
 πλημμιλῶ, πεπλημμίληκα
 ἄφρονίω, ἠφρόνουν.

Rem. 1. In some cases where the simple verb is nearly or quite obsolete, the augment precedes the preposition; as *ἐκάλυπον, ἐκάβριζον, ἠφίον* (from *ἀφίμι*.) The best writers however sometimes use the other form, as *καθηῶν*.

Rem. 2. Properly speaking all such verbs have the augment prefixed as are not so much themselves compounded with another word as derived from a compound word of another part of speech, as *δυνασάβιον, ἰδυνασάβουν* from *δυνασάβης, ἰκποδομίω, ἠποδοῖμον* from *ἐποδοῖμος*.—With these however are classed in respect of the place of the augment, the other compound verbs not compounded with a preposition, although they retain the single verb without change, as *μιλοποιῶ, ἄφρονίω, &c.*

Rem. 3. Hence it results, that even some verbs compounded with prepositions prefix the augment; as, *ἱκαντιῶμαι, ἠκαντιῶμαι, ἀντιβῶ, ἠντιβῶ*, the former of which has its origin in *ἱκαντός*, and the latter is formed altogether by composition, without a previous existence as a simple verb. It is most usual, however, that even in such verbs the augment should follow the preposition. Hence we find uniformly *ἐξακλησιάσαι, ἱκανομίωζον, προφήτευσαι, συνέργουν, ἐπιστεθῆδικα, ἰνχιζούν*, and various others, although of all these verbs (*ἐξακλησιάζω, ἱκανομίωζω, προφητεύω, συνέργω, ἐπιστεθῆδύω, ἰνχιζέω*) no simples exist, but they are all derived respectively from *ἐξακλησία, ἱκανῶμαι, προφήτης, σύργος, ἐπισθῆς* and from *ἰν* and *χίρις*.

Rem. 4. The following verbs usually take the augment in both places at once; *ἀνορέω I set up, ἠνέρεον, ἰνοχλίω I trouble, ἠνώχλησα, ἀνέχομαι I endure, ἠνυχόμην, παραινίω, I gave, πισπαρόνηκα*.—Still more anomalous is this in the verbs *διακονεῖν to minister to, διατάσσειν to decide, διδμηκύνω, κατιδιητήσασαι*, inasmuch as these are derived from *διᾶκονος, διατα*, where no new word begins with the *α*.

Rem. 5. The words compounded with *αἰ* and *δυσ* assume in the middle only the temporal augment; as, *αἰνεργεῖν—αἰνεργίτου, δυσαρρεῖν—δυσαρρεῖτον*. When however an immutable vowel or a consonant follows those particles, they either receive the augment at the beginning, as *ἰδουῶσαν* from *δουσαπῶν διδουσύχηκα ἠύφραίνω*; or those beginning with *εὔ* more commonly no augment, as *εὔωχούμην* from *εὔωχῦσθαι*.

INFLECTION BY TERMINATION.

Inflection by Numbers and Persons.

1. All terminations of the Greek verb are divided in virtue of their ending and their inflection by numbers and persons, into two leading classes, plainly distinguished from each other. In signification the one class is for the most part active, and the other passive. In consequence of this, notwithstanding the departure in single tenses from the prevailing signification, the one class is called the *active voice*, and the other the *passive*.

2. In each of these classes, the *leading* tenses viz. the present, perfect, and future, follow an analogy in some degree peculiar to themselves, and in which they are distinguished from the *historical* tenses.

3. All this is apparent from the following table, which contains the usual terminations of the different tenses, and their inflection by the three numbers and persons. It is applicable in the present form only to the indicative mode. Its application to the subjunctive and optative will be explained below.

ACTIVE FORM.			PASSIVE FORM.			
<i>Leading tenses.</i>						
	1	2	3	1	2	3
Sing.	—	ς	—	μαι	(σαι)	ται
Dual.	<i>wanting</i>	τον	τοι	μεθον	σθον	σθον
Plur.	μεν	τε	σιν, σι	μεθα	σθε	νται
<i>Historical tenses.</i>						
Sing.	—	ς	—	μην	(σο)	το
Dual.	<i>wanting</i>	τον	την	μεθον	σθιν	σθην
Plur.	μεν	τε	ν (σαν)	μεθα	σθε	ντο

Thus, *λόμαι, λίλυμαι, λύσομαι, λυθήσομαι* are respectively the first person of the leading tenses of the passive form of *λίω I loose*. All that intervenes between the termination *μαι* and the root *λυ*, or if *nothing* intervenes, is the peculiarity of the particular tense; and this will be treated below.

Remarks.

Rem. 1. The terminations, in the foregoing table, begin with that consonant from which the remainder of the word onward, in the same tense, is, in the main, the same. A portion of the conjugational form attaches this consonant immediately to the root of the tense (see below the *perfect pass.* and the conjugation in *μι*); but by far the greater portion of the conjugational form interposes another vowel, called the *connecting vowel* between, which is far from being uniform, as *λύ-ο-μεν, λύ-ε-τε, λύ-ου-ς*. The more precise detail therefore of the mode, in which the termination is attached to the root, must appear from the paradigm below. The foregoing table exhibits only in one point of view, that in which the various forms of tenses coincide.

2. The first and third persons singular Act. are not indicated in the table, because in most cases they do not terminate in a consonant, but have, as it were, the *Connective Vowel* alone,* which, however, differs widely in the different tenses. Com-

* It may still be called the *Connective Vowel*, though in these cases it has nothing to connect, because in substance it is identical with that vowel, and is dropped in

pare e. g. 1. λῶ-ω 3. λῶ-μι with λῶ-ο-μεν or 1. ἴλω-ω 3. ἴλω-ε with ἴλω-α-μεν. In the greater portion of the Historical tenses, the first person has a permanent *ν* (ἴλω-ο-ν, ἰλιλάω-α-ν), and the third person, when its vowel is *ι*, takes the *ν* ἰφιλω-σσι-κόν (ἴλω-σι or ἴλω-ε.) In the infrequent conjugational form in *μι*, both persons have a termination in the present, altogether peculiar, viz. *μι*, and *σι*.

3. The third person plural, active voice, in the leading tenses, is given according to the common usage of language. It is proper, however, to remark here, that in the Doric dialect it terminates in *ντι*, and that the vowel before the *σι* in the common form is always long, because an *ν* has dropped out; *εὔπαισαι* dor. *εὔπαισι*; *τιτύφασαι* dor. *τιτύφαιντι*.

4. The terminations *σαι* and *σει*, in the second person of the passive, are only to be regarded as the foundation, for in most cases they undergo some change. The manner, in which they are combined with what precedes them, will be explained in its place below.

5. With regard to the peculiarities, in which the historical tenses differ from the leading tenses, the following points must be attended to in reference to the preceding table:—

a. A character which runs through the whole active and passive form is that the third person dual, which in the leading tenses is the same as the second (as pres. *εὔπαισαι*, *εὔπαισει* pass. *εὔπαι-σι-σθαι* *εὔπαισθαι*) in the historical tenses uniformly terminates in *ντι*, as imperf. 2. *ἰνυπαισσειν* 3. *ἰνυπαισσειν* pass. 2. *ἰνυπαισσειν* 3. *ἰνυπαισσειν*.

b. Besides this, the third person plural active, affords but one other permanent distinction between the leading and the historical tenses. In the former it always terminates in *σιν* or *σι* (*ουσιν*, *ασιν* or *ι*), while in the historical tenses, it has a fixed *ν* (*ον*, *αν*, *ισαν*, *ησαν*.)

c. In the passive form, on the other hand, the two classes of tenses throughout the whole singular number and all the third persons are distinguished. From the *μαι* of the leading tenses is uniformly derived *μην* in the historical, and from the *σαι* both singular and plural, in the former, is always derived *σει* in the latter. Equally constant is the distinction between the terminations *σαι* and *σει*.

6. The dual is wholly wanting, in the first person of the Active Voice, that is, it does not differ from the plural.

INFLECTION BY MODES AND PARTICIPLES.

1. The imperfect and pluperfect exist only in the indicative mode. All the other tenses exist in the other modes and participles, though by no means found in actual use in every word. The Future only always wants both the Imperative and Subjunctive.

those forms which do not take the Connective Vowel. Compare e. g. *ἰσίδη* with *ἰσίδη-ν* and *ἰσίδη-μεν*, in which *ι* or *η* belongs to the Root.

2. The Greek language has the *Optative*, in addition to the other usual modes, which derives its name from the supposed prevalent signification, but is used in various others. Its precise force is taught in the syntax; it need here only be remarked, that its import is substantially that of the imperfect tense subjunctive mode, in Latin, a tense not found in the Greek subjunctive.

3. This remark is intimately connected with the following main rule, relative to the inflection of the optative and subjunctive.

In the subjunctive mode all the tenses are inflected according to the analogy of the *leading* tenses of the indicative; in the optative mode according to that of the *historical* tenses.

In the table given above, the upper row contains, in consequence, the terminations also of the subjunctive mode, and the under row those of the optative.

4. The subjunctive uniformly connects with the terminations of the leading tenses the vowels *ω* and *η*, instead of the peculiar vowels of those terminations in the indicative. The subjunctive therefore both active and passive of the common conjugation, as in *τύπτω*, may be easily formed by the following table.

Where the indicative mode has *ω, ο, υ*, the subjunctive has *ω*; where the indicative has *ε, ει, η*, the subjunctive has *η, η*; hence,

Ind. *τύπτω, ομεν, ουσι, ομαι, &c.*

Subj. *τύπτω, ωμεν, ωσι, ωμαι, &c.*

Ind. *τύπτεις, εισαι, &c.*

Subj. *τύπτῃς, ῃσαι, &c.*

Ind. *τύπτεις, ει, η, &c.*

Subj. *τύπτῃς, η, η, &c.*

In conformity with these endings of the present of the usual subjunctive forms, are regulated all the subjunctives of the different tenses and conjugations.

5. The optative has, as its peculiar characteristic, an *ι*, which

it combines with a vowel of the verb or the termination of the tense into a diphthong, which remains unchanged through all numbers and persons. The termination of the first person active is either *μι* or *νι*; as *τύπτοιμι, τιθείην*; and in the last case this *ν* remains, together with the diphthong, through all the other terminations; as *οίμι, οίς, οι, &c.—είην, εἶης, εἶν, εἶησαν, &c.* In the passive voice this diphthong stands uniformly directly before the terminations of the historical tenses; as *τυπτοί-μην, τιθεῖ-το.*

6. The *Imperative* has a second and third person in all the numbers. Its terminations in all the tenses are these:

Active S. . . , τω D. τον, των P. τι, τωσαν or ιταν

Passive S. (σα), σθω D. σθον, σθων P. σθι, σθωσαν or σθων.

7. The *Infinitive* has the following terminations,

Active ειν or ιαι or αι

Passive σθαι.

8. The *participles* are all adjectives of three endings, the feminine is therefore, agreeably to the rule on page 65, No. 2, formed after the first declension of nouns. The Masculine Active has *ντος* in the Genitive, which requires *ς* or *ν* in the Nominative and in the Feminine *σα*. Hence

ον or ους, ουσα, εν. ᾶς, ᾶσα, ᾶν.

G. οντος G. αντος

εις, εισα, εν, ῦς, ῦσα ῦν.

G. εντος. G. υντος.

From this the *participle* of the *perfect* active is wholly different, being uniformly as follows,

ᾶς, ῦα, ᾶς

G. οτος

The *participles* of the *passive* voice all end in

μενος, η, εν.

Rem. Among the modifications, which the preceding inflections undergo, attention must be particularly paid to the contraction not so much of the *contract verbs* properly so called, as of some parts of the usual conjugation, where contraction takes place; as will be shown below.

INFLECTION OF THE ACTIVE, PASSIVE, AND MIDDLE VOICES.

1. The idea of *passive* includes in it the case, in which the action that I suffer, is performed by myself. Such an action may

therefore be expressed by the passive voice. This is what is called the *reflective* sense. The Greek language, however, goes farther, and uses the passive voice, in connexions in which the verb has only a secondary connexion with the subject, as, *I prepare myself a house*. All these cases, which will be farther explained in the Syntax, make out the idea of middle, and the passive, when used to express them, is called the *Middle Voice*.

2. We have already seen above, page 100, the general difference of the Active and Passive forms. According to that difference, is every active converted into its natural passive, which is here, for greater convenience, exhibited only in the first person of the indicative of the general tenses.

	ACTIVE.	PASSIVE.		ACTIVE.	PASSIVE.
Pres.	ω	— ομαι		Impf.	οι — όμην
Perf.	α, κα	— μαι		Plup.	ειν, κειν — μην
Fut.	{ σω	— σομαι		Aor.	{ σα — σάμην
	{ ω	— ούμαι			{ οι — όμην

3. Now in this natural passive form the *present*, the *imperfect*, the *perfect*, and the *pluperfect* tenses express in all cases, where the idea of *Middle* can exist, that idea; so that it is only from the context, that it can be determined, in any given case in these tenses, whether the signification is a passive or middle. But in the aorist and future the above form of the passive is, for the most part, used only as a *middle*, and for the passive idea a particular form is used, which has this peculiarity, that the aorist, notwithstanding its passive meaning, assumes nevertheless in its inflection of person and number the active form; while the future, formed from this aorist by increment, passes again into the passive form;

Aor. Pass.	{	δην
	{	ην
Fut. Pass.	{	θήσομαι
	{	ήσομαι.

In distinction from these forms, the above mentioned forms of the natural passive are called in the Greek grammar the *Future and Aorist Middle*. The four first named tenses, however, the present, imperfect, perfect, and pluperfect, which may be used

equally in both significations, and might hence well be called *Passive-Middle* forms, are in the Greek grammar simply called passive, and can only be called middle in connexions, where they have a reflective sense, and this must be ascertained by the syntax.

Rem. 1. It may be observed here that the Medial form of the Aorist is not only banished from all verbs, which do not admit the idea of the Middle Voice, but that in many, the passive Aorist in $\theta\eta\iota$ and $\eta\iota$ has adopted the Medial signification, and is therefore used only in a limited though not an inconsiderable class of words. Here, however, every verb is assumed in the grammar to be entire; and it must be left to further remark to ascertain in what parts any particular verb is defective.

INFLECTION BY TENSES.

1. As the tenses in general are comprehended in what has been stated above, it is only further to be remarked, that some of them appear in two forms, which bear in the grammar the names of *first* and *second*, without any diversity of signification. The double form of the perfect is found only in the Active Voice, that of the future and Aorist is the Active, passive, and Middle Voices.

2. Besides this the passive has still another *third* future, or *panlopost future* as it is called, which takes the reduplication of the perfect, and of which the signification will be given in the syntax.

3. All the tenses belonging to the Greek verb shall now be detailed according to the division given above of active, passive, and middle.

Note. In the following table are indicated the augments and the terminations of the first person singular. The larger dash stands for the proper root of the verb, the shorter in the beginning, for the first letter repeated in the augment. The aspirate over the termination denotes that the preceding consonant is aspirated.

	ACTIVE.	PASSIVE.	MIDDLE.
Pres.	— ω	— $\sigma\mu\alpha\iota$	like
Impf.	ἰ — $\sigma\tau$	ἰ — $\theta\eta\mu\iota\tau$	the
1. Perf.	— ι — $\acute{\alpha}$ OR $\kappa\alpha$	— ι — $\eta\mu\alpha\iota$	passive
1. Plup.	ἰ — ι — $\iota\iota$ OR $\kappa\iota\iota\omega$	ἰ — ι — $\mu\eta\iota$	
2. Perf.	— ι — α		
2. Plup.	ἰ — ι — $\iota\iota\omega$		
1. Fut.	— $\sigma\omega$	— $\theta\eta\sigma\omega\mu\alpha\iota$	— $\sigma\omega\mu\alpha\iota$
1. Aor.	ἰ — $\sigma\alpha$	ἰ — $\theta\eta\iota$	ἰ — $\sigma\acute{\alpha}\mu\eta\iota\tau$
2. Fut.	— $\acute{\alpha}$	— $\theta\eta\sigma\omega\mu\alpha\iota$	— $\sigma\acute{\alpha}\mu\alpha\iota$
2. Aor.	ἰ — $\sigma\tau$	ἰ — $\eta\iota$	ἰ — $\theta\eta\mu\iota\tau$
3. Fut.	wanting	— ι — $\sigma\omega\mu\alpha\iota$	wanting.

4. The connexion of these terminations of the tenses or *temporal forms* as they might be called, with the root of the various verbs requires a particular explanation, which is called the doctrine of the *formation of the tenses*.—This, however, must be preceded by the consideration of the *characteristic of the Theme*.

CHARACTERISTICS.

1. That letter, which immediately precedes the chief vowel of a temporal termination is called the Characteristic of said tense : viz. according to the foregoing table, *σ* is the Characteristic of the *first Future* and *first Aorist, Active* and *Middle*.

2. More particularly, however, the letter, which remains, (after casting away every thing that belongs to the termination of the conjugation), at the end of the root itself, is called the *Characteristic of the verb*. It is necessary therefore only to cast away the *σ* of the present tense, and the last letter or the two last letters are the *Characteristic*, as in *λίγ-σ* the *γ*; in *φονεύ-σ* the *ευ*.*

A TWOFOLD THEME.

1. It is not, however, always that what remains after dropping the *σ* of the present tense is the pure root of the verb. For when the other tenses are divested of their peculiar augments and terminations, there remains with many verbs a root, more or less diverse from that of the present.

2. Some of these differences consist merely in the changeable nature of the vowel, or its being shortened or lengthened, as *τρέπω ἔτραπον, φέρω πέφερα, λείπω ἔλιπον, φαίω φανῶ ἔφησα, βάλλω ἔβαλον*, which are to be considered merely as changes incident to inflection.

3. In others the difference is more considerable, where the pure and simple root of the verb, as recognised in the other tenses, is in the present by additions or changes rendered more full and larger; as, *τύπτω ἐτύπη* (root ΤΥΗ, in the present ΤΥΠΤ); *τάσσω ἐτάγη* (root ΤΑΓ, in the present ΤΑΣΣ), *λαμβάνω ἔλαβον, λέγωμαι* (root ΛΑΒ, ΑΗΒ, in the present ΛΑΜΒΑΝ).

* The etymological root of the verb, which in *φονεύ* is *φον* is not here meant, but the grammatical root of the verb, of which *ευ* is also a part. So in *φιλῶ* and *τιμάω*, *ι* and *α*, not *λ* and *μ*, are the characteristics.

4. It appears therefore that the ancient and more simple form, which has been preserved in some of the tenses, has past over into a more strengthened form in the present. But since the grammar, for the sake of uniformity, always starts from the present, in all verbs where more considerable discrepancies of this kind appear, an *obsolete or ancient present*, corresponding with the form preserved in the other tenses, is assumed for the convenience of grammatical use.

5. Every form of the present tense, whether obsolete or not, from which you start in forming the single parts of any verb is called a *Theme*. To prevent the unnecessary multiplication of themes in this grammar, instead of an obsolete theme given at length with the regular termination in *ω*, its root alone in capital letters is sometimes given as ΤΥΠ, ΤΑΓ &c.

6. In reality this confounding of forms like the similar one in the declension of nouns (see page 61) is an *anomaly*; and accordingly the catalogue of anomalous verbs to be given below consists principally of verbs of this class. When, however, the difference of the usual from the obsolete or assumed theme is common to a considerable number of verbs that coincide in the characteristic of the present tense used, it is ascribed to diversities of the usual conjugation.

7. Here are to be reckoned the verbs, in which the true characteristic is only concealed in the perfect tense by insertion or change of letters. These are of three sorts:

1. In verbs whose characteristic is *πτ*, the *τ* is an addition for the sake of strength, while the true characteristic is one of the labials *β, π, φ**, as

κρύπτω I hide, τύπτω I strike, βιβάνω I sew.

ΚΡΥΒΩ ΤΥΠΩ ΡΑΦΩ

2. Of most of the verbs in *σσ* or *στ*, the true characteristic is one of the palatics *γ, κ, χ*; as,

τάσσω I dispose, φρίσσω I shudder, βήσσω I cough,

ΤΑΓΩ ΦΡΙΓΩ ΒΗΧΩ

Some, however, have one of the linguals, see the Remarks 2 and 3 below:

* See Page 25, Rule I.

3. Of most of those in ζ (*dor. σδ*) the true characteristic is δ; as,

φράζω I say, ὀζω I smell,

ΦΡΑΔΩ ΟΔΩ

but several have γ; as,

κραζω I cry,

ΚΡΑΓΩ

8. All these verbs retain the fuller and less simple form in the present and imperfect of the Active and Passive, while every thing else is formed from the simple theme. For the sake, however, of brevity and grammatical uniformity these differences of the two themes are usually treated as common inflections; and as if e. g. in τρέψω, τυπείς &c. the τ of the present τυπτω were dropped, or as if before the σ in φράτω the future of φράζω, not the simpler characteristic δ but ζ when omitted.

Rem. 1. To the verbs in ζ whose pure characteristic is δ, belongs the greatest number of derivatives in ἴζω and ἄζω. To the characteristic γ belong all that indicate a sound or call, as κραζω I cry, στυγέω I groan, τρέζω I chirp, αἰμάζω I moan, &c. with some others, particularly στάζω I drop, στίζω I prick, σπηγίζω I prop, σφύζω I palpitate. The three following πλάζω I wander, κλάζω I sound, σαλπίζω I sound a trumpet, on the contrary, have as the true characteristic γγ (future πλάγζω &c.)

Rem. 2. On the other hand, some verbs in σσ or σσ have as the true characteristic, not the palatic, but the lingual, and follow therefore the analogy of those in ζ; as, πλάσσω I form, κλάσσω I stroke, στίσσω I husk grain, future πλάσσω &c.

Rem. 3. Some verbs vibrate between the two characteristics δ and γ;—see in the list of Anomalous verbs ἀρπάζω, παίζω, λαστάζω, κλάσσω.

Rem. 4. It has been stated in general terms above that in the characteristic σσ, the true characteristic is always one of the labial mutes, and in σσ or σσ one of the palatics, or according to *Rem. 2*, one of the linguals. Which particular letter however it may be in the single case, is for the most part indifferent, since, as we shall see below, most verbs are in use only in those tenses (the *first future, first aorist and perfect*,) which are obliged, in obedience to the general rules* to change this pure characteristic; and the three mutes always in the like way. For example, from the future κλάζω it is clear that the true characteristic of κλάσσω is a palatic, but not which. It is true we are able in these cases to conjecture from kindred forms, which palatic is the true characteristic; but as the declension of the verb is not thereby affected, it is not unsafe in all verbs, whose true characteristic is not obvious from the conju-

* Page 23, et seq.

gation, to regard *σ* as the true characteristic of those in *σσ*, and of those in *σρ* or *σσ* either *γ* or *δ* (Rem. 2,) which is the basis of the kindred termination *ζ*. It will remain therefore only to take note of the few verbs, which really in one of their tenses, retain unchanged a different letter from the regular characteristic of that tense; these are

a) in *σσ*

βλάσσω I injure, *κρύβω* I conceal, whose true characteristic is *β*;

θάπτω I sew, *θάβω* I bury, *ελάττω* I dig, *βίβω* I throw, *σπέρτω* I break, whose true characteristic is *φ*.

b) in *σσ*, *σρ*

φρίσσω I shudder, true characteristic is *κ η*.

FORMATION OF THE TENSES.

1. The attaching of the temporal endings as they are given above, page 105, cannot directly take place, nor without consideration of the general rules of Euphony, which require that the characteristic of the verb, if it do not harmonise with the ending should undergo various changes and modifications. In addition to this, various peculiarities founded in usage are to be considered.

2. The subject will be more intelligible, if note be taken, what tenses are derived one from another or coincide one with another. The tenses in this respect are divided into three classes, in which they are arranged in the order, in which, in most verbs, they are found.

I. Present and imperfect active and passive.

II. First future and aorist active and middle.

First perfect and pluperfect, with perf. and pluperfect passive, and paulopost future.

First aorist and first future passive.

III. Second future and second aorist, active and middle, second aorist and second future passive, second perfect and pluperfect.

Should any particular verb, made use of as a paradigm, want either of the preceding tenses, it is nevertheless inserted in the grammar, as a guide to other verbs, in which it is used.

3. Every change made in a verb in the tense quoted first in either of the preceding series, takes place in the other tenses of the same series, unless some particular rule or exception prevent.

Rem. The circumstances in which the tenses, in each of the preceding series, for the most part agree with each other are principally the following :—

The tenses in No. I, make no alteration whatever in the radical form of the present active, which is in real use; and where the present active belongs itself to a strengthened form of the root (in conformity with what was stated above) it is found in all the tenses of this series as *τύπτω*, *ἔτυπτον* &c. : while the tenses of the second series for the most part and of the third series altogether are derived from the simple form.

The Series No. II comprises those tenses, in which the characteristic of the verb is generally changed by inflection, particularly by the addition of a consonant in the termination, as *τύψω* &c.

Series No. III. on the other hand retains unchanged the characteristic of the verb; as, *τύβω*, and alters only occasionally the radical vowel. In this series of tenses alone, therefore—when the present contains a strengthened form—is the true characteristic of the verb to be recognised, since in the second series, should said characteristic be a palatic, though this fact may be known, it cannot be ascertained by mere inspection, which the palatics is the characteristic.

THE TENSES.

1. In order to learn the formation of the tenses, it is necessary only to know one part of the verb for all the tenses; and the present indicative active is made use of for this. All the other varieties of person and mode—as soon as this one person is known—are derived uniformly in all verbs, according to the manner to be unfolded in the paradigms below, with the qualifications expressed page 99 et seq.

Rem. The perfect alone is of a form, so peculiar that several of its personal and modal inflections must be learned at the same time, as being in some degree independent of each other.

2. Several tenses are formed in a manner so simple and regular throughout, that they may be satisfactorily learned from the examples, that follow below. For more convenient inspection, however, they are here detailed in the usual conjugation in *ω*.—We derive accordingly

1. From the present in *ω*, the imperfect in *ον*; *τύπτω*, *ἔτυπτον*.

2. From every tense in *ω* a passive in *ομαι*: from the present active, the present passive, *τύπτω* *τύπτομαι*, and from the future,

the future middle *τόψω, τόψομαι*. Under this moreover is included the second future or the circumflexed future in *ω*, middle *οῦμαι*.

3. From every tense in *οι* a passive in *όμεν*: from the imperfect, the imperfect passive *ἴτυπτον, ἴτυπτόμεν*; and from the second aorist active the second aorist middle *ἴτυπον, ἴτυπόμεν*.

4. From the first aorist, the aorist middle merely by appending the syllable *μεν*; *ἴτυψα, ἴτυψάμεν*.

5. From the perfect in every case the pluperfect; in the active voice, by changing the *α* into *ει*; *τίτυφα ἰτιτύφειν*: in the passive voice, by changing *μαι* in *μεν, τίτυμμαι, ἰτιτύμμεν*.

6. From each of the two forms of the aorist passive, the future passive is formed by changing *ει* into *ήσομαι*; *ἴτυθην, ἴτύπην—τυφθήσομαι, τυπήσομαι*.

The other tenses have their particular rules.

FUTURE ACTIVE.

1. The principal form of the Greek future is the termination *σω*. It is found in by far the greatest number of verbs and is thence called the *first future*; as,

πάω fut. παύσω.

2. When the characteristic of the verb is a consonant, the changes incident to *σ* take place; as,

λίγω, πλίξω, τεύχω — F. λίξω, πλίξω, τεύξω
θλίβω, λείπω, γράφω — F. θλίψω, λείψω, γράψω
σπιύδω, πείθω, πέρθω — F. σπιύσω, πείσω, πέρσω.

3. In verbs in *πτ*, in *σσ* or *ττ*, or in *ζ*, the real characteristic according to page 106, 'twofold theme' is adopted. In consequence *πτ* is changed into *ψ*; *σσ* is *ττ* into *ξ*; and *ζ* into *σ*; as,

τύπτω (ΤΥΠΩ) — τόψω
ράπτω (ΡΑΦΩ) — ράψω
τάσσω (ΤΑΓΩ) — τάξω
φράζω (ΦΡΑΔΩ) — φράσω

and in the rarer cases, as is also taught in the same place, *ζ* is changed into *ξ* and *σσ* or *ττ* into *σ*

κράσσω (ΚΡΑΓΩ) — κράξω
πλάσσω (ΠΛΑΘΩ) — πλάσω.

4. When the characteristic of the verb is a vowel, the syllable before the ending *σω* is by rule long, whatever be its quantity in the present,

δακρύω (ῶ) — δακρῶσω (ῶ)
τίω (ῖ) — τιῶ (ῖ)

In consequence of which rule *ε* and *ο* are changed into *η* and *ω*; as,

φιλείω, δηλείω — φιλήσω, δηλώσω.

For exceptions to this, see Rem. 3 below.

5. The characteristic *α* is changed into *η* in the future, except when one of the vowels *ε*, *ι*, or the consonant *ρ* precedes, in which case the future has long *α*;^{*} as,

τιμάω ἀπατιάω — τιμήσω ἀπατήσω
βοάω ἰγγυάω — βόησω ἰγγήσω
ἰάω μαιδιάω — ἰάσω μαιδιάσω (long α)
δράω φεράω — δράσω φεράσω (long α)

For exceptions see below Rem. 4.

6. On the other hand, the penult syllable of the futures in *άσω*, *ίσω*, *ύσω* are *always short*, when they come from verbs in *ζω* or in *σσ* or *ττ*; as in *φράσω*, *δικάσω*, *νομίσω*, *κλύσω*, from *φράζω*, *δικάζω*, *νομίζω*, *κλύζω*, and in *πλάσω*, *πίτσω*, from *πλάσσω*, *πίτσω*.

Remarks

1. When the *σ* of the future is preceded by a labial, the change takes place mentioned page 27, No. 4, as *σπίνω*, *σπίσω*.

2. In the Doric dialect, in the first future and aorist, most of the verbs in *ζ*, *σσ* and *ττ*, which commonly have *σ*, take an *ξ*, as *νομίξω*, *δικάξω*, from *νομίζω*, *δικάζω*.

3. Several verbs, that have a short vowel as a characteristic, have the same unchanged in the future, as *γιάω* I laugh, *σκάω* I draw, fut. *άσω*; *αἰνίω* I praise, *καλίω* I call, *ζίω* I boil, fut. *ίσω*; *ἀρίω* I plough, fut. *ίσω*. *ἀνίω* I fulfil, *ἐρύω* I extract, *ῦσω*. Some verbs vibrate between both forms, partly in the future itself as *ποθίω* I desire, fut. *ίσω* and *ήσω*, partly in the tenses, which are derived therefrom, according to page 109, No. 2, as *λύω* I loose, fut. *λίσω* perf. pass. *λελύμαι*. See in the anomalous verbs *αἰνίω*, *αἰρίω*, *δίω*, *ποθίω* *δύω*, *θύω*, *λύω*.

4. The verb *ἀκροάμαι*, I hear, has *ἀκροάσομαι* contrary to the analogy of *βοάω* F. *ήσω*. On the other hand *χράω*, *χράομαι*—*χρήσω*, &c. is contrary to the analogy of *δράω*, *άσω*.

^{*} Compare the similar rules in the first declension page 37, and in the feminine of adjectives page 66, No. 2.

5. The following six

*χίω I pour out, βίω I flow, νίω I swim,
πλίω, I sail, πνίω I blow, θίω τυπ,*

have *ω* in the future, *χίσω, βίσσωμαι, &c.* See Anomalous verbs. The two following

κείω I burn, and κλείω I wrap,

whose original form, preserved in the Attic dialect, is *κλάω, κάω* with a long *α*, take an *ω* in the future, *κείσω, κλείσω*; see Anomalous verbs.

ATTIC FUTURE.

6. When the termination *σω* is preceded by a short vowel, the *σ* is occasionally omitted, in the Ionic dialect, and in the Attic dialect the two syllables are contracted into one, and marked with a circumflex; as *τελίω I finish*

τελίω τελίους, &c.

Ion. τελίω τελίους τελίωμαι τελίοντι τελίουσιν

Att. τελέω τελέως τελέω τελοῦμαι τελέοντι τελοῦσιν.

from *βιβάζω I lead,*

βιβάζω βιβάζους &c.

Ion. (βιβάζω βιβάζους οδοδότε.)

Att. βιβῶ βιβῶς βιβῶ βιβῶμαι βιβῶντι βιβῶσιν.

The same prevails in the modes and participles, and in the Middle Voice.

7. If the short vowel be *ι*, the two vowels do not admit of contraction. In this case, after the omission of the *σ*, the *ω* is *circumflexed*, and inflected, in every respect, like a contract verb in *ίω*; as, from *κομίζω*

κομίζω κομίζους &c.

Att. κομῶ κομῶς, ιῶ, ιῶμαι, ιῶσι, Mid. κομῶμαι &c.

which, in the Attic writers is the most usual form of the future, in verbs of this class.

8. When, in order to form the future, the termination *ίω* and the *ῶ, ῶς &c.* formed from it are attached to the characteristic of the verb, it is called the

SECOND FUTURE,

which form of the future is the most common with verbs, whose characteristic is *λ, μ, ν, or ρ*, and with respect to which more precise rules are given below. A formation of the same kind in some other verbs, is to be regarded as wholly anomalous; see in the anomalous verbs *μάχομαι, and ἴζομαι.*

9. The *Dorics* attach the termination *ῶ &c.*—*ῶμαι, ῶμαι* (or more exactly in the Doric dialect *ἰῶμαι, ἰῶμαι*) to the *σ* (*ξ* or *ψ*) of the common first future *σνφῶ, σνφῶμαι* or *σνψῶμαι* and this form is also in use, in the Attic and common dialect, as the future middle of some verbs; as from *πνίγω I suffocate, Future-Middle σνξῶμαι.*

10. An entirely anomalous form of the future, *νίξ, ;* in *ομαι,* may be seen under *πνίω* and *ισθίω,* in the list of anomalous verbs.

FIRST AND SECOND AORIST.

1. The Aorist terminating in *α* is called the *First Aorist*. This, however, has a twofold formation, adding either *σα* or simply *α* to the characteristic of the verb. In the same cases where the future, according to the rule, ends in *σα*—that is, universally except in verbs in λ, μ, ν, ρ—the first aorist ends in *σα*; wherein the same changes take place, as in *σα*; as,

τύπτω, τύψα — ἵτυψα
 κομίζω, κομίσα — ἐκομίσα
 φιλείω, φιλήσα — ἐφιλήσα
 πνίω, πνύσα — ἔπνυσα

Verbs, on the other hand, in λ, μ, ν, ρ, whose future ends not in *σα*, but in *ῶ*, have this aorist also not in *σα* but in *α* alone, whereof the particular rules will be given in treating verbs of this class below.

Rem. 1. A few verbs of the Anomalous class, though they are not verbs in λ, μ, ν and ρ, form their future in *α* instead of *σα*; as, χίω, ἔχια. For the first aorist in *σα* of some verbs in μ, as ἴδωσα, see those verbs below.

2. The Aorist in *ω* is called the *Second Aorist*. This termination is immediately attached to the characteristic of the verb; wherein, however, three things are to be observed:

1. The Second Aorist is uniformly derived from the *pure* and *simple characteristic*, when the same exists in a strengthened form in the present.
2. The penult of the present is commonly *shortened* in the Second Aorist.
3. The *ε* in the radical syllable of the verb is usually changed to *α*, in the Second Aorist.
3. It is only by these changes that the Second Aorist is distinguished, in form, from the imperfect, and all verbs which cannot undergo these changes (as e. g. ἔρῶ, γράφω, &c.) or where there would be no difference but the quantity of the vowel, have *no* Second Aorist.*

4. It is also altogether wanting in derivative verbs, formed from other words with a regular termination, like ἀζω, ἔζω, αἰνώ, ὄνω, εὖω, ἴω. ἀω and ἴω,

Rem. 2. Of other verbs, moreover, the greater part have the first Aorist, and much the smaller portion the second, although it is assumed in the grammar, even

* They may have nevertheless a second aorist pass. as ἔγραψην.

in verbs which do not possess it, in order to teach the formation of other tenses, particularly the Second Aorist, pass.*

5. In conformity with these principles the changes and abbreviations, indicated generally above (No. 2.) of the characteristic and vowel of the present into the characteristic and vowel of the Second Aorist, are accomplished in the respective cases, as follows,

Pres. λλ	Sec. Aor.	λ	βάλλω	ἔβαλον
— πτ	— —	{ π	τύπτω	ἔτυπον
		{ β	κρύπτω	ἔκρυβον
		{ φ	ῥιάπτω	ἔῤῥηφον
— σσ, ττ	— —	γ	ἀλλάσσω	ἤλλαγον
— ζ	— —	{ δ	φράζω	ἔφραδον
		{ γ	κράζω	ἔκραγον
— αι	— —	ᾶ	καίω	ἔκασον
— η	— —	ᾷ	λήθω	ἔλαθον
— ει	— —	{ ἱ	λείπω	ἔλιπον
		{ ε or ᾶ	in the verbs λ, μ, ν, ρ	
— ευ	— —	ῦ	φεύγω	ἔφυγον
— ε	— —	ᾶ	τρέπω	ἔτραπον.

Rem. 3. To avoid the danger of mistaking an imperfect, or, in other modes, a present for the Second Aorist, or the reverse, it is to be observed in addition to the rule in No. 3. that, as was taught page 110, No. 2, the real imperfect tense of a verb always conforms exactly to the actual present tense, and consequently, in the indicative mode, that only is the true aorist, which differs in form from the imperfect, in actual use, and in the other modes, from the present in actual use. Accordingly ἔγραψον from γράφω, can only be imperfect, and γράψης only subjunctive present.

Rem. 4. In some verbs, the Second Aorist has the syllable before the termination *long*, content with the other points of difference noted in No. 2; as ἔϊρον, ἔκλαστον (see the Anomalous verbs ἰδέσκειν, ἐκλαστάνω). In a few cases a *transposition* restores the common relation between the present and Second Aorist; as, δέξω, ἔδρακον. See the Anomalous verbs δέξω, πείθω.

Rem. 5. The Second Aorists in ην, ον, υν and the syncopated aorist are treated below under the head of verbs in μι.

* The learner is therefore to be apprised, that in the examples which follow ἔτυπον, ἔκρυβον, ἔῤῥηφον, ἤλλαγον, ἔκασον are either not found at all in Greek writers, or very rarely, and that ἔτυψα, ἤλλαξα, &c. are used instead. The former however are given to show the formation of the second aorists pass. of these verbs, which actually occur in the Greek writers.

FIRST AND SECOND PERFECT.

1. The *first perfect* has two terminations; ending both in *α*, *ε*, &c.

a. If the characteristic of the verb be *ζ*, *π*, *φ* or *γ*, *κ*, *χ*, this letter is (or remains) aspirated, and *α* is attached to it; as,

τρέζω, λέπω, γράφω — τρέτρα,* λέλεφα, γίγραφα
λίγω, πλίκω, τύχω — λέλεχα, πίπλεχα, τίτευχα

Is this characteristic of the present changed, it can be recognised in the future; and as the same letters, which effect in the future a change into *ξ* or *ψ*, produce in the perfect a *χ* or *φ*, to form the perfect from the future it is only necessary to change those double letters into these aspirates; as,

τάσσω (τάξω) — τίταχα
τύπτω (τύψω) — τίτυφα.

b. In all other cases the First Perfect ends in *κα*. This termination in the verbs, which make the future in *σω*, is attached to the root in the same manner, and with the same changes, as the *σω*; as,

τίω (τίσω) — τίτικα
φιλείω (φιλήσω) — πεφίληκα
τιμάω (τιμήσω) — τετίμηκα
ἐρυθριάω (ἐρυθριάσω) — ἐρυθριάκα
σκάω (σκάσω) — ἔσκάκα
πνίω (πνέσω) — πίπνευκα

and so also with the omission of the linguals

πίθω (πίσω) — πίπιικα
κομίζω (κομίσω) — κεκόμηκα

The verbs in *λ*, *μ*, *ν*, *ξ* will be considered below.

2. *Second Perfect*. Several verbs have a Second Perfect in *α*. It is this form, which, in the elder grammarians, in consequence of its being in a few rare instances found to have an intransitive or reflected meaning, was called the *Perfect Middle*. In reality however, it is found, both in virtue of its prevalent signification and of the analogy of its formation, to be a second form of the perfect active. This form attaches the same terminations, as the

* With *ι* long as in the present.

First Perfect to the characteristic of the present, without any change; as,

λήθω λέληθα, σήπω σείσηκα, φεύγω πίφινυγα.

3. There are three things here to be noted,

a. When the characteristic of the present is not simple, the simple characteristic appears in the perfect, precisely as in the Second Aorist; as,

πλήσσω (ΠΑΗΓΩ) — πίπληγα

φρίσσω (ΦΡΙΚΩ) — πίφρικα

ῥίξω (ΟΔΩ) — ῥιδυδα.

b. In general this form prefers a long vowel in the penult, even when the Second Aorist has a short one. Hence the Second Perfect of *φεύγω* (Second Aorist *ἴφουγον*) is *πίφινυγα*. The short *α* accordingly, whether it exist simply in the present or have been formed in the other tenses from an *η* or *αι* in the present, is commonly changed in the Second Perfect into *η*; as,

θάλλω (fut. θᾶλλῶ) — τίθηλα

λήθω (2. a. ἔλαθον) — λέληθα

*δαίω (2. a. ἔδᾶον) — δίδηα;**

Sometimes there is merely a change of quantity.

κράζω (ἰκράζον) — κίκραῦγα,

c. This perfect, moreover, is inclined to the vowel *ο*, and it therefore not only remains unaltered, as in *κόπτω* (ΚΟΠΩ) *κίκοπα*, but it is also adopted as a change of *ε*, as *δίκεω, δίδωκα, ΤΕΚΩ, τίτοκα*. See Anomalous verbs *τίκτω*. This circumstance operates variously on the *ει* of the present, according as *ε* or *ι* is the basis of this diphthong, which is to be determined in those tenses that shorten the vowel, as the Second Future and second aorist. If the radical letter be *ε*, which is the case only in verbs in *λ, μ, ν, ς*, then *ει* is changed in *ο*; if it be *ι*, then it is changed into *οι*, as,

σπείρω (Fut. σπείρω) — ἴσπορα

λείπω (Sec. Aor. ἔλιπον) — λίλοιπα.

4. The same remark may be made of the second perfect which was made above of the second aorist, that it exists only in primi-

* The mode of writing *δίδηα* as also *πίφρηα, σείσηκα* is incorrect,—as appears from the rule *b*.

tive verbs, and that the greater number of these, as also all derivatives, have the First Perfect.

Rem. 1. Some First Perfects also change *ι* into *ε*. Such are *πέμπω I send*, *πίπρω I steal*, *κίλω I steal*, *τρέπω I turn*, and *τρέπω I rouse*, *τίσσω I send*. (See also *λίγω συνίλω I send* among the Anomalous Verbs.) In like manner *υ* is changed into *ε* in *δίδω I give*, from the Anomalous ΔΕΙΩ.

Rem. 2. It has already been remarked, page 97, *Rem. 1*, that after the Attic reduplication the vowel is shortened, as *ἔποιον ἄποινα*, *ἔλιπον ἀλίφρα*, *ἔλετο ἔλετο*, *ἔλετο ἔλετο*.

PERFECT PASSIVE.

1. In the *Perfect Passive* the terminations *μαι, σαι, ται, &c.* and in the pluperfect *μην, σε, το, &c.* are attached to the characteristic of the verb, not as in the other passive forms by means of the vowel of connection (see page 100, *Rem. 1*, *ομαι, εται, &c.*) but *immediately*, as the characteristic precedes the *σ* or *κα* of the regular first perfect active, from which the Perfect Passive is formed.

Rem. 1. When therefore a verb has no first perfect in use, it is supplied in the grammar, as in *λείπω (λίλω I leave)* the first perfect *λίλιφα* is supplied, to form therefrom the Perfect Passive *λίλιμμαι*.

2. There are accordingly two general rules for the formation of this tense ;

I. If the first perfect have *φ, χ*, these letters undergo a change before *μ, σ, τ*, according to the general rules, pages 25 and 26 ; hence from *τίτυφα* and *πίπλιχα* are formed

τίτυ-μμαι, τίτυ-ψαι, τίτυ-πται for

-φμαι, φσαι, φται

πίπλι-γμαι, πίπλι-ξαι, πίπλι-κται for

-χμαι, χσαι, χται.

In order to avoid the concurrence of *three* consonants, in the farther inflection of this tense and the pluperfect, the *σ* is omitted from the terminations *σθε, σθαι, σθω, &c.* ; as,

2d pers. pl. *τίτυ-θε* for *φσθε* or *ψθε*

Inf. *πίπλιχθαι* for *χσθαι* or *ξθαι*.

The third persons plural in *νται* and *ντο* cannot be formed, consistently with the analogy of the Greek language, and their place is supplied by an union of the participle with a tense of *είναι to be* ; see the paradigm of *τύπτω* below.

Rem. 2. In the Ionic dialect, however, instead of *νται* and *ντο*, there is found *σται* and *στο*.

II. The second general rule for the formation of the Perfect Passive is, that when the first perfect active is formed in *κα*, this termination is merely changed into *μαι*, and this as follows,

a. If the characteristic of the verb is a vowel, this change is directly effected; as,

πιτοίηκα — πιτοίημαι, σαι, ται, &c.

νίω νύσω νίνυκα — νίνυμαι, σαι, ται, &c.

b. But when before the *κ* of the first perfect active, as also before the *ω* of the future, a lingual has dropped out, its place is supplied by an *σ* before the terminations of the *perfect pass.*; as,

πίθω (πίπιικα) — πίπισμαι

3. Pers. πίπισται &c.

ἔδω (ἔσω, ἦκα) — ἦσμαι, ἦσται &c.

φράζω (πίφρακα) — πίφρασμαι, σται &c.

Before another *σ*, however, this *σ* is again omitted; as 2. pers. sing. πίπει-σαι, 2. pl. πίπεισθε, the 3d. pl. as above.

c. The rules for the perf. pass. of verbs in *λ, μ, ν, ρ* are given in a separate section below.

Rem. 3. The *ς* of the perfect active, which is derived from an *ι* in the present, does not pass into the Perfect Passive, κλίπτω (κίκλοφα) κίλιμμαι. But the following three verbs *τρέπω I turn, τρέφω I nourish, στρέφω I turn* (transit.) have in the Perfect Passive a peculiar change of the *ι* to *α*, as *τίτραμαι, τίτραψαι, &c. τίτραμαι* from *τρέφω*, that is, ΘΡΕΦΩ, see page 23, *ἴτραμαι*.

Rem. 4. Some verbs change the diphthong *ιυ*, which exists originally in their present or is assumed by them in the future, into *υ* in the Perfect Passive; *τιύχω, τίτιυχα, τίτιυμαι*. So also *φύγω*, and *πίω (σπίσω) πίσπιυκα, πίσπιυμαι*. In *χίω (χίύσω)* this change is made in the active voice *κίχύκα, κίχύμαι*. Of the variable quantity of some verbs in *ίω ύω*, see above, page 112, Rem. 3.

Rem. 6. The *σ* before the termination of the *Perfect Passive* is assumed by several verbs, which have no lingual, but a vowel for their characteristic, viz. *πυρε verbs*; as,

ἀπύω, ἄπυμαι κλίπυω, κίπυμαι,

particularly several of those which retain a short vowel unchanged; as, *τιλίω (τιλί-σω) τιτίλισμαι*.

Rem. 6. When *γγ* is brought to stand before *μ*, a *γ* is omitted; as, *ιλέγχο* perf. *ιλέλιγχα* pass. *ιλέλιγμαι σφιγγω, ἴσφιγμαι*. The other terminations follow the rule, as *ιλέλιγξαι, γεται, &c. ἴσφιγξαι, &c.*

Rem. 7. In like manner where the *Perfect Passive* would have *μμ*, and another *μ* is added from the root of the verb, one *μ* is naturally omitted; as, *κάρτω, κίκαμ-μαι, κίκαμψαι, &c.*

Rem. 8. The Subjunctive and Optative *can* only be formed, when the termination is preceded by a vowel allied with the termination of the Subjunctive, or which combines with the *ι* of the Optative; as,

πτόμαι, κίνημαι

Subj. *πικτωμαι, η, ηται, &c.*

Opt. *κινῆμην, κίνησῃ, κίνησῃς, &c.*

κρέω, πισίρωμαι, Opt. πισιράμην, &c.

Also when the vowel is *ι* or *υ*, Optative tenses may be formed (as *υ* is a kindred vowel) by the suppression of the *ι*. The vowel must however be made long as *λύω*, *λίλωμαι* (See page 112, Rem. 3.) Opt. *λίλωσθαι*. The use, however, of all these forms is very limited, and usually superseded by composition with the tenses of *εἶναι*: See the Paradigm.

THIRD FUTURE.

The Third Future or *paulopostfuture* of the *passive*, in respect of signification and form, is derived from the *perfect passive*, of which it retains the augment, substituting *ομαι* for the termination of the perfect passive. It is therefore only necessary to take the ending of the 2d pers. perf. pass. in *σαι* (*ψαι, ξαι*) and change the *αι* into *ομαι*; as,

τίτωμαι (τίτωσαι) — τιτόλομαι

τίτρωμαι (τίτρωσαι) — τιτρώλομαι

πιφίλωμαι (πιφίλωσαι) — πιφιλόσομαι

πίπισμαι (πίπισσαι) — πιπίσομαι.

Rem. 1. In those cases, in which the vowel of the first future is shortened in the perfect passive, the Third Future makes it long again *λιλόωμαι*. (See page 112, Rem. 3.)

Rem. 2. The verbs, which have the temporal augment, and the verbs *λ, μ, ν, ξ* have no *paulopostfuture*.

FIRST AND SECOND AORIST PASSIVE.

1. All verbs form the Aorist of the passive either in *θη* or *νη*, and many in both ways at once. The former is called First Aorist, the latter Second Aorist; see above, page 104, No. 3.

2. The First Aorist Passive attaches *θη* to the characteristic of the verb,

παιδέω — ιπαιδιόθη

στίρω — ιστίρθη

whereby is understood (see page 25, I,) that the characteristic

of the verb, when it is a *smooth* or *middle* mute, is changed into one of the *aspirates*; as

λείπω, ἀμείβω — ἐλείφθην, ἀμείφθην
 λίσσω, πλίσσω — ἐλίχθην, ἐπλίχθην
 τύπτω (ΤΥΠΩ) — ἐτύφθην
 τάσσω (ΤΑΓΩ) — ἐτάχθην.

3. In respect of the remaining changes of the root, which take place in the series of the first future (page 109, No. 2.) the First Aorist Passive, governs itself principally according to the perf. passive, inasmuch as it assumes an *σ* in the same cases; as

πίθω (πίπεισμαι) — ἐπίσθην
 κομίζω (κομίσιμαι) — ἐκομίσθην
 τιλίω (τετίλισμαι) — ἐτίλισθην.

The radical vowel is also in most cases changed in the same way, that it is in the perfect passive; as,

φιλίω (πιφίλισμαι) — ἐφιλήθην
 τιμάω (τετίμημαι) — ἐτιμήθην
 τεύχω (τετύγμαι) — ἐτύχθην.

4. The Second Aorist Passive attaches *ν* to the *pure* characteristic of the verb, and in so doing, follows all the rules given above for the second Aorist active. It is necessary therefore to form the second Aorist active, whether it is used or not, and then change the *σ* into *ν*,

τύπτω, ἔτυπον — ἐτύπην
 τρέπω, ἔτραπον — ἐτρέπην.

Rem. 1. A few verbs, whose characteristic is a vowel, assume an *σ* in the First Aorist Passive, without having it in the perfect passive; as, παύω, πείσσωμαι — ἐπαύσθην, ἐμύσσωμαι, ἐμύσσωμαι — ἐμύσθην. Of the opposite exception σώζω, εἰσάγωμαι — ἐσώθην, See Anomalous Verbs.

Rem. 2. Those, which, without being verbs in *λ, μ, ν, ρ* change their *σ* into *α* in the passive, (page 119, Rem. 3.) retain their *σ* in the First Aorist; as σερπίσω (ἑσέρπισμαι) ἐσέρπισθην. τρέπω ἐτρέφθην. τρέφω ἐτρέφθην.

Rem. 3. As it is not possible in the passive voice, for a confusion of the imperf. and Second Aorist to take place as in the Active, those verbs have a Second Aorist Passive, which, according to page 114, No. 3, cannot have it in the active. The rule, however, prevails that the long vowel is made short, in the Second Aorist,

γράφω Imp. ἔγραφον — ἐγράψην
 τρέχω Imp. ἔτριχον — ἐτρέψην (short *ι*)

Rem. 4. For the same reason also some verbs whose radical vowel is *ε*, form a Second Aorist Passive, without changing *ε* into *α*; as *φλίγω* — *ἠφλίγην*.

VERBS IN λ, μ, ν, ρ.

1. The verbs, whose characteristic is one of the four letters λ, μ, ν, ρ, depart so extensively from the analogy of the other verbs, that it is necessary here to revise all the foregoing rules, in reference to these verbs.

2. All verbs of this class, strictly speaking, want the first future in *σω*, and have instead of it the second future (page 113, Rem. 8.) The termination of this future is Ionic *ίω*, *είης*, Middle *ίομαι*, &c. and this in the common dialect is contracted, as follows,

νίμω — F. *νιμίω* com. *νιμῶ*
μίνω — F. *μινίω* com. *μινῶ*

of which the further inflection (*νιμῶ*, *εἶς*, *εἰ*. *οὔμιν*, *εἶτε*, *οὔσι*, &c. Middle *οὔμαι*, *ἦ*, *εἶται*, &c. see in the paradigm) is to be compared with the present of the contract verbs below.

3. The syllable before the termination, when it is long in the present, is without exception shortened in this future; as,

ψάλλω *τείλλω* — Fut. *ψαλῶ* *τελῶ*
κρίνω *ἀμύνω* — Fut. *κρινῶ* *ἀμυνῶ*,

To this end, the diphthong *αι* is changed into short *α* and *ει* into *ι*; as,

αἴρω *κτείνω* — F. *ἀρω* *κτεινῶ*.

4. The first Aorist of these verbs is formed also without an *σ*, in *α* alone. They retain therewith the characteristic as it is in the future, but lengthen again the syllable before the termination, independently however of the present, as they *either* simply lengthen the vowel of the future; as,

τίλλω (*τίλω*) — ἴτιλα
κρίνω (*κρινῶ*) — ἴκρινα
ἀμύνω (*ἀμυνῶ*) — ἤμυνα

or change the *ε* of the future into *ει*, and *α* into *η*; as,

μίνω, *τείλλω*, *τείνω*
 (*μινῶ*, *τελῶ*, *τεινῶ*) — ἴμιναι, ἴστειλα, ἴτεινα
ψάλλω, *φαινῶ*
 (*ψαλῶ*, *φαινῶ*) — ἴψηλα, ἴφηνα.

Several verbs, however, which have *αι* in the present take a long *α* in the first Aorist; as,

πειρίνω (*πειρανῶ*) *ἰπείρῶνα* Inf. *πείρῶναι*.

Rem. 1. The verbs *ἄρω* and *ἄλλομαι* beginning with *α* have *α* in the first Aorist, which, only in the indicative in consequence of the augment, is changed into *η*; as, *ἤρα*—*ἔρα*, *ἄρας*—*ἔλαρα*—*ἔλαρα*.

5. The second Aorist retains the vowel wholly as it is in the future, as,

βάλλω (*βαλῶ*) — *ἕβαλον* pass. *ἰβέλην*

φαίνω (*φανῶ*) — 2 a. pass. *ἰφάνην*

κλίνω (*κλιῶ*) — 2 a. pass. *ἰκλίην* (short *ι*)

except that the *ι* of the future in dissyllable verbs is changed into *α* (compare page 114, No. 2, 2,) as,

κτείνω (*κτενῶ*) — *ἕκτανον*

εἰλλω (*σειλῶ*) — 2 a. pass. *ἰστάλην*.

The polysyllables retain the *ι*: *ἰφείλω* — *ἕφειλον*.

6. The second perfect, when it is used, is formed entirely according to the rules given above, pages 116 and 117, No. 2, 3,

θάλλω — *τέθηλα*, *φαίνω* — *πέφηνα*

ΔΡΕΜΩ — *δέδρεμα*

since the *ει* inasmuch (as appears from the future) as it has its origin in verbs of this class, not in the radical *ι*, but in *ε*, passes also into *α* and not into *οι*: as,

σπείρω (*σπερῶ*) — *ἕσπερα*.

7. The first perfect, the perfect passive, and first Aorist passive follow the general rules in attaching the terminations *κα*, *μαι*, &c. *θην* to the characteristic, retaining the changes of the future; as,

σφέλλω (*σφαλῶ*) — *ἕσφαλα*, *ἕσφαλμαι*

φαίνω (*φανῶ*) — *πέφωγα*, *ἰφάνθην*

ἄρω (*ἄρῶ*) — *ἔρα*, *ἔρμαι*, *ἔρθην* Inf. *ἄρθῆναι*.

The perfect passive also drops the *σ* before the terminations *σθαι*, *σθι*, &c. (See page 118, No. 2.)

ἕσφαλμαι 2. pers. pl. *ἕσφαλθε*

φύρω, *πέφυρμαι* Inf. *πεφύρθαι*.

* The mode of writing with the *ι* Subscript as *ἔρα*, *ἔρῃ*, *ἔρῃσθαι*, &c. and with the acute in the infinitive *πείρῃσθαι*, &c. is incorrect.

8. Here, however, the two following departures from the analogy of the other verbs are to be observed,

1. When the future has an *ε* the dissyllables in these tenses change it into *α*; as,

στίλλω (σιλῶ) — ἕσταλα, ἕσταλμαι, ἕσταλθην
2 Aor. pass. ἕσταλθην

πίρω (πιρῶ) — πίπακα, πίπαρμαι
2 Aor. pass. ἐπάρην

2. The following verbs in *ίνω, είνω, ύνω*

κρίνω, κλίνω, τείνω, κτείνω, πλύνω

drop the *ι* in these tenses, and assume the short vowel of the future, but in such manner, that those in *είνω* change that short vowel, which is *ε*, into *α*

κρίνω (κρινῶ) — κίκρικα, κίκριμαι, κίκριθην
τείνω (τινῶ) — τίτάκα, τίτάμαι, τίτάθην
πλύνω (πλυνῶ) — τίπλάκα, τίπλῦμαι, ἐπλῦθην.

Rem. 2. The polysyllables, according to the rule, retain *ε* unchanged in the penult, as ἀγγίλλω—ἄγγελμα, ἀγγίλθην. This is done also, in the perfect passive, by the dissyllables, which begin with *ε*; as εἶρω, εἶρωμαι.

Rem. 3. The verbs, which retain *ν*, occasion difficulty in the perfect passive. They preserve, however, the *ν* unchanged in the following cases

a. In the second person singular, where it even remains before *ε*; as φωνῆς εἶφανται.

b. In the terminations which begin with *σθ*; in which however the *σ* is dropped in consequence of the *ν* as in κ εἶφανται. See page 123, No. 7.

c. In the 3d Sing. εἶφανται he appeared.

In the same manner, however, the 3d Plur. is formed; (as εἶφανται from εἶφανται) where an *ν* is also omitted; according to the next remark. But this form is extremely rare on account of this very confusion, and the compound form with *ἕσι* is preferred.

Rem. 4. Before the terminations beginning with *μ*, the following is the usage with respect to the *ν*,

a. the *ν* passes into *μ*; as ἔρχομαι from ἐρχάνω.

b. the *ν* is dropped, retaining the long vowel; as ἐστρέχομαι (long *υ*) from ἐστράχωναι.

c. Most commonly instead of *ν* we find an *ε*; as φωνῆς (φωνῆ) — εἶφασμαι μελύω — μιμόλωνμαι.

Rem. 5. The elder and the Doric dialects formed the future and the first Aorist, even of these verbs with, an *ε*; as κρίρω κρίρω, κρίρω κρίρω, which form with some verbs is the most usual, as φέρω (I know) φέρω.

VERBALS IN *τός* AND *τίος*.

1. With the formation of the verbs must be connected that of the verbal adjectives in *τός* and *τίος*, which, in signification and use, nearly resemble participles. (See the Remark below.)

2. Both terminations always have the accent and are attached immediately to the characteristic of the verb, which undergoes the changes required by the general rule. The vowel is in various cases changed. These changes coincide in every respect with those of the Aorist pass. except that of course when the Aorist has *φθ*, *χθ*, these forms have *πτ*, *στ*. We can therefore compare with these verbals the 3d sing. perf. pass., which has also *τ*, though in respect of the leading syllable it departs, in many verbs, both from the 1st Aorist and the verbals.

3. Accordingly we have from

πλίνω	(πέπλινται)	επλήχθην	—	πλιντός
				πλιντίος
λίγω	(λίλεικται)	ελήχθην	—	λεπτός
γράφω	(γέγραπται)	εγράφη	—	γραπτός
στρίφω	(ίστραπται)	ίστριφθην	—	στριντός
φαρμάω	(πιφάρμαται)	ιφαρέθην	—	φαρματίος
φιλείω	(πιφιλήται)	ιφιλήθην	—	φιλητίος
αίριω	(ήρηται)	ήρήθην	—	αίριτός
παύω	(πίπαιται)	ιπαύεθην	—	παιστικός
στάλλω	(ίσταλται)	ιστάλθην	—	σταλτικός
ταίω	(τίταται)	ιτάθην	—	τατίος
χίω	(είχεται)	ιχέθην	—	χυτός
πνίω	(πίπνυται)	ιπνύεθην	—	πνυστός

Remark. The verbal in *τός* corresponds in form with the *latin participle in tus*, and has in fact the same signification, *πλιντός woven, στριντός twisted*. But most commonly it conveys the idea of possibility like the latin termination *-ilis* as *λεπτός visibilis*, *ακουστός audible*. The verbal in *τίος*, meantime, has the idea of necessity, and corresponds with the latin participle in *duis*, as *φιλητίος amandus a person to be loved*.

THE BARYTON VERB.

1. The foregoing rules as well as the other details of various modes and tenses will now be all illustrated in an example of a

common Baryton verb *τόπω*, to which will be subjoined one of the class λ, μ, ν, ρ (*ἀγγίλλω*).

2. Baryton verbs, as was explained above, page 16, No. 5, are those which retain their natural state, having their last syllable unaccented, in distinction from those whose two last syllables are contracted and marked with a circumflex, and hence called *verba contracta* by the latin grammarians, and *perispomena* by the Greek. The latter will be treated separately below.

NOTE 1. The learner will bear in mind that *τόπω* is here used only as a paradigm or example, in which every thing is exhibited in one view, which belongs to the various verbs of this kind, although neither *τόπω* nor any other single verb is found in all the modes and tenses here given.*

2. It was formerly usual to give the 2d future Active and Middle with the paradigm *τόπω*. Inasmuch, however, as this form is wanting, in all the verbs of the class, to which *τόπω* belongs, viz. those whose characteristic is not λ, μ, ν, ρ , of course in the greatest number of verbs, it is here omitted; and introduced at length in *ἀγγίλλω*, the paradigm of verbs in λ, μ, ν, ρ .

3. In order to have the whole conjugation in one view, a table is subjoined, which gives the first person of the declinable modes, the second person of the imperative, the infinitive, and the masculine gender of the participle, in all the tenses of the Active, Passive, and Middle voices. This is immediately followed by the same verb, inflected at length.

* The parts of *τόπω* in actual use may be seen in the list of Anomalous Verbs, where it is placed, in consequence of another form of the future not here introduced, *τοπιήσω*.

	<i>Indicative.</i>	<i>Subjunctive.</i>	<i>Optative.</i>	<i>Imper.</i>	<i>Infinitive.</i>	<i>Participle.</i>
Present	τύπτω	τύπτῃ	τύπτοιμι	τύπτε	τύπτειν	τύπτων
Imperfect	ἔτυπτον	τύπθῃ	τετύθοιμι	τίτυφε	τετύφειαι	τετυφός
Perfect	ἔτετυπα	τετύπω	τετύποιμι	τίτυπε	τετυπίσθαι	τετυπός
1 Pluperfect	ἔτετυπον	τετύπων	τετύποιμι	τίτυπε	τύψειν	τύπων
2 Perfect	ἔτετυπα	τετύπω	τετύποιμι	τίτυπε	τύψειν	τύπων
2 Pluperfect	ἔτετυπον	τετύπων	τετύποιμι	τίτυπε	τύπειν	τύπων
1 Future	τύψω	τύψῃ	τύψοιμι	τύψο-	τύψαι	τύψας
1 Aorist	ἔτυψα	τύψῃ	τύψοιμι	τύψο-	τύψαι	τύψας
2 Future	ἔτυψω	τύψῃ	τύψοιμι	τύψο-	τύψαι	τύψας
2 Aorist	ἔτυψα	τύψῃ	τύψοιμι	τύψο-	τύψαι	τύψας
2 Aorist	ἔτυψα	τύψῃ	τύψοιμι	τύψο-	τύψαι	τύψας
(See in the paradigm ἀγγίλλω)						
Present	τύπτομαι	τύπτομαι	τυπτοίμην	τύπτου	τύπτεσθαι	τυπτόμενος
Imperfect	ἔτυπτόμην	τετυμμένος ᾤ*	τετυμμένος εἴη*	τίτυψο	τετύφθαι	τετυμμένος
Perfect	ἔτετυμμαι	τετυμμένος ᾤ*	τετυμμένος εἴη*	τίτυψο	τετύφθαι	τετυμμένος
Pluperfect	ἔτετυμμόμην	τετυμμένος ᾤ*	τετυμμένος εἴη*	τίτυψο	τετύφθαι	τετυμμένος
1 Future	τύψομαι	τύψῃ	τύψοίμην	τύψομαι	τύψασθαι	τυψασόμενος
1 Aorist	ἔτύψην	τύψῃ	τύψοίμην	τύψομαι	τύψασθαι	τυψασόμενος
2 Future	ἔτυψομαι	τύψῃ	τύψοίμην	τύψομαι	τύψασθαι	τυψασόμενος
2 Aorist	ἔτυψην	τύψῃ	τύψοίμην	τύψομαι	τύψασθαι	τυψασόμενος
3 Future	ἔτυψομαι	τύψῃ	τύψοίμην	τύψομαι	τύψασθαι	τυψασόμενος
Present and Imperfect, Perfect and Pluperfect, see in the Passive.						
1 Future	τύψομαι	τύψομαι	τυψοίμην	τύψομαι	τύψασθαι	τυψασόμενος
1 Aorist	ἔτυψην	τύψομαι	τυψοίμην	τύψομαι	τύψασθαι	τυψασόμενος
2 Future	ἔτυψομαι	τύψομαι	τυψοίμην	τύψομαι	τύψασθαι	τυψασόμενος
2 Aorist	ἔτυψην	τύψομαι	τυψοίμην	τύψομαι	τύψασθαι	τυψασόμενος
(See in the paradigm ἀγγίλλω.)						

* For this tense of the Subjunctive and Optative in a few verbs, see above page 120, Rem. 8.

INDICATIVE MODE.

Present, *I strike.*

S.	τύπτω	τύπτεις,	τύπτει,
D.		τύπτεται,	τύπτεται,
P.	τύπτομεν	τύπτετε,	τύπτουσι (ν).

Imperfect, *I was striking.*

S.	ἔτυπτο,	ἔτυπτες,	ἔτυπτε (ν),
D.		ἔτύπτεται,	ἔτυπτήτην,
P.	ἔτύπτομεν	ἔτύπτετε,	ἔτυπτον.

First Perfect, *I have struck.*

S.	τύττω,	τύττεις,	τύττει (ν),
D.		τύττεται,	τύττεται,
P.	τύττομεν,	τύττετε,	τύττουσι (ν).

First Pluperfect, *I had struck.*

S.	ἔτυπθειν,	ἔτυπθεις,	ἔτυπθει,
D.		ἔτυπθειται,	ἔτυπθείτην,
P.	ἔτυπθειμεν,	ἔτυπθειτε,	ἔτυπθεισαν ὅς ἴσαν.

Second Perfect, *I have struck.*

S.	τύττω,	τύττεις,	τύττει (ν),
D.		τύττεται,	τύττεται,
P.	τύττομεν,	τύττετε,	τύττουσι.

Second Pluperfect, *I had struck.*

S.	ἔτυπθειν,	ἔτυπθεις,	ἔτυπθει,
D.		ἔτυπθειται,	* ἔτυπθείτην.
P.	ἔτυπθειμεν,	ἔτυπθειτε,	ἔτυπθεισαν ὅς ἴσαν.

First Future, *I shall strike.*

S.	τύψω,	τύψεις,	τύψει,
D.		τύψεται,	τύψεται,
P.	τύψομεν,	τύψετε,	τύψουσι (ν).

First Aorist, *I struck.*

S.	ἔτυψα,	ἔτυψας,	ἔτυψε (ν),
D.		ἔτύψατο,	ἔτυψάτην,
P.	ἔτύψαμεν	ἔτύψατε,	ἔτυψαν.

Second Aorist, *I struck*.

S.	ἵτυπον,	ἵτυπις,	ἵτυπι (ν),
D.	ἵτύπομεν,	ἵτύπετον,	ἵτυπίτην,
P.	ἵτύπομαι,	ἵτύπετε,	ἵτυπον.

SUBJUNCTIVE MODE.

Present.

S.	τύπτω,	τύπτης,	τύπτη,
D.	τύπτωμεν,	τύπτητοι,	τύπτητοι,
S.	τύπτωμαι,	τύπτητε,	τύπτωσι (ν).

Perfect.

S.	τετύφω,	τετύφης,	τετύφη,
D.	τετύφωμεν,	τετύφητοι,	τετύφητοι,
P.	τετύφωμαι,	τετύφητε,	τετύφωσι (ν).

First Aorist.

S.	τύψω,	τύψης,	τύψη,
D.	τύψωμεν,	τύψητοι,	τύψητοι,
P.	τύψωμαι,	τύψητε,	τύψωσι (ν).

Second Aorist.

S.	τύπω,	τύπης,	τύπη,
D.	τύπωμεν,	τύπητοι,	τύπητοι,
P.	τύπωμαι,	τύπητε,	τύπωσι (ν).

OPTATIVE MODE.

Present.

S.	τύπτοίμι,	τύπτοις,	τύπτοι,
D.	τύπτοίμεν,	τύπτοιτον,	τυπτοίτην,
P.	τύπτοίμαι,	τύπτοιτε,	τύπτοιεν.

Perfect.

S.	τετύφοίμι,	τετύφοις,	τετύφοι,
D.	τετύφοίμεν,	τετύφοιτον,	τετυφοίτην,
P.	τετύφοίμαι,	τετύφοιτε,	τετύφοιεν.

First Future.

S.	τύψομαι,	τύψοις,	τύψοι,
D.		τύψοιτον,	τυψοίτην,
P.	τύψοιμεν,	τύψοιτε,	τύψοισιν.

First Aorist.

S.	τύψαιμι,	τύψαις,	τύψαι,
D.		τύψαιτον,	τυψαίτην,
P.	τύψαιμεν,	τύψαιτε,	τύψαισιν.*

Second Aorist.

S.	τύποιμι,	τύποις,	τύποι,
D.		τύποιτον,	τυποίτην,
P.	τύποιμεν,	τύποιτε,	τύποισιν.

IMPERATIVE MODE.

Present, *Strike*.

S.	τύπτει,	τυπτήτω,
D.	τύπτεται,	τυπτήται,
P.	τύπτειτε,	τυπτήτωσαν ἢ τυπτόσθην.

Perfect.

S.	τίτυφε,	τιτυφίτω,
D.	τιτύφεται,	τιτυφίται,
P.	τιτύφετε,	τιτυφίτωσαν.

First Aorist.

S.	τύψαι,	τυψάτω,
D.	τύψαται,	τυψάται,
P.	τύψατε,	τυψάτωσαν.

Second Aorist.

S.	τύπει,	τυπέτω,
D.	τύπεται,	τυπέται,
P.	τύπειτε,	τυπέτωσαν.

* See Remarks III, 3. below.

INFINITIVE MODE.

Present	τύπτειν	<i>to strike.</i>
First Perfect	τετυφίαι	
First Future	τύψειν	
First Aorist	τύψαι	
Second Aorist	τυπήν	

PARTICIPLES.

Present.

N.	τύπων,	τύπτουσα,	τύπτες,
G.	τύποντες,	τυπτούσης,	τύπτοντες, &c.

Perfect.

N.	τετυφός,	τετυφία,	τετυφός,
G.	τετυφότες,	τετυφίας,	τετυφότες.

First Future.

N.	τύψων,	τύψουσα,	τύψων,
G.	τύψοντες,	τυψούσης,	τύψοντες.

First Aorist.

N.	τύψᾶς,	τύψᾶσα,	τύψων,
G.	τύψαιτες,	τυψάσης,	τύψαντες.

Second Aorist.

N.	τυπήν,	τυπεῖσα,	τυπός,
G.	τυπόντες,	τυπούσης,	τυπόντες.

PASSIVE

	<i>Indicative.</i>	<i>Subjunctive.</i>	<i>Optative.</i>
Present	S. τύπτωμαι τύπτη or ει*) τύπεται D. τυπτόμεθον τύπτισθον τύπτισθον P. τυπτόμεθα*) τύπτισθε τύπτανται	τύπτωμαι τύπτη τύπτηται τυπτόμεθον τύπτησθον τύπτησθον τυπτόμεθα τύπτισθε τύπτανται	τυπτοίμην τύπτοιε τύπτοιτο τυπτοίμεθον τύπτοισθον τυπτοίσθην τυπτοίμεθα τύπτοισθε τύπτοιτο
Imperfect	S. ἰτυπτόμην ἰτύπτου ἰτύπτιτο	D. ἰτυπτόμεθον ἰτύπτισθον ἰτυπτίσθην	P. ἰτυπτόμεθα ἰτύπτισθε ἰτύπτιτο
Perfect	S. τίτυμμαι τίτυψαι τίτυπται D. τετύμμεθον τίτυφθον τίτυφθον P. τετύμμεθα τίτυφθε τετυμμένοι εἰσίν	τετυμμένος ᾧ See below the verb εἰμί	τετυμμένος εἶην
Pluperfect	S. ἰτετύομην ἰτίτυψο ἰτίτυπτο	D. ἰτετύομεθον ἰτίτυφθον ἰτετύόφθην	P. ἰτετύομεθα ἰτίτυφθε τετυμμένοι ἦσαν
1 Future	τυφθήσομαι τυφθήσῃ or ει &c. as in the Present	Subj. Wanting	τυφθείμην τυφθήσῃο &c. as in the Present
1 Aorist	S. ἰτύφθην ἰτύφθης ἰτύφθη D. — ἰτύφθητον ἰτυφθήτην P. ἰτύφθημην ἰτύφθητε ἰτύφθησαν	τυφῶ τυφῆς τυφῆ — τυφῆτον τυφῆτην τυφῶμεν τυφῆτε τυφῶσι (γ)	τυφείην τυφείης τυφείη — τυφείητον τυφείητην τυφείημεν τυφείημεν τυφείητε τυφείητε (τυφείησαν) τυφείηεν†)
2 Future	τυπήσομαι		through all the Modes
2 Aorist	ἰτύπην		through all the Modes
3 Future	τετύψομαι		through all the Modes

* See below Remarks II, 3.

† The shorter form is more commonly used

VOICE.

<i>Imperative.</i>	<i>Infinitive.</i>	<i>Participle.</i>
τύπτου τυκτίσθω	τύπτεσθαι	τυκτίμενος η, ου
τύπτισθαι τυκτίσθην		
τύπτεθε τυκτίσθησθε οἱ τυκτίσθην		

τίτυψο τιτύφθω	τιτύφθαι	τιτυμμένος, η, ου
τίτυφθαι τιτύφθην		
τίτυφθε τιτύφθησθε οἱ τιτύφθην		

<i>Imperat. Wanting</i>	τυφθήσεσθαι	τυφθησόμενος, η, ου
τύφθητι τυφθήτω	τυφθήσθαι	τυφθεις τυφθεισα τυφθεις Gen. τυφθίτης
τύφθησθε τυφθήτωσθε		

like the 1 Future

like the 1 Aorist

like the 2 Future

in the 1st and 2d persons, and always in the 3d.

PASSIVE

	<i>Indicative.</i>	<i>Subjunctive.</i>	<i>Optative.</i>
Present	S. τύπτομαι τύπτη οἱ εἰ*) τύπτεται D. τυπτόμενοι τύπτεσθε τύπτεσθε P. τυπτόμεθα*) τύπτεσθε τύπτεσθε	τύπτομαι τύπτη τύπτηται τυπτόμενοι τύπτεσθε τύπτεσθε τυπτόμεθα τύπτησθε τύπτησθε	τυπτοίμην τύπτοιο τύπτειτο τυπτοίμενοι τύπτεισθε τυπτοίσθην τυπτοίμεθα τύπτοισθε τύπτοιτο
Imperfect	S. ἰτυπτόμην ἰτύπτεαι ἰτύπτετο	D. ἰτυπτόμενοι ἰτύπτεσθε ἰτυπτίσθην	P. ἰτυπτόμεθα ἰτύπτεσθε ἰτύπτετο
Perfect	S. τίτυμαι τίτυψαι τίτυπται D. τίτύμενοι τίτυφοι τίτυφθαι P. τίτύμεθα τίτυφθε τίτυμμένοι εἰσίν	τιτυμμένος ᾧ See below the verb εἰμί	τιτυμμένος εἶην
Pluperfect	S. ἰτιτύμην ἰτίτυψο ἰτίτυπτο	D. ἰτιτύμενοι ἰτίτυφοι ἰτιτύφθην	P. ἰτιτύμεθα ἰτίτυφθε τιτυμμένοι ἦσαν
1 Future	τυφθήσομαι τυφθήσῃ οἱ εἰ &c. as in the Present	Subj. Wanting	τυφθεῖμην τυφθήσῃο &c. as in the Present
1 Aorist	S. ἰτύφθην ἰτύφθης ἰτύφθη D. — ἰτύφθητον ἰτυφθήτην P. ἰτύφθημην ἰτύφθητε ἰτύφθησαν	τυφθῶ τυφθῆς τυφθῆ — τυφθήτον τυφθήτην τυφθῶμεν τυφθήτε τυφθῶσι (ῃ)	τυφθεῖην τυφθεῖης τυφθεῖη — τυφθεῖητον τυφθειήτην τυφθειήμεν τυφθειήμεν τυφθειήτε τυφθειήτε (τυφθειήσαν) τυφθειήντ)
2 Future	τυπήσομαι		through all the Modes
2 Aorist	ἰτύπη		through all the Modes
3 Future	τιτύσομαι		through all the Modes

* See below Remarks II, 3.

† The shorter form is more commonly used

VOICE.

<i>Imperative.</i>	<i>Infinitive.</i>	<i>Participle.</i>
τύπτου τυκτίσθω	τύπτεσθαι	τυκτέμενος η, ον
τύπτισθαι τυκτίσθην		
τύπτεθε τυκτίσθησθε ὅτι τυκτίσθησθε		

τίτυλο τιτύθω	τιτύθωμι	τιτυμμένος, η, ον
τίτυθων τιτύθων		
τίτυθε τιτύθησθε ὅτι τιτύθων		

Imperat. Wanting	τυφθήσεσθε	τυφθησόμενος, η, ον
τύφθητι τυφθήτω	τυφθήσθαι	τυφθείς τυφθείσα τυφθέν Gen. τυφθέντος
τύφθητον τυφθήτων		
τύφθητε τυφθήτεσθε		

like the 1 Future

like the 1 Aorist

like the 2 Future

in the 1st and 2d persons, and always in the 3d.

MIDDLE

The Present, the Imperfect, the Perfect and the Pluperfect

	<i>Indicative.</i>	<i>Subjunctive.</i>	<i>Optative.</i>
1 Future	τύλομαι like the present pass.	wanting	τύλοίμην like the present pass.
1 Aorist	S. <i>τύλω</i> <i>τύλω</i> <i>τύλωτο</i> D. <i>τύλωμεθον</i> <i>τύλωσθον</i> <i>τύλωσθην</i> P. <i>τύλωμεθα</i> <i>τύλωσθε</i> <i>τύλωσθε</i>	<i>τύλωμαι</i> <i>τύλη</i> <i>τύληται</i> <i>τύλωμεθον</i> <i>τύλησθον</i> <i>τύλησθον</i> <i>τύλωμεθα</i> <i>τύλησθε</i> <i>τύλωνται</i>	<i>τύλοίμην</i> <i>τύλωιο</i> <i>τύλωιτο</i> <i>τύλοίμεθον</i> <i>τύλωισθον</i> <i>τύλωισθην</i> <i>τύλοίμεθα</i> <i>τύλωισθε</i> <i>τύλωιτο</i>
2 Aorist	<i>τύποίμην</i> like the Imperfect pass.	<i>τύπομαι</i> These two modes like the Present pass.	<i>τύποιμην</i>

The verbal adjectives are

VOICE.

tenses are the same as in the *Passive*.

<i>Imperative.</i> wanting	<i>Infinitive.</i> τύψασθαι	<i>Participle.</i> τυψόμενος, η, ον
τύψαι τυψάσθω	τύψασθαι	τυψόμενος,
τύψασθαι τυψάσθων		
τύψασθε τυψάσθασαι ΟΙ τυψάσθων		
τυπῶ τυπίσθω τυπίσθων τυπίσθαι τυπίσθε τυπίσθασαι ΟΙ τυπίσθων	τυπίσθαι	τυπόμενος, η, ον
τυπτός, τυπτός.		

ἄγγιλλω, I announce.

ACTIVE VOICE.

Present *Ind.* | *Subj.* ἄγγιλλω, *Opt.* ἄγγιλλοιμι, *Imp.* ἄγγελλε,
ἄγγιλλω. | *Inf.* ἄγγιλλειν, *Part.* ἄγγιλλων.

Imperfect
ἤγγελλον.

Perfect *Ind.* | *Subj.* ἤγγειλα, *Opt.* ἤγγειλοιμι, *Imp.* not used
ἤγγειλα. | *Inf.* ἤγγειλάειν, *Part.* ἤγγειλάς.

Pluperfect
ἤγγειλεν.

2 Future

Indicative.

	ἄγγελῶ	ἄγγελῆς	ἄγγελῆι
D.	—	ἄγγελῆτον	ἄγγελῆτον
P.	ἄγγελοῦμεν	ἄγγελῆιτε	ἄγγελοῦσι (ν).

Optative.

S.	ἄγγελοῖμι	ἄγγελοῖς	ἄγγελοῖ
D.	—	ἄγγελοῖτον	ἄγγελοῖτην
P.	ἄγγελοῖμεν	ἄγγελοῖτε	ἄγγελοῖεν

or

ἄγγελοῖην, οἷης, οἷη, &c.*

Inf. ἄγγελοῖν.

Part. ἄγγελοῦν, ἄγγελοῦσα, ἄγγελοῦν, *Gen.* ἄγγελοῦντος.

1 Aorist *Ind.* | *Subj.* ἄγγειλω, *Opt.* ἄγγειλοῖμι, *Imp.* ἄγγειλον,
ἄγγειλα. | *Inf.* ἄγγειλάειν, *Part.* ἄγγειλάς.

2 Aorist *Ind.* | *Subj.* ἄγγειλω, *Opt.* ἄγγειλοῖμι, *Imp.* ἄγγειλε,
ἄγγειλον. | *Inf.* ἄγγειλεῖν, *Part.* ἄγγειλόν.

* See Remark III, 2, on εἶπτε.

PASSIVE VOICE.

Pres. Ind. | Subj. ἀγγίλλομαι, Opt. ἀγγελλοίμην, Imp. ἀγγίλλου,
ἀγγίλλομαι. | Inf. ἀγγίλλεσθαι, Part. ἀγγελλόμενος.

Imperfect
ἄγγελλομαι.

Perfect Indicative.

ἄγγελαί, ἄγγελοι, ἄγγελαι,		
D. ἄγγέλμεθα,	ἄγγελοί,	ἄγγελοι,
P. ἄγγέλμεθα,	ἄγγελοι,	(ἄγγελοίμοι εἰσίν.)

(Subj. and Opt. ἄγγελοίμην ᾧ and εἶπεν).

Imp. ἄγγελο, ἄγγελο, &c. Inf. ἄγγίλθαι, Part. ἄγγελοίμος.

Pluperfect

ἄγγελοι,	ἄγγελο,	ἄγγελο,
D. ἄγγέλμεθα,	ἄγγελοί,	ἄγγελοί,
P. ἄγγέλμεθα,	ἄγγελοι,	(ἄγγελοίμοι ἦσαν).

1 Future
ἀγγελοίσομαι, &c.

1 Aorist Ind. | Subj. ἀγγελοῦμαι, Opt. ἀγγελοίμην, Imp. ἀγγίλθαι,
ἀγγίλθαι. | Inf. ἀγγελοῦσθαι, Part. ἀγγελοῦμενος.

2 Future
ἀγγελοίσομαι, &c.

2 Aorist Ind. | Subj. ἀγγελοῦμαι, Opt. ἀγγελοίμην, Imp. ἀγγίλθαι,
ἀγγίλθαι. | Inf. ἀγγελοῦσθαι, Part. ἀγγελοῦμενος.

3 Future is wanting. See page 120, Rem. 2.

MIDDLE VOICE.

Future

Indicative.

	ἀγγελοῦμαι,	ἀγγελῆ ἢ ὄγ τι,	ἀγγελιῖται,
D.	ἀγγελοῦμεθον,	ἀγγελιῖσθον,	ἀγγελιῖσθον,
P.	ἀγγελοῦμεθα,	ἀγγελιῖσθε,	ἀγγελοῦνται.

Optative.

S.	ἀγγελοίμην,	ἀγγελοῖο,	ἀγγελοῖτο,
D.	ἀγγελοίμεθον,	ἀγγελοῖσθον,	ἀγγελοῖσθον,
P.	ἀγγελοίμεθα,	ἀγγελοῖσθε,	ἀγγελοῖντο.

Inf. ἀγγελιῖσθαι, *Part.* ἀγγελοῦμενος, η, ον.

1 Aorist *Ind.*
ἠγγειλάμην.

Subj. ἀγγείλωμαι, *Opt.* ἀγγειλαίμην, ἀγγείλωι, &c.
Imp. ἀγγειλαι,
Inf. ἀγγείλωσθαι, *Part.* ἀγγειλάμενος.

2 Aorist *Ind.*
ἠγγελόμην.

Subj. ἀγγίλωμαι, *Opt.* ἀγγελοίμην, *Imp.* ἀγγελοῦ,
Inf. ἀγγελιῖσθαι, *Part.* ἀγγελόμενος,

Verbal Adjectives : ἀγγιγτός, ἀγγιγτός.

REMARKS.

I. ACCENT.

1. As the foundation of the doctrine of Accent in the verbs, it is to be understood that it is placed as far back as possible, and in consequence, always, on the first syllable of dissyllables; as,

τύπτω, τύπτει, φύγω, φύγει,

and in trisyllables and polysyllables, whenever the nature of the last syllable admits, on the antepenult; as,

τύπτεται, τύπτεται, τιτύφᾳσι, τύπτεται,
ἴτυπται, ἴτυψα, ἰφύλαξα,

and the Imperatives,

φύλαττι, φύλαξον, φύλαξαι,

(Present φυλάττω, φυλάττειν, in consequence of the long final syllable.)

Hence verbs of two syllables, when compounded, throw the accent, if the last syllable admits it, on the preposition; as,

φίρει, φεύγει — πρόσφίρει, ἀπόφύγει.

2. Apparent exceptions to this rule are cases, where a contraction takes place, such as

a. cases where, according to page 96, Rem. 4, 5, the temporal augment had its origin in a contraction, in such compound verbs as ἀνῆπτον from ἀνάπτω:

b. The case of the *circumflexed future* of every kind, according to page 113, Rem. 6, et seq. and also the Aorist of the subjunctive passive, (see these Remarks III, 6,) τυφῶ, τυπῶ.

3. Real exceptions to the general rule are the following,

1. The Second Aorist (for the sake of distinction from the present) has the accent on the termination in the following cases,

a. In the *Infinitive* and *Participle Active*, and *Infinitive Middle*, always, as, τυπῆν, τυπῶν, τυπίσθαι.

b. In the 2d. Sing. of the *Imperative* of some verbs, as, γινῶ, ἰσπί, &c.

2. The *infinitive* and the *participle* of the *perfect passive*, are distinguished from all the rest of the passive form, in having the accent regularly, on the penult, as,

τιτύφθαι, πικροῖσθαι,
τιτυμμένος, πικραιμένος.

3. *Infinitives* in *ναι* have the accent on the penult, τιτυφῆναι, τυφῆναι, τυπῆναι.

4. The *Infinitive 1st Aorist active* in *αι* and the 3d person of the *Optative active* in *αι* and *αι* retain the accent on the penult, even when they are polysyllables, as,

Inf. φυλάξαι, παιδιῶσαι,
3d pers. Opt. φυλάττοι, φυλάξαι, παιδιῶσαι.*)

* By this, and because, according to page 18, *Exc.* the 3d Sing. optative never has the penult circumflexed, the three singular forms of the 1st Aorist are distinguished, viz:

Inf. Act. παιδιῶσαι, 3d Opt. Act. παιδιῶσαι, Imperat. Mid. παιδίσθαι.
Since, however, the number of syllables or the character of the penult rarely admits this accentuation, in general two of these forms, and in such verbs as *τύπτω*, all three are liable to be confounded with each other.

5. All participles in *ος* and *ις* have the *acute* on the last syllable, as *τιταφός*, *τυφθίς*, *τυκίς*.—So also, in the verbs in *μι*, the participles in *ις*, *ας*, *ους*, and *ος*.

6. Where the masculine of a participle has the accent, the other genders retain it, without any other consideration than that of the nature of the syllables, as, *φολάτωρ*, *φολάτωρα*, *φολάτων* *επιβών*, *επιβόνα*, *επιβών*. *τιταφός*, *τιταφούς*, *τιταφός*.

II. SECOND PERSON SINGULAR PASSIVE.

1. The original termination of the Second Person of the Passive form *σαι* and *ου* (see above page 100, the table,) has retained itself, in the common conjugation, *ουλι* in the perfect and pluperfect, and in the verbs in *μι*. It was found originally also in the present and imperfect as *τύπτεσαι*, *ιτύπτεσαι*, in the imperative *τύπτεσαι*, in the 1st Aorist Middle *ιτύψαι*, in the subjunctive, *τύπτεσαι*, &c.

2. The Ionics dropped the *σ* from this ancient form, and accordingly converted it into *σαι*, *παι*, *ιαι*, *ουαι*, and the Common dialect again contracted these forms into *σαι* and *ου*, as follows,

	Ion.	Com.	Ion.	Com.
Present Ind.	<i>τύπται</i> ,	<i>τύπτη</i> ,	Imp. <i>τύπτε</i> ,	<i>τύπτε</i> ,
Subj.	<i>τύπται</i> ,	<i>τύπτη</i> ,	<i>ιτύπτι</i> ,	<i>ιτύπτε</i> ,
1st Aorist Middle,	Ion. <i>ιτύψαι</i> ,	Com. <i>ιτύψαι</i> .		

In like manner in the optative, from *ουσο* was formed *ουαι*, which, as it does not admit of contraction, remained the common form.

3. The Attics had the peculiarity that instead of contracting the *ουαι* into *σαι*, they contracted it into *ου*. (See the paradigm.) This form is only used in the future active and the verbs *βούλομαι*, *διέμαι* and the fut. *δύβομαι* (see Anom. *δέω*.) 2d pers. *βούλου*, *δου*, *δύμω*; so that *βούλη* and *οἴη* are necessarily in the subjunctive.

III. PARTICULAR IONISMS AND ATTICISMS.

1. The Ionic dialect forms, from the imperfect and the two Aorists, a peculiar form in *σκον*, passive and middle *σέμεν*, which however remains in the indicative alone, and has commonly no augment,

<i>τύπτεσκον</i> ,	<i>τυπτισόμεν</i>	from <i>τύπτεσκον</i> ,	<i>όμεν</i> ,
<i>ιτύψασκον</i> ,	<i>τυψασόμεν</i>	from <i>ιτύψα</i> ,	<i>όμεν</i> ,
<i>τύπτεσκον</i> ,	<i>τυπτισόμεν</i>	from <i>ιτυσκον</i> ,	<i>όμεν</i> .

This form is only used of a repeated action.

2. Instead of the optative in *οιμι* there was also a form in *οίην*, *οίης*, *οίη*, plural *οίημι*, *οίησι*, *οίησαν*, that bears the name of the Attic. It is found chiefly, however, only in the contract verbs (see below,) and hence also in the 2d Fut. as *φαιήσιν* from *φαίω* Fut. *φαιῶ*.

3. Instead of the Opt. 1st Aorist Active in *αμι*, there was a provincial form in *αι* (*τύψαι*, *αι*, &c.) of which the following terminations were much more common than the regular form, viz.

Sing. 2.	<i>τύψαις</i> ,	3.	<i>τύψαι</i> (ς), for <i>αις</i> — <i>αι</i>
Plur.		3.	<i>τύψαις</i> , for <i>αις</i> .

4. The form in *ων* and Pass. *ων* of the 3d pers. pl. of the Imperative is called the Attic, because most common in the Attic Writers. In the Active Voice, it is always identical with the Genitive Pl. of the participle of the same tense, with the exception of the perfect.

5. In the 3d pers. pl. pass. in the indicative and optative, but never in the subjunctive, the Ionic dialect converts the *ν* into *α*, as follows,

Opt. *τυπείωντο* for *τύπνωντο*

Perf. *σιπείαται* for *σίπνωνται*

— *κισίλιται* for *κίπνωνται*.

This never takes place in the termination *ωνται*, though occasionally in *ωντες*; with the change however of *σ* into *ς*, as *ἰσούλιται* for *ἰσούλωνται*. Particularly is the 3d pers. plur. perfect and pluperfect, formed by the help of this Ionism, when the characteristic of the verb is a consonant; (see page 118, No. 2, at bottom) as,

τυπέφαται for — *φνται*,

ἰτιπέχεται for — *χνται*,

ἰσνάλαται for — *λνται*,

from *τύπναι*, *τίπναι*, *σσίλλαι*; &c.

6. The circumflected forms are by the Ionics resolved with change of accent, and this not only in the 2d Fut. but also in the infinitive 3d Aorist Active in *ῶν*, as,

φουγίῶν for *φουγῶν* from *φύγω*, *ἴφουγον*,

and the subjunctive of both Aorists Passive, in *ῶ* (compare the subjunctive of verbs in *μι*) as,

Subj. 1 Aor. pass. *τυφέω* for *τυφέω*,

Subj. 2 Aor. pass. *τυκίω* for *τυκίω*,

which *ς* is, by the Epic writers, lengthened into *σ* or *η*.

IV. ADDITIONAL PECULIARITIES OF DIALECT.

1. The 3d pers. plur. of the leading tenses instead of *ων* or *ει* has commonly in the Doric dialect *ων*, as was remarked above, page 101, Rem. 3, and hence the long vowel before the *σ* in the common form is explained; as,

τύπνωνται, *τυπέφωνται* for *τύπνωνται*, *τυπέφωνται*,

Subj. *τύπνωνται* for *τύπνωνται*,

2. Fut. *μεινόνται* contr. *μεινῶνται* for (*μεινόνται*) *μεινῶνται*.

2. The Doric dialect forms the 3d plural of the Aorist passive in *ων* instead of *ωνται*, as,

ἴτυφέων, *ἴτυκίων* for — *ωνται*.

See below, the conjugation of verbs in *μι*.

3. The 1st plur. Active in *μι* is converted in the Doric dialect into *μεις* (*τύπνουμες*, *ἰτύπνουμες*;) and in the 1st plur. and dual pass. in *μειθα*, *μειθεν* the Dorics and the poets interpose a *σ*, *τυπτόμεισθα*, *τυπτόμεισθεν*.

4. The infinitives in *ειν* and *ωναι*, in the ancient language and in the dialects, had a form in *μειν* and *μειναι*, as,

τυπόμεναι, τυπόμεναι — for *τύπασαι*,
τιτυφόμεναι, -όμεναι, — for *τιτυφίσειναι*,
τυπῆναι, τυπόμεναι — for *τυπῆναι*.

5. The Dorics more particularly formed the infinitive partly in *ειν* or *ην* instead of *ειναι*; and so also the 2d pers. of the present in *εις* instead of *ουεις*.

6. The ancient language, in the 2d pers. of the active form has instead of *εις* the termination *εθα*, which in the poets is still found appended to the subjunctive and optative, as *ἰδίλησθα*, for *ἰδίλης*, *κλάουσθα* for *κλαίεις*. In the common dialect this is retained only in certain Anomalous Verbs, as *εἶμι*, *φημί*, and *αἶδα*.

7. The Epic poets, in the 3d person of the subjunctive, have *ῥησι* or *ῥησι* instead of *ῃ*; as,

τύπασῃσι, ἔχῃσι for *τύπασῃ, ἔχῃ*.

LIST OF BARYTON VERBS.

In the foregoing rules and tables, the manner of forming the several modes and tenses in different sorts of verbs has been given, as far as it results from the examination of several regular verbs, in such forms. But in the numerous cases, in which a verb has several formations of the same tense, it is not possible from the foregoing rules and examples, to fix with certainty what form is actually most in use. And as in Latin, particularly in the third conjugation, it requires to be remarked in the single case, what the perfect and supine are, so in Greek, it is necessary to observe what is the usage in each single verb; that is, to observe each of the tenses, which has been made the subject of separate remark above.

2. Principally, however, it is important to know whether, in any particular verb, the 2d Aorist active, the 2d Perfect and the 2d Aorist passive, are in use. For since the other form, viz.: the 1st Perfect, and 1st Aorist passive is—taking the whole catalogue of verbs—by far the most usual, it is to be assumed in each verb, if the use of the other form is not particularly known. It must also be known, with respect to every one of the enumerated tenses, since it by no means follows that a verb, which has 2d Aorist active has also 2d Aorist passive, &c.

3. Here, however, prevails the following fixed rule, that all trisyllable and polysyllable derivative verbs, which have for the most part the following endings, as,

αἶζω, ἰζω, αἶνω, ὕνω, εὐώ, ὄω, ἄω, ἔω,

such as *ιορτάζω* from *ιορτή*, *νομίζω* from *νόμος*,
σημαίνω from *σημα*, *εὔθύνω* from *εὔθυς*,
παιδεύω from *παῖς*, *δουλόω* from *δούλος*,
τιμᾶω from *τιμή*, *φιλίω* from *φίλος*,

form without exception, only

1 Aorist active, 1 Perfect, (in κα,) 1 Aorist passive.

Remark. Some of these verbal terminations however are to be regarded not as derivative terminations, but as lengthened forms of the present. The latter are able, from their simple form to derive some tenses, as the 2d Aorist, and are accordingly placed in the Anomalous verbs, as,

ἰλισθαίνω from ΟΛΙΣΘΩ, 2 Aorist ἔλισθεν,

δαμάω from ΔΕΜΩ, ἤραμον.

The termination *ων* is always merely a lengthened form of this kind, and the verbs which have it, belong accordingly to the Anomalous verbs.

4. For all other verbs and for all forms which are not fixed to particular cases in the preceding remarks, individual observation in reading the classics must be recommended. To aid this observation, however, lists of the Baryton and contract verbs will be given, containing the verbs of most frequent recurrence, particularly the primitives, with an enumeration as exact as possible of the forms in use.

EXPLANATIONS OF THE LISTS.

1. As the Lists are intended to serve as collections of examples of the preceding rules, besides the primitives the most common derivatives are contained in them.

2. It is to be assumed of each verb, when nothing else is stated, that it has its Aorists and perfect after *τύπεω*, and that its whole inflection may be known from the preceding rules. The same holds of every tense not expressly given, so that when, for instance, under any verb, nothing but the 2d Aorist stands, this holds only of the 2d Aorist Active, (and Middle,) while the Aorist Passive and Perfect Active follow the paradigm.

3. Where the 2d Aorist Passive is given, it is necessary also always to form the 1 Aorist Passive, as very commonly it exists as a less frequent form, together with the 2d Aorist, and the verbs which actually want it altogether cannot be given with any certainty.

4. The *Perf. Act.* in many verbs is not in use, but this also can seldom be asserted with entire confidence: and it is therefore necessary in each verb to form it according to analogy, and derive the perfect passive from it.

5. The formation of the passives can without scruple be also applied to *intransitive* verbs, as there are cases, in which the third person of the passive, even of intransitive verbs, is in use.

6. But to form also the Middle of such verbs as do not possess its tenses, would be an exercise in barbarisms of no utility. In order therefore to do this with confidence, it must be marked in each single case, where it is found. It needs only to be noticed, that in many verbs where it is found, it is only in *compounded* forms, which are to be learned from the Lexicon. For mere exercise, however, the *simples* may be made use of. Where nothing but MID. is given, there the Aorist and future Middle are formed from those tenses in the Active.

7. All verbs are regarded as regular, whose tenses are constructed by the preceding rules; without regarding the *signification* or their Anomalies. For this reason not only the *deponents* of the passive and middle voice are here inserted, but verbs whose single tenses depart from the rule; as in the more important cases is specially remarked.

8. When *Future Middle* is immediately subjoined to the Active, it signifies that such a verb has its future of the Middle formation, though with the signification of the active voice.

9. The expression — ‘PASS. has *σ*’ refers only to the *First Aorist* and *Perfect*, and is found only under verbs, in which the *σ* in these tenses is not a matter of course, see above, pages 118, 130.

ἀγάλλω *adorn*, MID. *I am proud*.

ἀγγίλλω *announce*,—MID.—2d Aorist Active and Middle, little used.

ἀγίρω *assemble*,—Attic Redup.—MID.

ἄγω *to suffocate*, transitive in the Act. MID. intransitive.

ᾄδω contracted from ἀείδω, *sing*, Fut. Mid.

ἀθροίζω *gather*.

ἀθίζω *play*.

αἰκίζω *abuse*.

αἰνίσσομαι, τρωμαί Mid, *conceal by a riddle*.

αἶρω *lift*, page 123, Rem. 1, MID.

αἴσσω Act. and depon. *rush, hasten*. Attic ἄισσω.

αἰσχύνω *put to shame*, page 124, Rem. 4, PASS. *am ashamed*.

αἶνω *hear*. Only the present and imperfect. For augment see page 95, Rem. 2.

ἀκούω *hear*, Fut. Mid.—2d perfect ἀκήκουα, plup. ἤκηκείμην. (See page 97, Rem. 2.) PASS. has *σ*; perfect without reduplication ἤκουσμαι.

ἀλαλάζω *shout*, Fut. ζω, page 108, Rem. 1.

ἀλείφω *anoint*, Perf. page 97, Rem. 1, MID.

ἀλλάσσω, τρω *change*,—PASS. 2d Aorist.

- ἄλλομαι Mid. *spring*, see page 123, Rem. 1.
 ἀμβλύνω *obtuned*.
 ἀμείβω *change*, MID.
 ἀμείλω *milk*.
 ἀμύνω *defend*. Perfect wholly wanting. MID.
 ἀναιίνομαι (not a compound) MID. *to negative*, has no other form except 1st Aorist, which takes σ page 124, No. 4.
 ἀνύω *fulfil*, page 112, Rem. 3. PASS. has σ ,—MID.
 ἀπολαύω *enjoy*. Has the augment in the middle, though the simple is not used. See page 99, Rem. 1.
 ἄπτω *kindle*.
 ἄπτω *fasten*, MID. *cleave to, touch*.
 ἄρδω *irrigate*. PASS. has only present and imperfect.
 ἀρμόζω and ἀρμόττω *fit*.
 ἀρπάζω *rob*, commonly ἀρπάσσω and ἱρπάσθη: the dialects not Attic make ἀρπάξω and ἱρπάγη, see page 108, Rem 3.
 ἀρύω *draw out*, like ἀρύω, MID.
 ἀρχω *rule*—MID. *begin*.
 ἀσπάζομαι Mid. *embrace, greet*,
 ἀσπάζω *gasp*.
 ἀστράπτω *lighten*.
 βαδίζω *go*, Future Mid.
 βάπτω *dip*, characteristic ϕ . PASS. 2d Aorist.
 βαστάζω *bear*, Fut. $\sigma\omega$. In the Passive it takes the other characteristic $\gamma\mu\alpha\iota$, $\chi\theta\eta\iota$. See page 92, Rem. 3.
 βδάλλω *milk*.
 βήσσω, ττω *cough*.
 βιάζομαι Mid. *compel*.
 βλάπτω *injure*, characteristic β , PASS. 2 Aorist.
 βλίπω *see*, 2d Aorist, PASS. See page 122, Rem. 4.
 βλύζω *flow out*.
 βουλεύω *counsel*, MID.
 βεβήω *murmur*, has no Aorist nor perfect.
 βερίχω *moisten*, PASS. *am damp* 2d Aorist.
 γίμω *am full*, has neither Aorist nor perfect.
 γεύω *cause to taste*, Mid. *taste*.
 γλύφω *cut*, PASS. 2d Aorist. See page 93, Rem. 1.

- γνωρίζω *know*.
 γράφω *write*, 2d Aorist, PASS. page 121, Rem. 3, MID.
 δακρύω *weep*.
 δανίζω *loan at interest*, MID. *borrow at interest*.
 δίζω *slay*, PASS. 2d Aorist.
 δισπίζω *rüle*.
 δισύω *moisten*.
 δίσχομαι Mid. *receive*, PASS. See below 'Anomaly of Signification.' Rem. 3.
 δικάζω *judge*, Mid.
 διώκω (not a compound) *pursue*.
 δουλεύω *serve*.
 δράω *do, act*, not to be confounded with the forms of the anomalous διδράσκω.
 δρέπω *prick*, MID.
 εθίζω *accustom*, Augment ε.
 εικάζω *conjecture*. Augm. See page 95, Rem. 2.
 εἶπω *yield*, Aug. See page 95, Rem. 2, and page 96, Rem. 5, not to be confounded with the Anomalous ΕΙΚΩ.
 εἶργω *shut out*, Aug. page 95, Rem. 2, and page 96, Rem. 5.
 ἐλέγχω *refute*, Att. reduplication, perf. pass. page 119, Rem. 6.
 ἐλάττω, ττω *wind*, Aug. εἰ,—MID.
 ἔλκω *draw*, Aug. εἰ—MID.
 ἐλπίζω *hope*.
 ἔλπω *cause to hope*, ἔλπομαι *hope*, has besides the present and imperfect only the perfect and pluperfect ἔελπε, ἐέλπειν, page 96, Rem. 7, and page 97, Rem. 9, with the signification of present and imperfect *hope, hoped*.
 ἐορτάζω *celebrate a festival*, Aug. page 97, Rem. 9.
 ἐπιέγω (not a compound) *urge*, PASS. *hasten*.
 ἐπιτηδεύω *prepare*, Aug. page 99, Rem. 3.
 ἐργάζομαι Mid. *labor*, Aug. εἰ—PASS.
 ἐρεῖδω *prop*, Attic reduplication,—MID.
 ἐρίσσω, ττω *to row*, Fat. σω.
 ἐρμηνεύω *interpret*.
 ἐριέγω *eruct*, 2d Aorist,—MID.
 ἐρίζω *contend, rival*.

- ἴσχω* creep, Aug. ει.
ἰτάζω commonly *ἰξιτάζω*, examine.
ἰθύνω make straight.
ἰσχομαι Mid. pray, Aug. page 95, Rem. 2.
ἴδω please.
ἴκω come, arrive.
θάλλω sprout, 2d perf.
θάλω warm.
θάπτω bury, characteristic φ. 2 Aorist, PASS. according to page 24, at top.
θαυμάζω admire.
θίλω fascinate.
θειρίζω reap.
θήγω whet.
θλίβω crush, 2d Aorist, PASS. page 121, Rem. 3.
θραύω break, shatter, PASS. has σ.
θρέπτω rub, characteristic φ, 2d Aor. Pass. page 24, at top.
θύνω See Anomalous Verbs.
ἰδρύω set up.
ἰθύνω straighten.
ἰσχυρίζω supplicate.
ἰμάσσω scourge, Fut. σω.
ἰμείρω Act. and Depon. desire.
ἰππεύω ride.
ἰσχύω am able.
καθαίρω (not compounded) purify, 1 Aorist has ι.
καίω kill, 2d Aorist. The perfect is wholly wanting. PASS. has neither perfect nor aorist.
καλύπτω hide, MID.
κάμπτω bend, PASS. page 119, Rem. 7.
καίρω sheer, PASS. 2d Aorist,—MID.
κελεύω order, PASS. has σ.
κίλλω land, Fut. κίλω. See page 124, Rem. 5.
κηδεύω care for, only present and imperfect. The Active
κηδύω inquire, only in the poets.
κηρύσσω, στω proclaim.
κινδυνεύω incur danger.

- κλάζω *sound*, characteristic γγ, page 108, Rem. 1. Perf. κέκλαγγα.
- κλείω *shut*, PASS. both with and without σ.
- κλέπτω *steal*, Fut. mid.—perf. see page 118, Rem. 1.—PASS. 2d Aorist.
- κλίω *incline*, page 124, 8, 2.—PASS. 1st and 2d Aorist—MID. rarely used.
- κλύζω *rinse*.
- κνίζω *twitch, burn*.
- κολάζω *punish*, Fut. mid.
- κολούω *mutilate*, PASS. with and without σ.
- κομίζω *bring*,—MID. *obtain*.
- κονίω *dust*, (κονίσω κενονίμαι.)
- κόπτω *cut*—2d perf.—PASS. 2d Aor.—MID.
- κράζω *cry*, characteristic γ—perf. κέκρεγα—2d Aor.—3d Fut. instead of Fut. Act.
- κράϊνω *fulfil*.
- κρίνω *judge*, page 124, 8, MID.
- κρούω *impinge*,—PASS. has σ—MID.
- κρύπτω *hide*, characteristic Ϛ.—PASS. 1st and 2d Aor.—MID.
- κτάομαι Middle *acquire*, perf. κέκτημαι *possess*.
- κτείνω *kill*, see page 124, 8, 1st and 2d Aor.—2d perf.
- κτιζώ *found*.
- κυλίω *revolve*,—PASS. has σ.
- καλύω *prevent*.
- λέγω *say*, MID. See this verb, for some of its compounds, in the list of Anomalous Verbs.
- λείβω *pour out*.
- λείπω *leave*,—2 Aor.—2 perf.—MID.
- λίπω *shell*,—PASS. 2d Aorist. see page 122, Rem. 4.
- λήγω *cease*.
- λογίζομαι Mid. *reckon, conclude*.
- λυμαίνω *destroy*, 1st Aorist has an η.—MID.
- λύω, See Anomalous Verbs.
- μαίνομαι Depon. *rave*,—2d Aor. PASS.—2d Fut. mid. or 2d Fut. pass. The active is found only in the compound *εμμαινω, madden*. The perfect active μέμνηται has the intransitive signification.

- μαλαίωσσω, ττω *soften.*
μαραιίνω *wither*,—1st Aorist has long $\bar{\alpha}$, PASS. *wither* in its intransitive sense.
μέμφομαι *middle, blame.*
μίνω See Anomalous Verbs.
μερίζω *divide*,—MID.
μηνύω *interpret.*
μυίνω *pollute.*
μολύνω *contaminate.*
νάσσω, ττω *fill*, Fut. ξω,—it has in the PASS. the other form (σμαι σθη.) See page 108, Rem. 3.
νίμω See Anomalous Verbs.
νύω *wink.*
νήχομαι *middle swim.*
νίφω *snow.*
νομίζω *think, believe.*
ὀδύρομαι *middle lament.*
οικτιρίζω *bewail.*
οιμώζω *deplore*, Fut. οἰμώζεμαι, Aor. ἔμωξα.
ὀκέλλω *to disembark*, transit.
ὀξύνω *sharpen, stimulate.*
ὀνειδίζω *reproach.*
ὀνομάζω *name.*
ὀπλίζω *arm*, MID.
ὀρίγω *reach*—Att. Redup.—MID.
ὀρίζω *limit.*
ὀρύσσω, ττω *dig*,—Att. Redup.—MID.
παιδεύω *educate*,—MID.
παίζω *play*, Fut. παίζομαι and παίζομαι. See page 113, Rem. 9. But Aor. is ἵπαισα, perf. pass. πίπαισμαι. See page 108, Rem. 3.
παίω See Anomalous Verbs.
παλαίω *wrestle*,—PASS. has σ .
πάλλω *shake*,—PASS. 2d Aorist.
πάσσω *bestrew*, Fut. σω.—MID.
πατάσσω *strike*,—MID.
παύω *put to rest*, PASS. 1st Aorist. See page 121, Rem. 1, MID. *rest.*

πίθω persuade, PASS. *believe* which signification is shared also by the 2d perf. *πίποιθα*.

πίρω perforate, PASS. 2d Aorist.

πίμνω send, perf. page 118, Rem. 1, *at top*, perf. pass. page 119, Rem. 7,—MID.

πίνομαι am poor,—used only in the present and imperfect.

περαίνω finish,—1st Aorist, See page 101, No 4.

πίσζω compress, oppress.

πιστεύω believe.

πλάζω wander, characteristic *γγ*. See page 108, Rem. 1.

πλάσσω, ττω form, Fut. *σω*—MID.

πλέκω weave, PASS. 2d Aor.—MID.

πλύω wash. See page 124, Rem. 8.

πνίγω suffocate, transit. Fut. mid. *дор*. page 113, Rem. 9, PASS. *suffocate*, intransit. 2d Aorist, see page 121, Rem. 3.

περιέω bring, lead, PASS. *journey*.

περίζω furnish MID. *procure*.

πράσσω, ττω do. It has *ā* throughout (see page 10, note †), 1st perf. *I have done*, 2d perf. *πίπραγα I have been*, MID.

πρίπω adorn, become. Only in Active.

πρίω saw, PASS. has *σ*.

πταίω stumble, PASS. has *σ*.

πτήσσω crouch.

πτίσσω stamp,—Fut. *σω*.

πτύσσω fold,—MID.

πτύω spit, PASS. has *σ*.

πύθω rot.

ράπτω sew.

ρίπω sink.

ρίπτω See Anomalous Verbs.

σαίνω wag the tail, flatter: only Active—1st Aor. has *η*.

σαίρω deride, 1st Aor. has *η*—2d perf.

σαλπίζω sound a trumpet,—characteristic *γγ*, see page 108,

Rem. 1.

σίδομαι deponent, reverence.

σειώ shake, PASS. has *η*—MID.

σημαίνω denote, signify, 1st Aorist has *η*—MID.

σέπω cause to corrupt,—PASS. rot, has 2d Aorist. This meaning extends also to 2d perf.

σίνομαι, injure.

σκάζω limp.

σκάπτω dig,—characteristic φ—PASS. 2d Aorist.

σκέκω cover.

σκέπτομαι Mid. survey.

σκευάζω prepare,—MID.

σκήπτω Act. and Mid. support myself.

σκέπτο scoff.

σκέρω sow,—2d perf.—PASS. 2d Aorist.

σπίνδω pour out, see page 112, Rem. 1,—MID.

σπιδάω hasten.

σπουδάζω pursue with zeal,—Fut. mid.

στάζω drop, Fut. ξω. see page 108, Rem. 1.

στίγω cover.

στίβω tread,—PASS. 2d Aorist.

στίχω step,—1st and 2d Aorist.

στίλλω send,—PASS. 1st and 2d Aorist, MID.

στίνω sigh. Only in the pres. and imperf.

στινάζω groan, Fut. ξω. See page 108, Rem.—1.

στίργω love, am satisfied.

στίφω fill, crown—MID.

στήριζω prop, Fut. ξω. See page 108, Rem. 1.

στοχάζομαι MID. conjecture.

στρατιών Act. and mid. take the field.

στρίφω turn, transit. See page 119, Rem. 3, and page 121, Rem. 2, PASS. 1st and 2d Aorist,—MID.

συρίξω pipe.

σύρω draw,—PASS. 2d Aorist,—MID.

σφάλλω deceive,—PASS. 2d Aorist.

σφάττω slay,—PASS. 2d Aorist.

σφίγγω bind,—PASS. perf. See page 119, Rem. 6.

σφύζω palpitate, Fut. ξω, page 108, Rem. 1.

σχίζω split.

σχολάζω am at leisure.

ταράσσω, ττω disturb,—MID.

- τάσσω, ττω *arrange*,—PASS. 1st and 2d Aorist,—MID.
 τίγγω *wet*.
 τίσσω *stretch*, page 124, No. 8.
 τεκμαίρω *limit*,—1st Aor. has an ϵ —MID. *prove*:
 τεκταίω *build*,—1st Aor. has an ν .
 τίλλω an obsolete word little used but in composition as ἐπι-
 τίλλω, *commit*. See page 124, 8, MID.
 τίχτω *prepare*, see page 119, Rem. 4, compare the Anomalous
 τυγχάνω.
 τήνω *soften, melt*, PASS. (*melt* intransit.) 2d Aor.—the 2d
 perf. has the same meaning.
 τίλλω *tear out*, see page 122, 4.
 τίω see Anomalous Verbs.
 τινάσσω *shatter*, MID.
 τρέμω *tremble*, has no Aor. nor perf.
 τρέπω *turn*, see page 118, Rem. 1, and page 119, Rem. 3, and
 page 121, Rem. 2. The 2d Aorist is the most common tense in
 ACT. PASS. and MID.
 τρέφω *nourish*, Fut. θείψω, &c. page 23.—Perf. τίτροφα,
 PASS. perf. τίθραμμαι, τίθραφθαι, 2d Aor. ἐτρέφην; 1st Aor.
 (which is rare) ἰθρέφθην.—Fut. mid. like Pass.—MID.
 τρίβω *rub*; 2d Aor. PASS. page 121, Rem. 3.
 τρίβω *chirp*, Fut. ξω, perf. τίτριγα.
 ὑβρίζω *to treat with indignity*.
 ὕφαινω *weave*, 1st Aorist has an ν .
 ὕω *rain*, PASS. has σ .
 φαίω *show*, PASS. together with the fut. mid. and 2d Aorist,
 PASS. *appear*.
 φαρμάσσω, ττω *physic*.
 φείδομαι Mid. *spare*.
 φεύγω *fly*, Fut. φεύξομαι and φευξοῦμαι. See page 113, Rem.
 9.—2d Aor.—2d perf. see page 116, No. 2.—perf. πασα. see page
 119, Rem. 4.
 φθίγγομαι Mid. *sound*, perf. page 119, Rem. 6.
 φθείρω *destroy*,—2d perf.—PASS. 2d Aorist.
 φλέγω *burn*, transit. PASS. 2d Aor. page 122, Rem. 4.
 φράζω *speak, indicate*, MID.

φράσσα, ττω *to surround*.—PASS. 2d Aor.—MID.

φρίσσα *shudder*, characteristic α .—2d perf.

φροντίζω *care for*.

φρύγω *roast*, PASS. 2d Aorist. See page 121, Rem. 3.

φυλάσσω, ττω *guard*, MID.

φύρω *knead*, Fut. φήσω. See page 124, Rem. 6.

φυτεύω *plant*.

χαρίζομαι Mid. *am gracious*.

χαρεύω *dance*.

χρηζέω *need, desire*. Only in pres. and imperf. Compare the Anomalous χράω.

χρίω *anoint*, PASS. has σ .—MID.

ψάλλω *strike the harp, sing*.

ψύω *touch*, PASS. has σ .

ψίγω *blame*.

ψεύδομαι *deponent. lie*.

ψηφίζω *count, number*, MID. *decree by vote*.

ψύχω See Anomalous Verbs.

ώδηω *travail*.

CONTRACT VERBS.

1. Verbs in $\acute{\alpha}\omega$, $\acute{\iota}\omega$ and $\acute{\omicron}\omega$, in their main forms, follow altogether the preceding rules and examples; and reference is uniformly had to these verbs, in the chapter on the formation of the tenses. But in the *present* and *imperfect*, of the active and passive voices, when the vowels α , ϵ , and \omicron immediately precede the vowel of the termination (and in the Ionic dialect partly remain there unchanged,) a *contraction* takes place in the *Attic* and *Common* dialect.

2. This Contraction is subject to the general laws of Contraction, given above page 29, et seq. with the exception of a few terminations in $\acute{\omicron}\omega$.—While according to the general rule, $\omicron\epsilon\alpha$ should be contracted into $\omicron\upsilon$ and $\omicron\eta$ into $\omicron\varphi$, the ϵ of the second and third persons prevails in the verbs in $\omicron\omega$, and the terminations $\omicron\epsilon\iota\varsigma$ and $\omicron\eta\varsigma$, are contracted into $\omicron\iota\varsigma$, and $\omicron\epsilon\iota$ and $\omicron\eta$ into $\omicron\iota$; as follows,

2d Pers. Ind. Act. $\mu\iota\sigma\theta\acute{\omicron}\epsilon\iota\varsigma$	}	Contr. $\mu\iota\sigma\theta\acute{\omicron}\iota\varsigma$,
— Subj. — $\mu\iota\sigma\theta\acute{\omicron}\eta\varsigma$		
20		

3d Pers. *Ind. Act.* $\mu\iota\sigma\theta\acute{\alpha}\iota$ } Contr. $\mu\iota\sigma\theta\acute{\alpha}\iota$.
 — *Subj.* — $\mu\iota\sigma\theta\acute{\epsilon}\eta$ }

So also

2d Pers. *Ind.* and

Subj. Pass. $\mu\iota\sigma\theta\acute{\epsilon}\eta$ Contr. $\mu\iota\sigma\theta\acute{\epsilon}\iota$.

Inasmuch, moreover, as $\alpha\iota$ is also contracted into $\epsilon\iota$, in these persons in the Active voice, the three modes, Indicative, Subjunctive and Optative are alike. The Infinitive in $\acute{\epsilon}\iota\iota$ is regularly contracted $\mu\iota\sigma\theta\acute{\epsilon}\iota\iota$ — $\mu\iota\sigma\theta\acute{\epsilon}\iota$.

S. Also the verbs in $\acute{\epsilon}\omega$ have the whole Indicative and Subjunctive alike in the Active and passive in the Contraction made according to the general rule, whereby both $\alpha\epsilon$ and $\alpha\eta$ are Contracted into ϵ , $\alpha\iota\iota$ and $\alpha\eta\eta$ into ϵ , and $\alpha\omega$, $\alpha\omega\omega$, and $\alpha\omega\omega$ into ω .

ACTIVE VOICE.

Indicative.

to make.

S.	ποιῶ				
	ποιᾶς	ποιῶν			
	ποιῆι	ποιῶντο			
D.	—	—			
	ποιῶν	ποιῶντο			
	ποιῶν	ποιῶντο			
P.	ποιῶμαι	ποιῶμεν			
	ποιῶσθε	ποιῶντο			
	ποιῶμεν(ι)	ποιῶνται(ι)			

Infinitive.

ποιῆν ποιῶν

Participle.

ποιῶν, ἰσως, ἰον G.
ποιῶντος
ποιῶν, ὄν G.
ποιῶντος

Present.

to honor.

	τιμῶ				
	τιμᾶς	τιμῶν			
	τιμῆι	τιμῶντο			
	—	—			
	τιμῶν	τιμῶντο			
	τιμῶν	τιμῶντο			
	τιμῶμαι	τιμῶμεν			
	τιμῶσθε	τιμῶντο			
	τιμῶμεν(ι)	τιμῶνται(ι)			

τιμῆν τιμῶν

τιμῶν, ἰσως, ἰον G.
τιμῶντος
τιμῶν, ὄν G.
τιμῶντος

to love.

	μισῶ				
	μισῶς	μισῶν			
	μισῶι	μισῶντο			
	—	—			
	μισῶν	μισῶντο			
	μισῶν	μισῶντο			
	μισῶμαι	μισῶμεν			
	μισῶσθε	μισῶντο			
	μισῶμεν(ι)	μισῶνται(ι)			

μισῆν μισῶν

μισῶν, ἰσως, ἰον G.
μισῶντος
μισῶν, ἰσως, ἰον G.
μισῶντος.

Subjunctive.

S. ποιῶ	ποιῶ	τιμῶ	μισθῶ
ποιῆς	ποιῆς	τιμῆς	μισθῆς
ποιῇ	ποιῇ	τιμῇ	μισθῇ
D. —	—	—	—
ποιήτων	ποιήτων	τιμῶντων	μισθῶντων
ποιήτων	ποιήτων	τιμῶντων	μισθῶντων
P. ποιῶμαι	ποιῶμαι	τιμῶμαι	μισθῶμαι
ποιήτε	ποιήτε	τιμῆτε	μισθῆτε
ποιῆσθε	ποιῆσθε	τιμῆσθε	μισθῆσθε
ποιῆσθε	ποιῆσθε	τιμῆσθε	μισθῆσθε
ποιῆσθε	ποιῆσθε	τιμῆσθε	μισθῆσθε
ποιῆσθε	ποιῆσθε	τιμῆσθε	μισθῆσθε

Optative.

S. ποιῶμι	ποιῶμι	τιμῶμι	μισθῶμι
ποιῶις	ποιῶις	τιμῶις	μισθῶις
ποιῶι	ποιῶι	τιμῶι	μισθῶι
D. —	—	—	—
ποιῶιτων	ποιῶιτων	τιμῶιτων	μισθῶιτων
ποιῶιτων	ποιῶιτων	τιμῶιτων	μισθῶιτων
P. ποιῶμαι	ποιῶμαι	τιμῶμαι	μισθῶμαι
ποιῶιτε	ποιῶιτε	τιμῶιτε	μισθῶιτε
ποιῶιτων	ποιῶιτων	τιμῶιτων	μισθῶιτων
ποιῶιτων	ποιῶιτων	τιμῶιτων	μισθῶιτων
ποιῶιτων	ποιῶιτων	τιμῶιτων	μισθῶιτων
Attic.	Attic.	Attic.	Attic.
ποιῶν, οἴης, οἶη	ποιῶν, οἴης, οἶη	τιμῶν, οἴης, οἶη	μισθῶν, οἴης, οἶη
-οἶηται, οἶηται, (οἶηται)	-οἶηται, οἶηται, (οἶηται)	-οἶηται, οἶηται, (οἶηται)	-οἶηται, οἶηται, (οἶηται)

Imperative.

S. <i>ποιέε</i>	<i>ποιέτω</i>	<i>τίμα</i>	<i>μίθεο</i>
D. <i>ποιέτω</i>	<i>τιμάτω</i>	<i>τιμάτω</i>	<i>μιθεύτω</i>
P. <i>ποιέτω</i>	<i>τιμάτω</i>	<i>τιμάτω</i>	<i>μιθεύτω</i>
<i>ποιέτωσαν</i>	<i>τιμάτωσαν</i>	<i>τιμάτωσαν</i>	<i>μιθεύτωσαν</i>
<i>ποιέτωσαν</i>	<i>τιμάτωσαν</i>	<i>τιμάτωσαν</i>	<i>μιθεύτωσαν</i>

Imperfect.

S. <i>ἔποιον</i>	<i>ἔτιμα</i>	<i>ἔμιθεον</i>
D. <i>ἔποιον</i>	<i>ἔτιμα</i>	<i>ἔμιθεον</i>
P. <i>ἔποιον</i>	<i>ἔτιμα</i>	<i>ἔμιθεον</i>
<i>ἔποιον</i>	<i>ἔτιμα</i>	<i>ἔμιθεον</i>
<i>ἔποιον</i>	<i>ἔτιμα</i>	<i>ἔμιθεον</i>

The four following are formed precisely like the corresponding tenses of τύπη.

Perf. <i>πέποινα</i>	<i>πέποινα</i>	<i>πέποινα</i>	<i>πέποινα</i>
Plup. <i>ἔπεικα</i>	<i>ἔπεικα</i>	<i>ἔπεικα</i>	<i>ἔπεικα</i>
1 Fut. <i>ποιήσω</i>	<i>ποιήσω</i>	<i>ποιήσω</i>	<i>ποιήσω</i>
1 Aor. <i>ἔποιον</i>	<i>ἔποιον</i>	<i>ἔποιον</i>	<i>ἔποιον</i>

PASSIVE VOICE.

Indicative.

S. ποιέσμαι
ποιῆσθε
ποιῆσθε
D. ποιέσμεθα
ποιέσθη
ποιέσθη
P. ποιέσμεθα
ποιέσθε
ποιέσθη

Present.

τιμάμαι	τιμῶμαι	μισθῶμαι
τιμάσθαι	τιμᾶσθαι	μισθῶσθαι
τιμάμεθα	τιμᾶμεθα	μισθῶμεθα
τιμάσθων	τιμᾶσθων	μισθῶσθων
τιμάσθων	τιμᾶσθων	μισθῶσθων
τιμάμεθα	τιμᾶμεθα	μισθῶμεθα
τιμάσθε	τιμᾶσθε	μισθῶσθε
τιμάσθαι	τιμᾶσθαι	μισθῶσθαι

Infinitive.

ποιέσθαι
ποιέσμενος

μισθῶσθαι
μισθῶμενος

Subjunctive.

S. ποιέμαι
ποιῆσθε
ποιῆσθε
D. ποιέμεθα
ποιέσθων
ποιέσθων
P. ποιέμεθα
ποιέσθε
ποιέσθη

τιμάμαι	τιμῶμαι	μισθῶμαι
τιμάσθαι	τιμᾶσθαι	μισθῶσθαι
τιμάμεθα	τιμᾶμεθα	μισθῶμεθα
τιμάσθων	τιμᾶσθων	μισθῶσθων
τιμάσθων	τιμᾶσθων	μισθῶσθων
τιμάμεθα	τιμᾶμεθα	μισθῶμεθα
τιμάσθε	τιμᾶσθε	μισθῶσθε
τιμάσθαι	τιμᾶσθαι	μισθῶσθαι

μισθῶμαι	μισθῶμαι	μισθῶμαι
μισθῶσθαι	μισθῶσθαι	μισθῶσθαι
μισθῶμεθα	μισθῶμεθα	μισθῶμεθα
μισθῶσθων	μισθῶσθων	μισθῶσθων
μισθῶσθων	μισθῶσθων	μισθῶσθων
μισθῶμεθα	μισθῶμεθα	μισθῶμεθα
μισθῶσθε	μισθῶσθε	μισθῶσθε
μισθῶσθαι	μισθῶσθαι	μισθῶσθαι

Op. S. ποιέμεν ποιείσθε
tative. ποιείτε ποιείτε

D. ποιούμεθα ποιούσθε
ποιούσθε ποιούσθε

P. ποιούμεθα ποιούσθε
ποιούσθε ποιούσθε

Imperative.

S. ποιήτω ποιήσθε
ποιήσθε ποιήσθε

D. ποιήσθε ποιήσθε
ποιήσθε ποιήσθε

F. ποιήσθε ποιήσθε
ποιήσθε ποιήσθε

OR ποιήσθε ποιήσθε

S. ποιεῖμεν ποιεῖσθε

ποιεῖσθε ποιεῖσθε
ποιεῖσθε ποιεῖσθε

D. ποιεόμεθα ποιεούσθε
ποιεούσθε ποιεούσθε

P. ποιεόμεθα ποιεούσθε
ποιεούσθε ποιεούσθε

τιμάμεν τιμᾶτε

τιμᾶτε τιμᾶτε
τιμᾶσθε τιμᾶσθε

τιμᾶσθε τιμᾶσθε
τιμᾶσθε τιμᾶσθε

τιμᾶσθε τιμᾶσθε
τιμᾶσθε τιμᾶσθε

τιμᾶτω τιμᾶτω
τιμᾶτω τιμᾶτω

τιμᾶτω τιμᾶτω
τιμᾶτω τιμᾶτω

τιμᾶτω τιμᾶτω
τιμᾶτω τιμᾶτω

OR τιμᾶτω τιμᾶτω

Imperfect.

ἐτιμάμεν ἐτιμᾶτε
ἐτιμᾶτε ἐτιμᾶτε

ἐτιμᾶτε ἐτιμᾶτε
ἐτιμᾶσθε ἐτιμᾶσθε

ἐτιμᾶσθε ἐτιμᾶσθε
ἐτιμᾶσθε ἐτιμᾶσθε

ἐτιμᾶσθε ἐτιμᾶσθε
ἐτιμᾶσθε ἐτιμᾶσθε

μισθόμεν μισθοῖτε

μισθοῖτε μισθοῖτε
μισθοῦμεθα μισθοῦσθε

μισθοῦμεθα μισθοῦσθε
μισθοῦσθε μισθοῦσθε

μισθοῦσθε μισθοῦσθε
μισθοῦσθε μισθοῦσθε

μισθοῦτω μισθοῦτω
μισθοῦτω μισθοῦτω

μισθοῦτω μισθοῦτω
μισθοῦτω μισθοῦτω

μισθοῦτω μισθοῦτω
μισθοῦτω μισθοῦτω

OR μισθοῦτω μισθοῦτω

ἐμισθόμεν ἐμισθοῖτε

ἐμισθοῖτε ἐμισθοῖτε
ἐμισθοῦμεθα ἐμισθοῦσθε

ἐμισθοῦμεθα ἐμισθοῦσθε
ἐμισθοῦσθε ἐμισθοῦσθε

ἐμισθοῦσθε ἐμισθοῦσθε
ἐμισθοῦσθε ἐμισθοῦσθε

μισθόμεν μισθοῖ

μισθοῖ μισθοῖ
μισθοῦμεθα μισθοῦσθε

μισθοῦμεθα μισθοῦσθε
μισθοῦσθε μισθοῦσθε

μισθοῦσθε μισθοῦσθε
μισθοῦσθε μισθοῦσθε

μισθοῦτω μισθοῦτω
μισθοῦτω μισθοῦτω

μισθοῦτω μισθοῦτω
μισθοῦτω μισθοῦτω

μισθοῦτω μισθοῦτω
μισθοῦτω μισθοῦτω

OR μισθοῦτω μισθοῦτω

ἐμισθόμεν ἐμισθοῖ

ἐμισθοῖ ἐμισθοῖ
ἐμισθοῦμεθα ἐμισθοῦσθε

ἐμισθοῦμεθα ἐμισθοῦσθε
ἐμισθοῦσθε ἐμισθοῦσθε

ἐμισθοῦσθε ἐμισθοῦσθε
ἐμισθοῦσθε ἐμισθοῦσθε

The following tenses admit no Contraction. But inasmuch as the declension of the Perfect and Pluperfect Passive of these verbs is not sufficiently clear from the paradigms just given they are here inflected at length. The other tenses follow τύπτω.

Perfect.

<i>Indicative.</i>	S.	πικοίημαι πικοίησαι πικοίηται	τετίμημαι τετίμηται τετίμηται	μεμίσθωμαι μεμίσθωσαι μεμίσθωνται
	D.	πικοίημεθον πικοίησθον πικοίησθον	τετιμήμεθον τετίμησθον τετίμησθον	μεμισθήμεθον μεμίσθωσθον μεμίσθωσθον
	P.	πικοίημεθα πικοίησθε πικοίηνται	τετιμήμεθα τετίμησθε τετίμηνται	μεμισθήμεθα μεμίσθωσθε μεμίσθωνται
<i>Infinitive.</i>		πικοίησθαι	τετιμήσθαι	μεμισθῶσθαι
	<i>Participle.</i>	πικοίημινος	τετιμημίνος	μεμισθωμίνος
<i>Subjunctive.</i>		πικοίωμαι* η, ηται, &c.	τετίμωμαι* η, ηται, &c.	μεμίσθωμαι* ω, ωται, &c.
<i>Optative.</i>	S.	πικοίημην*	τετιμήμην*	μεμισθήμεν*
		πικοίησθω	τετιμήσθω	μεμισθῶσθω
		πικοίητο	τετιμήτο	μεμισθῆτο
	D.	πικοίημεθον	τετιμήμεθον	μεμισθήμεθον
		πικοίησθον	τετιμήσθον	μεμισθωσθον
		πικοίησθην	τετιμήσθην	μεμισθῶσθην
P.	πικοίημεθα	τετιμήμεθα	μεμισθήμεθα	
	πικοίησθε πικοίηντο	τετιμήσθε τετιμήντο	μεμισθωσθε μεμισθῶντο	
<i>Imperative.</i>	S.	πικοίησθε	τετίμησθε	μεμίσθωσθε
		πικοίησθε	τετιμήσθε	μεμισθῶσθε

* See page 120, Rem. 8.

Pluperfect.

S.	ἔπικειμήμην ἔπικειμήσο ἔπικειμήστο	ἔτιτιμήμην ἔτιτιμήσο ἔτιτιμήστο	ἔμισθόμην ἔμισθόσο ἔμισθόστο
D.	ἔπικειμήμεθον ἔπικειμήσθον ἔπικειμήσθην	ἔτιτιμήμεθον ἔτιτιμήσθον ἔτιτιμήσθην	ἔμισθόμεθον ἔμισθόσθον ἔμισθόσθην
P.	ἔπικειμήμεθα ἔπικειμήσθε ἔπικειμήντο	ἔτιτιμήμεθα ἔτιτιμήσθε ἔτιτιμήντο	ἔμισθόμεθα ἔμισθόσθε ἔμισθόντο
1 Fut.	ποιηθήσομαι	τιμηθήσομαι	μισθωθήσομαι
1 Aor.	ποιήθη	εἰτιμήθη	μισθώθη
3 Fut.	ποιήσομαι	τιμήσομαι	μισθώσομαι

MIDDLE VOICE.*

1 Fut.	ποιήσομαι	τιμήσομαι	μισθώσομαι
1 Aor.	ποιήσάμην	εἰτιμήσάμην	μισθώσάμην

Verbal Adjectives.

ποιητός	τιμητός	μισθωτός
ποιητίος	τιμητίος	μισθωτίος

REMARKS.

1. The uncontracted or original form of these verbs is, in respect to verbs in *ιω*, peculiar to the Ionic dialects. In the other verbs, it is wholly disused, with the exception of a few poetical forms in *αιω*.

2. In the Attic and Common dialect, the foregoing contractions are never omitted; with the exception, however in general, of the shorter words in *ιω*, (as *ερίω*) from which though we say *ερίω*, *ἔτριω*, *πνίω*; we use, on the other hand, the full forms *ερίω*, *χίωμαι*, *ερίωμι*, *πνίωσι*, *πνίω*, &c.

3. A few contract verbs in *ωω*, instead of the vowel of contraction *α*, have a Doric *η*; see Rem. 9, below: principally the following,

ζῆν to live, χεῖναι to use,
πεινῆν to hunger, διψῆν to thirst,

from ζῆω, χεῖω, (See both among the Anomalous Verbs below,) πεινάω, διψάω; accordingly we have ζῆς, ζῆ, ἰζῆ, χεῖται, &c.

* ποιῶναι to make for one's self, τιμῶναι to honor, as the Active, μισθῶναι to cause let to one's self, i. e. to hire.

FURTHER REMARKS ON THE DIALECTS.

4. As the Ionics form the 3d pers. of the common conjugation in *ιω* and *ιο*, the verbs in *ιω* are subject to a multiplication of vowels; such as, *ποιίαι, ἰστανίαι, &c.*; which, however, with respect to *ίιο* is remedied, by an elision of the *ι*, as *ἰστανίαι*.

5. The Ionic dialect often converts *α*, in verbs in *άω*, into *ι*; as *ἔριαι, ἐρίαιαι* for *ἔρααι, ἐράαιαι*; *χρίται* for *χράται*, &c.

6. In the 3d pers. plur. where the Ionics, according to page 141, III, 5, change the *ο* into *α*, and in particular use *ίαιτο* for *οιτο*, they make use of the same termination, with the elision of one *ι*, also for *ίοντο* of the imperfect, as *ἰμηχανίαιτο*, (for *-άοντο, ίοντο*) commonly *ἰμηχανώντο*. In the *perfect*, they not only change *ηται* into *άται*, but commonly shorten also the *η* into *ι*; as, *επιμίαιται* for *επι-τίμη-ηται*.

7. The Epic Writers have the peculiar license, on account of the metre, to protract again the vowel of contraction by inserting before it the kindred long or short vowel as, *ἐράω*, Contr. *ἐρήν*, poet. *ἐράην*. *ἐράω*, Contr. *ἐρήν*, poet. *ἐράων*. Particip. fem. *ἠέλωσα*, Contr. *ἠέλωσα*, poet. *ἠέλωσα*, &c.

8. The Doric dialect instead of contracting *ιω* into *ου*, commonly contracts it into *ει*, and that this is also done by the Ionics has already been remarked, See page 31 at top. These dialects moreover not only say *ποιῶμεν, ποιῶμαι, ποιῶντες, ἰποιῶν*, but also in the verbs in *ίω*, e. g. *δικαίω*, *πληρῶντες*; from *δικαίω*, *πληρῶ*.

9. The Dorics who uniformly use elsewhere *ω* for *η*, desert, in this case, this analogy and make use of *η*, without *ι* Subscript, instead of all contractions of *αι* and *ει*, as *ἔρην* for *ἐρήν*, *τολμήντι* for *τολμῶντι*, *κοσμήν* for *κοσμῶν*.

LIST OF CONTRACT VERBS.

The same explanations apply to this, as to the List of Baryton Verbs, pages 143, 144.

ἀγαπάω love.

ἀγνοίω am ignorant of, Fut mid.

ἀδικίω wrong.

αἰδέομαι Depon. am ashamed of,—Fut. *ίσομαι*—perf. and Aorist have *σ*.

αιματώω to make bloody.

αἰρίω See Anomalous Verbs.

αἰτίω demand,—MID.

αἰτιόομαι Mid. criminate.

ἄπιόμαι Mid. heal.—Fut. *ίσομαι*, Perf. takes *σ*.

ἀκολουθίω follow.

ἀκριβῶω know accurately,—MID.

ἀκροάομαι Mid. hear.

ἀλαίμαι Depon. *wander*.

ἀλγίω *suffer pain*.

ἀλίω *grind*, retains *σ* in its inflection—Attic Redup.—PASS.
has *σ*.

ἀλοάω *thresh*, Fut. &c. page 112, No. 5.

ἀμάω μου,—MID.

ἀμφισβητίω *contest, differ in opinion*. Augment precedes.

ἀνιάω (not a compound) Pass. with Fut. mid. *am grieved*.

ἀξιόω *estimate*.

ἀπαντάω *meet*,—Fut. mid.—Augment in the middle.

ἀπατάω (not compounded) *deceive*.

ἀπειλίω (not compounded) *threaten*.

ἀρώμαι Mid. *beg*.

ἀριθμῶ count,—MID.

ἀρκίω *suffice*—*σ* in its inflection—Pass. with the same meaning
has *σ*.

ἀρνίωμαί Mid. *deny*.

ἀρίω *plough*,—retains *σ* in the inflection—Attic Reduplication,
Pass. has not *σ*.

ἀστάω *hang, fasten*,—MID.

ἀσκήω *exercise*.

αὐλίω *pipe*.

βίω See Anomalous Verbs.

βοάω *cry*, see page 112, Rem. 5. Fut. mid.

βουκολίω *feed transit.*

βροντάω *thunder*.

γελάω *laugh*,—Fut. mid.—Has *σ* in inflection. PASS. has *σ*.

γινάω *beget*, MID.

δαπανάω Act. and Depon. *expend*.

δεξιόμαι Mid. *salute with the right hand*.

δίω See Anomalous Verbs.

δηλίω *injure*,—MID.

δηλώω *manifest*.

δισιτάω (not a compound) *am a judge*, PASS. *abide, live*; for
Augment see page 99, Rem. 4.

διακονίω (not a compound) *minister to*, Augment see page 99,
Rem. 4.—MID. same signification.

διψάω *thirst*, page 161 at bottom.

δουλώ *enslave*,—MID.

δράω *do*, (different from *διδράσκω*, See Anomalous Verbs.)

δυστυχίω *am unfortunate*.

εἰάω *permit*, Augm. 11.

εγγυάω (not compounded) *pledge*, MID. *guarantee*.

εγχειρίω *deliver over*, Augm. page 99, Rem. 3.

ελεῖω *pity*.

εμίω *vomit*—*ε* in the inflection—Att. Redup.—PASS. has *σ*.

ἐναντιόμαι Depon. *am opposed to*,—Augm. at the beginning.

ἐνθυμίομαι depon. *consider*, Augm. page 99, Rem. 3.

ἐνοχλίω *annoy*, Augm. page 99, Rem. 4.

ἐπιθυμῶ *desire*, Augm. page 99, Rem. 3.

ἐπιχειρίω *undertake*—Augm. *ibid*.

ἐρῶ *love*, 1-Aor. PASS. has *σ* and Act. signification.

ερευνῶ Act. and Mid. *investigate*.

ἐρῆμιω *make waste*.

ἐρυθραίω *blush*.

ἐρωτάω *ask*.

ἐστιάω *wait upon*, Aug. 11.

εὐεργετίω *benefit*, Augm. page 99, Rem. 5.

εὐσεβίω *am pious*, Augm. *ibid*.

εὐωχίω *feast* transit. PASS. *feast* intrans. Augment page 99,
Rem. 5.

ζάω See Anomalous Verbs.

ζέω *boil* intransit.—retains *ε* in its inflection.

ζηλόω *am zealous for*.

ζητέω *seek*.

ζωγραφίω *paint*.

ἡθάω *am young*.

ἡγιόμαι Mid. *think, believe*.

ἡμερῶ *tame*.

ἡμιόχῶ *drive*.

ἡστώμαι PASS. *am inferior*.

ἠχίω *echo, sound*.

θάρρῶ, θαρρῶ, *confide, am bold*.

θιδόμαι Mid. *behold*.

- θηράω hunt.
 θλάω crush,—*ǎ* in the inflection.—PASS. has *σ*.
 θυμιάω smoke.
 θυμώω am wrathful.
 ἰάομαι Mid. heal.
 ἰδρῶω sweat.
 ἰμάω draw up,—MID.
 ἰστορεῖω enquire.
 κακῶω injure.
 καυχάομαι Mid. boast.
 κεντῶω prick, sting.
 κινῶω move.
 κλάω break, *ǎ* in the inflection. PASS. has *σ* (not to be confounded with κλάω, κλαίω. See Anomalous Verbs.)
 κληροῖω choose by lot,—MID. cast lots.
 κνάω scrape, contracts *αι* into *υ*. See page 161, Rem. 3.
 κοιμάω tranquillize,—PASS. (Epic Mid.) sleep.
 κοινῶω Act. and Mid. make common, share.
 κοινωνῶω partake.
 κολλῶω glue.
 κολυμβῶω swim.
 κορῶω sweep, (different from κορίννυμι, See Anomalous Verbs.)
 κοσμίω adorn.
 κοτίω Act. and Mid. am incensed. retains *ι* in its inflection.
 κρατῶω have power, hold fast.
 κροτῶω strike, clash.
 κτάομαι Mid. acquire,—perf. possess.
 κτυπῶω sound, roar.
 κυβερνῶω pilot.
 λαλίω speak.
 λιπαρεῖω implore.
 λοιδορεῖω reproach, Act. Pass. and Mid.
 λυπῶω grieve.
 λωβῶομαι Mid. abuse.
 λωφῶω cease, rest.
 μαρτυρεῖω testify.
 μειδιάω smile.

- μετρίω *measure*,—MID.
 μαχανόμαι Mid. *contrive, divine*.
 μιμίομαι Mid. *imitate*.
 μισίω *hate*.
 νίω *spin*, (for νίω *swim*, See Anomalous Verbs.)
 νικάω *conquer*.
 νοίω *think*.
 νουθετίω *warn*.
 ξίω *abrade*, retains the *s* in the inflection and in PASS. has *σ*.
 οίκιω *dwell*.
 οικοδομίω *build*, MID.
 ὀκνίω *refuse*.
 ὁμολογίω, *confess*.
 ὀπτάνω *roast*.
 ὀρθίω *set upright*, MID.—For Augm. of compound ἀνορθίω. See page 99, Rem. 4.
 ὀρμάω Act. and Pass. *hasten, rush*,
 ὀρμίω *lie at anchor*.
 ὀρχίτομαι Mid. *spring*.
 ὀρέω *tinge*, Augm. page 99, Rem. 6.
 ὀχίω *derive* transit. PASS. *derive* intransit.
 παροινίω *rage*, Augm. page 96, Rem. 4.
 πατίω *tread*.
 πεινάω *suffer hunger*. See page 161, Rem. 4.
 πειράω *tempt, try*, πειράομαι, with Fut. Mid. and Aor. Pass. *attempt, undertake*.
 πέραω *pass over*, Fut. πέρασω (with *ᾶ*) &c.
 περάω *bring over*, Fut. περασω (with *ᾶ*) Att. Fut. περᾶ, ᾶς, ᾶ.
 PASS. has *σ*.
 πλανάω *mislead* PASS. *wander*.
 πλοικτιίω *am avaricious*.
 ποίω Act. and Mid. *labor*.
 πτερόω *give wings to*.
 πωλίω *sell*.
 ριζίω *root*, Act. PASS. *take root*.
 σημείω *mark*, MID.
 σιγάω *keep silence*, Fut. mid.

- σιτίομαι Mid. *eat, feast.*
 σιωπάω *keep silence, Fut. mid.*
 σκιεῖται *leap.*
 σκιάω *scour, Contracts αι into η. See page 161, Rem. 3.*
 σπάω *draw, α̃ in inflection, PASS. has σ. MID.*
 στεφανίω *crown,—MID.*
 συλλάω *plunder.*
 σφριγάω *swell, am puffed up.*
 τελίω *fulfil, retains ε in the inflection. The PASS. has σ,—MID.*
 τηρέω *observe.*
 τιμάω *honor,—MID.*
 τιμαρξίω *help, revenge,—MID.*
 τολμάω *dare.*
 τρέω *tremble. See page 161, Rem. 2.—retains ε in the inflection.*
 τρυπάω *bore, perforate.*
 τρυφάω *am effeminate, revel.*
 τρυφίω *make proud,—PASS. am proud.*
 φθονίω *envy.*
 φιλίω *love,*
 φοβίομαι *Depon. fear.*
 φοιτάω *visit.*
 φυσάω *blow.*
 χαλάω *yield, relax, α̃ in its inflection,—σ in the PASS.*
 χειρίζω *Act. more commonly Mid. subject.*
 χωρίζω *go, yield, Fut. Mid.*
 ψάω *rub, Contracts αι into η. See page 161, Rem. 3, MID.*
 ἀνίομαι *Mid. buy, Augm. page 96, Rem. 6.*

IRREGULAR CONJUGATION.

VERBS IN *μι*.

1. The first class of Irregular Verbs are those in *μι*, a class which contains but few verbs and parts of verbs, which differ also still further from each other in several points.

Rem. 1. The verbs, which are given in the grammar as examples of this formation, are almost the only ones where it prevails throughout. Whatever else is governed by this analogy will be given in the list of Anomalous verbs. For the most part, it is only *single tenses* of certain verbs.

2. All verbs in $\mu\iota$ have a root, which, according to the usual formation, should terminate in ω pure.* It is therefore usual in the grammar to deduce the more frequent from the obsolete form, and to say that $\tau\acute{\iota}\theta\eta\mu\iota$ is derived from $\Theta\epsilon\Omega$.

3. The Conjugation in $\mu\iota$ is peculiar, *only* in the

Present, Imperfect and Second Aorist,

and the essentials of it consist in the terminations of inflection: thus, $\mu\epsilon\nu$, $\tau\epsilon\nu$, and $\mu\alpha\iota$, instead of being attached to the root by a *connective vowel* ($\alpha\mu\epsilon\nu$, $\epsilon\tau\epsilon$, $\omega\nu$, $\sigma\mu\alpha\iota$), are joined immediately to the radical vowel of the verb; as,

$\tau\acute{\iota}\theta\epsilon\text{-}\mu\epsilon\nu$, $\acute{\iota}\sigma\tau\text{-}\mu\alpha\iota$, $\delta\acute{\iota}\delta\omega\text{-}\tau\epsilon$, $\acute{\iota}\delta\epsilon\text{-}\lambda\epsilon\nu\omega\text{-}\tau\epsilon$, $\acute{\iota}\theta\eta\text{-}\nu$.

See Rem. 8.

4. In addition to this are some peculiar terminations in

$\mu\iota$, — in the 1st Pers. Pres. Sing.

$\sigma\iota$ or $\sigma\iota\nu$ — in the 3d Pers. Pres. Sing.

$\theta\iota$, — in the 2d Pers. *Imperat.* Sing.

Besides, the infinitive of those tenses always ends in $\nu\alpha\iota$ and the masculine of the participle Nomin., not in ν but in ϵ , with the omission of ν , whereby the radical vowel, is lengthened, in the usual manner, as $\bar{\alpha}\epsilon$, $\bar{\epsilon}\epsilon$, $\omega\upsilon\epsilon$, $\bar{\upsilon}\epsilon$, which ending has always the acute accent.

5. The subjunctive and the optative combine the radical vowel of the verb with their termination into a mixed vowel or diphthong, which should regularly be always accented.—This is in the subjunctive, (when the radical vowel is α or ϵ) ω and η , as,

$\bar{\omega}$, $\bar{\eta}$, $\bar{\eta}$, $\bar{\omega}\mu\epsilon\nu$, $\bar{\eta}\tau\epsilon$, $\bar{\omega}\sigma\iota\nu$,

when the radical vowel is σ , the mixed vowel is uniformly ω , as,

$\bar{\omega}$, $\bar{\omega}\epsilon$, $\bar{\omega}$, $\bar{\omega}\mu\epsilon\nu$, $\bar{\omega}\tau\epsilon$, $\bar{\omega}\sigma\iota\nu$.

The optative has a diphthong with ι , to which is subjoined the termination in $\eta\nu$; as,

$\tau\acute{\iota}\theta\text{-}\epsilon\acute{\iota}\eta\nu$, $\acute{\iota}\sigma\text{-}\alpha\acute{\iota}\eta\nu$, $\delta\acute{\iota}\delta\text{-}\acute{\omicron}\acute{\iota}\eta\nu$.

* See page 29, et seq.

The verbs in *υμι* most commonly form these two modes, according to the analogy of verbs in *υω*.

6. Several short radical forms connect with the abovenamed changes a *reduplication*, wherein they repeat the first consonant with an *ι*; as,

ΔΟΩ *δίδομαι*, ΘΕΩ *τίθημι*.

If the root begin with *στ*, *πτ*, or a vowel, *ι* alone is prefixed, with the aspirate; as,

ΣΤΑΩ *ΐστημι*, ΠΤΑΩ *ΐπταμαι*, ΄ΕΩ *ΐημι*.

And it is only in this way, that the second Aorist can be formed in verbs of this kind; as it is only by the absence of this reduplication, that it is distinguished from the imperfect of the indicative and the present of the other modes, see page 115, Rem. 3, as,

τίθημι, Impf. *ἵτθην*. Aor. *ΐθην*.

7. The radical vowel, in its connexion with the terminations of this conjugation, in the singular of the indicative, always becomes long: viz. *α* and *ε* become *η* (1st pres. *ημι*), *ο* becomes *ω* (1st pres. *ωμι*), and *υ* is lengthened, as *ῡμι*. In the other terminations it almost always appears in its original shortness, (as *τίθημι*—*τίθειμεν*, *ΐθισαν*, *τίθιναι*, *τίθεισι*, *τίθειμαι*;) with exceptions, which will be seen as they occur in the paradigms, and in the list of Anomalous Verbs below.

8. All the other tenses are formed in the usual manner from the root and without reduplication, as *τίθημι* (ΘΕΩ), fut. *θήσω*. The verbs, however, of this class have other anomalies, which are not incident to their character as verbs in *μι*, and are therefore to be separately considered.

Rem. 2. The two verbs *ΐστημι* and *δίδωμι* shorten their vowel, even in those tenses of the Passive Voice, which are regular,

Act. *στήσω* perf. *ΐστηκα*, Pass. perf. *ΐσθημαι* Aor. *ΐσθη*
— *δώσω* — *δίδωκα*, — — *διδωμαι* — *ΐδην*

The Verbs *τίθημι* and *ΐημι* (page 177,) do the same only in the Aorist,

ΐτίθην (for *ΐθίθην*, from ΘΕΩ),

ΐησις Part. 1 Aor. Pass. (from ΄ΕΩ.)

In the perfect active and passive, these two change the radical vowel into *ι*,

τίθεικα, *τίθειμαι* *ΐκα*, *ΐμαι*.

3. The three verbs *τίθημι*, *ΐημι*, *δίδωμι* have a form of the 1 Aor. in *σω* wholly peculiar to themselves, as *ΐθησα*, *ΐησα*, *ΐδωσα*

which must be carefully distinguished from the perfect.

4. In the Imperative of the 2 Aor. some verbs, instead of *θι*, have simply *ι*,
θις for *θιθι*, *ις* for *ιθι*, *θις* for *θιθι*.

5. As the termination of the 2 pers. pass. in the common conjugation (*ψ* and *ω*) had its origin in *ωμαι*, *ωο* (see p. 140, Rem. II. 1, 2.) and as the connective vowel is dropped in the verbs in *μι*, the termination of this person is simply *σαι* and *σο*; as in the perfect and pluperfect of the common conjugation. Accordingly we have *τιθι-σαι*, *ιθιθι-σο*, *ισσα-σαι*, &c. But here also a contraction with the radical vowel takes place, as *τιθι*, *ιθιθι*, *ισσα*, *ισσα*, (for *ισσασαι*, *ισσασο*, &c.)

6 The form in *μι* belongs only to a few very anomalous verbs, which derive their tenses, with the exception of the perfect and imperfect, from a simpler form, as *δεικνυμι* from ΔΕΙΚΝΩ, *σβίνυμι* from ΣΒΕΩ &c. and are therefore introduced here as *defectives*. In order to know with ease when *υ* is long or short, it is necessary only to compare the verb *ισσαμι*. Thus *δεικνυμι* has *υ* long, as *η* in *ισσημι*, and *δεικνυμι* has *υ* short, as *α* in *ισσαμι*. 2d Aor. (see anom. *διδω*) *ιδυμι* has long *ο* like *ισσημι*.

7. All verbs in *μι* increase their anomaly in this, that, even in the present and imperfect, in various persons and modes, they often abandon the analogy of verbs in *μι*, and are declined regularly like verbs in *ω*, *ωο*, *ωο*, that is, as contract verbs; and those in *υμι* like verbs in *ω*; retaining, however, the reduplication; that is, following an imaginary root ΤΙΘΕΩ, not ΘΕΩ &c.

PARADIGM OF THE CONJUGATION IN *μι*.

ACTIVE VOICE.

Present.

	(from ΘΕΩ)	(from ΣΤΑΩ)	(from ΔΟΩ)	(from δεικνύω)
<i>Indicative.</i>				
S.	τιθῆμι	ἴσσημι	δίδωμι	δείκνυμι
	τιθῆς	ἴσσης	δίδως	δείκνυς
	τιθῆσι (υ)	ἴσσησι (υ)	δίδωσι (υ)	δείκνυσι
D.	—	—	—	—
	τιθῆτον	ἴσσητον	δίδωτον	δείκνυτον
	τιθῆτοι	ἴσσητοι	δίδωτοι	δείκνυτοι
P.	τιθῆμεν	ἴσσημεν	δίδωμεν	δείκνυμεν
	τιθῆτε	ἴσσητε	δίδωτε	δείκνυτε
	τιθῆσσι (υ)	ἴσσησσι (υ)	διδῶσσι (υ)	δείκνυσσι (υ)
	or		or	or
	τιθῆσι (υ)*		διδῶσι (υ)*	δείκνυσι (υ)*

* The third person plural in *σσι* is the Attic; the circumflexed form *σσι*, *διδῶσι*, *δείκνυσι* is rather Ionic.

Infinitive.

τιθεῖναι		ιστάναι		διδόναι		δεικνύναι
----------	--	---------	--	---------	--	-----------

Participle.

τιθείς (έντος)		ιστάς (έντος)		διδούς (έντος)		δεικνός (έντος)
τιθείσα		ιστάσα		διδούσα		δεικνύσα
τιθών		ιστάν		διδόν		δεικνών

2. *Subjunctive.*

S. τιθῶ		ιστῶ		διδῶ		from δεικνύω
τιθῆς		ιστῆς		διδῆς		
τιθῆ		ιστῆ		διδῆ		
D. — ἦτον, ἦτον		— ἦτον, ἦτον		— ᾗτον, ᾗτον		from δεικνύω
P. ᾗμεν, ἦτε, ᾗσι		ᾗμεν, ἦτε, ᾗσι		ᾗμεν, ᾗτε, ᾗσι		

Optative.

S. τιθείην		ισταίην		διδείην		from δεικνύω
τιθείης		ισταίης		διδείης		
τιθείη		ισταίη		διδείη		
D. —		—		—		from δεικνύω
τιθείητον		ισταίητον		διδείητον		
τιθείητην		ισταίητην		διδείητην		from δεικνύω
P. τιθείημεν		ισταίημεν		διδείημεν		
τιθείητε (τιθείησαν)		ισταίητε (ισταίησαν)		διδείητε (διδείησαν)		

Of this optative there is in the dual and plural an abridged form, which in the 3d pers. plur. is exclusively used, as follows,

S. τιθείητον		ισταῖτον		διδείητον
τιθείητην		ισταίτην		διδείητην
P. τιθείημεν		ισταῖμεν		διδείημεν
τιθείητε		ισταῖτε		διδείητε
τιθείησαν		ισταῖσαν		διδείησαν

Imperative.

τιθεῖ,*		ἴσταθι, com.		διδουθι,		δεικνυθι, com.
ἴτω, &c.		ἴστη, ἄτω &c.		ἴτω, &c.		δεικνυ, ὑτω, &c.
3 Pl. τιθείτωσαν		ιστάτωσαν		διδότωσαν		δεικνύτωσαν
or τιθίντων		or ιστάντων		or διδόντων		or δεικνόντων

* With regard to *τιθεῖ*, see page 24, second paragraph. The second person in *θ* is little used in prose. Instead thereof in the abbreviated form use is made of

ιστη, δίκων,
and, in the verbs declined like *contracts*, of
τίθει, δίδου.

Imperfect.

S.	ἴθην*	ἴστη*	ἴδην*	ἰδείην*
	ἰθήης	ἴτης	ἰδῆς	ἰδείηνς
	ἰθήη	ἴτη	ἰδῆ	ἰδείηνῦ
D.	—	—	—	—
	ἰθήετον	ἴστατον	ἰδιδότον	ἰδείκνυτον
	ἰθήετην	ἴσάτην	ἰδιδότην	ἰδείκνυτην
P.	ἰθίμεν	ἴσταμεν	ἰδιδόμεν	ἰδείκνυμεν
	ἰθήτε	ἴστατε	ἰδιδότε	ἰδείκνυτε
	ἰθήσαν	ἴστασαν	ἰδιδosan	ἰδείκνυσαν
Perf.	τίθεικα†	ἴστηκα	ἴδωκα	from
Plup.	ἰθείκειαι†	ἰστήκειν or ἰστήκειν	ἰδιδώκειν	ΔΕΙΚΩ
Fut.	θήσω	στήσω	δώσω	from
1 Aor.	ἴθην‡	ἴστησα	ἴδωκα	ΔΕΙΚΩ

2d Aorist. §

Indicative.

S.	ἴθην	ἴστην	ἴδω	wanting.
	like the Imperf.	ἴτης	like the Imperf.	
D.	—	—	—	
		ἴστητον		
		ἴσθήτην		
P.		ἴστημεν		
		ἴστητε		
		ἴστησαν		

* The singular of this tense, with the exception of ἴστημι, is usually declined like the contracts

ἰθεῖον, υἱ, υ. ἰδῖον, ους, ου. ἰδείηνον, εἰ, ε (ν).

† With respect to the perfect and pluperfect of ἴστημι are to be remarked,

1. The *augment*;—inasmuch as the ε, which stands instead of the reduplication, is aspirated, contrary to the analogy of other verbs (see p. 93, No. 5.), and the pluperfect often increases this augment by the temporal augment υ:

2. The *abbreviated* form in use instead of that of the regular conjugation in μι, of which below:

3. The *change in signification*, which will also be mentioned.

‡ From this irregular Aorist in αυ (see p. 169, Rem. 3) no modes or participles are formed.

§ The 2 Aor. ἴστην departs from the analogy of the imperfect and of the verbs in μι in general, by its long vowel in the dual and plural.—The 3d pers. pl. ἴστησαν is the same with the 3d pl. 1st Aor. and must therefore, as their significations differ, be ascertained by the connection.

|| The singular (Indic. act.) of ἴθην, ἴδω is very rarely used.

<i>Infinitive.</i>	δαῖναι	εἶναι	δοῦναι
<i>Participle.</i>	δαίς, δαίσα, δίν	εῖς, εῖσα, εῖν	δοῦς, δοῦσα, δόν
<i>Subjunctive.*</i>	δαῶ, δῆε, &c.	εῶ, εῆε, &c.	δαῶ, δῆε, δῶ, &c.
<i>Optative.*</i>	δαίην	εαίην	δοίην
<i>Imperative.</i>	(δαίτι) δάε	εῆθι†	(δοίτι) δάε
	δάτω	εῆτω	δώτω
	δάτω, τω	εῆτω, τω	δώτω, τω
	δάτε, τασσι οἱ	εῆτε, τασσι οἱ	δάτε, τασσι οἱ
	δάντων	εάντων	δόντων

PASSIVE VOICE.

Present.

Indicative.

<i>S.</i>	τίθεμαι	ἴσταμαι	δίδομαι	δείκνυμαι
	τίθεσαι ἢ	ἴστασαι ἢ	δίδοσαι	δείκνυσαι
	τίθη	ἴστα		
	τίθεται	ἴσεται	δίδεται	δείκνυται
<i>D.</i>	τιθίμεθον	ιστάμεθον	διδόμεθον	δεικνύμεθον
	τίθεσθον	ἴστασθον	δίδασθον	δείκνυσθον
	τίθεσθον	ἴστασθον	δίδασθον	δείκνυσθον
<i>P.</i>	τιθίμεθα	ιστάμεθα	διδίμεθα	δεικνύμεθα
	τίθεσθε	ἴστασθε	δίδασθε	δείκνυσθε
	τίθονται	ἴστανται	δίδονται	δείκνυται
<i>Inf.</i>	τίθεσθαι	ἴστασθαι	διδασθαι	δείκνυσθαι
<i>Par.</i>	τιθόμενος	ιστάμενος	διδόμενος	δεικνύμενος

Subjunctive.

<i>S.</i>	τιθῶμαι	ιστῶμαι	διδῶμαι	
	τιθῆ	ιστῆ	διδῆ	
	τιθήται	ιστήται	διδῶται	
<i>D.</i>	τιθώμεθον	ιστώμεθον	διδώμεθον	from δεικνύω.
	τιθήσθον	ιστήσθον	διδῶσθον	
	τιθήσθον	ιστήσθον	διδῶσθον	
<i>P.</i>	τιθώμεθα	ιστώμεθα	διδώμεθα	
	τιθήσθε	ιστήσθε	διδῶσθε	
	τιθῶνται	ιστῶνται	διδῶνται	

* This tense, in these modes, is declined precisely like the present, and the optative undergoes the same abbreviations in dual and plural.

† The imperative εῆθι is in composition sometimes abbreviated as *περάστω*.

Optative.

S.	τιθείμην τιθείο τιθείτε	ιστάμην ισταίο ισταίτε	διδείμην διδείο διδείτε	
D.	τιθείμεθον τιθείσθον τιθείσθην	ιστάμεθον ισταίσθον ισταίσθην	διδείμεθον διδείσθον διδείσθην	from δεικνύω
P.	τιθείμεθα τιθείσθε τιθείντο	ιστάμεθα ισταίσθε ισταίντο	διδείμεθα διδείσθε διδείντο	

Imperative.

τίθειο or τίθειν τιθείσθω &c.	ίστασο or ίσταν ιστάσθω &c.	δίδασο or δίδου διδάσθω &c.	δείκνυστο δεικνύσθω &c.
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Imperfect.

S.	ἰτίθειμι ἰτίθειο or ἰτίθειν ἰτίθετε	ἰστάμι ἰστασο or ἰσταν ἰστατε	ἰδίδειμι ἰδίδειο or ἰδίδειν ἰδίδετε	ἰδεικνύμι ἰδεικνύο ἰδεικνύο ἰδεικνύετε
D.	ἰτίθειμεθον ἰτίθεισθον ἰτίθεισθην	ἰστάμεθον ἰστασθον ἰστασθην	ἰδίδειμεθον ἰδίδεισθον ἰδίδεισθην	ἰδεικνύμεθον ἰδεικνύσθον ἰδεικνύσθην
P.	ἰτίθειμεθα ἰτίθεισθε ἰτίθειντο	ἰστάμεθα ἰστασθε ἰσταίντο	ἰδίδειμεθα ἰδίδεισθε ἰδίδειντο	ἰδεικνύμεθα ἰδεικνύσθε ἰδεικνύντο

Perf.	τίθειμαι τίθεισαι &c.	ίσταμαι ίστασαι &c.	δίδειμαι δίδεισαι &c.	from ΔΕΙΚΩ
Plur.	ἰτίθειμι	ἰστάμι	ἰδίδειμι	

From the other modes of the perfect, it is easy to form the *Infinitive* *τιθείσθαι*, *διδέσθαι*. *Participle* *τιθείμενος*. *Imperative* *ίστασο*, &c. The *Subjunctive* and *Optative* are not in use.

1 Fut.	τιθήσομαι*	εσθήσομαι	δεθήσομαι	from ΔΕΙΚΩ
1 Aor.	ἰτίθην	ἰστάθην	ἰδέθην	

The 2d and 3d Fut. and 2d Aor. are wanting.

* In *τιθήσομαι*, *ἰτίθην*, the *τι* is not to be mistaken for the *Reduplicative augment*. It is the radical syllable *θι*, which however is changed to *σθ*, in consequence of *θ* in the termination: the regular formation would be *ἰθίθην*, *ἰθίθήσομαι*.

MIDDLE VOICE.

1 Fut. θήσομαι*	θήσομαι	θήσομαι	from
1 Aor. ἰθηκάμην	ἰθηκάμην	ἰθακάμην	ΔΕΙΚΩ

2d Aorist.**Indicative.**

ἰδίμην (ἴθισο) ἴθου	ἰστέμην†	ἰδίμην (ἴθισο) ἴθου	wanting.
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decline according to the imperfect passive.

<i>Infjn.</i>	θίσθαι	εἰσθῆναι	δέσθαι	wanting.
<i>Part.</i>	θίμενος	εἰμειστος	δέμενος	
<i>Subj.</i>	θῶμαι	εἰῶμαι	δέωμαι	
<i>Opt.</i>	θείμην	εἰείμην	δέοιμην	
<i>Imper.</i>	(θίσο) θοῦ	εἴσο, εῶ	(δεο) δοῦ	

decline according to the present passive.

Verbal Adjectives.

θιτός	εἰτός	δοτός	from
θειτός	εἰτός	δοτός	ΔΕΙΚΩ.

REMARKS ON ἴσθημι.

1 The verb ἴσθημι is divided between the transitive signification *to place* and the neuter *to stand*. In the Active Voice the following tenses have the transitive signification.

Present ἴσθημι, Imperfect ἴσθησθαι, fut. σθήσω, Aor. 1st ἴσθησα.

The following have the intransitive signification of *stand*.

Perfect ἴσθηκα, Pluperfect ἴσθηκα, 2d Aor. ἴσθη.

The Passive has throughout the signification *to be placed*, and the middle signifies variously *to place one's self, to place, to erect*.

2. In addition to this, the *perfect active* has the signification of the present and the pluperfect of the imperfect.

ἴσθηκα	<i>I stand</i>
ἴσθηκα	<i>I was standing</i>
ἴσθηκός	<i>standing &c.</i>

* The Aorists ἰθηκάμην, ἰθακάμην belong exclusively to the dialects. The common dialect uses these verbs, in the middle voice, only in the 2d Aorist.

† The 2d Aor. middle of ἴσθημι is not found in the Greek writers, and is only inserted here as a guide in other verbs, as ἰπτάμην from ἴπτεται (see among the anomalous verbs κίτταμαι).

3. With this, prevails commonly in the dual and plural and in the other modes an abbreviated form of the perfect and pluperfect, inclining to resemble the present of verbs in μ , which is found also in other verbs and will be explained below.

<i>Perf.</i>	Plur.	$\text{ἰσῶμαι, ἰσῶσθε, ἰσῶσθε}$	
	Du.	ἰσῶσθε	
<i>Pluperf.</i>	Plur.	$\text{ἰσῶμαι, ἰσῶσθε, ἰσῶσθε}$	
	Du.	ἰσῶσθε, ἰσῶσθε	
<i>Subjunc.</i>		$\text{ἰσῶ, ἦς, ἦ \&c. Opt. ἰσῶιν}$	
<i>Imperat.</i>		$\text{ἰσῶθι, ἰσῶσθε \&c.}$	
<i>Infin.</i>		ἰσῶσαι	
<i>Partic.</i>		$(\text{ἰσῶσ}) \text{ἰσῶς, ἰσῶσα, ἰσῶς. G. ἰσῶσος}$	
		(Ion. ἰσῶς, ἄσος)	

It is hence apparent that this present and imperfect, in the greater part of their declension, have both the formation and the signification of the present.

4. In consequence of this present signification (and because the future $\sigma\tau\acute{\eta}\sigma\alpha\iota$ means *I will place* and $\sigma\tau\acute{\eta}\sigma\alpha\mu\alpha\iota$ *I will place myself*;) there has been formed from ἰσῶμαι *I stand* a separate anomalous

future ἰσῶξαι or ἰσῶξομαι *I will stand*, with which may be compared the similar future of $\sigma\tau\acute{\eta}\sigma\alpha\iota$ among the anomalous verbs.

REMARKS ON THE DIALECTS IN THE VERBS IN μ .

1. Several of the dialectical peculiarities of the regular conjugation of verbs are found also in the verbs in μ . Such are the imperfect and Aorists in $\sigma\mu\sigma$, which also, before this termination, have the short radical vowel; as Imperfect $\epsilon\acute{\iota}\sigma\mu\sigma\alpha\iota$, $\delta\acute{\iota}\delta\omega\sigma\alpha\iota$ 2d Aor. $\sigma\tau\acute{\eta}\sigma\alpha\iota$, $\delta\acute{\iota}\sigma\alpha\iota$. In like manner the infinitives $\epsilon\acute{\iota}\sigma\alpha\iota$ for $\epsilon\acute{\iota}\sigma\alpha\iota$, $\delta\acute{\iota}\sigma\alpha\iota$ for $\delta\acute{\iota}\sigma\alpha\iota$ &c.

2. The Dorics use $\epsilon\iota$ for $\sigma\iota$, in sing. $\epsilon\acute{\iota}\sigma\alpha\iota$ for $\sigma\acute{\iota}\sigma\alpha\iota$ &c. and in the plural, replacing the ν which had dropped out according to page 141, Rem. IV, 1. $\epsilon\acute{\iota}\sigma\alpha\iota$, $\delta\acute{\iota}\sigma\alpha\iota$, $\delta\acute{\iota}\delta\omega\alpha\iota$ for $\sigma\acute{\iota}\sigma\alpha\iota$, $\delta\acute{\iota}\sigma\alpha\iota$, $\delta\acute{\iota}\delta\omega\alpha\iota$.

3. The third pers. pl. in $\sigma\mu\sigma$ of the imperfect and of the 2 Aor. act. is diminished a syllable, by the Doric and Epic writers, and ends merely in ν with a preceding short or shortened vowel, or as $\epsilon\acute{\iota}\sigma\alpha\iota$ for $\epsilon\acute{\iota}\sigma\alpha\iota$, $\delta\acute{\iota}\sigma\alpha\iota$ for $\delta\acute{\iota}\sigma\alpha\iota$, $\delta\acute{\iota}\delta\omega\alpha\iota$ for $\delta\acute{\iota}\delta\omega\alpha\iota$.

The subjunctive undergoes in the Ionic dialect a resolution or lengthening, as

$\epsilon\acute{\iota}\sigma\alpha\iota$, $\delta\acute{\iota}\sigma\alpha\iota$, $\delta\acute{\iota}\delta\omega\alpha\iota$ &c. for $\epsilon\acute{\iota}\sigma\alpha\iota$, $\delta\acute{\iota}\sigma\alpha\iota$, $\delta\acute{\iota}\delta\omega\alpha\iota$, &c.
$\epsilon\acute{\iota}\sigma\alpha\iota$, $\delta\acute{\iota}\sigma\alpha\iota$ &c. for $\epsilon\acute{\iota}\sigma\alpha\iota$, $\delta\acute{\iota}\sigma\alpha\iota$ &c.
$\delta\acute{\iota}\sigma\alpha\iota$, $\delta\acute{\iota}\delta\omega\alpha\iota$ &c. for $\delta\acute{\iota}\sigma\alpha\iota$, $\delta\acute{\iota}\delta\omega\alpha\iota$ &c.

To which may also be added the mode of lengthening used by the poets; $\epsilon\acute{\iota}\sigma\alpha\iota$, $\delta\acute{\iota}\sigma\alpha\iota$ &c. (see page 141, Rem. III, 6.)

'ΕΩ, 'ΕΩ, AND 'ΙΩ.

Among the other irregular verbs in *μ*, are some small ones, whose radical form is partly 'ΕΩ and partly 'ΕΩ and 'ΙΩ, and which are therefore easily confounded especially in composition, where the aspirate is partly lost.—Thus *προσείναι* may come from *είναι* and from *εῖναι*; and although in *ἀφείναι* and *ἀπειναι*, the effect of the rough and smooth breathing respectively is visible, yet even this distinction disappears in the Ionic writers, who do not aspirate the consonant.

The radical form 'ΕΩ has three chief meanings; 1. *to send*, 2. *to place*, 3. *to clothe*; 'ΕΩ has the signification *to be*; and 'ΙΩ *to go*.

I. 'Ιημι *send, throw*, from 'ΕΩ.

This verb may be compared to *τίθημι* from the Analogy of which it departs but little. The *ι* according to page 170, Rem. 6, takes the place of a reduplication. When the short radical vowel *ι* begins the word, it is susceptible of the Augment in passing into *ει*. See page 95, No. 2.

ACTIVE VOICE.

Indicative Mood.

Present.		Plur.
Sing.	Dual.	
'ημι, 'ης, 'ησι,	'ητον, 'ητον,	'ημεν, 'ητε, (ιῶσιν) 'ἴωσιν or ἰῶσι.
Imperfect.		
'ην (or from 'ΙΕΩ, 'ουν,) 'ης, 'η.	'ητον, ἴητην,	'ημεν, ἴητε, ἴσαν.
First Future.		
ἥσ-ω, -εις, -ει,	-στον, -εστον,	-ομεν, -ετε, -ουσι.
First Aorist.	Perfect.	Pluperfect.
ἤκα.	εἶκα.	εἶκασιν.
Second Aorist.		
ἦν, ἦς, ἦ, *	'ητον, ἴτην,	'ημεν, ἴτε, ἴσαν, or with Aug. εἶμεν, εἴτε, εἴσαν.

* Not used in the singular, the first Aorist taking its place.

Imperative Mood.

Present.		
Sing.	Dual.	Plur.
ἴθι (Com. ἴε) ἴτω,	ἴτεο, ἴταν,	ἴτε, ἴτωσαν.
First Aorist.		
ἴκον.		εἴκε.
Second Aorist.		
ἴε, ἴτω,	ἴτεο, ἴταν,	ἴτε, ἴτωσαν.

Optative Mood.

Present.		
ἴει-ον, -ης, -η,	-ητων, -ήτων,	-ημεν, -ητε, -ησαν,
Second Aorist.		
εἴ-ον, ἴης, η,	ητων, ήτων,	ημεν, ητε, ησαν.*

Subjunctive Mood.

Present.		
ἴῃ, ἴῃς, ἴῃ,	ἴῃτων, ἴῃτων,	ἴῃμεν, ἴῃτε, ἴῃσι.
Second Aorist.		
ἴῃ, ἴῃς, ἴῃ,	ἴῃτων, ἴῃτων,	ἴῃμεν, ἴῃτε, ἴῃσι.

Infinitive Mood.

Present.	Second Aorist.
ἴναι.	εἶναι.

PARTICIPLES.

Present.	Second Aorist.
ἴς, ἴσσαν, ἴν.	εἶς, εἶσαν, ἴν.

*PASSIVE AND MIDDLE VOICES.**Indicative Mood.*

Present.		
ἴε-μαι, σαι, ται,	μεθον, σθον, σθον,	μεθα, σθε, νται.

* For which, common use employs εἴμεν, εἴτε, εἴσαν.

First Aorist (Passive.)

ἴθην or with the Augment, ἴθην.

First Aorist (Middle.)

Sing.	Dual.	Plur.
ἤκ-άμην, α, ατο,	άμεθον, ασθον, άσθην,	άμεθα, ασθι, αντο.

Perfect.

εἶ-μαι, σαι, ται,		μεθον, σθον, σθον,		μεθα, σθι, νται.
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Second Aorist (Middle.)

ἴμην or commonly with the Augment εἴμην.

Hence

Second Aorist.

Imperative	Mode.		οὔ (for ἴσο or ἴο)
Subjunctive	—		άμαι
Infinitive	—		ἴσθαι
Participle			ἴμενος

Verbal Adjectives.

ιτός, ιτίος.

Rem. This verb occurs but rarely in its simple form. It is chiefly therefore to be remarked, for the use of the preceding forms in compounded verbs; as 2d Aor. άφύναι, άφισ, άπύμην for άνύμην. Mid. προίσθαι, άφίμνος, &c. The compound άφίμνος often takes the augment in the beginning, as ήφίσαν.

II. 'ΕΩ place, ἤμαι sit.

1. From this 'ΕΩ, in a *transitive* sense, the following forms only are in use.

First Aorist εἶσα, Middle εἶσάμην,

where the diphthong is properly an Augment but passes nevertheless into other portions of the verb, as,

Participle	ἴσας,
Future Middle	ἴσομαι.

2. Another form of the *perfect passive* from this root has acquired the force of an *Intransitive present*; viz: ἤμαι I sit.

Indicative Mode.

Present.

Sing.	Dual.	Plur.
ἡμαι, ἦσαι, ἦται or ἦσται,	ἡμῶν, ἦστων, ἦσθων,	ἡμεῖς, ἦσθε, ἦνται.

Imperfect.

ἤμην, ἤσο, ἤτο or ἤστο,	ἤμῶν, ἤστων, ἤσθην,	ἤμεθα, ἤσθε, ἤντο.
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Imperative Mode.

Present.

ἦσο, ἦσθε,	ἦστων, ἦσθων,	ἦσθε, ἦσθωσαν.
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Infinitive Mode.

Present.

ἦσθαι.

Participle.

Present.*

ἦμεν-ος, η, ον.

Of more common use is the compound *κάθημαι, ἐκαθήμην*, 3d Sing. *ἐκάθητο* or *καθῆστο*, Inf. *καθῆσθαι*. Subj. *κάθωμαι*, Opt. *καθοίμην, κάθοιτο*.

III. *Ἔννυμι I clothe, I put on.*

This verb is declined like *δείκνυμι*, and forms the defective portions from the theme 'ΕΩ.

Except in composition its use is confined to the Poets. Hence we find

Fut. *ἔσω, ἔσωω*. Aor. *ἔσσα*, (Inf. *ἔσαι*), Mid. *ἔσάμην*.

Perf. Pass. *εἶμαι, εἶσαι, εἶται*, &c. also *ἔσμαι*,

hence the Plup. 2d pers. *ἔσοο*, 3d pers. *ἔστο*.

In prose, the compound *ἀμφιέννυμι* is used,

Fut. *ἀμφίσω*, Att. *ἀμφιῶ*. 1st Aor. *ἠμφίσω*,

Perf. Pass. (*ἀμφιῖμαι*)| com. *ἠμφίσωμαι, ἠμφίσομαι, ἠμφίσσεται*, &c.

IV. *Ἔμι I am, from 'ΕΩ.**Indicative Mode.*

Present.

S. <i>εἰμί,</i>	<i>εἶς</i> or <i>εἷ,</i>	<i>ἑστίν</i> or <i>ἑστί,</i>
D. ,	<i>ἑστών,</i>	<i>ἑστών,</i>
P. <i>ἑσμέν,</i>	<i>ἑστί,</i>	<i>εἰσίν, εἰσί.</i>

Imperfect.

S.	ἦν,	ἦς com. ἦσθα,	ἦ or ἦν,
D.		ἦτον, ἦσται,	ἦτην, ἦσταιν,
P.	ἦμεν,	ἦτε, ἦσθε,	ἦσαν.

The Future is borrowed from the Middle.

S.	ἴσομαι,	ἴσῃ or ἴσει,	ἴσεται com. ἴσται,
D.	ἴσόμεθα,	ἴσεσθε,	ἴσισθεν,
P.	ἴσόμεθα,	ἴσεσθε,	ἴσονται.

Imperative Mode.

S.	ἴσθι* or ἴσο,	ἴστω,
D.		ἴστωσιν,
P.		ἴστωσαν or ἴστω.

Optative Mode.

S.	εἴην,	εἴης,	εἴη,
D.		εἴητον,	εἴηταιν,
P.	εἴμεν,	εἴητε,	εἴησαν or εἴην.

Subjunctive Mode.

Present.

S.	ᾶ,	ᾷς,	ᾷ.
D.		ᾷτον,	ᾷταιν,
P.	ᾶμεν,	ᾷτε,	ᾷσι (ν).

Infinitive εἶναι, fut. ἴσισθαι, Participle present ᾶν, (Gen. ᾶντος,) ᾶσα, ᾶν, fut. ἴσόμενος.

Verbal Adjective ἴστιον.

2. Besides the future tense there is also borrowed from the Middle Voice the Imperfect ἦμεν and the Imperative ἴσο, both of the signification of the Active voice, but rarely found in the elder writers. Of this imperfect the 1st pers. sing. is most in use, and commonly with the particle ᾶν; were I, should I be.

* Not to be compounded with ἴσθι know, see ᾶσα, p. 184.

3. The present tense *ἴμι*, with the exception of the second person *εἶ*, is enclitic. It is actually subject to *inclination* where it is the mere copula of a proposition, but wherever it signifies real existence it retains the accent. The third person sing., in particular, has it, in that case, on the first syllable, as *θεὸς ἴσιν ἴσμι μοι δούλος*. "Ἔσιν, moreover, is always accented on the first syllable, at the beginning of a sentence or clause: after the unaccented particles *ὡς, οὐκ, εἰ*; and after *τοῦτο* and *ἀλλά*, when these words are subject to apostrophe, as *οὐκ ἴσιν, τοῦτ' ἴσιν*. When however the *inclination* is only *obstructed*, (see page 20. No. 3.) the accent remains on the last syllable, as in the other parts of the present tense, as *λόγος ἐστὶ; κακὸς δ' ἐστίν; ἰσμὲν γάρ, &c.*

V. Ἔμμι *I go*, from ἘΩ.

<i>Ind.</i>	Pres. S.	εἶμι	εἶς com. εἶ	εἶσι(ν)
	D.	—	ἴτον	ἴτον
	P.	ἴμεν	ἴτε	ἴασι(ν)
<i>Infjn.</i>		ἴναι		
<i>Part.</i>		ἴών (with the accent always on the last syllable, as other verbs in the Part. 2d Aor.)		
<i>Sub.</i>	ἴω.	Opt. ἴοιμι or ἴοισιν		
<i>Imperat.</i>		ἴθι, ἴτω &c.		
		S. pl. ἴτωσαν or ἴόντων		
<i>Imperf. S.</i>	ἤειν com.	ἤϊα or ἤϊα		
		ἤϊες		
		ἤϊε or ἤϊειν		
	D.	—		
		ἤϊετον		
		ἤϊέτην		
	P.	ἤϊμεν or ἤϊμεν		
		ἤϊετε or ἤϊτε		
		ἤϊσαν		

The middle with the signification of *to hurry*, is also only used in the present and imperfect.

ἴμαι, ἴμεν

and is declined like ἴμαι from ἴμαι.

Verbal adjectives *ιτός, ιτίος, and ιτητίος.*

Rem. 1. In the common dialect no other parts of this verb occur, and it is therefore a true defective. It is to be noted, however, that according to usage, the preceding forms belong to the anomalous verb *ιχθυομαι, ἰχθυος*, (see the list of anomalous verbs,) of which they supply the place of several obsolete tenses.

Rem. 2. With respect to the present indicative *ἴμι* the following rule must be carefully noted.

The Present *ἴμι* has the force of the Future, *I will go.*

It accordingly takes the place of the rarer form *ἰλιούσσομαι*, see the anomalous *ιχθυομαι*.

The other modes of *ἴμι* may be used either as present or future.

Rem. 3. The epic language has

Fut. *ἴσομαι*. 1st Aor. *ἰσάμην*, the same as the corresponding tenses from *ἴδω*, see *ἴδα*, with which, therefore, they must not be confounded.

OTHER IRREGULAR VERBS IN MI.

I. Φημί I say, from ΦΑΩ.

<i>Ind. Pres.</i>	S. φημί	φής	φησί(ν)
	D. —	φατίον	φατίον
	P. φάμεν	φατί	φᾶσι(ν)
<i>Infjn.</i>	φάναι	<i>Part.</i>	φάς
<i>Subj.</i>	φᾶ,	<i>Opt.</i>	φαίην. <i>Imperat</i>
			φασί
<i>Impf.</i>	S. ἴφην	ἴφης com.	ἴφησθα ἴφην
	D. —	ἴφατον	ἴφάτην
	P. ἴραμεν	ἴφατι	ἴφασαν
<i>Fut.</i>	φήσω.	Aor. 1st	ἴφησα.

The middle *φάσθαι, ἰφάμην* is also used; and in a *Passive* acceptation, some perfect tenses as *πιφάσθω* be it said, *πιφασμένος*.

Verbal Adjectives φατός, φατίος.

Rem. 1. The present indicative, with the exception of *φής* is subject to inclination, see ENCLITICS page 19, 3.

Rem. 2. This verb like the foregoing is a defective, which in use, combines with the anomalous verb *ἰπιῶν*, and forms a whole with the tenses of the latter.

Rem. 3. The single tenses of this verb are arranged and named above, according to their formation. In use, however, it is to be observed that the imperfect *ἴφην* is usually a genuine aorist and synonymous with *ἴφην*. To this *ἴφην* is conformed the infinitive *φάναι* which is always a preterite.*

* That is to say, Where the direct proposition *ἴφην ὁ Περικλῆς* Pericles said is converted into the indirect, *φάναι τὸν Περικλῆα*, *φάναι* corresponds with *ἴφην*. When a perfect infinitive is used, resort is had to *λίγων* or *φάσκων*.

Rem. 4. By sphaerae the following forms occur in the common language, ἡμί say *I, inquam*, and in the imperfect ἦν, ἦ for ἴσθην, ἴσθῃ or φῆν, φῆ as in the phrases ἦ δ' ἔγωγε said *I*. ἦ δ' ἔ; said *he*.

II. Κεῖμαι *I lie*, from ΚΕΩ.

Pres. κεῖμαι, κείσῃς, κείσῃται &c. 3. pl. κείνται
 Inf. κείσθαι. Part. κείμενος. Imperat. κείσο &c.
 Subj. κείμαι, κείῃ &c. Opt. κείμην
 Imperf. ἰκείμεν, ἰκείσο, ἰκείσο &c.
 Fut. κείσομαι
 Compound κατάκειμαι, κατάκεισο &c. Inf. κατακείσθαι.

III. Οἶδα *I know*, from ΕΙΔΩ.

1. The ancient verb εἶδω properly signifies *I see*, a few of its tenses only signify *I know*. As these latter have several anomalies they are here considered separately. The signification may be seen in the list of anomalous verbs below, under the head of εἶδω.

2. Strictly speaking οἶδα is the second perfect from εἶδω (as εἶπα, Ion. for εἶκα, from εἶκα) but acquires with the signification *know*, the force of the present tense, as the pluperfect does that of the imperfect. In the regular declension of οἶδα the second person οἶδας, and the whole plural οἶδαμεν, οἶδατε, οἶδασι are but little used. In the place of οἶδας is used οἶσθα, abbreviated from the ancient form οἶδασθα (see p. 142, Rem. IV. 6.); for the other part see the Remark.

Perf. (Present) S. οἶδα *I know*, οἶσθα οἶδε(ν)
 D. — ἴσθον ἴσθον
 P. ἴσμεν ἴστε ἴσασι(ν)

Inf. εἶδναι Part. εἶδώς

Subj. εἶδῶ Opt. εἶδείην

Imperat. ἴσθι,* ἴσθῃ &c.

Pluperf. (Imperf.) S. ἤδειν *I knew*

ἤδεις, ἤδεισθα

ἤδει

P. ἤδειμεν or ἤσμεν

ἠδείτε or ἤσθε

ἤδεσαν or ἤσαν

Future εἴσομαι (more rarely εἰδέσσω) *shall know*

* Not to be confounded with ἴσθι from σίμῃ.

Verbal adjective iorist.

The *Aorist* and the real *perfect* are supplied from *γινώσκω*.

Remark. Instead of *ἴσμεν* the Ionics say *ἴδμεν*, from which it is apparent that the forms *ἴδμεν* or *ἴσμεν* (see page 26, IV.) *ἴσσι* &c. are formed by syncope from *εἶδμεν*, *εἶδσσι*. (See next section, Rem. 3.) In the Doric dialect is a peculiar present *ἴσημι* (*ἴσημι*), which has the same origin, but is rare and very defective.

OF ANOMALY.

SYNOPE AND METATHESIS.

1. One species of anomaly in verbs arises from *syncope*. In some verbs this takes place in the radical portion, from which the vowel is dropped, as *πέτῶσα* perf. pass. *πίπτωμαι*, (see anomalous verb *πετάνωμι*.)

Rem. 1. In some verbs the 2d Aorist is formed in this manner alone, as *πίνομαι*, (Imperf. *ἰπιτόμενος*), Aor. *ἰπιτόμαι*. See below *ἰγίζω*.

2. The most common syncope is that of the *connective vowel*. To this class belong all the verbs in *μι*, as we have seen above. Some particular cases require separate remark here.

Rem. 2. A few verbs have such a syncope only in some parts of the present and imperfect. Most complete is *πίωμι* (for *πῖομαι*, *πῖομαι*.) Also the first person present and imperfect of *ἴσμαι*, *ἴσμεν* for *ἴσομαι*, *ἴσμεν*. See also *λοῦω* below.

Rem. 3. In the perfect and pluperfect, shorter forms are sometimes produced by *syncope*; and when such perfects have the signification of the present, they have also an imperative in *θι*, as from *κράζω*

Perf. *κράζω* — 1st plur. *κράζομαι*,

Pluperf. *ἠκράζομαι*, sync. *κράζομαι*, *ἠκράζομαι*.

Imperat. *κράζεθι*.

Here too may be mentioned the example already referred to, of the shorter forms of *εἶδα* which had their origin in the abbreviation of the diphthong, as *ἴδμεν*, *ἴσμεν* and their derivatives *ἴσσι*, *ἴθι*, *ἴσμεν* for *ἔδμεν* &c. The poetical dialect furnishes also several examples. This sort of abbreviation is very natural when the characteristic of the verb is a vowel, as *εἶδα* — another form or a second Perfect from *εἶδονα** — makes

Perf. Plur. *εἶδμεν*, *εἶδσσι* (for *εἶδμεν*, *σσι*)

Pluperf. — *ἠεἶδμεν*, *ἠεἶδσσι* (for *ἠεἶδμεν*, *σσι*)

Imperat. *εἶδιθι*.

* See the anomalous verb ΔΕΙΩ.

Rem. 4. Hence is to be explained the transition of some very common perfects into the formation of those in *μι*, as follows. In some perfects in *ηα* of verbs in *άα*, you must assume a simpler form or a second perfect in *αα*, several examples of which are actually preserved in the epic dialect, and this is then syncopated in the manner shown above. Thus *τλάω-τίτληα* (*τίτλαα*,) Plural *τιτλάαμι*, syncop. *τίτλαμι* (with short *α*.) INFIN. *τιτλάειναι*, syncop. *τιτλάειναι* (with short *α*). As this coincides exactly with *ἴσταμι*, *ιστάειναι*, the greater part of the other forms of the verbs in *μι* are found, as well as these perfects, in the verbs in question.

Ex.

Perf.	Plur.	<i>τίτλαμι, τίτλατι, τιτλάει(ν)</i>
	D.	<i>τίτλατο</i>
Pluperf.	Plur.	<i>ιτίτλάμι, ιτίτλάτι, ιτίτλάσθην</i>
	D.	<i>ιτίτλάτο, ιτιτλάσθην.</i>
	INFIN.	<i>τιτλάειναι</i> (short <i>α</i>)
	IMPERAT.	<i>τίτλαθι, τιτλάσθω &c.</i>
	OPT.	<i>τιτλάειη.</i>

SUBJ. of this verb in this form is wanting, see instead of it above (on *ἴσθηα* in the Rem. II. to *ἴσθημι*) the subjunctive *ιστῆ, ἦι, ἦ &c.*

The participle alone is not formed upon the analogy of verbs *μι*, but contracted from *άς-άς*, so that masculine and neuter are the same: *άς* and *άς* G. *άσος* contr. *άς, ᾠσος*, and this contracted form has a feminine peculiar to itself in *ᾠσα*, as from *βίβηα* particip. *βίβηκός, ᾠσα, ἴς*

βιβάς, βιβῶσα, βιβός
G. *βιβῶτος.*

Of the perfects governed by these laws, which are chiefly these four *τίτληα*, *τίθηα*, *βίβηα*, *ἴσθηα*, the singular alone in the perfect and pluperfect is used in the regular form *τίτληα, ας, ι-ιστιλήκειν, υς, υ;* all the other parts have these abridged forms which are more used than the regular forms.

Rem. 5. Many verbs form by syncope an Aorist in *ν* or a 2d Aorist, which distinguishes itself from the imperfect, principally by the absence of the connective vowel, and in respect to the radical vowel and its quantity, follows exactly the first perfect or perfect passive; as

φύω perf. *πέφυκα*, Imperf. *ἴφου*, 2d Aor. *ἴφην* (long *ν*)
βίω — *βιβίωκα* — (*ιβίον*) *ιβίουν* 2d Aor. *ιβίον*.

The greater part, however, of the Aorists of this class occur only in very anomalous verbs, whose imperfects admit no comparison therewith. In the other *π*odes and participles they coincide with the formation in *μι*, except that the vowel and its quantity are quite variable, and in consequence every such Aorist requires to be learned separately from the list of anomalous verbs. See particularly the verbs *βαίω, διδάσκω, δύν, γιγνώσκω, πίνομαι, φθάνω.*

Rem. 6. In the epic language, there are also syncopated Aorists in the passive voice in *μη, σο το*, as *λύω-ἔλυτο*, (with short *υ*) even when the characteristic of the verb is a consonant, as *δίχομαι-ἰδίγημι, ἴδωτο* &c.

3. The metathesis of a vowel with a liquid (see page 25, No. 2.) alters the root of a verb, in the midst of its inflection. This, however, rarely occurs. See the Anomalous verbs *δέξω, πέρθω*: also *θνήσκω, πορεύειν*.

ANOMALIES FROM DOUBLE THEMES.

1. By far the greater part of the Anomaly in verbs, as in the declension of nouns, consists in *Twofold Forms* and *Variety of Themes*, which has been already treated above page 106. Besides the cases there quoted, and which may be reckoned among the most common changes of conjugation, there is a great number, where the new form departs much farther from the regular form, commonly without the slightest change of signification.

2. Often, moreover, the two forms, are jointly in use, and many as *λείπω* and *λιμπάνω* *I leave*, *κτείνω* and *κτείνυμι* *I slay*, are found both ways, in the best prose writers. Often, however, the one form will belong rather than another to a certain dialect, (as *ἀγνίω* for *ἄγω* *I drive*, *φυγγάνω* for *φευγω* *I fly*, are more in use with the the Ionics;) or has remained in use solely with the Poets, among which are to be reckoned most of the Epic forms.

3. Commonly the new form, created by lengthening the simpler, does not extend beyond the present or imperfect, see page 108, No. 8. If the simple form in these tenses is driven wholly out of use, by the latter form, the verb is hereby constituted Anomalous; inasmuch as the other tenses are then derived from a verb not in use; as *βαίνω, ἔβαινον*.—Fut. *βήσομαι*, Perf. *βέβηκα*, &c. from *ΒΑΩ*.

Rem. 1. Often several such different forms are in use together, so that a verb in the course of its declension, will have a mixture from three or even more sources. Thus from the root *ΠΗΘΩ* or *ΠΑΘΩ* exists only the Aorist *ἔπαθον*. Another form strengthened by *ν*, viz. *ΠΕΝΘΩ*, from which comes the perfect *πέπνηκα* &c. expelled the simpler form from use, but has, in its turn, yielded in the present and imperfect to *πάσχω*, which, in the lexicons, is placed at the head of the whole verb. From *ΠΙΕΤΑΩ* is formed *πιτάσω* &c., in the perfect pass. the syncopated form *πέπταμαι*, and in the present and imperfect, nothing but the increased form *πιτάνυμι* is used.

Rem. 2. Finally there are some verbs, which form single tentes from roots wholly diverse, whose present is more or less obsolete, as in Latin *fero, tuli, latum*. Such, particularly, in Greek are *αἰρέω, ἰσπύω, ἔρχομαι, ἰσθίω, ἰράω, πρίχω, φέρω*, which are to be consulted in the list of anomalous verbs.

OTHER ANOMALIES.

1. Many new forms of verbs are of a kind that few or no examples precisely similar are extant in the language, as the example given above of *ἀγνίω* for *ἄγω*, and *πάσχω* for *ΠΕΝΘΩ*, and among those quoted below, as Anomalous, *ισθίω* from *ἴδω, ἐλαύνω* from *ἰλάω*, &c. Most, however, stand in some visible analogy with others, and must therefore be comprehended in one survey, to be more easily remembered.

NOTE. When, in the following examples, two forms are connected throughout, this circumstance shows that both are in use; where, however, the word *from* stands, the latter form is either wholly obsolete, and only to be recognised in the tenses formed from it, or belongs only to the ancient poets.

2. One of easiest changes is

ω — into *ίω* or *άω* (Contr. *ω̄*): as,

ρίπτω or *ριπτίω* *κτυπέω* from *ΚΤΥΠΩ* (thence *ἔκτυπον*);

δαμάω from *ΔΕΜΩ* (thence *ἴδαμον*).

As often therefore as the regular inflection of a verb was attended with any difficulty or even productive of indistinctness or want of euphony, it was inflected as if the present ended in *ίω*; thus,

ἴψω Fut. *ἰψήσω* *αὔξω, αὐξήσω* *μῖνω, μεμίνηκα*

τύπτω, τυψώ and *τυπτήσω* *μέλλω, μελλήσω*.

3. The verbs in *ω* pure sometimes take the termination *-σκω*, as

γηράω and *γηρέσσω, γιγιώσκω* from *ΓΙΝΩΣΚΩ*

τερέω and *τερέσσω*.

4. Before the termination, an *ν* is sometimes interposed, as *δακνω* from *ΔΑΚΩ*, whence *ἴδακον*. See also below *τίμνω* and *κάμνω*.

By this process, from *ίω* and *άω*, come *ίνω* and *άνω*, as,

πίνω from *ΠΙΩ*, *τίω* and *τίνω, θύω* and *θύνω*,

and from *άω* come *άνω* and *αίνω*, as,

φθάνω from *ΦΘΑΩ*, *βαινω* from *ΒΑΩ*.

5. Trisyllables and polysyllables in *άνω* and *αίνω* have, for the most part, as a radical form a theme in *ω*, which at the same time forms some tenses as from *ίω*, as

βλαστάνω from ΒΛΑΣΤΩ, 2d Aor. ἔβλαστοι Fut. βλαστήσω;

έλισθάνω and *έλισθαίνω* 2d Aor. ἔλισθοι Fut. έλισθήσω.

Those in *άνω* are accustomed to insert a nasal in the radical syllable of the word, but also to shorten the radical vowel, if it be long, in the following manner.

λείπω and *λιμπάνω*, *φεύγω* and *φυγγάνω*, *λήθω* and *λανθάνω*.

See also below *θιγγάνω*, *λαμβάνω*, *λαγχάνω*, *μαθαίνω*,

πυθάνομαι, *τυγχάνω*.

Remark on paragraphs 4 and 5. The termination *άνω* has the penult short, *ήω* and *ίνω*, on the other hand, have it long, both with very few exceptions.

6. A very common change is also

ω into *ῡμι*,* as

δείκνυμι from ΔΕΙΚΩ, whence *δείξω*. &c. See below

ἄγνυμι, *ἔρνυμι*, *ἐμόργνυμι*, *ζεύγνυμι*.

When a vowel precedes this termination, the *υ* is usually doubled and *ο* is changed into *ω*; as

κρεμάω and *κρεμάννυμι*; see below *κράννυμι*, *πιτάννυμι*,

σκειδάννυμι;—*ζίω* and *ζίννυμι*; see below *καρίννυμι*;

σβίννυμι, *ταρίννυμι*;—*χίω* and *χόννυμι*; see below

ζώννυμι, *ράννυμι*. *τράννυμι*, *χρώννυμι*.

7. Several also, like the verbs in *μι*, have a *reduplication* in the present, as

γιγιώσκω from ΓΝΩΩ, whence *γιώσσομαι*; so also *μιμῆσκα*,

πιπράσκα, &c. In like manner *μίνω* and *μί-μνω*, *πίπτω* from ΠΕΤΩ, *γίγνομαι* from ΓΕΝΩ.

8. Sometimes from one of the tenses a *New Theme* is formed, and the derivations from this occur partly as anomalies in the common dialect, and partly, and this more commonly, are used as Poetical peculiarities, as

the Fut. *ιστήξω*, see page 176; and *τιθήξω* (see *θήσκα*,) from *ίστηκα* and *τίθηκα*, derived as from present tenses.

Imperative. *οἶσι* from Fut. *οἶσω* (see *φίξω*.)

* See above page 170, Rem. 6.

Particularly does the 2d Aorist occasion in some verbs a new formation as from *έω*, as well the 2d Aor. Act., in its infinitive in *ειν*, as the 2d Aor. Pass., when it has an active signification, by the ending *η*. Examples of the former are several Anomalous verbs belonging to No 5 above, as *μαθειν*, *τυχειν*—*μαθησομαι*, *μαμάθηκα*, *τετύχηκα*; of the latter *χαιρω*, *εχάρην*,—*εχάρηκα*, *εχάρημαι*.

ANOMALY IN SIGNIFICATION.

1. The perfect sometimes has the force of the present. The transition from the former tense to the latter, may be rendered conceivable, by reflecting that in the perfect tense, the mind rests often not so much on the past action as on the present state or condition, that resulted from it. Thus *τίθηκα* signifies properly *I have died*; but regarding the consequent state as permanent, it signifies *I am dead*, and is accordingly a present tense. In some other verbs, the original perfect was still farther lost, as *κτάομαι* *I acquire*, in the perfect *έκτημαι* *I have acquired*. The consequence of acquisition is possession, and thus *έκτημαι* came to signify simply *I possess*, without any thought of a past acquisition. In every such case, it is to be understood that the *pluperfect* is an *imperfect*.

Rem. 1. Sometimes the perfect is to be understood like the middle voice *Reflexively*. In this case, it becomes a present intransitive as in the verb *έστημι* *I place*, *έστηκα* *I have placed*, reflectively *I have placed myself*, i. e. *I stand*.

Rem. 2. It easily happens, moreover, where the ideas are near akin, that the present tense itself assumes the signification of the perfect made present in this manner, or the reverse, whereby present and perfect come to have the same meaning, as *μίλει* *it goes to my heart*, *μίμηνε* *it went to my heart*, that is, *it interests me*: hence both mean *it troubles me*. *Δίκεω* *I perceive*, *έδιδεκα* *I have perceived*, that is, *I see*. It is particularly common that the perfect becomes present in verbs which signify to sound, to call, as *έκραγα* *I cry*, *ερίζω* and *ετέριζα* creak.

3. To the anomaly of signification belongs a departure from the signification of the *voice*. The most prominent case of this is that of the *deponent verbs*, or those which, with a passive or middle form, have an active signification. This irregularity is very common in Greek, as is apparent from the lists of verbs already given.

Rem. 3. Several deponents of the middle voice are nevertheless used in the perfect pass. in a passive sense, and form in addition to this tense only a 1st Aor. pass. see above, in the list of Baryton verbs, *βιάζομαι, διχνομαι, ἐργάζομαι.*

4. Very common is the case of verbs in the active voice, which make little or no use of the *future* active and employ instead the

FUTURE MIDDLE,

which in connection with the other tenses of the Active voice has a transitive or an intransitive signification; and of such a verb the remainder of the middle voice, with its appropriate signification, is usually not employed. This occurs in several of the most familiar verbs, as *ἀκούω I hear, ἀκούσομαι (never ἀκούσω) I shall hear.* Examples also of this are furnished above in the lists of baryton and contract verbs. See also the 8th remark before the first of these lists.

Rem. 4. Very often the future middle is used for the future passive.

5. Under the head of anomaly in signification, must be reckoned the distinction of

Causative and Immediate Signification.

In all languages, and particularly in Greek, there are verbs, which express an action both directly and as occasioned or caused. Thus *φαίνειν* signifies immediately *to appear* and causatively *to make appear*, that is, *to show.* *καθίζειν*, in like manner, signifies *to sit* and *to set.* In the older dialect, this appears to have been very common, and thence it may be accounted for, that several verbs have one of these significations in one part, and one in another, and are hence accounted *anomalous*, as we have seen above in *ἴστημι.*

LIST OF ANOMALOUS VERBS.

Note 1. All wholly obsolete themes, which are *assumed* merely for the explanation of those in actual use are here, as throughout this grammar, printed in *capital letters.* Every theme, on the other hand, in actual use is given in the common character. It is to be observed of those obsolete themes, moreover, which are not in every instance set down, but are occasionally left to the attentive student to supply, that they are merely formed by

grammarians from analogy, and are not regarded as having any existence historically in the language.

2. To facilitate the use of the list, these obsolete themes, where it is requisite, are inserted alphabetically in the table. Supposing then that the learner is able to discover the *regular theme* of the verbs which occur in reading, according to the general rules, this theme is found in its alphabetical place, with reference to the form in common use. Thus *ἰπράθην* is derived from ΠΡΑΩ, and this in the list refers to *πιπράσκω*.

3. Whatever signification active, passive, middle, or intransitive prevails in the present tense, the same extends also to every other tense, where *pass.* or *mid.* or some other indication is not specially given. Thus when, in *βούλομαι* the future *βουλήσομαι* is borrowed from the middle, and the Aor. *ἔβουλήθην* from the passive, we are to understand that only these two forms occur in the signification which *βούλομαι* has in the present, and consequently that no Aorist *ἔβουλησάμην* and no future *βουληθήσομαι* is in use.

A.

* *ἄγαμαι* *admire*, Pres. and Imperf. like *ἵσταμαι*; fut. *ἀγάσομαι*, aor. *ἰγάσθην*.

ἄγωμι *break* formed from ΑΓΩ f. *ἄξω* &c. (see page 189, 6.) and has commonly the syllabic Augm. (see page 96, Rem. 6.) aor. *ἔαξα* aor. pass. *ἰάγην* (short *α*). The 2d perf. *ἔαγα* has the passive signification, *am broken*.

ἀγορεύω, see *εἰπεῖν*

ἄγῳ *drive*, has a reduplication in the 2d aor. *ἤγαγον*, *ἀγαγεῖν* &c. (see page 97, Rem. 3.)—Perf. *ἔχα* and in the unattic writers *ἀγέχα*. perf. pass. *ἤγμαι*.—MID.

αἰνέω *praise*, f. *αἰνέσω*, &c.—Perf. pass. *ἤνημαι*: but 1st aor. pass. *ἤνισθην* (see page 112, Rem. 3.)

αἰρέω *take*, *αἰρήσω* — *ἤρῃσθην* (see page 112, Rem. 3.)—Aor. act. *εἶλον*, *εἶλειν* &c. from ἘΛΩ.—MID. The Ionics have in the perfect a peculiar reduplication *ἀραιρήκα*, *ἀραίρημαι*, with the smooth breathing.

αἰσθάνομαι *perceive*, f. αἰσθήσομαι &c.—Aor. ἤσθόμην (see page 189, 5.)

ἀλίξω *avert*, f. ἀλιξήσω (see page 188, 2.) and (from ΛΛΕΚΩ) aor. mid. ἀλίξασθαι.

ἀλίω or ἀλίωω *grind*, f. ἀλίω (ἀλῶ) perf. pass ἀλίεσμαι.

ἀλίσκομαι* *am captured*, forms its tenses from ἄΛΟΩ, as follows fut. ἀλώσομαι and (with active form but passive meaning) syncop. Aor. (See page 186, Rem. 5.) ἦλων, better ἐάλων (pl. ἐάλωμεν, &c.) Inf. ἀλῶμεν, Subj ἀλῶ, φῶ. &c. Opt. ἀλοίην, Part. ἀλούς. Perf. (in like manner with passive meaning,) ἔλωκα, ἐάλωκα.—(ἀναλίσκω, See separately.)

ἀμαρτάνω *frail, err*, ἀμαρτήσομαι. Perf. -ηκα.—Aor. ἤμαρτον. (See page 189, 5.)

ἀμβλίσκω *miscarry*, fut. ἀμβλώσω, &c. from ἀμβλόω.

ἀμπέχω and ἀμπισχοῦμαι. See below, ἔχω.

ἀμφιέννυμι, ΑΜΦΙΕΩ, See above in έννυμι, page 180.

ἀναίνομαι, See the list of regular verbs.

ἀναλίσκω *consume, expend*, forms its tenses from ἀναλόω. With the Attics it has no Augment: ἀνάλωσα: in other dialects it is alternately ἀνήλωσα and ἠνάλωσα; and the same in the perfect.

ἀνοίγω or ἀνοίγνυμι, see εἶγω.

ἀρίσκω *please*, Fut. ἀρίσω, &c. Perf. Pass. ἤρισμαι —MID.

ΑΡΩ *fit*, Fut. ἄρσω, 2d Aor. ἤραρον,—Perf. ἄρᾶρα, with present signification.

αὔξω and αὔξάνω *increase*, Fut. αὔξήσω (see page 188, 2.)—PASS. with Fut. Mid. means *increase* intransitively.

ἄχθομαι *am indignant*, ἀχθίσομαι, ἠχθίσοθην.

B.

βαίνω *go*, Fut. βήσομαι, Perf. βέθηκα, 2d Aor. ἔβην like ἔστην; accordingly also ἔβημεν, βήναι, βήθ† βήτων βαινῶ, βῶ. Some of the compounds have also a passive, as παραβαίνω, *I transgress*, Perf. Pass. παραβεβᾶμαι, Aor. Pass. παρεβέθην. Verbal Adjective βαιτός.

* The active of this verb never occurs, but instead of it always αἰεῖν.

† Shortened in composition as πατέβη.

All these forms come from ΒΑΩ and conform entirely to ἴστημι, except in the Present. The abbreviated forms of the Perfect, as, *ἔβῆσι, ἔβῆς*, see page 186, Rem. 4, are in this verb exclusively poetical.

This verb has with the Ionics the causative signification *to bring*. This signification is exclusive in the Fut. Act. *ἔβῃσω* and the 1st Aor. *ἔβῃσα*.

βάλλω *throw*, Fut. *βαλώ*, sometimes also *βαλλήσω*, (see page 188, 2,) Aor. *ἔβαλον*, Perf. *ἔβληκα*, 1st Aor. Pass. *ἔβληθην*. See page 185, 1. MID.

ΒΑΩ See *βαίω*.

βιβρώσκω *eat*, from ΒΡΩΩ, Fut. *βρώσω*, (*βρώσομαι*.) &c. Aor. *ἔβρων*. See page 186, Rem. 5.

βίω *live*, Fut. *βιώσομαι*, 1st Aor. *ἔβίωσα* and 2d Aor. *ἔβιον* of which, for the most part, the other modes only are in use, as *βιῶναι*, Part. *βιούς*, Opt. *βιήην*. See page 186, Rem. 5.—MID.

βλαστάνω *sprout*, *βλαστήσω*, ἔβλαστοι, See page 186, Rem. 5.

βίσκω *feed*, Fut. *βουθήσω*, &c. See page 185, 2.

βούλομαι *will*, *βουλήσομαι*, Perf. *ἔβούλημαι* Aor. *ἔβουλήθην*, ἠβουλήθην. With respect to the Augment, See page 94, Rem. 3.

Γ.

γαμῖω *marry*, Fut. *γαμίσω*, Att. *γαμιῶ*.—Aor. *ἔγαμα*, *γάμαι*, &c. from ΓΑΜΩ. Perf. *γαγάμηκα*, &c.—PASS. with Fut. Mid. *to take as husband*.

ΓΕΝΩ. To this root which corresponds with the latin *gigno*, *genui* belong two significations; the causative *beget*, and the immediate or intransitive *am born, become*. The voices are anomalously mingled. Of the Active nothing but the Perfect *γίγονα* is in use; all the rest of either signification belongs to the *medio-passive* Voice. The whole as found in actual use may be reduced to a twofold present; as follows,

1) *γίνομαι* has only the signification of *birth*, (poetically in the present tense) *am born*. In the Aor. *ἔγινάμην* is used transitively *beget, bear*.

2) *γίγνομαι* (Ancient and Attic; more recently *γίνομαι*) Fut. *γινήσομαι*, Aor. *ἔγινάμην*, Perf. *γαγίνημαι* or (in the active voice)

γίγισα. All these parts of the verb signify intransitively *born*, or simply *become*, *feri*. To these unites itself the signification of simply *to be*, and *ιγιώμεν* and *γίγισα* are also used as preterites to *εἶναι*.

γιγιώσκα (Ancient and Attic; more recently *γιγιώσκα*.) *know*, from ΓΝΩΩ, Fut. *γιγώσομαι*, Aor. *ἔγνων*, Plur. *ἔγνωμεν*, &c. *Inf.* *γιγῶναι*. *Imp.* *γιῶθι*, *γιῶτω*, &c. *Opt.* *γιγῶν*. *Part.* *γιγῶς*. See page 186, Rem. 5.—*Perf.* *ἔγνικα*, *Pass.* *ἔγνωσμαι*.

Δ.

δάκνω *bite* from ΔΗΚΩ, Fut. *δάξομαι*, *Perf.* *δάδαχα*, &c. Aor. *ἔδακον*. See page 188, 4.

δαμάω see under *δέμα*.

δαρθάνω *sleep*, Fut. *δαρθήσομαι*, *Perf.* *διδάρθκα*, Aor. *ἔδαρθον*. See page 189, 5.

δει see *δέω*.

δείκνυμι *show*, Fut. *δείξω*, See page 170 and page 189, 6. MID.

ΔΕΙΩ Epic *diō*. From this ancient present is derived the 1st *Perf.* *δέδοικα* (See 1st and 2d *Perf.* page 118, Rem. 1.) and the 2d *Perf.* *δέδια* (short *i*) both of which have the force of the *Pres. I fear*. From *δέδια*, are derived the syncopated forms *δέδιμεν*, *δέδιτε*, *ιδέδισαν* and an *Imper.* *δέδιθι*. See page 185, Rem. 3. Fut. *δέισομαι*, Aor. *ἔδεισα*.

δέμα *build*, Aor. *ἔδειμα*, *Perf.* *δέδεικα*. Compare page 185, Rem. 1, and page 188, Rem. 2. MID.

The same theme furnishes tenses also to *δαμάω* *tame*, Aor. *ἔδαμον*, *Perf.* *δέδεικα*, Aor. *Pass.* *ιδάμεν* and *ιδμήθην*.

δέξω commonly *δέξομαι* or *δέδεκα* *see, regard*, Aor. *ἔδεκον*, See page 115, Rem. 4, also *ιδράκην* and *ιδέχθην*; all active.

δέω *bind*, *δήσω*, *ἔδησα*—*δέδεκα*, *δέδεμαι*, *ιδέθην*. See page 112, Rem. 3. The 3d Fut. *δεδήσομαι* See page 120, Rem. 1, takes the place of the unattic 1st Fut. *δεθήσομαι*.—MID.

δέω *fail, want*, Fut. *δήσω*, &c. is commonly impersonal: *δεῖ*, *there is wanting, il faut*, *Subj.* *δέη*, *Opt.* *δέοι*, *Inf.* *δεῖν*. *Part.* *δέον*, Fut. *δεήσει*, &c. The *Pass.* *δέομαι*, *I need*, is never impersonal, *δεήσομαι*, *ιδεήθην*.

ΔΗΚΩ see *δάκνω*.

διδάσκω *teach*, loses *σ* in its formation; *διδάξω*, *δίδαχα*, &c. MID. *learn*.

διδράσκω *escape, run away*, is found only in composition (*ἀποδιδράσκω*, *διαδιδράσκω*)—from ΔΡΑΣΩ Fut. *δρασσομαι*, Perf. *διδράκω*—2d Aor. *ἴδραν*, *ἄς*, *ᾶ*, *ἄμιν* &c. 3d Plur. *ἴδραν*, (for *ἴδρασαν*) Subj. *δραῖ*, *ᾗτε*, *ᾗ*, &c. Opt. *δραίνη*. Imper. *δραῖθι*. Inf. *δραῖναι*. Part. *δραῖς* See page 186, Rem. 5. This must not be confounded with the regular.

δράω *do*, See above in the list of Contracts.

δίδωμι *give*, See page 170. MID.

δοκίω *seem*, from ΔΟΚΩ, Fut. *δοξέω*. The Perfect is borrowed from the passive *διδόγμαι*, *have appeared*. The regular formation *δοκήσω*, &c. is less usual.

ΔΟΩ see *δίδωμι*.

ΔΡΑΣΩ see *διδράσκω*.

δυναμαι *can*, Pres. and Imperf. like *ἵσταμαι*, 2d. pers. Pres. *δύνασαι* better than *δύνῃ*, which is only Subjunctive. With regard to the Augment, see page 94, Rem. 3. Fut. *δυνήσομαι*, Aor. *ἠδυνήθη*, also *ιδυνάσθη*, Perf. *διδύνημαι*. Verbal Adjective *δυνατός*

δύω. This verb originally connects the immediate signification *enter*, with the Causative *inclose*, see page 191, No. 5. In the common usage it has only the latter (*to inclose, to sink, &c.*) and retains this meaning in Fut. and 1st Aor. *δύσω*, *ἴδυσσα*, Pass. *ιδύθη*. See page 112, Rem. 3. The MID. *δύομαι* *inclose myself*. *δύομαι*, *ιδυνάμην* 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 Perf. *διδύκα*, and the 2d Aor. *ἴδυν*, *δύναι*, *δύς*, *δύθι*, *δύτε*. See page 186, Rem. 5. To this is to be added a new active form *δύω*, which is equivalent in signification with the middle *δύομαι*.

E.

εγύριω *awake* transit. regular in the Act.—Perf. *εγύγισκα*. The MID. has the signification *be wakeful* or *watch*, and has in the Aor. *ἠγυρόμην*, See page 185, Rem. 1. The 2d Perfect with Anomalous Reduplication

ἰγρηγόρεα

belongs like other 2d perfects to the *immediate* signification, but passes over into a new *present* signification *I have been awakened*, that is, *I am awake, I wake*. Pluperf. with force of Impf. ἰγρηγόρειν.*

ἴδω see εἶθιω.

ἰδοῦμαι see ἴζομαι.

ἴζομαι, καθίζομαι *sit*, καθιδοῦμαι. See page 113, Rem. 8.

ἰθέλω and θέλω *will*, Fut. ἰθελήσω, θελήσω, &c. See page 188, Rem. 2.

ἴθω *am wont*, instead of this present, use is made of the anomalous perfect εἴωθα.

εἶδω *see*, an ancient verb of which, in this acceptation, only εἶδον, ἰδεῖν, ἰδέσθαι, &c. are in use as the Aorist of the verb ἰράω, and are to be seen under that verb. In the Epic language however some other parts of εἶδω are found as tenses of the same verb. See on this subject and on the tenses which have the signification *know*, (οἶδα, ᾔδειν, ἕισομαι,) above page 184, and page 190, 1.

εἶκω. Of this verb there is used as a *Present* the Perf. εἶκα *am like, seem*. Part. εἰκώς, Att. εικώς, Neut. εικός, (Ion. οἶκα, οἰκώς, οίκώς,) Pluperf. ἰέκειν. See page 96, Rem. 7 and page 97, Rem. 9. The verb εἶκω *yield*, see among the regular verbs.

ἔιμαρται see ΜΕΙΡΟΜΑΙ.

εἶμι and εἴμι see page 177.

εἰπεῖν *say* 2d Aorist Indic. εἶπον Imper. εἰπέ; this is more common than the 1st Aor. εἶπα see page 114, Rem. 1. Imperat. εἰπόν with anomalous accent εἰπάτω &c. Inf. εἶπαι.

With this Aorist, use has closely connected the Fut. ἰρῶ (Ion. ἰρίω) from εἶρω—and from ΠΕΩ the perfect εἴρηκα, see page 94, Rem. 2.—perf. pass. εἴρημαι. Aor. pass. ἰρήθην and ἰρήθην—3d Fut. instead of the common Fut. pass. εἴρησομαι.

As the present of this verb φημί is used, see page 183; sometimes also ἀγορεύειν (properly *to speak in public*) particularly in composition, as ἀπαγορεύω *disclaim*, ἀπιῖπον *disclaimed*. In some compounds λέγω furnishes the present, ἀντιλέγω, ἀντιῖπον.

* In most lexicons this perfect is founded under ἰγρηγορέω or γρηγορέω, which are forms of a degenerate period of the Greek language.

εἶρω see *εἰπεῖν* and *ἔρομαι*.

εἴθεα see *ἴθω*.

εἰλαίνω drive, Fut. *εἰλάσω* (short *σ*) &c. Perf. *εἰλάκα*—Pass. perf. *εἰλάκαμαι*, Aor. *ἠλάθην*, Verbal adj. *εἰλατός* (less correct *ἠλάσθην*, *εἰλατός*). The theme *εἰλάω* is rare in the present: but *εἰλῶ*, *εἰλῆς*, *εἰλῆ* &c. Inf. *εἰλῆν* is the prosaic attic future, page 113. Rem. 6.

ΕΛΕΥΘΩ. ΕΛΘΩ see *ἔρχομαι*.

ΕΛΩ see *αἰρίω*.

ΕΝΕΓΚΩ. ΕΝΕΙΚΩ see *φίρω*.

επιστάμαι know Imperf. *ἐπιστάμην* (thus far like *ἵσταμαι*) Fut. *ἐπιστήσομαι*, Aor. *ἐπιστήθην*.

ἔπω am employed, pursue. This ancient verb, of which for the most part compounds only are in use, has the augment *ει* (*διεῖπον*) and an Aorist *ἔσπον*, *σπεῖν*, *σπάν*, (*εἰσπον*, *εἰσπεῖν*, *μετασπάν*), which are rather poetical.)

ἔπομαι follow, *εἰπόμεν*, *ἔφομαι*. This very common middle verb has an Aorist, which corresponds with the active *ἔπω*, except that in the indicative it is aspirated; *εἰπόμεν*, *σπίσθαι*, *σπεῖν*, which forms occur chiefly in composition.

ΕΡΓΩ and ΕΡΔΩ see *ρίζω*.

ερίω see *ἔρομαι* and compare *εἰπεῖν*.

ἔρομαι ask, occurs in the common language only as an Aorist *ἔρόμην*, *ἔρετο*, whence also the other modes are found. The infinitive nevertheless is written both *ἔρισθαι* and *εἰρισθαι*.—Fut. *ἔρισσομαι*. The defective parts are supplied from *ερωτάω*.

The Ionians make use of the present, but pronounce it *ἔρομαι*, *εἰρόμην*, *εἰρήσομαι*. The Epic dialect has an active form *ερίω*.

ἔρρω proceed, *ἔρήσω*, *ἔρήσα*, see page 188, 2.

ἔρχομαι go, from ΕΛΕΥΘΩ, Fut. *εἰλύσομαι*, Aor. *ἔλθοι* commonly *ἦλθον*, *ἠλθεῖν*, Imperat. *ἠλθί*, see page 139, Rem. I. 3, &c. Perf. *εἰλήλυθα*.

Besides this and especially in composition several tenses of *εἶμι* are more in use than those which belong to this root. See page 182.

εἶθω eat, from *ἔδω*, Fut. *ἔδομαι*, page 114, Rem. 10, Perf. *εἰδήδωκα*, Perf. pass. *εἰδήδισμαι*, Aor. pass. *ἠδίσθην*.—Aor. act. *ἔφαγον* (from ΦΑΓΩ).—Verbal adj. *εἰδοτός*.

ἴσποι, ἰσπόμεν see ἴπω.

εὐδω, καθύδω sleep. f. εὐδήσω, καθυδήσω. Augment καθυδων, καθυδων and καθυδων.

εὐρίσκω find, from ἔΥΡΩ Aor. εὔρον Imper. εὐρί. Fut. εὐρήσω &c. See page 188, 2. Aor. pass. εὐρήσθην Verbal adj. εὐρετός.—Augment page 95, Rem. 2. MID.

ἴχω have. f. ἴξω with the aspir. see middle of page 24.—Aor. (as it were from ΣΧΩ) ἴχων, σχεῖν, Sub. σχῶ, σχῆς &c. (Compound παράσχω, παράσχη) Opt. σχοίην, Imperat. σχίς. MID. ἰσχόμεν, Imperat. σχοῦ (παράσχου)—hence a new future σχήσω, Perf. ἴσχηκα &c. Aor. pass. ἰσχήθην. Verbal adj. ἰσχύς and σχιτός.

From the aorist σχεῖν is derived a new form of the present, ἴσχω, which in particular significations such as *hold, grasp* is preferred, in which also the pl. σχήσω more properly belongs to this present. From ἴχω there are the following anomalous compounds to be remarked.

ἀνίχω which, only in the middle ἀνέχισθαι, with the signification *to bear, endure*, has the double augment in the imperfect and Aor. ἀνείχομεν, ἠνισχόμεν. see page 99, Rem. 4.

ἀμπίχω enclose, Imperf. ἀμπίχων, Fut. ἀμφίξω, Aor. ἠμπίχων, ἀμπίσχεῖν.—MID. ἀμπίχομαι or ἀμπισχιούμαι, (*wear*) ἀμφίξομαι, Aor. ἠμπισχόμεν.*

ὑπισχιούμαι promise, F. ὑποσχέσομαι, Aor. ὑπισχόμεν, Imp. commonly, from the passive, ὑποσχίθην.—Perf. ὑπίσχημαι. ἔψω cook, f. ἐψήσω &c. Verbal adj. ἰφθός or ἰψητός, ἰψητός. ἴΩ and ἔΩ see page 177.

Z.

ζάω live has according to page 161, Rem. 3. ζῶ, ζῆς, ζῆ, &c. Imperf. ζῶν, ζῶς, &c.—Inf. ζῆν.—Imperat. ζῆ and ζῆθι.

ζώνυμι bind, f. ζυέξω &c. See page 189, 6.—2d Aor. pass. ἰζύγη.

ζώνυμι gird, f. ζόσω &c. Perf. pass. ἴζωμαι, see page 189, 6. MID.

* The σ stands here, on account of following χ, instead of φ: properly ἀμπίχω, ἠμφίχω (instead of ἀμφίσχω).

ἡμαι, see page 179.

ἡμί, ἦν see above φημί page 183.

Θ

ΘΑΝΩ see θήσκω.

ΘΑΦΩ, perfect as present *τίθηκα* *I am astonished*, where the second Aspirate is changed, while in the Aorist *ἔταφον*, the first is changed; see *aspirates*, page 23. This verb is to be distinguished from *θάπτω*, *ἐτάφη* in the list of baryton verbs.

θίλω, see *εἶλω*.

θίω *τυπ.* f *θύσομαι* and *θυσοῦμαι*, see page 114, Rem. 6. The other tenses are supplied as in *τρέχω*.

θιγγάνω *touch*, formed from *θίγω*, Fut. *θίξω* and *θίξομαι*, Aor. *ἔθιγον*.

θνήσκω *die*, from ΘΑΝΩ, Aor. *ἔθανον*, Fut. *θανοῦμαι*, Perf. *τίθηκα*, as from ΘΝΑΩ, see page 185, 3: Whence in common language the following abbreviated forms, *τίθημεν*, *ατε*, *τεθιάσει*, *εἰθίασαν*. *τεθιάσαι*, *τεθιάσθη*, *τίθησθαι*. *Part.* *τεθηκώς*, commonly masc. and neut. *τεθιώς* (derived from *τεθιαώς*, *τεθιαός*) G. *ῶτος*, fem. *τίθειῶσα*. From *τίθηκα*, however, is derived an active form of the future *τεθιήξω* or *τεθιήξομαι*.

θύω *sacrifice*, *θύσω* &c.—1st Aor. pass. *εἰθύθη* (short *υ*) see page 24 and page 112, Rem. 3.

I.

ἴζω, *καθίζω* *set, set myself*, MID. *set myself, sit*, fut. *ιζήσω*, *καθιζήσω*, or *καθιῶ* (for *καθίσω* according to page 113, Rem. 7.) Aor. *ἐκάθισα* &c.

ικνίομαι *come*, more commonly *ἀφικνίομαι*; f. *ίξομαι*, Aor. *ἐκόνην* Perf. *ἴγκυμι* (*ἀρίγκυμι* *Inf.* *ἀφίχθαι*.)—The radical form *ἴκω* is Epic.

ιλάσκομαι Mid. *atone, propitiate*, Fut. *ιλάσομαι* (short *α*)

ἴπταμαι see *πίτομαι*.

ἴσημι see *εἶδα*, 184.

ἴστημι, see page 170 with Rem. II.—*ἰπύσσομαι* see in E.

ἴσχω, see *ἴχω*

ἴω, see *εἶμι*, page 182.

K.

καθίζομαι, καθίδω, κάθημαι, καθίζω see ἕζομαι, εἶδω, ἔμαι, ἵζω.

καίω *burn* transit., att. κάω (with long *a* and without contraction, f. καύσω &c. see page 113, Rem. 5.) PASS. 1st Aor. ἐκαίθη and 2d Aor. ἐκάην, (short *a*) Verbal adj. καυτός, καυστός, καυστίος.

The Epic poets have also a 1st Aor. without *σ*, ἔκαη.

καλῖω *call*, f. καλίσω, att. καλῶ and καλοῦμαι;—ἐκάλεσα, ἐέκληκα, ἐκλήθη, &c.—Perf. pass. ἐέκλημαι *am called, m' appelle*. Opt. κελήμην, κελήσο &c. See page 120, Rem. 8.—MID.

κάμνω *tire*, from ΚΑΜΩ, see page 188, 4. Aor. ἔκαμον, Fut. καποῦμαι, perf. κέκμηκα as from ΚΜΑΩ, see page 187, 3.

κῆμαι, see page 184.

κεράννυμι *mix*, from κεράω, see page 189, 6, f. κεράσω, Aor. ἐκέρασα, (with short *a*)—A syncope with a long *a* takes place in the Aorist Mid. ἐκεράσασθην, Perf. κέρακα, Pass. κέραμαι, ἐκεράθη. We also find κεκέρασμαι, ἐκεράσθη.—MID.

κίχρημι, see χράω.

κλαίω *weep*, att. κλάω (with long *a* without contraction) f. κλαίσομαι or κλαυτούμαι, Aor. ἔκλαυσα see page 113, Rem. 5. The Fut. κλαιήσω or κλαήσω is rarer.—Verbal adj. κλαυτός, κλαυστίος, κλαυστίος.—MID. is rare.

κορέννυμι *satiate* f. κορέσω &c. see page 189, 6, Perf. pass. κέκωρεσμαι (Ion. κεκόρημαι)

(Not to be confounded with the regular κορέω, *-σω sweep*.)

κράζω commonly κέκράγα (*cry*), see page 190, Rem. 2, κέκραγμα, κέκραχθι &c. see page 185, Rem. 3,—Fut. κεκράξομαι.

κρεμάννυμι *hang*, Pass. κρεμάννυμαι *am hung*, and as Mid. *hang myself*; κρέμαμαι, (like ἵσταμαι) *hang* intransit., to which belong, Subj. κρέμωμαι, Opt. κρεμαίμην and κρεμοίμην.—Fut. Act. κρεμάσω, (short *a*) att. κρεμῶ, ᾶς, ᾶ, &c. The Aor. pass. ἐκρεμάσθη is common to the Mid. and intransit. signification: but the Fut. pass. κρεμασθήσομαι belongs solely to κρεμάννυμαι. In consequence of which the intransitive has a peculiar future, κρεμάσομαι *I will hang*.

κυνίω *kiss* f. κυνήσομαι, or (from ΚΥΩ) κύσω, ἔυσα, (short *v*.) The compound προσκυνίω *I salute, adore* is regular.

K

καυχάτω obtain (by lot or fortune,) from ΔΗΧΩ f. *λέξομαι*, Aor. *ἔλαχον* Perf. *εἴλαχα*, page 94, Rem. 2, or *λίλογχα* (as if from ΔΕΓ-ΧΩ.)

λαμβάνω take, from ΔΗΒΩ f. *λέψομαι*. Aor. *ἔλαβον*, Perf. *εἴληφα*, see page 94, Rem. 2.—MID.

The Ionics formed *λελάβηκα*, see page 189, 8, and (from ΔΑΜ-ΒΩ) *λάμψομαι*, *εἰλάμψην*, *λίλαμμαι*.

λανθάνω, rarer, *λήθω* *att* *hid*. *λήσω*. *ἔλαθον*, *λίληθα*.—MID. *λανθάνομαι*, rarer *λήθομαι*, *forget*, *λήσομαι*, *εἰλαθόμην*. *λίλησμαι*.

λέγω say, has in this simple acceptation no perfect active whatever; in the pass. it has *λίλισμαι*, *εἰλίχθην*. In its compounds, in the signification of *gather*, it has *εἴλοχα*, (*συνεἴλοχα*) *εἴλισμαι*. see page 94, Rem. 2, Aor. pass. *εἰλίχην*, see page 122, Rem. 4, and a MID. 'Also *διελέγομαι converse* has *διεελεγμαί*, but in the Aorist *διεελίχθην*.

ΔΗΒΩ, see *λαμβάνω*.

λήθω, see *λανθάνω*.

ΔΗΧΩ, see *καυχάτω*

λούω wash. In this verb the Attic dialect almost without exception omits the connective vowel before the termination, as 3d pers. imp. *ἔλου*, 1st. pl. *εἰλούμεν*, Pass. *λοῦμαι*: *λοῦσθαι*, see page 185, Rem. 2. MID.

λύθω loose, *λύσω* &c. Perf. pass. *λίλυμαι*, 1st Aor. pass. *εἰλύθην*, page 112, Rem. 3.

M

μαρτάνω learn, from ΜΗΘΩ, Aor. *ἔμαθον* f. *μαθήσομαι*, Perf. *μαμάθηκα*, see page 189, 5.

μάχομαι contend, fut. *μαχήσομαι* commonly *μαχοῦμαι*. See page 113, Rem. 8. Aor. *ἔμαχεσάμην*, Perf. *μαμάχεσμαι* and *μαμάχημαι*. Verbal Adjectives *μαχητίος* and *μαχητίον*.

μήγομαι desire, Aor. *ἔμμορον*, Perf. *ἔμμορα*. From the causative sense of ΜΕΙΡΩ, *to allot*, (whence *μῆρος part*) comes the Perfect Pass. *εἴμαρται* & *is fated*, an impersonal form, where also the *εἰ* is instead of the reduplication, see page 94, Rem. 2, Part. *εἴμαρμένος*.

μᾶλλον shall, will, Fut. μολλήσω. Of the Augment, see page 94, Rem. 8.

μέλω concern, go to heart, is, in the Active voice, used principally in the 3d pers. *μέλει, μέλουσι.* Fut. *μελήσει, &c.* (Epic Perf. *μέμελεν*). See page 190, Rem. 2)—PASS. *μίλομαι I take care of,* more commonly *ἐπιμέλομαι, μελήσομαι, ἐμελήθην.*

μῖνω I remain, has in the Perf. *μεμίνηκα.* See page 188, 2. Verbal Adjective *μενετεῖον.*

μίγνυμι and μίσγω mingle. Fut. *μίξω.* See page 189, 6.

μιμνήσκω remind, recollect, from ΜΝΑΩ, Fut. *μνήσω,* and Pass. *μιμνήσσομαι I recollect, I recal. ἐμνήσθην, μνησθήσομαι.* The perfect hence formed *μίμνημαι* has the signification of Present, *I remember,* that is, *I am still mindful of.* To this perfect belongs the 3d Fut. *μεμιθήσομαι I shall be mindful of.*

The simple form *μνάσμαι, μνάμαι* is in the foregoing signification in use only among the Ionics; in the signification *woo* it is in use in the common dialect.

N.

νάσσω fill, νάξω, &c.—νίνασμαι, ναστίς. See page 108, Rem. 3.

νίμω divide, Fut. *νιμῶ* and *νιμήσω,* Aor. *ἔνιμα,* Perf. *νεμίμηκα, &c.* Aor. Pass. *ἐνιμήθην* and *ἐνεμίθην.*—MID.

νίξω wash, takes its tenses from *νίπτω.*—MID.

O.

ὀζω smell intrans. Fut. *ὀζήσω, &c.* Perf. *ὄσδα* has the power of the present.

οἶγω or *οἶγνυμι* commonly *ἀνοίγω, ἀνοίγνυμι open,* has the Augment in the anomalous mode, mentioned page 97, Rem. 8. Impf. *ἀνίφων,* Aor. *ἀνίφρα,* Inf. *ἀνοίξαι,* and 1st Perf. *ἀνίφρα.* The 2d Perf. *ἀνίωγα* has a neutral signification *I am open.*

οἶδα See page 184.

οἶομαι think, Impf. *ὄμην:* 1st pers. also *οἶμαι,* Impf. *ᾔμην.*—Fut. *οἶήσομαι,* Aor. *οἶήθην, οἶηθήναι.*

οἶχμαι go, am gone, οἶχήσομαι, Perf. *ᾔχμαι,* or in the active form with *ω:* *οἶχονα.*

ΟΙΩ, see *οἶομαι* and *φίξω.*

ἰλισθαίνω or—αῖνω *glide*, ἰλισθήσω, ἄλισθεν. See page 189, Rem. 5.
 ἔλλυμι *annihilate*, from ΟΛΩ, Fut. ἐλλῶ, Aor. ἔλισα, Perf. ἐλέ-
 λικα.—MID. ἔλλυμι *pass away*, Fut. ἐλοῦμαι, Aor. ἔλεμον, to
 which belongs 2d Perf. ἔλωλα.

ἔμυμι *swear*, Fut. ἐμοῦμαι, εἶ, εἶται, &c. ἐμαῖσθαι from ΘΜΩ, see
 page 189, 6.—Aor. ἔμοσα, Perf. ἐμάμοκα, Perf. Pass. ἐμάμοσμαι,
 but in the 3d pers. also ἐμάμοται, (as if from ΟΜΩ.)

ἐμέγγυμι *to wipe off*, Fut. ἐμέξω, &c. See page 189, 6. MID.
 ἐνίημι* *profit*, radical form ΟΝΑΩ; hence present and imper-
 fect like ἴστημι.—Fut. ἐνήσω, Aor. ἔνησα, &c.—MID. ἐνίναμαι,
profit by, 2d Aor. ἐνήμην (ησο, ητο, &c.) or ἐνάμην, Opt. ἐναίμην, Impf.
 ἐνασθαι.

ΟΠΤΩ, see ὄραω.

ὄραω *see*, Impf. Ionic ὄρων commonly ἰόρων. See page 97, Rem.
 8. Perf. ἰόρακα.—Aor. εἶδον, ἰδεῖν, ἰδάν, ἰδέ, &c. MID. εἰδόμην,
 ἰδίσθαι, ἰδοῦ, (and as an interjection ἰδοῦ *see*. See above εἶδω.—
 Fut. ἴψομαι, *will see*, from ΟΠΤΩ.—PASS. Perf. ἰόραμαι or
 (though less frequently) ἴρμαι, ἴψαι, ἴπται, &c. ἴφθαι. Aor.
 ἴφθην, ἴφθηναι. Verbal Adjectives ὄρατός, ἴπτός.

ἔρηνυμι *excite*, from ΟΡΩ, Fut. ἔρσω, 1st Aor. ἔρσα. See page
 124, Rem. 5.—MID. ἔρηνυμι *arise*, Aor. ἔρόμην,—to which be-
 longs 2d Perf. ἔρσα.

ὀσφραίνομαι *smell transit*. Fut. ὀσφρήσομαι, Aor. ὀσφρέμην. See
 page 189, 6.

ὀφείλω *owe*, e. g. *money, must*, Fut. ὀφειλήσω, &c. The 2d
 Aor. ὀφίλων occurs only as the expression of a wish.

ὀφλω and (more common in the present) ὀφλισκάνω, *am guilty*,
condemned, from ὀφλήσω, &c.

Π.

παίω *beat*, Fut. commonly παιήσω, but the other tenses are
 ἵπαισα, πίκαικα, ἵπαισθην.—MID. (Compare παίζω in the regu-
 lar verbs.)

πάσχω *suffer*, from ΠΗΘΩ, Aor. ἵπαθον,—ΠΕΝΘΩ Perf. πίπινθα,
 Fut. πείσομαι, according to the rule page 27, No. 4. Verbal
 Adjective παθητός.

* A particular reduplication instead of ἴημι.

πίνομαι, ΠΕΝΘΩ see πάσχω.

πίπρωται, see πορεύω.

πίπτω, see πίσω.

πίρω destroy, Aor. ἴπρωον. See page 115, Rem. 4.

πίσω, πίτω cook, Fut. πίψω, &c. from πίπτω.

πισεῖν, see πίπτω.

πιτάνωμι expand, Fut. πιτάσω, &c. See page 189, 6. Perf. Pass. πίτάμαι; see page 185, 1, but Aor. Pass. is again ἐπιτάσθην.

πίτομαι fly, from this root is formed by syncope an Aor. ἐπιτόμην, πτίσθαι, &c. See page 185, Rem. 1. Fut. πιτήσομαι, commonly πτήσομαι, which may be derived from the lengthened form πιτάομαι. To this also belongs a formation in μι, partly in the present πέταμι and ἴπταμι, partly in a second form of the Aor. ἐπιτάμην; πτάσθαι, &c. In addition to this there is a third Aor. ἴπτην, πτήγαι, πτάς, &c. and a Perf. πίπτηκα formed from the active, which is entirely obsolete in the present.

ΠΕΤΩ, see πίπτω.

πίυθομαι, see πυθάνομαι.

πήγγωμι make fast, f. πήξω, &c. See page 189, 6. Aor. Pass. ἐπάγγην, 2d Perf. πήγηκα intransit. I stand fast

πίμπλημι fill, πιμπλάμαι, follows ἴστημι in present and imperf. Fut. πλήσω, &c. Perf. Pass. πίπλησομαι, Aor. Pass. ἐπλήσθην from ΠΛΑΩ or πλήθω, which last form however has in the present tense only the intransitive meaning *am full*.

When in composition an μ comes before the first π , the μ in the reduplication is dropped as ἐμπίπλημι; but returns as soon as the Augment is interposed ἐνεπίπλην.

πίμπρημι *buirn* transit. πιμπράμαι, follows ἴστημι, in the Pres. and Imperf. the rest from ΠΡΑΩ or πρήθω, as ἐπρήσθην.—The same holds of ἐμπίπρημι, ἐνεπίπρην, as of πίμπλημι.

πίνω drink, from ΠΙΩ, Fut. πίομαι, see page 113, Rem. 10. Aor. ἴπιον, πειῖν &c. Imper. commonly πῖθι.—All the rest from ΠΟΩ: Perf. πίπωκα, Perf. pass. πίπομαι, Aor. pass. ἐπόθην, Verbal adj. ποτός, ποτίον.

The forms πίσω, ἴπισω have the *Causative* sense *give to drink*, page 191, 5, and have as present πιπίσω.

πιπράσκω sell, Fut. and Aor. wanting. The remainder from ΠΡΑΩ: πίπράκα, ἴπράσθην, &c.

πίπτω fall, forms (from ΠΕΤΩ,) see page 189, 7, in the dorian manner, the fut. *πισούμαι*, Aor. *ίπισον*—Perf. *πίπτανα*.

ΠΛΑΩ. *πλήθω* see *πίμπλημι*.

πλίων sail, f. *πλιύομαι*, *πλουσοῦμαι*—*ἔπλιονα*, &c. see page 113, Rem. 5.—Pass. *πίπλευσμαι*, *ἐπλωόσθαι*.

πλήσσω, πλήττω strike—2d Perf.—This verb retains the *σ* in the 2d Aor. pass. *σ*, *ἐπλήσθην*, except the compounds, which signify *affright*, *ἐξεπλάγην*, *κατεπλάγην*.

πνίω blow, f. *πνιύσω* or *πνιουσοῦμαι* &c. Aor. pass. *ἐπνιόσθην*.

ποθέω desire, f. *ποθέσω* and *ποθήσω*, Perf. *πεπόθηκα*, Perf. pass. *πεπόθημαι* 1st Aor. pass. *ἰποθέσθην*, see page 112, Rem. 3.

πορίω, *ἔπορον I gave*, a defective poetical Aorist. To the same theme (with the idea *assign*) belongs by means of a metathesis the perfect pass. *πεπρόνται* *it is destined*. Part. *πεπρόμενος*.

πρίσθαι buy. A defective verb, whose forms (*ἐπρίσθαι*, *πρίσθαι* &c.) are used as the Aorist of *ἀνείσθαι*.

πυθάνομαι hear, from *πυθόμαι* (poet.) Fut. *πύσομαι*, Aor. *ἰπυθόμην*, Perf. *πίψυμαι*, Verbal adj. *πυστός*, *πυστίος*.

F

ρίζω and *ἔρδα do*, from *ῥίζω* or (from ΣΡΓΩ) *ἔρξω* &c. Perf. *ῥιζα*.

ρίω flow, f. *ρίύομαι* Aor. *ῥίμευα*. More in use however in the same active signification is the 2d Aor. *ῥίρον*, with the Fut. *ρῥύσομαι* and a new perfect *ῥῥήκα*, formed from this Aorist. p. 189, 8.

ῥήγνυμι tear transit. f. *ῥήξω*, page 189, 6, Aor. pass. *ἔρρηγην*.—2d Perf. *ῥῥήγω* with the intransitive meaning *I am torn*.

ρίπτω and *ῥεκτίω throw*, both forms are used in the present and imperfect; in the other parts only the form *ρίψω* &c. Aor. pass. *ἔρριψην*.

ῥάνομαι strengthen, *ῥάσω* &c. page 189, 6, Perf. pass. *ῥῥήσομαι*, Imp. *ῥῥήσω* (farewell) Aor. pass. *ἔρῥήσθην*.

Σ.

σβίνωμι extinguish, f. *σβίω* &c. *σβίσμαι*, *ἐσβίσα*, see page 189, 6.—The Perf. *ἔσβηκα* (with *σ*) and the 2d Aorist *ἔσβην*, plur. *ἔσβημαι*, Imp. *σβήναι*, see p. 186, Rem. 5. have the intransitive signi-

fication to go out, for which meaning in the other parts of the verb, resort is had to the passive σβίνυμαι.

σκιάνυμι scatter, f. σκιάω &c. Perf. pass. ισκιάσμαι, see page 189, 6.

σμάω wipe, σμῆς &c. see page 161, Rem. 3, f. σμῶω &c.—Aor. pass. ἰσμάχθην (from σμάχμ.)

σπίιν, σπίνθαι, see ἴπω.

ΣΤΑΩ, see ἴστημι.

στέρω deprive, declined regularly, but in the passive much use is made of the simpler form στέραμαι, Part. 2d Aor. στερῆς, Fut. στερήσομαι.

στρέβνυμι, στέρνυμι and στρώνυμι strow, form both στέβω, ἰστέβω and στέρω, ἰστέρω. Perf. pass. ἴστραμαι 1st. Aor. pass. ἰστορίσθην. Verbal adj. σρατός.

σχιῖν, ἴσχει &c. see ἴχω.

σώζω save has in Aor. pass. ἰσάθην, without σ, from the elder form σάω (ἰσάθην).—MID.

T.

ταφῆν and ταφῆναι, see ΘΑΦΩ, and λάπτω page 147.

ΤΑΩ, (the apparent root of τείνω, τίτακα &c. See page 121 et seq.

ΤΕΚΩ, see τίκτω.

τίμνω cut, forms from ΤΕΜΩ, see page 188, 4, f. τιμῶ Aor. ἴτιμον.

—Perf. τίτμηκα, Aor. pass. ἰτμήθην.

Less used is Aor. ἴταμον. The Ionians had also in the present τάμω.

τεύχω. Two kindred verbs must be carefully distinguished

1. τεύχω prepare, regular. τεύξω, ἔτευξα, τίτιυχα, τίτιυμαι, τευκτός.

2. τυγχάνω attain, happen. f. τεύξομαι Aor. ἔτυχον Perf. τετύχηκα.

The idea of τυγχάνω had its origin in the passive of τεύχω.

τίτα bear, from ΤΕΚΩ f. τίξω commonly τίξομαι Aor. ἔτικον Perf. τίτοκα.—MID. poetical.

τίνα, see τίω.

τιτρώ bore, from ΤΡΑΩ, τρήσω &c. Another form more used by the Attics is τετραῖνω, ἰτετρήσα. The perfect is always from the radical ΤΡΑΩ, τέτρηκα, τέτρημαι.

τιτρώσκω *wound*, (epic τρώω) Fut. τρώσω &c.

τίω *honor*, is used only by the poets, and is regularly declined. Perf. pass. τίτιμαι.—In the signification of *expiate* it derives its tenses from

τίω *expiate*, f. τίσω, perf. pass. τίτισμαι, 1st Aor. pass. ἐτίσθην. The MID. τίνομαι (τίσομαι, ἐτίσάμην) has the signification of *avenge, punish*.

ΤΑΔΩ *suffer*, a verb not used in the present, but from which the following tenses are derived Fut. τλήσομαι, Aor. ἔτλην, τλήναι, τλάϊν, τλάθι see page 186, Rem. 5, Perf. τέτληκα, whence the syncopated forms τίτλαμιν &c. see page 186, Rem. 4.

τρέφω *nourish*, f. θρέψω, page 23, Perf. τέτροφα, see page 118, Rem. 1 at top, Perf. pass. τήτραμμαι, τεθράφθαι, Aor. pass. ἐτρέφην, more rarely ἰθρέφην. Verbal adj. θρεπτός.

τρέχω *run* forms its tenses rarely from itself, as θρέξομαι, ἔθρεξα, but commonly from ΔΡΕΜΩ, Aor. ἔδραμον, Fut. δραμοῦμαι, Perf. δεδράμηκα, see page 189, 8.

ΤΡΥΦΩ, see θρύπτω.

τρώω *eat*, f. τράξομαι,—Aor. ἔτραγον (from ΤΡΑΓΩ.)

τυγχάνω, see τύχω.

τύπτω *strike*, has in the Attic dialect commonly fut. τυπτήσω. Verb. adj. τυπτητός.—Aor. pass. ἐτύπην.—MID.

τύφω *smoke, burn*, f. θύψω &c. page 23. Aor. pass, ἐτύφην.



ΦΑΓΩ, see ἰσθίω.

ΦΑΩ, see φημί, page 183, and φαίω, page 124, Rem. 4.

φέρω *bear*, has (from ΟΙΩ) f. οἶσα, and a particular *Imperat. οἶσε*, of which see page 189, 8. Besides this it has (from ΕΓΚΩ or ΕΝΕΚΩ) 1st Aor. ἤνευκα, 2d Aor. ἤνευγον, Perf. ἐνήνευχα, (compare page 118, Rem. 1 at top) Perf. pass. ἐνήνευμαι, Aor. p. ἠνείχθην.—Fut. pass. ἐνεχθήσομαι, or οἰσθήσομαι. Verbal adj. οἰστός, οἰστίος.—MID.

The Ionics have Aor. ἤνεικα, ἐνείκαι, Pass. ἠνείχθην.

φθάνω *anticipate*, forms from ΦΘΑΩ. either φθάσω, ἔφθασα, or φθήσομαι, ἔφθην, (φθᾶ, φθῆναι, φθάς, see page 186, Rem. 5.)—Perf. ἔφθᾶκα.

φύω beget, *φύσω, ἴφωσα*.—But the Perf. *πέφυκα* and the 2d Aor. *ἴφου, φύναι, Part. φύς*, see page 186, Rem. 5, have a passive or intransitive signification *to be begotten, to become*, of which meanings are the present and future *φύομαι, φύσομαι*.

X.

χαίρω rejoice, f. *χαίρησω*. Aor. (from the passive) *ἔχαθην*, whence again a perfect with the signification of present *κίχαρηκα*, commonly *κίχαρημαι*, see page 189, 8.

χίω pour out, f. *χίυσω*. 1st Aor. *ἔχισα*, see page 114, Rem. 1, *Inf. χίαι, Imp. χίον, χιάτω* &c. Perf. *κίχῦκα*, Perf. p. *κίχυμαι* Aor. p. *ἔχῦθην*, page 119, Rem. 4. MID.

χράω. Of this verb there are five different forms, with as many distinct meanings.

1) *χράω* I give an oracular response, declined regularly; *χράω, χράων, χράσω* &c. Aor. pass. *ἔχρησθην*.

2) *κίχρημι* loan, like *ἴστημι*, (but without 2d Aor.)—*χρέσω, ἔχρησα* &c. Mid. *κίχρημαι* borrow, *κρήσομαι, ἔχρησάμην*.

3) *χράομαι*, use takes in its contraction (according to page 161, Rem. 3) *η* instead of *α*, as *χεῖη*, 2d sing. *χρήται, χρήσαι* &c. The rest is regular, Aor. *ἔχρησάμην*, Perf. *κίχρημαι*.* Verbal adj. *χρηστός*.

4) *χρή* oportet, it is necessary, Impersonal, is inflected partly like verbs in *μι*: *Inf. χρήται, Opt. χρείη, Subj. χρή, Part. (τὸ) χρείοντ* Imperf. *ἔχρη* (irregular accent,) or *χεῖη* (never *ἔχρη*)—Fut. *χρήσει*, &c.

5) *ἀπέχρη* it sufficeth, pl. *ἀποχρήσιν*, *Inf. ἀποχεῖη, Part. ἀποχεῖν, ᾶσα, ᾶν*.—Impf. *ἀπέχρη*.—Fut. *ἀποχεῖσει* &c.

χράννυμι color, f. *χράσω* &c. see page 189, 6, Perf. p. *κίχρησμαι*, &c. *χάννυμι* heap, dam: also the regular form *χάω, Inf. χᾶν*;—*χάσω*, &c. Perf. pass. *κίχρωσμαι*.

Ω.

ώθω push, has the syllabic augment according to p. 96, Rem. 6. *ἰώθου* and forms Fut. *ώθω*, and (from *ΩΘΩ*) *ᾶσω, ἴωσα, ἴωκα, ἴωμαι* &c.

* This perfect is chiefly used in the sense, *I need*.

† Had its origin in *χράω*, according to page 28, No. 7.

PARTICLES.

1. The particles are called by the ancient Grammarians *Inflexible*, because they admit of no declension, or conjugation. Every thing, therefore, which regards their formation or derivation belongs properly to the subject of Formation of words. Some points, however, which are closely connected with the other parts of speech, or by which several particles are regulated in their relation to each other, and some small changes effected by position or euphony, shall here be detailed.

2. The most common adverbial form is the termination *ως*, which may be regarded altogether as a part of the adjective, since it is necessary only to change the termination *ως* nominative or genitive into *ως*; as follows,

φίλος, φίλος σοφός, σοφῶς.

σώφρων, (σώφρονος,) σωφρόνως· χαρίεις, εντος, χαριέντως· εὐθύς, έος, εὐθίως.

ἀληθής, έος, contr. εὖς, ἀληθίως, contr. ἀληθῶς.

3. Certain cases and forms of nouns often supply the place of Particles, either by virtue of their signification, as will appear in the syntax, or by ellipsis. When such a form occurs very frequently, it is regarded quite as an adverb: Ex. of the dative.

κομιδῇ properly *with care*, hence *very much*.

σπουδῇ ——— *with pains*, hence *hardly, scarcely*.

Also a number of *feminine adjectives* (originally agreeing with *ὁδῶς* from ἡ ὁδός *way, mode, method,*) as

πεζῇ *on foot*, κοινῇ *common*, ἰδίῃ, δημοσίῃ *private and public*.

Of the *Accusative*.

ἀρχῆν properly *in the beginning, in the foundation*, hence *totally*.

πρὸς τινα *gratis, for nothing*, (from *πρόξ* gift.)

μακρὰν (sc. ὁδόν) *far*.

Rem. 1. Some also are cases with preceding prepositions, e. g.

παραχρῆμα, *immediately* (properly *during the thing*.)

καθά and καθέπει (for *καθά* & *καθ' ἑπει*), *so as*.

πρὸς ἔργον, (for *πρὸ ἔργου*), *to the end*.

Some such compound words have small peculiarities of Orthography and Accentuation.

ἐκποδόν *Out of the way, aside*, (for *ἐκ ποδόν*.)

ἐμπόδον *In the way, inconvenient*, (grammatically irregular for *ἐκ ποδόν*.)

4. The neuter of the adjective is also an adverbial accusative, when it stands instead of the adverb, as well in the singular as the plural. This use, as far as the positive is concerned, is for the most part peculiar to the poets, and is only used in prose, in a few instances, as *ταχύ* swift, *μικρόν* or *μικρά* a little.

5. In the comparative degree, it is very much the usage that

The neuter singular of the Comparative and
The neuter plural of the superlative

serve also as degrees of comparison for the adverb: *σοφώτερον ποιεῖς* thou actest more wisely, *αἴσχιστα διετίλισεν* he lived most shamefully. The appending of *ως* to the form of comparison of the adjective as *καλλιόνως* is far less common.

6. Instead of *ως*, the more ancient dialect formed the adverb in *ω*, hence *ούτως* and *ούτω*, page 33, No. 2. Here are to be reckoned *ἄφνω* suddenly, *ὀπίσω* behind, and several formed from prepositions, as *ἔξω* without, *ἔσω* and *εἴσω* within, *ἄνω* above, *κάτω* below, *πρὶσω* forwards, *πῆρῶ*, far. These also form their degrees of comparison, as above *ἀνωτέρω*, *ἀνωτάτω*; and in like manner, degrees are formed of some other particles, as *ἀπὸ* from, *ἀπωτάτω* very far from; *ἔνδοξ* within, *ἔνδοξάτω* inmost, *ἐκός* far, *ἐκαστέρω* *ἀγγού* near, *ἀγγοτάτω* *μακρῶν* far, *μακροτέρω*.

7. In all the particles, which are compared without being derived from adjectives in use, the analogy of the adjectives is observed, in forming the degrees of comparison; as *ἐγγύς* near, *ἐγγυτέρω* or *ἐγγύτεροι* &c. or *ἐγγίον*, *ἐγγιστα*, wherein just the same peculiarities and irregularities are observed as there prevail, see Rem. 2, below. Particularly compare with "*ἴων ἴστας*," page 73, and 'irregular comparison,' page 74, the following

ἄγχι near, *ἄσσοι*, *ἄγγιστα*
μάλα very, *μᾶλλον*, *μάλιστα*.

And the adverbial neuter corresponding to *ἥσσω*, page 76,

ἥττοι, *ἥττοι* less, *ἥκιστα* least.

Rem. 2. Observe the following

πίεα the other side, over,—*περιεσάτω* or *περιεπίεσα*,
πλησίον near,—*πλησιαιότερον* and *-ίστιον*,
πρὸς ἄλλου (Rem. 1.)—*πρὸς ἄλλοι*.

Rem. 3. A few verbs become particles, by common use, particularly interjections. Thus ἄφιλον, see the anomalous ἰφίλω. ἰδού see, (See the Anomalous ἰράω.) —So too

ἴν (from εἶν) *Would that!*

ἄγι, φέρι *Come on*, which is used without alteration as an address to several,

ἴθι (to one) ἴτι (to more) *Come on.*

Rem. 4. The adverb δῦρο *hither* is also used as an imperative *come hither*, and in this acceptance it has a plural, when addressed to several, δῦντι! which is explained as a contraction of δῦρ' ἴτι.

CORRELATIVE PARTICLES.

(Compare page 89.)

1. Some relations of place are indicated by particles appended, and that as follows; when the question is

whither by *θεν*, as ἄλλοθεν *somewhither else*,

whence " *σι*, " ἄλλοσι *from some other place*,

where " *θι*, " ἄλλοθι *some where else.*

The vowel before these terminations is a matter of some variety, which, however, is best learned by observation; e. g. Ἀθήνηθεν, Ὀυράνεθεν, ἀγρόθι, *in the country*, ποταμῶθι *on which of the two sides*, ἰτιρῶθι *on the other side.*

2. When the question is *whither*, the

enclitic *δε*

is also appended, and that to the accusative without any change, as οὐρανόνδε *to the heavens*, ἕλαδε (from ἕλε) *to sea*, ἔριβόσδε (from τὸ ἔριβος) *to Erebus.*

Rem. 1. Οἶκαδε *home*, from οἶκος, and φόγαδε *to flight*, from φωνή, are departures from the analogy; but in

Ἀθήναζε, θήβαζε,

the *δ* of the particle *δε* together with the *σ* of the accusative plur. have passed over into *ζ*. Several words, however, assume the *ζ* although not in the plural, as θύραζε *without*, from θύρα *door*, Ὀλυμπίαζε from Ὀλυμπία.

Rem. 2. When the question is *where*, the termination *σιν* or *σι* is attached to the names of several cities; *σιν* when a consonant, and *σι* when a vowel precedes;

as,

Ἀθήνησι, Πλαταιῶσιν, Ὀλυμπιάσι

from

Ἀθήναι, Πλαταιαί, Ὀλυμπία.*

* Ὀλυμπιάσι, with short *α*, is the dative plural from ἡ Ὀλυμπία.

Some other words take the termination *αι*, *ας*,

from Ἰσθμοῖ, Πλοῖα, Μίγαραί,
Ἰσθμός, Πλοῖά, τὰ Μίγαρα,

which termination has always the circumflex, except in ἄνω *at home*.

3. To the three relations of the place quoted, refer the three following interrogations,

πόθεν *whither*,
ποῖ *whence*,
ποῦ *where*,

of which the first only coincides with the terminations quoted above under No 1. On the other hand, these and some other interrogations, of which the most common are πότε and πηνίκα *when*; πῶς *how*; πῆ *in what direction, in what way*, stand with their immediate Correlatives in the same Analogy, as we saw above, page 89, in the case of the Correlative Adjectives.

Interrogative.	Indefinite.	Demonstrative.	Relative.
	all enclitic.		simple. compound.
πότε;	ποτέ	τότε	ότε — ὅποτε
ποῦ;	πού	. . .	οὗ — ὅπου
ποῖ;	ποῖ	. . .	οῖ — ὅπου
πόθεν;	ποθεν	τόθεν	όθεν — ὅποθεν
πῶς;	πῶς	τός	ός — ὅπως
πῆ;	πῆ	τῆ	ῆ — ὅπη*
πηνίκα;	. . .	τηνίκα	ῆνίκα — ὅπηνίκα

(The signification of the foregoing Correlative adverbs is obvious from that of the corresponding adjectives, page 90.)

Rem. 3. As the relative pronoun *ὅς*, besides the compound *ὅστις* is also strengthened by *τις* (*ὅστις*, &c.) the same is also found in several of the foregoing relative adverbs *ὅσως*, *ἕστως*, *ὅπως*. Of the Ionic forms *ποῦ*; *ἄνω*, &c. See page 21, 3.

4. The demonstratives in this table are the original simple demonstratives, as *ὁ*, *ἡ*, *τό*, among the adjectives demonstrative. None of them but *τότε* *then* is in common use; the others only in certain phrases or in the Poets. It is also to be remarked that, instead of *τός*, *ός*, as a less common demonstrative is used, and that with the Acute accent, to distinguish it from the relative particle *ὅς*.

* The Iota Subscript in this series is omitted in those forms where no real nominative as a Root exists. See Rem. 4 and 5.

5. To the foregoing must be reckoned two other demonstratives, which in signification belong to the questions *ποῦ*; *πότε*; but in form depart entirely from the preceding analogy; viz.

ἴθνα here, there, *ἴθιν* thence,

They are both, at the same time, relatives (with *οὗ* and *δέ*) and common in prose.

6. The demonstratives *τηνίκα*, *ἴθνα*, *ἴθιν*, *τῆ* and *ώς*, are capable of the two fold strengthening, mentioned above, page 87, 4, from which the demonstrative particles most used in prose have their origin, as

<i>τηνίκα</i> ,	<i>τηνικάδε</i> ,	<i>τηνικάῦτα</i>
<i>ἴθνα</i>	<i>ἰθαάδε</i>	<i>ἰθαῦτα</i> Ion. <i>ἰταῦθα</i> Att.
<i>ἴθιν</i>	<i>ἰθίνδι</i> ,	<i>ἰθιῦτιν</i> Ion. <i>ἰτιῦθιν</i> Att.
<i>τῆ</i>	<i>τῆδε</i>	<i>ταύτη</i>
<i>ώς</i>	<i>ώδε</i>	<i>ούτως</i> or <i>ούτω*</i>

7. The most of the *demonstratives* besides others not included in these analogies take, besides this, a

Demonstrative *ι*,

See page 91, No. 2. as

ούτωςι, *ἰντιυθινί*, *ἰθαδί*, *ώδι*

νυί from *νῦν* now, *δευρί* from *δεῦρο* hither.

and the *relatives*, (like the adjectives above, page 91) for the sake of strengthening the idea of universality, assume

οὔν and *δέποτε*

as *ἴπουοῦν* *wheresoever*, *ὀπωσοῦν* (and with the interposed *τι*—*ὀπωστιοῦν*), *ἴπουδέποτε* &c.

Rem. 4. As the corresponding adjective forms (page 89,) create correlatives of still wider use, in appending their characteristic terminations to other general ideas, as *ἄλλως*, *πανταίως*, &c. (See page 90, Rem. 2.)—so also it is with the adverbs; as, *ἄλλοι* *another time*, *ἄλλῃ* (in answer to the question *πῆ*;) *in another way*; *πάντως*, *πάντη* (in answer to *πῶς*; *πῆ*;) *in every way, wholly*; *αὐτοῦ*, *αὐτίθι* (in answer to *ποῦ*; *πότε*;) *in the same place, there*. Very commonly are the adverbs of this kind derived from *ἄλλος*, *πῶς*, *πῆ* and *ἑαυτός* lengthened by the insertion of *αχ*; as,

ἄλλαχού *elsewhere*, *πανταχού*, *πολλαχού* *in every place, in many places*, *ἑαυτάχθιν* *from every side*, *ἄλλαχῆ*, &c.

* It is very obvious that as *τῆ* and *ώς* are derived from the proper demonstrative *ἴ*, *ἴ*, *τί*, the strengthened form is derived from the strengthened demonstrative *ἴδε*, *ούτως*.

Rem. 5. Negatives of most of these Relative Particles are also found; from *πίσι* and *πῶς*, as from *εἰς*, by simple composition; as,

οὐπίσι, μήπως never, οὐπῶς, μήπως by no means.

Most commonly, however, the negative is formed from the Ancient adjective *οὐδαμῶς*, *μηδαμῶς none*; as,

οὐδαμῶς by no means, οὐδαμῆ, οὐδαμῶ, οὐδαμῶτι, &c.

MUTATION OF SOME OTHER PARTICLES.

1. IN THE FORM.

According to fixed principles, *εὖ*, *οὐκ*, *οὐχ* are interchanged for the sake of Euphony, see page 33, 3, 4. In like manner, *ἐξ out of*, is allowed to stand only before a vowel, or at the end of a clause, as

ἐξ ἱμοῦ, ἐξ οὗ, κακῶν ἐξ

before consonants it is changed into *ἐκ*, as

ἐκ τούτου, ἐκ θαλάσσης, ἐκ γῆς.

Rem. 1. That some particles for the sake of euphony have a moveable *ν* or *ς* at the end has been already remarked page 33, as also the changes of *εν* and *ες* in composition page 26, *Rem. VI.*

Rem. 2. For *οὐ* not and *ναί* yes, we find, for the sake of greater emphasis, *οὐχί, ναίχι*, (page 17, *Exc. 2.*)

Rem. 3. Varieties of form, without any change of signification, are the following.

ἰάν, ἦν, ἦν ἰφ.

σήμερον, Att. *σήμερον* to day.—*χθες* and *ἐχθες* yesterday.

οὖν, Ancient *ξύν* with;—*αἰς*, Ion. *ἰς* in.

ἐν, Ion. *ἐνί* in; See also below No. 2.

αἰί, Ion. and Poet. *αἰί* and *αἰίς* always.

ἵνα or *ἵναν*, Ion. *ἵνα*, *ἵναν* on account of; *ἵκουα*, Ion. *ἵκουα* since.

2. CHANGE IN ACCENT.

Several two syllable prepositions, with the accent on the last syllable, as *παρά*, *ἀπό*, *περί*, &c. undergo an *anastrophe*, as it is called, that is, they *draw the accent back*, in these two cases,

1. When they stand behind the noun they govern, as

τούτου περί for *περί τούτου*

θεῶν ἀπο for *ἀπὸ θεῶν.*

2. When they are used instead of the verb *εἶναι*, compounded with themselves, (in which case, instead of *εἶ*, the Ionic *εἶ'* is used in the common dialect) as

εἰγὼ πάρα for *πάρειμι*
ἔπι, ἔνι, ὑπο for *ἔπισσι* &c.

SYNTAX.

1. The syntax teaches the *use* of the parts of speech, whose *formation* has been shown in the preceding part of the grammar ; in the following order viz. *noun, verb, participle*.

2. We shall accordingly treat, 1st, The noun in itself and other kindred parts of speech ; 2d, The noun in connexion ; 3d, The verb ; 4th, Particles ; 5th, Phrases and constructions of a more complicated character.

THE NOUN.

I. Every thing joined to the substantive of the nature of an adjective—whether adjective, participle, pronoun or article—must agree with it in gender, number, and case.

Remark. In the Attic dialect, the Feminine dual commonly is joined with Masculine adjectives, as *ἄμφω τούτω τὰ μεγάλα πόλις* for *ἄμφω τάντω τὰ μεγάλα πόλις*.

II. 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. *Ex.* *ὁ σοφός* the wise man, *ἡ ἄνυδρος* sc. *γῆ* the desert, *ἡ ἰσθῆ* sc. *ὁδός* the straight road, *οἱ πολλοί* the multitude, *τὰ ἐμὰ* my property. So also the pronouns. *οὗτος, ἐκεῖνος, τις* &c.

THE PREPOSITIVE ARTICLE.

III. When the substantive is represented as a definite object, it regularly takes the prepositive article *ὁ, ἡ, τό, the*.

IV. The indefinite article of modern languages is not expressed in Greek. When however an indefinite object is to be distinctly pointed out as an individual, the pronoun *τις, τι* is made use of. *Ex.* *γυνή τις ἕρπεν εἶχεν* a certain woman had a bird.

V. The proper names receive the article, as ὁ Σωκράτης, αἱ Ἀθῆναι. It is however very often omitted, and always when a more precise distinction with an article follows, as Σωκράτης ὁ φιλόσοφος.

Rem. 1. The Greeks use the article in many cases where the modern languages do not, and also often omit it although the object is definite.—With possessive pronouns, however, the use is invariable; Σὸς δούλος, (like δούλος σου) can mean only a slave of thee: ὁ σὸς δούλος (like ὁ δούλος σου) means thy slave.

Rem. 2. In the Elder dialect ἰ, ἡ, τό was rather a demonstrative pronoun, and the substantives stood alone for the most part, where we use the article *the*, as they do always in Latin. The more recent ordinary dialect also frequently omitted it.

VI. The article is very often divided from its substantive, not only by the adjective, (as ὁ μέγας βασιλεὺς *the great king*, οἱ ὑπάρχοντες νόμοι *the existing laws*,) but by other qualifications of the substantive; as ἐμνήστο τῆς ἐν μανίᾳ διατριβῆς *he remembered the time passed in insanity*. Often a participle like γενεράνῃ &c. may, in these phrases, be supplied by the mind, as in

ἢ πρὸς Γαλάτας μάχη

ἢ πρὶν ἄρξαι αὐτὸν ἀρετῆ *the virtue exhibited*

by him before he reigned.

VII. When the qualification thus interposed begins with an article, two and even three articles may stand in this way together, if no cacophony ensue, as

τὸ τῆς ἀρετῆς κάλλος *the beauty of goodness.*

ὁ τὰ τῆς πόλεως πράγματα πράττει

τὸν τὸ τῆς Ἀθηνῶν ἀγαλμα ἐργασάμενον

ἵσχος ἔστω τῷ τῆς τῶν ἐλευθέρων φθορᾶς νόμῳ.

VIII. These qualifications of the substantive may for greater emphasis or clearness come after, in which case the article is usually repeated, and with participles *must* be repeated, as

τὸν παῖδα τὸν σὸν *thy son.*

ὁ χιλιάρχος ὁ τὰς ἀγγελίας ἐσκομίζων *the commander who is to bring the despatches.*

σύνειμι ἀνθρώποις τοῖς ἀγαθοῖς: *I associate with good men.*

Rem. 1. The repetition of the article is necessary with the participle; for otherwise the phrase becomes what is called the participial construction, which will be explained below.

Rem. 2. When the adjective without an article stands before the article of the substantive, the object is thereby distinguished not from others, but from *itself* under other qualifications, as ἤδιστο ἐπὶ πλουσίαις τοῖς πολίταις, signifies, not 'he rejoiced in the rich citizens,' but *he rejoiced in the citizens being rich, or inasmuch as they were rich.* So ἰσ' ἄκρως τοῖς ὄρεσιν on the mountains where they are highest, i. e. *quite up the mountains; ἅλην τὴν νύκτα the whole night.*

IX. When the substantive is understood from the connexion it is often omitted, and the article stands alone with the qualification, as ὁ ἐμὸς πατήρ καὶ ὁ τοῦ φίλου, *my father and that of my friend.*

Rem. 3. Here too are to be noticed certain standing omissions; as in Rule II. Such as

Ἀλιζανδρος, ὁ Φιλίσκου, (sc. Σοκ.) or simply
 ὁ Σωφρονίσκου *The son of Sophroniscus, i. e. Socrates.*
 εἰς τὴν Φιλίσκου, (sc. χώραν.) *Into the land of Phillip.*
 τὰ τῆς πολιώς, (sc. πράγματα.)
 οἱ ἐν ἄστυ *The people in the city.*
 τὰ κατὰ Πausανίαν *The affairs of Pausanias.*
 τὰ εἰς τὸν πόλιμον.
 οἱ ἐν τῷ βασιλεῖ.

X. As every qualification, though indeclinable in itself, may be declined by aid of the article, *adverbs* without farther change are converted into adjectives by its being joined to them, as, from μεταξὺ *between*, ὁ μεταξὺ τόπος *the intervening place*; from πάλαι *near*, αἱ πάλαι κῶμαι *the neighboring villages.*

οἱ τότε ἄνθρωποι
 οἱ πάλαι σοφοὶ ἄνδρες
 ἡ ἄνω πόλις *the upper city*
 εἰς τὸν ἀνωτάτω τόπον, see page 211, 6.
 ἡ ἐξαίφνης μεταστάσις *the sudden removal.*

Or so that the adverb with a repetition of the article follows, as ὅταν ἐγείρησθε ἐκ τῆς ἀμελείας ταύτης ἄγαν *when ye awaken from this excessive negligence.*

Rem. 4. If in this case the substantive, which suggests itself from the context or the idea itself, be omitted, the adverb acquires the character of a substantive, as from αὔριον *tomorrow*, by the omission of ἡμέρα *day* is ἡ αὔριον *the morrow*: ἡ Λυδιστί *the Lydian mode*, (ἄρμονία being omitted) οἱ τότε *the men of that age*: ἐς τοῦπίσω (for τὸ ὀπίσω) *behind, backward*, where μέρος *part*, may be looked on as omitted: although in the case of a neuter article, it is neither necessary nor possible always to supply a particular substantive.

Rem. 5. By another peculiarity, the article *τίς*, with whatever it is attached to, becomes adverbial, as *τὸ τελικαῖον finally, ταῦν* (that is, *τὰ νῦν*) *for the present, τὰ ἀπὸ τοῦδε from hence forth.*

XI. From all these cases, in which various parts of speech and even phrases acquire the character of substantives, by virtue of the remaining article of an omitted idea, are to be distinguished two cases, in which such words and phrases become substantives, by virtue of an article peculiar to themselves, viz.

1. The infinitives, as *τὸ πράττειν the doing, τὸ κακῶς λέγειν the speaking ill, ἕδομαι τῷ περιπάτειν I take pleasure in walking.*

2. Every word and phrase, which is considered itself as a subject, as *τὸ λέγω the word, λέγω, χρῆται τῷ Γνωθί σουτίεν he uses the maxim, know thyself.*

OF *ὁ, ἡ, τό* AND *ὅς, ἣ, ὅ*, AS DEMONSTRATIVE.

XII. Not only the prepositive article *ὁ, ἡ, τό*, but the postpositive *ὅς, ἣ, ὅ*, were in the elder dialect used as demonstrative pronouns for *ὁὗτος* or *ἐκεῖνος*, which usage remained particularly in the language of epic poetry.

XIII. The same usage also remained in the common language in certain cases, particularly in the division and distinction of subjects. In this case *ὁ μὲν* commonly stands first, and afterwards once or oftener *ὁ δέ*; *this—that*: or (when speaking of indefinite objects) *the one—the other—another*, &c. through all genders and numbers.

τὸν μὲν ἐτίμα, τὸν δὲ οὐ he honors this one, that one not.

τὸ μὲν γὰρ ἀνόητος, τὸ δὲ μανικόν the one is foolish, the other insane.

τῶν στρατιωτῶν (or also οἱ στρατιῶται) οἱ μὲν ἐκύβευον, οἱ δὲ ἔπινον, οἱ δὲ ἐγυμμάζοντο of the soldiers some played at dice, some drank, some exercised themselves.

τῶν ζώων τὰ μὲν ἔχει πόδας τὰ δ' ἴστιν ἄποδα.

κρεῖσσον καλῶς πίνεσθαι ἢ κακῶς πλουτεῖν τὸ μὲν γὰρ ἔλιον, τὸ δ' ἐπιτίρησιν φέρι.

Isocrates says of the Athenians, who, on account of the excessive population, were sent to settle colonies that, in this

way, ἦσαν ἀμφοτέρους, καὶ τοὺς ἐκκελευθέντας καὶ τοὺς ὑπερ-
 εἰναντας τοῖς μὴν γὰρ ἰκαθὴ τὴν εἰκοι χῶραν κατέλιπον, τοῖς δὲ πλείω
 τῆς ὑπαρχούσης ἐπέρισαν.

Rem. 1. The postpositive article (δε μὴν, δε δὲ— & μὴν, & δὲ, &c.) is thus used, but less frequently; as, πάλαι Ἑλληνίδας, δε μὴν ἀναρῶν δε & δὲ τοὺς φυγάδας πατάγων destroying some of the cities of Greece and reinstating the exiles in others. ΔΙΚΜΟΣΤΕΚΝΗΣ.

XIV. In narration δ, ἡ, τδ, is often used only once with δέ, in reference to an object already named, as ὁ δὲ εἶπε, but he said: τῆν δὲ ἀποχρηῆσαι (accusative with infinitive) but that she went away.

Rem. 2. When Persons are spoken of as the subject, such a clause may be connected by καί, in which case in the nominative the postpositive Article ὁ, ἡ, οἱ, αἱ, but in the accusative with the infinitive τὸν of the prepositive, is used; as, καὶ δε, ἀκούσας ταῦτα, ἔωσεν αὐτὸν ἐκ τῆς τάξις he hearing this, thrust him from the rank; καὶ οἱ, διαλυθῆντις, ἐτίθειεν ἐς τὰς ἡῆς (HERODOTUS).—καὶ τὸν κελεύσαι δοῦναι and that he commanded to give it him.

PRONOUNS AND THE ADJECTIVE αὐτός.

XV. The three chief meanings of the pronoun αὐτός (see page 83, 2.) are to be distinguished as follows:

1. It signifies self

a. When it belongs to another noun so as to be in a sort of apposition with it, that is, after the noun, or before its article, as μᾶλλον τοῦτο φοβοῦμαι ἢ τὸν θάνατον αὐτόν, I fear this more than death itself; αὐτὸν τὸν βασιλέα κτεῖναι ἐβούλετο he wished to slay the king himself.

b. When it stands for myself, himself, &c. the personal pronoun being omitted, as αὐτὸς ἴφην he himself has said it; παριγεύομην αὐτός I myself was there: and in the oblique cases only when they begin a clause, as αὐτὸν γὰρ εἶδον for I saw him myself.

2. It is used instead of the simple pronoun of the third person, only in the oblique cases; and in this signification can stand only after other words in the clause, as ἴδωκεν αὐτοῖς τὸ πῦρ he gave them fire, οὐχ ἰδρακας αὐτόν hast thou not seen him: τὸ δίδας

Αίτην ἴδων ἐκείνος δὲ αὐτὸ καθήλωνεν, *he gave the skin to Aetes, and he nailed it.*—See also XX.

3. When the article immediately precedes it, it means *the same*; as ὁ αὐτὸς ἀνὴρ *the same man*, ἐκίλευσε τὸ αὐτὸ (or ταῦτ) ποιεῖν *he commanded him to do the same thing.*

XVI. In the reflexive pronouns ἑμαυτὸν, σεαυτὸν &c. (see page 83, 3.) the pronoun αὐτός loses its peculiar power. Αὐτὸν σί means *thee thyself*, but σεαυτὸν merely *thee*, as a reflected pronoun, as ἴθιζι σεαυτὸν *accustom thyself*. It is also used like the Latin *se*, to refer back to the first subject of two connected clauses, as νομίζει τοὺς πολίτας ὑπηρετεῖν ἑαυτῷ *he thinks that his fellow citizens serve him*. In this case the simple αὐτός, as also the simple εἶ, οὗ, σφίς, σφᾶς, may equally be used.

XVII. The indefinite pronoun τις is used in the same sense as the French *on* and the German *man*, as ἀνθρώπων ἀναιδέστερον οὐκ ἂν τις εὔροι; even where it is applied to an assembly or collection ἧδη τις ἐπιδικιύτω ἑαυτόν, that is, *each one must now put himself forward.*

Remark. The neuter *τι* often passes into a particle of limitation, in *some degree*, hence οὐτι, μήτι *not all*.

XVIII. ἄλλος without the article is equivalent to the Latin *alius*, *another*; ἕτερος without the article has the same signification, but with a stronger expression of *diversity*: ὁ ἕτερος, on the other hand, is found only between two, and is the Latin *alter*, *the other*. In the plural, ἄλλοι means *others*, οἱ ἄλλοι *the others*, *ceteri*. Οἱ ἕτεροι implies a more distinct reference to a division; as it were, *the other party*. The singular ὁ ἄλλος expresses a whole with the exception of a certain part in contrast with it, as ἡ ἄλλη χώρα *the rest of the land*.

XIX. The most of the pronouns and the adjectives πᾶς and ἅπας stand commonly before the article or behind the substantive; as τοῖσιν τῶν ἀνδρῶν *of these men*, ὁ ἀνὴρ οὗτος *this man*, δίκην ἔτινι ταύτῃ *he suffered this punishment*, πάντες οἱ Ἕλληνες *all the Greeks*, τῷ δήμῳ ἅπαντι *to the whole people*. Πᾶς in the singular without the article commonly stands for *each*, as πᾶς ἀνὴρ.

XX. The possessives of the third person (οὗ, σφίτερος) are but little used. Instead of them use is made of the genitives of the pro-

noun *αὐτός*; as *τὰ χρήματα αὐτοῦ, αὐτῆς, αὐτῶν his, her, their property*. Also of the two other persons, the genitive is often used instead of the possessive, but in the singular number only the enclitic genitive, as *ἰ υἱός μου my son*. As soon, however, as any emphasis is required, the possessive alone can be used. But to this is sometimes added a genitive, by a sort of apposition, as *διαρπάζουσι τὰ ἐμὰ, τοῦ κακοδαίμονος they plunder the property of me, the miserable*. But most commonly, 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 articles alone.

OF THE NEUTER ADJECTIVE.

XXI. The *neuter* of all words of the adjective kind stands without a substantive, or as such, for every object conceived or represented as indefinite; and particularly, as in Latin, extensive use is made of the *neuter plural*, as

εἶπε ταῦτα he said this (these things.)

τὰ καλὰ the beautiful, (that is, all beautiful things.)

οὐδὲ τὰ ἀναγκαῖα δύναται περιζῆσθαι they cannot earn the necessaries of life.

Hence e. g. also *τὰ ἐμὰ* signifies not only *my things*, but, in general, *what concerns me*.

XXII. The *neuter singular* expresses more distinctly the abstract idea of the objects.

τὸ καλόν the beautiful, in the abstract.

τὸ θεῖον the divinity, and also every divine nature indistinctly conceived.

τὸ τῆς γυναικὸς δούλον καὶ θρασυτατικόν the servile and subject nature of woman.

Rem. 1. The neuter of the article standing alone with the genitive is still more indefinite, and signifies only a reference; as *τὸ δὲ τῶν χρημάτων μάλιστα πόθειτε ἐκούσαι, πόσα καὶ πόθεν ἔσται In respect to money you are particularly desirous of knowing how much and where it is: τὰ τῶν θεῶν φέρειν δεῖ it is necessary to bear what comes from the gods.*

Rem. 2. Of the neuter adjective as an adverb, see above, page 211, 4, 5.

THE NOUN IN CONNEXION.

Subject and Predicate.

XXIII. The nominative of the neuter plural is generally joined with a verb singular,

τὰ ζῶα τρέχει *animals run.*

ταῦτά ἐστιν ἀγαθά *this is good.*

Ἀθηναίων ἤξιτο τὰ πράγματα *the affairs of the Athenians increased.*

Ἔστι ταῦτα *this is, i. e. this is true.*

τῶν ἴστων τὰ μὲν ἐστὶν ἐφ' ἡμῶν, τὰ δ' οὐκ ἐφ' ἡμῶν (*ἐφ' ἡμῶν in our power.*)

XXIV. When the adjective, being a predicate, is separated from the substantive, it is often neuter, though the substantive be masculine or feminine, and singular though the substantive be plural: the object in this case, being considered as a thing in general, and the word *thing* being easily supplied.

ἡ ἀρετὴ ἐστὶν ἐπαινετὴ *virtue is praiseworthy.*

εἶδ' ἰδὸν, εἶτ' ἀνιστὰν παῖδες γέγονται, ἀγνοεῖ.

XXV. As the dual is not a necessary number (page 35, declension,) every sentence which speaks of *two*, may not only be wholly in the plural, but in the same clause a plural verb may be joined to a dual noun and *vice versa*, and different predicates or references to the subject may, as euphony dictates, be either dual or plural.

XXV. The *subject*, as in Latin, is commonly omitted where it is known of course from the verb or the connexion, and no stress is laid on it; and where, in the modern languages, its place is supplied by the personal pronouns.

Rem. 1. The subject thus omitted may however be in apposition with something else expressed; as, ἰδὸν Μαίας τῆς Ἀτλαντος διακονοῦμαι αὐτοῖς, that is, *and I the son of Maia, and daughter of Atlas, wait on them.*

Rem. 2. The *Subject* is also omitted, where the verb expresses an action usually performed by said subject, as σαλπίζει or σημαίνει *the trumpeter gives a signal.* This usage also prevails where we supply *it*, and means an operation of nature or of circumstances; as,

ὕει *it rains.*

προσημαίνω it announces itself (as in the air.)

ἰδήλωσε δὲ and so it showed itself.

Rem. 3. What are commonly called *impersonals* that is verbs, that belong to no subject or person, are different from the foregoing. In them the subject is not, as in the foregoing, left in obscurity, but the *action*, to which they refer, whether expressed by an infinitive or other dependent clause, is the *true subject* of such verbs; whose peculiarity therefore consists in this alone that their subject is not a noun (as an infinitive with the article also is regarded) e. g. *ἔξουσί μοι ἀπύνασι* i. e. *τὸ ἀπύνασι ἔξουσί μοι* the going away is lawful to me. Of this kind are *δύ, χρῆ, ἀπίχρη, δοκί* (See also those in the list of anomalous verbs,) *πρίτω* it becomes, *ἰδιχίται* it is possible.

XXVI. When the nominative stands without the verb, some part of *εἶναι* is commonly to be supplied; as

Ἕλλησ' ἰγὼ I am a Greek.

τὰ τῶν φίλων κοινά.

Σιμωνίδῃ οὐ βῆδριον ἀπιστεῖν σοφὸς γὰρ καὶ θεῖος ὁ ἀνήρ.

Κἀγὼ πάσχειν ὀτιοῦν ἔτοιμος (sc. *εἰμί*), *ἐὰν μὰ ταῦθ' οὕτως ἔχη.*

The Object: Oblique cases.

The *object*, or that on which any action is exerted, or to which it refers, must be either in the genitive, dative, or accusative case; and these three are called *oblique cases*.

ACCUSATIVE.

XXVII. The *immediate object* of a transitive verb is usually in the accusative case, as *λαμβάνω τὴν ἀσπίδα* I take the shield. The *remote object*, which may be found together with an accusative, and even with an intransitive verb, is usually joined with a preposition, *λαμβάνω τὴν ἀσπίδα ἀπὸ τοῦ πασσάλου*, I take the shield from the nail, *ἵστημα ἐν τῷ ἰδάφει* I stand on the ground.

XXVIII. Intransitive verbs are sometimes used transitively, and are joined with an accusative case, as *αἱ πηγὰὶ ῥέουσι γάλα καὶ μέλι*, the fountains flow milk and honey.

XXIX. Intransitive verbs govern an accusative of the noun, which expresses the abstract of the verb;

κινδυνεύω τοῦτον τὸν κίνδυνον I will incur this danger.

ζῆ βίον ἡδιστον he lives a most pleasant life.

φαιερῶς τὸν πόλεμον πολυμήσομαι

ἢ ἀδικία ἢ ἠδίκουσι σε.

γλυκὺν ὕπνου κοιμᾶσθαι

ἐπιμελοῦνται πᾶσαι ἐπιμίλειαν,

• XXX. Many verbs, such as those signifying *to do, to speak, to give or take, to teach, to clothe, to ask, to beg, to conceal*, govern two accusatives, one of the person the other of the thing; *Ex.*

τί ποιήσω αὐτόν; *what shall I do to him.*

πολλὰ ἀγαθὰ τῇ πόλει ἐποίησεν *he has done the state much service.*

διδάσκουσι τοὺς παῖδας σωφροσύνην *they teach the youths modesty.*

Θηβαίους χρέματα ἤτησαν.

ἐδύειν τινὰ καρβατίας *to put coarse shoes upon a person.*

δι τὴν ψυχὴν ἀφείλετο *from whom he hath taken life.*

ἴτεροι παῖδα ἐκδύσας χιτῶνα, τὸν ἑαυτοῦ ἐκίβηον ἠμφισεν.

τοὺς πολεμίους τὴν νῶν ἀπεσερήκαμεν.

τοῦτο μὴ ἀνάγκηζέ με.

οὐ σε ἀποκρύψω τὰς ἐμὰς δυσπραγίας.

XXXI. The noun signifying the part, circumstance, or object of which any thing is affirmed is put in the accusative.

καλὸς ἴσθι τὸ σῶμα *he is comely in person.*

πόδας ἀκὺς *swift of foot.*

πονεῖν τὰ σκέλη *to suffer in the legs.*

ἀλγῶ τὰς γνάθους *I am afflicted in the jaws*

θαυμάστις τὰ τοῦ πολέμου *admirable in warlike affairs.*

Σύρος ἦν τὴν πατρίδα *he was a Syrian as to his country.*

Σωκράτης τοῦνομα *Socrates by name.*

Rem. 1. This is the Greek construction so familiar to the Latin poets, as, *humerosque deo similis*. Sometimes a preposition, as *κατά*, is actually expressed to govern one of the Accusatives, and as a preposition must commonly be applied in English, the learner is often taught to say that one of the Accusatives is governed by a preposition understood. It is so common a construction, however, that it ought to be taught as a principle of the language.

XXXII. The accusative of the *pronoun* is found in this way with verbs, which would not admit a similar accusative of the *noun*, as

τί χρῶμαι αὐτῷ *for what shall I use it.*

οὐκ οἶδα ὅ, τι σοι χρῶμαι *I know not for what I shall employ thee,*

πάντα εὐδαιμονεῖν *to be happy in all things.*

Rem. 2. To the two preceding rules are to be referred instances of the double accusative like the following, *ἵστανε τοὺς βαρβάρους τὴν ἐν Μαραθῶνι μάχην* he conquered the barbarians in the battle at Marathon.

XXXIII. The noun expressing duration of time or measure of distance is put in the accusative; *Ex.*

πολὸν χρόνον παρέμεινε he remained a long time.

καθῆντο ἐν Μακεδονίᾳ τρεῖς ὅλους μῆνας they remained in Macedonia three whole months.

τὰ πολλὰ καθιύδει he sleeps the greater part of the time.

ἀπίχει δέκα σταδίους it is ten stadia distant.

XXXIV. Certain adjectives and pronominals of the neuter gender standing in the midst of a clause and rendered in other languages adverbially or with a preposition, are put in the accusative case; *Ex.*

τοῦναντίον (for τὸ ἐναντίον.)—*οὗτος δὲ, πᾶν τοῦναντίον, ἠθέουλετο μὲν οὐκ ἔδυνατο δὲ* but he on the contrary wished but could not.

τὸ λεγόμενον—*ἀλλ' ἤ, τὸ λεγόμενον, κατόπιον ἑσπέρης ἤκομεν*, but do we according to the proverb, come after the feast?

τὸ τοῦ ποιητοῦ &c.—*ἀλλὰ γὰρ, τὸ τοῦ ποιητοῦ, ἔργον οὐδὲν ἔνειδος* but, as the poet saith, no labor is a reproach.

THE GENITIVE.

The most familiar use of the Genitive with another substantive belongs to the Greek as to other languages. Those uses of the Genitive are accordingly given here, which are more peculiar to the Greek, especially those in which it is united with *verbs, adjectives, and adverbs.*

XXXV. The genitive is used in the following cases,

I. With most verbs signifying, *to liberate, to restrain, to cease, to differ.* *Ex.*

ἀπαλλάττειν τινὰ νόσου to free one from a disease.

ἔργειν τινὰ τῆς θαλάσσης to keep one from the sea.

παύειν τινὰ πόνοι to cause one to cease from his troubles.

λήγειν τῆς βῆρας to cease from the chase.

ἀμάρτειν ὁδοῦ to fail of the way.

διαφέρειν τῶν ἄλλων to differ from others.

ἄρχων ἀγαθὸς οὐδὲν διαφέρει πατρὸς ἀγαθοῦ, a good ruler differs in nothing from a good father.

Remark. For αἰδῖν in this last example, see Rule XXXIV.

II. The genitive is used in all expressions implying *choice, exception, and part*; viz.

1. With adjectives and pronouns, by which the object is distinguished from others, *Ex.*

μόνος ἀνθρώπων *alone of all men.*

οὐδείς Ἑλλήνων *not one of the Greeks.*

οἱ φρόνιμοι τῶν ἀνθρώπων *the prudent part of mankind.*

τῶν ἀνδρῶν τοῖς κολοῖς κἀγαθοῖς αἰρετώτερόν ἐστι θάσιν ἢ δουλείην :

Particularly with all superlatives,

ἡ μέγιστη τῶν νόσων ἀναίδεια *shamelessness is the greatest of maladies.*

κτημάτων πάντων τιμιώτατόν ἐστιν ἀνὴρ φίλος συσιτός τε καὶ εὖνους :

2) In statements of time and place, given as parts of a larger duration or extension.

τρὶς τῆς ἡμέρας *thrice, daily.*

ὅπότε τοῦ ἔτους *at what time in the year?*

κατ' ἐκεῖνο καιροῦ *at that point of time.*

ποῖ γῆς ἀφικόμενος *to what part of the earth have I come (like ubi terrarum?)*

πανταχοῦ τῆς ἀγορᾶς *every where in the market.*

πέρην τῆς ἡλικίας *advanced in years :*

3) Wherever the idea of *somewhat* or a *part* can be supplied, ἔδωκά σοι τῶν χρημάτων *I have given thee of my wealth.*

4) The noun expressive of the thing eaten, drunken, enjoyed, profited of; *Ex.*

ἰσθίειν κρεῶν, πίνειν ὕδατος (ἰσθίειν τὰ κρέα would signify devour the flesh, viz. all of it; and πίνειν ὕδατος, may mean to be a water drinker.)

ἀπολαύειν τινός *to enjoy a thing.*

ὀφίστασθαι τίνος *to profit of any thing.*

III. The material of which a thing is made, is in the genitive, *Ex.*

εἶφανος ὑακίνθων *a wreath of hyacinths.*

ἰὸς λίθου πᾶν πεποιήται *it is all made of one stone.*

IV. Quality or circumstance is put in the genitive ; *Ex.*

δένδρον πολλῶν ἐτῶν *a tree of many years.*

ἦν γὰρ ἀξιώματος μεγάλου *for he was of greatest esteem.*

XXXVI. The following classes of words also take the genitive :

I. Adjectives derived from verbs, take the object of the verb, in the genitive. *Ex.*

from ἐπίστασθαι τι *to understand a thing*, comes ἐπιτήμων τινός *understanding in a thing.*

from ἐξετάζειν τι *to investigate a thing*, ἐξεταστικός τινός *fit for the investigation of a thing.*

II. Words expressive of abundance or want, value or worthlessness, *Ex.*

μιστὸς φερέδου *full of confusion.*

μιστὸν ἴσθι τὸ ζῆν φροντίδων *life is full of cares.*

δεῖσθαι χρημάτων *to be in want of money.* Hence also, when δεῖσθαι means *beg*, it governs the genitive of the person ; δεῖσθαι τινος *to beg any one that—*

ἄξιος τιμῆς *worthy of honor.*

III. Verbs, which signify to

remember and forget ; μίμνημαι τοῦ χρόνου, τῆς ἀλκῆς ἐπιλαμβάνεται,

care for, admire, and despise κέδισθαι, ὀλιγορεῖν, καταφρονεῖν, θαυμάζειν,

spare φείδισθαι τινος,

desire, παιδευσίαις ἐπιθυμεῖν,

rule, excel, ἀνθρώπων ἄρχειν, ἡδονῆς κρατεῖν, περιεῖναι τοῦ ἰχθύου, accuse, condemn, κατηγορεῖν, καταγιγνώσκειν.

Most verbs expressive of the senses (excepting that of sight)

ὀζειν μύρων *to smell of ointment.*

νεκροῦ μὴ ἄπτεσθαι *not to touch a corpse.*

τοὺς δούλους ἔγυσσε τῆς ἰλευθερίας.

ἀκούω παιδίου κλαίοντος *I hear a weeping child.**

IV. Especially is the genitive governed by the
Comparative Degree ; Ex.

* ἀκούειν most commonly governs the accusative of the sound and the genitive of that, which produces it ; but neither without exception.

μείζων ἑμοῦ *greater than I.*

σοφώτερός ἐστι τοῦ διδασκάλου *he is wiser than his master.*

κάλλιον ἑμέῳ ᾄδεις *thou singest more sweetly than I.*

ἀρετῆς οὐδὲν κτήμα ἐστι σιμνότερον.

Rem. 2. The more full construction of the comparative is that with *ἢ*, the latin *quam*; which however, is only used where the Genitive cannot stand.

XXXVII. In the following more remote references and others like them, the genitive case is used, although it is common to say that it is governed by a preposition, or other part of speech, understood :

I. The more particular qualification of a general expression, made in English by the phrase in *respect of*.

ἐγγύτατα αὐτῷ εἰμι γίους *I am very near him, in respect of kin.*

ἄπαις ἀρτίων παίδων *childish in respect to male offspring.*

παρθένος ὡραία γάμου

δασύς δένδρων.

Under this head should be reckoned the genitives, for which *ἕνεκα* on account of, is usually supplied, as *ἕνεκα εὐδαιμονίζω σε τοῦ τρόπου, I esteem thee happy on account of thy disposition.*

II. The price of a thing : where *ἀντί* may be supplied. *Ex.*

δραχμῆς ἀγοράζειν τι *to buy a thing for a drachm.*

III. The time when, if indefinite and protracted. *Ex.*

νυκτός, ἡμέρας ποιεῖν τι *to do any thing by night, by day.*

πολλῶν ἡμερῶν οὐ μεμελέτηκα *I have not exercised myself for many days.*

ἐκίῳτι οὐκ ἀφικνίεται ἐτῶν μυρίων *he cometh not thither in ten thousand years.*

Rem. 3. Verbs signifying to take hold of, govern the genitive of that part, by which the whole is taken hold of. *Ex.*

λαβῆν com. λαβῆσθαι τινὰ ποδός, χερῶς *to take any one by the foot or the hand.*

ἐπὶ χερῶς ἄγει *lead him by the (his) hand.*

σὸν λύπον τῶν ὠτων κρατῶ *I hold the wolf by the ears.*

This therefore must not be confounded with *λαβῆν τινὰ χερῶν* to seize one with the hand.

Rem. 4. Sometimes the omission of the idea, on which the genitive depended, is very obvious, as in the following phrases,

τοῦτο οὐκ ἔστιν ἀνδρὶς σοφοῦ *this is not the part of a wise man.*

οὐ παντὸς ἔστιν *this is not the part of every one.*

τὸν ἀδίκον ἔστιν *it is one of the acts of injustice, viz. : it is unjust.*

DATIVE.

XXXVIII. The Dative case is regularly used in all expressions, where the idea of *approach* lies at the foundation, and in consequence in most of those, where we supply the prepositions *to* and *for*. *Ex.* δοῦναι τινὶ *to give to any one*, ἐχθρὸς τινὶ *hostile to any one*, πειθεσθαι τοῖς νόμοις *to be obedient to the laws.*

XXXIX. The Dative case is also used in expressions,

I. Of *uniting* or *meeting*, *Ex.*

ὁμιλεῖν τινὶ *to associate with any one.*

μάχεσθαι τινὶ *to fight with any one.*

II. Of *Equality*, *Ex.*

ὁμοίος τινὶ *like any one.*

Hence ὁ αὐτός *the same* governs the Dative. *Ex.*

οὗτός ἐστιν ὁ αὐτὸς ἐκείνῳ *this one is the same as that,*
even when the reference is direct, as

τὰ αὐτὰ πάσχω σοι *I suffer the same things as thou.*

Θησὺς κατὰ τὸν αὐτὸν Ἑρακλεῖ γινόμενος.

III. Of *benefit* or *injury*. *Ex.*

Μενελάῳ τόνδε πλοῦν ἐστίλαμεν *we undertook this voyage for the advantage of Menelaus.*

XL. The Dative is also used to express the *instrument*, *manner*, *cause*, and *fixed time*. *Ex.*

πατάσσειν ῥάβδῳ *to strike with a stick.*

σμῖλῃ πεποιημένον *made with a knife.*

τιτρασκειται βίβλις ἐς τὸν ὄμον.

ταῦτα ἐγένετο τῷδε τῷ τρόπῳ *this happened thus.*

δρόμῳ παρελθὼν *he came running.*

μεγάλῃ σπουδῇ πάντα ἐπράττετο.

φόβῳ ἔπραττον *I did it from fear.*

κάμνει νόσῳ τινὶ *to labor with a disease.*

ἀλγίῳ τινὶ *to suffer pain at any thing.*

τίθηκειν ἀποπληξία *he died of Apoplexy.*

οὐ γὰρ ἀγροικίᾳ πρᾶττω τοῦτο.

παρῆν τῇ τρίτῃ ἡμέρᾳ *he arrived the third day.*
 τῇ ἑσπερίᾳ τὴν βουλὴν ἐκάλεον *the following day they called
 the council.*

OF THE VERB.

The Passive Voice.

XLI. The Passive Voice is followed by the Genitive (with the proposition ὀπί) of what was the *subject* of the active voice. *Ex.*

Act. ὁ Ἀχιλλεύς κτείνει τὸν Ἑκτορα. *Pass.* ὁ Ἑκτωρ κτείνεται ὀπί τοῦ Ἀχιλλεύς.

Rem. 1. Often instead of ὀπί, the preposition πρὸς is used with the genitive, as πρὸς ἀπάντων Σικαγιάσθαι *to be served by all.* Πιπρά is also sometimes used in the same sense.

Rem. 2. The Dative also not unfrequently stands after the passive voice, without any preposition, *Ex.*

οὐ γὰρ εἰς περιουσίαν ἐπράττετο ἀποῖς τὰ τῆς πόλεως, DEMOSTHENES. *The affairs of the city were not conducted by them for their own advantage.*

Most commonly this takes place with the Perf. Pass. as καλῶς λιλύθηται σοὶ *it has been well spoken by thee.*

XLII. When the active governs two accusatives the one of the person and the other of the thing, the passive often governs the accusative of the thing. *Ex.*

οἱ παῖδες διδάσκονται σωφροσύνην, *The children are taught discretion.*

ἀφαιρεθεὶς τὴν ἀρχὴν *deprived of the sovereignty.*

Farther examples are,

ὁ Σωκράτης ἐπιτρέπεται τὴν δίκαιαν, *Socrates is entrusted with the decision.*

τὴν δ' ἐκ χειρῶν ἀρπάζομαι *this is torn from my hands.*

δύλτος ἰγγεγραμμένη ξυθήματα.

ὀπί πόλεως τὴν ἰγμονίαν πεπίστευτο.

Προμηθεὺς ὀπί ἀσταυῖ ἐκίριετο τὸ ἦπαρ (where κίριεν *to tear out.*)

Rem. 3. The accusative with the passive, may often be referred to κατὰ understood, *Ex.* κλάττομαι τὴν κεφαλὴν.

Rem. 4. As the verbal adjectives τός and τίς, are of the nature of the passive voice, they commonly have the subject of the active voice in the dative case, according to *Rem. 2*, above *Ex.*

τοῦτο οὐ βυτόν ἐστί μοι, *This is not to be spoken by me.*

ἡ πόλις ὠφιλητὶα σοὶ ἔστω, *The city ought to be served by thee.*

The neuter of the verbal in *είος*, both with and without *εσεν*, corresponds to the gerund in *dum*,

ταῦτα πάντα ποιητίον μοι, *All this must I do.*
 ταῖς λόγους προσειπίον τὸν αὐτὸν ἴστων,
 ἀρετὴν ἔχων περιεπίον.

MIDDLE VOICE.

1. In explaining the use of the Middle Voice, it is necessary to distinguish between *Middle* in *form* and *Middle* in *signification*, for the usage of the Greek language is by no means regular, in discriminating between the Passive and Middle Voices, even in those tenses, which have a separate form for each voice. That the leading signification of the Middle Voice is the *reflective*, and that this arises naturally from the signification of the passive, has been shown above page 103, 1. The proper reflective tense, moreover, is that when the subject of the verb is also its nearest object and stands in the accusative with the active voice; as, *λούω τινα* *I wash any one*, *λούμαι*, Pass. *Ἰσθὶν ἠσθὶν washed*, Mid. *Ἰσθὶν myself*, that is, *I bathe*. So also *ἀπάγγχειν*, *ἀπάγγξαι* *to strangle any one, to hang*. Mid. *ἀπάγγχισθαι*, *ἀπάγγξασθαι* *to hang one's self*, *ἀπίχειν*, *ἀπίσχαιν* *to restrain*, *ἀπίχισθαι*, *ἀποσχίσθαι* *to restrain one's self, i. e. refrain*. This true reflective meaning of the Middle Voice prevails however, in but *very few* verbs; principally those which express some familiar corporeal actions like, *dress*, *sheer*, *crown*, &c. Other verbs, when the reflective sense is to be expressed, require the pronoun *ἑμαυτόν*, *ἑαυτόν*. &c.

2. The Reflective sense of a verb may often more conveniently be stated as a new simple *intransitive* signification, as *εἰλλειν* *to send*, *εἰλλισθαι* *to send one's self* i. e. *to journey*; *παύειν* *to put to rest*, *παύσθαι* *to put one's self to rest* i. e. *to cease*.

3. But this new simple signification of the middle is often in reality a true *transitive* sense. This is particularly the case where the active voice has two objects: as *ἐνδύειν τινα χιτῶνα* *to clothe one in a robe*. Mid. *ἐνδύσασθαι χιτῶνα* *to put on a robe*, (on oneself.) Hence the rule,

XLIII. The middle voice, often governs the accusative precisely as the active voice governs it. *Ex.*

παραίωθαι τινα *to carry one over* (a river.) Mid. *παραίωσθαι* *to*

carry one's self over, i. e. to pass, which middle verb, thus signifying actively to pass, governs its accusative, as *παραϊούσθαι τὸν Τίγριν* to pass the Tigris.

φοβεῖν τινα to affright any one, *φοβεῖσθαι* to be affrighted, that is, to fear. Accordingly *φοβεῖσθαι τοὺς θεοὺς* to fear the gods.

XLIV. When the active governs two objects, the middle often retains one in the accusative; *Ex.*

λύσασθαι τὴν ζώνην to unfasten one's girdle.

λούσασθαι τὴν κεφαλὴν to wash one's head.

ἀκινάκην πάλαι περισκεκουμένη σφάττει ἑαυτῆς.

Remark. In this use of the middle voice, it combines the simple action with the reflective signification.

XLV. Sometimes, when the active governs two accusatives, the middle retains both, with the addition of the reflective sense; *Ex.*

αἰτῶ σε τοῦτο I ask thee this (without its being defined whether for my own sake or another's.)

αἰτιῶμαι σε τοῦτο I ask thee this for myself.

XLVI. The middle voice governs the accusative actively, signifying causation.

παρατίθεται τραπέζην I cause a table to be set.

μισθῶ I let, *μισθοῦμαι τι*, I cause let it i. e. I hire it.

διδάξασθαι τὸν υἱόν to cause to teach the son.*

XLVII. The middle voice is often entirely active in its use and signification, without any trace of the reflective meaning. *Ex.*

ἀποφάνειν and *ἀποφάνισθαι* to show.

παρίχειν and *παρίχεσθαι* to furnish, afford.

Rem. 1. Of two or more meanings belonging to a verb, one though equally active is often appropriated to the middle voice, *Ex.*

αἱρῶν to take, *αἱρῶσθαι* to choose.

Rem. 2. The middle voice often expresses a reciprocal or mutual action, as *βουλεύειν* to counsel, decide, *βουλεύεσθαι* to take counsel with one another, *διαλύειν* to reconcile (others), *διαλύεσθαι* to be reconciled with each other.

* This is perhaps rather a rhetorical than a grammatical use. We say in English *He cultivates a large farm*, meaning *he causes to cultivate*; or applying the verb not to the instrumental but to the remote performance of the action.

The Medial use of the Aorist passive.

It was observed above (page 104,) that the forms, which compose the middle voice, are generally the present, and imperfect, the perfect, and pluperfect of the passive, and an Aorist and future peculiar to the middle. The Aorist middle accordingly has neither in form nor meaning any connection with the passive. Nevertheless

XLVIII. In many verbs the Aorist passive has also a middle signification, *Ex.*

κατακλίεσθαι Mid. to lay one's self down.

Aor. pass. *κατεκλιθην* lay myself down.

ἀπαλλάττεσθαι Mid. to depart (take one's self away.)

Aor. pass. *ἀπηλλάγην* I departed.

The same holds in *πραιεῖν, φοβεῖν, πίθειν, κοιμᾶν, ὀρέγειν, ἄσκειν, &c.*

Rem. 1. In such verbs, the Aorist middle is generally obsolete or rare.— Sometimes it has one of the significations of the verb appropriated to itself. Thus the Aorist pass. *εστάληναι* is attached with the medial signification to *εστάλλεσθαι* to journey:—whereas *εστάλασθαι*, the proper Aorist Middle, belongs only to *εστάλλεσθαι* to clothe one's self or send for.

Note. With the future middle the contrary usage holds; for while it is rare that the future passive has the medial signification, the future middle is often used passively in many verbs, as *ἄφειλεῖν, ὁμιλόγειν, ἀμφισβητεῖν, γυμνάζειν, φυλάττειν, ἀπαλλάττειν, τρέφειν, τιμᾶν, δηλοῦν, &c.*

THE SECOND PERFECT AS INTRANSITIVE.

The Second Perfect, or Perfect Middle, as it is commonly called, vibrates in its acceptation between all three voices; a circumstance to be ascribed to the *intransitive* signification, which is peculiar to it.—If the verb be an intransitive verb, the Second Perfect bears the same relation to it as any other perfect, (as may be seen in the catalogue of regular verbs, in the verbs *θάλλω, σάιρω, κτάζω, φέρομαι*.) If the verb possess both significations, the Second Perfect prefers the intransitive, as in *πράσσω*.—In many verbs, however, the original intransitive signification has passed over into the passive and middle voice, see page 191, 5, and to this

signification the Second Perfect therefore attaches itself where the verbs in question have the Second Perfect.—See the following words in the Catalogues.

ἄγνυμι *break* transit. — ἀγνυμαι *break* intransit. 2d Perf. ἔαγα *am broken*.

ἀνοίγω, ἀνέφρα—ἀνοίγομαι *I open*, ἀνέφρα *I stand open*,

ἐγείρω, ἐγήγειρα—ἐγέγηορα *I wake* intransit.

ἔλπω *cause to hope*,—ἔλπομαι, ἔελπα *hope*.

ἔλλυμι, ἐλάλικα—ἔλλυμαι *I perish*. Perf. ἔλωλα.

ἔρυσμι—ἔρυσμαι *I originate* intransit. Perf. ἔρυσσα.

πίθω, πίπεικα—πίθομαι, πίποιθα *believe*.

πέγγυμι—πέγγυμαι *stand fixed, as frozen*. Perf. πέπηγα.

ρήγγυμι—ρήγγυμαι *tear* intransit. Perf. ῥήρωγα *am torn*.

σήπω *rot* transit.—σήπομαι *rot* intransit. Perf. σίσηπα.

τήκω *melt* transit.—τήκομαι *melt* intransit. Perf. τίτηκα.

Rem. 1. In the same way are to be explained the perfects of some deponents; as, γίγνομαι γέγονα, μαινομαι μίμνησα.

Rem. 2. In a few verbs, the 1st Perfect is similarly situated, as ἵσταμι, and φάω.

THE TENSES.

1. As the present, the imperfect, the perfect and the pluperfect and future agree in the main with the corresponding tenses of other languages, it is necessary only to speak briefly of the Aorist and the 3d Future of the Passive Voice.

2. The 1st and 2d Aorist are of course different forms of the same tenses, and differ not in signification. Few verbs have them both and the 1st Aorist is found much oftener than the second.

3. In order to understand the Aorist, it is necessary to have an accurate idea of the other preterite tenses. The perfect tense, then, is properly speaking not an *historical tense*. It does not relate the past as it happened, but brings the past into connexion with the present, *I have seen it*. The pluperfect removes this connected past and present time into the past time, connecting a more remote with a less remote past time, *I had seen it*. The imperfect relates the circumstances accompanying or attending

the past action, *I was seeing it*. The Aorist differs from all these in expressing simply a past action without any connexion in idea, with present or any other past time, *I saw it*. The past tense in English, therefore, is an Aorist.—In Latin the perfect is used to express the Greek Aorist. *Ex.* Πύρρος ὁ βασιλεὺς ὁδῶν ἐνίτυχε καὶ φρουραῦντι νεκρὸν—καὶ ἐπέλειυσσε μὲθ' αὐτοῦ κομίζεσθαι, 'Pyrrhus the king, journeying, MET WITH a dog watching a dead body, and commanded him to be brought along with him.' By substituting *has met, had met, or was meeting* for *met*, the difference between the Aorist and the other past tenses will be felt.—*ἡλίχθαι δὲ ὑστερον ἡμέραις ἑξήτασις ἦν, καὶ παρῆν' ὁ κύων ἰδὼν δὲ τοὺς φονίαις, ἐξέδραμε καὶ καθυλάκτει αὐτούς.* A few days after THEY WERE HOLDING a review, and the dog WAS ATTENDING. And HE SAW* the murderers, and RAN FORTH and REMAINED BARKING at them.

4. As the imperfect tense is used to express the limitation of circumstances, under which the thing related happened, a greater or less duration or continuance, of course, is suggested by it. Hence the imperfect, as in *καθυλάκτει* of the last example, is used to express a *continued* action, while the Aorist expresses a *momentaneous* action. In consequence of this difference of signification, the imperfect and aorist are sometimes used alternately in a narration, the imperfect being introduced, so often as the action is of a more continued nature;—*αὐτοὺς μὲν οὖν πελταστὰς εἰδὼντο οἱ βαρβάρους* (received, a momentaneous action) *καὶ ἐμάχοντο* (and fought with them, a continued action;) *ἔπειθ' ἐγγύς ἦσαν οἱ ὀπλῆται* (when the heavy armed were near, a regular imperfect, according to the rule at the end of No. 3.) *ἐτρέποντο* (they turned, a momentaneous action.) *καὶ οἱ πελτασταὶ εὐθὺς εἶποντο* (and the Peltastæ immediately pursued them, a continued action.)

In this way the imperfect came to be used wherever an *habitual* or often repeated action was to be expressed in past time, as *Μίλων ὁ κροτωνιάτης ἤσθιε μινᾶς κρεῶν εἶησιν*, *Milo the Crotonian was accustomed to eat twenty Minæ of flesh*.

* *ἰδών* is here rendered by a verb, because the English language has no Aorist participle. 'Remained barking,' because *duration* of action is expressed by the Imperfect.

5. It appears from the foregoing, that the Aorist inclines to the expression of momentary action, or such as it is intended so to represent, in contrast with some more continued action, in the progress of the narrative. This distinction between continued and momentaneous action exists also in the present and future. *I exhort* and *I am exhorting*; *I will exhort*, and *I will be exhorting*, differ in the same way, as *I exhorted* and *I was exhorting*. In the *Indicative mode*, there are no separate forms for this distinction, but in the other modes they are discriminated. There are in fact two views to be taken of the other modes, in respect to *time*. 1st They have each the time of the Indicative, in the corresponding tenses; 2d but also, as well in the present tense as the Aorist, they are *Aoristical*, containing no expression of time (like the English infinitive,) and corresponding in time, with the indicative, on which they depend in the construction. Thus *τύπτειν* and *τύψει* are equally to *strike*, *φιλή* and *φιλήσῃς* equally the subjunctive *thou lovest*: with the difference that the present tense of these modes is usually employed for a *continued*, and the Aorist for a *momentaneous* action: thus when Demosthenes says,

τρήσειε πενήκοντα παρασκευάσασθαι φημι δεῖν, εἴτ' αὐτοὺς
οὔτε τὰς γνώμας ἔχειν,

he would say that they should *immediately* fit out the ships, and therefore uses the Aorist infinitive; but the state of opinion, which he recommends, by *γνώμας ἔχειν*, is to be permanent, and therefore he uses the present infinitive. He continues

ἢ ἢ διὰ τὸν φόβον—ήσυχον ἔχει. ἢ παρίδων ταῦτα ἀφύλακτος
λαφθῆ, that either through fear he will remain quiet (a continued action,) or overlooking these measures, be taken (momentaneous) *unprepared*.

So too in the imperative.

ἵππειδ' ἅπαντα ἀκούσῃτε, κρείνατε, καὶ μὴ πρότερον προλαμ-
βάνετε: judge (momentary), while the state of mind expressed in the last clause is necessarily gradual in its formation, and therefore *προλαμβάνετε*.

Rem. 1. It is to be observed, however, that this distinction is often very slight, conveying only a trifling modification of idea, and that therefore there is often no choice between the present and the Aorist. For want of a distinction corresponding to it in our own language, it is often altogether impossible to retain it, in the English.

6. The participle of the Aorist always expresses past time either to be rendered by the phrase *after that*, or by the participle of the perfect tense *having*, though in consequence of the latter, it is often equivalent to the present: ἀποβαλὼν *who has lost*, i. e. *no longer possesses*, μαθὼν *having learned, learned, wise*, θανὼν *having died, dead*; οἱ πίπτοντες *the fallen, the slain*.

Rem. 2. Some verbs in their very signification destroy the natural import of the tenses, as ἤκω *I come*, that is, *I have arrived*: ἄρτι ἤκεις ἢ πάλαι *hast thou just arrived or long since*. So ἕρχομαι *I depart* often signifies *I have gone*, whereby the imperfect ἕρχομαι attains the character of the pluperfect. Thus also εἰσάγω *πάς*, besides the signification of *generate* or *bear*, has also that of *to be Father or Mother to any one*: and of consequence this, in the present tense, may have the meaning of the Aorist or perfect, as πολλοῦ σι θησαῖς ἄξιον εἰσάγω πατέρα.

THIRD FUTURE.

1. The third future or paulopost future is properly, both in form and signification, compounded from the perfect and future. It places what is passed or concluded in the future. *Ex.*

ἡ πολιτεία τελίως κεκοσμήσεται, εἰὰν ὁ τοιοῦτος αὐτὴν ἐπισκοπῇ φύλαξ. *The city will have been perfectly organised if such a watchman oversee it: disponita erit not disponetur.*

μάτην ἴμοι κελεύσεται, *I shall have wept in vain.*

Now as the perfect often signifies a continued state, (as e. g. ἐγγέγραμμαι signifies not merely *I have been inscribed* but *I stand on the list*;) this signification remains in the 3d future, as

οὐδὲίς κατὰ σπουδᾶς μεταγγραφήσεται ἄλλ' ὅσπερ ἦν τὸ πρῶτον, ἐγγεγράψεται. *No one's inscription shall be altered from favour, but as each was from the first so he shall stand inscribed.*

ARISTOPH.

2. Consequently this is the natural future of those perfects, which have acquired a separate meaning of the nature of the present: as λείπεται *has been left*, that is, *remains*, λείψεται *shall have been left*, that is *shall remain*; λειφθήσεται *will be left or deserted*. So κίετμαι *I possess*, μέμνημαι *I remember*, κερτήσομαι, μεμνήσομαι.

Rem. 1. Besides this, the Attics employ the 3d future of several verbs in the passive, as a simple future passive. See the anomalous δῖω *bind*; so too σπικύσομαι, κηρύσομαι, &c.

Rem. 2. In some verbs the 3d future has a peculiar import either 1° *It shall, I will*, as *ταφείσθαι* *he shall (not he will) be buried*; 2° a hastening of the action, as *φράζει καὶ πειράξεται* *speak, and it shall be accomplished, immediately*.—It is on this acceptance that the name of *paulopostfuture* rests.

MODES.

1. The Greek language appears to have the advantage of the Latin and of the modern languages, in the optative mode. On comparing, however, the use of this mode, with the rule given page 102, No. 3, it will appear that the Optative mode is nearly equivalent to the subjunctive mode imperfect and pluperfect tenses, which accordingly are wanting in Greek. For instance, in the expression of a wish, we say, “*had I but that;*” this is equivalent to *if I had*, the subjunctive imperfect of our language, although the time in reality is present. Hence the following rule is established,

XLIX. The relations and particles, except the compounds of *ἄν*, which in connexion with the present and future require the subjunctive, take the Optative, in connexion with the historical tense; *Ex.*

οὐκ ἔχω or *οὐκ οἶδα, ὅποι τράπημαι* (non habeo, quo me vertam)
I know not whither I may turn myself.

οὐκ εἶχον, οὐκ ᾔδειν, ὅποι τραποίμην (quo me veterem non habebam)
I knew not whither I should turn myself.

πάρειμι, ἵνα ἴδω *I am present that I may see.*

παρῆν, ἵνα ἴδοιμι *I was present that I might see.*

L. In consequence of this, the particles and pronouns, which take the Indicative mode *in sermone directo*, require the Optative *in sermone obliquo*.

ἦρτο, εἰ οὕτως ἔχοι *he asked if it were thus.*

ἔλεξέ μοι, ὅτι ἡ ὁδὸς φέροι εἰς τὴν πόλιν, ἣν περ ὀρέη.

THE USE OF *εἰ* AND *ἄν*.

1. For the further use of the Modes it is necessary to understand particularly the force of the particles *εἰ* and *ἄν*, which alone and in composition are variously employed.

2. The Conjunction *ei* signifies *if* and *whether*. In either acceptation it is joined by correct writers with the Indicative or Optative, never with the Subjunctive mode.

3. The particle *ἄν** can seldom be rendered by a corresponding English word. It adds an expression of *uncertainty* or *possibility*, which not only strengthens or modifies the natural meaning of the subjunctive and optative, but communicates itself (though with the exception for the most part of the present and perfect) to the indicative. It always stands after one or more words of the clause, and is thereby distinguished from the *άν* which is abbreviated from *ίάν*.

4. The particle *άν* is attached to all relatives and to certain particles, with some of which it coalesces into one word; as, particularly *ότε—όταν, ίπειδή—ίπειδάν*. With *ει* it forms *ίάν*, which is abbreviated into the wholly synonymous form *αν* and *άν*, which is distinguishable from the *άν* treated in the foregoing paragraph, inasmuch as like *ίάν* it regularly begins a clause. All words of this class attain by the addition of *άν* an expression of *possibility*, and consequently take the subjunctive mode. When the clause, which contains them, comes in connexion with past time or the *sermo obliquus*, it either remains unaltered—in the manner of words quoted; or the simple particles (*ει, ότε, ίπειδή, ός, όστις, όσοι, &c.*) with the optative mode take its place. *Ex.*

παρίσονται *ίάν* τι δέη.

Ίφη παρτίνας *εί* τι δέοι or δέησοι.

5. The Greek language is particularly rich in the expression of *hypothetical* or conditional propositions. The most important principles, in this respect, are the following:

In every conditional proposition, the condition is either possible or impossible. The possible cases either do or do not contain an expression of certainty: and in the case of uncertainty, I either do or do not hold out a prospect of a decision, hence the following cases,

1. *Possibility*, without the idea of uncertainty, is expressed by *ει* with the indicative; *Ex.*

* In the Epic Poets *άν, αν*.

εἰ ἐβρόντησε καὶ ἤστραψε, εἰ if it has thundered it has also lightened.
εἰς ἔχεις, δός if thou hast any thing, give it.

II. *Uncertainty* with prospect of decision is expressed by *εἰς* with the subjunctive; *Ex.*

εἰς τι ἔχομεν δώσομεν should we have any thing we will give it.

εἰς τιςτινα τῶν ὑπαρχόντων νόμων μὴ καλῶς ἔχειν ἰγγῆται, γραφίθω, should any one esteem any of the existing laws inexpedient, let him enter a complaint.

Here there is understood in the protasis of the sentence "and that will appear," &c.

III. *Uncertainty*, without any such qualification, is expressed by *εἰ* with the optative mode, and in the apodosis the optative with *ἄν*; *Ex.*

εἴ τις ταῦτα πράττοι, μέγα μ' ἂν ὀφιλῆσαι, should any one do this he would render me a great service.

εἴ τις ταῦτα καθ' αὑτὰ ἐξετάσειεν, εἴροι ἂν, should any one investigate this for itself he would find—

Here there is nothing supplied by the understanding, but "it is problematical whether this be done."

IV. *Impossibility* or *disbelief*, or an assertion in general, that a thing is not so, is invariably expressed, in the Attic writers, by the imperfect tense either for present or indefinite time, with *ἄν* attached to it, in the apodosis; *Ex.*

εἴ τι εἶχεν εἰδέναι ἄν, had he any thing, he would give it.

Here there is a necessary reservation of "but he has not."

V. When in this last case both clauses are in past time, the Aorist is necessarily used instead of the imperfect, at least in the apodosis. *Ex.*

εἴ τι ἔσχευεν, εἶδωναι ἄν had he had any thing, he would have given it.

In like manner, the clauses may be of different times, as

εἰ ἐπέισθην, οὐκ ἂν ἠρρώσθην had I obeyed, I were not (now) sick.

Rem. 1. All these cases are modified by their connexion with the preterite, according to the foregoing principles, as observation, in the single cases, will show; as,
καὶ εἴ τι ἔχεις, ἐκέλευσε δοῦναι and if he had any thing, he commanded him to give it.

Here *καίλιαι* belongs not to the apodosis, but to the previous context; the optative is used, in consequence of being preceded by a preterite, see above, Rule L.; and *ἴδωαι* constitutes the apodosis.

VI. When the phrases and particles compounded with *ἄν* have the Aorist subjunctive, they constitute a conditional preterite, and (if the context regard the future) a future preterite,—the Lat. in futurum exactum; *Ex.*

Χρὴ δὲ ἔσταν μὲν τιθῆσθε τοὺς νόμους, ὅποιοι τινὲς εἰσι σκοπιῶν ἐπειδὰν δὲ θῆσθε, φυλάττειν καὶ χρῆσθαι, when you shall have passed them.

ἐπειδὴν ἅπαντα ἀκούσητε, κρίνατε, when you' shall have heard all, then judge.

αὕτη ἡ παρασκευὴ διαμείναι δυνήσεται, ἕως ἂν περιγινώμεθα τῶν ἰχθρῶν till we shall have conquered the enemy.

The future lies at the bottom of these constructions, and the Aorist only has its own preterite.

VII. The Optative with *ἄν* is according to III. only the apodosis of a supposition, with the suppression of which supposition the Optative often remains. In consequence, the Optative is often used in any simple proposition, intended to be represented merely as a wish, and where in English *might, could, &c.* is made use of.

τὸ σωματικὸς εἶστιν, εὖ τις ἂν ἄψαιτο, the corporeal is that which [if he will] a man may touch.

γίνοιτο δ' ἂν πᾶν ἐν τῷ μακρῷ χρόνῳ in the lapse of time all things may happen.

ἰδίως ἂν θεασάμην ταῦτα gladly would I see this.

ἀλλ' οὖν, εἴποι τις ἂν—but, some one perhaps may say—

ἴσως ἂν οὖν τινες ἐπιτιμήσαιαν τοῖς εἰρημίσι perhaps now some may blame what has been said.

And hence comes it, that this phraseology, by the moderation of language conspicuous in the Attic writers, became used in the place of the most confident assertions and predictions.

οὐ γὰρ ἂν τάγε ἤδη γεγενημῆνα τῇ νυνὶ βοηθείᾳ καλύσαι δυνθήμεν for what has now happened we could not with the present forces prevent.

οὐκ ἂν φεύγοις thou canst not escape,

which mode of expression is often used for the simple future. So too for the *Imperative*; *Ex.*

λίγους ἄν for *λίγαι*.

Rem. 2. Every conditional or uncertain proposition may be converted in Greek into an infinitive or a participle, retaining *ἄν*; wherein this language possesses an advantage, which others want of imparting the expression of the Optative and Subjunctive to the Infinitive and Participle; *Ex.*

οἶοντα ἀναμαχίσθαι ἄν συμμάχους προσλαβόντες they think they might recover themselves by acquiring allies;

(from *ἀναμαχίσαιντ' ἄν, εἰ λάβοιν*); —

τάλλα σιωπῶ, πᾶλλ' ἄν ἔχον ἐπιπύθω though I have much that I could say.

οἱ ῥαδίως ἀποκτινύντες καὶ ἀναβιωσόμενοι γ' ἄν εἰ οἶοίτ' ἦσαν who would readily kill and bring to life again, if they were able. PLATO.

The sense of the Infinitive and Participle of the future is often also thus expressed; *Ex.*

οὐκ ἴσταν ἵνα ἄνθρωποι ἄν δυνηθῆναι ποτε ἅπαντα ταῦτα πράξειν it is not possible that one man should be able ever to do all those things. *Δυνηθῆναι ποτε* without *ἄν* must have referred to the past.

After *ἴσθαι, ἐπιπύθω, &c.* this is the common way to express the future.

Rem. 3. The position of *ἄν* is wholly decided by euphony. This is to be remarked, in order that, by observing the connexion, it may always be brought to the verb to which it belongs; *Ex.*

οὐν δὲ μοι δοκεῖ, πᾶν ἄσίστιον εἰ καταγιγνώσκει τις τὰ προσήκοντα ποιῆν; here the *ἄν* contained in *πᾶν* belongs to the Inf. *ποιῆν*: *δοκεῖ μοι, καὶ, εἰ τις ἄσίστιον καταγιγνώσκει, τὰ προσήκοντα ποιῆν ἄν* it seems to me also that, if any one should accuse him of impiety, he would do right.

Rem. 4. The particle *ἄν* often gives to the Indicative the signification of habitual performance of the action; *Ex.*

ἀλλ' ὁ μὲν γράφων οὐκ ἄν ἐπίσειεν, ὁ δὲ πρεσβύων οὐκ ἄν ἔγραφεν. He who proposed laws was not an ambassador, and he who went on embassies did not propose laws. DEMOSTHENES.

Rem. 5. It is a peculiar use of the Optative, when it stands in the protasis instead of a preterite indicative, to signify the repetition of an action; *Ex.*

οὓς μὲν ἴδαι ἐντάκτως καὶ σιωπῇ ἰόντας, προσιλύων αὐτοῖς οἷσιν εἶν ἡρώτα, καὶ ἰσθὶ πύθοντο, — ἰσθῆμι 'whom he saw,' that is, 'so often as he saw any,' with which the *ἰσθὶ πύθοντο* connects itself.

ἴσθαι ἄν δόξεν αὐτῷ he did what [in each case] seemed right to him.

ὅσα ἐρωτῶντο, ταχὺ ἀπεκρίνατο what he was asked, he answered immediately.

In such constructions, care must be had not to attribute to the Optative any expression of uncertainty.

Rem. 6. The Subjunctive is not used alone but for exhortations in the 1st person, as *ἴωμι* let us go, (where in the 2d and 3d person the Optative would

be used) and in dubious questions, partly with and partly without *εὐλόγῳ* or *ἔλλει* preceding, as,

πόθεν εὐλόγῳ ἄρχομαι *whence wilt thou that I begin?*

εὐλόγῳ εἰς σπουδῶμεν *doest thou wish then that we examine?*

τί ποιῶ *what shall I do?*

πῆ εὐ; πῶ τρέπωμαι *whither shall I go? whither shall I turn myself?*

ἔσω οὖν σοι τὸ αἴτιον *shall I tell thee the cause?*

ἤν ἀκούσω αὐτίς *shall I hear again?*

INFINITIVE.

L.I. The Infinitive mode is used in Greek in the same cases as in the Latin and modern languages, and in various others, particularly after verbs of *saying*, *believing*, *promising*, *permitting*, *begging*, &c.

L.II. The Infinitive is often used to express what is expressed in Latin by *ad* and the *gerund*, or by the participle in *dus*: viz. *end* or *destination*; *Ex.*

ἴδωκεν αὐτὸ δούλῳ φερέσθαι *he gave it to a slave to carry.*

ὁ ἄνθρωπος πίφουσι φιλεῖν *man was formed to love.*

παρίχω ἑμαυτὴν ἰρωτᾶν *I present myself to be questioned.*

ἴπποι παρῖχου τῷ ἀνδρὶ ἀναστῆσαι.

ἤλθον ἰδεῖν σε.

L.III. The Infinitive is governed by an adjective (or substantive) expressing *fitness* or *qualification*; *Ex.*

ἰπιτήδειος ποιεῖν τι *fit to do any thing.*

οὐ δεινός ἐστι λίγειν ἀλλ' ἀδύνατος σιγαῖν *he is not powerful in speaking but he is incapable of keeping silence.*

δυναὶ γυναῖκες ὑρίσκουσι τέχνας *women are skilful in inventing devices,*

or *passively* whereby, nevertheless, the active voice is commonly used: (in Latin the supine in *u*.)

ῥάδιος ἰοῆσαι *easy to observe (to be observed.)*

ἰδὸν ἀκούειν *pleasant to hear.*

πόλις χαλεπὴ λαβεῖν.

The infinitive Pass., however, is not wholly unused; *θηλυφώνης ἀφῳγῆσαι* *feminine in aspect, as in Horace* *niveus videri.*

LIV. Whenever an infinitive thus qualifying the preceding phrase or clause does not admit of a sufficiently obvious connexion, particularly in consequence of other words being interposed, it is commonly introduced by ὅστι, (more rarely ὡς,) which also in an entire construction will be found to refer to a preceding demonstrative; *Ex.*

ἦν δὲ πιπαιδευμένος οὕτως, ὅστι πάνυ ῥαδίως ἔχειν ἀρκούντα, *he was so brought up, as very easily to have what sufficed him.*

φιλοτιμότερος ἦν, ὅστι πάντα ὑπομῖναι τοῦ ἰκαιεῖσθαι ἕνεκα *he was very ambitious so as to bear every thing for the sake of being praised.*

νῶταρά εἰσι ἢ ὅστι εἰδῖναι εἶων πατέρων ἰστῆρηνται *they are too young to know of what fathers they are deprived.*

ὡς μικρὸν μεγάλῳ εἰκάζει, (parenthetically) *to compare small things with great.*

LV. 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; *Ex.*

τὸ φυλάξαι τάγαθὰ τοῦ κτήσασθαι χαλεπώτερον *to preserve property is harder than to acquire it.*

τὸ μὲν οὖν ἰπίορκον καλεῖν τινα, ἄνευ τοῦ τὰ πεπραγμένα δεῖκνύναι, λοιδορία ἰστίς *to call one perjured, without showing his deeds, is calumny.*

τὸ λέγειν, ὡς θεῖ, μαγιστὸς ἰστί σημεῖον τοῦ φροεῖν εὖ.

τὸ πλουτεῖν ἰστί ἐν τῷ χρῆσθαι μᾶλλον ἢ ἐν τῷ κεντηθῆαι.

Rem. 1. In this way a preposition may be used, where otherwise only a conjunction would be admitted; *Ex.*

Ἄθηνᾶ ἔβριψεν τοὺς ἀλόους διὰ τὸ εὖ ἐφῆν αὐτῆς ποιεῖν ἄμεμφον *Minerva cast away the ripes because they disfigured her countenance.*

Other subordinate clauses also may be interposed between the article and its infinitive; *Ex.*

τὸ δὲ, ὅσα γ' ἠδίως ἢ ψυχῇ δίχεται, ταῦτα ἰκανῶς ἰκποῦν ἰδεκίμαζι *he recommended property to digest as much as nature receives with pleasure.*

Rem. 2. The infinitive of some short parenthetical phrases admits of explanation from the foregoing constructions, as from Rule LII, the phrase ἀπλῶς ἰστί ἐν short. Thus too ἰμοὶ δοκεῖν means *as I think*, which infinitive though without τὸ takes the place of the accusative, see XXXI and XXXIV.

LVI. When the infinitive has a subject, it is regularly in the accusative case. Thus in the infinitive introduced by τό,

τὸ ἀμαρτάνειν ἀνθρώπους οὐ θαυμαστόν that men should err is not remarkable.

οὐδὲν ἐπράχθη διὰ τὸ ἐκείνους μὴ παρῆναι nothing was done because he was not there.

LVII. The infinitive is construed with the accusative, when, after verbs on which another clause directly depends, especially verbs of saying and believing, the subject of the dependent clause passes into the accusative, and its verb into the infinitive. *Ex.*

οἱ μυθολόγοι φασί, τὸν Οὐρανὸν δυναστεῦσαι πρῶτον τοῦ παντός
Mythologists say that Uranus first ruled the universe.

LVIII. The subject of the infinitive is often omitted if it is in any degree already expressed in the preceding verb, as δέχομαι σου παραμάνειν I pray thee to stay, συνισπῆν ὁμολογῶ I confess that I assented, ἔφη σπουδάζειν he said that he was in haste. In a case like the latter, the Latin language, though addicted to this construction, would prefer the repetition of the subject, dixit se festinare.

LIX. If an adjective or substantive be attached to the above mentioned subject of the infinitive as a farther qualification of the idea in the way of a predicate or attribute, such adjective or substantive is of course put in the accusative, if the subject-accusative of the infinitive be expressed, as ἄμην σε παρῆναι μὲν οὐ πάντες νομίζομεν, τὴν γῆν σφαιραεῖν εἶναι.

LX. If the subject of the infinitive be not thus expressed, an ATTRACTION, as it is called, takes place, whereby the aforesaid words of qualification are placed in the same case as the object, to which they refer in the preceding clause.

Of this attraction there are two cases.

1°. If the subject omitted with the infinitive is likewise nominative to the preceding finite verb, on which the infinitive depends, the qualification must also be in the nominative; *Ex.*

ὁ Ἀλέξανδρος ἔφασκεν εἶναι Διδὸς υἱός.

Latin, dicebat se esse Jovis filium; which is also done though the subject of the first verb is not expressed; *Ex.*

ἰνομίζοντο οὐδ' αὐτοὶ σωθήσισθαι *they thought that they themselves would not be saved.*

ἕφασκες εἶναι δισπάτης.

ἔπεισα αὐτοὺς εἶναι θεός.

2^d. If the omitted subject of the infinitive is the *object* of the preceding verb, those qualifications are attached to the infinitive in that oblique case, in which their subject is governed as object by the foregoing verb. *Ex.* in the genitive,

ἰδίοντο αὐτοῦ, εἶναι προθύμου *they begged him to be zealous.*

Or in the dative,

ἕξει μοι, γινίσθαι εὐδαίμωνι, which may also be expressed in

Latin *licet illis esse beatis.*

ἀπιπικιν αὐτοῖς, ναύταις εἶναι *he forbade them to be navigators.*

ταῖς πόλεσι τοῦτο μᾶλλον λυσιτελεῖ, ἢ δούλαις ὀφθῆναι γιγνομί-
ναις.

Or finally in the accusative, in which case it coincides with the main Rule, as

κελεύω σε εἶναι πρόθυμον.

Rem. 1. The same *Attraction* holds where the clause, which contains the infinitive, has the article τό before it. *As,*

πρὸς τὸ συμφέρον ζῶσι διὰ τὸ φίλαυτοι εἶναι *they live merely for profit because they are selfish.*

Δημοσθένης σιμύνεται τῷ γεφίσι ἀποφυγῶν *Demosthenes is proud in having escaped when accused.*

οὐ γὰρ ἐκπίμπονται ἐπὶ τῷ δούλοι, ἀλλ' ἐπὶ τῷ ὅμοιοι ταῖς λοιπομένοις εἶναι *they (colonists) are not sent out as being like slaves, but as being like those which remain behind.*

ἰφ' ἡμῖν ἴσται τὸ ἐπιεικίαι καὶ φάυλοις εἶναι *it depends upon us to be reasonable and corrupt.*

If, however, the subject of the infinitive is included in the preceding clause as Accusative, the infinitive has, as usual, the Accusative with it, as

ἰπιδιξίε τὰς πολιτίας προειχούσας τῷ δικαιοσύνης εἶναι *he showed that states had the advantage by being juster.*

Rem. 2. Also in the construction with ᾧσται (See Rule LIV.), the Nominative is joined with the infinitive, if the first clause require it, as

οἷδις τηλικούτοις ἴσται παρ' ὑμῖν, ᾧσται τοὺς νόμους παραβάς μὴ δοῦναι δίκην *let no one be so great among you that, breaking the laws, he can go unpunished.*

Rem. 3. The infinitive is sometimes used quite absolutely, instead of *wish, request, order*; and this, in the third person, either, with the subject in the accusative, as *γυμνὸν σπείρειν, γυμνὸν δι ζωοτιῶν* (where the subject is to be assumed to be the indefi-

nite third person, τίς, though Virgil has rendered it in the second, *nudus ara, sero nudus,*) or impersonally, as ἡ Ζεῦ· *λεγιέσθαι μοι Αθηναίους τίσεσθαι* may it be conceded to me. Still more frequently the infinitive is used instead of the Imperative of the second person and in this case the subject and all that belongs to it, if expressed at all, are expressed in the nominative ;

Ἄλλὰ σὺγ' αἴψ' Ἀχιλλῆϊ, Δίῳ ἐπι νῆας Ἀχαιῶν, Εἰπέειπεν. HOMER.

Ἄν δ' ἔρα τι εἴ μᾶλλον κενῶν ἔχθρη, μὴ ἐμὶ αἰσιῶσθαι τούτων (*blame me not therefor.*)

CONSTRUCTION WITH THE RELATIVE.

LXI. The construction with the relative ὅς, ὅσος, οἷος, &c. is not used to express connexion alone, but also expresses the ground, cause, or other circumstance usually joined by a conjunction.

Θαυμάστον ποιεῖς, ὅς ἔμην οὐδὲν δίδως *thou doest strangely in that thou givest us nothing.*

αἰ Ἀργεῖαι ἱμακάρηζον τὴν μητέρα, οἷον τέκνων ἐκύρησι i. e. ὅτι τοιούτων τ. ε. *the Argive dames blessed the mother that she had such children.*

So particularly with the nominative, to express *design* or *advantage*, as

εἰς καλὸν ἔμην αὐτὸς ὅδε παρεκαθίζετο, ᾧ καταδάμνην τῆς ἐκίψσεως *opportunistly he has sat down by us with whom we can partake the inquiry.*

The nature of the relative construction properly requires, that the first verb have a noun and the second a relative referring to it, and each in the case demanded by the clause, in which it stands ;
Ex.

οὗτός ἐστιν ὁ ἀνὴρ, ὃν εἶδες

ματίδωκεν ἡμῶν πάντων, ὅσα παρῆν

Φίλοι οὐκ ἔχω. ἤτιμι πιστεῦσαι ἂν δυναίμην. *But,*

LXII. The substantive of the first verb is often omitted and attached to the relative in the same case in the second clause, *Ex.*

οὗτός ἐστιν ὃν εἶδες ἄνδρα

οὐκ ἔστιν, ἣντινα οὐκ ἔρξεν ἀρχήν, *there is no office which he hath not held.*

Often when emphasis requires it, the clause so constructed precedes ;

ὃν εἶδες ἄνδρα οὗτός ἐστιν,

LXIII. When the noun to which the relative refers is without a demonstrative like *οὗτος* or *ἐκεῖνος*, the relative, otherwise in the accusative, is put in the same case with the noun by **ATTRACTION** ;
Ex.

μεταδίδως αὐτῷ τοῦ σίτου οὐπερ αὐτὸς ἔχεις thou impartest to him of the food, which thou thyself hast.

Here *οὐπερ*, on account of the genitive *σίτου* to which it refers, is in the genitive instead of being in the accusative *ἐνπερ*, which the verb *ἔχεις* requires. In like manner the following ;

εὖ προσφέρεται τοῖς φίλοις, οἷς ἔχει he treats well the friends whom he has.

τῷ ἡγεμόνι πιστεύομεν, ᾧ ἂν Κύρος δῶ for ὃν ἂν Κύρος δῶ κρατήσας μεγάλων χρημάτων, ὃν ὁ Γίλων ἐπιτρέπετο αὐτῷ.

Rem. 1. This construction became so prevalent as sometimes to remain, though the first noun had a demonstrative expressed ; as,

οἱ δημιουργοὶ τούτων, ὃν ἰσχύσας.

LXIV. The noun, by which the relative is thus *attracted*, is often transported into the clause with the relative, where, together with the relative, it stands in the case governed by the verb on which it depends, as

μεταδίδως αὐτῷ, οὐπερ αὐτὸς ἔχεις σίτου

εὖ προσφέρεται, οἷς ἔχει φίλοις

ἀπολαύω ὃν ἔχω ἀγαθῶν

χρῶμενοι οἷς εἶπον πρωτάταις, εὐδαίμονες ἦσαν (from χρῆσθαι πρωτάτη to have a magistrate) having those magistrates which I have named, they were prosperous.

Sometimes there is at the same time an inversion, as

οἷς ἔχει φίλοις εὖ προσφέρεται the friends whom he hath he treats well.

LXV. The noun is sometimes wholly omitted, giving to the relative the appearance of belonging directly to the preceding clause, as,

μνησθέντες ὃν ἔπραξε for μνησθέντες τῶν πραγμάτων, ὃν ἔπραξεν, and this for ἃ ἔπραξεν.

μιτιπέμπετο ἄλλο στρατεύμα πρὸς ᾧ πρὸςθεν εἶχε (for πρὸς τῷ στρατεύματι, ὃ πρὸςθεν εἶχε.)

And with the inversion,

οἷς ἔχω χρῶμα· ὅτ' ἔχω τοῦτοις χρῶμασι.

Rem. 2. In one case the *Nominative* of the relative undergoes this attraction. When in the entire phrase the nominative of the relative *οἷος* would stand with the verb *εἶναι* (as *πάνου ἠδίας χαρίζονται ἀνδρὶ σοτιούτῃ, οἷος εὖ εἶ* they would gladly please such a man as thou art,) not only the demonstrative but the verb *εἶναι* is omitted, and the relative is then so attracted by the leading clause, that together with all the nominatives connected with it, it assumes the case of the noun, to which it refers, and is even inserted before it, as

πάνου ἠδίας χαρίζονται οἷον εὖ ἀνδρὶ.

Rem. 3. When the relative, by means of a verb like *to be, to name, to believe,* is joined with a noun, in the same case, it conforms itself in gender and number, to this noun, and not to that, which is its proper antecedent ;

πάρεστιν ἀντὶ φόβου, ἣν εἰδῶ καλοῦμαι *He has a fear, which we call shame.*

τὸν οὐρανόν, οὗς δὴ πόλους καλοῦσιν or with omission of the first noun,

εἰσὶν ἡμῖν, αἷς ἰληθῆαι ἠσπάζομεν *There are (emotions) in us which we call hopes.*

CONSTRUCTION WITH THE PARTICIPLE.

1. The Greek language, having participles for most of the tenses, makes a far more extensive use of them than other languages. By combining their use with that of the relative and infinitive, many clauses can be interwoven with each other, without confusion, as

ἰκασίνα μόνον διεξῆμι, ἃ τοὺς ἰδόντας ἔγχετο τεθνηκέναι.

Here *ἃ* is the object of *ἰδόντας*, this the subject of *τεθνηκέναι* and this dependent on *ἔγχετο* : *he related only those things of which he believed that they had died, who saw them.*

2. Not only those verbs which are connected with other verbs by relatives, but almost every verb introduced in English with *as, because, after that, so that, although,* (whose subject has been already named with the preceding verb) is, with the omission of those particles, converted into a participle of the same case as its subject-verb ; *Ex.*

ἰπτικεπτόμην τὸν ἑταῖρον νοσοῦντα,

which may signify, according to the context, *either, "I visited my comrade, who was sick," or "because he was sick."*

τῷ μεγάλῳ βασιλεῖ οὐ πάτριον ἐστὶν ἀνδρὸς ἀκροῦσθαι μὴ προσκυ-
ήσαντος, *it is not the hereditary custom of the great king to*

hear a person who does not (or, if he do not) bow down before him.

τὸ σῶμα συνήρυσται σοι, μικρὸν μέρος λαβόντι ἐκάστου thy body has been composed, by taking a small part from every thing.

Rem. 1. The Participles, which express the ideas of *after that* or *in that*, in translating both from Greek and Latin, may often with advantage be made to *precede* the verb, with which they are connected, with the conjunction *and* between; as

οἶσα δὲ εἰς τὰς γνώμας ἔχουσιν, ὡς, ἴαν τι δεῖ, πλουσιώτερον εἰς τὰς ναῦς αὐταῖς ἱμῶσι.

Here, as usual, the personal pronoun ἡμῶν is omitted with πλουσιώτερον (for αὐταῖς here means *selves* agreeing with ἱμῶσι, and that with ἡμῶν understood,) and the whole is to be rendered, *We must make up our minds, that we ourselves, if necessary, WILL EMBARK on board the vessels AND sail.*

3. The participle of the future is used to express the force of *in order to* in English; *Ex.*

ταῦτα μαθὼν ὁ Κύρος ἐπέμψεν τὸν Γωβρύαν ἐπιπέμειν, — Cyrus having learned this, sent Gobryas in order to see.

τὸν ἀδικούντα παρὰ τοὺς δικαστὰς ἄγειν δι᾽ ἰδίαν δόσοντα in order that he be punished.

τοὺς συμμάχους δι᾽ σῴζειν, καὶ τοὺς τοῦτο ποιήσοντας στρατιάτας ἐκπέμπειν and to send forth troops in order to affect this.

4. Certain verbs, (which will appear in the examples) govern a participle, in cases where we should use a verb with *that*. As in other participial constructions, such a participle (regarded as a verb) has either the same subject as the preceding verb and in that case is in the nominative, or it has a different subject and stands with the same in an oblique case, as an object more or less direct of the preceding verb.

a. Examples of the nominative where, as usual, the proper subject word may be omitted;

αἰσχύνομαι ταῦτα ποιῶν or ποιήσας I am ashamed that I do, or have done this. Whereas

αἰσχύνομαι ποιεῖν would mean I am ashamed to do this.

μνήσσο ἄνθρωπος ἂν remember that thou art a man.

οὐ συνίσταν μάλιστα κοινῶντις they understood not that they labored in vain.

διαβέβλημένος οὐκ ἐμαρτάνεις; discernest thou not that thou hast been deceived?

ἢ ἢ γὰρ αὐτὸς εὐδαίμων ἦδαι γεγονὼς πολιτεία—*In which city he was conscious of having been happy*—οἶδα γεγονώς meaning *I know that I have been.*

σκοποῦμαι εὐρίσκω εὐδαμῶς ἂν ἄλλως τοῦτο διαπραξάμενος *on reflection I found that I could not do this otherwise.* ISOCR.

Hence too with a passive verb as follows,

ἐξηλέγχεται ἡμᾶς ἀπατῶν *he is convicted of having deceived us.*

ἀπηγγίλη ὁ Φίλιππος τῆς Ὀλυθῆος πολιορκῶν, *it was announced that Philip besieged Olynthus.*

b. Examples of the accusative ;

οἱ Πέρσαι διαμνημονεύουσι τὸν Κύρον ἔχοντα φύτιν—*the Persians relate that Cyrus had—*, from which passively ὁ Κύρος διαμνημονεύεται ἔχων.

οἶδα συνίστην τῷ τὰ βέλτιστα εἰπέντι *I know that it will redound to his advantage who shall give the best counsel* (Impersonal construction of συμφέροι.)

c. Examples of the Genitive and dative ;

ἤσθθην αὐτῶν οἰομένω εἶναι σοφωτάτων *I perceived that they thought themselves very wise.* Σοφωτάτων for σοφωτάτους by the attraction mentioned page 247, 2.

μηδέποτε μετεμέλησέ μοι σιγήσαντι, φειγχαμίω δὲ πολλάκις *It has never repented me that I kept silence but often that I spoke,* (from μεταμέλει μοι it repents me.) Simonides.

οὐδὲν διαφέρει τῷ κλέπτοντι, μέγα ἢ μικρὸν ὑφελομένω *it differs not to the thief (in his punishment) whether he have stolen little or much.*

Rem. 2. In such verbs as have the reflexive pronoun, as σύνειδα ἑμαυτῷ *I am conscious*, this participle may be in a twofold case.

σύνειδα ἑμαυτῷ σοφὸς ἂν. PLATO.

σαντῷ συνήδεις ἀδικοῦντι. DEMOSTHENES.

ἑαυτὸν οὐδὲς ἠμολογῆ κακοῦργος ἂν ; GNOM. we might say κακοῦργος ἦντα.

Rem. 3. Also the verbs, which signify the cessation of an action, have a participle when we employ the infinitive ; as

ἑσταύωσεν αὐτὸν στρατηγοῦντα, *Ye have made him cease to be general.*

οὐ λάξω χαίρων, *I will not cease to rejoice.*

Rem. 4. The participles of the verbs, from which a nominative depends, as *ἵσται*, *καλιῖσθαι*, change this nominative commonly into the case in which they stand; *Ex.* ἴμιν δὲ οὖσιν Ἀθηναίους οὐ γέσται *to you being Athenians it is not becoming.*
ἰσορεύοντο διὰ τῶν Μελιοφάγων καλουμένων Θερῶπων: where, in resolving the phrase, *Θερῶπες* is the subject of *καλιῖσθαι*.

Rem. 5. Sometimes that which in signification is the chief verb, is made a participle, and depends on another verb, taking itself the place of an adverb; *Ex.*

τυγχάνειν (happen): ὡς δὲ ἦλθον, ἔτυχεν ἀπιών *as I came he happened to be going.*

λανθάνειν (to be concealed): ταῦτα ποιήσας ἔλαθεν ὑπεκφυγῶν *having done this he escaped unperceived;* or in respect to the subject itself τὸν φονία λανθάνει βόσκων *he feeds unconsciously his murderer;* ἔλαθε πτεῶν *he fell unobserved.*

φθάνειν (to anticipate): ἔφθην ἀφιλῶν *I took it away just before.*

διατελεῖν (remain): διατελεῖ παρών *he continues to be present.*

χαίρειν (rejoice): χαίρουσιν ἰκαίνοντες *they gladly praise.*

ABSOLUTE CASE.

In the foregoing rules the participle has depended on some of the nouns belonging to the leading verb of the sentence, and has been, of consequence, in the same case as said nouns. If a new noun be introduced as a subject, it is put with the participle in a case independent of the verb and called *absolute*. The most common instance is that where

LXVI. A noun and participle are put absolute in the Genitive.

Example The original force of the Genitive absolute was an expression of time according to page 229, No. III. Now as *νυκτός* means *by night time*, so also

ἑμοῦ καθεύδοντος ταῦτα ἐγένετο means *at the time that I slept this happened.*

πάντων οὖν σιωπῶντων εἶπε τοιαύτῃ *while all men were silent he spake as follows.*

μετὰ ταῦτα κυμαίνοντος ἤδη τοῦ Πελοποννησιακοῦ πολέμου, ἔπεισε τὸν δῆμον Κερκυραίοις ἀποστεῖλαι βοήθειαν.

Rem. 1. If this duration of time is ascertained by a historical person the preposition *ἐπί* is often used with these genitives. Thus *ἐπὶ Κύρου βασιλεύοντος*, *Cyru regnante, in the reign of Cyrus.*

2. This construction is adopted not only to express time but every idea expressed in English by *if, since, because, in that &c.*

ἰπασμύων δὲ τῶν πολεμίων τῆ πόλει, λιμὸς ἦπτετο πᾶν Ῥωμαίων
while the enemies besieged the city famine assailed the Romans.

τιθηκότες τοῦ βασιλέως τῆ οἰψ̄ αὐτοῦ ἰνιτύχι· ἵναasmuch as the
king was dead he applied to his son.

Θεῶ διδόντες, οὐδὲν ἰσχύει φθόνος *if a god grant a gift, envy pre-*
vaileth not.

τούτων ὅπως ἔχόντων, βέλτιον ἔσται περιμένειν *since things are*
thus circumstanced it will be better to wait.

Rem. 2. If the noun be obvious from the context, the participle may stand by
 itself, in the Genitive, as *παρόντα τὸν ἡγούμενον ἤδυντο, ἀπόντες δὲ ἠσίγησαν*, where
 there is an omission of *αὐτοῦ* with *ἀπόντες*, *when he was absent*. The same holds of
 impersonals, as *ἦν ἡ καταιελία, βροντῶν* as it rained.

Rem. 3. In certain cases nominatives and accusatives absolute are used. With
 such impersonals as *ἔξεστω* it is permitted, *αἰσίου* it is becoming, (See page 224,
 Rem. 3.) the Absolute Case is always the nominative or accusative of the neuter
 participle, as

διὰ τί μένεις, ἔξὲν ἀπέιμι *why dost thou remain, when it is lawful to depart?*

Rem. 4. Datives Absolute are also used, particularly in statements of time, as
περιμένει τῆ ἰναυτῆ πάλιν φαίνουσι φρουρὰν ἐπὶ τῆν Ἑλισ as the year elapsed,
they make another demonstration against Elis.

To this rule may be reduced such Datives, as

εἰ σοι ἡδομίην ἐστί *if it be agreeable to thee.*

εἰ σοι βουλομίην ἐστί *if it be according to thy wish.*

Rem. 5. When an expression indicates a reason in the mind of a third person,
 why he does a thing, this is commonly done with the conjunction *ὡς* or *ὡςτις*, and
 accusatives or genitives absolute.

ἠεῶσα, ὡς πάντας εἰδόντας or πάντων εἰδόντων *he held his peace because all*
knew, &c.

οἱ πατέρες ἐλεγουσι τοὺς υἱὸς ἀπὸ τῶν κακῶν ἀνθρώπων, ὡς τῆν τούτων ἐπιλίαν
διάλουσι οὖσαν ἀρετῆς *Fathers restrain their children from bad man, as their in-*
tercourse is the destruction of virtue.

ἰπικελίαι μουσικῆν κοινῶν, ὡς φιλοσοφίας μεγίστης οὖσης μουσικῆς.

τῶν ἀδελφῶν ἀμελοῦσιν, ὥσπερ ἐν τούτων οὐ γιγνομένους φίλους *they neglect their*
brothers, as if no friends could be formed from them.

OF THE PARTICLES.

LXVII. Adverbs derived from adjectives, especially compara-
 tives and superlatives, govern the same case as their adjectives;
 as *ἀξίως ἑμῶν πολεμήσομεν* *we will wage war worthily of ourselves;*

μᾶλλον πάντων *most of all*; οἱ πτωχοὶ τῶν εὐδαίμωνων μᾶλλον δύνανται
 ἐνθῆσαι ἢ καὶ καθύδατον *better than the rich.*

LXVIII. Adverbs approaching the nature of prepositions govern the case of the preposition, which they resemble, as ὁμοῦ and ἅμα together govern a dative like σύν *with*.

Those of *time* and *place* in like manner govern the *genitive*; as ἐγγύς *near*, χωρὶς *apart, without*, δίχως *twofold, separate*, ἐὸς ὀπίωμ, *against*.

LXIX. Some adverbs like ἄχρι or μέχρι and ἕως govern the subjunctive or optative mode when uncertainty is expressed, as
 περιμενῶ, ἕως ἂν ἔλθῃ *till he come*,
 but when certainty is expressed, the indicative, as
 ποίησον τοῦτο ἕως ἕτι ἔξῃς *do this so long as it is still lawful.*

Remark. Πλὴν signifies *except*, and may be connected with phrases. It also governs the genitive; as

πλὴν πάντων ἐλίγων *with the exception of very few.*

PREPOSITIONS.

The following are the most common prepositions, of which

LXX. ἀντί, ἀπό, ἐξ(ἐκ), πρό govern the genitive

ἐν, σύν, (ξύν) the dative,

ἀνά, εἰς, ὡς the accusative

διά, κατά, ὑπέρ the genitive and accusative

ἀπρό, ὀπί, μετώ, πρῶτά, περὶ, πρός, ὑπό the genitive, dative, and accusative.

1. Those prepositions, which govern two cases, answer, for the most part, to the question *whither*, with the accusative, and to the question *where* with the dative. The genitive admits of various significations, though more or less connected with the idea *out of, from*.

Rem. 1. Of the foregoing prepositions, the easiest and simplest, in respect to meaning, are

ἀπό *from*, ἐξ *out of*,

εἰς *to or into*, in answer to the question *whither?*

ἐν *in*, in answer to the question *where?*

πρὸ *before*, σύν *with*.

Most of the significations, which these prepositions bear, (with the exceptions of some peculiarities which the course of study will teach,) admit of being reduced to the leading idea here assigned to them respectively; as when *ἐξ* implies the *reason*, and is rendered *on account of*, as

ἐκ τούτου on account of that,

or when it signifies mere sequence of time, as

ὄν γιγνώμεν ἐκ τῶν πρότερον διακρίων,

or when *εἰς*, like the Latin *in*, has the force of *against*, or merely indicates reference, or relation, as

τῶν εἰς πόλεμον πισιστήμων ἰστίων,

or finally when *πρό* has the force of the Latin *pro* or the English *in behalf of*, as

διακινδυνεύειν πρό τοῦ βασιλέως;

In all these cases the connexion of the modified meaning of the preposition with its original signification is obvious.

Rem. 2. On the other hand, the following are more arbitrary and difficult to remember;

'*Ἄνά* signified at first *on* (compare *ἀνά* and its compounds.) But its most common signification in prose is *in, upon, through* understood of some large space or time; *Ex.*

ἀνά πᾶσαν τὴν γῆν in the whole whole earth.

ἡ φήμη ἦλθεν ἀνά τὴν πόλιν the report prevailed through the whole city.

οἱ ἀνά τὸ πεδίον those throughout the plain.

ἀνά πᾶσαν τὴν ἡμέραν throughout the whole day.

'*Ἄντι* as a single preposition has lost its original signification of *against* and most frequently signifies *instead, for*, in the ideas of *change, exchange, purchase, value, &c.*

Διὰ τοῦ, through of space and the means, διὰ τὸν on account of; Ex.

διὰ Λακεδαιμονίους ἔφυγον they were banished on account of the Lacedaemonians.

διὰ εἰ ἦλθον I came on thy account. Δια with accusative also expresses *through* when it signifies cause; *Ex.*

διὰ τοὺς θεοὺς εὖ πράττω Through the Gods I am prosperous.

Μετὰ τὸν after (post) -- μετὰ τοῦ with -- μετὰ τῷ, only in the poets, among.

'*Ἀμφί* and *περὶ* τὸν signify *about*; which lies at the bottom of all merely approximating specifications, as,

ἀμφὶ τὰ ἕρη ἰγίνετο he was about the mountains. For the idea *ἀμφὶ* or *περὶ* εἰ or *τινὰ* ἔχουσιν or *ἴσται*, See below

Περὶ τῶ is attached to verbs of *fear* or *anxiety* or *contention*. '*Ἀμφί* and *περὶ* τοῦ signify *of, concerning*, (as to *speak*.) So too *φοβῆσθαι, φιλοσοφεῖν περὶ τινός*. '*Ἀμφί*, however, is far less common than *περὶ* in this sense.

'*Ἵπτε* τὸν *over, farther, beyond, (supra, ultra,) ὑπὲρ τοῦ over above.* This last receives the modified meaning of *instead, in behalf of*, as

εἰπαὶν ὑπὲρ τοῦ κοινοῦ to act, to speak in behalf of the public.

ἀποθάνειν ὑπὲρ τοῦ φίλου to die for his friend.

Rem. 3. That the Genitive inclines to the idea of *from, departure, &c.* is plain from *παρά, πρὸς* and *ἐνὶ*. These prepositions with the dative and accusative retain their peculiar significations, but with the genitive, they are all three most commonly to be translated by *from*. The following instances of their use deserve particular remark ;

παρὰ τὸν τόπον ; but in answer to the question where, *together, in addition to*. Besides this it has the signification of the Latin *præter besides, beyond* ; *Ex.*

ἔχουσιν ἄψιν παρὰ τὸν ἄρτον *Besides the bread to have meat.*

ἰστώνει παρὰ τοὺς ἄλλους *He laboured more than others.*

ταῦτά ἐστιν παρὰ τοὺς τῶν Θεῶν Διατάγματα *This is against the divine laws.*

παρὰ δόξαν *Against expectation, (præter opinionem.)*

παρὰ τῆς means simply *with* ; — *παρὰ τοῦ* means *from* after *come, bring, receive, learn, &c.* ; sometimes after the passive.

πρὸς τὸν, *with*, has the accusative rather in answer to the question *whither*, and the dative in answer to *where* : *πρὸς τὸν* moreover means *against* in every signification ; *πρὸς τοῦ* on *the part of*, after *hear, receive praise or censure*, and often after the passive. It is also used in *obtestation*, as,

πρὸς τῶν θεῶν *By the Gods.*

ὑπὸ τὸν *under*, both to a place and in it ; *ὑπὸ τῆς* *under*, in a place, *ὑπὸ τῆς* *from*, after passives and actives involving a passive sense, as *πάρειχεν* : farther, *θυτὸν ὑπὸ σπύγης* *To die by means of.*

μαθὲν ὑπ' ἀνάγκης *To be taught by necessity.*

Even actions may in this way assume a passive form.

ἰσπίσθησιν τοῦτο ὑπὸ θεοῦ *From fear.*

Rem. 4. The greatest attention is due to the prepositions *ἐπὶ* and *κατὰ*, with respect to which, though observation of the single cases of their use must be resorted to, the following principles prevail.

ἐπὶ has for its leading idea *on*, and in answer to the question *where* most commonly governs the genitive, though sometimes the dative, (as *ἐπ' Ἰσραὴλ ἐχθίσθη* and *Κῦρος ἐπ' Ἰσραὴλ ἐπορεύσατο*) ; in answer to the question *whither*, the accusative, (as *ἐπὶ λόφον τινὰ καταφεύγει* *He flies to a certain hill.*) But besides this it governs the genitive after the question *whither*, meaning *towards*, as

ἐπορεύοντο ἐπὶ Σάρδεις.

ἀπὴγοντο *they sailed, ἐπὶ τῆς Χίου.*

ἀπέπλευσαν ἐπ' οἴκου.

ἐπὶ τοῦ often fixes a time by a contemporaneous person or thing, as

ἐφ' ἡμῶν *in our day.*

ἐπὶ τῶν ἡμετέρων προγόνων.

ἐπὶ τῆς, in denoting place, signifies *hard by*, *ἐπὶ τῆς τάφου* *on the verge of the grave* ;

πύργου ἐπὶ τῷ ποταμῷ ἡμαδόμενι.

It also expresses in addition to, as

ἰσὶ πάνσι τοῖσις ἀλλήλοις ἐτίθειτό μοι.

Very often it expresses design and condition, as

παρασκευάζεσθαι ἰσὶ τίνι To prepare one's self for any thing.

ἰσὶ ἰσάκω πάντα νόμοι ἐσθίοντο.

ἰσὶ τοῖσις νόμοις ἰσάκωσαστο On these conditions they made peace.

Finally ἰσὶ τῷ expresses power, in such phrases as

ἰσὶ ἡμῖν ἰστί. It is in our power.

The accusative also often expresses the design, the end, but with a distinction like the following,

ἰσθῖν ἰσὶ τοῖσις To come to effect this.

ἰσθῖν ἰσὶ τοῖσις To come to procure this.

Κατά. The leading signification of this preposition, (as appears from the comparison of κατέω with the compounds,) is from;—down from with the genitive; Ex.

κατά τῶν πετρῶν βάπτει τινά To cast one down from the rock.

ἤλλοις κατά τῷ τείχεσι.

More frequently κατά τοῦ occurs in the sense of to, against, chiefly with speak, think, &c. as,

ἰσπῖν τὸ ἀληθές κατά τινός To speak the truth against any one.

κατά τὸν of a place expresses in, without more particular specification, as

κατά γῆν καὶ κατά θάλασσαν By land and sea.

οἱ κατά τὴν Ἀσίαν ἐπὶ βασιλεῦ ὄντες Those in Asia subject to the King.

κατά τὸν however expresses all the modifications of locality in, Ex.

οἰκοῦσι κατά κώμας They dwell in villages, (vicatim.)

ἰσκήνουσιν κατά τάξις They encamped in divisions.

ταῦτα μὲν ἰσγένετο κατά τὴν νόσον This happened during the disease.

κατά ταύτην τὴν διαφορὰν ὄντων Λακεδαιμονίων πρὸς τοῖς Ἀθηναίσις The Lacedemonians being at this variance with the Athenians.

αἱ κατά τὸ σῶμα ἄδοναί Corporeal pleasures.

κατά πάντα ἐστέργωνται They are in every thing exhausted.

Very often is κατά used to express the Latin secundum, as,

κατά ταῦτον τὸν λόγον ἡμῖν ἰστίσιν αὐτῶς According to this discourse it is better thus.

κατά Πλάτωνα According to Plato.

κατά τὴν κλίβανον According to the plumb-line.

ποιήσω κατά τὰ τοῦ βασιλέως γράμματα I will act according to the rescript of the King.

διόμαι αὐτοῦ κατά πάντα τρόπον I have need of him in every way.

Rem. 5. The preposition ὡς must not be confounded with the conjunction ὡς. It signifies in, in reply to whither? and always refers to persons; Ex.

ἰσῆλθεν ὡς ἐπὶ μοι. He came to me.

ἀπέχθησαν εἰς βασιλίαν They travelled to the King.

This proposition never enters into composition with a verb.

Rem. 6. Propositions in composition have in general their original signification. The compounds of *ἀντί* however have mostly the signification against, as *ἀντιτάττω* to array against, *ἀντίλογος* contradict; those of *ἀνά* to ascend; and those of *κατά* to descend; as *ἀναβαίνειν*, *καταβαίνειν*.

Of significations more or less remote from the primitive meaning of the word the following deserve remark;

ἀμφι- with the idea of two sides, as *ἀμφίλογος* equivocal, *ἀμφίστοιμος* opening on both sides.

ἀνά- means often back, as *ἀναπλεῖν* to sail back.

δια- acquires the idea of the Latin *dis*, apart; *διασπᾶν* to sunder, *διαζυγίσκειν* disjungere, to separate.

κατα- most frequently has the idea of completion, as *κατακτείνω* perficere, to fulfil, *στρέφω* to turn, *καταστρέφω* to subvert, *πιμπράσκω* to burn, *καταπιμπράσκω* to consume. Hence it has come to express the idea of destruction, as *κατακευθίσκειν τὴν οὐσίαν* to waste a fortune at dice.

μετα- is used to express the idea of change and transposition, (the Latin *trans*) *μεταβιβάζειν* to bring to another place, *μετανοεῖν* to change opinion, to repent.

παρ- in some compounds implies failure, and falsity, as *παρεβαίνειν τοὺς νόμους* to break the laws, *παρεβῆν* to overlook, *παράσπονδος* a violator of truce, (*σπονδαί*.)

NEGATIVES.

1. The Greek language has two simple negatives, *οὐ* and *μή*, from which all the more qualified negatives are formed by composition. Every proposition, however, containing one or more of these qualified negatives is, in general, affected in the same way as if the simple negatives only, of which it is compounded, occurred in it. Every thing therefore about to be affirmed of *οὐ* holds equally of *οὐδέ*, *οὐδέτε*, *οὐδὲμῶς*, &c. and the same with respect to *μή*, *μηδέτε*, &c.

2. But between *οὐ* and *μή* and their respective compounds, there is a total difference of use, which requires for its comprehension exact observation of the classical writers; but of which the foundation is as follows:—

a. *Οὐκ* is the direct entire negation, which utters, without reference to any thing else, the denying judgment; *οὐκ ἰθίλω* I will not, *οὐ φιλῶ* I love not, *οὐκ ἀγαθὸν ἴστι*, *οὐδέτε παρῆν* &c. A direct negation of this kind can never be expressed by *μή* or its com-

pounds. It may, however, be expressed as uncertain οὐκ ἂν βούλομαι *I would not wish*, or it may be interrogatively expressed, διὰ τι γὰρ οὐ παρίσσι *why is he not present?*

b. Μὴ on the other hand is uniformly a *dependent negative*. It is therefore used in all propositions where the negation is represented not as a fact, but as something dependent on the conception of a subject. It is accordingly the necessary particle in negative conditions and premises; as

οὐ λήψομαι, εἰ μὴ σὺ κελύεις :

and thus μὴ is always used with εἰ, εἰάν, ἤν, ὅταν, ἐπειδὴν ἕως, ἄν, &c. since all these represent the fact, not as such, but as a premise or assumption. On the other hand ἐπεὶ, ἐπειδὴ, (*since, after that*) take οὐ, because they always refer to actual facts, as μὴ με κτεῖν', ἐπεὶ οὐχ ἰμογαστήριος "Ἐκτορός εἰμι, *kill me not as I am not the brother of Hector*. HOMER. Dependent also is every proposition implying *design*, and hence μὴ is used after ἵνα, ὡς, ὅπως, ὅσπερ, whenever these particles have that import.

c. Μὴ, without any such particle, and standing by itself, expresses *design, wish, prayer, prohibition*, in cases where the Latins use *ne* and not *non*.

d. In the multitude of cases, in which μὴ is used after relatives, with infinitives, and participles, it is commonly easy to point out the *dependent* or *conditional* character of the negation.

3. When μὴ expresses a *wish*, it has always the Optative, as μὴ μένοιτο, μὴ ἴδοις τόβτο. In *negative prayers and commands*, it takes the present tense or the Aorist according as the action is conceived of as permanent or momentaneous. which however is often arbitrary, according to page 237, 5; with this rule, that with the *present* it takes only the *Imperative* mode, with the *Aorist* only the *subjunctive*.

4. The expression of a fear, which is positive in English, is made negatively in Greek as in Latin, *δέδοικα μὴ τι πάθῃ*, vereor ne quid accidat illi *I fear lest somewhat befall him*.

Rem. 1. Sometimes the verb, which expressed the fear or the warning, remains in the idea, and μὴ in this case makes of itself a proposition, as

μὴ τοῦτο ἄλλως ἔχῃ *I fear lest this be otherwise*.

5. Μὴ is often only an emphatic particle of interrogation (whose negative quality is extinguished) somewhat stronger than μὴν;

αἴ μή δοκίῃ σοι τοῦτο εἶναι εὐθεῖς *doth this seem to thee foolish?* οὐ, on the other hand, is the negative question whereby the asker gives to be understood that he affirms the proposition; οὐ καὶ καλὸν ἴσται τὸ ἀγαθὸν *is not the good also fair?* This question expects *yes* in reply: while the question by μή commonly expects *no*.

6. When to a proposition already negated other conditions of a general nature are to be attached, such as *ever, any body, any where*, it is usual to do this by compounds of the same negative term; as

οὐκ ἰποίησε τοῦτο οὐδαμῷ οὐδεὶς *no man has anywhere done this.*
τᾶλλα τῶν μὴ ὄντων οὐδενὶ οὐδαμῶς οὐδεμίαν κοινωνίαν ἔχει.

PLATO.

Thus also to the negation of the whole is attached, in the same sentence, the negation of the parts, as

οὐ δύναται οὐτ' εὖ λίγειν οὐτ' εὖ ποιῆναι τοὺς φίλους.

So that two negatives do not (as in Latin) cancel each other. On the contrary they strengthen each other.

Rem. 2. To this last principle there are some exceptions deserving of note, as the phrase οὐδὲς ἴσται οὐ, (*nemo non*) as

οὐδὲς ἴσται οὐ ποιήσει (*nemo non faciet*;) *who will not do this.*

οὐδὲν ἔσται οὐκ ἀρίστων (*nemini non placeat*.)

OF SOME OTHER PARTICLES.

1. The use of the particles in Greek is so various and in part so difficult, that the most important will here be given.

ὡς as a *relative adverb*, has the following significations, 1° *as*, (*so as, as if*;) hence 2° of time ὡς δὲ ἦλθον, οὐ παρῆν *as I came he was not present*. 3° It strengthens the *superlative*, particularly in adverbs, as ὡς τάχιστα *as quick as possible*, and of some adverbs the *positive*, as ὡς ἀληθῶς *certainly*. 4° *About*, as ὡς πενήκοντα *about fifty*.

As a *conjunction* it signifies 1° *that*; πάντες ὁμολογοῦμεν ὡς ἡ ἀρετὴ κρείττοισι ἴσται, 2° *in order that* with the subjunctive, optative, or future indicative. 3° *So that*, with the infinitive (commonly ὥστε see page 245, LIV) 4° *inasmuch as* (see p. 254, Rem. 5,) and 5° *quippe*; Ex.

κατίστον ἔσται συγχωρεῖσθαι ὡς σὺ δονῆς οὐκ ἀφῆσθαι με ἵδ
*will be best for me to yield, for it appears that thou wilt not
 give me up.*

For the *preposition* ὡς see page 258, Rem. 5.

ὡς (with the accent see page 213, Rem. 4.) for οὕτως is very common with the poets, particularly the Ionics. In prose it is chiefly used only in the phrases καὶ ὡς *and even thus*, and its opposite οὕτω ὡς *nor thus*.

ὡς as an adverb means *as*, as a conjunction *in order that*.
 ἵνα as an adverb *where*; as a conjunction (p. 239, XLIX.) also *in order that*, ἵνα τί *wherefore* (as it were 'in order that what? [should happen.]')

ὥστε *so that*, commonly with the infinitive (p. 244, LIII. and 247, Rem. 2.) With the other modes it means the same, but may be rendered *therefore*, *itaque*.

ὅτι *that*, used before words quoted without change ἀπεκρίνατο, ὅτι βασιλείαν οὐκ ἂν δεξάμην *he answered—I will not, &c.*

ὅτι also signifies *because* elliptically for διὰ τοῦτο ἔστι or the abbreviation of this phrase διότι. It strengthens all superlatives, as ὅτι μέγιστος *as great as possible*, ὅτι κάλλιστα, &c.

τούνεκα (this is an Epic form) *therefore*: οὕνεκα 1° *wherefore*, 2° as a conjunction *because* (for τοῦ ἕνεκα, ὃ ἕνεκα.)

εἰ *if*; in the indirect question *whether* (see page 240, 2.)

ἔτι καὶ with the indicative *although*. On the other hand,

καὶ εἰ and καὶ εἰ *unless, even if*

εἴτις εἴτι properly *if any one, if any thing*. This word, however, is used as wholly synonymous with the pronoun ὅστις for great emphasis.

ἴφθιμον εἴτι χρῆσιμον ἢ ἐν τῷ σιδηρῷ.

εἰ γὰρ is an optative exclamation, for which we otherwise find εἴθε.

ἐπεὶ *since*, 2° quoniam, Fr. *puisque*.

before questions and imperatives it has the force of *-for*, as ἐπεὶ, πῶς ἂν διακρίνομεν αὐτό; *for how then can we decide it?*
 ἐπεὶ θύσασθαι αὐτός *for see yourself*.

ὅπου *wh. re*, 2° as a conjunction, *quidem, since*.

ἄν (poetically κί, κίν) see page 240, 4.

ἰάν, ἦν, ἔν—*Idem*.

ἰάν, particularly after verbs that signify *to investigate, to see*, has the force of the Latin *an* ; as

σκόπει ἰάν ἰκανὸν ἦ *see if it be adequate.*

ἦ or, which signification it always retains in questions,

οὕτως ἰστίν ἢ οὐκ οἶεῖ ; *is it so ? or thinkest thou not ?*

τί τοῦτ' ἐρωτᾷς : ἢ οὐ δῆλον, ὅτι—*why dost thou ask this ; or is it not plain ?*

In comparisons it signifies *than, quam*.

σοὶ τοῦτο μᾶλλον ἀρίσκει, ἢ ἰμοί, *this pleases thee better than me.*

Wholly different is

ἦ whose original signification is *certainly*, but which is commonly only a sign of interrogation *nunc ?*

καί and τί have the same significations in reference to each other, as *et* and *que*. When *τε* precedes *καί*, the former signifies *not only*, the latter *but also* ; *Ex.*

ἀπὸς τε τυραννος ἰγίνετο, καὶ τοῖς παισὶ τῆς τυραννίδας κατέλιπον.

καί and δέ in one clause (but separated from each other in prose) signify *and also* ; *Ex.*

νῦν περὶ ψυχῶν τῶν ὑμετέρων ἰστίν ὁ ἀγὼν καὶ περὶ γυναικῶν δὲ καὶ τέκνων *the contest is now for your lives and also for your wives and children.*

δέ *but*, has by no means always a *disjunctive* signification. In most cases it is merely a *particle of transition* to something else, when in English either simply *and* or nothing whatever is used.

μέν and δέ are two particles referring to each other, of which the same may be observed as of δέ alone. They form a connexion like that of *indeed—but*, but are continually employed in Greek, where no such opposition of ideas is intended, as would be expressed in English by *indeed* in the protasis and *but* in the apodosis of a sentence. Nay, it is not unusual in the Greek, for a section or even a book to end itself thus, καὶ ταῦτα μὲν οὕτως ἰγίνετο. In which case, the following section or book would begin τῇ δ' ὑστεραίᾳ *on the next day.*

The mode of division by $\delta\ \mu\acute{\epsilon}\nu$ — $\delta\ \delta\acute{\epsilon}$ or $\delta\acute{\epsilon}\ \delta\acute{\epsilon}$, which has its origin in this opposition of particles, has been treated above, page 219. Similar modes of division are formed by aid of the adverbs united with the same particles; and not only are the demonstrative and relative forms but even the indefinite thus used; $\kappa\omicron\tau\acute{\iota}\ \mu\acute{\epsilon}\nu$ — $\kappa\omicron\tau\acute{\iota}\ \delta\acute{\epsilon}$ *now*—*now* or *at this time*—*at that*. So also $\tau\omicron\tau\acute{\iota}$ or $\acute{\omicron}\tau\acute{\iota}$ (for $\tau\acute{\omicron}\tau\acute{\epsilon}$ and $\acute{\omicron}\tau\acute{\epsilon}$: $\tau\grave{\eta}\ \mu\acute{\epsilon}\nu$ — $\tau\grave{\eta}\ \delta\acute{\epsilon}$; $\pi\grave{\alpha}\ \mu\acute{\epsilon}\nu$ — $\pi\grave{\alpha}\ \delta\acute{\epsilon}$; $\acute{\iota}\theta\alpha\ \mu\acute{\epsilon}\nu$ — $\acute{\iota}\theta\alpha\ \delta\acute{\epsilon}$ &c. With respect to all such constructions, it may be observed that $\delta\ \mu\acute{\epsilon}\nu$, $\delta\ \delta\acute{\epsilon}$ sometimes stands alone with reference to a preceding proposition, in which case the $\mu\acute{\epsilon}\nu$ contains a kind of affirmation in itself; *Ex.*

$\pi\acute{\alpha}\nu\tau\alpha\varsigma\ \phi\iota\lambda\eta\tau\acute{\epsilon}\iota\omicron\iota\varsigma$, $\acute{\alpha}\lambda\lambda\prime\ \acute{\omicron}\delta\ \tau\acute{\omicron}\nu\ \mu\acute{\epsilon}\nu\ \tau\acute{\omicron}\nu\ \delta\prime\ \acute{\omicron}\delta$ *all are to be loved and not this one, indeed, but that one not.*

$\kappa\alpha\tau\eta\gamma\omicron\tau\alpha\iota\ \acute{\omicron}\chi\ \delta\ \mu\acute{\epsilon}\nu\ \delta\ \delta\prime\ \acute{\omicron}\delta\ \acute{\alpha}\lambda\lambda\grave{\alpha}\ \kappa\acute{\alpha}\nu\tau\epsilon\iota\varsigma$, *they were present, not this one to be sure and that one not, but all.*

$\acute{\omicron}\delta\tau\epsilon$ and $\mu\acute{\eta}\tau\epsilon$,

$\acute{\omicron}\delta\delta\acute{\epsilon}$ and $\mu\acute{\eta}\delta\acute{\epsilon}$, both these forms express negation in connexion and correspond to the Latin *neque*. They signify 1° *and not*, 2° $\acute{\omicron}\delta\tau\epsilon$ or $\mu\acute{\eta}\tau\epsilon$ repeated *neither—nor*.

The forms $\acute{\omicron}\delta\delta\acute{\epsilon}$, $\mu\acute{\eta}\delta\acute{\epsilon}$ signify also 1° *nor*, 2° *not even*, which last signification they uniformly have, in the middle of a clause.

$\acute{\alpha}\lambda\lambda\acute{\alpha}$ is $\delta\acute{\epsilon}$ strengthened. It is often used where no single corresponding word in English can be given.

$\gamma\acute{\alpha}\rho$ *for*, always follows other words, like the Latin *enim*. It has an extensive elliptical use requiring a reference in idea to small phrases, such as “I believe,” or “no wonder,” understood.

$\acute{\omicron}\delta\upsilon$ *therefore*, follows other words. Of $\acute{\omicron}\delta\upsilon$ appended (as $\acute{\omicron}\sigma\tau\iota\sigma\acute{\omicron}\upsilon\eta$, &c.) see page 91 and page 214, 7. Here are to be remarked the following,

1. $\acute{\omicron}\mu\epsilon\acute{\omicron}\upsilon\eta$ properly an interrogative of inference, as $\acute{\omicron}\mu\epsilon\acute{\omicron}\upsilon\eta\ \acute{\epsilon}\upsilon\theta\eta\sigma\epsilon\iota\varsigma\ \tau\omicron\upsilon\tau\omicron$; *is not this then foolish?* Often, however, the interrogative force and with it the negation vanishes, and $\acute{\omicron}\mu\epsilon\acute{\omicron}\upsilon\eta$ is to be translated simply *therefore*, and begins a clause.

2. οὐκον is the strengthened negation. In the signification *therefore not* (without a question,) it is better to write οὐκ οὖν.

αὖ 1° *again*, 2° *on the other side, vice versâ*, 3° *farther, then too*.

πρὶν *before*, is a comparative in signification, and therefore, when it refers to another proposition, takes the particle ἤ with an infinitive, πρὶν ἢ ἰλθεῖν ἰμὲ before I came. The ἤ however is often omitted, and πρὶν becomes itself a conjunction, πρὶν ἰλθεῖν ἰμὲ. But πρὶν ἂν ἴδω refers to the future.

ἄρτι δὲ *just now*, and with preterites *just before*.

πώ and πώποτε glance at past time and commonly stand with negatives; οὐπω, μήπω *not yet*; οὐδέποτε, μηδέποτε *never yet*: from which negatives, however, they may be disjoined by other intervening words. The idea *thus far, hitherto* prevails in all these phrases. Thence οὐδέποτε means *never* in general, and in reference also to the future; οὐδέποτε *never*, only in reference to the past.

ἔτι alone signifies *yet, farther*; and with the negatives οὐκίτι, μηκίτι *no more*.

μή and ῥή are particles of *obtestation*, always governing the accusative of the object sworn by, as ῥή Δία *by Jupiter*. Νή is always an affirmative oath; μή, on the contrary, is attached both to affirmative and negative obtestations, as ναὶ μή Δία, and οὐ μή Δία. When, however, it stands alone, it is negative μή Δία *no, by no means*.

2. These and other particles have an extensive use, which must be learned by individual observation. The Elder grammarians speak of *Expletive particles*; but an *expletive use* of particles is the most that should be assumed. There are in all languages particles conveying shades of meaning so delicate as to prevent a translation, but not imperceptible to the skilful reader. The Greek language is preeminent for particles of this kind; and though their force must be left to be learned by careful study, the following observations may be of use.

γί (enclitic) properly signifies *at least*, in which sense γοῦν is more common. Besides this, it is almost always used when-

ever a single object or a part is named with reference to the whole or a greater number. For this reason it is often appended to *ἰγώ* (*ἰγώγι*), whereby the individual thinks of himself in distinction from the mass, as it were, *I, for my part*: it may often be translated by *certainly*.

ἄρα never stands at the beginning of the clause. It means 1° and most frequently *therefore*, 2° where it appears expletive it has a shade of meaning like *in the nature of things, of course, ex ordine, rite*. Hence it serves to mark the transition to an expected proposition. 3° After *εἰ, ἰάν*, it signifies something like *perhaps*.

The interrogative *ἄρα* signifies *num?*

τοι (enclitic) is properly an ancient form of the dative for *τῷ* and means *in consequence of*, which signification, though it has vanished in the single word, remains in composition, as *τοιγάρ, τοιγάροι, τοιγαροῦν*. *Τοίνυν* is used when in a conclusion or inference an idea like *and now I say further, but now* is introduced. The *τοι*, which stands alone, retains the power of strengthening or rendering emphatic.

καίτοι 1° and *certainly*, 2° *although indeed*, a stronger expression of *δέ*; 3° *even though*.

δή properly *now*, for which *ἤδη* is commonly used; whence it is used in various ways to strengthen the power of a phrase, as *ἄγε δή* *come on then*, *τί δή* *what then*. After *relatives*, as *ὅστις δή, ὅπου δή*,* it adds generality to the *ever*; *whosoever, wheresoever*.

μή a confirmative particle *truly*, 2° *But certainly, but yet, γί μὴ* *certainly but*. It is therefore also a strengthened *δέ*: *καὶ μὴ* *immo, yea*, and in contradiction *atqui, and yet*.

After interrogatives, which follow a negative of the interlocutor, *μή* is used to signify *then*, as *πότε μὴ* *when then*, *τίς μὴ* *who then*, (that is, *who else?*) *τί μὴ*, *why not*.

ἦ μὴ is the common form of swearing or asseveration, sometimes with the indicative; as,

ἦ μὴ ἰγὼ ἔπαθον ταῦτα *I protest that I suffered this*:

* Usually written separate, but when *πότε* is added more commonly as one word.

Sometimes with the infinitive, depending on other verbs; as,
 ὄμνυμι ἢ μὴν δάσειν *I promise solemnly to give.*

ὑπέδixετο ἢ μὴν μὴ ἀπορεῖν αὐτοὺς τροφῆς *he promised that they should not want food.*

οὐ μὴν *but not*, 2° negative asseveration corresponding to the affirmative ἢ μὴν.

νῦν, νῦν (short and enclitic—except in the Ionic dialect used only in the poets)—properly synonymous with οὖν, more commonly, however, equivalent to οὖν *now therefore.*

ὅτι (enclitic) *altogether*, hence ὅσπεις properly means *altogether as*; καίτοι *although indeed*, in which sense τίς alone often stands.

πότε (enclitic) *ever*; in questions it has an expression of admiration, as τίς ποτέ ἴσται οὕτως *who may this be?*

ποῦ (enclitic) *any where*, 2° *perhaps.*

OTHER PHRASES.

ἀλλ' ἢ *nisi, as, only, except.*

ὅτι μὴ *after a negation except.*

μήτι γι *nedum.*

οὐχ ὅτι and μὴ ὅτι, οὐχ οἶον, οὐχ ὅσον and οὐχ ὅπως. All these phrases have, in the main, the same signification. Originally a verb was omitted with the negation, as οὐ λέγω *I say not* or μὴ ὑπολάβης *think not*, &c.; Now

a. If another proposition follow with ἀλλά, all the phrases just given signify *not only.*

b. If ἀλλ' οὐδέ (but not) they all mean *not only not.*

c. If the other proposition precedes, and οὐχ οἶον, &c. follow, it means *not to mention, nedum.*

ὅσον οὐ or ὅσονοῦ *tantum non, nearly, almost*, as τὸν μέλλοντα καὶ ὅσονοῦ πάροντα πόλεμον *the approaching and only not existing war.*

ὅσος in θαυμαστὸν ὅσον resembles the Latin *mirum quantum*, i. e. *so much that is to be wondered at*, i. e. *very much.* In like manner, it precedes or follows superlatives of quantity, as πλεῖστα ὅσα or ὅσα πλεῖστα *quam plurima, as many as possible.*

ἀντ' ἃν stands for ἀντὶ ἐκείνων ἢ as λαβὴ τοῦτο ἀντ' ἃν ἔδωκάς μοι
take this in return for what you gave me. It is also used
 for ἀντὶ τοῦτο ἔτι for *that*, as χάρις σοι οἶδα, ἀντ' ἃν ἦλθεις
I thank thee, for that thou camest.

In like manner,

ἰφ' ἃ properly stands for ἐπὶ τούτῳ, ὃ, commonly, however, for
 ἐπὶ τούτῳ, ὡς; and since ἐπὶ with the dative, carries an inti-
 mation of *connexion*, ἰφ' ἃ signifies *under the condition that*,
 as λέξω σοι, ἰφ' ἃ σιγήσεις *I will tell thee, on condition thou
 keep it secret.*

ἰφ' ἃτε is, in-like manner, used for ἐπὶ τούτῳ ὥστε: it has, how-
 ever, commonly an infinitive with it; *Ex.*

ἤεθθησαν ἰφ' ἃτε συγγράψαι νόμους *they were chosen on the
 condition that they should make laws.*

ἕως (not ἕς τε for it stands for ἐς ὅτε) *till, so long as.*

οἷος before an infinitive *so constructed that*; *Ex.*

οἱ πρόσθεν ὀδόντες πᾶσι ζώοις οἷοι τέμνειν εἰσίν, οἱ δὲ γέμφιοι
 οἷοι παρὰ τούτων διεξάμεινοι λαίπειν *so constructed as to cut
 —as receiving from them to grind.*

οὐ γὰρ ἦν οἷος ἀπὸ παντὸς κερδαίνειν *he was not one calculat-
 ed to profit by any thing.*

οἷος τε (or οἷοστέ, οἷοστέ) means, of persons, *able*, of things
possible; *Ex.*

οἷοστί ἐστι πάντ' ἀποδείξαι *he is able to manifest every thing.*

ἀλλ' οὐχ οἷόν τε τοῦτο *but this is not possible.*

τᾶλλα for τὰ ἄλλα, *in other respects* i. e. *for the rest, else*, as ἴσθι
 ἄπαις, τᾶλλα εὐδαιμονεῖ *he is childless, but, in other respects,
 happy*; hence

τά τε ἄλλα—with καὶ in the following clause, *as in other things
 —so particularly in this*; *Ex.*

τά τε ἄλλα εὐδαιμονεῖ καὶ παιδας ἔχει κατηρέους κτῶ *as in other
 things he is prosperous, so particularly in having dutiful
 children.*

Hence is formed the elliptical phrase *τά τε ἄλλα καὶ*, which
 means strictly *among other things also*; but which is to be
 translated *in an especial manner.*

ἄλλως τε καὶ—signifies *also especially.*

καὶ ταῦτα *and in addition to this*, as *τηλικαύτην παρθένην ἰν
κεφαλῇ ἔθρεψας, καὶ ταῦτα ἵνεκλον* *hast thou had such a virgin
in thy head, and that armed?*

αὐτῷ. αὐτῇ, &c. with the omission of *σύν* signify *together
with*; *Ex.*

ἀπόλωντο αἱ νῆες αὐτοῖς ἀνδράσιν *the ships were destroyed,
with their crews.*

πρὸ τοῦ better *πρὸταῦ* before, for *πρὸ τούτου τοῦ χρόνου.*

τοῦ λοιποῦ sc. *χρόνου* henceforth, *τὸ λοιπὸν*, or *λοιπὸν* from this time
forward.

πολλοῦ δεῖ impersonal *it wants much thereto* for which is found
also *πολλοῦ δία*, *I am far from*, e. g. *λίγειν τοῦτο* saying this.
Very often the infinitive absolute (see p. 245, Rem. 2,) is used,
πολλοῦ δεῖν as it were, *so that it is far from*, i. e. *certainly not*,
as *τοῦτο γὰρ πολλοῦ δεῖν εἶποι τις ἄν* *no one certainly would say
that.*

So too for the opposite idea, use is made of *μικροῦ* or *ὀλίγου*
δεῖ, *δία*, *δεῖν* to express *non multum abest quin*, *nearly*; *ὀλίγου*
δία εἶπεν *I could almost say*. *Ολίγου* or *μικροῦ* is often found
alone, in this sense.

περὶ πολλοῦ ἵστί μοι or *περὶ πολλοῦ ποιοῦμαι* or *ἔργοῦμαι* *I greatly
prize, it is highly important to me that*: so also *περὶ πλείστον*,
περὶ πλείστον, and for the opposite idea *περὶ μικροῦ*.

μᾶλλον δέ standing alone must always be translated *or rather*.

μάλιστα μὲν (in reference to the following *εἰ δὲ μή*) *it were best,
if possible*, as *καταγγιγνώσκετε αὐτοῦ μάλιστα μὲν θάνατον, εἰ δὲ
μὴ ἀειφυγίαν*, *condemn him it were better to death if not to
perpetual exile.*

ἄφιλον (in writers not Attic *ἄφιλον*) *I should have*, hence it
acquires an *optative sense*, partly alone, *μή ποτ' ἄφιλον ποιεῖν*
O that I had not done it, partly with *ὡς* or with *εἴθε*, *εἰ γὰρ*
O that, utinam.

ὡς ἄφιλεις παρεῖναι *O hadst thou been present.*

εἰ γὰρ ἄφιλον θανεῖν *O that I had died.*

ἀμέλει heed not; hence *doubtless, certainly.*

ἵστί stands before relatives of all kinds, thus *ἵστί ὅτι* *est cum*
i. e. *sometimes*, *ἵστί ὅς* *est qui* *some one*. It even stands
thus before a plural; *Ex.*

καὶ ἔστιν δὲ αὐτῶν ἰτιτρώσκοντο and some of them were wounded.

ἔστιν οἷς οὐχ οὕτως ἴδοξεν there are some, to whom it seemed not thus.

This phrase is regarded altogether as one word: as εἰ γὰρ ὁ τρόπος ἔστιν οἷς δυσαρτεστῆ for if the manner displease some.

κλίπτειν δὲ ἐφῆκεν ἔστιν ἃ ἠε ἔπιτρέψαι ἑαυτῷ he permitted to steal certain things.

οὐσπερ εἶδον ἔστιν ἄκου which I have somewhere seen.

ἔστιν εὐστυνας ἀνθρώπους τιθαύμακας ἐπὶ σοφίᾳ; hast thou admired some men for their wisdom?

ἔστιν, ἔξεστιν, ἔνιστι, πάριστι πράττειν (with the dative of the person or universally) all signify it is lawful. More accurately considered, however, ἔνιστιν refers to the physical possibility (it is possible;); ἔξεστιν to the moral possibility, it is lawful; ἔστιν is both the one and the other, as is also πάριστιν with an expression, however, of ease.

ὡς ἔνι, in this phrase ἔνι according to page 221, 2, stands for ἔνιστιν it is possible; hence with superlatives ὡς ἔνι μάλιστα as much as possible.

ὡς ἔπος εἰπῆν so to say.

ἐν τοῖς, when these words precede a superlative they signify omnium, among all, &c.

ἐν τοῖς πρῶτοι παρῆσαν οἱ Ἀθηναῖοι the Athenians were present before all others.

τοῦτο ἐγὼ ἐν τοῖς βαρύτερα ἀνὲν ἐνέγκαιμι I should feel this more severely than all others.

These phrases are to be supplied by a participle, as ἐν τοῖς παροῦσιν; ἐν τοῖς βαρέως φέρουσιν αὐτό.

οἱ ἀμφὶ or οἱ περὶ with an accusative, as οἱ ἀμφὶ Ἄνυτον commonly signifies not only those with Anytus, but Anytus and his company; οἱ ἀμφὶ Θαλῆν Thales and his school. The Attic writers even use this phraseology in some cases, when a single person only is spoken of.

μεταξὺ among, between. This particle is placed as an adverb before a participle, as follows,

μεταξὺ περιπατῶν while he was walking.

μεταξὺ δειπνῶντα ἰφόνισσε αὐτόν *he killed him while at supper.*

ἔχειν with an adverb means *to be* ; *Ex.*

καλῶς ἔχει *it is well.*

ὡς εἶχε *as he was.*

Sometimes with a genitive of specification ; *Ex.*

ὡς εἶχε μορφῆς *in person.*

ὡς τάχους εἶχον, εἶποντο *they followed with what swiftness their nature admitted.*

So too before prepositions ; *Ex.*

ἄμφι τὴν κάμινον ἔχω τὰ πολλὰ *I am commonly at the stove.*

οἱ ἀμφὶ γῆν ἔχοντες *husbandmen.*

APPENDIX ON VERSIFICATION.

To the full understanding of what follows, it is necessary to make a remark on the different sorts of verse and their connexion with the dialects.

All the varieties of Greek verse proceed originally from these three sorts,

The Epic or Narrative.

The Lyric adapted to singing, and

The Dramatic.

2. Each of these different sorts of Poetry appropriated to itself in its perfection one of the Grecian tribes. The Epic attained its highest cultivation among the Ionians, the Lyric among the Dorians and Eolians, the Dramatic among the Attics. Hence it was that each of these sorts of verse, in language, metre, and musical character united the character and more or less of the dialect of the tribe to which it belonged with the peculiarities, which it possessed in its own nature. See the remarks at the beginning and close of the Introduction.*

What particularly deserves notice in respect to the metre and poetical quantity is, that the Epic dialect inclines more to *softness*, and, in order to bring the narration more easily under the restraints of verse, to *freedom* in the forms and pronunciation of words. On the other hand, dramatic poetry, particularly the comedy, having its origin in the language of real life, confines

* It is here to be remarked that when we speak of dramatic and attic poetry, we allude principally to the Iambic and Trochaic portions of the drama, in which the proper dramatic dialogue is contained. The remaining portions belong more or less—the choral songs wholly—to lyric poetry.

itself more closely to received forms, and of consequence to the language and pronunciation of the Attic tribe, of which few sacrifices are made to the metre. The lyric poetry in this respect approaches nearer to the epic, from which as the mother of all Greek poetry, it derived a considerable part of its poetical language and phraseology, uniting them, however, with the rougher and harsher peculiarities of the doric dialect, and thus exempting the melody of the song from the monotony of narrative poetry.

VERSIFICATION.

1. The alternation of long and short syllables is called *Rythme*. Inasmuch as this alternation is ascertained by certain laws regulating it by measure, it is called *metre*. And a single portion, which can be embraced at once by the ear, as a metrical whole, is called a *verse*.

2. Verses are divided into smaller metrical portions called *Feet*, of which the following are the most common.

Spondee	(— —)	δούλους
Trochee	(— υ)	δοῦλος
Iambus	(υ —)	λόγους
Pyrrhic	(υ υ)	λόγος
Dactyle	(— υυ)	τύπτειτε
Anapæst	(υυ —)	λίγισται
Tribrachys	(υυυ)	λίγιστε.

3. In measuring feet and verses, the short syllable is assumed as the *unit*, and the long syllable is regarded as double the short. Every such unit is called a *time* or *mora*: so that the Tribrachys is equally long with the Trochee and Iambus, and the Spondee equally long with the Dactyle and Anapæst.

4. The length and shortness of the syllables is ascertained by the rules given in the grammar under the head of *Prosody*, page 10, to which may be added, for metrical use, the following principles.

a. Position takes place between two syllables belonging to words in immediate succession: and this without exception, when the two consonants are also divided between the words, the one

belonging to the former and the other to the latter; as in *λόγος καλός, γος*; is long by position in consequence of the *κ*, which follows it. In respect however to that position, where a short vowel closes a word, and the two consonants or a double consonant begin the next word, the usage fluctuates.

b. *Mutes before liquids* (see under Prosody, page 10,) produce position in the Ionic dialect. This position therefore, generally lengthens the syllable in the *Epic* language; while, on the other hand, a short vowel before the Mute and Liquid is always short in *dramatic poetry*.

c. The long vowel and diphthong at the end of a word, when the next begins with a vowel, lose their natural length, for the most part, in the *Epic* and *Lyric* language, and become short, except when the *stress* falls upon them, as

ἴπλιῦ ἄριστος ἴσσιταῖ ἀλγος
σοψῶτιρῆ ἄλλων.

In *Attic poetry* this case could not occur, see below.

Remark. In a few words particularly in *καῖν*, the diphthong in the middle of a word before a vowel is short: See the example below.

d. In most species of poetry the last syllable of the verse is common: that is the long syllable may be used, though the foot require a short one, and the reverse.

5. With one or two exceptions, the *Hiatus* is wholly forbidden in *Attic poetry*.* In the other dialects, it oftener occurs, particularly before certain words.† The long vowel, at the end of a word, does not constitute an hiatus, in the *Epic* language, but is merely made short, according to the preceding paragraph, *c.*

6. In all kinds of poetry, it is common for two vowels to be written at length, which in scanning are to be read in one syllable, as a crasis, a contraction, or an elision; as, *μή οὐ* and the last syllables of *τείχεα, παλῖος, Πηλιάδεω, &c.* This is called by the Greek Grammarians a *Συνίζησις* or *Συνεκφώνησις*.

* See *Hiatus* and *Crasis*, page 31.

† This is particularly the case with the pronoun *εἰ*; also with *ἰδῶν, ἰργον, ἀμαξ,* &c. from which has been inferred that in the ancient language they had a stronger breathing at the commencement, probably a digamma, see page 10, at the top, and the section *digamma* below.

7. In some sorts of verse, a syllable remains at the end when the verses have been divided into feet. Such a syllable is called *Catalectic*. A verse whose laws require such a syllable instead of a full foot at the end is called a *Catalectic* verse. If the syllable be regarded as superfluous, the verse is called *hypercatalectic*.

The kinds of Verse.

1. The most common kinds of verse are those which consist of the frequent repetition of one and the same foot; and among these the *dactylic*, the *iambic*, the *trochaic*, and the *anapaestic* verse are the most familiar.

2. The best known among the dactylic verses is the hexameter, of which *epic* or *heroic* poetry avails itself in unbroken succession to the exclusion of every other kind of verse. It consists of five dactyles and a spondee.

— υυ | — υυ | — υυ | — υυ | — υυ | — —

Instead of either of the *four first* feet a spondee may be used, and in consequence of the last syllable of every verse being common agreeably to page 274, *d*, a trochee may stand instead of the last foot; *Ex.*

Κλῦθί μιν, Ἄργυρόταξ', ὃς Χρύτην ἀμφιβίβηκας
 Κίλλαν τε Ζαθίην, Τενίδοιό τε Ἴφι ἀνάσσεις,
 Σμινθεῦ! εἴ ποτέ τοι χαρίεσσ' ἐπὶ νηὸν ἔρεψα,
 Ἄἳ εἰ δὴ ποτὶ τοι κατὰ πύονα μῆρι' ἔκηα
 Ταύρων ἠδ' αἰγῶν, τόδε μοι κρήνησι εἴλωρ
 Τίθειαν Δαναοῖ ἐμὰ δάκρυα σοῖσι βίλεσσιν.

— υυ | — υυ | — — | — — | — υυ | — υ
 — — | — υυ | — υυ | — υυ | — υυ | — —
 — — | — υυ | — υυ | — υυ | — υυ | — υ
 — — | — υυ | — υυ | — υυ | — υυ | — υ
 — — | — υυ | — υυ | — υυ | — υυ | — υ

Remark. Sometimes, instead of the dactyle in the fifth place, a spondee is admitted, and such a verse is called *Spondaic*, as,

Ἄκροτάτη κορυφῇ πολυδείραδος Οὐλύμποιο

— υ | — υ | — υ | — υ | — — | — υ

or

Βῆ δὲ κατ' Οὐλύμπου καθήνων ἀΐξασα

— υ | — — | — υ | — — | — — | — υ

3. The *dactylic pentameter* consists of two halves united by a final syllable, each of which halves contains two dactyles and a catalectic syllable, as

— υ | — υ | — || — υ | — υ | —

The two first dactyles alone may be supplied by spondees. The middle syllable is always long; the last, as the final syllable, may be long or short. This sort of verse is commonly found in connexion with hexameter, the two sorts being used in alternately succeeding lines. A poem in this sort of verse, is called "Ελεγιοι, *Elegi*, for which, at a later period, the name *Elegia* was used; and a maxim or inscription, consisting of one such couplet (*δίστιχον*) or a few, was called *Ελεγείον*; *Ex.*

Ἐλπίς ἐν ἀνθρώποισι μὴν θεὸς ἐσθλὰ ἔνεστιν,

Ἄλλοι δ' Οὐλύμπουδ' ἐκπρολιπόντες ἴβαν.

Ἔπιχίτο μὲν Πίστις, μεγάλη θεός, ἔπιχίτο δ' ἀνδρῶν

Σωφροσύνη, Χάριτις τ', ἃ φίλε, γῆν ἔλιπον.

Ὅσκι δ' οὐκίτι πιστοὶ ἐν ἀνθρώποισι δίκαιοι,

οὐδὲ θεὸς οὐδέτις ἄζεται ἀθανάτους.

Εὐσεβίαν δ' ἀνδρῶν γίνος ἔφθιτο, οὐδέ θύμιστας

οὐκίτι γιγνάσκουσ' οὐδὲ μὲν εὐσεβίας.

— υ ο | — — | — υ ο | — υ ο | — υ ο | — υ

— — | — — | — || — υ ο | — υ ο | υ

— υ ο | — — | — υ ο | — υ ο | — υ ο | — —

— υ ο | — υ ο | — || — υ ο | — υ ο | υ

— — | — υ ο | — υ ο | — — | — υ ο | — —

— υ ο | — — | — || — υ ο | — υ ο | —

— υ ο | — — | — υ ο | — υ ο | — υ ο | — υ

— υ ο | — — | — || — υ ο | — υ ο | —

4. The *iambic*, *trochaic*, and *anapaestic* verse is measured by *dipodies* or pairs of feet, in consequence of which those consisting of four feet are called *dimeters*, and those consisting of six feet are called *trimeters*. On the other hand the Latin names of *quaternarius* and *senarius* refer to the number of feet.

5. Every *Iambic Dipode*, instead of the first Iambus, may have a Spondee, accordingly we find,

υ —, υ — or — —, υ —

Hence it follows, that in every Iambic verse in the *odd place*, (in *sede impari*, 1, 3, 5, 7.) a Spondee may be found.

6. In every foot, moreover, a long syllable may be resolved into two short ones. Hence the Tribrachys may be used in all places instead of the Iambus, with the exception of the last Iambus in the verse, in the place of which only the *Pyrrhic* and that in virtue of the final syllable being common, is admitted. In the odd places a Dactyle or an Anapæst, may be used instead of the Spondee.

Remark. In feet of four times the Anapæst may also stand in the even places.

7. Hence follows for the *Iambic trimeter* the following scheme.

υ —, υ —		υ —, υ —		υ —, υ —
υυυ, υυυ		υυυ, υυυ		υυυ, υ υ
— —		— —		— —
υ —, υ —		υυ — υυ —		υυ —
— υυ		— υυ		— υυ

The irregular feet, however, particularly the trisyllables, must not be so common, that the *Iambic* character of the verse is obscured.

Γλώσσης μάλιστα πανταχοῦ περιῶ κρωτίῳ
 ἌΟ καὶ γίροντι καὶ ἴφ τιμὴν φέρει,
 Ἢ γλώσσα σιγὴν κειρίαν κειτημένη.

— —, υ —		υ —, υ —		— —, υ —
υ —, υ —		υ —, υ —		— —, υ —
— —, υ —		— —, υ —		— —, υ —

Εἰ τὸ συνεχῶς καὶ πολλὰ καὶ ταχέως λαλεῖν
 Ἦν τοῦ φραεῖν παράσημον, αἰ χελιδόνες
 Ἐλέγοντ' ἂν ἱμῶν σωφροσιστεραι πάνυ.

— υυ, υ —		— —, υ —		υυ —, υ —
— —, υ —		υυ —, υ —		υ —, υυ
υυ —, υ —		— —, υ —		υ —, υυ

Πλούτος δὲ βασιανός ἐστιν ἀνθρώπου τρέπωνι.
 Ὅς ἂν εὐπορῶν γὰρ αἰσχρὰ πρῶτη πρῶγματα,
 Τί τοῦτον ἀπορήσαντ' ἂν εὐκ εἴη ποιῶν;

— —, υυ | υ —, υ — | — —, υ —
 υ —, υ — | υ —, υ — | — —, υυ
 υ —, υυ | — —, υ — | — —, υ —

Δίσπιν'. ἴταν τις ὀμύουτος καταφρονῆ,
 Ὡ μὲ ξύνοιδε πρότερον ἐπιωρκηότι
 Οὔτος καταφρονεῖν τῶν θεῶν ἱμοὶ δεκτῆ,
 Καὶ πρότερον ὀμύτας αὐτὸς ἐπιωρκηῖται

— —, υ — | υ —, υ — | — υ, υ —
 — —, υ — | υυυ, υυυ | — —, υυ
 — —, υυ | — —, υ — | υ —, υ —
 — υ, υυ | — —, υ — | — —, υ —

8. Besides the *Senarius*, the most common Iambic verse, is the *tetrameter catalectic*; *Ex.*

Εἴ μοι γένοιτο παρθένος καλὴ τε καὶ τίρσηια
 — —, υ — | υ —, υ — | υ —, υ — | υ —, υ

The rules and licences of this verse are in the main the same as those of the *senarius*, and the *catalectic* syllable is common.

9. The *trochaic dipode* may have a spondee in the place of the second trochee, as

— υ, — υ or — υ, — —

Hence it follows that in every trochaic verse, the *spondee* may be admitted in the *even places* (in *sede pari* 2, 4, 6, 8.) Besides this the rule also prevails here, that every long syllable may be resolved into two short ones. The *Tribrachys* accordingly may stand in all places, and the *dactyle* and *anapaest* (instead of the spondee) in the even places.

Rem. Of the *four timed feet* the dactyle is also found in the odd places.

10. The most common trochaic verse is the *tetrameter catalectic*; *Ex.*

Νοῦς ὄρᾳ, καὶ νοῦς ἀκούει· τᾶλλα κωφὰ καὶ τυφλά
 — υ, — — | — υ, — — | — υ, — υ | — υ, υ

Ἰτίος ὡς ἀναιδρος ἀκλίως κατθανεῖν. Αἰνῶ τάδε,

υυ, — υ | — υ, υυ — | — υ, — — | — υ, υ

11. In *anapaestic* verse, by uniting the shorts into a long, the *spondee* may stand instead of the *anapaest*, and by resolving the long again into shorts the *dactyle* may be introduced. As an example, may be quoted a specimen of the *tetrameter catalectic*, so common in the comedians, as follows,

Ὅτι ἰγὰ τὰ δίκαια λέγων ἦθευ καὶ σωφροσύνη νεόμιστο.

υυ —, υυ — | υυ —, — — | — —, υυ — | υυ —, υ

Φανερόν μιν ἔγωγ' οἶμαι γινῶναι τοῦτ' εἶναι πᾶσιν ἐμοῖος

Ὅτι τοὺς χηστοὺς τῶν ἀνθρώπων εὔπράττειν ἰστί δίκαιον,

Τοὺς δὲ ποιητοὺς καὶ τοὺς ἀθέτους τούτων τάναντία δῆκου.

υυ —, υυ — | — —, — — | — —, — — | υυ —, —

υυ —, — — | — —, — — | — —, — — | υυ —, υ

— υυ, — — | — —, υυ — | — —, — — | υυ —, —

Χαίρετε, δαίμονες, οἱ Λεβιάδειαν, Βεῖώτιον οὐδ' ἀρούρας

— υυ, — υυ | — υυ, — — | — —, υυ — | υυ —, —

12. That part of a foot, which receives the *Ictus*, the stress of the rythm (the beat of the time) is called *Arsis* or *Elevation*. To denote it the common acute accent is used (´). 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 the Tribachys (υ υ υ) leave it alike uncertain, where the *Arsis* falls. The *fundamental foot* of a verse, however, (that is, the Iambus in iambic, the Dactyle in dactylic verse) determines the *Arsis* for all the other feet, which may be used as substitutes for it. The spondee, accordingly, in *Iambic* and *Anapaestic* verse is accented thus — ˘, in *trochaic* and *dactylic* thus ˘ —. Hence *τουτου* (without any respect to its prosaic accent) when it stands instead of an Iambus or Anapaest, must be read *τουτού*; when it stands instead of a Trochee or Dactyle *τούτου*. Inasmuch, too, as the stress or *ictus* of a long syllable, in consequence of the two *moras* or *times* which it contains, falls on the first of them, it is to be placed when the said long syllable is actually resolved into two short ones, necessarily on the first.

Therefore when the Tribrachys stands for the Iambus it is pronounced $\upsilon \acute{\upsilon} \upsilon$, when it stands for the Trochee it is pronounced $\acute{\upsilon} \upsilon \upsilon$. The Dactyle, instead of a Spondee, with the stress on the last syllable ($— \acute{\upsilon}$), is to be read $— \acute{\upsilon} \upsilon$, but the Anapæst, which is substituted for the Spondee with the opposite stress $\acute{\upsilon} —$, is accented $\acute{\upsilon} \upsilon —$. It is therefore necessary to read *λίγῃτε, λίγῃται*, when these words stand as Trochaic or Dactylic feet, and *λεγίτε, λεγίται* when they stand as Iambic or Anapæstic.

The following are intended for examples in laying the metrical stress in doing which, of course, no regard is to be had to the natural or grammatical accent.

*Hexameter.**

$\acute{\upsilon} \upsilon | \acute{\upsilon} \upsilon | \acute{\upsilon} \upsilon | \acute{\upsilon} \upsilon | \acute{\upsilon} \upsilon | \acute{\upsilon} —$

Example.

ἔργα νεών, βουλάς δὲ μεσῶν, εὐχαί δὲ γερόντων
 $\acute{\upsilon} \upsilon | \acute{\upsilon} — | \acute{\upsilon} \upsilon | \acute{\upsilon} — | \acute{\upsilon} \upsilon | \acute{\upsilon} —$

Pentameter.

$\acute{\upsilon} \upsilon | \acute{\upsilon} \upsilon | \acute{\upsilon} || \acute{\upsilon} \upsilon | \acute{\upsilon} \upsilon | \acute{\upsilon}$

Example.

μή μετρῆν σχοινὴ Πέρσῃδι τῆν σοφίην
 $\acute{\upsilon} — | \acute{\upsilon} — | \acute{\upsilon} || \acute{\upsilon} \upsilon | \acute{\upsilon} \upsilon | \acute{\upsilon}$

Senarius.

$\upsilon \acute{\upsilon}, \upsilon \acute{\upsilon} | \upsilon \acute{\upsilon}, \upsilon \acute{\upsilon} | \upsilon \acute{\upsilon}, \upsilon \acute{\upsilon}$

Example.

φυσὴν ποτῆραν μεταβαλεῖν οὐ βῆδιον
 $\upsilon \acute{\upsilon}, \upsilon \acute{\upsilon} | — \acute{\upsilon} \upsilon, \upsilon \acute{\upsilon} | — \acute{\upsilon}, \upsilon \acute{\upsilon}$
ταμείον ἀρετῆς ἔστι σάφροσυνή μογή
 $\upsilon \upsilon \acute{\upsilon}, \upsilon \acute{\upsilon} \upsilon | — \acute{\upsilon}, \upsilon \acute{\upsilon} | \upsilon \upsilon \acute{\upsilon}, \upsilon \acute{\upsilon}$

* All the following examples of the various kinds of verse are of the *leading* or *most regular scheme*.

Iambic tetrameter catalect.

ὀ —, ο — | ο —, ο — | ο —, ο — | ο —, ο

Examples.

ἀλλ' αὐτοῦ περίου πρώτος ἴππιν πρώτα διαμαχοῦμαι

— —, ο — ο | — — ο, ο — | — —, ο — ο | ο — —

ἑννεΐα δέσμα κατάφαγόν κατ' ἐπιπιδὼν ἀεράτον

— —, ο — | ο — ο, ο — | — — ο, ο — | ο —, ο

Trochaic tetrameter, catalect.

— ο, — ο | — ο, — ο | — ο, — ο | — ο, —

Example.

περὶοξάς μ' οὐτάς ὑπ' ἀνδρῶν βάρβαρῶν χειροῦμένον

— ο ο, — — | — ο, — — | — ο, — — | — ο, —

ἄλλα μὰ Διὸς ῥαδίῳ οὐτάς σι αὐτοὺς δίφυγίς

ἴππερ ἔτυχον τῶν μελῶν τῶν Φίλοκλειοῦς βιβρώκοτις

— ο, — ο — | — ο, — — | — ο, — — | — ο ο ο, ο

— ο, — ο ο ο | — ο, — — | — ο ο ο, — ο | — ο, —

Anapaestic tetrameter, catalect.

ο ο —, ο ο — | ο ο —, ο ο — | ο ο —, ο ο — | ο ο —, —

Examples.

ἀλλ' ὀλουζάτε φαινόμενησίν ταις ἀρχαῖαισιν Ἀθήναις

καὶ θαύμασταίς καὶ πόλυμοῖς ἰν' ὁ κλεινὸς δῆμος ἐνοίκει

— ο ο, — ο ο | — ο ο, — — | — —, — — | ο ο —, —

— —, — — | — ο ο, — — | ο ο —, — — | ο ο —, —

Cæsura.

1. Cæsura is properly the division of a metrical or rythmical connection, by the ending of a word. There is accordingly, 1° a Cæsura of the foot, 2° a Cæsura of the *rhythm*, 3° a Cæsura of the verse, which must be carefully distinguished, as the word Cæsura, without qualification, is 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 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* falls on the last syllable of a word, whereby the *arsis* is separated from the *thesis*. Such a final syllable receives by 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, *Ex.*

Τηλέμαχος | ποῖός σε ἔπος φῦγεν ἔρμος ἰδόντων;
 Ἀὐτὰρ ἔπειτ' αὖσσοισι βίβλος—ἰχθυονκὶς ἰφίσις.*

4. The Cæsura of the verse exists, when the termination of a word falls on a place in the verse, where one rhythmus agreeable to the ear closes and another begins. The estimation of this belongs to the minister 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,

1°. That some kinds of verse have their Cæsura on a fixed place. Of this kind among the foregoing verses are 1° the Pentameter which requires a word to end in the place marked above. This cæsura can never be omitted, 2. The *iambic, anapestic, and trochaic tetrameter* catalectic, which all have their natural Cæsura at the end of the fourth foot. This Cæsura may be neglected.

2° Other kinds of verse have more than one place for the Cæsura, the choice of which is left to the poet. One, however, gen-

* 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. With this was formerly connected another error, that of defining a Cæsura to be the division of a word by the measure: which would prevent a monosyllable from being in Cæsura, as it often is.

erally predominates over the rest. In Hexameter this is commonly in the middle of the third foot, and either directly after its *arsis*, as

Μῦνον ἄειδῆ, θεῶ. | Πηληϊάδεω Ἀχιλῆος
 Οὐκ ἄρα μῦνον ἴην | ἰρίδων' γίνος, ἀλλ' ἐπὶ γαῖαν

or in the middle of the thesis of a dactyle,

Ἄνδρα μοι ἔννεπε, Μοῦσα, | πολύτροπον, ὃς μάλα πολλά.

The first species is called the *masculine* or *male* Cæsura, the second the *female* or *trochaic* Cæsura. It rarely happens that both are absent from this foot. Should they be wanting however they are usually supplied by the male Cæsura in the second and fourth foot, and if both be combined the verse is the more harmonious, as

ἀλλὰ τίον | συγορινόμεναι | κίνυντο φάλαγγες.

THE DIGAMMA.*

In addition to the smooth and aspirated breathing, the *ancient language*, had another, which remained longest among the *Æolians*. This is most commonly called, from the appearance of the character F, used to denote it, Digamma, that is a double Γ. It was a true consonant and appears to have had the force of *f* or *v*. It was attached to several words, which, in the more familiar dialect, had the smooth or the rough breathing. The whole doctrine, however, of the Digamma, for want of literary monuments remaining from the period when it was most in use, is exceedingly obscure. With respect to the application of the Digamma to the criticism of the text of Homer, a subject of so much note in modern times, the whole rests on the following remarkable observation. A certain number of words beginning with a vowel, among which the most common are the following οὔ, οἶ, εἶ, εἶδω, οἶκα, εἶπεῖν, ἀναξ, Ἥλιος, ὕνιος, εἶκος, ἔργον, ἴσος, ἕκαστος, with their kindred words, have a hiatus so often before them, that

* The following account of the Digamma is translated from the author's larger Greek Grammar, page 19, (*eighth edition*), and may be regarded as a supplement to what is stated, page 10 of this Grammar, at top.

if these words be excepted, the hiatus, at present so common in Homer, becomes very rare, and in most remaining cases has some particular justification. The same words, in comparison with others beginning with a vowel, are very rarely preceded by an apostrophe, and the immediately preceding long vowels and diphthongs are far less frequently made short, than before other vowels. The observation of these facts authorizes the assumption of something in the beginning of those words to prevent the apostrophe and the shortening of the long vowels and to remove the hiatus. Since even short syllables ending in a consonant, as *es*, *os*, are often made long before such words—although not in Cæsura—just as if a position existed, the conjecture has been advanced in modern times, that all those words in the age of Homer were possessed of this initial breathing *f* or *v*, of a force equivalent to a consonant, but had lost it before the poems of Homer, at a later period, were committed to writing. Inasmuch as in this interval as well as afterwards the poems of Homer were subject to no inconsiderable changes and accidents, affecting the condition of the text, it is easy to account for those instances in which even these indications of the digamma have disappeared from the Homeric poems. To which may be added that the transition or gradual disappearance of the digamma may already have begun in the time of Homer, and several words have been pronounced sometimes with and sometimes without it.

GREEK GRAMMATICAL TERMS.

Διτιμητικῆ accusative.
Ἀλλοπαθίς transitive.
Ἀμειτάβωλα, immutable, called also **ὄγρᾶ**.
Ἀντωνυμία, pronoun.
Ἀόριστος, aorist.
Ἀπαρίμφοτος, infinitive.
Ἀπλοῦς positive.
Ἀποθετικῶν, deponent.
Ἀπολειλυμένος, positive.
Ἀπόλυτο, do.
Ἄρθρον, article.
Ἄριθμός, number.
Ἀρσινικόν, masculine.
Ἀύξησις, augment.
Ἀὐτοπαθίς, intransitive.
Ἄφωνα, mutes.
Βαρύς, grave.
Βαρύτονοι, having a grave on the last syllable.
Γένος, gender.
Γενικῆ, genitive.
Δασύς, aspirate.
Διάρθρισις, voice.
Δίχρονον, doubtful.
Δοτικῆ dative.
Δυϊκός, dual.
Ἐγελισις, mood.
Ἐκθλιψις, elision.
Ἐνεργητικῆ, active.
Ἐνεστώτις, present.
Ἐνικός singular.
Ἐπίθετον adjective, epithet.
Ἐπίρρημα, adverb.

Ἐόθειᾶ, nominative.
Ἐότικῆ, optative.
Ἐφελκυστικόν, attracted, as *ν*.
Ἡμίφωνα, semi-vowels, the liquids, and *σ*,
Θίμα, theme.
Θετικόν, simple, positive.
Θηλυκόν, feminine.
Κλητικῆ, vocative.
Κλίνειν to decline.
Κλίσις, declension, conjugation.
Κρᾶσις, crasis.
Κόριον ὄνομα, proper name.
Μίλλον future.
Μίλλον μετ' ὀλίγον, paulo-post-future.
Μίση στιγμῆ colon.
Μίσος, middle.
Μιτοχῆ, participle.
Ὄνομα, noun.
Ὄνομαστικῆ, nominative.
Ὄξύς, acute.
Ὄξύτονον, oxyton.
Ὄρθῆ, nominative.
Ὄριστικῆ, indicative.
Οὐδέτερον, neuter.
Παθητικῆ, passive.
Παρακείμενος, perfect.
Παρατατικός, imperfect.
Παραξύτονον, having an acute on the penultima.
Παραχρῆμίνος, past.
Περισπάρμενον having a circumflex on the last.

Ηλίγιοι, oblique.
 Πληθυντικός, plural.
 Πνεῦμα, a breathing.
 Ποσότης, quantity.
 Πρόθεσις, preposition.
 Προπαροξύτονοι having an acute
 on the anti-penultima.
 Ἡπερισπώμενοι, having a circum-
 on the penult.
 Προσηγορικός, substantive.
 Προστακτική, imperative.
 Προσῳδία, accent.
 Πρόσωπον, person.
 Πτώσις, case.
 ῥῆμα, verb.
 Στοιχεῖα, letters.
 Στιγμή, stop.
 Συγκριτικός, comparative.
 Συζυγία, conjugation.

Συλλαβή, syllable.
 Συλλαβική, syllabic (augment.)
 Σύνφωνα, consonants.
 Συναλοιφή, contraction.
 Σύνδεσμος, conjunction.
 Σύνιζησις, contraction in verse.
 Τελεία στιγμή, a full stop.
 Τόνος, accent.
 Ἵγρᾶ, liquids.
 Ἵπερθετικόν, superlative.
 Ἵπερσυντελικός, pluperfect.
 Ἵποστιγμή, comma.
 Ἵποτακτική, subjunctive.
 Φωνήεντα, vowels.
 Χασμῶδια hiatus.
 Χρονική, temporal (augment.)
 Χρόνος, time, tense.
 Ψιλόν, soft.

EXPLANATION OF GRAMMATICAL TERMS.

Aphaeresis the cutting off of one or more letters at the beginning of a word as εἶβω for λείβω.

Apocope, cutting off one or more letters at the end.

Apodosis the last part of a sentence.

Anastrophe moving the Accent back.

Attraction see page 246 and page 249.

Anacoluthon a construction in which the end does not grammatically correspond with the beginning.

Connective vowel (called also *mood-vowel*.) see page 100 at bottom.

Crasis a contraction of two vowels into a long one.

Characteristic the letter preceding the ω at the end of a verb. In πτ, κτ, μτ, the former letter is the characteristic.

Diæresis the division of two vowels, as ἄυπνος.

Diastole and *hypodiastole* see page 21, "stops and marks."

Elision the omission of the form of two vowels.

Epanthesis the insertion of a letter in the middle of a word, as πτόλεμος for πόλεμος.

Heteroclite a noun of irregular declension.

Hiatus the concurrence of an initial with a final vowel.

Hyperbaton a construction where words are placed out of their natural order, ἐν ἄλλοτε ἄλλῃ for ἄλλοτε ἐν ἄλλῃ *another time in another*.

Metaplasm the name given to a noun, that forms its cases from an obsolete nominative.

Metathesis transposition of letters, see page 185.

Paragoge adding a letter to the end, as ἐνι for ἐν.

Prosthesis addition of *one* or more letters to the beginning of a word.

Protasis, the first part of a sentence.

Synæresis the contraction of vowels.

Synizesis or *synecphonesis*, see page 274.

Syncope omission of one or more letters in the middle of a word.

Tmesis separation of the preposition of a compound verb from its verb ἀπ' ἐν ἴδουτο Ionic for ἀπ' ἰδουτο ἐόν.

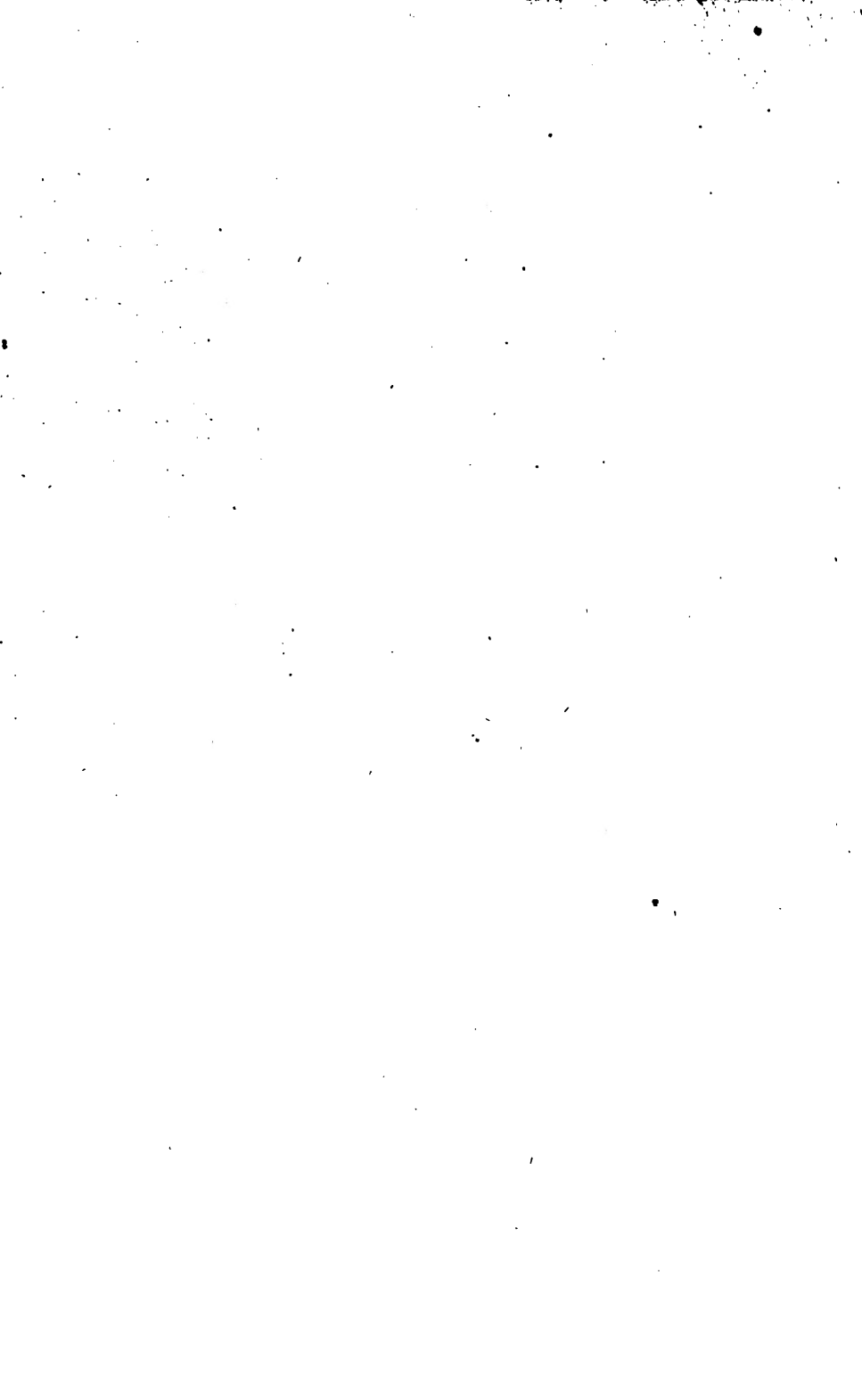
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