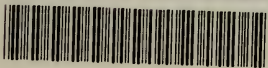


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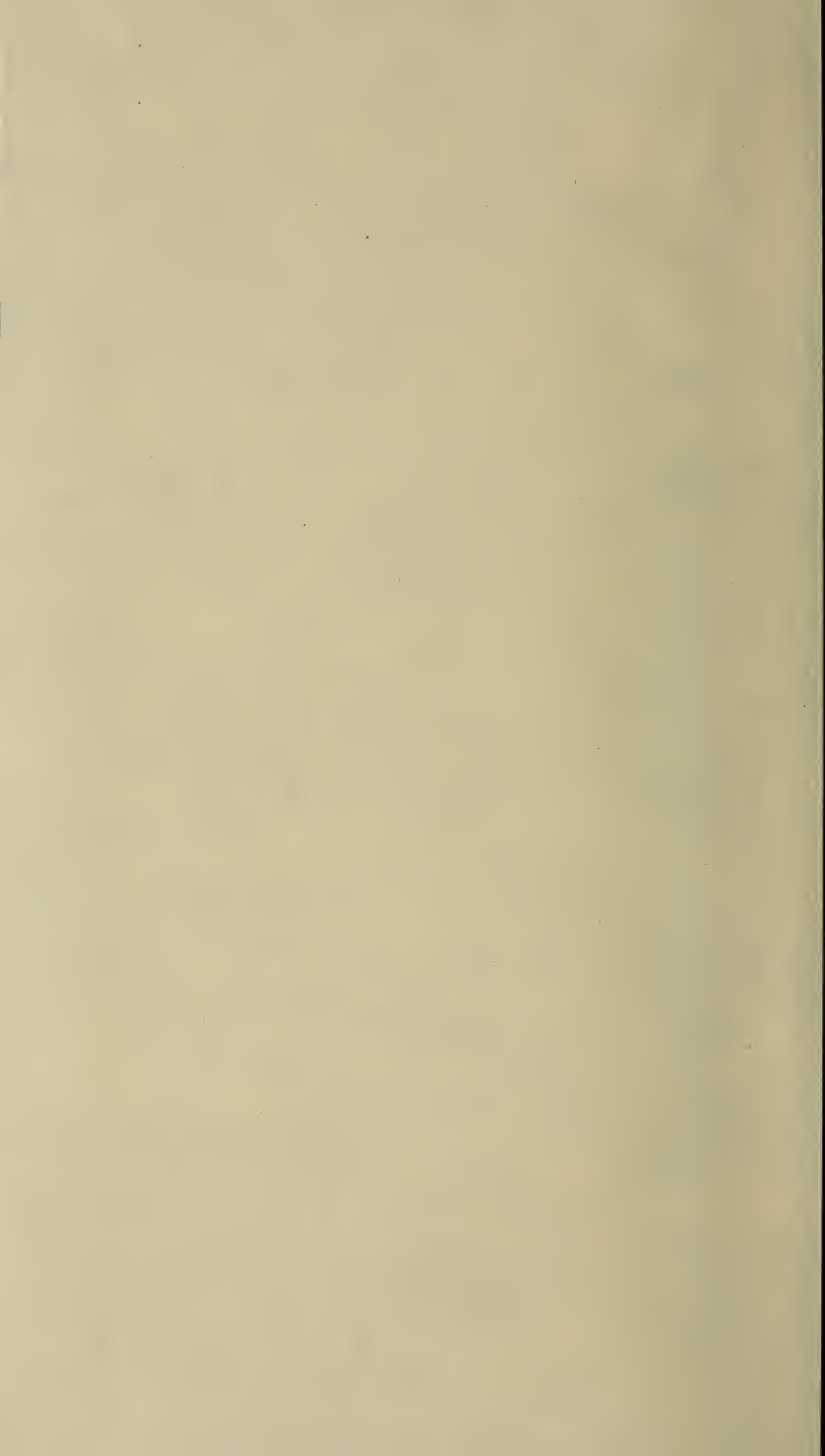
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THE  
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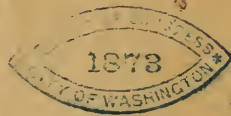
FOR THE USE OF THOSE, WHO HAVE MADE SOME  
PROGRESS IN THE LANGUAGE.

By Richard Valpy, *d. d.*

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1874

Nequaquam me pœnitet hujus studii, quod per hanc recensio-  
nem in *tractatione veterum Grammaticorum* consumsi. Imò  
tantum eo me adjutum sentio, non modò ad hoc opus, sed ad  
omnem facultatem linguæ Græcæ, neminem ut arbitrer in *Græcis*  
*scriptoribus intelligendis* proficere posse, nisi simili cursu lecti-  
onis *præcepta* illorum *collegerit*, et ad optimas rationes *exami-*  
*naverit*.

WOLFIIUS, *Proleg. ad Homer.*

11. 11. 11. 11. 11.

# Abbreviations and Connexions

a	à	Δα Δα	διὰ	κῆ κῆς κῶν	Ca	σα	τ̄ τ̄ς	} τον
α	αι	† Η Η	εἰ	μῆ μαρ	ρ <sup>c</sup> οαμ	σαν	⊕	
α	αλ	†	εἰ	μῆ ματων	2	σθ	τ̄ τ̄ς	} τῶν
α	αλλ	† εἶ εἶν εἶναι	εἶναι	μῆ μεθ	2	σθαι	τ̄ τ̄ς	
α	αν	αα αα	ἐκ	μῆ μῆ	α	σ π	⊕	} τῶν
α	αν	αα αα	ἐν	μῆ μῆ	α	σ σ	⊕	
α	ἀπό	η η ελ	ἐλλ	μῆ μένος	5	σ 1	⊕	τοῦτο
α	ἀρ	δξ δξ δξ	ἐξ	μῆ μετὰ	σ	σ υν	τ̄ τ̄ς	τρ
α	αὐτό	δπι δπι	} ἐπί	μῆ μῆν	σ	σ χ	τ̄ τ̄ς	τρι
α	αὐτῶ	⊕ ἰδι		μῆ μῆν	χ	σ ω	τ̄ τ̄ς	τρο
α	αὐτοῦ	δπδπ	} ἐπειδή	⊕ οἱ	⊕	τα	⊕ τ̄ς	} τῶ
α	αὐτῶ	δπδπ		⊕ οἱ	⊕ οἶον	⊕	τα	
α	γάρ	⊕	ἐπευ	⊕ οἶον	⊕	ται	⊕ τ̄ς	τῶν
α	γελλ	⊕	ἐσθ	⊕ οἶον	⊕	ται	⊕ τ̄ς	ῶ
α	γεν	⊕	ερ	⊕ οἶον	⊕	ταῦτα	⊕ τ̄ς	νι
α	γεν	⊕	ερ	⊕ οἶον	⊕	ταῖς	⊕ τ̄ς	νν
α	γεν	⊕	ερ	⊕ οἶον	⊕	τε	⊕ τ̄ς	ὑπό
α	γίνεται	⊕	ετο	⊕ οἶον	⊕	την	⊕ τ̄ς	ὑπέρ
α	γρ	⊕	εν	⊕ οἶον	⊕	την	⊕ τ̄ς	υς
α	γρω	⊕	ην	⊕ οἶον	⊕	της	⊕ τ̄ς	υσι
α	δε	⊕	και	⊕ οἶον	⊕	τι	⊕ τ̄ς	χθαι
α	δεξ	⊕	κατὰ	⊕ οἶον	⊕	το	⊕ τ̄ς	χῶ
α	δεξ	⊕	κεφάλαιον	⊕ οἶον	⊕	το	⊕ τ̄ς	ῶ





mnemonics

à	σα	τ̄ τ̄	} τον
ρ̄ οδν	σαν	⊕	
θ	σθ	τ̄ τ̄	} τ̄ον
θ̄ δυ	σθαι	τ̄ τ̄	
π	σπ	⊕	} τ̄ους
γ	σσ	τ̄ον	
-	σγ	⊕	τουτο
ω	συν	τ̄ τ̄ τ̄	τρ
'	σχ	τ̄ει	τρι
ο	σω	τ̄ε τ̄ε	τρο
τα	τα	⊕ τ̄ω	} τ̄ω
ται	} ται	⊕	
θ̄		τ̄ω	τ̄ων
τ̄		⊕	ν̄
τ̄	ταυτα	ν̄	νι
τ̄	τᾱις	ν̄	νν
τ̄	τε	⊕	υπο
τ̄ τ̄	} την	⊕	υπερ
τ̄ω		την	ν̄
τ̄	} της	ν̄	νσι
τ̄		της	⊕
τ̄	τι	⊕	χ̄ο
τ̄	το	⊕	ω

THERE are twenty-four LETTERS in GREEK :

A α	- Alpha	a
B β β	Beta	b
Γ γ γ	Gamma	g
Δ δ	Delta	d
E Ε ε	Epsilon	ě
Z ζ ζ	Zeta	z
H η	- Eta	ē
Θ θ θ	Theta	th
I ι	Iota	i
K κ	Kappa	k
Λ λ	Lambda	l
M μ	Mu	m
N ν	Nu	n
Ξ ξ	Xi	x
O ο	- Omicron	ō
Π π π	Pi	p
P ρ ρ	Rho	r
Σ Σ σ, final ς	Sigma	s
T τ τ	- Tau	t
Υ υ	Upsilon	u
Φ φ	Phi	ph
X χ	- Chi	ch
Ψ ψ	Psi	ps
Ω ω	Omega	ō

Of these, seven are VOWELS :

ε,	ο, <sup>1</sup>	short,
η,	ω,	long, <sup>2</sup>
α,	ι,	υ, doubtful. <sup>3</sup>

There are twelve DIPHTHONGS :

Six *proper* : αι, αυ, ει, ευ, οι, ου.

Six *improper* : αι, ηι, ωι, ηυ, υι, ωυ.<sup>4</sup>

<sup>1</sup> The letters, ε, ο, υ, and ω were called ει, ου, υ and ω, without the adjective, during many centuries after the Christian era.

In *e psilon*, *o micron*, *u psilon*, *i* is long. But the names of these letters have, since the adoption of the distinctive adjectives, been pronounced in this country as single words with the English accent, *épsilon*, *ómicron*, *úpsilon*. Some persons have lately resumed the former pronunciation. On this principle, *oméga* must be called *o mēga*.

The addition of *psilon* to *υ* appears unnecessary, as that vowel is not, like ε and ο, distinguished from a corresponding letter.

<sup>2</sup> Anciently ε was used for η, and ο for ω or ου : thus, ΚΟΡΕΣ for Κόρης, ΘΕΟΝ for Θεών, and ΗΕΡΟΔΟ for Ἡρώδου. The long mark was then placed over ε and ο, thus ε̄, ο̄, for η, ω.

<sup>3</sup> They are called *doubtful*, because they are long in some syllables and short in others.

<sup>4</sup> In the formation of the *proper* diphthongs, ι and υ are placed after α̃, ε, or ο. Hence ι and υ are called *Subjunctive*, and the rest *Prepositive*.

In the formation of the *improper* diphthongs, ι and υ are placed after the same vowels made long, α̃, η, or ω. The ι, then become silent, is subscribed, or placed under the former vowel. For the same reason υι is sometimes written υ.

The silent ι was anciently either omitted, or added to the former vowel, as appears from Inscriptions and ancient MSS. thus, ΔΠΑΝ or ΔΠΑΙΝ for δρᾶν. It is still sometimes joined to capital letters, thus Αι.

Of the seventeen CONSONANTS, nine are *mutes*, divided into,

Three *soft*, π, κ, τ;

Three *middle*, β, γ, δ;

Three *aspirate*, φ, χ, θ.

Each *soft* mute has its corresponding *middle* and *aspirate*, into each of which it is frequently changed; thus, π has β for its *middle*, and φ for its *aspirate*.<sup>1</sup>

Σ<sup>2</sup> may be called a *solitary* consonant, which placed after the mutes assists in forming

Three *double* letters; thus,

πς, βς, φς, form ψ;

κς, γς, χς, form ξ;

τς, δς, θς, form ζ.

And four are *liquids*: λ, μ, ν, ρ.<sup>3</sup>

Perhaps in strictness *au* and *ui* should be considered sometimes as *proper*, sometimes as *improper*, diphthongs, according to the quantity of the former vowel.

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

<sup>1</sup> When two *mutes* come together, they must be both either soft, middle, or aspirate: thus, *τέτυπται*, *ἐτύφθην*, not *τέτυφται*, *ἐτύπθην*.

<sup>2</sup> Called *Sigma* in the Ionic, *San* in the Doric, dialect.

<sup>3</sup> Γ before γ, κ, ξ, χ, is pronounced like ν; thus *ἄγγελος* is pronounced *ἄνγγελος*, like *n* in *angle*.

N is changed into

{	γ before γ, κ, ξ, χ;
	μ before β, μ, π, φ, ψ;
	λ, ρ, and σ before λ, ρ, σ.

There are two BREATHINGS, one of which is placed over every vowel or diphthong beginning a word :

The *soft* (´), the *aspirate* (´).<sup>1</sup>

ΑΠΟΣΤΡΟΦΗ (´) shows that a vowel is cut off, as, ἀλλ' ἐγὼ for ἀλλὰ ἐγώ.<sup>2</sup>

Thus, ἐγγράφω for ἐνγράφω; ἐμβαίνω for ἐνβαίνω; συμμένω for συνμένω: so in Latin, *impedio* for *inpedio*; *illudo* for *inludo*, &c. and anciently *aggulus* for *angulus*, &c.

N is added to Dative Plurals in σι, and to Verbs of the third person in ε and ι, when the next word begins with a vowel; thus ἔλεγεῖν αὐτῶν for ἔλεγε αὐτῶν.

The negative οὐ is used before a consonant, οὐκ before a soft vowel, οὐχ before an aspirate: ἐξ before a consonant becomes ἐκ: οὐτω, ἀχρη, and μέχρη before a vowel take s, as, οὐτως ἔφη.

<sup>1</sup> The *aspirate* has the force of *h*: thus, ὁ is pronounced ho.

Υ and ρ at the beginning of a word have always the *aspirate*. If two ρ come together, the former has the *soft*, the latter the *aspirate*: thus ἑρρεον.

Anciently H was the *aspirate* in Greek, as it is in Latin: thus, HEKATON was written for ἑκατόν. The parts of the H were taken to denote the breathings. Thus the mark of the *soft* was ı, of the *aspirate*, ʰ. This form was afterwards simplified into ı and ʰ; and lastly rounded into the present shape, ´ and ´.

The Æolians, who avoided the *aspirate*, used another sound, similar to a V or a W, to prevent the hiatus occasioned by the meeting of vowels in different syllables: this they called the *digamma*, because its figure resembled two gammas, one over the other, thus, F or F. Thus ἑσπέρα for ἑσπέρα, ὠφόν for ὠόν, τοῦτο φίδον for τοῦτο ἴδον. Hence the Latin *vespera*, *ovum*, *video*, &c.

<sup>2</sup> The vowels thus cut off are α, ε, ι, ο, and the diphthongs αι and οι; but περι and προ never lose their final vowel.

When an apostrophe takes place, a soft mute before an aspirate vowel is changed into its corresponding aspirate: thus, for ἀπὸ οὖ, ἀπ' οὖ is changed into ἀϕ' οὖ.

There are three ACCENTS: the *acute* (´), the *grave* (`), and the *circumflex* (˘).<sup>1</sup>

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

The *grave* is never placed but on the last syllable.

The *circumflex* is placed on a long vowel or diphthong in one of the two last syllables.<sup>2</sup>

There are only four POINTS or STOPS:

The *comma*, like the Latin (,).

The *note of interrogation* (;).

The *colon*, or point at top (˙).

The *full stop*, like the Latin (.)

These vowels and diphthongs are sometimes cut off at the beginning of a word by the Attics: thus, ᾠ γὰρῆ for ᾠ ἀγαρῆ.

Two words are sometimes joined in one by Crasis; as, κἀγὼ for καὶ ἐγὼ, κατὰ for καὶ εἶτα, ἀνῆρ for ὁ ἀνῆρ, ἐγῶδα for ἐγὼ οἶδα, &c.

<sup>1</sup> The *circumflex* was first marked ^, then ˆ, lastly ˘.

<sup>2</sup> Words accented on the last syllable are called *oxytons* or *acutitons*; words not accented on the last syllable are called *barytons* or *gravitons*.

## PARTS OF SPEECH.

There are eight species of words, called PARTS OF SPEECH: *Article, Noun, Adjective, Pronoun, Verb, Adverb, Preposition, Conjunction.*<sup>1</sup>

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

There are three GENDERS: *Masculine, Feminine, and Neuter.*

There are three NUMBERS:

The *Singular* speaks of one.

The *Dual*,<sup>2</sup> of two, or a pair.

The *Plural*, of more than two.

There are five CASES: *Nominative, Genitive, Dative, Accusative, Vocative.*<sup>3</sup>

The *Nominative* and *Vocative* are frequently the same in the singular, always in the dual and plural.

The *Dative* has always *i*, either final, or in a diphthong in the last syllable.

<sup>1</sup> The *Interjections* are included by the Greeks in the *Adverbs*.

<sup>2</sup> The *dual*, which adds precision to the Greek language, is not used in the *Æolic* dialect, or in *Latin*. It is not found in the *New Testament*, in the *Septuagint*, or in the *Fathers*. In the corruption of the language by the modern Greeks, it was omitted. Thus it was used in that copious language, the *Arabic*, and does not exist in the *Persian*.

<sup>3</sup> An *Ablative* was admitted by ancient grammarians; but as it is always the same as the *Dative*, it is generally omitted.



The Genitive plural always ends in *ων*.

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

Neuters have the Nominative, Accusative, and Vocative alike; and in the plural those cases end in *α*. In the dual they are like the masculine.

### ARTICLE.

‘Ο, ἡ, τὸ, *The.*<sup>1</sup>

Singular.			Dual.			Plural.		
M.	F.	N.	M.	F.	N.	M.	F.	N.
N.	ὁ, ἡ, τὸ,		N.	τῶ, τὰ, τῶ,		N.	οἱ, αἱ, τὰ,	
G.	τοῦ, τῆς, τοῦ,		N. A.	τῶ, τὰ, τῶ,		G.	τῶν,	
D.	τῷ, τῇ, τῷ,		G. D.	τοῖν, ταῖν, τοῖν.		D.	τοῖς, ταῖς, τοῖς,	
A.	τὸν, τὴν, τό.					A.	τοὺς, τὰς, τὰ.	

### NOUN.

DECLENSIONS OF NOUNS are three, answering to the three first Declensions in Latin.

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

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

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

<sup>1</sup> The *article* usually answers to the definite article *the* in English. When no *article* is expressed in Greek, the English article indefinite *a* is signified. Thus, ἄνθρωπος means *a* man, or *man* in general; and ὁ ἄνθρωπος, *the* man. This *article*, which does not exist in Latin, has been found of great utility in modern languages.

## FIRST DECLENSION.

Singular.	Dual.	Plural.
N. <i>Μοῦσ-α,</i>		N. <i>Μοῦσ-αι,</i>
G. <i>Μοῦσ-ης,</i>	N. A. V. <i>Μοῦσ-α,</i>	G. <i>Μουσ-ῶν,</i>
D. <i>Μοῦσ-η,<sup>1</sup></i>		D. <i>Μοῦσ-αις,</i>
A. <i>Μοῦσ-αν,</i>	G. D. <i>Μοῦσ-αιν.</i>	A. <i>Μοῦσ-ας,</i>
V. <i>Μοῦσ-α.</i>		V. <i>Μοῦσ-αι.</i>

Nouns in *δα, θα, ρα,* and *a pure,*<sup>2</sup> make the Genitive in *ας*; and the Dative in *α,* and the rest like *Μοῦσα*: thus, N. *φιλία,* G. *φιλίας,* D. *φιλία.<sup>3</sup>*

Nouns in *η* make the Accusative in *ην,* and the Vocative in *η,* and the rest like *Μοῦσα*: thus, N. *τιμή,* A. *τιμήν,* V. *τιμή.*

Nouns in *ας* make the Genitive in *ου,<sup>4</sup>* and the Dative

<sup>1</sup> The two first Declensions subscribe *ι* in the Dative singular.

<sup>2</sup> A vowel is called *pure,* when it follows a vowel; *impure,* when it follows a consonant. In the former case it is called *pure,* because it forms a syllable of itself, without being mixed with a consonant.

The termination in *α,* which makes *ας* in the Genitive, is generally long. Hence words in *ᾱ* contracted, as, *Ἄθηνᾱ, μῆνᾱ,* &c. make *ας.* For the same reason, *εὐλάκη* makes *εὐλάκας.* But *ἄκωνθα,* whose final *α* is short, makes *ἄκωνθης.*

<sup>3</sup> From this Genitive in *ας* is derived the ancient Genitive of the first Declension of Latin nouns, as, *Paterfamilias.* From the Dative in *αι* or *α,* is formed the Dative in *æ.* The similarity between the Accusative in *αν* and the Latin *am* is obvious.

<sup>4</sup> Some nouns in *ας* make the Genitive in *α* as well as in *ου*; as, *Πυθαγόρας,* G. *-ου* and *-α*; *Πατραλοίας,* G. *-ου* and *-α.* Some keep *α* exclusively; as, *Θωμάς,* G. *Θωμᾶ*; *Βορρᾶς,* G. *Βορρᾶ*; *Σατανᾶς,*

in  $\alpha$ , and the rest like *Μοῦσα*: thus, N. *ταμίας*, G. *ταμίου*, D. *ταμία*.

Nouns in  $\eta$ s make the Genitive in *ου*, the Accusative in *ην*, and the Vocative in *η*, and the rest like *Μοῦσα*: thus, N. *τελώνης*, G. *τελώνου*, A. *τελώνην*, V. *τελώνη*.<sup>1</sup>

## SECOND DECLENSION.

Singular.	Dual.	Plural.
N. λόγ-ος,		N. λόγ-οι,
G. λόγ-ου,	N. A. V. λόγ-ω,	G. λόγ-ων,
D. λόγ-ω,		D. λόγ-οις,
A. λόγ-ον,	G. D. λόγ-οιν.	A. λόγ-ους,
V. λόγ-ε.		V. λόγ-οι. <sup>2</sup>

G. *Σατανᾶ*; *πάππας*, G. *πάππα*. These Genitives in  $\alpha$  were the Doric form.

<sup>1</sup> It seems to be a general principle to shorten the termination of the N. to form the V. Hence the following make the V. in  $\alpha$ : nouns in *της*; compounds in *πης*, as *κυνώπης*; nouns in  $\eta$ s derived from *μετρῶ*, *πωλῶ*, *τρίβω*, as, *γεομέτρης*; or denoting nations, as, *Πέρσης*, Persian, V. *Πέρσα*, but *Πέρσης*, the name of a man, *Πέρση*: *λάγνης*, *μεναίχμης*, *πυραίχμης* also make  $\alpha$ . But *Αιήτης*, *αίναρέτης*, *καλλιλαμπέτης* make  $\eta$ . Nouns in *στης* make  $\alpha$  and  $\eta$ .

The Æolians and Macedonians adopted the termination  $\alpha$  even in the N. of these nouns: thus, *ἰππότα* for *ἰππότης*, *νεφεληγερέτα* for *νεφεληγερέτης*. Hence the Latin N. *Poeta*, *Athleta*, &c.

<sup>2</sup> The second Declension of Latin nouns is analogous to this: thus, *λόγος*, *Dominus*, anciently written *Dominos*; *λόγου*, *Domini*; *λόγω*, *Domino*, anciently *Dominoi*; *λόγον*, *Dominum*, anciently *Dominoim*; *λόγε*, *Domine*, &c.

## THIRD DECLENSION.

Singular.	Dual.	Plural.
N. σωτήρ,		N. σωτήρ-ες,
G. σωτήρ-ος,	N. A. V. σωτήρ-ε,	G. σωτήρ-ων,
D. σωτήρ-ι,		D. σωτήρ-σι,
A. σωτήρ-α,	G. D. σωτήρ-οιν.	A. σωτήρ-ας,
V. σῶτερ.		V. σωτήρ-ες. <sup>1</sup>

<sup>1</sup> The correspondence of the third Declension of Latin nouns with the third of the Greek is obvious. In the plural of the three Declensions, it is striking.

It has been conjectured that all nouns of this Declension originally ended in *s*, and that the Genitive was formed by the insertion of *o* before *s*, as it is still in ὄφεις, ὄφιος; μῦς, μυός; ἦεως, ἦεως, &c. thus, γύναις, ος; ἄραβς, ος; κύκλωψς, ος; βήχς, ὄς; γύψς, ὄς, &c. On this principle, the terminations were ἐλπίδς, ὄς; πύρς, ὄς; ἐλέφαντς, ος, &c. The effect of time on language is to abbreviate words, particularly those which occur most frequently; hence ἱμάντς has been abbreviated into ἱμάς, πράγματς into πράγμα, πύδς into πύς, &c. Sometimes one, sometimes the other, of the two final consonants is dropt; thus, μάρτυς is softened sometimes into μάρτυρ and sometimes into μάρτυς, δέλφινς into δελφίν and δελφίς.

This analogy takes place in the Latin third Declension, of which the termination was in *s*, and formed the Genitive by the insertion of *i*, as it is still in *sus*, *suis*; *plebs*, *plebis*; *heros*, *herois*; and in *pacs*, *pacis*; *regs*, *regis*, &c. Hence *noctis* has been abbreviated into *nox*, *lactis* into *lac*, *supellectilis* into *supellex*, &c. On the same principle the terminations were *lapids*, *is*; *dents*, *is*; *vers*, *is*; *leons*, *is*, &c. It seems indeed as natural that *orbis* should be formed from *orbs*, as *urbis* is from *urbs*. To pursue the analogy to the end, *arbors*, *honors*, *labors*, are softened into *arbor*, and sometimes into *arbos*, &c.

## ACCUSATIVE.

Nouns in *ις*, *υς*, *αυς*, *ους*, whose Genitive ends in *ος* pure, change *ς* into *ν*;<sup>1</sup> as, *βότρυς*, G. *βότρουος*, A. *βότρυν*.<sup>2</sup>

Barytons in *ις* and *υς*, whose Genitive ends in *ος* impure, make both *α* and *ν*; as, *ἔρις*, G. *ἔριδος*, A. *ἔριδα* and *ἔριν*.<sup>3</sup>

## VOCATIVE.

The termination of the Vocative either, 1. shortens the long vowel of the Nominative, as, *Ἐκτωρ*, V. *Ἐκτορ*; or, 2. drops *ς*, as, *μῦς*, V. *μῦ*; or 3. changes *ς* into *ν*, as, *τάλας*, V. *τάλαν*.<sup>4</sup>

<sup>1</sup> Hence the Latin Acc. of the third Declension in *n* and *m*.

<sup>2</sup> *Λᾶας* also makes *λᾶαν*. *Δῖς*, *Διός*, makes *Δία*. The Poets frequently use the regular termination in *α*.

<sup>3</sup> *Κλείς*, *κλειδος* has both terminations. *Δημοσθέν-ης* makes *εα* and *ην*. *Χάρις*, a *Grace*, has *Χάριτα*; *χάρις*, *fator*, *χάριν*.

<sup>4</sup> The consonant preceding the *ς* final of the Nominative had been dropt, but re-appears in the Vocative, which is thus shortened, as, *τάλας*, V. *τάλαν*.

Some Vocatives remain the same as their Nominatives: as,

1. Participles. 2. *Ὀδοῦς* and *ποῦς*; but *Οιδίπου* and *χαλκίπου* are sometimes found. 3. Oxyton Nouns in *ις* and *υς*, as *ἐλπῖς*, *χλαμύς*. 4. Nouns in *ην*, as *ποιμήν*. 5. Oxytons in *ων*, as *Σαρπηδών*. 6. *Ἄστηρ*, *Πήρ*, &c.

But the Poets, in many of these, prefer the termination shortened either in quantity or in the number of letters. Nouns in *εις*, *εντος*, make the V. in *ει* and *εν*, as, *χαρῖεις*, V. *χαρῖει* and *χαρῖεν*. *Γύναιξ* makes *γύναι*; *ἄναξ* often makes *ἄνα*.

### The DATIVE PLURAL

is formed from the Dative Singular by inserting  $\sigma$  before  $\iota$ ; as,  $\sigma\omega\tau\eta\rho, \sigma\omega\tau\eta\rho\iota, \sigma\omega\tau\eta\rho\sigma\iota$ ;  $\gamma\upsilon\psi, \gamma\upsilon\pi\iota, \gamma\upsilon\psi\iota$ . But  $\delta, \theta, \nu, \tau,$  are dropped for the sake of softness, as  $\lambda\alpha\mu\pi\acute{\alpha}\delta\iota, \lambda\alpha\mu\pi\acute{\alpha}\sigma\iota$ .  $\text{Οντι}$  is changed into  $\text{ουσι}$ , as  $\text{τύπτοντι, τύπτουσι}$ .

Words ending in  $\varsigma$  after a diphthong add  $\iota$  to the Nominative Singular; as,  $\text{τυπε}\acute{\iota}\varsigma, \text{τυπε}\acute{\iota}\sigma\iota$ .<sup>1</sup>

Nouns syncopated make the Dative in  $\alpha\sigma\iota$ ; as,  $\text{πατ}\acute{\eta}\rho, \text{πατέρι, πατρι, πατράσι}$ .<sup>2</sup>

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### CONTRACTION.

Two syllables, in which two or more vowels meet together, are often *contracted* into one.

A *contraction* of two syllables into one, without a change of letters, is called *Synæresis*; as,  $\text{τείχει}\acute{\iota}, \text{τείχει}$ .

If there is a change of vowels, it is called *Crasis*; as,  $\text{τείχεος, τείχους}$ .

*Contraction* takes place in every Declension.

<sup>1</sup> Except  $\kappa\tau\epsilon\acute{\iota}\varsigma, \kappa\tau\epsilon\sigma\acute{\iota}$ ;  $\delta\rho\omicron\mu\epsilon\upsilon\varsigma, \delta\rho\omicron\mu\epsilon\sigma\iota$ ;  $\upsilon\acute{\iota}\epsilon\upsilon\varsigma, \upsilon\acute{\iota}\epsilon\sigma\iota$ ;  $\omicron\upsilon\bar{\varsigma}, \omicron\sigma\acute{\iota}$ ;  $\pi\omicron\upsilon\varsigma, \pi\omicron\sigma\acute{\iota}$ ; which are regular from  $\kappa\tau\epsilon\nu\acute{\iota}, \delta\rho\omicron\mu\epsilon\acute{\iota}, \upsilon\acute{\iota}\acute{\epsilon}\acute{\iota}, \omicron\tau\acute{\iota}, \pi\omicron\delta\acute{\iota}$ .  $\text{Τρεῖς}$  makes  $\text{τρισί}$ .

<sup>2</sup> This is done to avoid harshness. Thus in  $\text{ἀνδράσι}$ ,  $\delta$  is inserted because  $\rho$  never follows  $\nu$ .  $\text{Γαστήρ}$  retains  $\gamma\alpha\sigma\tau\eta\rho\sigma\iota$ .  $\text{Χεῖρ}$  makes  $\chi\epsilon\rho\sigma\acute{\iota}$  from the poetic  $\chi\epsilon\rho\acute{\iota}$ .

These rules apply to adjectives and participles as well as to substantives.

In the *First Declension*, *εα* is contracted into *ῆ*; as *γέα*, *γῆ*, G. *γέας*, *γῆς*, &c.

*Ρεα*, and all other terminations, drop the former vowel; as, *ἐρέα*, *ἐρᾶ*, G. *ἐρέας*, *ἐρᾶς*, &c. *ἀπλόη*, *ἀπλῆ*, G. *ἀπλόης*, *ἀπλῆς*, &c.

In the *Second Declension*, if the latter vowel is short, the contraction is in *ου*; if long, the former vowel is dropt; as, *νόος*, *νοῦς*, G. *νόου*, *νοῦ*, &c.<sup>1</sup>

### *Contracts of the THIRD DECLENSION.*

1. Nouns in *υς*, *υος*, have only *two* contractions, *υες* and *υας* into *υς*: thus *βότηρυς*, Pl. N. V. *βότρυες*, *βότρυς*, A. *βότρυας*, *βότρυς*.<sup>2</sup>

2. Nouns in *ις* and *ι* have *three* contractions, *ιῖ* into *ι*, *ιες* and *ιας* into *ις*: thus,

N. ὄφις,  
 D. ὄφιῖ, ὄφι;  
 Pl. N. V. ὄφιες, ὄφιας,  
 A. ὄφιας, ὄφιας.

Neuters in *ι* make the plural in *ια*, *ις*.<sup>3</sup>

<sup>1</sup> The compounds of *νόος* and *ῥόος* are not contracted in the neuter plural, or in the Genitive: thus we say, *εὔνοα*, *εὐνόων*, not *εὔνα*, *εὔνων*.

*Σάος* is contracted thus: Sing. N. *σάος*, *σῶς*, A. *σάον*, *σῶν*: Pl. A. *σάους*, *σάας*, *σῶς*; *σάα*, *σᾶ*.

<sup>2</sup> Nouns in *ους* also contract the same cases: as, *βοῦς*, Pl. N. A. *βόες* and *βόας*, *βοῦς*. *Ναῦς* makes in the Pl. A. *νάας*, *ναῦς*.

<sup>3</sup> This form in *ις*, *ιος*, is properly Ionic. Nouns in *ις* are more commonly inflected in *εος*, D. *εῖ*, *εἰ*. Dual. N. *εε*, G. *έοιν*. Pl. N. V. *εες*, *εις*. G. *έων*, D. *εσι*, A. *εας*, *εις*. But the most usual form of the Genitives is the Attic, in *εως* and *εων*.

3. Nouns in  $\omega$  and  $\omega\varsigma$ <sup>1</sup> have *three* contractions,  $\omega\omega\varsigma$  into  $\omega\tilde{\upsilon}\varsigma$ ,  $\omega\tilde{\iota}$  into  $\omega\tilde{\iota}$ , and  $\omega\alpha$  into  $\omega\tilde{\alpha}$ : thus,

N.	$\alpha\tilde{\iota}\delta\omega\varsigma$ ,
G.	$\alpha\tilde{\iota}\delta\omega\varsigma$ , $\alpha\tilde{\iota}\delta\omega\tilde{\upsilon}\varsigma$ ,
D.	$\alpha\tilde{\iota}\delta\omega\tilde{\iota}$ , $\alpha\tilde{\iota}\delta\omega\tilde{\iota}$ ,
A.	$\alpha\tilde{\iota}\delta\omega\alpha$ , $\alpha\tilde{\iota}\delta\omega\tilde{\alpha}$ . <sup>2</sup>

4. Nouns in  $\epsilon\upsilon\varsigma$ ,  $\upsilon\varsigma$ , and  $\upsilon$ , making in the Genitive  $\epsilon\omega\varsigma$ , have *four* contractions,  $\epsilon\tilde{\iota}$  into  $\epsilon\tilde{\iota}$ ,  $\epsilon\epsilon$  into  $\tilde{\eta}$ ,  $\epsilon\epsilon\varsigma$  and  $\epsilon\alpha\varsigma$  into  $\epsilon\tilde{\iota}\varsigma$ ; thus,

N.	$\beta\alpha\sigma\iota\lambda\epsilon\tilde{\upsilon}\varsigma$ ,
D.	$\beta\alpha\sigma\iota\lambda\epsilon\tilde{\iota}$ , $\beta\alpha\sigma\iota\lambda\epsilon\tilde{\iota}$ ;
Dual. N. A. V.	$\beta\alpha\sigma\iota\lambda\epsilon\tilde{\epsilon}\varsigma$ , $\beta\alpha\sigma\iota\lambda\tilde{\eta}$ ;
Plural. N. V.	$\beta\alpha\sigma\iota\lambda\epsilon\tilde{\epsilon}\varsigma$ , $\beta\alpha\sigma\iota\lambda\epsilon\tilde{\iota}\varsigma$ ,
A.	$\beta\alpha\sigma\iota\lambda\epsilon\tilde{\alpha}\varsigma$ , $\beta\alpha\sigma\iota\lambda\epsilon\tilde{\iota}\varsigma$ .

Neuters in  $\upsilon$  make the N. A. and V. Pl. in  $\epsilon\alpha$ ,  $\eta$ .

5. Nouns in  $\eta\varsigma$ ,  $\epsilon\varsigma$  and  $\omega\varsigma$  are contracted in *every* case, except the N. and V. Sing. and the D. Pl. thus,

Singular.	Dual.	Plural.
N. $\tau\rho\iota\acute{\eta}\rho\text{-}\eta\varsigma$ ,		N. $\tau\rho\iota\acute{\eta}\rho\text{-}\epsilon\epsilon\varsigma$ , $\epsilon\iota\varsigma$ ,
G. $\tau\rho\iota\acute{\eta}\rho\text{-}\epsilon\omega\varsigma$ , $\omega\upsilon\varsigma$ ,	N. A. V. $\tau\rho\iota\acute{\eta}\rho\text{-}\epsilon\epsilon$ , $\eta$ ,	G. $\tau\rho\iota\eta\rho\text{-}\acute{\epsilon}\omega\upsilon\upsilon$ , $\acute{\omega}\upsilon\upsilon$ ,
D. $\tau\rho\iota\acute{\eta}\rho\text{-}\epsilon\tilde{\iota}$ , $\epsilon\iota$ ,		D. $\tau\rho\iota\acute{\eta}\rho\text{-}\epsilon\sigma\iota$ ,
A. $\tau\rho\iota\acute{\eta}\rho\text{-}\epsilon\alpha$ , $\eta$ ,	G. D. $\tau\rho\iota\eta\rho\text{-}\acute{\epsilon}\omega\iota\upsilon$ , $\acute{\omega}\iota\upsilon$ .	A. $\tau\rho\iota\acute{\eta}\rho\text{-}\epsilon\alpha\varsigma$ , $\epsilon\iota\varsigma$ ,
V. $\tau\rho\iota\acute{\eta}\rho\text{-}\epsilon\varsigma$ .		V. $\tau\rho\iota\acute{\eta}\rho\text{-}\epsilon\epsilon\varsigma$ , $\epsilon\iota\varsigma$ .

<sup>1</sup> These terminations are similar to those of the 4th Latin Declension, *gelu*, *gradus*.

<sup>2</sup> The V. Singular ends in  $\acute{\omega}\tilde{\iota}$ .



Neuters in *ης* and *ος* make the N. A. and V. Pl. in *εα*, *ῆ*.<sup>1</sup>

6. Neuters in *ας* pure and *ρας* are both syncopated and contracted in *every* case, except the N. A. and V. Sing. and the D. Pl. thus,

N. κέρας,  
G. κέρατος, κέραος, κέραως,  
D. κέρατι, κέραϊ, κέραν.

Dual.

N. A. V. κέρατε, κέραε, κέρα,  
G. D. κεράτοι, κεράοιν, κεράων.

Plural.

N. A. V. κέρατα, κέραα, κέρα,  
G. κεράτων, κεράων, κεράων.

7. Some nouns are contracted in *every* case: thus, *ἕαρ*, *ῆρ*, G. *ἕαρος*, *ῆρος*, &c. *λαῖας*, *λαῖς*, G. *λαῖος*, *λαῖος*, &c.

### IRREGULAR NOUNS.

Some nouns have different genders in the singular and in the plural.<sup>2</sup>

<sup>1</sup> Proper names in *κλέης* are doubly contracted: thus, *Ἡρακλ-έης ῆς*, A. *Ἡρακλ-έος*, *έους*, *-έος*, *οῦς*, &c.

Nouns in *ης* pure contract the A. into *ᾱ* as well as into *ῆ*: thus, *εὐφύης*, A. *εὐφυέα*, *εὐφυῆ* and *εὐφυᾶ*.

*Ἄνηρ*, *Δημήτηρ*, and *θυγάτηρ* are syncopated in all cases, except the D. Pl. So also *ἀργὴν*, *ἀρένος*, *ἀργός*; *κύων*, *κύονος*, *κυνός*. To these may be joined *πατήρ*, *μήτηρ*, and *γαστήρ*; but they are not syncopated in the A. Sing. in the G. or A. Pl. to avoid the similarity with *πάτρα*, *μήτρα*, and *γάστρα*, of the first Declension.

<sup>2</sup> Masculine in the Sing. and neuter in the Pl. *δίφρ-ος*, *-α*; *ἔρετμ-ός*,

Some have different Declensions.<sup>1</sup>

Some are undeclined.<sup>2</sup>

-ᾶ; ζυγ-ός, -ᾶ; μοχλ-ός, -ᾶ; νῶτ-ος, -α; σταθμ-ός, -ᾶ; τάρταρ-ος, -α; τράχληλ-ος, -α. This neuter comes from the obsolete Sing. in ον.

Masculine in the Sing. masculine and neuter in the Plural, δεσμ-ός, -οἱ and ᾶ; κύκλ-ος, -οἱ and α; λύχν-ος, -οἱ and α.

Feminine in the Singular, feminine and neuter in the Plural, κέλευθ-ος, -οἱ and α.

<sup>1</sup> Some have different terminations in the Nom. as, Μωσῆς and Μωσεύς; υἱς, υιεύς and υἰός; μάκαρ, μάκαρς and μακάριος; δάκρυ, δάκρυον; πλάνος, πλάνη; στέφανος, στεφάνη; στρατός, στρατία; πλαστήρ, πλαστής; σπάνις, σπανία; δένδρος, δένδρον; ἄεθλον, ἀέθλιον; θίς, θιν; δόρυ, δόρεας; γόνυ and γόνα, &c. So we find μήλα and μήλατα, προβάτοις and πρόβασι, γερόντοις and γέρουσι, &c. Thus in Latin *thematis* for *thematibus*, &c.

Some admit different inflections from the same Nominative, as τίγρ-ις, -ιος and -ιδος; θέμ-ις, -ιδος and -ιστος; Θάλ-ης, -ου and -ητος; Ἄρ-ης, -ου, -εος and -ητος; the compounds of ποῦς make in the Gen. ποῦ and πόδος, &c.

Some nouns are declined from obsolete Nominatives; as, γυνή, γυναικός, from γύναιξ; γάλα, γάλακτος, from γάλαξ; ἦπαρ, ἦπατος; φρέαρ, φρέατος; ὕδωρ, ὕδατος, &c.

Ἰησοῦς makes Ἰησοῦν in the A. and Ἰησοῦ in the other cases.

Διονῦς makes Διονῦν in the A. and Διονῦ in the other cases. The name of Jupiter is thus varied:

Ζεῦς, G. —, D. —, A. Ζεῦν, V. Ζεῦ.

or Δεῦς, or Βδεῦς,

Ζῆν, Ζηνός, Ζηνί, Ζῆνα.

Δίς, Διός, Διί, Δία.

<sup>2</sup> Aptots: δῶ for δῶμα; κάρα; the names of the letters; foreign names not susceptible of Greek inflexions, as, Ἀβραάμ; and all numbers from πέντε to ἑκατόν, both inclusive.

Some have *one* case only.<sup>1</sup>

Some have but *two* cases.<sup>2</sup>

Others have only *three* cases.<sup>3</sup>

Some have no Singular,<sup>4</sup> others no Plural.<sup>5</sup>

<sup>1</sup> Monoptots : in the Sing. N. δῶς. V. ᾧ τάν.

In the Pl. N. κατακλῶθες. G. ἑάων. V. ᾧ πόποι.

<sup>2</sup> Diptots : ἄμφω, ἀμφοῖν ; φθοίης, φθοίας ; λῆς, λῆν.

<sup>3</sup> Triptots : G. ἀλλήλων, D. ἀλλήλ-οις, αῖς, οῖς, A. ἀλλήλ-ους, ας, α. These have only the N. A. and V. βρέτας, δέμας, λέπας, σέλας, ἡδος, ὄναρ, ὄφελος.

<sup>4</sup> The names of festivals ; some names of cities, &c.

<sup>5</sup> Ἄλς, γῆ, ἔλαιον, πῦρ, and many others known by the sense.

### Patronymics.

From the Father's name the Greeks form an appellative for the descendants, generally according to the following rules :

1. To form the names of *Men*, the termination of the G. of the Father's name is changed into *ιδης*, as Κρόνου, Κρονίδης, Ἄτρεός Ἀτρείδης. From names of the First Declension, or which have *i* in the penult. the change is into *αδης*, as Βορέου Βορεάδης, Ἥλιου Ἠλιάδης. If the penult. is long, the change is into *ιαδης*, as, Τελαμῶνος Τελαμωνιάδης.

The Ionic form is *ων*, the Æolic *διος*, as, Κρονίων, Κρονίδιος.

2. To form the names of *Women*, the termination is changed into *ας*, *ις*, *ινη* and *ωνη*, as Πριάμου Πριαμῖς, Ἀκρυσίου Ἀκρυσιώνη.

A vowel is sometimes added, as, Πηλειάδης for Πηλειδης ; οἱ δροπῆ, as, Νηρείνη for Νηρείνη.

## ADJECTIVE.

Adjectives are declined like substantives.

Declensions of adjectives are *three* :

The first of *three* terminations ;

The second of *two* ;

The third of *one*.

1. Adjectives of *three* terminations end in

M.	F.	N.
ος,	α,	ον ; <sup>1</sup>
ος,	η,	ον ; <sup>2</sup>
ας,	ασα,	αν ;
ας,	αινα,	αν ;
εις,	εισα,	εν ;
εις,	εσσα,	εν ; <sup>3</sup>
ην,	εινα,	εν ;
ους,	ουσα,	ον ;
ους,	ουσσα,	ον ;
υς,	εια,	υ ;
υς,	υσα,	υν ;
ων,	ουσα,	ον ;
ων,	ωσα,	ων ;
ων,	ουσα,	ουν ;
ως,	ωσα,	ως ;
ως,	υια,	ος.

<sup>1</sup> Εος, εα, εον is contracted into οῦς, ᾶ, οῦν, as, ἀργύρε-εος, ἕα, εον into ἀργυρε-οῦς, ᾶ, οῦν.

<sup>2</sup> Οος, οη, οον, and εος, εη, εον, are contracted into οῦς, ῆ, οῦν ; as, ἀπλ-όος, όη, όον into ἀπλ-οῦς, ῆ, οῦν ; χρύσ-εος, έη, εον into χρυσ-οῦς, ῆ, οῦν.

<sup>3</sup> Μελιτό-εις, εσσα, εν is contracted into μελιτ-οῦς, οὔσσα, οῦν ; τιμή-εις, εσσα, εν into τιμ-ῆς, ῆσσα, ῆν.

Adjectives in *ος* pure and *ρος* make the feminine in *α* ; other adjectives in *ος* make it in *η*.<sup>1</sup>

Singular.	Dual.	Plural.
N. μακρ-ός, ἄ, ὄν,	N.A.V. μακρ-ὼ, ἄ, ὼ, G.D. μακρ-οῖν, αῖν, οῖν.	N. μακρ-οί, αἱ, ἄ,
G. μακρ-οῦ, ᾧ, οῦ,		G. μακρ-ῶν,
D. μακρ-ῶ, ᾗ, ῶ,		D. μακρ-οῖς, αῖς, οῖς,
A. μακρ-ὸν, ἄν, ὄν,		A. μακρ-οὺς, ἄς, ἄ,
V. μακρ-ἔ, ἄ, ὄν.		V. μακρ-οὶ, αἱ, ἄ.

Singular.		
N. καλ-ός, ἦ, ὄν,	} In the Dual and Plural like μακρός.	
G. καλ-οῦ, ῆς, οῦ,		
D. καλ-ῶ, ῆ, ῶ,		
A. καλ-ὸν, ἦν, ὄν,		
V. καλ-ἔ, ἦ, ὄν.		

Four adjectives, ἄλλος, τηλικούτος, τοιοῦτος, τοσοῦτος ; and four pronouns, ὃς relative, αὐτός, and its compounds, οὗτος, ἐκεῖνος, make the neuter in *ο*.<sup>2</sup>

<sup>1</sup> Adjectives in *εος* and *οος*, not preceded by *ρ*, make the Fem. in *η*.

The Attics use the termination *ος* for masc. and fem. particularly in compounds and derivatives. Thus *quis* is used by Plautus for masc. and fem.

<sup>2</sup> Τοιοῦτον, τοσοῦτον and τάντων, neuters, are sometimes found.

## Singular.

N.	πᾶς,	πᾶσα,	πᾶν,
G.	παντὸς,	πάσης,	παντὸς,
D.	παντὶ,	πάσῃ,	παντὶ,
A.	πάντα,	πᾶσαν,	πᾶν,
V.	πᾶς,	πᾶσα,	πᾶν.

## Dual.

N.A.V.	πάντε,	πάσα,	πάντε,
G.D.	πάντοι,	πάσαι,	πάντοι.

## Plural.

N.	πάντες,	πᾶσαι,	πάντα,
G.	πάντων,	πασῶν,	πάντων,
D.	πᾶσι,	πάσαις,	πᾶσι,
A.	πάντας,	πάσας,	πάντα,
V.	πάντες,	πᾶσαι,	πάντα.

## Singular.

N.	μέλ-ας,	αῖνα,	αν,
G.	μέλ-ανος,	αῖνης,	ανος,
D.	μέλ-ανι,	αῖνῃ,	ανι,
A.	μέλ-ανα,	αῖναν,	αν,
V.	μέλ-αν,	αῖνα,	αν.

## Dual.

N.A.V.	μέλ-ανε,	αῖνα,	ανε,
G.D.	μελ-άνοιν,	αῖναιν,	άνοιν.

## Plural.

N.	μέλ-ανες,	αῖναι,	ανα,
G.	μελ-άνων,	αῖνῶν,	άνων,
D.	μέλ-ασι,	αῖναις,	ασι,
A.	μέλ-ανας,	αῖνας,	ανα,
V.	μέλ-ανες,	αῖναι,	ανα.

## Singular.

N.	τυπ-εῖς,	εἷσα,	έν,
G.	τυπ-έντος,	εἷσης,	έντος,
D.	τυπ-έντι,	εἷσῃ,	έντι,
A.	τυπ-έντα,	εἷσαν,	έν,
V.	τυπ-εῖς,	εἷσα,	έν.

## Dual.

N.A.V.	τυπ-έντε,	εἷσα,	έντε,
G.D.	τυπ-έντοι,	εἷσαι,	έντοι.

## Plural.

N.	τυπ-έντες,	εἷσαι,	έντα,
G.	τυπ-έντων,	εἷσῶν,	έντων,
D.	τυπ-εἷσι,	εἷσαις,	εἷσι,
A.	τυπ-έντας,	εἷσας,	έντα,
V.	τυπ-έντες,	εἷσαι,	έντα.

## Singular.

N.	χαρί-εις,	εσσα,	εν,
G.	χαρί-εντος,	έσσης,	εντος,
D.	χαρί-εντι,	έσση,	εντι,
A.	χαρί-εντα,	εσσαν,	εν,
V.	χαρί-ει ογ -εν,	εσσα,	εν.

## Dual.

N.A.V.	χαρί-εντε,	έσσα,	εντε,
G.D.	χαρι-έντοι,	έσσαι,	έντοι.

## Plural.

N.	χαρί-έντες,	εσαι,	εντα,
G.	χαρι-έντων,	εσῶν,	έντων,
D.	χαρί-εισι,	έσαις,	εισι,
A.	χαρί-εντας,	έσσας,	εντα,
V.	χαρί-έντες,	εσαι,	εντα.

## Singular.

N.	τέρ-ην,	εινα,	εν,
G.	τέρ-ενος,	είνης,	ενος,
D.	τέρ-ενι,	είνη,	ενι,
A.	τέρ-ενα,	ειναν,	εν,
V.	τέρ-εν,	εινα,	εν.

## Dual.

N.A.V.	τέρ-ενε,	είνα,	ενε,
G.D.	τερξ-ένοιιν,	είναιιν,	ένοιιν.

## Plural.

N.	τέρ-ενες,	ειναι,	ενα,
G.	τερξ-ένων,	εινῶν,	ένων,
D.	τέρ-εσι,	είναις,	εσι,
A.	τέρ-ενας,	είνας,	ενα,
V.	τέρ-ενες,	ειναι,	ενα.

## Singular.

N.	δοῦς,	δοῦσα,	δόν,
G.	δόντος,	δούσης,	δόντος,
D.	δόντι,	δούση,	δόντι,
A.	δόντα,	δοῦσαν,	δόν,
V.	δοῦς,	δοῦσα,	δόν.

## Dual.

N.A.V.	δόντε,	δούσα,	δόντε,
G.D.	δόντοιιν,	δούσαιιν,	δόντοιιν.

## Plural.

N.	δόντες,	δοῦσαι,	δόντα,
G.	δόντων,	δουσῶν,	δόντων,
D.	δοῦσι,	δούσαις,	δοῦσι,
A.	δόντας,	δούσας,	δόντα,
V.	δόντες,	δοῦσαι,	δόντα.

## Singular.

N.	πλακ-οῦς,	οῦσα,	οῦν,
G.	πλακ-οῦντος,	οὔσσης,	οῦντος,
D.	πλακ-οῦντι,	οὔσση,	οῦντι,
A.	πλακ-οῦντα,	οὔσσαν,	οῦν,
V.	πλακ-οῦν οἱ οὔ,	οὔσσα,	οῦν.

## Dual.

N.A.V.	πλακ-οῦντε,	οὔσσα,	οῦντε,
G.D.	πλακ-οῦντοιιν,	οὔσαιιν,	οῦντοιιν.

## Plural.

N.	πλακ-οῦντες,	οὔσαι,	οῦντα,
G.	πλακ-οῦντων,	οουσῶν,	οῦντων,
D.	πλακ-οῦσι,	οὔσαις,	οῦσι,
A.	πλακ-οῦντας,	οὔσσας,	οῦντα,
V.	πλακ-οῦντες,	οὔσαι,	οῦντα.

## Singular.

N.	ὄξ-ὕς,	εἶα,	ὕ,
G.	ὄξ-έος,	εἶας,	έος,
D.	ὄξ-εἶ,	εἶ, εἶα,	εἶ, εἶ,
A.	ὄξ-ὕν,	εἶαν,	ὕ,
V.	ὄξ-ὕ,	εἶα,	ὕ.

## Dual.

N.A.V.	ὄξ-έε,	εἶα,	έε,
G.D.	ὄξ-έοιν,	εἶαιιν,	έοιν.

## Plural.

N.	ὄξ-έες,	εἶς,	εἶαι,	έα,
G.	ὄξ-έων,	ειῶν,	έων,	
D.	ὄξ-έσι,	εἶαις,	έσι,	
A.	ὄξ-έας,	εἶς,	εἶας,	έα,
V.	ὄξ-έες,	εἶς,	εἶαι,	έα.

## Singular.

N.	ζευγν-ὕς,	ῦσα,	ὕν,
G.	ζευγν-ύντος,	ύσης,	ύντος,
D.	ζευγν-ύντι,	ύση,	ύντι,
A.	ζευγν-ύντα,	ῦσαν,	ὕν,
V.	ζευγν-ὕς,	ῦσα,	ὕν.

## Dual.

N.A.V.	ζευγν-ύντε,	ύσα,	ύντε,
G.D.	ζευγν-ύντοιν,	ύσαιν,	ύντοιν.

## Plural.

N.	ζευγν-ύντες,	ῦσαι,	ύντα,
G.	ζευγν-ύντων,	υσῶν,	ύντων,
D.	ζευγν-ύσι,	ύσαις,	ύσι,
A.	ζευγν-ύντας,	ύσας,	ύντα,
V.	ζευγν-ύντες,	ῦσαι,	ύντα.

## Singular.

N.	ἐκ-ῶν,	ῶσα,	ῶν,
G.	ἐκ-όντος,	ούσης,	όντος,
D.	ἐκ-όντι,	ούση,	όντι,
A.	ἐκ-όντα,	οῦσαν,	ὄν,
V.	ἐκ-ῶν,	οῦσα,	ὄν.

## Dual.

N.A.V.	ἐκ-όντε,	ούσα,	όντε,
G.D.	ἐκ-όντοιν,	ούσαιν,	όντοιν.

## Plural.

N.	ἐκ-όντες,	οῦσαι,	όντα,
G.	ἐκ-όντων,	ουσῶν,	όντων,
D.	ἐκ-οῦσι,	ούσαις,	οῦσι,
A.	ἐκ-όντας,	ούσας,	όντα,
V.	ἐκ-όντες,	οῦσαι,	όντα.

## Singular.

N.	τυπ-ῶν,	οῦσα,	οῦν,
G.	τυπ-οῦντος,	ούσης,	οῦντος,
D.	τυπ-οῦντι,	ούση,	οῦντι,
A.	τυπ-οῦντα,	οῦσαν,	οῦν,
V.	τυπ-ῶν,	οῦσα,	οῦν.

## Dual.

N.A.V.	τυπ-οῦντε,	ούσα,	οῦντε,
G.D.	τυπ-οῦντοιν,	ούσαιν,	οῦντοιν.

## Plural.

N.	τυπ-οῦντες,	οῦσαι,	οῦντα,
G.	τυπ-οῦντων,	ουσῶν,	οῦντων,
D.	τυπ-οῦσι,	ούσαις,	οῦσι,
A.	τυπ-οῦντας,	ούσας,	οῦντα,
V.	τυπ-οῦντες,	οῦσαι,	οῦντα.

## Singular.

N.	τιμ-ῶν,	ῶσα,	ῶν,
G.	τιμ-ῶντος,	ώσης,	ῶντος,
D.	τιμ-ῶντι,	ώση,	ῶντι,
A.	τιμ-ῶντα,	ῶσαν,	ῶν,
V.	τιμ-ῶν,	ῶσα,	ῶν.

## Dual.

N.A.V.	τιμ-ῶντε,	ῶσα,	ῶντε,
G.D.	τιμ-ῶντοιν,	ῶσαιν,	ῶντοιν.

## Plural.

N.	τιμ-ῶντες,	ῶσαι,	ῶντα,
G.	τιμ-ῶντων,	ωσῶν,	ῶντων,
D.	τιμ-ῶσι,	ῶσαις,	ῶσι,
A.	τιμ-ῶντας,	ῶσας,	ῶντα,
V.	τιμ-ῶντες,	ῶσαι,	ῶντα.



Singular.			Singular.		
N.	τετυφ-ώς,	υῖα, ὅς,	N.	ἔστ-ώς,	ῶσα, ὡς,
G.	τετυφ-ότος,	υῖας, ὅτος,	G.	ἔστ-ῶτος,	ῶσης, ῶτος,
D.	τετυφ-ότι,	υῖα, ὅτι,	D.	ἔστ-ῶτι,	ῶση, ῶτι,
A.	τετυφ-ότα,	υῖαν, ὅς,	A.	ἔστ-ῶτα,	ῶσαν, ὡς,
V.	τετυφ-ώς,	υῖα, ὅς.	V.	ἔστ-ώς,	ῶσα, ὡς.
Dual.			Dual.		
N.A.V.	τετυφ-ότε,	υῖα, ὅτε,	N.A.V.	ἔστ-ῶτε,	ῶσα, ῶτε,
G.D.	τετυφ-ότοιιν,	υῖαιιν, ὅτοιιν.	G.D.	ἔστ-ῶτοιιν,	ῶσαιιν, ῶτοιιν.
Plural.			Plural.		
N.	τετυφ-ότες,	υῖαι, ὅτα,	N.	ἔστ-ῶτες,	ῶσαι, ῶτα,
G.	τετυφ-ότων,	υῖῶν, ὅτων,	G.	ἔστ-ῶτων,	ῶσῶν, ῶτων,
D.	τετυφ-όσι,	υῖαις, ὅσι,	D.	ἔστ-ῶσι,	ῶσαις, ῶσι,
A.	τετυφ-ότας,	υῖας, ὅτα,	A.	ἔστ-ῶτας,	ῶσας, ῶτα,
V.	τετυφ-ότες,	υῖαι, ὅτα.	V.	ἔστ-ῶτες,	ῶσαι, ῶτα.

## 2. Adjectives of two terminations end in

M. F.		N.
	ος,	ον ;
	ας,	αν ;
	ην,	εν ;
	ης,	ες ;
	ις,	ι ;
	ους,	ουν ;
	υς,	υ ;
	ων,	ον ;
	ωρ,	ορ ;
	ως,	ων.
Singular.	Dual.	Plural.
N.	ἔνδοξ-ος, ον,	N. ἔνδοξ-οι, α.
G.	ἔνδοξ-ου,	G. ἔνδοξ-ων,
D.	ἔνδοξ-ω,	D. ἔνδοξ-οις,
A.	ἔνδοξ-ον,	A. ἔνδοξ-ους, α,
V.	ἔνδοξ-ε, ον.	V. ἔνδοξ-οι, α.
	N.A.V. ἔνδοξω,	
	G.D. ἔνδοξοιιν.	

Sing.	Dual.	Plur.
N. αἰίν-ας, αν,		N. αἰίν-αντες, αντα,
G. αἰιναντος,	N.A.V. αἰιναντε,	G. αἰινάντων,
D. αἰιναντι,	G.D. αἰινάντων.	D. αἰίνασι,
A. αἰίν-αντα, αν,		A. αἰίν-αντας, αντα,
V. αἰίναν.		V. αἰίν-αντες, αντα.

Sing.	Dual.	Plur.
N. ἄρρ-ην, εν,		N. ἄρρ-ενες, ενα,
G. ἄρρενος,	N.A.V. ἄρρενε,	G. ἄρρένων,
D. ἄρρενι,	G.D. ἄρρένοι.	D. ἄρρεσι,
A. ἄρρ-ενα, εν,		A. ἄρρ-ενας, ενα,
V. ἄρρεν.		V. ἄρρ-ενες, ενα.

Sing.	Dual.	Plur.
N. ἀληθ-ῆς, ἐς,		N. ἀληθ-ἔες, εἶς, ἕα, ἦ,
G. ἀληθ-έος, οὔς,	N.A.V. ἀληθ-έε, ἦ,	G. ἀληθ-έων, ὦν,
D. ἀληθ-εῖ, εἶ,	G.D. ἀληθ-έοιν, οῖν.	D. ἀληθέσι,
A. ἀληθ-έα, ἦ, ἐς,		A. ἀληθ-έας, εἶς, ἕα, ἦ,
V. ἀληθές.		V. ἀληθ-ἔες, εἶς, ἕα, ἦ.

Sing.	Dual.	Plur.
N. εὐχαρ-ις, ι,		N. εὐχάρ-ιτες, ιτα,
G. εὐχάριτος,	N.A.V. εὐχάριτε,	G. εὐχαρίτων,
D. εὐχάριτι,	G.D. εὐχαρίτοι.	D. εὐχάρισι,
A. εὐχάρ-ιτα, ιν, ι,		A. εὐχάρ-ιτας, ιτα,
V. εὐχαρι.		V. εὐχάρ-ιτες, ιτα.

Sing.	Dual.	Plur.
N. δίπ-ους, ουν,		N. δίπ-οδες, οδα,
G. δίποδος,	N.A.V. δίποδε,	G. διπόδων,
D. δίποδι,	G.D. διπόδοιν.	D. δίποσι,
A. δίπ-οδα, ουν, ουν,		A. δίπ-οδας, οδα,
V. δίπ-ους, ου, ουν.		V. δίπ-οδες, οδα.

Sing.	Dual.	Plur.
N. ἄδακρ-υς, υ,		N. ἀδάκρ-υες, υς, υα,
G. ἀδάκρους,	N. A. V. ἀδάκρυε,	G. ἀδακρύνων,
D. ἀδάκρυι,	G. D. ἀδακρύοιν.	D. ἀδάκρυστι,
A. ἄδακρ-υν, υ,		A. ἀδάκρ-υας, υς, υα,
V. ἄδακρυ.		V. ἀδάκρ-υες, υς, υα.

Sing.	Dual.	Plur.
N. σῶφρ-ων, ον,		N. σῶφρ-ονες, ονα,
G. σῶφρονος,	N. A. V. σῶφρωνα,	G. σωφρόνων,
D. σῶφροني,	G. D. σωφρόνοιιν.	D. σῶφρoσι,
A. σῶφρ-ονα, ον,		A. σῶφρ-ονας, ονα,
V. σῶφρον.		V. σῶφρ-ονες, ονα. <sup>1</sup>

Sing.	Dual.	Plur.
N. μεγαλήτ-ωρ, ορ,		N. μεγαλήτ-ορες, ορα,
G. μεγαλήτορος,	N. A. V. μεγαλήτορε,	G. μεγαλητόρων,
D. μεγαλήτορι,	G. D. μεγαλητόροιιν.	D. μεγαλήτορσι,
A. μεγαλήτ-ορα, ορ,		A. μεγαλήτ-ορας, ορα,
V. μεγάλητορ.		V. μεγαλήτ-ορες, ορα.

Sing.	Dual.	Plur.
N. εὐγε-ως, ων,		N. εὐγε-ω, ω,
G. εὐγεω,	N. A. V. εὐγεω,	G. εὐγεων,
D. εὐγεωι,	G. D. εὐγεων.	D. εὐγεως,
A. εὐγεων,		A. εὐγε-ως, ω,
V. εὐγε-ως, ων.		V. εὐγε-ω, ω.

<sup>1</sup> In the same manner are declined Comparatives; but they syncope and contract the A. Sing. and the N. A. V. Plur. thus,

S. A. μείζ-ονα, οα, ω.

Pl. N. V. μείζ-ονες, οες, ους; ονα, οα, ω;

A. μείζ-ονας, οας, ους; ονα, οα, ω.

## D

3. Adjectives of one termination are Masculine and Feminine,<sup>1</sup> and declined regularly after the third declension of nouns. Such are *ἄρπαξ*, *μακρόχειρ*, *φυγὰς*, &c.

### IRREGULAR ADJECTIVES.

*Μέγας* and *πολὺς* have only the Nom. Acc. and Voc. Masc. and Neuter of the Singular, and borrow the other cases from *μεγάλ-ος, η, ον*, and *πολλ-ὸς, ῆ, ὄν*: thus,

Sing.	Sing.
N. ΜΕ΄ΓΑΣ, <i>μεγάλη</i> , ΜΕ΄ΓΑ,	N. ΠΟΛ΄ΤΣ, <i>πολλή</i> , ΠΟΛ΄Τ, <sup>2</sup>
G. <i>μεγάλ-ου, ης, ου,</i>	G. <i>πολλ-οῦ, ῆς, οῦ,</i>
D. <i>μεγάλ-ω, η, ω,</i>	D. <i>πολλ-ᾶ, ῆ, ᾶ,</i>
A. ΜΕ΄ΓΑΝ, <i>μεγάλην</i> , ΜΕ΄ΓΑ,	A. ΠΟΛ΄ΤΝ, <i>πολλήν</i> , ΠΟΛ΄Τ,
V. ΜΕ΄ΓΑ, <i>μεγάλη</i> , ΜΕ΄ΓΑ.	V. ΠΟΛ΄Τ, <i>πολλή</i> , ΠΟΛ΄Τ.
Dual.	Dual.
N. A. V. <i>μεγάλ-ω, α, ω,</i>	N. A. V. <i>πολλ-ῶ, ᾶ, ῶ,</i>
G. D. <i>μεγάλ-οιν, αιν, οιν.</i>	G. D. <i>πολλ-οῖν, αῖν, οῖν.</i>
Plur.	Plur.
N. <i>μεγάλ-οι, αι, α,</i>	N. <i>πολλ-οί, αι, ᾶ,</i>
G. <i>μεγάλων,</i>	G. <i>πολλῶν,</i>
D. <i>μεγάλ-οις, αις, οις,</i>	D. <i>πολλ-οῖς, αῖς, οῖς,</i>
A. <i>μεγάλ-ους, ας, α,</i>	A. <i>πολλ-οὺς, ᾶς, ᾶ,</i>
V. <i>μεγάλ-οι, αι, α.</i>	V. <i>πολλ-οί, αι, ᾶ.<sup>3</sup></i>

<sup>1</sup> The Neuter is expressed by another adjective; thus for the neuter of *ἄρπαξ*, *ἄρπακτικόν* is used.

<sup>2</sup> The Poets decline the Masc. of *πολὺς* like *ὄξυς*.

<sup>3</sup> To these may be added *μάκαρ*, *μάκαιρα*, *μάκαρ*.

## COMPARISON.

The Comparative is formed by the addition of *τερος*, the Superlative by the addition of *τατος*, to the Nominative; as *μάκαρ*, *μακάρ-τερος*, *μακάρ-τατος*.

Adjectives in *ος* drop *ς*; as *μακρ-ος*, *ότερος*, *ότατος*. If the penultima is short, *ο* is changed into *ω*; as *σοφ-ος*, *ώτερος*, *ώτατος*.<sup>1</sup>

Adjectives in *εις* drop *ι*; as *χαρί-εις*, *έστερος*, *έστατος*.

Adjectives in *ας*, *ης*, and *υς* add *τερος* and *τατος* to the neuter; as *μέλας*, *μελάν-τερος*, *τατος*: Adjectives in *ων* to the Nom. Plur. Masc. as *σώφρων*, *σώφρονέσ-τερος*, *τατος*.

## IRREGULAR COMPARISON.

In *ιων*, *ιστος*.<sup>2</sup>

<i>αίσχρ-ος</i> ,	<i>αίσχί-ων</i> ,	<i>αΐσχιστος</i> .
<i>έχθρ-ος</i> ,	<i>έχθί-ων</i> ,	<i>έχθιστος</i> .
<i>καλ-ος</i> ,	<i>καλλί-ων</i> ,	<i>κάλλιστος</i> .
<i>κύδι-ος</i> ,	<i>κυδί-ων</i> ,	<i>κύδιστος</i> .
<i>ράδι-ος</i> ,	<i>ρά-ων</i> ,	<i>ράστος</i> .
<i>τερπν-ος</i> ,	<i>τερπνί-ων</i> ,	<i>τέρπνιστος</i> .
<i>φίλ-ος</i> ,	<i>φιλί-ων</i> ,	<i>φίλιστος</i> . <sup>3</sup>

<sup>1</sup> Otherwise *four* short syllables would come together. To avoid *three*, Homer sometimes lengthens a short one.

<sup>2</sup> *Βαθύς*, *βραθύς*, *βραχύς*, *γλυκύς*, *ήδύς*, *παχύς*, *ταχύς*, *ώνύς*, &c. make *ιων*, *ιστος*, as well as *τερος*, *τατος*. Some of these also change the last syllable into *σων*, as *βαθύς*, *βάσσω*; *γλυκύς*, *γλύσσω*, &c.

<sup>3</sup> These are formed from the substantives *έχθος*, *κάλλος*, &c. *φίλος* makes also *φιλ-τερος*, *τατος*.

## In ἰστερος, ἰστατος.

λάλος,	λαλίστερος,	λαλίστατος.
ὀλίγος,	ὀλιγίστερος,	ὀλιγίστατος.
βλάξ,		βλακίστατος.
ψευδής,		ψευδίστατος, &c. <sup>1</sup>

	ἀμείνων, <sup>2</sup>	
	ἀρείων,	ἄριστος. <sup>3</sup>
	βελτίων,	βέλτιστος.
	βέλτερος,	
	κρείσων,	κράτιστος.
	κρείττων,	
ἀγαθός,	κάρρων,	
	λαίων,	λώϊστος, <sup>6</sup>
	λώων,	λώστος.
	φέρτερος,	φέρτατος,
		φέριστος,
		φέρτιστος. <sup>7</sup>

<sup>1</sup> Some are formed by the Attics in *αιτερος, αιτατος*; some by the Attics and Ionics in *εστερος, εστατος*.

<sup>2</sup> From *ἀμενός, amēnus*. Ἀγαθώτατος is rarely found. Thus Varro has used *bonissimus* and *malissimus*.

<sup>3</sup> From ἄρης, valiant as *Mars*, or from ἄρι, *eminent*.

<sup>4</sup> From βούλομαι, to wish; as *optimus* from *opto*.

<sup>5</sup> From κρατὺς, brave.

<sup>6</sup> From λῶ for θέλω, to wish.

<sup>7</sup> From φέρω, to bear.

In the application of these different words to ἀγαθός, that adjective must be understood to signify not only *good*, but *strong* and *brave*; qualities, which were thought the most *desirable* in the early ages of civilization. Thus among the Romans *Courage* was thought the first and most *manly* virtue, hence called *Virtus*, from *Vir*.

	κακός,	{	κακώτερος,	}	κάκιστος.
			κακίων,		
		{	χειρών,	}	χειρίστος.
			χερείων,		
μέγας,			μείζων,		μέγιστος.
μικρός,	{	μικρότερος,			
		μειότερος,			
		μείων,		μείστος.	
		ἐλάσσων,		ἐλάχιστος. <sup>1</sup>	
	{	ἥσων,		ἥκιστος. <sup>2</sup>	
πολύς,		πλείων, <sup>3</sup>		πλείιστος. <sup>4</sup>	

<sup>1</sup> From ἐλαχῦς, small.

<sup>2</sup> From ἥσσω, to sit low; or from ἥκα, lowly.

<sup>3</sup> From πλέος, full.

<sup>4</sup> Sometimes a double comparison is found; as from χειρών, worse, is formed χειρότερος: thus in Shakespeare, *worser*. From μείων, less, is formed μειότερος, thus *lesser*, &c. From ἐλάχιστος is formed ἐλαχιστότερος; from κῦδιστος, κυδίστατος. Thus in the Psalms, *Most Highest*, to express the superlative excellence of the Supreme being.

Comparisons are also made from nouns:

βασιλεὺς,	τερος,	τατος.	πλήκτ-ης,	ίστατος.	
Θεός,	Θεώτερος.		πότ-ης,	ίστατος.	
κέρδ-ος,	ίων,	ιστος.	ῥῆγ-ος,	ίων,	ιστος.
κλέπτ-ης,		ίστατος.	φῶρ,		φωρότατος.

Thus in Latin, *oculissimus*.

From a pronoun:

αὐτός, *ipse*, αὐτότατος, *ipsissimus*.

From adverbs:

ἄνω,	ἀνώ-τερος,	τατος.	κάτω,	κατώ-τερος,	τατος.	
ἄφαρ,	ἀφάρ-τερος.		πόρρω,	πορρώ-τερος,	τατος.	
ἔσω,	ἔσώ-τερος,	τατος.	πρόσω,	προσώ-τερος,	τατος.	
ἔξω,	ἔξώ-τερος,	τατος.	πρωῖ,	πρωϊαί-τερος,	τατος.	
ἐγγύς,	{	ἐγγύ-τερος,	τατος.	ὀπίσω,	ὀπισώ-τερος,	τατος.
		ἐγγύ-ίων,	ιστος.	ὑψι,		ὑψιστος.

## NUMERALS.

One. Sing.	Two. Dual.	Two. Plur.
N. εἷς, μία, ἓν,		
G. ἑνός, μιᾶς, ἑνός,	N. A. δύο <sup>2</sup> or δύο,	G. δυῶν,
D. ἐνὶ, μίᾳ, ἐνὶ,	G. D. δυοῖν or δυεῖν. <sup>3</sup>	D. δυσσι.
A. ἓνα, μίαν, ἓν. <sup>1</sup>		

## From prepositions :

πρὸς, πρὸ-τερος, τατος, by syncope and contraction πρῶτος.  
 ὑπὲρ, ὑπέρ-τερος, τατος, by syncope ὕπατος.

The relation existing between certain adjectives of frequent occurrence in all the European dialects, in a similar irregularity of comparison, is remarkable. The following list, confined to one adjective, will prove that there is a strong analogy among them :

Latin, *bonus, melior, optimus.*

Welsh, *da, gwell, gorau.*

Armoric, *mat, guel.*

Irish, *maith, niossfearr.*

Russian, *xorote, lytchio.*

German, *gut, besser, beste.*

English, *good, better, best.*

\* The two last seem of the same origin as ἀγαθός shortened into γαθός, βέλτερος, βέλτιστος. Similar to this comparative is the Persian *behter*. The French, Italian, Portuguese, and Spanish are not mentioned, as they are derived from the Latin.

<sup>1</sup> Thus οὐδείς, οὐδεμία, οὐδέν; and μηδείς, μηδεμία, μηδέν. Aristotle uses οὐθείς; Homer, οὔτις. From εἷς is formed ἕτερ-ος, α, ον; and from οὐδείς, and μηδείς, οὐδέτερος and μηδέτερος.

<sup>2</sup> Δύο is always used by the Attics. It is sometimes an aptot.

<sup>3</sup> Δυεῖν is used as the feminine. From δύο is formed δεύτερος and δεύτερατος.



Three. Plur.		Four. Plur.	
N. τρεῖς,	τρία,	N. τέσσαρες,	α,
G. τριῶν,		G. τεσσάρων,	
D. τρισί,		D. τέσσαρσι,	
A. τρεῖς,	τρία.	A. τέσσαρας,	α. <sup>1</sup>

<sup>1</sup> The numbers according to their notation by the Greek alphabet, are as follow :

εἷς, I, α, 1.  
 δύο, II, β, 2.  
 τρεῖς, III, γ, 3.  
 τέσσαρες, IIII, δ, 4.  
 πέντε, II, ε, 5.  
 ἕξ, III, ς, 6.  
 ἑπτὰ, II II, ζ, 7.  
 ὀκτώ, II III, η, 8.  
 ἑννέα, II IIII, θ, 9.  
 δέκα, Δ, ι, 10.  
 ἑνδεκα, ΔI, ια, 11.  
 δώδεκα, ΔII, ιβ, 12.  
 τρισακάδεκα, ΔIII, ιγ, 13.  
 τεσσαρακάδεκα, ΔIIII, ιδ, 14.  
 πεντεκαίδεκα, ΔΠ, ιε, 15.  
 ἑκκαίδεκα, ΔΠ I, ις, 16.  
 ἑπτακαίδεκα, ΔΠ II, ιζ, 17.  
 ὀκτωκαίδεκα, ΔΠ III, ιη, 18.  
 ἑννεακαίδεκα, ΔΠ IIII, ιθ, 19.  
 εἴκοσι, ΔΔ, κ, 20.  
 εἴκοσι εἷς, ΔΔI, κα, 21.  
 τριάκοντα, ΔΔΔ, λ, 30.

τεσσαράκοντα, ΔΔΔΔ, μ, 40.  
 πενήκοντα, ΠΔ, ν, 50.  
 ἑξήκοντα, ΠΔΔ, ξ, 60.  
 ἑβδομήκοντα, ΠΔΔΔ, ο, 70.  
 ὀγδοήκοντα, ΠΔΔΔΔ, π, 80.  
 ἑννεήκοντα, ΠΔΔΔΔΔ, ς, 90.  
 ἑκατόν, Η, ρ, 100.  
 διακόσι-οι, αι, α, ΗΗ, σ, 200.  
 τριακόσιοι, ΗΗΗ, τ, 300.  
 τεσσαρακόσιοι, ΗΗΗΗ, υ, 400.  
 πεντακόσιοι, ΠΔ, φ, 500.  
 ἑξακόσιοι, ΠΗ, χ, 600.  
 ἑπτακόσιοι, ΠΗΗΗ, ψ, 700.  
 ὀκτοκόσιοι, ΠΗΗΗΗ, ω, 800.  
 ἑννεακόσιοι, ΠΗΗΗΗΗ, ϑ, 900.  
 χίλιοι, X, α, 1000.  
 δισχίλιοι, XX, β, 2000.  
 πεντακισχίλιοι, ΠΔ, ς, 5000.  
 μύριοι, M, ς, 10,000.  
 δισμύριοι, MM, ς, 20,000.  
 πεντακισμύριοι, ΠΔ, γ, 50,000.  
 δεκακισμύριοι, ΠΠΔ, ς, 100,000.

To express the 9 units, the 9 tens, and the 9 hundreds, the Greeks used the letters of the alphabet. But as there are only 24, they used ς, called ἐπίσημον, for 6 ; ς, called κόππα, for 90 ; and ϑ, called σὰν πῖ, a π covered with an inverted Ϛ, for 900.

A mark is placed over the letters to express the numbers. Placed under them, it expresses thousands; thus  $\acute{\epsilon}$  is 5,  $\epsilon$  is 5000. The figures of the present year are  $\alpha\omega\iota\delta'$ , 1814.

In the Capitals,

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

Each of these may be repeated four times: thus IIII, 4; ΔΔΔ, 30: MM, 20,000, &c. Π inclosing a numerical letter multiplies it by 5; thus  $\overline{\text{I}\Delta\text{I}}$ , 50, &c.

From 10 to 20, the large numbers may be placed first or last,  $\delta\acute{\epsilon}\kappa\alpha$  δύο or δώδεκα, 12. From 20, the larger number is placed first,  $\epsilon\acute{\iota}\kappa\omicron\sigma\iota$  δύο, 22. From 30, the conjunction is inserted,  $\tau\rho\acute{\iota}\alpha\kappa\omicron\nu\tau\alpha$  καὶ δύο, 32, &c.

Of the *Ordinal* numbers, all under 20, except *second*, *seventh*, and *eighth*, end in *τος*. From thence upwards all end in *στος*. Thus,  $\pi\rho\acute{\omega}\tau\omicron\varsigma$ ,  $\delta\epsilon\acute{\upsilon}\tau\epsilon\rho\omicron\varsigma$ ,  $\tau\rho\acute{\iota}\tau\omicron\varsigma$ ,  $\epsilon\acute{\iota}\kappa\omicron\sigma\tau\omicron\varsigma$ ,  $\chi\iota\lambda\iota\omicron\sigma\tau\omicron\varsigma$ , &c.

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

## PRONOUN.

Pronouns are divided into

## 1. Personal.

ἐγώ, I;  
σὺ, thou;  
αὐτός, of him.

## 2. Possessive.

ἐμ-ός, ἡ, ὄν, my;  
σός, σή, σόν, thy;  
ός or ἐ-ός, ἡ, ὄν, his;  
νωίτερος, α, ον, our, *of us two*;  
σφωίτερος, α, ον, your, *of you two*;  
ἡμέτερος, α, ον, our;  
ὕμέτερος, α, ον, your;  
σφέτερος, α, ον, their.

## 3. Relative.

ὅς, ἥ, ὅ, who;  
αὐτ-ός, ἡ, ὅ, he, she, it.

## 4. Demonstrative.

ἐκεῖν-ος, η, ο, that;  
οὗτος, αὕτη, τοῦτο, this.

## 5. Reciprocal.

ἐμαυτοῦ, of myself;  
σεαυτοῦ, of thyself;  
ἐαυτοῦ, of himself.

## 6. Indefinite.

τις, τὶ, any;  
θεῖνα, some one.

Sing.	Dual.	Plur.
N. ἐγώ,	N. A. νῶϊ, νῶ,	N. ἡμεῖς,
G. ἐμοῦ or μοῦ,	G. D. νῶϊν, νῶν.	G. ἡμῶν,
D. ἐμοὶ or μοι,		D. ἡμῖν,
A. ἐμὲ or μέ.		A. ἡμᾶς.

Sing.	Dual.	Plur.
N. σὺ,		N. ὑμεῖς,
G. σοῦ,	N. A. σφᾶϊ, σφῶ,	G. ὑμῶν,
D. σοί,	G. D. σφᾶϊν, σφῶν.	D. ὑμῖν,
A. σέ.		A. ὑμᾶς.

Sing.	Dual.	Plur.
N. —		N. σφεῖς,
G. οὔ,	N. A. σφῶε, σφῆ,	G. σφῶν,
D. οἷ,	G. D. σφῶϊν, σφῆν.	D. σφίσι,
A. εἶ.		A. σφᾶς.

Sing.	Dual.	Plur.
N. ὅς, ἦ, ὄ,		N. οἶ, αἶ, ᾶ,
G. οὔ, ἦς, οὔ,	N. A. ᾶ, ᾶ, ᾶ,	G. ᾶν,
D. ᾶ, ἦ, ᾶ,	G. D. οἶν, αἶν, οἶν.	D. οἶς, αἶς, οἶς,
A. ὄν, ἦν, ὄ.		A. οὔς, ᾶς, ᾶ.

Αὐτός and ἐκεῖνος are declined like ὅς, ἦ, ὄ.

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

## Sing.

N. οὗτος,	αὕτη,	τούτο,
G. τούτου,	ταύτης,	τούτου,
D. τούτῳ,	ταύτῃ,	τούτῳ,
A. τοῦτον,	ταύτην,	τούτο.

## Dual.

N. A. τούτω,	ταύτα,	τούτω,
G. D. τούτοιν,	ταύταιν,	τούτοιν.

## Plur.

N. οὗτοι,	αὗται,	ταῦτα,
G.	τούτων,	
D. τούτοις,	ταύταις,	τούτοις,
A. τούτους,	ταύτας,	ταῦτα.

From the Personal Pronouns and αὐτὸς are compounded<sup>1</sup>

ἑμαυτ-οῦ,	}	ῆς, οῦ,		ῶ, ῆ, ῶ,		όν, ῆν, ό.
σεαυτ-οῦ,						
ἑαυτ-οῦ,						

Of these the last alone has a plural :

G. ἑαυτ-ῶν,	D. οῖς, αῖς, οῖς,	A. οὖς, ἀς, ἀ. <sup>2</sup>
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<sup>1</sup> Homer never uses these reciprocals, but ἐμὲ αὐτὸν, σὲ αὐτὸν, and ἐ αὐτὸν or αὐτὸν, &c.

<sup>2</sup> For σεαυτοῦ we often find, by Crasis, σαυτοῦ; and for ἑαυτοῦ, αὐτοῦ. The latter is used by the Attics in the three Persons.

Sing.	Dual.	Plur.
N. τῖς, τί,		N. τινές, τινά,
G. τινός,	N. A. τινέ,	G. τινῶν,
D. τινί,	G. D. τινούιν.	D. τισί,
A. τινά, τί.		A. τινάς, τινά. <sup>1</sup>

—◆—

N. δεῖνα and δεῖς,  
 G. δεῖνα, δείνατος and δεῖνος,  
 D. δεῖνα, δείνατι and δεῖνι,  
 A. δεῖνα.

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## V E R B.

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

Verbs have three VOICES : *Active*, *Passive*, and *Middle* ;<sup>2</sup>

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<sup>1</sup> ὅς and τῖς are often joined, and signify *whoever* ; thus, ὅστις, ἧτις, ὅτι, &c.

<sup>2</sup> The Middle Voice is so called because it has a *middle* signification between the Active and the Passive. It implies neither action nor passion alone, but an action reflected on the agent himself. It signifies what we do, I. *to ourselves* ; II. *for ourselves*.

I. Thus φοβέω *Active* signifies *I frighten* another person ; φοβέο-

FIVE MOODS: *Indicative, Imperative, Optative, Subjunctive, Infinitive.*

NINE TENSES: *Present, Imperfect, Perfect,<sup>1</sup> Plu-*

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*μαι* Passive, *I am frightened* by another; but φοβέομαι Middle, *I frighten myself, I am afraid, or I fear.* Φυλάττω, *I guard* another; φυλάττομαι, *I am guarded* by another; but in the Middle, *I guard myself, or I beware.* Λούω, *I wash*; λούομαι, *I am washed*; in the Middle, *I wash myself, or I bathe.* In this sense the Middle combines the Active and the Passive, *I frighten and am frightened, &c.* We find the same signification in the Hithpahal form of the Hebrew, in the Reflective of the Shanscrit, and in the Reciprocal Verbs of the French. The analogy may be traced in Latin; in *vertor, pascor, moveor, cingor, &c.* a middle sense is easily traced; and if no difference of inflection existed in Greek, a distinction would be as unnecessary as in Latin.

II. When the *Middle* verb is followed by an accusative, it implies that the action exerted on that object is intended for the benefit or pleasure of the agent. Thus λύειν τινα signifies *to set a person at liberty*; but when Chryses is said λύεσθαι *his daughter*, he is understood as setting her at liberty, as *redeeming* her, to gratify *his own* feelings. In a slave-market μισθώσας was applied to the person who *let out* slaves; μεμισθωμένος to the slave who *was hired*; and μισθωσάμενος to him, who *hired a slave for himself.* Πόλεμόν ποιῆσαι signified *to attack* by war; but ποιήσασθαι *to make war in self-defence.* The latter is in more frequent use, perhaps because all states profess to make war only in defence of their rights or liberties.

To this class may be referred what we procure to be done *to or for* us by another. Thus a father is said διδάξασθαι *his son*, when he has sent him to a master to be educated.

<sup>1</sup> The *Perfect* expresses that, which has existed and still continues to exist.

*perfect, First and Second Future,<sup>1</sup> First and Second Aorist,<sup>2</sup> and in the Passive Paulo-post-Future.<sup>3</sup>*

Three NUMBERS: *Singular, Dual, and Plural.*

The verb εἶμι, *to be.*

INDICATIVE MOOD.

Present Tense.

Sing.	εἶμι,	εἶς or εἴ,	ἐστὶ,
	I am,	thou art,	he is,
Dual. <sup>4</sup>		ἐστὸν,	ἐστὸν,
		you two are,	they two are,
Plur.	ἐσμεν,	ἐστέ,	εἰσί.
	we are,	you are,	they are. <sup>5</sup>

<sup>1</sup> The *Second Future* seems to be an Old Attic form of the *First*, and has consequently the same sense.

<sup>2</sup> The *Aorists* are called *indefinite* in time; but in general they refer to something *past*, and may therefore be called *Historical tenses*. They are so similar in signification, that there are few verbs, in which both forms are used.

<sup>3</sup> The *Paulo-post-Future* expresses that, which is on the point of being done.

<sup>4</sup> When the First Person Plural ends in *μεν*, the Dual has no First Person.

<sup>5</sup> In the Present, Perfect, and Future Indicative, and all the Subjunctive, the Third Person Plural ends in *σι* or *ται*: and the Second and Third Dual are the same.



## Imperfect.

S.	ἦν,	ἦς,	ἦ οἱ ἦν,
D.		ἦτον,	ἦτην, <sup>1</sup>
P.	ἦμεν,	ἦτε,	ἦσαν. <sup>2</sup>

Future.<sup>3</sup>

S.	ἔσομαι,	ἔσῃ,	ἔσεται,
D.	ἔσόμεθον,	ἔσεσθον,	ἔσεσθον,
P.	ἔσόμεθα,	ἔσεσθε,	ἔσονται.

## Pluperfect.

S.	ἦμην,	ἦσο,	ἦτο,
D.	ἦμεθον,	ἦσθον,	ἦσθην,
P.	ἦμεθα,	ἦσθε,	ἦντο.

## IMPERATIVE MOOD.

## Present and Imperfect.

S.	ἴσθι οἱ ἔσο,	ἔστω,
D.	ἔστον,	ἔστων,
P.	ἔστε,	ἔτωσαν.

<sup>1</sup> The Imperfect, Pluperfect, and the two Aorists Indicative, and all the Optative, form the Dual in οἱ, ἦν.

<sup>2</sup> In the subsequent Moods, the Imperfect is the same as the Present, and the Pluperfect is the same as the Perfect.

<sup>3</sup> This is also called the Future Middle, and the Pluperfect the Imperfect Middle.

## OPTATIVE MOOD.

## Present and Imperfect.

S.	εἶην,	εἶης,	εἶη,
D.		εἶητον,	εἶήτην,
P.	εἶημεν,	εἶητε,	εἶησαν or εἶεν.

## Future.

S.	ἔσοίμην,	ἔσοιο,	ἔσοιτο,
D.	ἔσοίμεθον,	ἔσοισθον,	ἔσοίσθην,
P.	ἔσοίμεθα,	ἔσοισθε,	ἔσοιντο.

## SUBJUNCTIVE MOOD.

## Present and Imperfect.

S.	᾿ω,	᾿ῆς,	᾿ῆ,
D.		᾿ῆτον,	᾿ῆτον,
P.	᾿ωμεν,	᾿ῆτε,	᾿ωσι.

## INFINITIVE MOOD.

## Present and Imperfect.

εἶναι.

## Future.

ἔσεσθαι.

## PARTICIPLES.

## Present.

N.	᾿ων,	οὔσα,	᾿ον,
G.	᾿οντος,	οὔσης,	᾿οντος.

## Future.

N.	ἔσόμενος,	ἔσομένη,	ἔσόμενον,
G.	ἔσομένου,	ἔσομένης,	ἔσομένου.

## VERBS in Ω.

There are Four Conjugations of Verbs in ω, distinguished by the termination of the First Future;

The First Conjugation in ψω, as τύπτω, τύψω.

The Second in ξω, as λέγω, λέξω.

The Third in σω, as τίω, τίσω.

The Fourth in a liquid before ω̃, as ψάλλω, ψαλώ.<sup>1</sup>

## ACTIVE VOICE.

## 1. The Principal Parts.

Pres. τύπτω.	1st Fut. τύψω.	Perf. τέτυφα.
	2d Aor. ἔτυπον.	

<sup>1</sup> For those learners, who may have been accustomed, or who may give the preference, to the distinction of Conjugations by the *characteristic*, or the letter preceding ω, the principles of that system are here added.

For the sake of analogy and simplification, it is necessary to observe that the Mute consonants are divided, with reference to the organs of speech, into

*Labials*, pronounced by the lips, π, β, φ;

*Palatals*, by the palate, κ, γ, χ;

*Dentals*, by the teeth, τ, δ, θ.

The *characteristic* letters

Of the *First* Conjugation are the *Labials*, with πτ;

Of the *Second*, the *Palatals*, with σσ; (πτ by the Attics;)

Of the *Third*, the *Dentals*, with ζ or a vowel;

Of the *Fourth*, the *Liquids*, λ, μ, ν, ρ.

Some verbs in σσω make the *First Future* in σω; and some in ζω make it in ξω.

## 2. The Moods and Tenses.

	Indic.	Imper.	Opt.	Subj.	Inf.	Part.
Present	τύπτω	τύπτ-ε	-οίμι	-ω	-ειν	-ων
Imperf.	ἔτυπτον					
1st Fut.	τύψ-ω		-οίμι		-ειν	-ων
1st Aor.	ἔτυψα	τύψ-ον	-αίμι	-ω	-αι	-ας
Perfect	τέτυφα	τέτυφ-ε	-οίμι	-ω	-έναι	-ώς
Pluperf.	ἔτετύφειν					
2d Aor.	ἔτυπον	τύπ-ε	-οίμι	-ω	-εῖν	-ὼν
2d Fut.	τυπ-ῶ		-οῖμι		-εῖν	-ῶν

## 3. Numbers and Persons.

## INDICATIVE MOOD.

Present, *I strike.*

S.	τύπτω,	τύπτεις,	τύπτει,
D.		τύπτετον,	τύπτετον,
P.	τύπτομεν,	τύπτετε,	τύπτουσι. <sup>1</sup>

Imperfect, *I was striking.*

S.	ἔτυπτον,	ἔτυπτες,	ἔτυπτε,
D.		ἐτύπτετον,	ἐτυπτέτην,
P.	ἐτύπτομεν,	ἐτύπτετε,	ἔτυπτον.

<sup>1</sup> The natural, and probably the original form of the 3d Person Plural is *οντι*, from which the Latin is formed. The penultima of this Person is generally long, except in the Imperfect and 2d Aorist Indicative Active; two tenses, which have such an affinity, that some grammarians believe that the 2d Aorist, when it differs in form from the Imperfect, is the Imperfect of an obsolete verb of a kindred form, as *ἔτυπον* from *τύπω*, *ἔταγον* from *τάγω*, &c.

First Future, *I shall strike.*

S.	τύψω,	τύψεις,	τύψει,
D.		τύψετον,	τύψετον,
P.	τύψομεν,	τύψετε,	τύψουσι.

First Aorist, *I struck.*

S.	ἔτυψα,	ἔτυψας,	ἔτυψε,
D.		ἔτύψατον,	ἔτυψάτην,
P.	ἔτύψαμεν,	ἔτύψατε,	ἔτυψαν.

Perfect, *I have struck.*

S.	τέτυφα,	τέτυφας,	τέτυφε,
D.		τετύφατον,	τετύφατον,
P.	τετύφαμεν,	τετύφατε,	τετύφασι.

Pluperfect, *I had struck.*

S.	ἔτετύφειν,	ἔτετύφεις,	ἔτετύφει,
D.		ἔτετύφειτον,	ἔτετυφείτην,
P.	ἔτετύφειμεν,	ἔτετύφειτε,	ἔτετύφεισαν. <sup>1</sup>

Second Aorist, *I struck.*

S.	ἔτυπον,	ἔτυπες,	ἔτυπε,
D.		ἐτύπετον,	ἐτυπέτην,
P.	ἐτύπομεν,	ἐτύπετε,	ἔτυπον.

Second Future, *I shall strike.*

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

<sup>1</sup> The common form in the ancient Greek writers is ἔτετύφεισαν.

IMPERATIVE MOOD.<sup>1</sup>Present, *strike*.

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

First Aorist, *strike*.

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

Perfect, *have struck*.

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

Second Aorist, *strike*.<sup>2</sup>

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

<sup>1</sup> It may appear strange that the Imperative should refer to a *past*, and not to a *future* time. To solve a part of the difficulty, some have called the First and Second Aorists the First and Second *Futures*. By the Present the Future also is signified. And the Perfect enjoins a thing to be done prior to a specified time; as, I order you to *have done* this before I return.

<sup>2</sup> This tense appears to be the root of the verb; thus τύπε of τυπέω or τύπτω, λάβε of λαμβάνω, θές of τίθημι, &c. The first use of language is to express a want, hence the Imperative was naturally the first object of Speech.

## OPTATIVE MOOD.

Present, *I may be striking.*

S.	τύπτοιμι,	τύπτοις,	τύπτοι,
D.		τύπτοιτον,	τυπτοίτην,
P.	τύπτοιμεν,	τύπτοιτε,	τύπτοιεν.

First Future, *I may hereafter strike.*

S.	τύψοιμι,	τύψοις,	τύψοι,
D.		τύψοιτον,	τυψοίτην,
P.	τύψοιμεν,	τύψοιτε,	τύψοιεν.

First Aorist, *I may have struck.*

S.	τύψαιμι,	τύψαις,	τύψαι,
D.		τύψαιτον,	τυψαίτην,
P.	τύψαιμεν,	τύψαιτε,	τύψαιεν. <sup>1</sup>

Perfect, *I may have been striking.*

S.	τετύφοιμι,	τετύφοις,	τετύφοι,
D.		τετύφοιτον,	τετυφοίτην,
P.	τετύφοιμεν,	τετύφοιτε,	τετύφοιεν.

Second Aorist, *I may have struck.*

S.	τύποιμι,	τύποις,	τύποι,
D.		τύποιτον,	τυποίτην,
P.	τύποιμεν,	τύποιτε,	τύποιεν.

<sup>1</sup> The Æolic form of this Tense is frequently used, particularly by the Attics :

S.	τύψεια,	τύψειας,	τύψειε,
D.		τυψείατον,	τυψείατην,
P.	τυψείαμεν,	τυψείατε,	τύψειαν.

Second Future, *I may hereafter strike.*

S.	τυποῖμι,	τυποῖς,	τυποῖ,
D.		τυποῖτον,	τυποίτην,
P.	τυποῖμεν,	τυποῖτε,	τυποῖεν. <sup>1</sup>

SUBJUNCTIVE MOOD.

Present, *I should strike.*

S.	τύπτω,	τύπτῃς,	τύπτῃ,
D.		τύπτῃτον,	τύπτῃτον,
P.	τύπτωμεν,	τύπτῃτε,	τύπτωσι.

First Aorist, *I should have struck.*

S.	τύψω,	τύψῃς,	τύψῃ,
D.		τύψῃτον,	τύψῃτον,
P.	τύψωμεν,	τύψῃτε,	τύψωσι.

Perfect, *I should have been striking.*

S.	τετύφω,	τετύφῃς,	τετύφῃ,
D.		τετύφῃτον,	τετύφῃτον,
P.	τετύφωμεν,	τετύφῃτε,	τετύφωσι.

Second Aorist, *I should have struck.*

S.	τύπω,	τύπῃς,	τύπῃ,
D.		τύπῃτον,	τύπῃτον,
P.	τύπωμεν,	τύπῃτε,	τύπωσι.

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<sup>1</sup> In the English expression of the Tenses, much precision is not to be expected. Their use and signification depend on the Conjunctions and Particles, to which they are joined. The Optative, for instance, is seldom used in the Potential sense without ἄν.



## INFINITIVE MOOD.

Present, *τύπτειν*, to strike.

First Future, *τύψειν*, to be going to strike.

First Aorist, *τύψαι*, to have struck.

Perfect, *τετυφέναι*, to have been striking.

Second Aorist, *τυπέϊν*, to have struck.

Second Future, *τυπέϊν*, to be going to strike.

## PARTICIPLES.

Present, *striking*.

N.	τύπτων,	τύπτουσα,	τύπτον,
G.	τύπτοντος,	τυπτούσης,	τύπτοντος, &c.

First Future, *going to strike*.

N.	τύψων,	τύψουσα,	τύψον,
G.	τύψοντος,	τυψούσης,	τύψοντος.

First Aorist, *having struck*.

N.	τύψας,	τύψασα,	τύψαν,
G.	τύψαντος,	τυψάσης,	τύψαντος.

Perfect, *who has been striking*.

N.	τετυφώς,	τετυφυῖα,	τετυφῶς,
G.	τετυφότης,	τετυφυίας,	τετυφότης.

Second Aorist, *having struck*.

N.	τυπῶν,	τυποῦσα,	τυπὸν,
G.	τυπόντος,	τυπούσης,	τυπόντος.

Second Future, *going to strike*.

N.	τυπῶν,	τυποῦσα,	τυποῦν,
G.	τυποῦντος,	τυπούσης,	τυποῦντος.

AUGMENT.<sup>1</sup>

## Of the Nine Tenses,

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

Three receive an *Augment* in the Indicative only: the Imperfect, and the Two Aorists.<sup>2</sup>

Three receive no *Augment*: the Present, and the Two Futures.

There are Two Augments; the *Syllabic*, when the verb begins with a Consonant; the *Temporal*, when the Verb begins with a Vowel.<sup>3</sup>

<sup>1</sup> The Augment serves to prevent ambiguity; else the Imperfect *τύπτε* would be confounded with the Imperative, and the First Aorist *τύψας* with the Participle.

It is probable that no Augment existed in the origin of the language. In the ancient Ionic Dialect none is found. E was first prefixed to all augmented Tenses for the Temporal as well as for the Syllabic Augment: thus: *εαγον, εελπιζον, εοπαζον*. Ea was contracted in η, εε into η, and sometimes ει, and εο into ω. Hence *εαγον* became *ηγον, εελπιζον ηλπιζον, εοπαζον ωπαζον*: hence *εεχον* became *ειχον*. The Attics sometimes preserve ε, forming *εαγον* from *αγω* to *break*, probably on account of the insertion of the Digamma.

<sup>2</sup> *επω* continues the Augment of the Aorists, *ειπα* and *ειπον*.

<sup>3</sup> The *Syllabic* is so called because it adds a *syllable* to the word; the *Temporal*, because it increases the *time* or quantity of the syllable.

The Syllabic Augment is  $\epsilon$  prefixed to the Imperfect and the Aorists, as ἔτυπτον, ἔτυψα, ἔτυπον.<sup>1</sup> When it is Continued, it repeats the initial Consonant of the Verb, as τέτυφα.<sup>2</sup>

If the Verb begins with a Vowel, the Temporal Augment is Continued.

If the initial Consonant is an Aspirate, it must be changed into the corresponding Soft, as θύω, τέθυκα.<sup>3</sup>

The *Temporal* Augment changes

$\alpha$  into  $\eta$ , as ἄγω, ἤγον.

$\epsilon$  into  $\eta$ , as ἐλπίζω, ἤλπιζον.

$\iota$  into  $\iota$ , as ἰκάνω, ἱκανον.

<sup>1</sup> It has been conjectured that the Syllabic Augment is formed from the Imperfect ἦν. Perhaps the Ionic form ἔα is a more probable origin. In the Shanscrit language the same Syllabic Augment,  $e$ , is prefixed in the formation of the Past Tense. Some Celtic Tenses are also formed by prefixes.

<sup>2</sup> The repetition of the initial consonant in the *continued* Augment is called *Reduplication*. It sometimes takes place in Latin: *do, dedi; pungo, pupugi; tango, tetigi*, &c.

When the Verb begins with a double letter, with  $\sigma$  joined to a Mute, or with  $\gamma\nu$ , no reduplication takes place, but the Syllabic Augment is Continued. So a Verb beginning with  $\rho$ , when  $\rho$  is doubled in the Augment. So also βλάπτω, γρηγορέω, διαγλύφω, θλάω, καθαρίζω, κτείνω, προσπατταλεύω. Κτάομαι makes ἔκτημαι and κέκτημαι.

<sup>3</sup> An Aspirate Consonant beginning two successive syllables, as θέθυκα, would produce a harshness, which the Greeks avoid.

ο into ω, as ὀπάζω, ὀπάζον.

ῡ into υ̅, as ὑβρίζω, ὑβρίζον.

αι into η, as αἴρω, ἤρων.

αυ into ηυ, as αὐξάνω, ἠύξανον.

ευ into ηυ, as εὐχομαι, ἠυχόμεν.

οι into ω, as οἰκίζω, ὠκίζον.<sup>1</sup>

ε is in some verbs changed into ει, as ἔχω, εἶχον.<sup>2</sup>

εο is changed into εω, as ἐορτάζω, ἐώρταζον.

Verbs compounded with Prepositions take the Augment between the Preposition and the Verb, as προσβάλλω, προσέβαλλον.<sup>3</sup>

<sup>1</sup> In some Latin Verbs a *Temporal* Augment takes place, as ἄγο, ἔγι; ἔμο, ἔμι; *f*ḍdio, *f*ḍdi, &c.

<sup>2</sup> The following change ε into ει :

ἐάω,	ἐλίσσω,	ἔπομαι,	ἐρύω,
ἔζω,	ἔλκω,	ἐργάζομαι,	ἔστηνω,
ἔθω,	ἐλκέω,	ἔρέω,	ἔστιάω,
ἐθίζω,	ἐλκύω,	ἔρπω,	ἔχω,
ἔλω,	ἔπω,	ἐρύζω,	ἔω.

<sup>3</sup> Some Compound Verbs, which retain the same meaning as those, from which they are compounded, are considered as Simple, and take the Augment in the beginning.

Some take an Augment both before and after the Preposition, as ἀνορθόω, ἠνώρθοον; ἐνοχλέω, ἠνώχλεον; &c.

Many have no Augment: those beginning with vowels or diphthongs not mentioned in the rule; many beginning in οι, particularly those compounded with οἶκος, οἶνος and οἶωνος; also ἄω, αἶω, ἀηδίζομαι, εἰηθέσσω, &c.

These have no Syllabic Augment in the dialogue of Tragedy; καθέζομαι, καθεύδω, κάθημαι, σπεύδω.

Verbs compounded with  $\epsilon\tilde{\upsilon}$  and  $\delta\tilde{\upsilon}\varsigma$ , if they are susceptible of the Augment, take it in the same manner, as  $\epsilon\tilde{\upsilon}\theta\rho\kappa\acute{\epsilon}\omega$ ,  $\epsilon\tilde{\upsilon}\acute{\omega}\rho\kappa\epsilon\upsilon\omicron\nu$ .

A Preposition in composition before a Vowel loses the final Vowel, as  $\acute{\alpha}\pi\acute{\epsilon}\chi\omega$  from  $\acute{\alpha}\pi\omicron$  and  $\acute{\epsilon}\chi\omega$ .

If, after this elision, the Preposition comes before an Aspirate, it changes its Soft into an Aspirate, as  $\acute{\alpha}\phi\alpha\iota\rho\acute{\epsilon}\omega$  from  $\acute{\alpha}\pi\omicron$  and  $\alpha\iota\rho\acute{\epsilon}\omega$ .

$\acute{\epsilon}\kappa$  in composition becomes  $\acute{\epsilon}\xi$  before a Vowel, as  $\acute{\epsilon}\kappa\phi\acute{\epsilon}\rho\omega$ ,  $\acute{\epsilon}\xi\acute{\epsilon}\phi\epsilon\rho\omicron\nu$ .

$\acute{\epsilon}\nu$  and  $\sigma\tilde{\upsilon}\nu$ , which change the  $\nu$  before a Consonant, resume it before a Vowel, as  $\acute{\epsilon}\mu\mu\acute{\epsilon}\nu\omega$ ,  $\acute{\epsilon}\nu\acute{\epsilon}\mu\epsilon\omicron\nu\omicron\nu$ .

$\Sigma\tilde{\upsilon}\nu$  sometimes drops the  $\nu$ , as  $\sigma\upsilon\zeta\eta\tau\acute{\epsilon}\omega$ .

$P$  is doubled after a Vowel, as  $\delta\iota\alpha\rho\acute{\rho}\acute{\epsilon}\omega$ .

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## FORMATION OF THE TENSES.

Present	Imperfect	Present P. — Present M.			
		1 Future	Perfect	Imperfect P.	
	Imperfect M.				
	2 Aorist	Pluperfect.	Perf. P.	Plup. P.	
				Paul. p. Fut.	
		1 Aor.——1 Aor. M.	1 Fut. M.	1 Aor. P.—1 Fut. P.	
		2 Aor. P.—2 Fut. P.	2 Aor. M.	2 Fut.—2 Fut. M.	
					Perf. M.—Plup. M.

## The Imperfect

is formed from the Present, by prefixing the Augment, and changing  $\omega$  into  $\omicron\nu$ , as  $\tau\acute{\upsilon}\pi\tau\omega$ ,  $\acute{\epsilon}\tau\upsilon\pi\tau\omicron\nu$ .

## The First Future

is formed from the Present, by changing the last syllable<sup>1</sup> in the

First Conjugation into  $\psi\omega$ , as  $\tau\acute{\upsilon}\pi\tau\omega$ ,  $\tau\acute{\upsilon}\psi\omega$  ;

in the Second into  $\xi\omega$ , as  $\lambda\acute{\epsilon}\gamma\omega$ ,  $\lambda\acute{\epsilon}\xi\omega$  ;

in the Third into  $\sigma\omega$ , as  $\tau\acute{\iota}\omega$ ,  $\tau\acute{\iota}\sigma\omega$  ;<sup>2</sup>

in the Fourth, by circumflexing the last syllable and shortening the penultima, as  $\psi\acute{\alpha}\lambda\lambda\omega$ ,  $\psi\alpha\lambda\tilde{\omega}$ .

<sup>1</sup> The *First Future* is really formed by the insertion of  $\sigma$  before  $\omega$ , as  $\lambda\epsilon\acute{\iota}\beta\omega$ ,  $\lambda\epsilon\acute{\iota}\beta\sigma\omega$  or  $\lambda\epsilon\acute{\iota}\psi\omega$  ;  $\lambda\epsilon\acute{\iota}\pi\omega$ ,  $\lambda\epsilon\acute{\iota}\pi\sigma\omega$  or  $\lambda\epsilon\acute{\iota}\psi\omega$  ;  $\lambda\acute{\epsilon}\gamma\omega$ ,  $\lambda\acute{\epsilon}\gamma\sigma\omega$  or  $\lambda\acute{\epsilon}\xi\omega$  ;  $\tau\acute{\iota}\omega$ ,  $\tau\acute{\iota}\sigma\omega$ . To soften the pronunciation, a consonant is frequently dropt : as  $\acute{\alpha}\delta\omega$ ,  $\acute{\alpha}\sigma\omega$  ;  $\phi\rho\acute{\alpha}\zeta\omega$ ,  $\phi\rho\acute{\alpha}\sigma\omega$ , &c. For the same reason the  $\sigma$  is omitted after a Liquid ; but it was formerly retained, and  $\nu\acute{\epsilon}\mu\omega$  made  $\nu\acute{\epsilon}\mu\sigma\omega$ . We still find  $\kappa\acute{\epsilon}\lambda\sigma\alpha\iota$  from  $\kappa\acute{\epsilon}\lambda\omega$ ,  $\tau\acute{\epsilon}\lambda\sigma\omicron\nu$  from  $\tau\acute{\epsilon}\lambda\omega$ ,  $\delta\acute{\rho}\sigma\omega$  from  $\delta\rho\omega$ , particularly in the Doric dialect.

This analogy extends, in some measure, to the Latin. The Perfect of the Third Conjugation is formed from the Present by changing  $o$  into  $si$ , as *scribo, scripsi* ; *dico, dixi* or *dixi* ; *figo, figsi* or *fixi* ; *demo, demsi* ; *carpo, carpsi*, &c. To avoid harshness a letter is frequently left out, as *parco, parsi* ; *ludo, lusi*, &c. The  $s$  too is frequently omitted ; and sometimes in that case it is resumed in the Supine, as *scando, scandi, scansum* ; *verto, verti, versum*, &c.

<sup>2</sup> Some Verbs are of the Second and Third Conjugation, making  $\xi\omega$  and  $\sigma\omega$  :  $\acute{\alpha}\rho\pi\acute{\alpha}\zeta\omega$ ,  $\beta\acute{\alpha}\zeta\omega$ ,  $\beta\rho\acute{\iota}\zeta\omega$ ,  $\acute{\epsilon}\gamma\gamma\upsilon\alpha\lambda\acute{\iota}\zeta\omega$ ,  $\pi\acute{\alpha}\iota\zeta\omega$ .

Some Verbs take  $\gamma$  before  $\xi$  ;  $\kappa\lambda\acute{\alpha}\zeta\omega$ ,  $\kappa\lambda\acute{\alpha}\gamma\zeta\omega$ , from  $\kappa\lambda\acute{\alpha}\gamma\gamma\omega$  ;  $\pi\lambda\acute{\alpha}\zeta\omega$ ,  $\pi\lambda\acute{\alpha}\gamma\zeta\omega$ .

Verbs in *αω*, *εω*, and *οω* change *α* and *ε* into *η*, and *ο* into *ω*, as *τιμάω*, *τιμήσω*; *φιλέω*, *φιλήσω*; *δηλόω*, *δηλώσω*.<sup>1</sup>

Four Verbs change the Soft of the first syllable into an Aspirate breathing :

<i>ἔχω</i> ,	<i>ἔξω</i> ;	<i>τρέφω</i> ,	<i>θρέψω</i> ;
<i>τρέχω</i> ,	<i>θρέξω</i> ;	<i>τύφω</i> ,	<i>θύψω</i> . <sup>2</sup>

<sup>1</sup> The following are excepted :

1. Verbs in *αω*, preceded by *ε* or *ι*; Verbs in *λαω* and *ραω* pure; with *διφάω*, *δράω*, *κλάω*, *μαίω*, *νάω*, *πετάω*, *σπάω*, *φλάω*.

2. These in *εω*: *ἀκέω*, *ἀμφιέω*, *ἀρκέω*, *ἔω*, *ζέω*, *κέω*, *ναιέω*, *νικέω*, *ξέω*, *ὀλέω*, *στορέω*, *τελέω*, *τρέω*; and Verbs, which form others in *νω*, *νυμι* and *σκω*.

Some make *εσω* and *ησω*: *αἰδέομαι*, *αἰνέω*, *ἀκέομαι*, *ἀλέω*, *ἀλφέω*, *ἀχθέομαι*, *βδέω*, *κηδέω*, *κοπέω*, *κορέω*, *κοτέω*, *μαχέομαι*, *ὀζέω*, *ποθέω*, *πονέω*, *στερέω*, *φορέω*, *φρονέω*, *χωρέω*. *Δέω* makes *δήσω*, *δέδεκα*. *Καλέω* makes *καλέσω*, *κεκάληκα*, by Syncope *κέκληκα*.

The following make the First Future in *ευσω*: *θέω*, *πλέω*, *πνέω*, *γέω*, *ρέω*, *χέω*. *Καίω* and *κλαίω* make *αυσω*.

3. Verbs Primitive in *οω*; *ἀρόω*, *βόω*, *ἐνόω*, *ὀμόω*, *ὀνόω*; and Verbs, which form others in *νω* and *σκω*.

<sup>2</sup> The Present of these Verbs should begin with an Aspirate, thus *ἔχω*, *θρέφω*, *θρέχω*, *θύφω*; but as the Greeks seldom suffer two aspirated syllables to come together, the first is changed into a Soft. That reason ceases to operate in the Future, which ends in *ξω*, and therefore resumes the Aspirate in the first syllable. This is proved by the Perfect, which in the Active is *τέτρεφα*, and not *τέθρεφα*, but in the Passive *τέθραμμαι*. For the same reason *θρίξ* makes *τριχός* in the G.

## The First Aorist

is formed from the First Future, by prefixing the Augment, and changing  $\omega$  into  $\alpha$ , as  $\acute{\tau}\upsilon\psi\omega$ ,  $\acute{\epsilon}\tau\upsilon\psi\alpha$ .

A doubtful vowel in the penultima of the First Aorist of the Fourth Conjugation is made long,  $\alpha$  is changed into  $\eta$ , and  $\epsilon$  into  $\epsilon\iota$ , as  $\kappa\rho\acute{\iota}\nu\omega$ ,  $\acute{\epsilon}\kappa\rho\acute{\iota}\nu\alpha$ ;  $\psi\alpha\lambda\omega$ ,  $\acute{\epsilon}\psi\eta\lambda\alpha$ ;  $\mu\epsilon\nu\omega$ ,  $\acute{\epsilon}\mu\epsilon\iota\nu\alpha$ .<sup>1</sup>

$\text{Εἶπα}$  and  $\acute{\eta}\nu\epsilon\gamma\kappa\alpha$  are formed from the Present;  $\acute{\eta}\kappa\alpha$ ,  $\acute{\epsilon}\theta\eta\kappa\alpha$ ,  $\acute{\epsilon}\delta\omega\kappa\alpha$  from the Perfect.

The following drop the  $\sigma$  of the Future :

$\acute{\alpha}\kappa\acute{\epsilon}\omega$ ,	$\acute{\eta}\kappa\epsilon\iota\alpha$ ,		$\kappa\acute{\epsilon}\omega$ ,	$\acute{\epsilon}\kappa\epsilon\iota\alpha$ ,
$\acute{\alpha}\lambda\epsilon\acute{\upsilon}\omega$ ,	$\acute{\eta}\lambda\epsilon\upsilon\alpha$ ,		$\sigma\epsilon\acute{\upsilon}\omega$ ,	$\acute{\epsilon}\sigma\epsilon\upsilon\alpha$ ,
$\kappa\alpha\acute{\iota}\omega$ ,	$\acute{\epsilon}\kappa\eta\alpha$ ,		$\chi\acute{\epsilon}\omega$ ,	$\acute{\epsilon}\chi\epsilon\alpha$ .

## The Perfect

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

1st Conjugation,  $\psi\omega$  into  $\phi\alpha$ , as  $\acute{\tau}\upsilon\psi\omega$ ,  $\acute{\tau}\acute{\epsilon}\tau\upsilon\phi\alpha$ ;

in the 2nd,  $\xi\omega$  into  $\chi\alpha$ , as  $\lambda\acute{\epsilon}\xi\omega$ ,  $\lambda\acute{\epsilon}\lambda\epsilon\chi\alpha$ ;

in the 3rd,  $\sigma\omega$  into  $\kappa\alpha$ , as  $\acute{\tau}\acute{\iota}\sigma\omega$ ,  $\acute{\tau}\acute{\epsilon}\tau\acute{\iota}\kappa\alpha$ ;

in the 4th,  $\omega$  into  $\kappa\alpha$ , as  $\psi\alpha\lambda\omega$ ,  $\acute{\epsilon}\psi\alpha\lambda\kappa\alpha$ .<sup>2</sup>

Dissyllables in  $\lambda\omega$ ,  $\nu\omega$ ,  $\rho\omega$  change the  $\epsilon$  of the First Future into  $\alpha$ , as  $\sigma\tau\epsilon\lambda\omega$ ,  $\acute{\epsilon}\sigma\tau\alpha\lambda\kappa\alpha$ .

<sup>1</sup> If the penult. of the Pres. has  $\alpha\iota$ , that of the 1st Aor. in the common Dialect has  $\alpha$ , in the Attic,  $\eta$ ; as  $\sigma\eta\mu\alpha\acute{\iota}\nu\omega$ ,  $\sigma\eta\mu\alpha\nu\omega$ ,  $\acute{\epsilon}\sigma\eta\mu\alpha\nu\alpha$ , Attic  $\acute{\epsilon}\sigma\eta\mu\eta\gamma\alpha$ .

<sup>2</sup> Verbs in  $\mu\omega$  are formed from  $\mu\epsilon\omega$ , as  $\nu\acute{\epsilon}\mu\omega$ ,  $\nu\epsilon\nu\acute{\epsilon}\mu\eta\kappa\alpha$ , from  $\nu\epsilon\mu\acute{\epsilon}\omega$ ,  $\nu\epsilon\mu\acute{\eta}\sigma\omega$ .



Dissyllables in *εινω*, *ινω*, and *υνω* drop the *ν*, as *κτενω̄*,  
*ἔκτακα*.

### The Pluperfect

is formed from the Perfect, by prefixing *ε* to the Continued Augment, if there is a Reduplication, and changing *α* into *ειν*, as *τέτυφα*, *ἔτετύφειν*.<sup>1</sup>

### The Second Aorist

is formed from the Present, by prefixing the Augment, changing *ω* into *ον*, and shortening the penultima,<sup>2</sup> as *τύπτω*, *ἔτυπον*.

The Penultima is shortened :

1. In Vowels, by the change of

η	} into <i>ᾶ</i> , as	}	λήβω,	ἔλαβον; <sup>3</sup>
ω			τρώγω,	ἔτραγον;
αι			φαίνω,	ἔφανον;
αυ			παύω,	ἔπαον;
ει	into <i>ι̃</i> , as		λείπω,	ἔλιπον;
ευ	into <i>υ̃</i> , as		φεύγω,	ἔφυγον.

<sup>1</sup> The Pluperf. often drops the initial *ε* in all voices, especially in the later writers.

<sup>2</sup> In Dissyllables, which take the Temporal Augment, the penultima necessarily remains long, as *ᾶγω*, *ἤγον*. So also where the penultima is long by position, as *θάλπω*, *ἔθαλπον*; *μάρπτω*, *ἔμαρπτον*. But in many of these a transposition takes place to preserve the analogy: thus *πέρθω* makes in poetry *ἔπρθον*, *δέρκω* *ἔδρακον*, &c. A resolution and a reduplication produce the same effect: thus *ῥῖδω* is made *ἔαδον*; *ῥῖγον*, *ῥῖγαγον*, &c.

<sup>3</sup> Πλήσσω, to strike the *body*, makes *ἔπληγον*; to strike the *mind*, *ἔπλαγον*.

In Dissyllables of the Fourth Conjugation,  $\epsilon$  and  $\epsilon\iota$  are changed into  $\alpha$ , as  $\delta\acute{\epsilon}\rho\omega$ ,  $\acute{\epsilon}\delta\alpha\rho\omicron\nu$ ;  $\sigma\pi\epsilon\acute{\iota}\rho\omega$ ,  $\acute{\epsilon}\sigma\pi\alpha\rho\omicron\nu$ .<sup>1</sup> In Polysyllables  $\epsilon\iota$  is changed into  $\epsilon$ , as  $\acute{\alpha}\gamma\epsilon\acute{\iota}\rho\omega$ ,  $\eta\gamma\epsilon\rho\omicron\nu$ .

2. In Consonants, by the omission of  $\tau$ , and of the last of two liquids, as  $\tau\acute{\upsilon}\pi\tau\omega$ ,  $\acute{\epsilon}\tau\upsilon\pi\omicron\nu$ ;  $\psi\acute{\alpha}\lambda\lambda\omega$ ,  $\acute{\epsilon}\psi\alpha\lambda\omicron\nu$ .

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

$\pi$ into $\beta$ , as	{	$\beta\lambda\acute{\alpha}\pi\tau\omega$ ,	$\acute{\epsilon}\beta\lambda\alpha\beta\omicron\nu$ ;
		$\kappa\alpha\lambda\acute{\upsilon}\pi\tau\omega$ ,	$\acute{\epsilon}\kappa\acute{\alpha}\lambda\upsilon\beta\omicron\nu$ ;
		$\kappa\rho\acute{\upsilon}\pi\tau\omega$ ,	$\acute{\epsilon}\kappa\rho\upsilon\beta\omicron\nu$ . <sup>2</sup>
$\pi$ into $\phi$ , as	{	$\acute{\alpha}\pi\tau\omega$ ,	$\eta\phi\omicron\nu$ ;
		$\beta\acute{\alpha}\pi\tau\omega$ ,	$\acute{\epsilon}\beta\alpha\phi\omicron\nu$ ;
		$\theta\acute{\alpha}\pi\tau\omega$ ,	$\acute{\epsilon}\tau\alpha\phi\omicron\nu$ ;
		$\rho\acute{\alpha}\pi\tau\omega$ ,	$\acute{\epsilon}\rho\acute{\rho}\alpha\phi\omicron\nu$ ;
		$\sigma\kappa\acute{\alpha}\pi\tau\omega$ ,	$\acute{\epsilon}\sigma\kappa\alpha\phi\omicron\nu$ ;
		$\rho\acute{\iota}\pi\tau\omega$ ,	$\acute{\epsilon}\rho\acute{\rho}\iota\phi\omicron\nu$ ;
$\chi$ into $\gamma$ , as	{	$\delta\rho\acute{\upsilon}\pi\tau\omega$ ,	$\acute{\epsilon}\delta\rho\upsilon\phi\omicron\nu$ .
		$\sigma\mu\acute{\upsilon}\chi\omega$ ,	$\acute{\epsilon}\sigma\mu\upsilon\gamma\omicron\nu$ ;
		$\psi\acute{\upsilon}\chi\omega$ .	$\acute{\epsilon}\psi\upsilon\gamma\omicron\nu$ .

Dissyllables in  $\zeta\omega$  and  $\sigma\sigma\omega$  of the Second Conjugation form the Second Aorist in  $\gamma\omicron\nu$ ; of the Third, in  $\delta\omicron\nu$ ; as  $\pi\rho\acute{\alpha}\sigma\sigma\omega$ ,  $\pi\rho\acute{\alpha}\xi\omega$ ,  $\acute{\epsilon}\pi\rho\alpha\gamma\omicron\nu$ ;  $\phi\rho\acute{\alpha}\zeta\omega$ ,  $\phi\rho\acute{\alpha}\sigma\omega$ ,  $\acute{\epsilon}\phi\rho\alpha\delta\omicron\nu$ .

<sup>1</sup> This takes place in some words beginning with a Mute and a Liquid, as  $\pi\lambda\acute{\epsilon}\kappa\omega$ ,  $\acute{\epsilon}\pi\lambda\alpha\kappa\omicron\nu$ ;  $\kappa\lambda\acute{\epsilon}\pi\tau\omega$ ,  $\acute{\epsilon}\kappa\lambda\alpha\pi\omicron\nu$ ; but  $\beta\lambda\acute{\epsilon}\pi\omega$  and  $\phi\lambda\acute{\epsilon}\gamma\omega$  are regular.  $\tau\acute{\epsilon}\mu\eta\omega$  makes  $\acute{\epsilon}\tau\alpha\mu\omicron\nu$  and  $\acute{\epsilon}\tau\epsilon\mu\omicron\nu$ .

<sup>2</sup> Formed from  $\beta\lambda\acute{\alpha}\beta\omega$ ,  $\kappa\alpha\lambda\acute{\upsilon}\beta\omega$ ,  $\kappa\rho\acute{\upsilon}\beta\omega$ .

Verbs in *αω* and *εω* change *αω* and *εω* into *ον*, as *μυκάω, ἔμυκον*; *εὔρέω, εὔρον*.

The following have no Second Aorist: Polysyllables in *ζω* and *σσω*; Verbs in *αω* and *εω* after a Vowel; Verbs in *οω*; Polysyllables in *αυω, ευω, ουω*,<sup>1</sup> *υω, υιω*, and many others.

### The Second Future

is formed from the Second Aorist, by dropping the Augment, and changing *ον* into *ῶ* circumflexed, as *ἔτυπον, τυπῶ*.<sup>2</sup>

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## PASSIVE VOICE.

### The Moods and Tenses.

	Indic.	Imper.	Opt.	Subj.	Infin.	Part.
Present	τύπτομαι	τύπτου	-οίμην	-ομαι	-εσθαι	-όμενος
Imperf.	ἔτυπτόμην					
Perfect	τέτυμμαι	τέτυψο	-μμένος εἶην	-μμένος ῶ	-φθαι	-μμένος
Pluperf.	ἔτετύμμην					
P. p. Fut.	τετύψομαι		-οίμην		-εσθαι	-όμενος
1st Aor.	ἔτύφθην	τύφθ-ητι	-είην	-ῶ	-ῆναι	-εἶς
1st Fut.	τυφθήσομαι		-οίμην		-εσθαι	-όμενος
2d Aor.	ἔτύπην	τύπ-ηθι	-εἶην	-ῶ	-ῆναι	-εἶς
2d Fut.	τυπήσομαι		-οίμην		-εσθαι	-όμενος

<sup>1</sup> Ἦκρον from ἀκούω is poetical.

<sup>2</sup> It is originally the same as the 1st Fut. Τύπτω made τυπέσω or τύψω, i. e. τύψω. The former in the Ionic dialect became τυπέω,

## Numbers and Persons.

## INDICATIVE MOOD.

Present, *I am struck.*

S.	τύπτομαι,	τύπτῃ, <sup>1</sup>	τύπτεται,
D.	τυπτόμεθον,	τύπτεσθον,	τύπτεσθον,
P.	τυπτόμεθα,	τύπτεσθε,	τύπτονται.

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

S.	ἐτυπτόμην,	ἐτύπτου,	ἐτύπτετο,
D.	ἐτυπτόμεθον,	ἐτύπτεσθον,	ἐτυπτέσθην,
P.	ἐτυπτόμεθα,	ἐτύπτεσθε,	ἐτύπτοντο.

and in the Attic τυπῶ. Thus from λέγω, λεγέσω for λέγσω, i. e. λέξω, became λεγέω and λεγῶ. The fourth Conj. has only one form: from ψαλέσω, ψαλέω was made ψαλῶ. Hence in reality a 2d Fut. does not exist.

<sup>1</sup> The formation of this person was originally in εσαι, thus τύπτομαι, εσαι, εται. The Ionians, who delight in a concourse of vowels, dropped the σ, and made it τύπται. The Attics, who love contractions, shortened it into τύπτει, which the common language of Greece changed into τύπτῃ. The Attic contraction had the advantage of distinguishing the Indicative from the Subjunctive Mood; it was universally adopted in βούλει, οἶει, ὄψει.

The same observation applies to other tenses; thus in the Imperfect ἐτύπτεσο became ἐτύπτεο, and was afterwards contracted into ἐτύπτου. So τύπτοισο became τύπτοιο; ἐτύψασο, ἐτύψαο and ἐτύψω.

Some verbs retain the original form, thus φάγομαι makes φάγεσαι. Thus also is formed the Passive of Verbs in μι, ἴστα-μαι, ἴστα-σαι; τίθε-μαι, τίθε-σαι, &c.

Perfect, *I have been struck.*

S.	τέτυμμαι,	τέτυψαι,	τέτυπται,
D.	τετύμμεθον,	τέτυφθον,	τέτυφθον,
P.	τετύμμεθα,	τέτυφθε,	τετυμμένοι εἰσί. <sup>1</sup>

Pluperfect, *I had been struck.*

S.	ἔτετύμμην,	ἔτέτυφο,	ἔτέτυπτο,
D.	ἔτετύμμεθον,	ἔτέτυφθον,	ἔτετύφθην,
P.	ἔτετύμμεθα,	ἔτέτυφθε,	τετυμμένοι ἦσαν.

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

S.	τετύσομαι,	τετύψη,	τετύσεται,
D.	τετυσόμεθον,	τετύψεσθον,	τετύψεσθον,
P.	τετυσόμεθα,	τετύψεσθε,	τετύψονται.

First Aorist, *I was struck.*

S.	ἐτύφθην,	ἐτύφθης,	ἐτύφθη,
D.		ἐτύφθητον,	ἐτυφθήτην,
P.	ἐτύφθημεν,	ἐτύφθητε,	ἐτύφθησαν.

First Future, *I shall be struck.*

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

<sup>1</sup> The third person plural is formed from the third person singular by inserting *ν* before *ται*, as *κέκρινται*, *κέκρινται*, probably from the old form *κεκρίνκανται*. But when a consonant comes before *ται*, the insertion of *ν* would produce an inharmonious sound. Hence a periphrasis is formed by the addition of the verb *εἶμι* to the Perfect Participle: thus *τετυμμένοι εἰσί* for *τέτυπνται*.

Second Aorist, *I was struck.*

S.	ἐτύπην,	ἐτύπης,	ἐτύπη,
D.		ἐτύπητον,	ἐτυπήτην,
P.	ἐτύπημεν,	ἐτύπητε,	ἐτύπησαν.

Second Future, *I shall be struck.*

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

## IMPERATIVE MOOD.

Present, *be struck.*

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

Perfect, *have been struck.*

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

First Aorist, *be struck.*

S.	τύφθητι, <sup>1</sup>	τυφθήτω,
D.	τύφθητον,	τυφθήτων,
P.	τύφθητε,	τυφθήτωσαν.

<sup>1</sup> For *τύφθητι*, two successive syllables of which would begin with an aspirate.

Second Aorist, *be struck*.

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

## OPTATIVE MOOD.

Present, *I may be struck*.

S.	τυπτοίμην, τύπτοιο,	τύπτοιτο,
D.	τυπτοίμεθον, τύπτοισθον,	τυπτοίσθην,
P.	τυπτοίμεθα, τύπτοισθε,	τύπτοιγτο.

Perfect, *I may have been struck*.

S.	τετυμμένος εἶην,	εἶης,	εἶη,
D.	τετυμμένω	εἶητον,	εἶητην,
P.	τετυμμένοι εἶημεν,	εἶητε,	εἶησαν. <sup>1</sup>

Paulo-post-Future, *I may be on the point of being struck*.

S.	τετυψοίμην, τετύψοιο,	τετύψοιτο,
D.	τετυψοίμεθον, τετύψοισθον,	τετυψοίσθην,
P.	τετυψοίμεθα, τετύψοισθε,	τετύψοιγτο.

First Aorist, *I may have been struck*.

S.	τυφθείην,	τυφθείης,	τυφθείη,
D.		τυφθείητον,	τυφθείητην,
P.	τυφθείημεν,	τυφθείητε,	τυφθείησαν. <sup>1</sup>

First Future, *I may be struck hereafter*.

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

<sup>1</sup> The more common form is the Attic contraction εἶτον, εἶτην; εἶμεν, εἶτε, εἶεν.

Second Aorist, *I may have been struck.*

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

Second Future, *I may be struck hereafter.*

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

## SUBJUNCTIVE MOOD.

Present, *I should be struck.*

S.	τύπτωμαι,	τύπτῃ,	τύπτηται,
D.	τυπτώμεθον,	τύπτησθον,	τύπτησθον,
P.	τυπτώμεθα,	τύπτησθε,	τύπτωνται.

Perfect, *I might have been struck.*

S.	τετυμμένος	ᾶ,	ῆς,	ῆ,
D.	τετυμμένω		ῆτον,	ῆτον,
P.	τετυμμένοι	ᾶμεν,	ῆτε,	ᾶσι.

First Aorist, *I should have been struck.*

S.	τυφθῶ,	τυφθῆς,	τυφθῆ,
D.		τυφθῆτον,	τυφθῆτον,
P.	τυφθῶμεν,	τυφθῆτε,	τυφθῶσι.

Second Aorist, *I should have been struck.*

S.	τυπῶ,	τυπῆς,	τυπῆ,
D.		τυπῆτον,	τυπῆτον,
P.	τυπῶμεν,	τυπῆτε,	τυπῶσι.



## INFINITIVE MOOD.

Present, *τύπτεσθαι, to be struck.*

Perfect, *τέτυφθαι, to have been struck.*

P. p. Future, *τετύψεσθαι, to be on the point of being struck.*

First Aorist, *τυφθῆναι, to have been struck.*

First Future, *τυφθήσεσθαι, to be going to be struck.*

Second Aorist, *τυπῆναι, to have been struck.*

Second Future, *τυπήσεσθαι, to be going to be struck.*

## PARTICIPLES.

Present, *being struck.*

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

Perfect, *having been struck.*

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

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

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

First Aorist, *having been struck.*

N.	τυφθείς,	τυφθείσα,	τυφθέν,
G.	τυφθέντος,	τυφθείσης,	τυφθέντος.

First Future, *going to be struck.*

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

Second Aorist, *having been struck.*

N.	τυπείς,	τυπεῖσα,	τυπέν,
G.	τυπέντος,	τυπέισης,	τυπέντος.

Second Future, *going to be struck.*

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

## FORMATION OF THE TENSES.

### The Present

is formed from the Present Active, by changing  $\omega$  into  $\omicron\mu\alpha\iota$ , as  $\tau\acute{\upsilon}\pi\tau\text{-}\omega$ ,  $\tau\acute{\upsilon}\pi\tau\text{-}\omicron\mu\alpha\iota$ .

### The Imperfect

is formed from the Imperfect Active, by changing  $\nu$  into  $\mu\eta\nu$ , as  $\acute{\epsilon}\tau\upsilon\pi\tau\omicron\text{-}\nu$ ,  $\acute{\epsilon}\tau\upsilon\pi\tau\acute{\omicron}\text{-}\mu\eta\nu$ .

### The Perfect

is formed from the Perfect Active, by changing, in the 1st Conj.  $\phi\alpha$  into  $\mu\alpha\iota$ , as  $\acute{\tau}\acute{\epsilon}\tau\upsilon\text{-}\phi\alpha$ ,  $\acute{\tau}\acute{\epsilon}\tau\upsilon\text{-}\mu\alpha\iota$ ;<sup>1</sup> in the 2d,  $\chi\alpha$  into  $\gamma\mu\alpha\iota$ , as  $\lambda\acute{\epsilon}\lambda\epsilon\text{-}\chi\alpha$ ,  $\lambda\acute{\epsilon}\lambda\epsilon\text{-}\gamma\mu\alpha\iota$ ; in the 3d,  $\kappa\alpha$  into  $\sigma\mu\alpha\iota$ , as  $\acute{\pi}\acute{\epsilon}\phi\omicron\alpha\text{-}\kappa\alpha$ ,  $\acute{\pi}\acute{\epsilon}\phi\omicron\alpha\text{-}\sigma\mu\alpha\iota$ ; in the 4th,  $\kappa\alpha$  into  $\mu\alpha\iota$ , as  $\acute{\epsilon}\psi\alpha\lambda\text{-}\kappa\alpha$ ,  $\acute{\epsilon}\psi\alpha\lambda\text{-}\mu\alpha\iota$ .

Verbs of the Third Conjugation in  $\omega$  pure, if the penultima of the Perfect is long, change  $\kappa\alpha$  into  $\mu\alpha\iota$ , as  $\acute{\pi}\epsilon\phi\acute{\iota}\lambda\eta\text{-}\kappa\alpha$ ,  $\acute{\pi}\epsilon\phi\acute{\iota}\lambda\eta\text{-}\mu\alpha\iota$ .<sup>2</sup>

<sup>1</sup> Perfects in  $\phi\alpha$  impure change it into  $\mu\alpha\iota$ , as  $\acute{\tau}\acute{\epsilon}\tau\epsilon\rho\text{-}\phi\alpha$ ,  $\acute{\tau}\acute{\epsilon}\tau\epsilon\rho\text{-}\mu\alpha\iota$ .

<sup>2</sup> Except the following, which retain  $\sigma$ ,  $\acute{\alpha}\kappa\omicron\upsilon\omega$ ,  $\theta\rho\alpha\acute{\upsilon}\omega$ ,  $\kappa\epsilon\lambda\acute{\epsilon}\upsilon\omega$ ,  $\kappa\lambda\acute{\epsilon}\iota\omega$ ,  $\kappa\rho\acute{\omicron}\upsilon\omega$ ,  $\acute{\pi}\alpha\acute{\iota}\omega$ ,  $\acute{\pi}\tau\alpha\acute{\iota}\omega$ ,  $\sigma\acute{\epsilon}\iota\omega$ .

Some, whose penultima is short, change  $\kappa\alpha$  into  $\mu\alpha\iota$ ,  $\acute{\alpha}\rho\acute{\omicron}\omega$ ,  $\acute{\epsilon}\lambda\acute{\alpha}\omega$ ,  $\delta\acute{\epsilon}\omega$ ,  $\delta\acute{\upsilon}\omega$ ,  $\theta\acute{\upsilon}\omega$ ,  $\acute{\iota}\delta\rho\acute{\upsilon}\omega$ ,  $\lambda\acute{\upsilon}\omega$ ,  $\acute{\omicron}\nu\acute{\alpha}\omega$ ,  $\acute{\pi}\tau\acute{\alpha}\omega$ ,  $\tau\acute{\iota}\omega$ .

Some Verbs shorten the long syllable of the Perfect Active, as δέδωκα, δέδομαι.<sup>1</sup>

Dissyllables, whose first syllable has τρε, change ε into α, as τρέπω, τέτρεφα, τέτραμμαι; but they resume it in the First Aorist ἐτρέφθην.<sup>2</sup>

The Perfect of most Verbs in αιω, αινω, αυω, ειω, ευω, ου, ουω, originally ended in μαι; but it was afterwards changed into σμαι. Hence we find κέλευμαι and κέλευσμαι, γνωτός and γνωστός, &c.

<sup>1</sup> On the same principle ευ is changed into υ; thus κέχευκα, κέχυσμαι and κέχυμαι; πέφευχα, πέφυγμαι; σέσευκα, σέσυμαι; τέτευχα, τέτυγμαι.

<sup>2</sup> SYNOPSIS of the formation of the Perf. Pass. in all its Persons.

I.	S.	τέτυμμαι,	τέτυψαι,	τέτυπται,
		(for τέτυμμαι,	τέτυψαι,	τέτυπται)
	D.	τετύμμεθον,	τέτυφθον,	τέτυφθον,
	P.	τετύμμεθα,	τέτυφθε,	τετυμμένοι εισί.
II.	S.	λέλεγμαι,	λέλεξαι,	λέλεκται,
		(for λέλεγμαι,	λέλεχσαι,	λέλεχται)
	D.	λελέγμεθον,	λέλεχθον,	λέλεχθον,
	P.	λελέγμεθα,	λέλεχθε,	λελεγμένοι εισί.
III.	S.	πέπεισμαι,	πέπεισαι,	πέπεισται,
		(for πέπεισμαι)		
	D.	πεπέισμεθον,	πέπεισθον,	πέπεισθον,
	P.	πεπέισμεθα,	πέπεισθε,	πεπεισμένοι εισί.
IV.	S.	πέφαμμαι,	πέφανσαι,	πέφανται,
		(for πέφαμμαι)		
	D.	πεφάμμεθον,	πέφανθον,	πέφανθον,
	P.	πεφάμμεθα,	πέφανθε,	πεφάμμένοι εισί.

The 2d Person Imperative is formed by changing αι of the 2d Person Indic. into ο, as τέτυψ-αι, τέτυψ-ο; the 3d Pers. is formed by changing ε of the 2d Pers. Pl. Indic. into ω, as τέτυφθ-ε, τετύφθ-ω.

## The Pluperfect

is formed from the Perfect, by changing *μαι* into *μην*, and prefixing *ε* to the Continued Augment, if there is a Reduplication, as *τέτυμμαι, ἐτετύμμην*.

## The Paulo-post-Future

is formed from the Second Person Singular of the Perfect, by changing *αι* into *ομαι*, as *τέτυψ-αι, τετύψ-ομαι*.<sup>1</sup>

## The First Aorist

is formed from the Third Person Singular of the Perfect, by dropping the Reduplication, changing *ται* into *θην*, and the preceding Soft into an Aspirate Mute, as *τέτυπται, ἐτύφθην*.

Three Verbs assume *σ*, *ἔρρωται, ἔρρώσθην; μέμνηται, ἐμνήσθην; πέπληται, ἐπλήσθην*. But *σέσωσται* drops it, making *ἐσώθην*.

In some Verbs the penultima is shortened: thus *εὔρηται* makes *εὔρέθην; ἐπήνηται, ἐπηνέθην; τέθειται, ἐτέθην*.<sup>2</sup>

The Infinitive is formed by changing *ε* of the 2d Person Plural Indicative into *αι*, as *τέτυφθ-ε, τέτυφθ-αι*.

When the Perfect Indicative ends in *μαι* pure, the periphrasis of the Participle with *εἰμι* does not take place in the Optative and Subjunctive; but *μαι* in the Optative is changed into *μην*; and in the Subjunctive *μαι* with the preceding vowel into *ωμαι*, as Indic. *τετιμήμαι*, Opt. *τετιμήμην*, Subj. *τετιμῶμαι*.

<sup>1</sup> By some this tense is formed from the First Future Middle, by prefixing the Continued Augment, as *τύψομαι, τετύψομαι*. Indeed the Middle Future is generally used in a Passive sense.

<sup>2</sup> In the Third Person Plural a syncope often takes place; thus *ἤγερθεν* for *ἠγέρθησαν*, *ἐκόσμηθεν* for *ἐκοσμήθησαν*.

## The First Future

is formed from the First Aorist, by dropping the Augment, and changing  $\nu$  into  $\sigma\omicron\mu\alpha\iota$ , as  $\acute{\epsilon}\tau\acute{\upsilon}\phi\theta\eta\nu$ ,  $\tau\upsilon\phi\theta\acute{\eta}\sigma\omicron\mu\alpha\iota$ .

## The Second Aorist

is formed from the Second Aorist Active, by changing  $\omicron\nu$  into  $\eta\nu$ , as  $\acute{\epsilon}\tau\upsilon\pi\omicron\nu$ ,  $\acute{\epsilon}\tau\acute{\upsilon}\pi\eta\nu$ .<sup>1</sup>

## The Second Future

is formed from the Second Aorist, by dropping the Augment, and changing  $\nu$  into  $\sigma\omicron\mu\alpha\iota$ , as  $\acute{\epsilon}\tau\acute{\upsilon}\pi\eta\nu$ ,  $\tau\upsilon\pi\acute{\eta}\sigma\omicron\mu\alpha\iota$ .

## MIDDLE VOICE.

## The Moods and Tenses.

	Indic.	Imper.	Opt.	Subj.	Inf.	Part.
Present	τύπτ-ομαι	-ου	-οίμην	-ωμαι	-εσθαι	όμενος
Imperf.	ἔτυπτόμην					
Perfect	τέτυπ-α	-ε	-οίμι	-ω	-έναι	-ώς
Pluperf.	ἔτετύπειν					
1st Aor.	ἔτυψάμην	τύψ-αι	-αίμην	-ωμαι	-ασθαι	-άμενος
1st Fut.	τύψ-ομαι		-οίμην		-εσθαι	-όμενος
2d Aor.	ἔτυπόμην	τυπ-οῦ	-οίμην	-ωμαι	-έσθαι	-όμενος
2d Fut.	τυπ-οῦμαι		-οίμην		-εῖσθαι	-ούμενος

<sup>1</sup> The Tragic Poets preferred the forms of the 1st Aorist; the writers of the new Comedy were more attached to the smoother forms of the 2d Aorist.

Numbers and Persons.<sup>1</sup>

## INDICATIVE MOOD.

First Aorist, *I struck myself.*

S.	ἐτυψάμην,	ἐτύψω,	ἐτύψατο,
D.	ἐτυψάμεθον,	ἐτύψασθον,	ἐτυψάσθην,
P.	ἐτυψάμεθα,	ἐτύψασθε,	ἐτύψαντο.

Second Future, *I shall strike myself.*

S.	τυποῦμαι,	τυπή,	τυπεῖται,
D.	τυπούμεθον,	τυπεῖσθον,	τυπεῖσθην,
P.	τυπούμεθα,	τυπεῖσθε,	τυποῦνται.

## IMPERATIVE MOOD.

First Aorist, *strike thyself.*

S.	τύψαι,	τύψασθω,
D.	τύψασθον,	τύψασθων,
P.	τύψασθε,	τύψασθωσαν.

## OPTATIVE MOOD.

First Aorist, *I may have struck myself.*

S.	τυψαίμην,	τύψαιο,	τύψαιτο,
D.	τυψαίμεθον,	τύψαισθον,	τυψαίσθην,
P.	τυψαίμεθα,	τύψαισθε,	τύψαιντο.

<sup>1</sup> The Perfect and Pluperfect have an Active, the other Tenses a Passive, termination.

The only Tenses differing from the Active and Passive forms of verbs in  $\omega$  are the 1st Aorist Indicative, Imperative, and Optative, and the 2d Future Indicative.

## FORMATION OF THE TENSES.

## The Present and Imperfect

are the same as those of the Passive.

## The Perfect

is formed from the Second Aorist Active, by prefixing the Reduplication, and changing *ον* into *α*, as ἔτυπον, τέτυπα.<sup>1</sup>

In Dissyllables, if the Second Aorist has *α* in the penultima, from a Present in *ε* or *ει*, the Perfect Middle changes it into *ο*, as πλέκω, ἔπλακον, πέπλοκα; σπείρω, ἔσπαρον, ἔσπορα. But from the Present in *η* or *αι*, into *η*, as λήθω, ἔλαθον, λέληθα; φαίνω, ἔφανον, πέφηνα.<sup>2</sup>

If the Second Aorist has *ε* in the penultima, the Perfect Middle changes it into *ο*, as ἔλεγον, λέλογα.

If the Second Aorist has *ι* in the penultima, from a Present in *ει*, the Perfect Middle changes it into *οι*, as εἶδω, ἴδον, οἶδα.<sup>3</sup>

<sup>1</sup> Hence those Verbs, which want the 2d Aor. Active, have no Perfect Middle.

<sup>2</sup> Θάλλω, ἔθαλον makes τέθηλα; and κλάζω, ἔκλαγον makes κέκληγα.

<sup>3</sup> Some retain also the diphthong of the Present; thus κεύθω makes κέκευθα and κέκυθα; φεύγω, πέφευγα and πέφυγα.

Δεῖδω makes δέδοικα, to avoid the too frequent repetition of *δ* in the regular δέδοιδα; so πέπομφα for πέπομπα; λαγχάνω makes λέλογχα, ῥήσσω ἔρρωγα.

The Perf. Act. and Mid. of the same Verb are seldom both in use.

## The Pluperfect

is formed from the Perfect, by prefixing  $\epsilon$ , and changing  $\alpha$  into  $\epsilon\iota\nu$ , as  $\tau\acute{\epsilon}\tau\upsilon\pi\alpha$ ,  $\acute{\epsilon}\tau\epsilon\tau\acute{\upsilon}\pi\epsilon\iota\nu$ .<sup>1</sup>

## The First Aorist

is formed from the First Aorist Active, by adding  $\mu\eta\nu$ , as  $\acute{\epsilon}\tau\upsilon\psi\alpha$ ,  $\acute{\epsilon}\tau\upsilon\psi\acute{\alpha}\text{-}\mu\eta\nu$ .

## The First Future

is formed from the First Future Active, by changing  $\omega$  into  $\omicron\mu\alpha\iota$ , as  $\tau\acute{\upsilon}\psi\text{-}\omega$ ,  $\tau\acute{\upsilon}\psi\text{-}\omicron\mu\alpha\iota$ .<sup>2</sup>

## The Second Aorist

is formed from the Second Aorist Active, by changing  $\nu$  into  $\mu\eta\nu$ , as  $\acute{\epsilon}\tau\upsilon\pi\omicron\text{-}\nu$ ,  $\acute{\epsilon}\tau\upsilon\pi\acute{\omicron}\text{-}\mu\eta\nu$ .

## The Second Future

is formed from the Second Future Active, by changing  $\omega\tilde{\iota}$  into  $\omicron\tilde{\iota}\mu\alpha\iota$ ,<sup>3</sup> as  $\tau\upsilon\pi\text{-}\omega\tilde{\iota}$ ,  $\tau\upsilon\pi\text{-}\omicron\tilde{\iota}\mu\alpha\iota$ .<sup>4</sup>

<sup>1</sup> When the Perfect Middle has the signification of the Present, the Pluperfect has that of the Imperfect.

<sup>2</sup> In the 4th Conjugation it is circumflexed as in the Active: thus  $\psi\alpha\lambda\omega$ ,  $\psi\alpha\lambda\text{-}\omicron\tilde{\iota}\mu\alpha\iota$ : i. e.  $\psi\alpha\lambda\acute{\epsilon}\sigma\mu\alpha\iota$ , Ion.  $\psi\alpha\lambda\acute{\epsilon}\sigma\mu\alpha\iota$ , Att.  $\psi\alpha\lambda\omicron\tilde{\iota}\mu\alpha\iota$ . See p. 57.

<sup>3</sup> The following are formed in  $\omicron\mu\alpha\iota$ ,  $\acute{\epsilon}\delta\omicron\mu\alpha\iota$ ,  $\phi\acute{\alpha}\gamma\omicron\mu\alpha\iota$ ,  $\pi\acute{\iota}\omicron\mu\alpha\iota$ ; likewise  $\beta\acute{\epsilon}\omicron\mu\alpha\iota$  and  $\nu\acute{\epsilon}\omicron\mu\alpha\iota$ .

<sup>4</sup> To the class of Middle Verbs may be referred those called by some grammarians DEPONENTS. They have the Middle form, except in the Perfect, Pluperfect, and Paulo-post-Future, of which the form is Passive. Some of these Verbs have, besides a Middle, a Passive 1st Aorist and 1st Future, the signification of which is Passive. In the other tenses, a Middle sense may generally be traced.

Perhaps it would be more analogical to consider them as Defective Verbs, whose Active is obsolete, and which want some of the



## CONTRACTED VERBS.

Verbs in *αω*, *εω*, and *οω* are contracted in the Present and Imperfect Tenses.

Verbs in *αω* contract *αω*, *αο*, and *αου* into *ω*, as *τιμάω*, *τιμῶ*; *τιμάομεν*, *τιμῶμεν*; *τιμάουσι*, *τιμῶσι*:—else into *α*, as *τίμαε*, *τίμα*:—*ι* is subscribed, as *τιμάοιμι*, *τιμῶμι*; *τιμάεις*, *τιμᾶς*; &c.

Verbs in *εω* contract *εε* into *ει*, and *εο* into *ου*, as *φίλεε*, *φίλει*; *φιλέομεν*, *φιλοῦμεν*:—else they drop *ε*, as *φιλέω*, *φιλῶ*; *φιλέεις*, *φιλεῖς*.<sup>1</sup>

Verbs in *οω* contract *ο* with a long vowel, into *ω*, as *δηλόω*, *δηλῶ*:—with a short vowel or *ου*, into *ου*, as *δηλόετε*, *δηλοῦτε*; *δηλόουσι*, *δηλοῦσι*:—else into *οι*, as *δηλόης*, *δηλοῖς*. In the Inf. *οειν* is contracted into *ουν*.

Passive and Middle Tenses. The following is a synopsis of their form:

	Indic.	Imper.	Opt.	Subj.	Infinit.	Part.
Present	δέχομαι	δέχ-ου	-οίμην	-ωμαι	-εσθαι	-όμενος
Imperf.	ἔδεχόμην		-οίμην	-ωμαι	-εσθαι	-όμενος
Perfect	δέδεγμαι	δέδε-ξο	-γμένος	-γμένος	-χθαι	-γμένος
Pluperf.	ἔδεδέγμην		-εῖην	-ω	-χθαι	-γμένος
P. p. Fut.	δεδέξ-ομαι		-οίμην		-εσθαι	-όμενος
1st Aor. M.	ἔδεξάμην	δέξ-αι	-αίμην	-ωμαι	-ασθαι	-άμενος
1st Fut. M.	δέξ-ομαι		-οίμην		-εσθαι	-όμενος
1st Aor. P.	ἔδέχθη	δέχθ-ητι	-εῖην	-ῶ	-ῆναι	-εῖς
1st Fut. P.	δεχθήσ-ομαι		-οίμην		-εσθαι	-όμενος

A few of these Verbs have a 2d Aorist Middle, as *πυθάνομαι*, *ἐπυθόμην*.

<sup>1</sup> Dissyllables in *εω* are contracted in the Imperative and Infinitive only. Thus we say *πλέω*, *πλέομεν*, and not *πλώ*, *πλοῦμεν*.

## ACTIVE VOICE.

## INDICATIVE.

## Present.

Sing.	ἀεῖς, αῖς	ἀεὶ, αῖ	ἀέ, αῖ	Plur.	ἀεῖ, αῖ	10
τίμ-άω, ᾶ	εἶς, εἰς	εἶ, εἰ	έε, εἰ	έε, εἰ	έου, οῦ	ἀου, ᾶ
Φιλ-έω, ᾶ	οῖς, οἷς	οἶ, οἷ	όε, οῖ	όε, οῖ	όου, οῦ	όου, οῦ
δηλ-όω, ᾶ						

## Imperfect.

ἐτίμ-αον, ουν	αές, αῖς	αέ, αῖ	ἀέ, αῖ	Plur.	ἀέ, αῖ	10
ἐφιλ-έον, ουν	εές, εἰς	εε, εἰ	έε, εἰ	έε, εἰ	έου, οῦ	ἀου, ουν
ἐδηλ-αον, ουν	οές, ους	οε, ου	όε, οῦ	όε, οῦ	όου, ουν	όου, ουν

## IMPERATIVE.

τίμ-αε, α	αέ, αῖ	αέ, αῖ	Plur.	ἀέ, αῖ	10001
φιλ-εε, ει	εε, εἰ	εε, εἰ	έε, εἰ	έε, εἰ	έου, οῦ
δηλ-οε, ου	οε, οῦ	οε, οῦ	όε, οῦ	όε, οῦ	όου, οῦ

## OPTATIVE.

Sing.	τιμ-δοι, ᾧ φιλ-έοι, οἷ δηλ-δοι, οἷ	17	ἀοις, ᾧς έοις, οἷς οοις, οἷς	ἀοι, ᾧ έοι, οἷ οοι, οἷ	10L	ακL	ἀοι, ᾧ έοι, οἷ οοι, οἷ	137η	Plur.	ἀοι, ᾧ έοι, οἷ οοι, οἷ	1E	ἀοι, ᾧ έοι, οἷ οοι, οἷ	13

## SUBJUNCTIVE.

Sing.	τιμ-δω, ᾧ φιλ-έω, ᾧ δηλ-δω, ᾧ	17	ἀης, ᾧς έης, ᾧς οης, οἷς	ἀη, ᾧ έη, ᾧ οη, οἷ	10L	10L	ἀη, ᾧ έη, ᾧ οη, οἷ	137η	Plur.	ἀη, ᾧ έη, ᾧ οη, οἷ	1E	ἀη, ᾧ έη, ᾧ οη, οἷ	1D

## INFINITIVE.

τιμ-δειν, ᾧν.  
φιλ-έειν, εἶν.  
δηλ-δέειν, οὖν.

## PARTICIPLE.

Nominative.	τιμ-δων, ᾧν φιλ-εων, ᾧν δηλ-δων, ᾧν	17	δουσα, ᾧσα έουσα, οὔσα ουσα, οὔσα	δουσα, ᾧσα έουσα, οὔσα ουσα, οὔσα	10L	10L	δουσα, ᾧσα έουσα, οὔσα ουσα, οὔσα	137η	Plur.	δουσα, ᾧσα έουσα, οὔσα ουσα, οὔσα	1E	δουσα, ᾧσα έουσα, οὔσα ουσα, οὔσα	13

# PASSIVE AND MIDDLE VOICES.

## INDICATIVE.

### Present.

Sing.	Dual.	Plur.
$\tau\iota\mu\text{-}\acute{\alpha}\omicron,$ $\phi\iota\lambda\text{-}\acute{\epsilon}\omicron,$ $\delta\eta\lambda\text{-}\acute{\omicron}\omicron,$	$\acute{\alpha}\epsilon,$ $\acute{\epsilon}\epsilon,$ $\acute{\omicron}\epsilon,$	$\acute{\alpha}\epsilon,$ $\acute{\epsilon}\epsilon,$ $\acute{\omicron}\epsilon,$
$\acute{\alpha}\eta,$ $\acute{\epsilon}\eta,$ $\acute{\omicron}\eta,$	$\acute{\alpha}\eta,$ $\acute{\epsilon}\eta,$ $\acute{\omicron}\eta,$	$\acute{\alpha}\eta,$ $\acute{\epsilon}\eta,$ $\acute{\omicron}\eta,$
$\acute{\omicron}\iota,$ $\acute{\epsilon}\iota,$ $\acute{\omicron}\iota,$	$\acute{\alpha}\iota,$ $\acute{\epsilon}\iota,$ $\acute{\omicron}\iota,$	$\acute{\alpha}\iota,$ $\acute{\epsilon}\iota,$ $\acute{\omicron}\iota,$
$\acute{\omega}$ $\acute{\omicron}\omega,$ $\acute{\omicron}\omega,$	$\acute{\alpha}\omega,$ $\acute{\epsilon}\omega,$ $\acute{\omicron}\omega,$	$\acute{\alpha}\omega,$ $\acute{\epsilon}\omega,$ $\acute{\omicron}\omega,$

### Imperfect.

$\acute{\epsilon}\tau\iota\mu\text{-}\acute{\alpha}\acute{\omicron},$ $\acute{\epsilon}\phi\iota\lambda\text{-}\acute{\epsilon}\acute{\omicron},$ $\acute{\epsilon}\delta\eta\lambda\text{-}\acute{\omicron}\acute{\omicron},$	$\acute{\alpha}\omicron\upsilon,$ $\acute{\epsilon}\acute{\omicron}\upsilon,$ $\acute{\omicron}\acute{\omicron}\upsilon,$	$\acute{\alpha}\omicron\upsilon,$ $\acute{\epsilon}\acute{\omicron}\upsilon,$ $\acute{\omicron}\acute{\omicron}\upsilon,$
$\acute{\alpha}\eta\eta$	$\acute{\alpha}\eta\eta$	$\acute{\alpha}\eta\eta$
$\acute{\omega}$ $\acute{\omicron}\omega,$ $\acute{\omicron}\omega,$	$\acute{\alpha}\omega,$ $\acute{\epsilon}\omega,$ $\acute{\omicron}\omega,$	$\acute{\alpha}\omega,$ $\acute{\epsilon}\omega,$ $\acute{\omicron}\omega,$

## IMPERATIVE.

$\tau\iota\mu\text{-}\acute{\alpha}\omicron\upsilon,$ $\phi\iota\lambda\text{-}\acute{\epsilon}\omicron\upsilon,$ $\delta\eta\lambda\text{-}\acute{\omicron}\omicron\upsilon,$	$\acute{\alpha}\epsilon,$ $\acute{\epsilon}\epsilon,$ $\acute{\omicron}\epsilon,$	$\acute{\alpha}\epsilon,$ $\acute{\epsilon}\epsilon,$ $\acute{\omicron}\epsilon,$
$\acute{\omega}$ $\acute{\omicron}\omega,$ $\acute{\omicron}\omega,$	$\acute{\alpha}\omega,$ $\acute{\epsilon}\omega,$ $\acute{\omicron}\omega,$	$\acute{\alpha}\omega,$ $\acute{\epsilon}\omega,$ $\acute{\omicron}\omega,$

OPTATIVE.

	Sing.		Dual.		Plur.	
τιμ-αοί, ω	άοι, ω	άοι, ω	άοι, ω	άοι, ω	άοι, ω	άοι, ω
φιλ-εοί, οι	έοι, οι	έοι, οι	έοι, οι	έοι, οι	έοι, οι	έοι, οι
δηλ-οοί, οι	όοι, οι	όοι, οι	όοι, οι	όοι, οι	όοι, οι	όοι, οι
	λεηη	λεηη	λεηη	λεηη	λεηη	λεηη
		το	το		εθρ	εθρ
		ά	ά		ά	ά
		έ	έ		έ	έ
		ό	ό		ό	ό
		ω	ω		ω	ω

SUBJUNCTIVE.

	Sing.		Dual.		Plur.	
τιμ-άω, ω	άη, η	άη, η	άη, η	άη, η	άη, η	άη, η
φιλ-έω, ω	έη, η	έη, η	έη, η	έη, η	έη, η	έη, η
δηλ-όω, ω	όη, η	όη, η	όη, η	όη, η	όη, η	όη, η
	λεηη	λεηη	λεηη	λεηη	λεηη	λεηη
		το	το		εθρ	εθρ
		ά	ά		ά	ά
		έ	έ		έ	έ
		ό	ό		ό	ό
		ω	ω		ω	ω

INFINITIVE.

δηλ-όεσθαι, οὔσθαι.

φιλ-έεσθαι, εἴσθαι.

τιμ-άεσθαι, ἀσθαι.

PARTICIPLE.

Nominative.	Genitive.
τιμ-αό, ω	αο, ω
φιλ-εό, ου	εο, ου
δηλ-οό, ου	οο, ου
	μεν-ου, ης, ου.

## VERBS IN MI.

Verbs in *μι* are formed from Verbs of the Third Conjugation in *αω*, *εω*, *οω*, and *υω*,

1. By prefixing the Reduplication with *ῑ*;<sup>1</sup>
2. By changing *ω* into *μι*;<sup>2</sup>
3. By lengthening the penultima.

Thus from *στάω* is formed *ἴστημι*;

from *θέω*, *τίθημι*;<sup>3</sup>

from *δύω*, *δίδωμι*;

from *δεικνύω*, *δείκνυμι*.<sup>4</sup>

Verbs in *μι* have only three tenses of that form: the Present, Imperfect, and Second Aorist. They take the other Tenses from Verbs in *ω*; thus *δίδωμι* makes *δώσω*, *δέδιχα*, from *δύω*.

Verbs in *υμι* have neither Reduplication,<sup>5</sup> Second Aorist,<sup>6</sup> nor Optative or Subjunctive Moods.<sup>7</sup>

<sup>1</sup> If the Verb begins with a Vowel, with *πτ* or *στ*, *ῑ* aspirate only is prefixed, as *ἔω*, *ἦμι*; *πτάω*, *ἴπτημι*, &c. This is called the *Improper Reduplication*.

The Reduplication takes place in the Pres. and Imperf. only.

<sup>2</sup> The form in *μι* is Old Attic and Ionic; hence *σι* is added to the 3d Person Singular of the Present.

<sup>3</sup> For *θίθημι*, see page 49. note 3.

<sup>4</sup> Verbs in *μι* have no 2d Future, 2d Aorist Passive, or Perfect Middle.

<sup>5</sup> With *φάω*, *φημι*; *δύω*, *δῶμι*, &c. and those, which are formed from trisyllables, as *κρεμνάω*, *κρέμνημι*.

<sup>6</sup> Or the 2d Aorist is the same as the Imperfect.

<sup>7</sup> The Poets change many Verbs in *ω* into *μι*; as *γελάω*, *γέλημι*; *ἔχω*, *ἔχημι*; *κτάω*, *κτῆμι*; *ὀνέω*, *ὀνημι*; *ὀράω*, *ὀρημι*; *φιλέω*, *φίλημι*; *χράω*, *χρήμι*, &c.

## ACTIVE VOICE.

## The Moods and Tenses.

	Ind.	Imper.	Opt.	Subj.	Inf.	Part.
Present	ἴσθημι	-αθι	-αίην	-ᾧ	-άναι	-ὰς
	τίθ-ημι	-ετι	-είην	-ᾧ	-έναι	-εῖς
	δίδ-ωμι	-οθι	-οίην	-ᾧ	-όναι	-οὺς
	δείκν-υμι	-υθι			-ύναι	-ύς
Imper.	ἴστην	} the rest like the Present.				
	ἐτίθην					
	ἐδίδων					
	ἐδείκνυν					
2d Aor.	ἔστην	στῆθι	σταίην	στᾶ	στῆναι	στάς
	ἔθην	θῆς	θείην	θᾶ	θεῖναι	θεῖς
	ἔδων	δός	δοίην	δᾶ	δοῦναι	δοὺς
1 Fut.	στήσ-ω	••••	-οίμι	••••	-εἶν	-ων
	θήσ-ω	••••	-οίμι	••••	-εἶν	-ων
	δώσ-ω	••••	-οίμι	••••	-εἶν	-ων
	δείξ-ω	••••	-οίμι	••••	-εἶν	-ων
1 Aor.	ἔστησα <sup>1</sup>	στήσ-ον	-αιμι	-ω	-αι	-ας
	ἔθηκα	θήκ-ον	-αιμι	-ω	-αι	-ας
	ἔδωκα	δώκ-ον	-αιμι	-ω	-αι	-ας
	ἔδειξα	δείξ-ον	-αιμι	-ω	-αι	-ας
Perf.	ἔστακ-α	-ε	-οίμι	-ω	-έναι	-ὼς
	τέθεικ-α	-ε	-οίμι	-ω	-έναι	-ὼς
	δέδωκ-α	-ε	-οίμι	-ω	-έναι	-ὼς
	δέδειχ-α	-ε	-οίμι	-ω	-έναι	-ὼς
Plup.	ἔστάκειν					
	ἔτεθείκειν					
	ἔδεδώκειν					
	ἔδεδείχειν <sup>2</sup>					

<sup>1</sup> The 1st Aorist of ἴσθημι has an Active, and the 2d a neuter signification. So in βαίνω.

<sup>2</sup> Some irregularities occur in those tenses of the Verbs in μι,

## Numbers and Persons.

## Present.

Sing.	Dual.	Plur.
ἴστ-ημι, ης, ησι,	ἄτον, ατον,	ἄμεν, ατε, ἄσι, <sup>1</sup>
τίθ-ημι, ης, ησι,	ετον, ετον,	εμεν, ετε, εῖσι,
δίδ-ωμι, ως, ωσι,	οτον, οτον,	ομεν, οτε, οῦσι,
δείκν-υμι, υς, υσι,	ὔτον, υτον,	ὔμεν, υτε, ὕσι. <sup>2</sup>

## Imperfect.

Sing.	Dual.	Plur.
ἴστ-ην, ης, η,	ἄτον, ἄτην,	ἄμεν, ατε, ασαν,
ἐτίθ-ην, ης, η,	ετον, ἔτην,	εμεν, ετε, εσαν,
ἐδίδ-ων, ως, ω,	οτον, ὄτην,	ομεν, οτε, οσαν,
ἐδείκν-ουν, υς, υ,	ὔτον, ὔτην,	ὔμεν, υτε, υσαν. <sup>3</sup>

which follow the analogy of Verbs in  $\omega$ . In the latter, the Perfect preserves the penultima of the 1st Future. But verbs in  $\mu\iota$ , derived from  $\epsilon\omega$ , change  $\eta$ , the penultima of the 1st Future, into  $\epsilon\iota$  for the Perfect, as  $\thetaέν$ ,  $\thetaήσω$ ,  $τέθεικα$ . Those derived from  $\alpha\omega$  keep in the Perfect the penultima of the Present, as  $στάω$ ,  $στήσω$ ,  $ἔστακα$ .

In this last a syncope often takes place; thus  $ἔστακα$ : hence the Participle  $ἔσταως$ , and by contraction  $ἔστώς$ .

<sup>1</sup> Ἔστ-αμεν, ατε, ἄσι, &c. are from  $ἔστημαι$ .

<sup>2</sup> The Third Person Plural in the Present is the same as the Dative Plural Participle of the same tense.

<sup>3</sup> Verbs in  $\mu\iota$  are seldom used in the Imperfect. They generally in this, and sometimes in other Tenses, adopt their original contracted form; thus  $ἴστ-αον$ ,  $\omega\eta$ ;  $ἐτίθ-εον$ ,  $\omega\eta$ ;  $ἐδίδ-οον$ ,  $\omega\eta$ ; &c.



## Second Aorist.

Sing.	Dual.	Plur.
ἔστ-ην, ἦς, ἦ,	ἦτον, ἦτην,	ἦμεν, ἦτε, ἦσαν, <sup>1</sup>
ἔθ-ην, ἦς, ἦ,	ἔτον, ἔτην,	ἔμεν, ἔτε, ἔσαν,
ἔδ-ων, ὤς, ὤ,	ὄτον, ὄτην,	ὄμεν, ὄτε, ὄσαν.

## IMPERATIVE MOOD.

## Present.

Sing.	Dual.	Plur.
ἴστα-θι, <sup>2</sup> τίθε-τι, δίδο-θι, δείκνυ-θι,	τῶν,	τε, τῶσαν.

## Second Aorist.

Sing.	Dual.	Plur.
στήθι, <sup>3</sup> στήτω,	στήτον, στήτων,	στήτε, στήτωσαν,
θές, θέτω,	θέτον, θέτων,	θέτε, θέτωσαν,
δός, δότω,	δότον, δότων,	δότε, δότωσαν. <sup>4</sup>

<sup>1</sup> The Second Aorist retains the long vowel in the penultima of the Dual and Plur. except in *τίθημι*, *δίδωμι* and *ἴημι*.

The 3d Person Plur. is often syncopated; thus *ἔβαν* for *ἔβησαν*.

<sup>2</sup> The Poets retain the long vowel, as *ἴστηθι*, *τίθητι*. The syllable *θι* is frequently rejected, as *ἴστα* or *ἴστη*, *τίθη*, &c.

<sup>3</sup> The Second Aorist Imperative ends in *θι*, except *θές* and *δός*; with *ἔς*, *ἐνίσπες*, *σχές*, *φρές*.

<sup>4</sup> Dissyllables in *υμι* have a 2d Aor. Imper. as *κλυῖθι*.

## OPTATIVE MOOD.

## Present.

Sing.	Dual.	Plur.
ἰσταί-ην, τιθεί-ην, διδοί-ην,	ητος, ἦτην,	ημεν, ητε, ησαν & εν. <sup>1</sup>

## Second Aorist.

Sing.	Dual.	Plur.
σταί-ην, θεί-ην, δοί-ην,	ητος, ἦτην,	ημεν, ητε, ησαν & εν.

## SUBJUNCTIVE MOOD.

## Present.

Sing.	Dual.	Plur.
ἰστ-ῶ, ᾱς, ᾶ,	ᾶτον, ᾶτον,	ᾶμεν, ᾶτε, ᾶσι,
τιθ-ῶ, ῆς, ῆ,	ῆτον, ῆτον,	ᾶμεν, ῆτε, ᾶσι,
διδ-ῶ, <sup>2</sup> ῶς, ῶ,	ᾶτον, ᾶτον.	ᾶμεν, ᾶτε, ᾶσι.

## Second Aorist.

Sing.	Dual.	Plur.
στῶ, στῆς, στῆ,	στῆτον, στῆτον,	στῶμεν, στῆτε, στῶσι,
θῶ, θῆς, θῆ,	θῆτον, θῆτον,	θῶμεν, θῆτε, θῶσι,
δῶ, δῶς, δῶ,	δῶτον, δῶτον,	δῶμεν, δῶτε, δῶσι.

<sup>1</sup> The latter form is the more frequent. See p. 61.

<sup>2</sup> The Ionic Dialect inserts ε, as *τιθείω*, and the Poets add ι, as *τιθείω*.

## INFINITIVE MOOD.

## Present.

ἰστάναι.

τιθέναι.

διδόναι.

δεικνύναι.

## Second Aorist.

στῆναι.

θεῖναι.<sup>2</sup>δοῦναι.<sup>3</sup>

## PARTICIPLES.

## Present.

## Second Aorist.

ἰστ-άς,

ᾄσα,

άν.

στας,

στᾶσα,

σταν.

τιθ-εῖς,

εῖσα,

έν.

θεῖς,

θεῖσα,

θέν.

διδ-ούς,

οῦσα,

όν.

δοῦς,

δοῦσα,

δόν.

δεικν-ύς,

ῦσα,

ύν.

## FORMATION OF THE TENSES.

## The Imperfect

is formed from the Present by prefixing the Augment, and changing  $\mu\iota$  into  $\nu$ , as  $\tauίθη\mu\iota$ ,  $ἐτίθη\upsilon$ .

## The Second Aorist

is formed from the Imperfect by dropping the Reduplication; as  $ἐτίθη\upsilon$ ,  $ἔθη\upsilon$ ; or by changing the Improper Reduplication into the Augment, as  $ἴσθη\upsilon$ ,  $ἔσθη\upsilon$ .

If the Verb has no Reduplication, the Second Aorist is the same as the Imperfect.

<sup>2</sup> The regular form is  $\thetaῆ\upsilon\alpha\iota$  and  $\deltaῶ\alpha\iota$ .

## PASSIVE VOICE.

## The Moods and Tenses.

	Ind.	Imp.	Opt.	Subj.	Inf.	Part.
Present	ἴσθ-μαι	-ασο	-αίμην	-ῶμαι	-ασθαι	-άμενος
	τίθ-μαι	-εσο	-είμην	-ῶμαι	-εσθαι	-έμενος
	δίδ-ομαι	-οσο	-οίμην	-ῶμαι	-οσθαι	-όμενος
	δείκν-υμαι	-υσο			-υσθαι	-ύμενος
Imp.	ἰστάμην					} the rest like the Present.
	ἔτιθέμην					
	ἔδιδόμην					
	ἔδεικνύμην					

## Tenses formed from Verbs in ω.

Perfect	ἔστ-μαι	-ασο	-αίμην	-ῶμαι	-ασθαι	-αμένος
	τέθ-μαι	-εισο	-είμην	-ῶμαι	-εῖσθαι	-ειμένος
	δέδ-ομαι	-οσο	-οίμην	-ῶμαι	-οσθαι	-ομένος
	δέδ-ειγμαι				-εἶχθαι	-ειγμένος
Plup.	ἑστάμην					
	ἔτεθείμην					
	ἔδεδόμην					
	ἔδειγμην					
P. p. F.	ἑστάσ-ομαι	.....	-οίμην	.....	-εσθαι	-όμενος
	τεθείσ-ομαι	.....	-οίμην	.....	-εσθαι	-όμενος
	δεδόσ-ομαι	.....	-οίμην	.....	-εσθαι	-όμενος
1 Aor.	ἑστάθην	στάθ-ητι	-εἶην	-ῶ	-ῆναι	-εἰς
	ἔτέθην	τέθ-ητι	-εἶην	-ῶ	-ῆναι	-εἰς
	ἔδόθην	δόθ-ητι	-εἶην	-ῶ	-ῆναι	-εἰς
	ἔδειχθην				δειχθ-ῆναι	-εἰς
1 Fut.	σταθήσ-ομαι	.....	-οίμην	.....	-εσθαι	-όμενος
	τεθήσ-ομαι	.....	-οίμην	.....	-εσθαι	-όμενος
	δοθήσ-ομαι	.....	-οίμην	.....	-εσθαι	-όμενος
	δειχθήσ-ομαι	.....		.....	-εσθαι	-όμενος

## Numbers and Persons.

## INDICATIVE MOOD.

## Present.

Sing.	Dual.	Plur.
ἴστα- τίθε- δίδο- δείκνυ- } μαι,σαι, <sup>1</sup> ται,	μεθον, σθον, σθον,	μεθα, σθε, νται.

## Imperfect.

Sing.	Dual.	Plur.
ἴστώ- ἔτιθέ- ἔδιδό- ἔδεικνύ- } μην, σο, το,	μεθον, σθον, σθην,	μεθα, σθε, ντο.

## IMPERATIVE MOOD.

## Present.

Sing.	Dual.	Plur.
ἴστα- τίθε- δίδο- δείκνυ- } σο, σθω,	σθον, σθων,	σθε, σθωσαν.

<sup>1</sup> In this Person in the Passive and Middle Voices the Ionic dialect drops the σ, and the Attic contracts that resolution; thus ἴστασαι, Ion. ἴστααι, Att. ἴστη; ἔθεσο, Ion. ἔθεο, Att. ἔθου.

## OPTATIVE MOOD.

Present.

Sing.	Dual.	Plur.
ἰσταί- τιθεί- διδοί-	} μην, ο, το, μεθον, σθον, σθην,	μεθα, σθε, ντο.

## SUBJUNCTIVE MOOD.

Present.

Sing.	Dual.	Plur.
ἰστ-ᾶμαι, ᾶ, ᾶται,	ᾶμεθον, ᾶσθον, ᾶσθον,	ᾶμεθα, ᾶσθε, ᾶνται.
τιθ-ῶμαι, ῶ, ῶται,	ῶμεθον, ῶσθον, ῶσθον,	ῶμεθα, ῶσθε, ῶνται.
διδ-ῶμαι, ῶ, ῶται,	ῶμεθον, ῶσθον, ῶσθον,	ῶμεθα, ῶσθε, ῶνται.

## INFINITIVE.

Present.

ἴστασθαι.  
 τίθεσθαι.  
 δίδουσθαι.  
 δεικνυσθαι.

## PARTICIPLE.

Present.

ἰστάμεν-ος,  
 τίθέμεν-ος,  
 δίδόμεν-ος,  
 δεικνύμεν-ος,

} η, ον.

## FORMATION OF THE TENSES.

## The Present

is formed from the Present Active, by shortening the penultima, and changing μι into μαι, as ἴστημι, ἴσταμαι.<sup>1</sup>

## The Imperfect

is formed from the Present, by prefixing the Augment, and changing μαι into μην, as τίθεμαι, ἐτίθέμην.

<sup>1</sup> The Poets retain the long syllable, as δίζημαι, ὄνημαι, &c.

## MIDDLE VOICE.

## The Moods and Tenses.

The Present and Imperfect are the same as in the Passive.

## The Second Aorist.

Indic.	Imper.	Opt.	Subj.	Inf.	Part.
ἔσταμην	στάσο	σταίμην	στῶμαι	στάσθαι	στάμενος
ἔθέμην	θέσο	θειμην	θῶμαι	θέσθαι	θέμενος
ἔδόμην	δόσο	δοίμην	δῶμαι	δόσθαι	δόμενος

## Tenses formed from Verbs in ω.

1 Aor.	$\left\{ \begin{array}{l} \text{ἔστησάμην} \\ \text{ἔθηκάμην} \\ \text{ἔδωκάμην} \\ \text{ἔδειξάμην} \end{array} \right.$	$\left\{ \begin{array}{l} \text{στήσ-αι} \\ \text{θήκ-αι} \\ \text{δώκ-αι} \\ \text{δείξ-αι} \end{array} \right.$	αίμην	ωμαι	ασθαι	άμενος
1 Fut.	$\left\{ \begin{array}{l} \text{στήσ-ομαι} \\ \text{θήσ-ομαι} \\ \text{δώσ-ομαι} \\ \text{δείξ-ομαι} \end{array} \right.$	$\left\{ \begin{array}{l} \dots \\ \dots \\ \dots \\ \dots \end{array} \right.$	οίμην	...	εσθαι	όμενος

## Numbers and Persons.

## INDICATIVE MOOD.

## Second Aorist.

Sing.	Dual.	Plur.
$\left. \begin{array}{l} \text{ἔστα-} \\ \text{ἔθέ-} \\ \text{ἔδό-} \end{array} \right\} \text{μην, σο, το,}$	μεθον, σθον, σθην,	μεθα, σθε, ντο.

## IMPERATIVE MOOD.

## Second Aorist.

Sing.	Dual.	Plur.
στά- <sup>1</sup> θέ- δο-	σθον, σθων,	σθε, σθωσαν.

## OPTATIVE MOOD.

## Second Aorist.

Sing.	Dual.	Plur.
σταί- θεί- δοί-	μεθον, σθον, σθην,	μεθα, σθε, ντο.

## SUBJUNCTIVE MOOD.

## Second Aorist.

Sing.	Dual.	Plur.
στ-ᾶμαι, ἦ, ἦται,	ᾶμεθον, ἦσθον, ἦσθον,	ᾶμεθα, ἦσθε, ᾶνται.
θ-ᾶμαι, ἦ, ἦται,	ᾶμεθον, ἦσθον, ἦσθον,	ᾶμεθα, ἦσθε, ᾶνται.
δ-ᾶμαι, ᾶ, ᾶται,	ᾶμεθον, ᾶσθον, ᾶσθον,	ᾶμεθα, ᾶσθε, ᾶνται.

## \*INFINITIVE MOOD.

## PARTICIPLE.

## Second Aorist.

## Second Aorist.

στάσθαι.	στά- θέ- δο-	} μένος, μένη, μενον.
θέσθαι.		
δόσθαι.		

## The Second Aorist Middle

is formed from the Imperfect, by dropping the Reduplication, as ἐτιθέμην, ἐθέμην; ἰστάμην, ἰστάμην.

<sup>1</sup> This and the following Mood in the 2d Aorist of ἴστημι are seldom used: they are here introduced to show the analogy.



IRREGULAR OR DEFECTIVE VERBS IN *μι*

may be divided into Three Classes, each containing Three Verbs.

I. From *ἔω* are derived *εἶμι*, to be ; *εἶμι*, and *ἴημι*, to go.

II. From *ἔω* are derived *ἴημι*, to send ; *ἦμαι*, to sit ; *εἶμαι*, to clothe oneself.

III. *Κεῖμαι*, to lie down ; *ἴσημι*, to know ; *φημι*, to say.

## Class I.

1. *Εἶμι*, to be,

has been before conjugated, as it is used in some of its tenses as an *auxiliary* to the Passive Voice of Verbs in *ω*.

2. *Εἶμι*, to go.

## INDICATIVE MOOD.

Present.<sup>1</sup>

Sing.	Dual.	Plur.
<i>εἶμι, εἶς</i> or <i>εἶ, εἶσι,</i>	<i>ἴτον, ἴτον,</i>	<i>ἴμεν, ἴτε, εἶσι</i> or <i>ἴσι.</i>

## Imperfect.

<i>εἶν, εἶς, εἶ,</i>	<i>ἴτον, ἴτην,</i>	<i>ἴμεν, ἴτε, ἴσαν.</i>
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## Pluperfect.

<i>εἶκ-εἶν, εἶς, εἶ,</i>	<i>εἶτον, εἶτην,</i>	<i>εἶμεν, εἶτε, εἶσαν.</i>
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<sup>1</sup> In the Attic writers *εἶμι* has a Future signification, as *εἶμι καὶ ἀγγελῶ*, Eurip. *ἴμεν καὶ ἐπιχειρήσομεν*, Dem.

## Second Aorist.

Sing.	Dual.	Plur.
ἴον, ἴεις, ἴε,	ἴετον, ἴέτην,	ἴομεν, ἴετε, ἴον.

## IMPERATIVE MOOD.

## Present.

ἴθι or εἰ, ἴτω,	ἴτον, ἴτων,	ἴτε, ἴτωσαν.
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## Second Aorist.

ἴε, ἴέτω,	ἴετον, ἴέτων,	ἴετε, ἴέτωσαν.
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## OPTATIVE MOOD.

## Second Aorist.

ἴοιμι, ἴοις, ἴοι,	ἴοιτον, ἴοίτην,	ἴοιμεν, ἴοίτε, ἴοιεν.
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## SUBJUNCTIVE MOOD.

## Second Aorist.

ἴω, ἴῃς, ἴῃ,	ἴητον, ἴήτων,	ἴωμεν, ἴητε, ἴωσι.
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## INFINITIVE.

## Present.

εἶναι or ἵναι.

## PARTICIPLE.

## Second Aorist.

ἴων, ἴούσα, ἴόν.

## MIDDLE VOICE.

## INDICATIVE MOOD.

## Perfect.

εἶα, εἶας, εἶε,	εἶατον, εἶατον,	εἶαμεν, εἶατε, εἶασί.
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## Pluperfect.

ἦειν, ἦεις, ἦει,	ἦειτον, ἦείτην,	ἦειμεν, ἦειτε, ἦεισαν, or ἦμεν, ἦτε, ἦσαν.
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## First Aorist.

εἰσάμην.

## First Future.

εἴσομαι.

## 3. ἴημι, to go.

## INDICATIVE MOOD.

## Present.

## Sing.

## Dual.

## Plur.

ἴημι,	ἴης,	ἴησι,		ἴετον,	ἴετον,		ἴομεν,	ἴετε,	ἴεῖσι.
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## Imperfect.

—		—		—	ἴεσαν.
---	--	---	--	---	--------

## OPTATIVE MOOD.

## Present.

—	ἴείη.		—		—
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## INFINITIVE.

## PARTICIPLE.

## Present.

## Present.

ἴέναι.		ἴεῖς,	ἴέντος.
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## MIDDLE VOICE.

## INDICATIVE MOOD.

## Present.

ἴε-μαι,	σαι,	ται,		μεθον,	σθον,	σθον,		μεθα,	σθε,	νται.
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## Imperfect.

ἴε-μην,	σο,	το,		μεθον,	σθον,	σθην,		μεθα,	σθε,	ντο.
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## IMPERATIVE.

## PARTICIPLE.

## Present.

## Present.

ἴεσο,	ἴέσθω.		ἴέμεν-ος,	η,	ον.
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## Class II.

1. Ἰημι, to send.<sup>1</sup>

## INDICATIVE.—Present.

Sing.			Dual.			Plur.		
ἰημι,	ἴης,	ἴησι,		ἴετον,	ἴετον,		ἴεμεν,	ἴετε, ἰεῖσι.
Imperfect.								
ἴην,	ἴης,	ἴη,		ἴετον,	ἰέτην,		ἴεμεν,	ἴετε, ἴεσαν.
Perfect.			Pluperfect.			First Aorist.		
εἶχα.			εἶκειν.			ἦκα.		
Second Aorist.								
ἦν,	ἦς,	ἦ,		ἔτον,	ἔτην,		ἔμεν,	ἔτε, ἔσαν.
First Future.								
ἴσ-ω,	εἶς,	εἰ,		ετον,	ετον,		ομεν,	ετε, ουσι.

## IMPERATIVE.—Present.

ἴθι,	ἰέτω,		ἴετον,	ἰέτων,		ἴετε,	ἰέτωσαν.	
Perfect.			First Aorist.					
εἶχε.			ἦχον.					
Second Aorist.								
ἔς,	ἔτω,		ἔτον,	ἔτων,		ἔτε,	ἔτωσαν.	

## OPTATIVE.—Present.

ἰεῖ-ην,	ἦς,	ἦ,		ἦτον,	ἦτην,		ἦμεν,	ἦτε, ἦσαν.
Perfect.			First Future.					
εἶχοιμι.			ἦσοιμι.					
Second Aorist.								
εἶ-ην,	ἦς,	ἦ,		ἦτον,	ἦτην,		ἦμεν,	ἦτε, ἦσαν.

<sup>1</sup> This Verb has scarcely any irregularities, but is formed like τίθημι.

## SUBJUNCTIVE MOOD.

## Present.

## Sing.

ἰῶ, ἰῆς, ἰῆ,

## Dual.

ἰῆτον, ἰῆτον,

## Plur.

ἰῶμεν, ἰῆτε, ἰῶσι.

## Perfect.

εἶκ-ω, ἦς, ἦ,

ἦτον, ἦτον,

ῶμεν, ἦτε, ῶσι.

## Second Aorist.

ῶ, ῆς, ῆ,

ῆτον, ῆτον,

ῶμεν, ῆτε, ῶσι.

## INFINITIVE MOOD.

## Present.

ἰέναι.

## Perfect.

εἰκέναί.

## First Future.

ἦσειν.

## Second Aorist.

εἶναι.

## PARTICIPLES.

## Present.

εἶς, εἶσα, ἰέν.

## Perfect.

εἰκῶς, εἰκυῖα, εἰκός.

## First Future.

ἦσων, ἦσουσα, ἦσον.

## Second Aorist.

εἶς, εἶσα, ἔν.

## PASSIVE VOICE.

## INDICATIVE MOOD.

## Present.

ἴε-μαι, σαι, ται, | μεθον, σθον, σθον, | μεθα, σθε, νται.

## Imperfect.

ἴε-μην, σο, το, | μεθον, σθον, σθην, | μεθα, σθε, ντο.

## Perfect.

Sing.	Dual.	Plur.
εἶ-μαι, σαι, ται,	μεθον, σθον, σθον,	μεθα, σθε, νται.

## Pluperfect.

εἶ-μην, σο, το,	μεθον, σθον, σθην,	μεθα, σθε, ντο.
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## First Aorist.

## First Future.

## P. p. Future.

εἶθην & εἶθην.	εἶθήσομαι.	εἶσομαι.
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## MIDDLE VOICE.

## INDICATIVE MOOD.

Present and Imperfect like the Passive.<sup>1</sup>

## First Aorist.

ἤκ-άμην, ω, ατο,	ἀμεθον, ασθον, ασθην,	ἀμεθα, ασθε, αντο.
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## First Future.

ἤσ-ομαι, η, εται,	ὀμεθον, εσθον, εσθον,	ὀμεθα, εσθε, ονται.
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## Second Aorist.

εἶμην, ἔσο, ἔτο,	ἔμεθον, ἔσθον, ἔσθην,	ἔμεθα, ἔσθε, ἔντο.
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<sup>1</sup> ἴεμαι and ἰέμην, the Present and Imperfect Middle, signify *I send myself*, &c. or *I am impelled*. Hence they are generally used in the sense of *wishing*; thus ἴεται αἰνῶς, Hom. *Odyss.* II. 327. *he earnestly wishes*. In this sense they are the root of ἵμερος, *a desire*, and of ἰμείρω, *to desire*.

## IMPERATIVE MOOD.

## Second Aorist.

Sing.	Dual.	Plur.
ἔσο, ἔσθω,	ἔσθον, ἔσθων,	ἔσθε, ἔσθωσαν.

## OPTATIVE MOOD.

## First Future.

ἡσοί-μην, ο, το,	μεθον, σθον, σθην,	μεθα, σθε, ντο.
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## Second Aorist.

εἶ-μην, ο, το,	μεθον, σθον, σθην,	μεθα, σθε, ντο.
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## SUBJUNCTIVE MOOD.

## Second Aorist.

ᾤμαι, ᾗ, ᾗται,	ᾤμεθον, ᾗσθον, ᾗσθον,	ᾤμεθα, ᾗσθε, ᾔνται.
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## INFINITIVE MOOD.

## First Future.

ἥσεσθαι.

## Second Aorist.

ἔσθαι.

## PARTICIPLES.

## First Future.

ἡσόμεν-ος, η, ον.

## Second Aorist.

ἔμεν-ος, η, ον.

## 2. Ἡμαι, to sit.

## INDICATIVE MOOD.

## Present.

ἡμαι, ἡσαι, ἡται,	ἡμεθον, ἡσθον, ἡσθον,	ἡμεθα, ἡσθε, ἡνται.
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## Imperfect.

Sing.	Dual.	Plur.
ἤμην, ἦσο, ἦτο,	ἤμεθον, ἦσθον, ἦσθην,	ἤμεθα, ἦσθε, ἦντε.

## IMPERATIVE MOOD.

## Present.

ἦσο, ἦσθω,	ἦσθον, ἦσθων,	ἦσθε, ἦσθωσαν.
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## INFINITIVE.

## PARTICIPLE.

## Present.

## Present.

ἦσθαι.	ἦμεν-ος, η, ον.
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## 3. Εἶμαι, to put on.

## INDICATIVE MOOD.

## Present and Perfect.

εἶμαι, εἶσαι, εἶται, & εἶσται,	———	— εἶνται.
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## Pluperfect.

εἶμην, εἶσο & ἔσσο, εἶτο, εἶστο, ἔεστο & ἔστο,	———	— εἶντο.
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## First Aorist.

εἰσ- ἔσσ- ἔεισ-	} ἄμην, ω, ατο,   ἄμεθον, ασθον, ἄσθην,   ἄμεθα, ασθε, αντο.

## PARTICIPLES.

## Present and Perfect.

## First Aorist.

εἶμενος.		ἔσσάμενος. <sup>1</sup>
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<sup>1</sup> This Verb may be considered as Middle. The Active is ἔω or ἔννυμι, forming ἔσω 1st Fut. and εἶσα 1st Aor. Inf. εἶσαι, with σ generally doubled; thus ἔσσω μιν, Hom. *Odyss.* XVI. 79, *I will clothe him.*



## Class III.

1. *Κεῖμαι*, to lie down.

## INDICATIVE MOOD.

## Present.

Sing.	Dual.	Plur.
κεῖ-μαι, σαι, ται,	μεθον, σθον, σθον,	μεθα, σθε, νται.

## Imperfect.

ἐκεῖ-μην, σο, τό,	μεθον, σθον, σθην,	μεθα, σθε, ντο.
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## First Future.

κείσ-ομαι, η, εται,	όμεθον, εσθον, εσθον,	όμεθα, έσθε, ονται.
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## IMPERATIVE MOOD.

## Present.

κείσο, κείσθω,	κείσθον, κείσθων,	κείσθε, κείσθωσαν.
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## OPTATIVE MOOD.

## Present.

κεῖ-μην, ο, τό,	μεθον, σθον, σθην,	μεθα, σθε, ντο.
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## SUBJUNCTIVE MOOD.

## Present.

κέωμαι.

## First Aorist.

κείσωμαι.

## INFINITIVE.

## Present.

κείσθαι.

## PARTICIPLE.

## Present.

κείμενος, η, ον.

## 2. Ἴσημι, to know.

## INDICATIVE MOOD.

## Present.

Sing.	Dual.	Plur.
ἴσ-ημι, ἦς, ἦσι,	ατον, ατον,	αμεν, ατε, } ορ μεν, ορ τε, } ασι.

## Imperfect.

ἴσ-ην, ἦς, ἦ,	ατον, άτην,	αμεν, ατε, ασαν & αν.
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## IMPERATIVE MOOD.

## Present.

ἴσ-αθι & θι, άτω & τω,	ατον & του, άτων & των,	ατε & τε, άτωσαν, τωσαν & των.
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## INFINITIVE.

## Present.

ἴσάναι.

## PARTICIPLE.

## Present.

ἴσα-ς, σα, ν.

## MIDDLE VOICE.

## INDICATIVE MOOD.

## Present.

ἴσα-μαι, σαι, ται,	μεθον, σθον, σθον,	μεθα, σθε, νται.
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## Imperfect.

ἴσά-μην, σο, το,	μεθον, σθον, σθην,	μεθα, σθε, ντο. <sup>2</sup>
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## INFINITIVE.

## Present.

ἴσασθαι.

## PARTICIPLE.

## Present.

ἴσάμεν-ος, ἦ, ον.

<sup>2</sup> The Passive ἴσασθαι is seldom used. Ἐπίσταμαι often occurs.

## 3. Φημί, to say.

## INDICATIVE MOOD.

## Present:

Sing.

Dual.

Plur.

φημί, φῆς, φησί,		φατὸν, φατὸν,		φαμὲν, φατέ, φασί.
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## Imperfect.

ἔφην, ης, η,		ατον, άτην,		αμεν, ατε, ασαν. <sup>1</sup>
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## First Future.

φήσω, εις, ει,		ετον, ετον,		ομεν, ετε, ουσι.
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## First Aorist.

ἔφησα, ας, ε,		ατον, άτην,		αμεν, ατε, αν.
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## Second Aorist.

ἔφην, ης, η,		ητον, ήτην,		ημεν, ητε, ησαν.
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## IMPERATIVE MOOD.

## Present.

φάθι, φάτω,		φάτον, φάτων,		φάτε, φάτωσαν.
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## OPTATIVE MOOD.

## Present.

φαίην, ης, η,		ητον, ήτην,		ημεν, ητε, ησαν, μεν, τε, εν.
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## First Aorist.

φήσ-αιμι, αις, αι,		αιτον, αίτην,		αιμεν, αιτε, αιεν.
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<sup>1</sup> In these two tenses the φ is frequently dropped by Homer and the Attic writers; thus ἦμι, ῆς, ῆσι; ἦν, ῆς, ῆ.

## SUBJUNCTIVE MOOD.—Present.

Sing.	Dual.	Plur.
φῶ, φῆς, φῆ, -	φῆτον, φῆτον,	φᾶμεν, φῆτε, φᾶσι.

## INFINITIVE.

Present.

φάναι.

First Aorist.

φῆσαι.

Second Aorist.

φῆναι.

## PARTICIPLES.

Present.

φᾶς, φάσα, φάν.

First Future.

φήσω.

First Aorist.

φήσας.

## PASSIVE VOICE.

## INDICATIVE.

Perfect. πέφαται.

## INFINITIVE.

πεφάσθαι.

## IMPERATIVE.

πεφάσθω.

## PARTICIPLE.

πεφασμέν-ος, η, εν.

## MIDDLE VOICE.

## INDICATIVE MOOD.—Present.

φα-μαι,σαι,ται, | μεθον,σθον,σθον, | μεθα,σθε,νται.

## Imperfect and Second Aorist.

ἐφά-μην,σο,το, | μεθον,σθον,σθην, | μεθα,σθε,ντο.

## IMPERATIVE MOOD.

Present.

φάσ-ο,θω, | θον,θων, | θε,θωσαν.

## INFINITIVE.

Present.

φάσθαι.

## PARTICIPLE.

Perfect.

φάμεν-ος, η, εν.

## GENERAL LIST

OF

## IRREGULAR AND DEFECTIVE VERBS.

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THERE are few Verbs in the Greek language, which can be regularly conjugated in all their Moods and Tenses. Some of these deficiencies may be traced to the principle of harmony: of others, it is difficult to assign the causes. Defective tenses are supplied either from obsolete forms of the same Verbs, from kindred forms in other Dialects, or from some other Verbs in use.<sup>1</sup> To assist the learner in tracing these tenses to their respective Themes or Roots, the following list has been compiled. It consists of analogies, as far as they can be applied to any species of Verbs; but in general it contains the particular formation of each tense in common use.

Of the following Verbs, those, which are used only in the Present and Imperfect, will be found in the first column; the next will contain the obsolete Roots, followed by the Tenses, which are formed from them.

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<sup>1</sup> Such is the case in some Latin Verbs. Thus *ferio* is used only in the Tenses formed from the Present, and borrows the Perfect and Supine, and the Tenses formed from them, from *percutio*.

## A.

*Αγαμαι,	ἀγάω,	ἀγάσομαι, ἡγασάμην, ἡγασμαι, ἡγάσθην.
*Αγνύω,	} ἄγω,	ἄξω, ἡῖξα, ἡῖχα, ἡῖγον.
*Αγνυμι,		
*Αγω,	} ἀγάγω,	ἡγαγον, ἐγαγόμην.
ἄξω,		
ἡῖχα,		
*Ἄδω,	} ἀδέω,	ἀδήσω, ἡδηκα, ἡδον, ἔαδα. <sup>2</sup>
*Ἀνδάνω,		

Verbs in αζω, *frequentatives*, as τροχάζω, to run often.

Verbs in άθω, *derivatives*, as διωκάθω, from διώκω.

Verbs in αιω, *derivatives*, as κεραιώ, from κεράω.

Αἰρέω,	} ἔλω,	εἶλον, εἰλόμην, ἐλώ, ἐλοῦμαι, εἰλάμην.
αἰρήσω,		
ἡρηκα,		
Ἀισθάνομαι,	αἰσθέω,	αἰσθήσομαι, ἡσθημαι, ἡσθόμην.
*Ἀλδαίνω,	} ἀλδέω,	ἀλδήσω, ἡλδηκα.
*Ἀλδήσκω,		
*Ἀλέξω,	} ἀλέκω,	ἀλεξάμην.
*Ἀλέομαι,	ἀλεύω,	ἡλευσα, ἡλευάμην and ἡλεάμην by Syncope.
*Ἀλινδέω,	ἄλιω,	ἄλίσω, ἡλικά.
*Ἀλίσκω,	} ἀλόω,	ἄλώσω, ἄλώσομαι, ἡλωσα, ἡλωκα, ἡλωμαι, ἡλων & ἐάλων.
*Ἀλφαίνω,	ἄλφέω,	ἄλφήσω.
*Ἀμαρτάνω,	ἀμαρτέω,	ἀμαρτήσω, ἀμαρτήσομαι, ἡμάρτησα, ἡμάρτηκα, ἡμάρτημαι, ἡμαρτον, Poet. ἡμβροτον.

<sup>1</sup> \*Αγω, to break, conjugated with the Digamma, ἔαγω, forms ἔαξα, ἔαχα, ἔαγον. But as the Digamma is seldom expressed in writing, the words will be ἔαξα, ἔαχα, ἔαγον.

<sup>2</sup> This seems to be put for ἔαδα. That ἄδω had the Digamma appears from εὔαδε, *Odys.* XVI, 28.

Ἄνωγω,	}	ἀνωγέω,	Imp. ἠνώγουν, ἀνωγήσω.
ἠνώγω &		ἀνώγημι,	Imper. ἀνώγηθι, ἄνωχθι.
ἄνωγα,			
Ἄρεσκω,		ἄρέω,	ἄρέσω, ἄρέσομαι, ἤρεσα, ἤρεσάμην, ἤρεσθην.
Ἀυξάνω,	}	αὐξέω,	αὐξήσω, αὐξήσομαι, ἤυξησα, ἤυξημαι.
Ἀύξω,			
Ἄεξω,			
Ἄχθομαι,		ἀχθέω,	ἀχθέσομαι, ἠχθέσθην, ἀχθεσθήσομαι.

Verbs in *αω*, frequentatives, as *ἰκτάω*, to come frequently.

Verbs in *ιαω*, signifying desire, as *μαθητιάω*, to desire to learn.

Verbs in *αω*, signifying imitation, as *χιάω*, to be white as snow.

## B

Βαίνω,	}	βάω,	βήσω, βήσομαι, ἔβησα, ἐβησάμην, βέβηκα, βέβημαι, βέβαα, 2d Fut. βέομαι.
		βιβάω,	Part. Pres. βιβῶν.
		βίβημι,	2 A. ἔβην, Subj. βείω, Part. Pr. βιβάζ.
Βάλλω,	}	βλέω,	βλήσω, βέβληκα, βέβλημαι, ἐβλήθην, βληθήσομαι.
βαλῶ,			
ἔβαλον,		βαλλέω,	βαλλήσω.
Βέβωλα,		βλήμι,	ἔβλην, 2d A. Opt. M. 2d Pers. βλεῖο.
Βιώσκω,	}	βιόω,	βιώσω, βεβίωκα, βεβίωμαι, ἔβιον.
		βίωμι,	ἐβίω.
Βλαστάνω,		βλαστέω,	βλαστήσω, βεβλάστηκα, ἔβλαπτον.
Βόσκω,	}	βοσκέω,	βοσκήσω, βοσκήσομαι, βεβόσκηκα.
		βόω,	βόσω, βέβωκα.
Βούλουμαι,		βουλέω,	βουλήσομαι, βεβούλημαι, ἐβουλήθην.
Βρώσκω,	}	βρώω,	βρώσω.
		βρῶμι,	ἔβρων.
Βιβρώσκω,		βεβρώθω,	βεβρώθοιμι.

Verbs in *βω*, preceded by a consonant, as *φέρβω*.

## Γ.

Γάμω, ἐγημα, ἐγημάμην,	}	γαμέω,	γαμήσω, γαμέσομαι, ἐγάμησα, γεγάμηκα, γεγάμημαι, ἐγαμήθην.
Γηράσκω,		γηράω, γήρημι,	γηράσω, ἐγήρασα, γεγήρακα. Pr. Inf. γηράναι, Part. γηράς.
Γίγνομαι, Γίνομαι, <sup>1</sup>		γενέω, γείνω, γάω,	γενήσομαι, ἐγενήσάμην, γεγένημαι, ἐγενήθην, ἐγενόμην, γέγονα. ἐγεινάμην. γέγαα.
Γιγνώσκω, Γινώσκω,	}	γνώω, γνώμι,	γνώσω, γνώσομαι, ἔγνωκα, ἔγνωσμαι, ἐγνώσθην, γνωσθήσομαι. ἔγνω.

## Δ

Δαίω, to learn.	}	δαέω,	δαήσω, δαήσομαι, δεδάηκα, ἐδάην, δέδηα.
Δαίω, to divide.		δάζω,	δάσω, δάσομαι, ἔδασα, ἔδασάμην, δέδακα, δέδασμαι.
Δάκνω,		δήκω,	δήξω, δήξομαι, ἔδηξα, δέδηχα, δέδηγμαι, ἐδήχθην, ἔδακον.
Δαρθάνω,		δαρθέω,	δαρθήσομαι, δεδάρθηκα, ἐδάρθην, ἔδαρθον.
Δεῖδω, δεῖσω, δέδεικα,	}	δεῖδιμι, δίω,	Imper. δεῖδιθι and δεῖδιθι. ἔδιον, δέδισα.
Δέομαι,		δεέω,	δεήσομαι, δεδέημαι, ἐδέηθην, δεηθήσομαι.
Διδάσκω, διδάξω, δεδίδαχα,	}	διδασκέω,	διδασκήσω.
Διδράσκω,		δράω,	δράσω, ἔδρασα.
διδράξω,		δρῆμι,	ἔδρην and ἔδραν.

<sup>1</sup> The ancient form was γίγνομαι and γιγνώσκω; which was softened into γίνομαι and γινώσκω.



Δοκέω,	}	δόκω,	δόξω, ἐδόκα, δέδογμαι.
Poet. δοκήσω, δεδόκηκα,		δοάω,	δοάσομαι, ἐδοατάμην, Syn. ἐδοάμην.
Δύναμαι,	}	δυνάω,	δυνήσομαι, ἐδυνητάμην, δεδύνημαι, ἐδυνή- θην.
		δυνάζω,	ἐδυνάσθη.
Δύνω,	}	δύω,	δύσω, δύσομαι, δέδυκα, δέδυσμαι.
		δῦμι,	ἐδυν.

Verbs in δω preceded by a consonant, as κυλίδω.

## E.

Ἔδω,	}	ἐδέω,	ἔδηκα, ἐδέσθη, ἐδήδα.
ἔτω, ἔκα,		ἐδώ,	ἔδωκα & ἐδήδοκα, ἐδήδομαι.

Verbs in ἐθω, derivatives, as φλεγέθω, from φλέγω.

Εἶδω,	}	εἶδέω,	εἶδήσω, εἶδητα, εἶδηκα, Plur. ἤδειν. Pr. Opt. εἶδείην, Inf. εἶδέηναι.
εἶσω,			
εἶδον, ἴδον, εἶδα,			

Verbs in εἰνω, poetical, as ἐρεεῖνω.

Εἶρω,	}	εἶρέω,	εἶρήσομαι.
ἔρω,		ἔρέω,	ἔρήτομαι, εἶρηκα, εἶρημαι, εἶρέθη.
ἔρομαι,			

Verbs in εἰω, signifying design, formed from Futures, as ὄψείω, to design to see, from ὄπτω, F. ὄψω.

Ἐλαύνω, <sup>1</sup>	ἐλάω,	ἐλάσω, <sup>2</sup>	ἤλασα, ἤλασάμην, ἤλακα & ἤλήλακα, ἤλαμαι & ἤλασμαι, ἤλάβην & ἤλάσθη.
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Ἐρρέω,	ἐρρέω,	ἐρρήσω, <sup>1</sup>	ἤρρησα.
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Ἐρυθαίνω,	ἐρυθέω,	ἐρυθήσω.
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<sup>1</sup> The origin of this Verb is ἔλω. Hence three forms are derived: the Bœotic, ἐλάω; the Æolic, ἐλαύω; and the Doric, ἐλαύνω.

<sup>2</sup> In this Tense σ is frequently dropped, and the Contract form is adopted: thus ἐλῶ, ἐλᾶς, ἐλᾷ. Ἐλσαι comes from ἔλλω.

\**ἔρχομαι*, *ἐλεύθω*, *ἐλεύσομαι*, *ἤλευσα*, *ἤλυθον*, Syn. *ἤλθον*,  
Perf. M. *ἤλυθα* & *ἐλήλυθα*.

\**ἔσθω*, } *ἔδω*, see page 103.  
\**ἔσθίω*, }

*Εὔδω*, *εὐδέω*, *εὐδήσω*.

*Εὐρίσκω*, *εὐρέω*, *εὐρήσω*, *εὐρησάμην*, *εὔρηκα*, *εὔρημαι*, *εὐρέ-*  
*θην*, *εὐρεθήσομαι*, *εὔρον*, *εὐρόμην*.

\**ἔχω*, } *σχέω*, *σχήσω*, *σχήσομαι*, *ἔσχηκα*, *ἔσχημαι*,  
*ἔσχέθην*, *σχεθήσομαι*, *ἔσχον*, *ἔσχόμην*.

*ἔζω*, } *σχῆμι*, 2d. A. Imper. *σχές*.

\**ἔψω*, *ἐψέω*, *ἐψήσω*, *ἐψήσομαι*.

## Z.

*Ζάω*, } *ζῆμι*, *ἔζην*.  
*ζήσω*, }

*Ζώννυω*, } *ζόω*, *ζώσω*, *ἔζωσα*, *ἔζωσάμην*, *ἔζωκα*, *ἔζωσμαι*,  
*Ζώννυμι*, } *ἔζώσθην*.

## Θ.

*Θέλω*, *θελέω*, *θελήσω*, *ἐθέλησα*, *τεθέληκα*.

*Θηγάνω*, *θήγω*, *θήξω*, *ἔθηξα*, *ἔθηξάμην*, *τέθηχα*, *τέθηγμαι*.

*Θιγγάνω*, *θίγω*, *θίζομαι*, *ἔθιγον*.

*Θνήσκω*, } *θνάω*, *τέθνηκα*, *τέθναα*, *τέθνεικα* & *τέθνεια*.

*θνήξω*, } *θήνω*, *ἔθανον*, 2 F. M. *θανοῦμαι*.

*θνήμι*, } *τεθνήκω*, *τεθνήξω*, *τεθνήξομαι*.

*θνήμι*, } Pr. Imper. *τέθναθι*, Opt. *τεθναίην*, Inf.

*θνήμι*, } *τεθνάται*, Part. *τεθνάς*, 2 A. *ἔθνην*.

*Θορνύω*, } *θορέω*, *θορήσω*, *ἔθορον*.

*Θόρνυμι*, }

## I.

\**ἰδρύνω*, *ιδρύω*, *ιδρύσω*, *ἴδρυσσα*, *ἴδρυσάμην*, *ἴδρυκα*, *ἴδρυμαι*,  
*ιδρύθην*.

Ἰζάνω, { ἰζάω, ἰζήσω, ἰζησα.  
ἴζω, ἴσω, ἴσα.

Verbs in ἰζω, derivatives from Verbs, as πολεμίζω from πολεμέω.

Ἰθύνω, ἰθύω, ἰθύσω, ἰθυσά.

Ἰκνέομαι, { ἴκω, ἴξομαι, ἰξάμην, ἴγμαι, ἰκόμην.  
ἴξω, ἴξον.

Ἰλάσκομαι, { ἰλάω, ἰλάσομαι, ἰλασάμην, ἰληκα, ἰλάσθην,  
ἰλασθήσομαι.

Ἰλάξομαι, { ἰλημι, ἰλαθι, Pr. M. ἰλαμαι.

Ἰπτῆμι, } πτάω, πτήσω, πέπτηκα, πέπταμαι.  
ἔπτῆν,

## K.

Καίω, } κήω, ἔκηα & ἔκεια, ἐκήαμην & ἐκειάμην, ἔκαον,  
καύσω, } ἐκάην.  
κέκαυκα,

Κεραυνύω, { κεράω, κεράσω, ἐκέρασα, ἐκερασάμην, κερασθή-  
σομαι.  
Κεράννυμι, } κράω, κράσω, κέκρακα, κέκραμαι, ἐκράθην, κρα-  
θήσομαι.  
Κίρῆμι,

Κερδαίνω, } κερδέω, κερδήσω, κερδήσομαι, ἐκέρδησα, κέκέρδηκα.  
κερδανῶ,  
κεκέρδακα,

Κιχάνω, } κιχέω, κιχήσομαι, ἐκίχησα, ἐκιχησάμην, ἔκιχον.  
Κίχημι,

Κλάζω, } κλήγω, Perf. M. κέκληγα.  
κλάγξω,  
κέκλαγχα,

Κλαίω, } κλαιέω, κλαιήσω.  
κλαύσω,  
κέκλαυκα,

Κλύω, κλύμι, Imper. κλύθι & κέκλυθι.

Κορενύω, } κορέω, κορέσω, ἐκόρεσα, ἐκορεσάμην, κεκόρηκα, κεκό-  
ρημαι, ἐκορέσθην.  
Κορέννυμι,

Κρεμαννύω,	{	κρεμάω,	κρεμάσω, ἐκρέμασα, ἐκρεμασάμην, ἐκρεμάσθην.
Κρεμάννυμι,		κρέμημι,	κρέμαμαι.
Κτείνω,	{	κτῆμι,	ἐκτην, 2 A. M. ἐκτάμην, Inf. κτᾶσθαι, Part. κτάμενος.
κτενῶ,			
ἔκτακα,			
Κυλίνδω,	{	κυλίω,	κυλίσω.
		κυλινδέω,	κυλινδήσω.

## Λ.

Λαγχάνω,	{	λήχω,	λήξω, λήξομαι, λέληχα, Att. εἴληχα, εἴληγμαι, ἔλαχον, Perf. M. λέλογχα.
		λήβω,	λήψομαι, λέληφα, Att. εἴληφα, λέλημμαι & εἴλημμαι, ἐλήφθην & εἰλήφθην, ληφθήσομαι, ἔλαβον, ἐλαβόμην.
Λαμβάνω,	{	λαβέω,	λελάβηκα.
		λάμβω,	λάμψομαι, ἐλαμφάμην, ἐλάμφθην.
Λαυθάνω,		λήθω,	Imp. ἔληθον, λήσω, λήσομαι, λέλησμαι & λέλασμαι, ἐλήσθην, ἔλαθον, ἐλαθόμην, λέληθα.

## Μ.

Μαυθάνω,	μαθέω,	μαθήσομαι, ἐμαθησάμην, μεμάθηκα, ἔμαθον.
Μάχομαι,	μαχέω,	μαχήσομαι & μαχέσομαι, ἐμαχεσάμην, μεμάχημαι, 2 F. μαχοῦμαι.
Μέλλω,	μελλέω,	μελλήσω, ἐμέλλησα.
Μέλω, <sup>2</sup>	μελέω,	μελήσω, ἐμελησάμην, μεμέληκα, μεμέλημαι & μέμβλημαι, ἐμελήθην, ἔμελον, μέμηλα.

<sup>2</sup> This Verb is chiefly used as an Impersonal.

Μιγνύω,	}	μίγω,	μίξω, μίξομαι, ἔμιξα, βέμιχα, μέμιγ-
Μίγνυμι,		μαι, μεμίξομαι, ἐμίχθην, & A. P. ἐμίγην, μιγήσομαι.	
Μιμνήσκω,	}	μνάω,	μνήσω, μνήσομαι, ἔμνησα, ἐμνησάμην, μέμνημαι, ἐμνήσθην, μνησθήσομαι.
Μίμνω,		μενέω,	μεμένηκα.
Μοργνύω,	}	μόργω,	μόρξω, ἐμορξάμην.
Μόργνυμι,			
Ὅμοργνυμι,	}	μυκάω,	μυκήσω.
Μύκω,			
μέμυκα, ἔμυκον,			

## N.

Ναίω,	νάω,	νάσομαι, ἔνασα, ἔνασάμην, ἐνάσθην.
Verbs in ναω,	}	derivatives, as περινάω from περιάω.
..... νεω,		

## O.

Ὀδάξω,	οδαξέω,	οδαξήσω.
Ὀζω,	}	οξέω, οξέσω & οξήσω, ὤξεσα.
ὸσω,		
Perf. M. ὄδα,	}	οιδέω, οιδήσω, ᾤδησα, ᾤδηκα.
Οἰδαίνω,		
Οἰδάνω,		
Οἰδίσκω,	}	οιέω, οιήσομαι, ᾔημαι, ᾔμην, ᾔθην.
Οἶμαι,		
Οἶμαι,	}	οιχέω, οιχήσομαι, ᾤχηκα, ᾤχημαι.
Οἶχομαι,		
ὉA. ᾠχόμην,	}	οιχώω, ᾠχωκα.
Ὀλισθαίνω,		
Ὀλισθάνω,	}	ὀλιθέω, ὀλίσθησα, ὀλίσθηκα, ὀλισθον, ὀλίσθην.
Ὀλισθάνω,		

Ὀλλύω,	}	ὀλέω,	ὀλέσω, ὄλεσα, ὄλεκα, ὄλεσθην, ὄλον,
Ὀλλυμι,		ὀλόμην, ὀλοῦμαι, ὄλα & ὄλλα.	
Ὀμύω,	}	ὀμόω,	ὀμόσω, ὄμοσα, ὄμοσάμην, ὄμοκα &
Ὀμνυμι,		ὀμόμοκα, 2 F. M. ὀμοῦμαι.	
Ὀνημι,	}	ὀνέω,	ὀνήσω, ὀνήσομαι, ὄνησα, ὄνησάμην &
Ὀνίγημι,		ὀνάμην, ὄνημαι, ὀνάθην.	
Ὀσφραίνομαι,		ὀσφρέω,	ὀσφρήσομαι, ὄσφρόμην.
Ὀφείλω,	}	ὀφειλέω,	ὀφειλήσω, ὄφειληκα, ὄφειλον & ὄφελον.
Ὀφλω,		ὀφλέω,	ὀφλήσω, ὄφληκα.
Ὀφλισκάνω,			

## Π.

Πάσχω,	}	πήθω,	πέισομαι, Bæot. for πήσομαι, ἔπαθον.
		παθέω,	παθήσω, ἐπάθησα, πεπάθηκα.
		πένθω,	Perf. M. πέπονθα & πέποσθα.
Περνάω,	}	περάω, <sup>1</sup>	Syn. πράω, πράσω, πέπρακα, πέπραμαι, πεπράσομαι, ἐπράθην, πραθήσομαι.
Πέρηνμι,			
Πιπράσκω,			
Πρίαμαι,			
Πέσσω,		πέπτω,	πέψω, ἔπεψα, πέπεμμαι, ἐπέφθην.
Πεταννώω,	}	πετάζω,	πετάσω, ἐπέτασα, πεπέτακα & πέπτακα,
Πετάννυμι,		πέπτασμαι, ἐπετάσθην.	
Πηγνύω,	}	πήγω,	πήξω, ἐπήξα, ἐπηξάμην, πέπηχα, ἐπήχ-
Πήγνυμι,		θην, ἐπάγην, παγήσομαι, πέπηγα.	
Πίνω,	}	πόω,	πόσω, πέπωκα, πέπωμαι & πέπομαι, ἐπόθη.
		πίω,	Pres. M. πίομαι, πίσομαι, ἔπιον, 2 F. M. πιούμαι.
		πίμι,	Imper. πίθι.

<sup>1</sup> Περᾶω, to pass into another country; περνᾶω, to pass for the purpose of selling; πρίαμαι, in the Middle Voice, to buy a person, or thing, brought from another country.

Πίπισκω,	πίω,	πίσω, ἔπισα.		
Πίπλημι,	} πλάω,	ἔπλησα, ἐπλησάμην.		
Πίμπλημι,				
Πιμπλάνω,				
Πίπτω,	} πτόω,	πέπτωκα.		
			πέτω,	ἔπεσα, ἐπεσάμην.
			πεσέω,	ἔπεσον, 2 F. M. πεσοῦμαι.
Πτάρνυμαι,	πταίρω,	ἔπταρσεν.		
Πυθάνομαι,	πεύθω,	πέυσομαι, πέπυσμαι, ἐπυθόμην, πυθοῦμαι.		

## P.

Ῥέζω,	} ῥέγω,	Att. ῥεῶ, ῥεζω, Perf. M. ῥοργα.
ῤέξω,		
ῤῥέξω,		
Ῥέω,	ρύεω,	ρύησω, ρύησομαι, ῥῥύηκα, ῥῥύην.
Ῥηγνύω,	} ῥήγω,	ῥήξω, ῥῥήξα, ῥῥηξάμην, ῥῥηγα & ῥῥωγα, ῥῥάγην, ῥαγήσομαι.
Ῥήγνυμι,		
Ῥωννύω,	} ῥόω,	ῥώσω, ῥῥώσα, ῥῥώκα, ῥῥώμαι, ῥῥώθην.
Ῥώννυμι,		

## Σ.

Σβεννύω,	} σβέω,	σβέσω, ἔσβεσα, ἔσβεκα & ἔσβηκα, ἐσβέσθην, σβεσθήσομαι.
Σβέννυμι,		
Σκεδαννύω,	} σκεδάω,	ἐσκεδάσα, ἐσκεδάσμαι, ἐσκεδάσθην.
Σκεδάννυμι,		
Σκέλλω,	} σκλάω,	1 A. ἔσκηλα, ἔσκληκα. Pr. Inf. σκλήναι.

Verbs in σκω,<sup>1</sup> derivatives, form their tenses from their primitives, as εὐρίσκω, εὐρέω, εὐρίσω, &c.

<sup>1</sup> Verbs in σκω, which have a great affinity to Verbs in μι, are

Σπείδω,	σπείω,	σπείσω, σπείσομαι, ἔσπειτα, εσπείσάμην, ἔσπεισμαι, ἐσπείσθην.
Στορέω, Στορέωμι, Στόρνυμι,	}	στορέω, στορέσω, στορέω, ἐστόρεσα, ἐστορεσάμην.
Στρανώω, Στραώνυμι,		}
Στρέω, Στρέωμι,		
Σχέω,	σχέω.	See page 104.

## T.

Τέμνω, <sup>1</sup>	}	τεμέω, τεμήσω.	
τεμῶ, τετέμηκα,		}	τημέω, τημέω, ἔτημέα, τέτημα, τέτημαι, ἐτημή- θην, ἔτημαγον, ἐτήμαγον, τημέωσμαι.
Τέχω,			τέχω, τέξω, τέξομαι, ἐτέχθην, ἔτεκον, ἐτεκόμην, τέτκα.
Τιτράω, Τίτρημι,	}	τράω, τρήσω, ἔτρησα, τέτρημαι, ἐτρήθην.	
Τιτρώσκω,		τιτράω, I A. ἐτίτρηνα.	
		τρώω, τρώσω, τρώσομαι, ἔτρωσα, τέτρωμαι, ἐτρώθην, τρώωσμαι.	

derived from Primitives in *αω, εω, ωω, and υω*, and are formed by the insertion of *κ* after the *σ* of the 1st Future: thus from *γηράω*, *γηράσω* is formed *γηράσκω*; from *ἀρέω*, *ἀρέσω*, *ἀρέσκω*; from *βιάω*, *βιάσω*, *βιάσκω*; and from *μεθύω*, *μεθύσω*, *μεθύσκω*.

Some of these, like Verbs in *μι*, prefix the Reduplication, as *γιγνώσκω* from *γνώσω*, *τιτρώσκω* from *τρώσω*. Some change the vowel of the penultima, as *ἠβῶ*, *ἠβήσω*, *ἠβάσκω*.

<sup>1</sup> *Τέμνω* and *τάμνω* are both found; the former derived from *τέμα*, the latter from *τάμω*. Hence the 2d Aorist is either *ἔτεμνον* or *ἔταμον*. See page 56.



Τρέχω,	{	δραμέω,	δεδράμηκα.
θρέξω,		δρέμω,	ἔδραμον, 2 F. M. δραμοῦμαι, δέδρομα.
Τρώγω,	{	φάγω,	φάγομαι, 2 F. M. φαγοῦμαι, ἔφαγον.
ἔτραγον,		τυχέω,	τυχίσω, ἐτύχησα, τετύχηκα.
Τυχάνω,	{	τεύχω,	τεύξομαι, τέτευχα, τέτυγμαι, τετύξομαι, ἐτύχθην, ἔτυχον.

## Γ.

ὑποσχνέομαι, ὑποσχέω, ὑποσχήσομαι, ὑπέσχημαι, ὑπεσχόμην.

Verbs in υθω, derivatives, as φθινύθω, from φθίω.

Verbs in υω, polysyllables, as σβεννύω.

## Φ.

Φάσκω,	{	φάω,	φήσω, ἔφησα.
		φημί,	ἔφην, ἐφάμην.
Φέρω,	{	οἶω,	οἶσω, οἶσομαι, οἶσθην, οἶσθήσομαι.
		ἐνέγκω,	1 A. ἤνεγκα, ἤνεγκάμην, ἤνέχθην, ἤνεγκον, ἤνεγκόμην.
		ἐνέκω,	1 A. ἤνειακα, ἤνεκάμην, ἐνήνεγμαι, ἤνέχ- θην.
		ἐνέχω,	Per. M. ἐνήνοχα.
		φορέω,	φορήσω, ἐφόρησα, πεφόρημαι, Syn. φρέω, φρήσω, &c.
		φρῆμι,	Imper. A. 2. φρέε.
		φθάνω,	{
Φθίνω,	{	φθῆμι,	ἔφθην.
		φθίω,	φθίσω, φθίσομαι, ἔφθισα, ἔφθικα, ἔφθισα.

Φύω, <sup>1</sup>	}	φῶμι,	ἔφυν.
Φύσω,			
πέφυκα,			

## X.

Χαίρω,	}	χαρέω,	χαρήσω, χαρήσομαι, ἔχαρην.
χαρῶ,			
κέχαρκα,			
Χάσκω,	}	χαίνω,	χανῶ, χανοῦμαι, ἔχανον, κέχανα & κέχηνα.
Χασκάζω,			
Χρωνύω,	}	χρώω,	χρώσω, κέχρωμαι & κέχρωσμαι.
Χρώνυμι,			
Χωνύω,	}	χώω,	χώσω, ἔχωσα, κέχωσμαι, ἐχώσθην, χωσθήσομαι.
Χώνυμι,			

## Ω.

ᾠθέω,	}	ᾠθω,	ᾠσω, ᾠσα, ᾠσμαι, ᾠσθην. <sup>2</sup>
ᾠθήσω,			

<sup>1</sup> Φύω signifies *to produce*; φῶμι, in the middle sense, *to suffer oneself to be produced, or to be born*.

<sup>2</sup> To the list of Defective may be added IMPERSONAL VERBS, which differ little from those in the Latin language, and will be easily learnt by use.

## VERBAL NOUNS

are formed from Tenses of the Indicative, by dropping the Augment, and changing the termination.

Some are formed from the *Present*, as *δύναμις* from *δύναμαι*, *κλέπτῃς* from *κλέπτω*.

Some few from the *Aorists*, as *δόξα* from *ἔδοξα*, *θήκη* from *ἔθηκα*; *φυγή* from *ἔφυγον*, *πάθος* from *ἔπαθον*.

The larger proportion are formed from the *Perfect Active*, distinguished by *κ*, *χ*, or *φ* in the last syllable, as *φρῖκη* from *πέφρικα*, *διδαχή* from *δεδίδαχα*, *γραφή* from *γέγραφα*.

*Perfect Passive.*

First Person, distinguished by *Μ*, and ending in

*μα*, *ποίημα* from *πεποίημαι*,  
*μη*, *μνήμη* from *μέμνημαι*,  
*μος*, *ψαλμός* from *ἔψαλμαι*,  
*μων*, *μνήμων* from *μέμνημαι*;

Second Person, distinguished by *Σ*, and ending in

*σια*, *θύσια* from *τέθυσαι*,  
*σις*, *λέξις* from *λέλεξαι*,  
*σιος*, *θαυμάσιος* from *τεθαύμασαι*,  
*σιμος*, *χρήσιμος* from *κέχρησαι*;

Third Person, distinguished by *Τ*, and ending in

*τηρ*, *της*, *δοτήρ*, *ποιητής*,  
*τηριος*, *τηριον*, *λυτήριος*, *ποτήριον*,  
*τος*, *τικός*, *αἰσθητὸς*, *ἀκουστικὸς*,  
*τρα*, *τρον*, *μάκτρα*, *κάτοπτρον*,  
*τωρ*, *κοσμήτωρ*,  
*τεος*, *τεα*, *τεον*, *γραπτέος*, *γραπτέα*, *γραπτέον*.

*Perfect Middle*, terminating in *α*, *ας*, *ευσ*, *η*, *ης*, *ις*, *ος*, as *φθορά* from *ἔφθορα*, *νομᾶς* from *νόμομα*, *τοκεὺς* from *τέτοκα*, *τροφῆ* from *τέτροφα*, *τύπης* from *τέτυπα*, *βολίς* from *βέβολα*, *τομὸς* from *τέτομα*, &c.

ADVERBS.<sup>1</sup>

Those, which require particular notice, as distinguished from the Latin, are the following; signifying

*In a place*, ending in *θα, θι, χη, χου, and οι*; as *ἐνταῦθα*, here; *οὐρανόθι*, in Heaven; *πανταχῆ* and *πανταχοῦ*, in every place; *πεδοῖ*, on the ground.

*Motion from a place*, in *θε* and *θεν*, as *οὐρανόθε* and *οὐρανόθεν*, from Heaven.

*Motion to a place*, in *δε, ζε, σε*, as *οὐρανόνδε* and *οὐρανόσε*, to Heaven; *χαμαᾶζε*, to the ground.

## ADVERBIAL PARTICLES, used only in Composition :

α or αν, signifying	{	<i>Privation</i> , from <i>ἄνευ</i> , without, <sup>2</sup> as <i>ἄνυδρος</i> , without water.
		<i>Increase</i> , from <i>ἄγαν</i> , much, as <i>ἄξυλος</i> , much wooded.
		<i>Union</i> , from <i>ἄμα</i> , together, as <i>ἄλοχος</i> , a consort.

The following signify *increase* :

*αρι*, from *ἄρω*, to furnish.

*βου*, from *βοῦς*, an ox.

*βρι*, from *βριθῦς*, strong.

*δα*, from *δασύς*, thick.

*ερι*, from *ἔρω*, to connect.

*ζα*, Æolic for *διά*.

*λα*, from *λίαν*, much.

*λι*, the same.

<sup>1</sup> The Undeclinable Parts of Speech are comprised under the general name of PARTICLES.

<sup>2</sup> *Av* before a Consonant drops the *v*, as *ἀθάνατος*, immortal. Thus the English Article *an*, derived from the German *ein*, drops the *n* before a Consonant, as *an arm*, *a man*.

*Δυσ* signifies *difficulty*, as *δυστυχέω*, *to be unhappy*.<sup>1</sup>  
*Νε* and *νη* signify *privation*, like the Latin *ne*, as *νηλεής*,  
*without pity*.

### Metrical Synopsis of Inseparable Particles.

*Ἄρ'*, *ἐρι*, *βου*, *δα*, *ζα*, *λα*, *λι*, *βρι*, *composita* auget.  
*Δυς*, *diff.* *νε*, *et νη*, *priv.* *α* *privat*, *colligit*, *auget*.

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### PREPOSITIONS.

Six are *Monosyllables* : *εις*, *ἐκ* or *ἐξ*, *ἐν*, *πρὸς*, *πρός*, *σύν*.

Twelve *Dissyllables* : *ἀμφὶ*, *ἀνά*, *ἀντί*, *ἀπό*, *διὰ*, *ἐπί*,  
*κατά*, *μετά*, *παρά*, *περὶ*, *ὑπέρ*, *ὑπό*.<sup>2</sup>

In composition, five of these *increase* the signification : *εις*, *ἐκ* or *ἐξ*, *σύν*, *περὶ*, *ὑπέρ*.

Six sometimes *increase*, and sometimes *change* : *ἀντί*,  
*ἀπό*, *διὰ*, *κατά*, *παρά*, *πρός*.

One *diminishes* : *ὑπό*.

One *changes* : *μετά*.

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<sup>1</sup> So in Ovid ; *Dyspari*, *Unhappy Paris*!

<sup>2</sup> Of the Prepositions the three first are *Atonics*, without an accent, the rest are *Oxytons*.

### Metrical Synopsis of the Government of Prepositions :

'Αντ', ἀπ', ἐκ, πρὸ, Genit. εἰς, ἀν', Acc. σὺν, ἐν que Dativo.

Δι', ὑπὲρ, Acc. Genitiv. κατὰ καὶ μετὰ insuper addunt.

'Αμφ', ἐπ', ὑπὸ, παρὰ, πρὸς, περὶ, tres sumunt sibi casus.

Poetæ jungunt ἀνά, καὶ κατὰ, καὶ μετὰ Dandi.

### CONJUNCTIONS

are exhibited with the Moods, to which they are joined,  
in the SYNTAX.

SYNTAX.<sup>1</sup>

## THE NOMINATIVE AND THE VERB.

A Neuter Plural is generally joined with a Verb Singular ; as,

*\*Ὄρη τρέμει, Homer, Mountains trembled.\**

<sup>1</sup> The rules of construction, which are common to the Greek and Latin languages, are here omitted ; but some of the anomalies are noticed, which the latter has imitated from the former.

<sup>2</sup> As a Noun of multitude Singular may be followed by a Verb Plural, a Neuter Plural is often taken in a collective sense, and followed by a Verb Singular. Thus when Homer says *δοῦρα σέσηπε*, he means *the collection of planks and timber, with which the ships were constructed.*

The Plural Noun is sometimes Masculine or Feminine, but it is used in a collective sense ; as *ἀχέϊται ὄμφαι μελέων*, Pindar ; *δέδοκται τλήμονες φυγαί*, Euripides.

In the Doric and Ionic Dialects the Singular or Plural Verb followed the Neuter Plural Nominative ; the Attic restricted the Verb to the Singular, except in some instances, of which animals are the subject.

This construction is not confined to the Greek language. It is frequent in the Hebrew : see Exodus xxi. 4. Job xii. 7. Isaiah ii. 11. Psalm lxxiii. 7. &c. In French this mode is common in every

A Dual Nominative is sometimes joined with a Verb Plural; as,

"*Ἀμφω λέγουσι*, Herodotus, *Both say*.<sup>1</sup>

#### THE SUBSTANTIVE AND THE ADJECTIVE.

An Adjective of the Masculine Gender is sometimes found with a Feminine Substantive; as,

*Τὼ γυναιῖκε*, Xenophon, *The two women*.<sup>2</sup>

Gender in an Impersonal form: *Il est des hommes, il est des femmes*. But the Verb in that case precedes the Nominative, *il vient de sonner dix heures*; if the Nominative precedes, it has a Verb Plural, *dix heures viennent de sonner*.

<sup>1</sup> In the same manner a Dual Substantive, as it signifies more than one, may have an Adjective Plural; but the Verb or Adjective can seldom be of the Dual number, when the Noun implies more than two.

<sup>2</sup> This Attic construction is used in order to generalise the sense, as *Θεός* and *Deus* are applied to both sexes for a divine, *ἄνθρωπος* and *homo* for a human person. Thus *ducente Deo* in Virgil refers to Venus, and *αὐτὴν τὴν Θεὸν* in Herodotus to Minerva. Perhaps also this form is adopted to dignify the female sex. On this principle, when a woman speaks of herself in the Plural Number, a mode of speech adopted by the great, she uses the Masculine Gender; as *οἱ προθηήσκοντες*, Eurip. spoken by Alcestis of herself; *κτενοῦμεν*, *οἵπερ ἐξεφύσαμεν*, by Medea; *παθόντες*, *ἡμαρτηκότες*, Sophocles, by Antigone. This mode is confined to the Dual and Plural. The Masculine Article is joined with a Feminine Noun in the Dual only.

Compound and Derivative Adjectives in *ος* are considered by the



A Substantive is sometimes used as an Adjective ;  
as,

Γλῶσσαν Ἑλλάδα ἐδίδαξε, Her. *He taught the Greek language.*<sup>1</sup>

The Substantive is often changed into a Genitive Plural, preceded by an Article ; as,

Οἱ ἀγαθοὶ τῶν ἀνδρῶν, Isocrates, *Honorable men.*<sup>2</sup>

The Genitive of Personal is used instead of the Possessive Pronouns ; as,

Τὴν μητέρα μου τιμᾶς, Xen. *You honor my mother.*<sup>3</sup>

Attic writers as of two terminations, consequently used as Feminine as well as Masculine. See page 19.

When the Adjective is put in the Neuter after a different Gender, *χρημα* is understood, as *ὄρθον ἢ ἀλήθεια*, Soph. Thus *triste lupus stabulis*, Virg. The ellipsis is sometimes supplied, as *τί χρημα δράσεις*; Soph.

<sup>1</sup> So *fuscus anus*, Pliny, *An old fig-tree.* This combination is common in English ; thus *sea water, gold watch, house dog.* Ἑλλάς may be considered as an Adjective used as a Substantive, as *πατρις* and *patria*.

<sup>2</sup> So *nigræ lanarum nullum colorem bibunt*, Plin. By this construction Eminence is expressed in Hebrew, as Prov. xxi. 20. Isaiah xxviii. 8.

<sup>3</sup> The Greek orators generally use the Pronouns Possessive with the Article, as *τὴν ὁμόνοιαν τὴν ὑμετέραν οἱ πολλοὶ μισοῦσι*, Isoc.

THE RELATIVE AND THE ARTICLE.<sup>1</sup>

The Relative often agrees with its Antecedent in case, by attraction ; as,

Ἐν ταῖς ἑορταῖς, αἷς ἤγομεν, Aristophanes, *In the festivals, which we celebrated.*<sup>2</sup>

The Article is poetically used for the Relative; as,

Πατήρ, ὃ σ' ἔτρεφε, Hom. *Your father, who educated you.*<sup>3</sup>

The Article, when it differs from the English, is found in a general, or indefinite sense, and even before proper names ; as,

Τὴν εἰρήνην ποιεῖσθαι, Demosthenes, *To make peace.*<sup>4</sup>

<sup>1</sup> As the Relative and the Article have the same origin, as they are frequently used the one for the other, and the Feminine in both is distinguished only by the Accent, they are joined under one head.

<sup>2</sup> This is called *attraction*, as the antecedent attracts the Relative into its case. This Attic form has been imitated in Latin: *Si quid agas eorum, quorum consuēsti*, Cicero.

The Relative, in this construction, sometimes precedes the Substantive ; as σὺν ᾗ ἔχεις δυνάμει, Xen.

<sup>3</sup> The Article is often put for οὗτος and ἐκεῖνος, as ὁ γὰρ βασιλῆϊ χολώθεις, Hom. In this sense ὁ or ὃ may be considered as the Nominative of the Pronoun Personal οὗ. The Relative also sometimes bears the same signification, as ᾗ δ' ὄς, Plato, *And he said.*

<sup>4</sup> Similar to this is the French idiom *la paix*. Even in these instances a particular emphasis is often implied : thus ἡ εἰρήνη may signify *the peace desired* ; ὁ Σωκράτης, *the great philosopher*. In Italian *Il Tasso*, and in French *le Tasse*, express *the Poet Tasso*. Thus in Hollinshed and Shakespeare, *The Douglas*.

<sup>1</sup> Ἐφη ὁ Σωκράτης, Xen. *Socrates said.*<sup>1</sup>

It is frequently joined to a Participle ; as,

<sup>2</sup> Ὁ φυλάττων, Her. *The guarding*, i. e. *he, who guards.*<sup>2</sup>

The Article in the Neuter Gender, before a Genitive, signifies elliptically *possession* or *relation* ; as,

<sup>3</sup> Ὁ Θεὸς τὰ τῶν ἀνθρώπων διοικεῖ, Isoc. *God directs the affairs of men.*<sup>3</sup>

<sup>1</sup> Xenophon frequently omits the Article, ἀδίκει Σωκράτης, Memor. but never when ἔφη or εἶπε follows.

<sup>2</sup> The Article is sometimes dropped by the Poets, and the Participle is used alone, as εὐρών, Pind. the *inventor* ; ἀμῶντες, Theocritus, the *reapers*. Thus in Horace *spectans*, the *spectator* ; *mugientes*, the *oxen*.

<sup>3</sup> Sometimes the ellipsis is supplied, as τὰ τῶν Θηβαίων πράγματα κακῶς ἔχει, Isoc.

In some cases the relation between the Article and the Noun following is so close, that the distinction of the *property* and the *thing* itself is scarcely perceptible, as τὰ τῆς τύχης ὀξείας ἔχει τὰς μεταβολὰς Dem. *FORTUNE has sudden revolutions*. Thus τὸ ἐμὸν, τὰ ἐμὰ, are sometimes equivalent to ἐγὼ, &c.

The Plural Article, followed by ἀμφὶ and περὶ with a proper name, signifies *attendants*, or the *party*, as οἱ ἀμφὶ Πριάμον, Hom. meaning *the attendants of Priam* ; ἐπετίθεντο τῷ Σωκράτει οἱ ἀμφὶ τὸν Ἄνυτον, Ælian, meaning *the party of Anytus*. Here is evidently a distinction of persons, and Priam and Anytus alone cannot be implied. This is found in Latin : *Qui circa illum erant*, Ter. *Qui sunt à Platone*, Cic.

The Article has a peculiar construction in this elliptical form before an Accusative and an Infinitive Mood ; as τὸ χαίρειν τοῖς μιμήμασι πάντας, σύμφυτον τοῖς ἀνθρώποις ἐστὶ, Arist. *This circumstance*, that all should delight in imitations, is natural to men. This form is common in the Scriptures ; as ἐν τῷ εἶναι αὐτὸν, St. Luke ; i. e. ἐν τῷ χρόνῳ, or πράγματι, *in the time, or circumstance, that he was* ; or simply, *while he was*.

THE GENITIVE.<sup>1</sup>

The *matter*, of which a thing is made, is put in the Genitive ; as,

Τὸν δίφρον ἐποίησεν ἰσχυρῶν ξύλων, Xen. *He built the chariot of strong wood.*<sup>2</sup>

*Cost* or *value*, *crime* or *punishment*, *difference* or *eminence*, are put in the Genitive ; as,

Δὸς αὐτὸν ἡμῖν δραχμῆς, Anacreon, *Give him to us for nine pence.*<sup>3</sup>

Γράφομαί σε μοιχείας, Lysias, *I accuse you of adultery.*<sup>4</sup>

Διαφέρων τῶν ἄλλων, Plato, *Different from the others.*

Χάριμα πάντων ἐπάξιον, Pindar, *A joy surpassing all.*

*Part of time* is put in the Genitive ; as,

Θέρους τε καὶ χειμῶνος, Xen. *In summer and winter.*<sup>5</sup>

<sup>1</sup> The primary signification of the Genitive is the *origin*, or *cause*, from which a thing proceeds, or *possession*. To these may be traced most of the uses, to which that case is applied. But in construction, it must depend either on a Substantive, or a Preposition, expressed or understood.

<sup>2</sup> This Genitive is governed by ἐκ and ἀπὸ, sometimes expressed, as τετυγμένα ἐξ ἀδάμαντος, Theocr. ἀπὸ ξύλων πεποιημένα, Hesiod.

<sup>3</sup> This is governed by ἀντί, as ἀλλάττεσθαι τινι τροφᾶς ἀντί νομισματος, Arist. Sometimes the Dative is used; πρίασθαι βουσί, Lucian.

<sup>4</sup> This is governed by περὶ, as διώκω σε περὶ θανάτου, Xen. These words are sometimes put in the Dative, ζημιώσαντος πεντήκοντα ταλάντοις, Her.

<sup>5</sup> This is governed by ἐπὶ, sometimes expressed, as ἐπ' ἡμέρης, Her. When the Dative is used, it is governed by ἐν understood, and sometimes expressed: ἐν τῷ αὐτῷ θέρει, Thucydides.

Exclamations of *grief* and *surprise* are put in the Genitive ; as,

Τῆς μωρίας, Aristoph. *What folly!*<sup>1</sup>

Comparatives are followed by a Genitive ; as,

<sup>2</sup> Ἀναρχίας μεῖζον οὐκ ἔστι κακὸν, Sophocles, *There is no greater evil than anarchy.*<sup>2</sup>

Verbs signifying the *senses*, or the *passions*, are followed by a Genitive ; as,

Τῶν μαρτύρων ἀκηκόατε, Isoc. *You have heard the witnesses.*<sup>3</sup>

<sup>1</sup> Οἶμοι is often prefixed, as οἶμοι τῶν κακῶν, Aristoph. i. e. ἔνεκα.

<sup>2</sup> This Genitive is governed by ἀντὶ or πρό. *Than* after a Comparative is often expressed by ἢ, as τί γένοιτ' ἂν ἕλκος μεῖζον, ἢ φίλος κακός, Soph.

The Comparative μάλλον is sometimes understood, as καλὸν τὸ μὴ ζῆν ἔστιν, ἢ ζῆν ἀθλίως, Menander.

Perhaps the Genitive after the Comparative may be considered as the Case Absolute: thus ἀναρχίας (οὔσης und.) *anarchy existing, there is no greater evil.*

Perhaps too, ἢ after a Comparative may be considered as the Subjunctive of εἰμί. On that principle, the resolution of the two last examples will be: *let there be, or if there be a bad friend, what can be a greater sore? If it be necessary to live miserably, not to live is desirable.*

<sup>3</sup> Many of these are frequently found with an Accusative. Those of *seeing* always, as ὁρῶ τὸν καιρὸν, Isoc.

Ἀκούω, signifying *to hear* oneself called, or simply *to be called*, has the construction of Verbs of existence, as οὐτ' ἀκούσομαι κακός, Soph. It is often used with the Adverbs εὖ, κακῶς, and καλῶς, and followed by ὑπὸ or παρὰ with a Genitive, as κακῶς ἀκούειν ὑπὸ τῶν πολιτῶν, Isoc. Thus Cicero, *Est hominis ingenui velle benè audire q̄ omnibus.* So Milton, *Or hearst thou rather pure ethereal stream.*

Τίς οὐκ ἂν ἀγάσασαίτο τῆς ἀρετῆς; Dem. *Who would not admire virtue?*<sup>1</sup>

Τὸ ἐρᾶν τῶν σωφρόνων, Æschines, *To love the modest.*<sup>2</sup>

A Noun and Participle are put *absolute* in the Genitive; as,

Ἡλίου τέλλοντος, Soph. *The sun rising.*<sup>3</sup>

<sup>1</sup> Thus Virgil, *Justitiæ priùs mirer, belline laborum?*

<sup>2</sup> To these may be added Verbs signifying *to abstain, to ask, to attain, to begin, to care, to cease, to command, to conquer, to despise, to differ, to endeavour, to fill, to neglect, to remember, to restrain, to separate, to share, to spare*; and in general those, which imply *of or from*, and may be followed by ἐκ and ἀπὸ. But many of these are found with other cases.

The Latin language has imitated this construction: thus *Daunus agrestium regnavit populorum*, Horace; *Tempus desistere pugna*, Virg. &c.

<sup>3</sup> This construction may in general be considered as expressing the *cause* of the event, which is the subject of the sentence. Thus in the sentence, *Libertate oppressâ, nihil est quod speremus*, Cic. What is the *cause* of that state of desperation? *The destruction of liberty*. In *nil desperandum Teucro duce*, Hor. What is the *cause* of that confidence? *The direction of Teucer*. This is by some grammarians, but improperly, called the case of *consequence*. It is governed by ἐκ, ἐπὶ or ὑπὸ understood, and sometimes expressed, αὐσάντων ὑπ' Ἀχαιῶν, Hom. Thus Ovid, *Nulla sub indice*.

From this solution it will follow that the case *absolute* will vary according to the nature of the Prepositions, which govern it. Hence we find the Dative and Accusative in that sense; as Διὶ ὡς τερπικεραύνῃ χωομένῃ, Hom. evidently governed by ὑπό. The Attics often use the Accusative governed by a Preposition understood, as

The Genitive is often governed by a Substantive or a Preposition understood ; as,

Πιῖν ὕδατος, Her. (μέρος und.) *To drink some water.*<sup>1</sup>

Μακάριος τῆς τύχης, Aristoph. (ἕνεκα und.) *Happy by his fortune.*<sup>2</sup>

τέκν' εἰ φανέντ' ἀελπτα, Soph. ἐνταῦθα δὴ τρία ὄντα φρούρια, Xen. Thus the three cases, with which prepositions are joined, may be used *absolutely* ; in some writers they are used promiscuously, even in the same sentence.

To the Accusative must be referred most of those instances, which are said to be in the Nominative, as δέον, ἔξδν, παρόν, &c. Those, which are really in the Nominative, may be construed upon common principles ; such as that in Hom. Il. I. 171, where εἰὼν refers to the Nominative of the Verb δῖω. In other instances, a Verb must be understood ; but that anomaly is very infrequent in good writers, though in use among the modern Greeks, as μισεύοντας ἐγὼ ἀπὸ τῆν ἐκκλησίαν, ἔπεσεν ἡ στέγη τοῦ σπιτιοῦ σου, *As I was coming out of the church, the roof of your house fell.* And yet some instances are found in Latin: *Ceteræ philosophorum disciplina, — eas nihil adjuvare arbitror, Cic.*

*Nam nos omnes, quibus est alicunde aliquis objectus labor,*

*Omne quod est interea tempus priusquam id rescitum est, lucro est, Ter.*

<sup>1</sup> Thus in French, *boire de l'eau, du vin, &c.*

<sup>2</sup> Thus in Latin, *Fortunatus laborum, Virg. Lassus maris et viarum, Hor. Sunt lacrymæ rerum, Virg.*

The Genitive of Substantives is often used for an Adjective, in the New Testament and in the Septuagint, in imitation of the Hebrew idiom ; thus ἀνθρωπος τῆς ἀμαρτίας, *the man of sin*, for *the sinful man*. This mode has been lately adopted in the English language.

DATIVE.<sup>1</sup>

The *instrument* and *manner* of an action are put in the Dative ;<sup>2</sup> as,

<sup>2</sup> Ἀργυρέαις λόγχαισι μάχου, καὶ πάντα κρατήσεις, Oracle to Philip, *Fight with silver weapons, and you will conquer the world.*

<sup>3</sup> Ἦλασε ξίφει καὶ ἔπεφνε δόλω, Hom. *He struck him with a sword, and killed him by stratagem.*<sup>3</sup>

Verbs signifying to *accompany* or *follow*, to *blame*, to *converse*, to *pray*, to *use*, are followed by a Dative ; as,

Ἐπὶ νῆες ἔποντο, Hom. *Him ships followed.*

Πιστοὺς ἡγοῦ τοὺς τοῖς ἀμαρτανομένοις ἐπιτιμῶντας, Plutarch, *Think those faithful, who reprove your faults.*

Σοφοῖς ὁμιλῶν, καὶ αὐτὸς ἐκβήσῃ σοφός, Menander, *Associating with the wise, you yourself will become wise.*

<sup>1</sup> This case is generally used as the Dative in Latin. It expresses the object, *to* which the action is directed, or *for* which it is intended. It implies *acquisition* and *loss*. It is placed after εἶμι, &c. in the sense of *habeo*, and after words signifying *likeness*, *agreement*, *trust*, *resistance*, *relation*, &c. It follows verbs compounded with ἀντι, ἐν, ἐπί, παρὰ, πρὸς, σὺν, ὑπό. It is frequently governed by ἐν, ἐπί, σὺν, or some other Preposition, understood.

<sup>2</sup> This case in these instances may be called the Ablative ; and the analogy with the Latin will be preserved.

<sup>3</sup> Instead of the Dative, the Prepositions διὰ, ἐν, ἐπί, κατὰ are sometimes used with their proper cases, as ἐπαίρεσθαι ἐπὶ πλούτῳ, Xen. ἐν βέλει πληγῆς, Eurip.

To this rule may be referred the *excess* or *deficiency of measure*, as ἀνθρώπων μακρῷ ἄριστος, Her.



Ἐύχεσθαι Διὶ, Hesiod, *To pray to God.*<sup>1</sup>

Προβάτοις χρῆσθαι, Xen. *To use sheep.*<sup>2</sup>

Neuter Adjectives in *τον* and *τεον* govern the *Person* in the Dative, and the *Thing* in the Case of the Verb, from which they are derived ; as,

Τί ἂν αὐτῷ ποιητέον εἴη; Xen. *What must he do?*

Ἐμῖν ταῦτα πρακτέον, Dem. *You must do these things.*<sup>2</sup>

Ὁ αὐτὸς, *the same*, is followed by a Dative ; as,

Τῆς αὐτῆς εἰςὶ ζημίας ἄξιοι οἱ συγκρούπτοντες τοῖς ἑξαμαρτάνουσι, Isoc. *Those who conceal, are deserving of the same punishment as those who commit, a fault.*<sup>4</sup>

<sup>1</sup> Δέομαι requires a Genitive of the Person, as δεήσομαι ὑμῶν, Æsch.

<sup>2</sup> Many Verbs have a Dative of the *person*, and a Genitive of the *thing*, as ἀμφισβητῶ, κοινωνέω, μεταδίδωμι, μετέχω, συγγινώσκω, φθονῶ ; and the Impersonals δεῖ, μέλει, μεταμέλει, μέτεστι, προσήκει ; as ὦν ἐγὼ σοι οὐ φθονήσω, Xen. σοὶ παιδῶν τί δεῖ, Eurip. But this Gen. will easily be referred to the government of a Preposition or a Noun.

<sup>3</sup> These Adjectives imply *necessity*, and have the force of the Latin Gerund. The whole construction has been imitated in Latin : *Quam viam nobis quoque ingrediendum sit*, Cic. *Æternas quoniam pernas in morte timendum*, Lucretius.

They sometimes agree with the Substantives, as εὐχτέος νοῦς, Soph. περιοπτή ἐστὶν ἡ Ἑλλάς, Her.

<sup>4</sup> Σὺν is here understood. Thus in Latin, *Idem facit occidenti*, Hor. *Et nunc ille eadem nobis juratus in arma*, Ovid.

ACCUSATIVE.<sup>1</sup>

The Accusative is of universal use, with *κατὰ* understood ;<sup>2</sup> as,

*Δεινὸς μάχην, Æschylus, Terrible in fight.*

*Πειρῶ τὸ μὲν σῶμα εἶναι φιλόπονός, τὴν δὲ ψυχὴν φιλόσοφος, Isoc. Endeavour to be in body fond of labor, and in mind a lover of wisdom.*<sup>3</sup>

Verbs signifying *to do* or *speak well* or *ill*, *to give* or *take away*, *to admonish*, *to clothe*, govern an Accusative of the Person, and another of the Thing ;<sup>4</sup> as,

*Πολλὰ ἀγαθὰ τὴν πόλιν ἐποίησε, Isoc. He conferred many services on the city.*<sup>5</sup> -

<sup>1</sup> The Accusative expresses the *object* of the action. It is, therefore, as in Latin, governed either by a Verb Active, or by a Preposition expressed or understood.

As in Latin, Verbs of *entreaty*, *concealing* and *teaching* govern two Acc. Verbs Neuter also often assume an Active signification ; and both are followed by an Acc. of their own signification.

The Accusative seems to be the favorite Case of the Attics, who frequently use it for the Genitive and the Dative.

<sup>2</sup> Or *διὰ*, *εἰς*, *περὶ*, *πρὸς*. *Κατὰ* is the most general, as it embraces the *parts*, *qualities* and *relations* ; *διὰ* is applied to the *cause* ; *εἰς*, *περὶ*, and *πρὸς* to *motion*. They are sometimes expressed, as *ὃς κατὰ σῶμα καλῶς, κατὰ νοῦν δ' αὖ ἐστὶν ἀμορφος*, Epigr.

<sup>3</sup> This construction is frequent in Latin poetry : *Crinem soluta*, Virg. *Humeros amictus*, Hor.

<sup>4</sup> One of these Accusatives is governed by *κατὰ* understood.

<sup>5</sup> To the Accusative of the *thing* are frequently substituted the Adverbs *εὖ*, *καλῶς*, *κακῶς* ; as *παρόντας μὲν τοὺς φίλους δεῖ εὖ πράττειν, ἀπόντας δε εὐλογεῖν*, Epict. *Μὴ δρᾷ τοὺς τεθνηκότας κακῶς*, Soph.

Εἵργασμαι κακὰ τὸν οἶκον, Thucydides, *I have done evil to the house.*

Ἀποστρεῖ με τὰ χρήματα, Isoc. *He deprives me of my property.*

Ταῦτά σε ὑπομιμνήσκω, Thuc. *I remind you of these things.*

Εἴματά με ἐξέδυται, Hom. *They stripped me of my clothes.<sup>1</sup>*

*Distance and space are put in the Accusative ; as,*

<sup>1</sup> Ἐφεσος ἀπέχει ἀπὸ Σαρδέων τριῶν ἡμερῶν ὁδὸν, Xen. *Ephesus is distant from Sardis three days' journey.*

### VERBS PASSIVE.

Verbs of a *Passive* signification are followed by a Genitive governed by ὑπὸ, ἀπὸ, ἐκ, παρὰ, or πρὸς ;<sup>2</sup> as,

Ὁ νοῦς ὑπὸ οἴνου διαφθείρεται, Isoc. *The understanding is impaired by wine.*

Τέθνηκεν ὑφ' ὑμῶν, Xen. *He was killed by you.<sup>3</sup>*

The Verb alone, implying *treatment*, may have the same construction, as Ζεὺς με ταῦτ' ἔδρασεν, Aristoph.

<sup>1</sup> Verbs of *adjuring* and *swearing* are also found with two Accusatives, as ὀρκίζω σε οὐρανόν, Orpheus. Thus in Latin, *Hæc eadem Terram, Mare, Sidera juro*, Virg.

A change of Voice implies a change in the Case of the *Person* ; but the Case of the *Thing* is preserved ; as ἡμεῖς πλεῖστα εὐεργετούμεθα, Xen. θοιμάτιον ἐκδύομενος, Dem. Thus in Latin, *Induitur faciem cultumque Dianæ*, Ovid. *Inscripti nomina regum*, Virg.

<sup>2</sup> The Preposition is often understood ; as ἠττάσθαι τῶν συμφορῶν, Isoc.

<sup>3</sup> Thus in Latin, *Torqueor infesto ne vir ab hoste cadat*, Ovid. *Nihil valentius à quo intereat*, Cic.

Some Verbs, which in the Active are followed by the Genitive

## INFINITIVE.

The Infinitive Mood is used to express the *cause* or *end* of an action ; as,

Τίς σφωὲ ξυνέηκε μάχεσθαι ; Hom. *Who induced them to fight ?*<sup>1</sup>

The Pronoun Accusative, before the Infinitive, is frequently omitted ; as,

Ἐφη ζητεῖν (ἐαυτὸν und.) Plato, *He said that he was inquiring.*<sup>2</sup>

The Infinitive is often preceded or followed by a Nominative ; as,

Σοφοκλῆς ἔφη, αὐτὸς μὲν οἷους δεῖ ποιεῖν, Εὐριπίδης δὲ οἷοί εἰσι, Arist. *Sophocles said that he made men such as they ought to be ; Euripides, such as they are.*

or Dative of the *person*, and the Accusative of the *thing*, are preceded in the Passive by the Nominative of the *person* ; as οἱ τῶν Ἀθηναίων ἐπιτετραμμένοι φυλακὴν, Thuc. *They who were intrusted with the defence of the Athenians, or they to whom the defence of the Athenians was intrusted.*

<sup>1</sup> Similar to this is the English idiom. The Latin uses *ut* or *quo* with a Subjunctive. Sometimes in Poetry it admits the Greek construction, as, *Dederatque comas diffundere ventis*, Virg.

<sup>2</sup> Thus in Latin, *Sed reddere posse negabat* (*se* und.) Virg. The Infinitive Mood and the preceding Verb, generally, but not always, relate to the same person ; εἴτις σοῦ λαβόμενος εἰς τὰ δεσμωτήριον ἐπάγοι, φάσκων ἀδίκειν (*σε* und.) Plato. *Nos abuisse rati*, (*eos* und.) Virg.

<sup>1</sup> Ἐφησε φίλος εἶναι, Plutarch, *He said that he was a friend.*<sup>1</sup>

Instead of the Infinitive preceded by the Accusative, the Indicative preceded by ὅτι or ὡς<sup>2</sup> is commonly used; as,

Γινῶθι ὅτι ἐγὼ ἀληθῆ λέγω, Xen. *Know that I speak truth.*

<sup>1</sup> Thus in Latin, *Rettulit Ajax esse Jovis pronepos*, Ovid.

<sup>2</sup> Ὅτι and ὡς are really Pronouns: the former the Neuter of ὅστις, ἥτις; the latter the same as ὅς, in an adverbial form. This will clearly explain the construction: γινῶθι ὅτι, *know that*; ἐγὼ ἀληθῆ λέγω, *I speak truth*. Λέγω ὡς, *I say that or thus*: ἐκεῖνος οὐ πολεμεῖ, *he does not make war*. So, *And they told him that Jesus passeth by*, Luke 18. It is not necessary that τις should be always joined with ὅς. We find in Homer, Γιγνώσκων ὃ οἱ αὐτὸς ὑπέιρεχε χεῖρας Ἀπόλλων: that is, Γιγνώσκων ὃ, *Knowing this: Apollo stretched his hand over him.*

Ὅτι is sometimes used at the end of a sentence in a manner, which strongly elucidates this explanation: ἀλλ' οὐκ ἀποδώσεις, οἶδ' ὅτι, Aristoph. *But you will not restore it, I know that.*

Sometimes ὅτι is added to strengthen the force of another Pronoun, a practice common to the best Greek and Latin writers: ἀλλ' οὖν ἔγωγ' οὐ παύσομαι, τοῦτ' ἴσθ' ὅτι, Aristoph. *Hoc ipsum scias.*

The Greeks in narrations frequently use the Present tense, when ὅτι introduces the words of the person, who is the subject of the narrative. But the Latins, in the idiom of the Accusative and Infinitive, place the Verb in the Perfect tense.

Ὅτι sometimes signifies *that*, or *to the end that*. In this sense the Latin *ut*, generally shortened into *ut*, is the same word. Here it is still the Pronoun, and the full expression is διὰ ὅτι, *for that*, *for this*. The two words often coalesce, and become διότι. Thus

Λέγω ὡς ἐκεῖνος οὐ πολεμεῖ, Dem. *I say that he does not make war.*<sup>1</sup>

The Infinitive is used with or without a Preposition, in the sense of the Latin Gerunds and Supines; as,

Ἐπιστάμενος πολεμίζειν, Hom. *Skilled in the art of war.*<sup>2</sup>

Ἐν τῷ μαθεῖν, Soph. *In learning.*<sup>3</sup>

Ἰκανὸς εἰπεῖν καὶ πράξει, Lysias, *Qualified to speak and to act.*<sup>4</sup>

Shakespeare, *For that I am some twelve or fourteen moonshines lag of a brother.*

Sometimes ὅτι signifies elliptically *what is the reason why*—; as, εἶποι ὅτι τόσσον ἐχώσατο Φοῖβος Ἀπόλλων, Hom. Here the full expression is εἶποι τί ἐστὶν αἴτιον ὅτι—*let him say what is the reason for this, Phæbus is so enraged*; or διὰ ὅτι.

It is likewise frequently used for *because*, and is there too governed by διὰ, *for this reason*.

These observations will easily suggest an analogical solution of the origin and use of the word in other languages.

<sup>1</sup> This construction has seldom been imitated in Latin. But ὅτι has been rendered by *quòd*, *quia*, and even *quoniam* in the Vulgate, a translation, which disgusted the classical reader, and which was succeeded by the more elegant versions of Beza and of Castalio. Yet we find some instances of that use of *quòd*. *Equidem scio jam filius quòd amet meus*, Ter. *Præmoneo, nunquam scripta quòd illa legat*, Ovid.

<sup>2</sup> So in Latin, *Et jam tempus equùm fumantia solvere colla*, Virg. *for solvendi*.

<sup>3</sup> *Cantare pares*, Virg. *for cantando*.

<sup>4</sup> *At rubus et sentes, tantummodo lædere natæ*, Ovid, *for ad lædendum*.

Πιστοὺς πέμπει ἐπισκοπεῖν, Xen. *He sends trusty men to examine.*<sup>1</sup>

Κάλλιστα ἰδεῖν, Xen. *Most beautiful to behold.*<sup>2</sup>

The Infinitive of the Present, Future, and Aorists, preceded by the Verb μέλλω, expresses the Future; as, Μέλλω τεθνήσκειν, Plato, *I am to die.*<sup>3</sup>

The Infinitive of some Verbs is preceded by ἔχω, in the sense of δύναμαι; as,

Μηδὲν ἔχουσιν εἰπεῖν, Dem. *They have nothing to say.*<sup>4</sup>

The Infinitive is often governed by another Verb in an Imperative sense, understood; as,

Μή τι σύγ' ἀθανάτοισι μάχεσθαι, Hom. (ὄγᾶ, beware, und.) *Nor contend thou with the immortals.*<sup>5</sup>

The Infinitive is sometimes put *absolutely*, without another Verb expressed; as,

Ὡς ἀπλῶς εἰπεῖν, Dem. *To speak plainly.*

Δοκεῖν ἐμοί, Soph. *As it appears to me.*<sup>6</sup>

Μικροῦ δεῖν, Isoc. *Nearly.*<sup>7</sup>

<sup>1</sup> *Semper in Oceanum mittit me quærere gemmas, Prop. for quæsitum.*

<sup>2</sup> *Niveus videri, Hor. for visu.*

<sup>3</sup> More congenial is the French idiom, *je dois mourir*. It exactly expresses a sense of μέλλω, which refers to *probability*, and is applied to any time, as τὰ μέλλετ' ἀκουέμεν, Hom. *Vous devez l'avoir entendu.*

<sup>4</sup> Thus, *De Diis neque ut sint, neque ut non sint, habeo dicere, Cic.*

<sup>5</sup> Thus in Italian, *non dir niente*, take care to say nothing.

<sup>6</sup> That is, κατὰ τὸ δοκεῖν ἐμοί, *secundum meam sententiam.*

<sup>7</sup> The Infinitive is sometimes understood, as ὀλίγου παρεδόθη, Lysias, (δεῖν und.) *συγγέλονται*, Dem. (φράσαι und.)

## PARTICIPLE.

The Participle is often elegantly preceded by the Verbs εἶμι, γίνομαι, ὑπάρχω, ἔχω, κυρῶ;<sup>1</sup> as,

Χάρις χάριν ἐστὶν ἢ τίκτουσ' ἀεὶ, Soph. *A kindness always produces a kindness.*<sup>2</sup>

Οὐκ ἐχθρὸς ὑπῆρχεν ὦν, Dem. *He was not an enemy.*

Τὸν λόγον σου θαυμάσας ἔχω, Plato, *I have admired your speech.*<sup>3</sup>

With a Participle τυγχάνω signifies *by chance*; λαμβάνω, *privately* or *ignorantly*; φθάνω, *previously*; as,

\*Ἐφη τυχεῖν ἔων, Her. *He said that he chanced to be.*

\*Ἐλάθομεν διαφέροντες, Plato, *We were not aware that we differed.*<sup>4</sup>

<sup>1</sup> The Participle is sometimes used alone, εἶμι being understood, as μήμων κέρη βάλεν, ἥτ' ἐνὶ κήπῳ βριβομένη, (ἐστὶ und.) Hom. *A poppy bends the head, which in a garden is weighed down.* This ellipsis is found in Latin, not only in the Poets, but in the Historians, particularly in Tacitus. To this construction may be generally referred what is called the Nominative absolute. Thus φύλαξ ἐλέγχων φύλακα, Soph. (ἦν und.) *Guard was blaming guard.* σωθεῖς δὲ, παῖδας ἐξ ἐμῆς ὁμοσπόρου κτησάμενος, (εἶ und.) Eurip.

<sup>2</sup> Thus in Latin, *Quos videas esse bibentes*, Plaut. *Est loquens Socrates*, Cic.

<sup>3</sup> This is imitated in the Latin Participle Passive, *Neque ea res falsum me habuit*, Curtius. Similar to this are the French and English idioms.

<sup>4</sup> Thus in Latin, *Nec vixit malè, qui natus moriensque fefellit*, Hor.



Φθάνω τοὺς φίλων εὐεργετῶν, Xen. *I anticipate my friends in conferring benefits.*

The Participle is used after δῆλος, φανερός, ἀφανής, &c. as,

Αὐτὸς τοῦτο ποιῶν φανερὸς ἦν, Arist. *He manifestly did this.*

The Participle is used instead of the Infinitive, after Verbs signifying *to persevere, to desist, to perceive, or an affection of the mind*; as,

Τὴν εἰρήνην ἄγοντες διατελοῦσιν, Isoc. *They continue preserving peace.*<sup>1</sup>

Θεὸν οὐ λήξω προστατὴν ἔχων, Soph. *I shall not cease having God for my defender.*

\*Ἴσθι ἀφικμένη, Aristoph. *Know that thou art come.*

Μέμνησο ἄνθρωπος ὦν, Simonides, *Remember that you are a man.*

Ὁ Θεὸς πολλάκις χαίρει τοὺς μὲν μικροὺς μεγάλους ποιῶν, τοὺς δὲ μεγάλους μικροὺς, Xen. *God is often delighted in making the little great, and the great little.*<sup>2</sup>

<sup>1</sup> The English idiom is perfectly similar. Some instances occur in Latin, *Scit peritura ratis*, Statius. *Sensit medios delapsus in hostes*, Virg.

<sup>2</sup> Σύννοια is found with various cases: *ξύννοια ἐμαυτῷ σοφὸς ὦν*, Plato. *ἐμαυτῷ ξυνήδειν οὐδὲν ἐπισταμένῳ*, Plato.

This last expression must be referred to the force of ATTRACTION, which is particularly exerted on Participles. *Attraction* is indeed of universal influence in Greek construction. It seems as if, on many occasions, of two words relating to each other, but in different constructions, the Greeks wished one only to be in a particular case, and the other to be *attracted* by it in the same case.

A few additional instances will be here given. Οὐδενὶ πώποτ' οὐδ'

## ADVERBS

are followed by the Genitive, Dative, or Accusative; <sup>1</sup> either because they are originally Nouns, or because those cases are governed by a Preposition understood.

## Examples of the former :

Πλὴν, *rejection*, πλὴν ἐμοῦ, Æschyl. *Excepting me.*<sup>2</sup>

Χάριν, *for the sake*, χάριν Ἑκτορος, Hom. *For the sake of Hector,*

αἰσχρῶς οὐδ' ἀκλεῦς ἀπέβη, τοὺς ἰκέτας ἐλεήσαντι, Isoc. *It has never been disgraceful or inglorious in any one to pity the suppliant.* ἐλεήσαντι is here attracted into the case of οὐδενί. Σκοπούμενος εὕρισκον οὐδαμῶς ἂν ἄλλως τοῦτο διαπραξάμενος, Isoc. *Having considered, I found that I could by no means otherwise execute the business.* διαπραξάμενος is attracted into the case of σκοπούμενος. Οὔτε νῦν μοι μεταμέλει οὕτως ἀπολογησαμένῳ, Plato, *I do not now repent having thus defended myself;* for ἀπολογήσασθαι. Thus in Latin, *Sed non sustineo esse conscius mihi dissimulanti,* Fabius.

A Noun between two Verbs is frequently attracted into the case of that Verb, to which it has less relation. Thus ἔγνων δημοκρατίαν, ἔτι ἀδύνατός ἐστιν ἐτέρων ἄρχειν, Thuc. *for ἔγνων ὅτι δημοκρατία.* φράσατέ μοι τὸν δεσπότην, ὅπου ἔστι, Aristoph. *for ὅπου ὁ δεσπότης.* Thus in Latin, *Servum meum miror, ubi sit,* Plaut. *Hæc me, ut confidam, faciunt,* Cic. *Istud fac me ut sciam,* Ter.

<sup>1</sup> Ἴδε and ἰδοὺ *behold*, which are sometimes, like the Latin *en* and *ecce*, found with a Nominative, are really Verbs, and govern the Accusative; as, ἰδοὺ με, Eurip.

<sup>2</sup> Πλὴν sometimes assumes the nature of a Disjunctive, and is followed by every case, according to the government of the Verb, with which it is connected; as, οὐδέν ἐστιν ἄλλο φάρμακον, πλὴν λόγος, Isoc. οὐ θέμις πλὴν τοῖς μαθηταῖσιν λέγειν, Aristoph.

*Χωρὶς, separation, χωρὶς τῶν ἀνδρῶν, Her. Without the men.*

*Τοῦ Διὸς, ἐνώπιον, Plut. In the sight of God.*

### Examples of the latter :

\* *Ἄνευ ὀνομάτων, Plato, (ἀπὸ und.) Without names.*

\* *Ἄμα λαῷ, Hom. (σὺν und.) With the people.*

*Ναὶ μὰ τὸδε σκῆπτρον, Hom. (ἐπὶ und.) I swear by this sceptre.<sup>2</sup>*

Adverbs of *time* are sometimes changed into Adjectives; as,

*Οὐ χρή παννύχιον εὔδειν βουληφόρον ἄνδρα, Hom. A man of counsel ought not to sleep the whole night.<sup>3</sup>*

Adverbs of *quality* are elegantly joined with the Verbs ἔχω, πάσχω, ποιέω, φέρω, φῶμι, χράομαι, &c. as,

\* *Ἡδέως ἔχε πρὸς ἅπαντας, Isoc. Be pleasant to all.*

*Εὐ πάσχεω, εὐ ποιεῖν, Dem. To receive, to confer, benefits.*

Two or more *Negatives* strengthen the Negation; as,

*Οὐκ ἔστιν οὐδὲν, Eurip. There is nothing.*

*Οὐδέποτε οὐδὲν οὐ μὴ γένηται τῶν δεόντων, Dem. Nothing that is necessary will ever be done.<sup>4</sup>*

<sup>1</sup> *Μὰ* generally *denies*, unless it is joined with *ναὶ*; *νῆ* *affirms*, unless joined with a *Negative*.

<sup>2</sup> The *Preposition* is sometimes expressed: *ἐκὰς ἀπ' ἐωυτῶν, Her. μέχρῃς ἐπ' ἐμοῦ, Hom. τῆλε ἀπὸ σχεδῆς, Hom. ἄμα σὺν αὐτοῖς, Plut.*

<sup>3</sup> Thus in *Latin, Nec minùs Æneus se matutinus agebat, Virg. Nec vespertinus circumgemit ursus ovile, Hor.*

<sup>4</sup> In *Latin, two Negatives* make an *Affirmative*; yet the *Greek idiom* has been imitated: *Neque tu haud dicas tibi non prædictum, Ter.* In *Plautus* this licence is frequent.

## PREPOSITIONS

govern the Genitive, Dative, or Accusative.<sup>1</sup>

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<sup>1</sup> The principal relations of things to one another are expressed in Greek by three cases; *origin* and *possession* by the Genitive, *acquisition* and *communication* by the Dative, and *action* by the Accusative. The other relations, of *time* and *place*, *cause* and *effect*, *motion* and *rest*, *connexion* and *opposition*, are expressed by PREPOSITIONS.

In the origin of language and of civilization PREPOSITIONS were few; but when the progress of arts increased the relations of things, they became more numerous. In succeeding ages, when the extension of Mathematical, and the improvements in Philosophical, Science produced new combinations of language, and required a greater precision of expression, the number of Prepositions was necessarily increased.

But that great variety, which became expedient in modern times, has been applied to the Greek language, and produced some confusion and difficulty to the learner. Twenty different meanings have been assigned to a Greek Preposition: nor were those meanings marked with slight shades of difference: the same Preposition has been made to bear the most opposite senses: *to* and *from*, *for* and *against*, *above* and *below*.

Some successful efforts have lately been made to clear these perplexities. *One* primary, natural sense has been assigned to each Preposition: to that sense may be referred all the other significations, arising from analogical or figurative relations, easily flowing from it, and regulated by the case, to which the Preposition is prefixed. From the combinations of the Prepositions with the different cases arises that variety, which forms one of the beauties of the Greek language. But that variety is consistent.

The meaning then of the Preposition adapts itself to the use of the Case. The primary and natural meaning of ὑπὸ is *under*. The Accusative is used after words signifying *motion*; hence ὑπὸ Ἰλιον

## GENITIVE.

Ἐντὶ, *For.*

For: χάρις ἐντὶ χάριτος, Eurip. *Favor for favor.*

Instead of: εἰρήνη ἐντὶ πολέμου, Dem. *Peace instead of war.*

Ἐκ, *From.*

From: ἀπῆκε ἐωυτόν ἀπὸ τοῦ πύργου, Her. *He threw himself from the tower.*

After: ἀπὸ τοῦ ὕπνου, Thuc. *After sleep.*

ἦλθε, Hom. *He came under the walls of Troy.* The Genitive implies *influence* or *origin*; thus ὑπὸ καύματος, Hes. *Under the influence of heat.* The Dative expresses the *instrument* or *manner*; hence χερσὶν ὑφ' ἡμετέρεσιν ἄλουσα, Hom. *Taken under, or by our hands.* Before the Genitive and the Dative it confines itself to a state of *rest*. Thus simple and uniform are the uses, to which it is applied; yet Grammarians have not scrupled to give it the most discordant significations of *under* and *upon*, *to* and *from*, *for* and *against*, *before* and *behind*.

Μετὰ signifies *with*. Prefixed to the Genitive and Dative it is confined to that meaning. When with an Accusative it implies *motion*, it is succession of place or time, in close affinity or conjunction *with* its object; thus μετ' ἰχθῦα βαῖνε, Hom. *He went close with her steps*, i. e. after her steps.

Ἐπὶ, *upon*, with a Genitive, signifies *situation upon*; with a Dative, *close upon*; with an Accusative, *motion tending upon*; &c.

In the Table and Synopsis of the Prepositions, the learner will easily and profitably trace the analogy of the different significations to the primitive meaning of each. The significations here given are few; but it is hoped that they will solve the greatest number of the instances of that important part of Greek construction.

'Εξ or ἐκ,' *Out of.*

Out of: Αἴας ἐκ Σαλαμῖνος ἄγεν ἡῶας, Hom. *Ajax brought ships out of Salamis.*

From: ἐκ θαλάσσης ἐς θάλασσαν, Her. *From sea to sea.*

After: ἐκ τῆς ναυμαχίας, Her. *After the naval fight.*

Πρὸ, *Before.*

Before: πρὸ θυρῶν φαίνεται ἡμῖν, Aristoph. *He appeared to us before the door.*

For: πρὸ πατρίδος ἀποθνήσκειν, Her. *To die for our country.*

## DATIVE.

'Εν, *In.*

In: ἐν τῷ Θεῷ τὸ τέλος ἐστί, Dem. *The end is in God.*

Σὺν, *With.*

With: σὺν Θεῷ, Her. *With God.*

## ACCUSATIVE.

Εἰς, or ἐς, *Into.*

Into: εἰς ἄστου καταβαίνειν, Isoc. *To descend into a city.*

## GENITIVE and ACCUSATIVE.

Διὰ, *Thro'.*

Thro': G. διὰ χειμῶνος, Xen. *Thro' the winter.*

A. διὰ πόντον, Pind. *Thro' the sea.*

After: G. διὰ μακροῦ χρόνου, Æschyl. *After a long time.*

On account of: A. διὰ σέ, Soph. *On account of you.*

<sup>1</sup> As a Greek word cannot properly end in a Mute, it is probable that ἔξ was the original word, which lost  $\zeta$  before a Consonant, and was softened into ἐκ. So *ex* and *e* in Latin.

Κατὰ, *According to.*

Under : G. δύναι κατὰ τῆς γῆς, Plato, *To go under the earth.*

Thro' : G. κατὰ στρατοῦ, Her. *Thro' the army.*

Against : G. κατὰ τῆς πόλεως, Æsch. *Against the city.*

According to : A. κατὰ λόγον ζῆν, Arist. *To live according to reason.*

In : A. ἐξέσθην κατὰ κλισμοῦς, Hom. *They sat in seats.*

Ἐπὲρ, *Over.*

Above : G. ὑπὲρ γῆς ἔστι; Eurip. *Is he above ground?*

For : G. θνήσκω ὑπὲρ σέθεν, Eurip. *I die for you.*

Over : A. ὑπὲρ τὸν δόμον, Her. *Over the house.*

Beyond : A. δύναμις ὑπὲρ ἄνθρωπον, Her. *A power beyond that of man.*

## DATIVE and ACCUSATIVE.

Ἐνάντιον, *Thro'.*

Upon : D. εὐδαι ἐνάντιον σκιάπτω Διὸς αἰετὸς, Pind. *The eagle sleeps upon the sceptre of Jove.*<sup>1</sup>

Thro' : A. ἐνάντιον ὄρη, Xen. *Thro' mountains.*<sup>2</sup>

## GENITIVE, DATIVE, and ACCUSATIVE.

Ἐπι, *About.*

On account of : G. πίδακος ἐπι μάχεσθον, Hom. *They fought on account of a spring.*

About : G. ἐπι πόλιος οἰκοῦσι, Her. *They dwell about the city.*

<sup>1</sup> A Dative after ἐνάντιον is used by the Poets, and is commonly expressed by upon.

<sup>2</sup> Ἐνάντιον signifies motion upward, κατὰ motion downward. So their corresponding Adverbs ἄνω and κάτω signify upwards and downwards.

Ἐπι is sometimes used adverbially in a distributive sense. Thus ὕδατος ἐπι εἴκοσι μέτρα, Hom. *Twenty measures of water to one (of wine).* In this sense ἐπι is used in medical prescriptions.

Concerning: G. φάμεν ἀμφὶ δαιμόνων καλὰ, Pind. *To speak well concerning the gods.*

About: D. ἀμφὶ σώματι, Æschyl. *About the body.*

On account of: D. ἀμφὶ γυναικὶ πάσχειν, Hom. *To suffer on account of a woman.*

About: A. ἀμφὶ Τροίαν, Soph. *About Troy.*

### Ἐπὶ, Upon.

Upon: G. ἐπὶ θρόνου ἐκαθέζετο, Xen. *He was sitting upon a throne.*

On account of: D. οὐκ ἔστι σοφοῦ ἐπὶ τοῖς προγόνοις μεγὰ φρονήσαι, Isoc. *It is not the part of a wise man to think highly of himself on account of his ancestors.*

Upon: D. ἐφ' ἵππῳ, Xen. *Upon a horse.*

Near: D. ἐπὶ στόματι τοῦ ποταμοῦ, Thuc. *Near the mouth of the river.*

To: A. ἔρχεσθ' ἐπὶ δεῖπνον, Hom. *Go to dinner.*

On: A. ἐπὶ γαῖαν, Hesiod, *On earth.*

### Μετὰ, With.

With: G. μετὰ τέχνης, Isoc. *With art.*

Among: D. αὐτὸς μετὰ πρότοισι πονεῖτο, Hom. *He labored among the foremost.*<sup>1</sup>

To: A. Ζεὺς ἔβη μετὰ δαῖτα, Hom. *Jupiter went to a feast.*

After: A. οἱ νόμοι μετὰ τὸν Θεὸν σώζουσι τὴν πόλιν, Dem. *The laws, after God, preserve the state.*

### Παρὰ, Near.

From: G. οὐ παρὰ φιλαργύρου χάριν δεῖ ἐπιζητεῖν, Plut. *We must not seek a favor from a miser.*

At: D. παρ' ὄχθαις, Anacr. *At the banks.*

Near: A. βῆ παρὰ θίνα θαλάσσης, Hom. *He went near the sea shore.*

<sup>1</sup> It is found with a Dative in poetry only.



To : A. παρὰ σὲ ἔρχομαι, Xen. *I come to you.*

Above : A. παρὰ τὰ ἄλλα ζῷα, Xen. *Above the other animals.*

Against : A. παρὰ φύσιν, Eurip. *Against nature.*

### Περὶ, *About.*

About : G. τί περὶ ψυχῆς ἐλέγομεν; Plato, *What did we say about the soul?*

For : G. ἀμύνεσθαι περὶ πάτρης, Hom. *To fight for our country.*

About : D. θώρακα περὶ τοῖς στέγνοις, Xen. *A breast-plate.*

About : A. φυλακὴ περὶ τὸ σῶμα, Xen. *A guard about the body.*

### Πρὸς, *Towards.*

By : G. πρὸς τῶν Θεῶν, Xen. *By the gods.*

For : G. πρὸς σοῦ, οὐδ' ἐμοῦ φράσω, Soph. *I will speak for you, not for myself.*

From : G. χρηστοῦ πρὸς ἀνδρὸς μηδὲν ὑπονόει κακὸν, Epict. *From a good man expect nothing bad.*

Towards : D. πρὸς τῷ τέλει τοῦ βίου, Æsch. *Towards the end of life.*

To : A. ἃ δ' ἂν μάθῃ παῖς, ταῦτα σώσασθαι φιλεῖ πρὸς γῆρας, Eurip. *What we learn in youth, we commonly preserve to old age.*

Against : A. πρὸς κέντρα μὴ λάκτιζε, Eurip. *Do not kick against the pricks.*

### ὑπὸ, *Under.*

Under : G. ὑπὸ νόσου ἀποθανεῖν, Her. *To die under a disease.*

By : G. ὑπὸ χρήστων ἄγομαι, Aristoph. *I am harassed by my creditors.*

Under : D. ὑφ' ἡλίου, Eurip. *Under the sun.*

Under : A. ἀπαγαγὼν ὑπὸ φοίνικας, Xen. *Leading him under palm-trees.*

## METRICAL SYNOPSIS OF PREPOSITIONS.

ἘΛΕΝΗΣ, Helenam propter ; τῆς ἀμφὶ πόλῃος,  
 Circa urbem ; ἀμφὶ σέθεν, de te ; τῆδ' ἀμφὶ θυγατρὶ,  
 Ob natam ; ἀμφ' ὤμοις, humeros circum ; ἀμφὶ ῥέεθρα,  
 Juxta undam. ἌΝ' σκῆπτρῳ, sceptro super ; ἤλθ' ἀν' ὄμιλον,  
 Per turbam. ἌΝΤΙ' τέκνων, pro natis. Βῆ δ' ἈΠΟ' Τροίης,  
 A Trojâ ; γλώσσης ἄπο, linguâ ; δεῖπνον ἀφ' ὕπνου,  
 Post somnum : πόντου ἄπο, à ponto procul. ἘΓΧΟΣ  
 Ἦλθε ΔΙΑ' κραδίης, per cor ; διὰ δῶμα, per aedes ;  
 Οὐ διὰ τοῦτον, ob hunc. ἘΤΡΆΠῆΝ ἘΚ δεῖπνου ὕπνουδε,  
 Post cœnam ; ἐκ νεφέλων, ex nubibus ; ἐξ ἐμοῦ, à me.  
 ΕἶΣ γῆν, in terram. ἘΝ νηϊ, in navi. ἘΠὶ ῥάβδου,  
 In baculo ; κέρδει ἐπι, propter ; κεῖμ' ἐπὶ γαίῃ,  
 In terrâ ; ποταμῶ ἐπι, juxta ; βάσκ' ἐπὶ νῆας,  
 Ad naves ; ἐπὶ νῶτα, super dorsum. ΚΑΤΑ' γαίας,  
 Sub terrâ ; κατ' ἐμοῦ, contra me ; ῥεῖ κατὰ πέτρης  
 Ἦλθε, per saxum ; καθ' Ὀμηρον ἔειπε, secundum ;  
 Δῶμα κάτ', in tecto. ΜΕΤΑ' σοῦ, tecum ; μετὰ τοῖσιν,  
 Inter eos ; μετὰ δαῖτ', ad cœnam ; σὺν μετὰ πότμον,  
 Post fatum. ΠΑΡΑ' πατρὸς ἔβην, à patre ; παρ' αὐτῶ  
 Κῦδος, apud ; παρὰ ναῦς, ad naves ; ἦν παρὰ δόξαν,  
 Contra ; παρ' δύναμιν, supra vires ; παρὰ κῦμα,  
 Juxta undam. ΠΕΡΙ' σοῦ, de te ; περὶ πατρίδος αἰῆς,  
 Pro patriâ ; περὶ χειρὶ, manum circum ; περὶ ἄστου,  
 Circa urbem. ΠΡΟ' τέκνων, pro natis ; ἦν πρὸ δόμοιο,  
 Ante aedes. ΠΡΟ'Σ γῆς, à terrâ ; πρὸς Διὸς ὤμνυ,  
 Per Jovem ; ἔην πρὸς σοῦ, pro te ; πρὸς κύμασι, juxta ;  
 Πρὸς λέχος, ad lectum ; πρὸς δυσμενέας μαχέσασθαι,  
 Contra hostes. ΣΤ'Ν τοῖς, cum illis. Ἐθνησχ' ἘΠ' ἡμῶν,  
 Pro nobis ; κεφαλῆς ὑπερῖξεν, supra ; ὑπὲρ ὤμων  
 Ἦλθε, super ; φεύγεσκεν ὑπεῖρ ἄλα, trans mare fugit.  
 Ἦν ἘΠΟ' γῆς, ὑπὸ γῆ, sub terrâ ; σῶν ὑπὸ τέκνων  
 Ὀλλύμεθ', à natis ; ἤλθον δ' ὑπὸ κῦμα, sub undas.

CONJUNCTIONS and ADVERBIAL CONJUNCTIONS,  
which govern the

## INDICATIVE.

Αἰθε, εἴθε, <sup>1</sup> <i>I wish, before the</i> Past Tenses.		Ἰνα, <i>where.</i>
Αὐτίκα, <i>as soon as.</i>		Ἰνα, <i>that, Imp. Fut. Aor.</i>
Ἄχρι & μέχρι, <i>as far as.</i>		Καίπερ, <i>altho'.</i>
Ἐπει,	} <i>after.</i>	Μέσφα, <i>until.</i>
Ἐπειπερ,		Μή, <i>lest, Past.</i>
Ἐπειτοί,		Ἵπου, <i>when.</i>
		Ἵφρα, <i>whilst, Past.</i>

## OPTATIVE.

Αἰθε, εἴθε, <i>I wish, Pr. and</i> Fut.		Ἰνα, } <i>that, Past.</i>
Interrogative Particles, with ἄν.		Ἵφρα, }
		Πῶς ἄν, <i>how.</i>

## SUBJUNCTIVE.

Ἄν, εἰάν, ἦν, <i>if.</i>		Κάν, <i>altho'.</i>
Ἐπερ, <i>altho'.</i>		Ἵπως ἄν, <i>that.</i>
Ἐπὸν, ἐπειδὸν, <i>since.</i>		Ἵταν, <i>when.</i>
Ἐως ἄν, <i>until.</i>		Ἵφρα, <i>whilst, Pr.</i>
Ἰνα, } <i>that, Pr. and Fut.</i>		Πρὶν ἄν, <i>before.</i>
Ἵφρα, }		Ἵς ἄν, <i>that.</i>

## INDICATIVE and OPTATIVE.

Ὅτι, <i>that.</i>		Ἵπως, <i>how, that.</i>
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<sup>1</sup> Αἰθε, εἴθε, and other Particles, are sometimes joined with the Imperfect and 2d Aorist of ὀφείλω, as αἰθε ὀφείλες ἄγονός τ' εἶμεναι, Hom.

## INDICATIVE, OPTATIVE, and SUBJUNCTIVE.

<sup>1</sup> ἄχρι, μέχρι, *until*.  
 εἰ,<sup>1</sup> *if*.  
 μή, *forbidding*.<sup>2</sup>  
 μήπως, *lest*.

'Οπότε,	} <i>when</i> .
'Οπόταν,	
Οτε,	

INDICATIVE, OPTATIVE, SUBJUNCTIVE, and  
INFINITIVE.

<sup>1</sup> ἄν, κε,<sup>3</sup> *Potential*.  
<sup>1</sup> ἕως, *as long as*.  
 μήποτε, *lest*.

Πρὶν, <i>before</i> .
'Ως, <i>that</i> .

<sup>1</sup> εἰ is used by the Dramatic Poets with the Indicative and Optative only. By Homer it is used with the Subjunctive also, joined to ἄν. or κε.

When εἰ is used with an Imp. or an Aor. Indicative, the Verb in the corresponding clause, preceding or following, is put in the Indic. with ἄν, as εἰ μὴ τότε ἐπόνουν, νῦν ἄν οὐκ εὐφραϊνόμην, Aristoph.

<sup>2</sup> μή, *forbidding*, with the *Present*, governs the Imperative, with the *Future* the Indicative, with the *Aorist*, when it refers to the Past, the Optative, when it refers to the Future, the Subjunctive.

<sup>3</sup> These Particles, ἄν used in prose, and κε and κεν in verse, give a *Potential* sense to the Verb. Thus in the Imp. εἶχον signifies *I had*, εἶχον ἄν, *I would have*. In the 2d Aor. εἶπον means *I said*, εἶπον ἄν, *I would have said*.

The Present Optative with ἄν is often used by tragic Writers in the sense of a Future Indic. thus μένοιμ' ἄν, Soph. *I will stay*.

<sup>1</sup> ἄν frequently signifies *soever*, as ἅπανθ' ὅσ' ἄν λέγω, Aristoph. *Whatsoever things I may say*: ὅ τι κεν καταλεύσω, Hom. *Whatever I may nod*.

<sup>1</sup> ἄν in this case follows the Noun or Particle, and precedes the Verb.

## INDICATIVE, OPTATIVE, and INFINITIVE.

'Επειδή,	} since.		'Ωστε, so that. <sup>1</sup>
'Επειδὴ,			

## OPTATIVE and SUBJUNCTIVE.

'Επεὶ ἂν, after.		Μὴ, lest.
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CONJUNCTIONS *Postpositive* are γὰρ, μὲν, δὲ, τε, τοίνυν.

These are *Prepositive* and *Postpositive*, ἂν, ἄρα, δὴ, ἴνα.

The rest are *Prepositive*.

These are called *Expletive*, which are not easily translated into other languages, but have a peculiar expression, the loss of which would be discovered by a critical judge of the niceties of Greek composition: ἄρ, ἄρα, αὖ, γε, δὴ, δῆτα, θην, κε, κεν, μὴν, νυ, περ, που, πω, ῥα, and some others used by the Poets.

## CORRESPONDING PARTICLES.

'Επειδὴν, when,—τηνικαῦτα, then.		Πρὶν, before,—ἢ, that.
'Ηι, as far,—ταύτη, so far.		Πρὶν, before,—πρὶν, that.
'Ημος, when,—τῆμος, then.		Τότε, then,—ᾗτε, when.
'Ηνίκα, when,—τηνίκα, then.		Τότε, then,—ὅταν, when.
Καθάπερ, as,—οὕτω, so.		Τότε, then,—ἐπειδὴν, when.
Μὲν, indeed,—δὲ, but.		Τότε, then,—ἠνίκα, when.
Μὲν, both,—δὲ, and.		'Ως, as,—οὕτω, so.
'Ομοίως, like,—ὡσπερ, as.		'Ως, as,—ὡταύτως, thus.
'Οπου, where,—ἐκεῖ, there.		'Ωσεῖ, as,—οὕτω, so.

<sup>1</sup> These have ἂν, expressed or understood, with the Optative: ὥστε is also found with the Imperative.

"Οπου, *where*,—ἐνταῦθα, *there*.

"Οπου, *where*,—ἐνθα, *there*.

Οὕτως, *so*,—ὡς, *as*.

"Ὡσπερ, *as*,—οὕτω, *so*.

"Ὡσπερ, *as*,—καὶ, *so*.

"Ὡσπερ, *as*,—ὡσαύτως, *thus*.\*

\* Some of these may be inverted thus :

ὄτε—τότε ;

ὡς—οὕτως ; &c.

One of the Corresponding Particles is frequently omitted, as οὐδὲν ἐν τῷ βίῳ τάχιστα γηράσκει ὡς ἡ χάρις, Socrates.

## PROSODY:

### POSITION.

A Syllable, in which a short or doubtful Vowel precedes two consonants or a double letter, is long in every situation, as δεινὴ δῆ κλαγγή, αὐτὰρ ἐμὲ Ζεὺς, κατὰ φρένα, πατρός, τέκνον, Hom.<sup>2</sup>

<sup>1</sup> The word PROSODY is here used in its common application to the *quantity*, although προσηδία signifies the *accent*, of syllables.

Those parts of *Prosody*, which are common to both languages, are here in general omitted.

<sup>2</sup> The exceptions to this rule take place when the latter consonant is a liquid. In *Epic* poetry they occur only in proper names, which cannot be strictly subjected to the rules of any metre, and in those words, which could not be used in any other position, as ἡδῆ βροτοῖσι, μοῖρᾶ κραταιή, πτερέεντᾶ προσηύδα, &c.

In *Pastoral*, *Elegiac*, and *Epigrammatic* verse the syllable is more frequently short.

In *Dramatic* poetry the following rules may be observed :

A short vowel before a *soft* or *aspirate* Mute followed by a Liquid, and before a *middle* Mute followed by ρ, remains short. In *Tragedy* the syllable, if not final, is often long.

A short vowel before a *middle* Mute followed by λ, μ, or ν, lengthens the syllable in all *Dramatic* poetry.

That reason of that difference between *Heroic* and *Dramatic* poetry

A short Vowel is sometimes made long before a

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may be this. In the grave, majestic cadence of Heroic verse Spondees are frequent; but the Iambs and Tribrachs of the language of the Stage require short syllables. Hence the doubtful vowel in *φθάνω*, *φθίνω*, *τίνω*, &c. is long in Homer, and short in Iambic metre. It is remarkable that the short syllable prevails, in proportion as the style approaches to that of conversation. This difference will be traced in the progress from Homer to Aristophanes.

When the syllable is lengthened before two consonants, the vowel in pronunciation assumes one of them, as *δέκ-λαγγή*, *έμῆσ-Δεός*, *κατᾱφ-ρένα*, *πᾱτ-ρός*, *τῆκ-νον*; or, according to some, both, as *πᾱτρ-ός*, *τῆκν-ον*. When the syllable remains short, the vowel concludes it, as *πᾱ-τρός*, *τῆ-κνον*. So in Latin the first syllable in *Atlas* and *cygnus* is sometimes short, because it is pronounced *A-tlas*, *cy-cnus*.

When the vowel is followed by two consonants, the latter of which is not a liquid, or by two liquids, the syllable is long in every species of poetry. Hence if we find *δέ Σκάμανθρον, παρᾱ σταθμῶ*, we must observe that *Κάμανθρον* was the ancient form, and that some MSS. have *παρᾱ σταθμῶ*.

In Latin the short final syllable is scarcely ever lengthened before a mute and a liquid. Virgil has indeed *terrasquē tractusque maris*, but this is a Grecism. On the same principle we sometimes find a short vowel lengthened at the end of a word, if the next word begins with *sc*, *sp*, *sq*, *st*; but it most frequently remains short, particularly if the foot ends with the word. Virgil has lengthened the short syllable in one instance, *date telā*; *scandite muros*; and that at the end of a hemistich, where a pause takes place. He has left the syllable short in *Ponitē*: *spes*. Lucretius, though an imitator of the Greek cadences, never lengthens the syllable, but has it short in several instances: *mollia strata*: *cedere squamigeris*, *libera sponte*, *pendentibus structas*. Horace uses the same practice: *fornice stantem*, *premia scriba*, *quid scilicet*, *malis stultitia*, *mihi Stertinius*. He has it short even where the foot does not end with the word;



single consonant, particularly before a liquid, as *πολλᾶ λισσομένω*, Hom. *παρὰ ῥηγμῖνι*, Hom.<sup>1</sup>

A short Syllable is often made long when the next word begins with a digammated vowel, as *ὄς οἶ*, for *φοῖ*, Hom. *μέλανός οἶνοιο* for *φοῖνοιο*, Hom. *οὐδέ οὐς*, for *φούς*, Hom.<sup>2</sup>

When three short Syllables come together, it is neces-

*velatumque stolā, sæpè stylum, fastidirè Strabonem.* It is the same in Ovid: *carminā scripta, curvaminè spinæ, olentiā stagna*, and in many other instances, which, however, are susceptible of different readings. But no editor of Ovid has found in any MS. an instance of a short vowel lengthened. Propertius preserves the short syllable: *brachiā spectavi, nunc ubi Scipiadæ, venundatæ Scylla, jam bene spondebant, tu capè spinosi*; and even *consuluitque striges*. Catullus has a few examples of a lengthened syllable: *nullā spes, modō scurra, nefariā scripta*. Tibullus has *pro segetē spicas*. It must be observed, that the practice of placing a short vowel in that position is not common in Latin poets.

<sup>1</sup> It is generally long before ρ, which with its aspirate appears to have been doubled in pronunciation, as *παρᾶρῥηγμῖνι*. This licence is not confined to a liquid: *ἔπειδῆ, ὄφιν*, &c. Hom. Thus in Ennius, *Omnis cura viris, uter essēt induperator*. In Lucilius, *Intereunt, labuntur, euntūr omnia versum*.

<sup>2</sup> A short vowel is said sometimes to be made long by the force of the accent: thus Homer has made the penultima in *Ἰλίου* long. In other instances, the same cause has shortened a long syllable, as *ἔως ἐγὼ περ*, Hom. where the last syllable in *ἔως* seems to be short on account of the elevation of the voice on the first, although that elevation does not naturally lengthen the syllable.

sary, for the sake of the measure in Heroic verse, that one should be made long, as *ἀθέατος, Πριάμιδος*.<sup>1</sup>

#### ONE VOWEL BEFORE ANOTHER.

A Vowel before another does not suffer elision, as in Latin, at the end of a word, unless an Apostrophe is substituted.<sup>2</sup>

A long Vowel, or a Diphthong, is generally shortened at the end, and sometimes at the beginning, of a word, before a vowel, as *ὄκαῶ ἐν*, Hom.<sup>3</sup> *ποιεῖ*, Soph. *ἦ ζῶοῖ εἰμές*, Theocr.<sup>4</sup>

#### CONTRACTION.

A *contracted* Syllable is always long, as *ὄφεις, ὄφῖς; ἱερός, ἱρός*.

Two successive Vowels, forming two syllables, even in different words, frequently coalesce in poetry; thus

<sup>1</sup> This takes place even where the three syllables are in different words, as *δῖα μὲν*, Hom. *δρῦδος ἔλυμα*, Hes.

<sup>2</sup> The elision of Diphthongs takes place in verbs only: real instances of this are to be found only in the Fragments of the new Comedy.

<sup>3</sup> A long vowel, or a diphthong, may be considered as consisting of two short vowels. If the latter is supposed to suffer elision, the former will of course remain short, as *ὄκαῶ ἐν*.

<sup>4</sup> Thus in Latin, *Nam s̄ abest*, Lucr. *Valē inquit, an qui amant, Hylā omne, Insulaē Ionio, Peliō Ossam, Iliō alto, aut Athō aut Rhodopen, servant tē amice*, Virg. *Si mē amas*, Hor.

The Greek Dramatic writers never admit in Iambic and Trochaic metres the *hiatus*, occasioned by a vowel or diphthong at the end of one word, and at the beginning of the next.

θεός becomes a monosyllable, χρυσέω a dissyllable, and in ἡ λάθεται, ἡ οὐκ ἐνόησεν, Hom. ἡ οὐκ are pronounced as one syllable.

### COMPOSITION AND DERIVATION.

Words compounded and derived follow the quantity of their primitives, as ἀτίμος from τιμή, φύγη from ἔφυγον.

*A*, privative, is short, as ἀτίμος; but long in ἀθάνατος.

Ἄρι, ἔρι, βρι, δυς, ζα are short, as ζᾶθεος.

Penultima of Nouns and Adjectives increasing in the Genitive.

*A* is short, as σώματος. Except in

Nouns in αν, ᾶνος, as τιτάν, τιτᾶνος.

The Doric Genitive, as Ἀτρείδαο, μουσαῶν for μουσαίων.

Κέρας, κέρατος;<sup>1</sup> κράς, κραιτός; ψάρ, ψαρός; θώραξ, θώρακος; ἱέραξ, ἱέρακος; κόρδαξ, κόρδακος; νέαξ, νέακος; ῥάξ, ῥαγός; σύρφαξ, σύρφακος; Φαίαξ, Φαίακος; φέναξ, φένακος, are long.

*I* is short, as ἔρις, ἔριδος. Except in

Words of two terminations, as δελφίν, δελφίς, δελφῖνος.

Monosyllables, as θίς, θίνος; but Δίς, Δίος; θρίξ, τρίχος; στίξ, στίχος; τίς, τίνος, are short.

<sup>1</sup> Thus in Orpheus, Euripides, Anacreon and Oppian. Homer makes it short. This difference exists in many other words. The penult. of Comparatives in ιων is long in the Attic, short in the Ionic and Doric dialects. Homer makes α in καλός long; the Attic and Doric poets short; Callimachus and Theocritus have made it long and short in the same line. Thus Homer has Ἄρες, Ἄρες.

Nouns making ἰδος or ἰθος, as κνημῖς, κνημῖδος; ὄρνις, ὄρνιθος.

Nouns in ἰξ, ἰγος or ἰκος, as μᾶστιξ, μᾶστιγος; φοῖνιξ, φοῖνῖκος.

Monosyllables in ἰψ, ἰπος, as θρίψ, θρίπος.

Υ is short, as πῦρ, πῦρός. Except in

Words of two terminations, as φόρκυν and φόρκυς, with κήρυξ, κήρυκος.

Γρὺψ, γρυπὸς; γὺψ, γυπὸς; βέβρυξ, βέβρυκος; are common.<sup>1</sup>

### Penultima of the Tenses of Verbs.

The quantity of all Tenses generally remains the same as in the Tense, from which they are formed; as from κρῖνω are formed ἔκρῖνον, κρῖνομαι, ἐκρῖνόμην; from κρῖνω are formed κέκρῖκα, κέκρῖμαι, ἐκρῖθη.<sup>2</sup>

The *Perfect* follows the quantity of the First Future, as φύω, φύσω, πέφυκα.

<sup>1</sup> The doubtful Vowels before σι are long in the Dative Plural, when the Dative Singular is long by position, as ἔλμῖσι, τύψᾶσι.

No rules are given for the quantity of the penultima and antepenultima of general words, as that can be learnt by use alone.

<sup>2</sup> Verbs of the Fourth Conjugation, particularly those in νω and ρω, have the doubtful vowel before the liquid generally long in the Presents and Imperfects, and in the First Aorists Active and Middle; and short in the Futures and Second Aorists. Thus often in the same verb in Latin the tenses formed from the Present are short, while those formed from the Perfect are long, as mōveo, mōvebam, mōvebo; mōvi, mōveram, mōvero.

Verbs in *πτω*, except *πίπτω*, *ρίπτω*, and those in *υπτω*, shorten the Penultima of the *Perfect*.

In the Attic reduplication the Penultima is short, as *ἐρίζω*, *ἦρικα*, *ἐρήρικα*.

The *Perfect Middle* follows the quantity of the Second Aorist, as *ἔτυπον*, *τέτυπα*; except *βέβριθα*, *ἔρριγα*, *κέκρᾱγα*, *κέκρηγα*, *μέμῡκα*, *πέπρᾱγα*, *πέφρηκα*, *τέτρῑγα*, &c.

The doubtful Vowels before *σι* are long, as *τετύφᾱσι*, *δεικνῡσι*.

In the *First Aorist Participle*, *ασα* is long.

In the *Imperative* of Verbs in *μι*, *υ* is short in polysyllables, as *κέκλυθι*, but long in dissyllables, as *κλύθι*.

In the *First Future* *α*, *ι*, and *υ*, followed by *σω*, are short, as *θαυμάζω*, *θαυμάσω*; *νομίζω*, *νομίσω*; *κλύζω*, *κλύσω*.

But *ασω* is long from Verbs in *αω* preceded by a Vowel, or in *ραω*, as *θεάω*, *θεᾱσω*; *δράω*, *δρᾱσω*. *Ισω* and *υσω* are long from Verbs in *ω* pure, as *τίω*, *τίσω*; *ισχύω*, *ισχύσω*.

#### QUANTITY OF THE LAST SYLLABLE.

A Vowel at the end of a Word.

*A*, *I*, *Υ* final are short. Except

*A* long.

Nouns in *δα*, *θα*, *ρα*, *εα*, *ια*,<sup>1</sup> and polysyllables in *αια*, as *κεραία*; with *εὐλάκα*.

<sup>1</sup> *Δῖα*, *ἴα*, *μία*, *πότνια* are short.

<sup>2</sup> *Ἄγκυρα*, *ἄκανθα*, *γέφυρα*, *Κέρκυρα*, *ὄλυρα*, *σκολόπενδρα*, *σφῦρα*.

Duals of the First Declension, as *μούσα*.

Adjectives in *α* pure and *ρα* from masculines in *ος*, as *δικαία, ἡμετέρα*.

Nouns in *εια* from *εῦω*, as *δουλεία* from *δουλεύω*.

Oxytons of the First Declension, as *χαρά*.

Accusatives in *α* from Nouns in *ευς*, in the Attic Dialect.

Vocatives from Proper Names in *ας*, as *Αινεία, Πάλλα*.<sup>1</sup>

The Doric *α*,<sup>2</sup> as *ἄ παγὰ* for *ἡ πηγῆ*, *βορέα* for *βορέου*.

### I long.

The names of letters, as *ξῖ*; with *κρῖ*.

The Paragoge in Pronouns and Adverbs, as *οὔτοσι, νυί*: except the Dative Plural, as *σοῖσι*.

The Attic *ι* for *α, ε, or ο*, as *ταυτὶ* for *ταῦτα*, *οἶ* for *οὗ*, *τουτὶ* for *τοῦτο*.

### Υ long.

The Imperfect and Second Aorist of Verbs in *υμι*, as *ἔφου*.

The names of letters, as *μῦ*; with *γρύ*: *ῦ* is common.

*τάναγξα*; compounds of *μετρῶ*, as *γεωμέτρα*; *ξα* preceded by a diphthong, as *πέιρα*, except *αῦρα, λαύρα, πλευρα, σάυρα*; are short.

<sup>1</sup> So in Latin, *Care nepos, Pallū*, Ovid.

<sup>2</sup> The Æolic *α* is short, as *νύμφᾱ φίλη*, Hom. Hence the Latin Nom. in *a* is short.

*AN, IN, TN* final are short. Except

*An* long: Words circumflexed, as *παῖν*.

Oxytons Masculine, as *Τιτάν*.

These Adverbs, *ἄγαν, εὖαν, λίαν, πέραν*.

The Accusative of the First Declension, whose Nominative is long, as *Αινείαν, Φιλίαν*.

*In* long: Words of two terminations, as *δελφῖν* and *δελφίς*.

*Ἡμῖν* and *ὑμῖν*, when circumflexed; *τῖν*, Dor. for *σοί*. *Πρῖν* is sometimes long in Homer.

Nouns in *ιν, ινος*, as *ρήγμῖν*.

*Tn* long: Words of two terminations, as *φόρκυν* and *φόρκυς*.

Accusatives from *υς* long, as *ὄφρῦν*; with *νῦν*.<sup>1</sup>

The Imperfect and Second Aorist of Verbs in *ὑμι*, as *ἔδεικνυν, ἔφυν*.

*AP, TP* final are short. Except

*Ap* long: *Γὰρ* and *αὐτὰρ* are sometimes long in Homer.

*Tp* long: *Πῦρ*.

*ΑΣ, ΙΣ, ΤΣ* final are short. Except

*As* long: Nominatives of Participles, as *τύψας*.

All Cases of the First Declension, as *ταμίας, Φιλίας, μούσας*.<sup>2</sup>

Plural Accusatives in *ας* from the long *α* in the Accusative Singular of Nouns in *ευσ*.

<sup>1</sup> When *νυν* is an Enclitic, as *τοί νυν*, it is short.

<sup>2</sup> The Doric Acc. is short, as *νῦμφας*.

Nouns in *ας*, *αντος*, as *Αΐας*; with *τάλας*.

*Ις* long: Words of two terminations, as *δελφίς* and *δελφίν*.

Nouns in *ις* increasing long, as *κνημῖς*, *ὄρνις*; *κῖς*, *κισός*.

*Τς* long: Words of two terminations, as *φόρκον* and *φόρκυς*.

Monosyllables, as *μῦς*; with *κώμυς*.

Oxytons making the Genitive in *ος* pure, as *πληθύς*:<sup>1</sup> *ἰχθύς* is common.

In Verbs in *υμι*, as *ἐδείκνυς*, &c.

### FEET.

Each of the following Divisions consists of feet equal in time, as one long is equivalent to two short syllables. The two first contain the simple, the three last the compounded feet.

	I.		II.
Iamb,	˘ -		Spondee,    - -
Trochee,	- ˘		Dactyl,     - ˘ ˘
Tribrach,	˘ ˘ ˘		Anapest,    ˘ ˘ -
		III.	
	Choriamb,		- ˘ ˘
	Antispastus,		˘ - - ˘
	Ionic à majore,		- - ˘ ˘
	Ionic à minore,		˘ ˘ - -

<sup>1</sup> They are sometimes short: *πληθὺς ἐπερχομένων*, Apoll. Rhod. I. 239.



## IV.

Pæon I,	----
Pæon II,	---v
Pæon III,	vvv
Pæon IV,	----v

## V.

Epitrite I,	----
Epitrite II,	---v
Epitrite III,	---v
Epitrite IV,	----v

## METRES.

A Metre, or Syzygy, consists properly of two feet, because in beating time the foot was raised once in two feet. But by Metre is generally understood a Verse, or, except in Dactylic Metre, a system of Verses.

Of Metres there are nine species:

- |                |                     |
|----------------|---------------------|
| 1. Dactylic,   | 6. Antispastic,     |
| 2. Iambic,     | 7. Ionic à majeure, |
| 3. Trochaic,   | 8. Ionic à minore,  |
| 4. Anapestic,  | 9. Pæonic.          |
| 5. Choriambic, |                     |

These Metres take their names from the feet, of which they are principally composed. Besides the

<sup>1</sup> To these may be added the following, seldom used:

Pyrrhic,	vv	Proceleusmatic,	vvv
Amphibrachys,	vvv	Bacchius,	vvv
Amphimacer,	} ---	Antibacchius,	---v
or Cretic,		Molossus,	---v



Every foot, except the *fourth* and *seventh*, admits a Dactyl of Proper Names.

In Tragic Trochaic Tetrameters, an Anapest is admitted only in Proper Names.

A Pause takes place at the end of the *fourth foot*, or *second metre*, which properly ends with a word.

The Trochaic Tetrameter is easily reducible to the Iambic measure, if to an Iambic Trimeter a Cretic, or its equivalent, is prefixed.<sup>1</sup>

#### ANAPESTICS

admit Anapests, Dactyls and Spondees, and are commonly *Dimeters* of four, and sometimes *Monometers* of two, feet. Of the former the most strict is the Dimeter Catalectic,<sup>2</sup> called a *Paræmiac*, which closes the system.

Anapestics may contain an indefinite series of Metres. Any number of these constitutes a system, which may be considered as extended without any distinction of verses, or, in other words, may be scanned as one verse. It has, generally, for the sake of convenience, been di-

<sup>1</sup> Thus the English Trochaic is more harmoniously resolved into the common measure. The two following lines,

*These delights if thou canst give,  
Mirth, with thee I mean to live,*

are generally scanned thus,

— — | — — | — — | —

But their harmony will be improved by the following division of the feet:

— | — — | — — | — —

<sup>2</sup> If a syllable is wanting, the verse is called *Catalectic*; a complete verse is called *Acatalectic*.

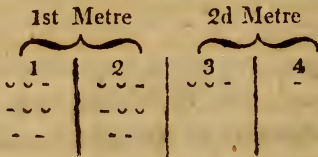
vided into regular Dimeters, which of course can admit no licence in the final syllable, and which must always be followed by a Parœmiac. But as in this mode of division it must often happen that a single Metre remains before the final Parœmiac, that Metre is placed in a separate verse, and is termed a *base*, although it would be perhaps more properly called a *supplement*.

The only restraint in Anapestics is, that an Anapest must not follow a Dactyl, to prevent the concurrence of too many short syllables; that each Metre must end with a word; and that the third foot of the Parœmiac must be an Anapest.

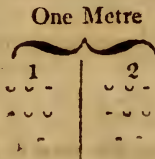
#### Anapestic Dimeter Acatalectic.



#### A Parœmiac, or Dimeter Catalectic.



#### Anapestic Base, or Monometer Acatalectic.



## ACCENTS.<sup>1</sup>

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THE *Acute* is used on the last syllable, the penultima, or the antepenultima.

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<sup>1</sup> Accents were first marked by Aristophanes, a Grammarian of Byzantium, who lived about 200 years before the Christian era. He probably first reduced them to a practical system, because some marks must have been necessary in teaching the language to foreigners, as they are used in teaching English.

For the proper modulation of speech, it is necessary that one syllable in every word should be distinguished by an elevation of the voice. On this syllable the accent is marked in the Greek language. This elevation does not lengthen the time of that syllable, so that *Accent* and *Quantity* are considered by the best critics as perfectly distinct, but by no means inconsistent with each other. That it is possible to observe both Accent and Quantity is proved by the practice of the modern Greeks, who may be supposed to have retained in some degree the pronunciation of their ancestors. Thus in *τυπτομένην* they lengthen the first and the last syllable, and elevate the tone of the penultima.

In our language the distinction between Accent and Quantity is obvious. The Accent falls on the antepenultima equally in the words *liberty* and *library*, yet in the former the tone only is elevated, in the latter the syllable is also lengthened. The same difference will appear in *báron* and *bácon*, in *lével* and *léver*, in *Reáding*, the name of the place, in which these observations are written, and the participle *reáding*.

The Welsh language affords many strong examples of the difference between Accent and Quantity, as *díolch*, thanks.

It has been thought by many that the French have no Accent;

The *Grave* is used on the last syllable only; but when that syllable is the last of a sentence, or followed by an enclitic,<sup>1</sup> the *Acute* is used.

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but in the natural articulation of words this is impossible. Their syllabic emphasis is indeed in general not strongly expressed; but a person conversant in their language will discover a distinctive elevation, particularly in public speaking. This is in many cases arbitrary: thus the word *cruel*, in expressing sorrow and affection, will on the French stage be pronounced *crúel*: in expressing indignation and horror, *cruél*.

On one of the three last syllables of a word the Accent naturally falls. Hence no ancient language, except the Etruscan, carried it farther back than the antepenultima. The modern Greeks sometimes remove it to the fourth syllable; and the Italians still farther. In English it is likewise carried to the præ-antepenultima, but in that case a second Accent appears to be laid on the alternate syllable, as *détérmination*, *unprófitable*. In poetry the metre will confirm this remark.

That variation existed in the different States of Greece, which is now observed in the different parts of Britain. The Æolians adopted a baryton pronunciation, throwing the accent back, saying  $\varepsilon\gamma\omega$  for  $\varepsilon\gamma\omega$ ,  $\theta\varepsilon\acute{o}s$  for  $\theta\varepsilon\acute{o}s$ . In this they were consistently followed by the Latin dialect. But some words in the latter language changed their accent: thus in the Voc. *Vulgi*, the Accent was anciently on the antepenultima, and was afterwards advanced to the penultima. In English a contrary effect has been produced: thus *accéptable* is now *áceptable*; *corrúptible*, *córruptible*; *advertísement*, *advértisement*; &c. In Welsh the Accent is never thrown farther back than the penultima, and is rarely placed on the last syllable. In Scotland the Accent is oxyton in imitation of that of France, probably on account of the close connexion, which formerly subsisted between the two countries.

<sup>1</sup> The *Grave* is said to be the privation of the *Acute*, and to be understood on all syllables, on which that is not placed. The

The *Circumflex* is used on the last or the penultima.<sup>1</sup>

The Acute and the Grave are put on long and short syllables; the Circumflex on syllables long by nature,<sup>2</sup> and never on the penultima, unless the last syllable is short.<sup>3</sup>

Acute with the rising inflexion has been, by a musical term, called the *Arsis*, the Grave with the falling inflexion, the *Thesis*.

But where it is expressed on the last syllable, the Grave has the force of the Acute, marking an oxyton. Indeed no substantial reason is given for the use of both Accents. — Perhaps it may be said that the Grave is used to show that the voice, after the elevation, must fall to meet the common, or what Aristotle calls the *middle*, tone of the next word; but that the Acute is preserved at the end of the sentence, where this change is unnecessary; that the interrogative *τις* always requires an elevation of voice; and that an Enclitic, becoming a part of the word, generally reduces the Accent to the rules of the Acute.

In French the Grave Accent,—when it is not used for distinction, as à to, from *a*, has, and où, where, from *ou*, or,—makes the syllable long and broad, and has the force of the Circumflex: the sound is the same in *près* and *prét*, in *excès* and *forét*.

<sup>1</sup> The *Circumflex* is said to raise and depress the tone on the same syllable, which must be long, and therefore consist of two short, thus *σῶμα* is equivalent to *σὸμα*. But this double office of the same letter it is not easy to discriminate in speaking.

<sup>2</sup> A syllable *long by nature* is that, which contains a long vowel or a diphthong, as *σῶμα*, *σπουδαῖος*. Some few syllables with a doubtful vowel are circumflexed, as *μᾶλλον*, *πραῖγμα*, *πραῖγος*, *δῖος*, *κῆμα*, &c. but they are contractions.

<sup>3</sup> In Diphthongs, the Accents and Breathings are put on the last vowel, as *αὐτούς*.

No word has more than one Accent, unless an Enclitic follows.

*Enclitics* <sup>1</sup> throw their Accent on the preceding word, as ἀνθρωπός ἐστι, σῶμά ἐστι.<sup>2</sup>

Ten words are without Accents, called *Atonics*: ὁ, ἡ, εἰ, αἰ, εἰς, ἐν, ἐξ, (or ἐκ), οὐ, (οὐκ or οὐχ), ὡς.<sup>3</sup>

#### RULES OF ACCENTS.

*Monosyllables*, if not contracted, are acuted, as ὄς, πούς, χεῖρ.<sup>4</sup>

<sup>1</sup> An Enclitic *inclines* on the preceding word, with which it is joined and blended.

<sup>2</sup> So in Latin, *que, ne, &c.* But the Accent, which in *virum* is placed on the first syllable, is brought forward to the second in *virumque*.

We may carry the analogy of Enclitics to English. When we say, *Give me that book*, we pronounce *me* as a part of the word *give*. For *the boy is tall*, we say *the boy's tall*; thus *is* becomes a perfect Enclitic. This is frequent in French, *donnez le moi, je me lève, est-ce lui*; and particularly in *parlé-je*, where the last syllable of *parle* must be accented before the Enclitic. In Italian and Spanish the Enclitic is joined, as *dammi, deme*, give me.

<sup>3</sup> These may be called *Proclitics*, as they incline the Accent on the following word. Thus in English the Article *the* is pronounced quickly, as if it made part of the following word. In poetry it coalesces with it, as *Above th' Aonian mount*. When these Atonics are at the end of the sentence, or following the word, to which they are naturally prefixed, they recover their Accent, as ἔχοντες σπέριμ' ἀνέβαν φλογός οὐ, Pind. κακᾶν ἐξ, Theocr. θεός ὡς, Hom. When they precede an Enclitic, they are accented, as εἶ με.

<sup>4</sup> The following appear to be excepted, αἶ, νῦν, οὐν, ὄς, δεῦς, μῶς, γραῦς, γαῦς, οῦς, πᾶς, παῖς, πῦρ; but many of them are probably



Monosyllables of the Third Declension accent the last syllable of the Genitives and Datives, but the penultima of other cases, as S. χεῖρ, χειρὸς, χειρὶ χεῖρα. D. χεῖρε, χειροῖν. P. χεῖρες, χειρῶν, χερσὶ, χεῖρας.<sup>1</sup>

*Dissyllables*, if the first is long and the last short, circumflex the former, as μοῦσα;<sup>2</sup> in other cases, they acute the former, as μούσης, λόγος, λόγου.

*Polysyllables*, if the last syllable is short, acute the antepenultima, as ἄνθρωπος; if long, the penultima, as ἀνθρώπου.<sup>3</sup>

contractions; thus νῦν from γένν, οὖν from ἔον, πᾶς from πάας, πᾶνς or πάντης. Indeed the circumflex always leads to the suspicion of some contraction.

<sup>1</sup> Except Participles, and τίς *interrogative*; with θάδων, διώων, θάων, κράτων, λάων, παίδων; πάντων, πάντων, πᾶσι; Τρώων, φρότων; ἄτοι, ὄτων.

<sup>2</sup> Εἶπερ, τοίνυν, ὥστε, &c. are considered as two words, the latter of which is an Enclitic: they cannot therefore be circumflexed.

Nouns in ξ, increasing long, acute the penult. as θύραξ, κήρυξ, φρόνιξ; if they increase short, they circumflex it, as αὐλαξ, ὀμῆλιξ, πίδαξ.

<sup>3</sup> From these rules are to be excepted *Oxytons*, such as generally words in ες, ης, ω, and ως, whose Gen. ends in ος pure, as βασιλεὺς, ἀληθής, &c. Adjectives in ιος, θος, λος, ρος, στος, as ἀγαθός, καλός, &c. Participles Perf. 2 Aor. and 2 Fut. Active, and Aorists Passive; Prepositions; and others, which will be learnt by use.

In Latin polysyllables, the Accent depends on the penultima. If that is long, the Accent is placed upon it, as *amicus*; if short, upon the antepenultima, as *animus*. In Dissyllables the Accent is on the

Exceptions with the last syllable short :

1. Participles Perfect Passive, as τετυμμένος.
2. Verbals in εος and εον, as γραπτέος, γραπτέον.
3. The increasing Cases of Oxytons, as λαμπάς, λαμπάδος; τυπείς, τυπέντος.
4. Many derivatives, as παιδίου, ἐναντίος.
5. Compounds of βάλλω, πολέω, χέω, if not with a Preposition, as ἐκηβόλος.
6. Compounds of τίκτω, κτείνω, τρέφω with a Noun, if they have an *Active* signification, as πρωτότοκος, *she who produces her first child*; ξιφοκτόνος, *he who kills with a sword*; μητροκτόνος, *a matricide*; λαοτρόφος, *he who feeds the people*. If they have a *Passive* signification, they follow the general rule, as πρωτότοκος, *the first-born child*; ξιφοκτόνος, *he who is killed with a*

first syllable. Hence may be deduced another proof of the difference between Accent and Quantity. In Latin, the Accent falls on the first syllable of *ánimus*, and of *tíbi*, but that syllable is not lengthened in pronunciation. The Accent falls on the first syllable in *cármina*; but if an Enclitic follows, as *carmináque*, the Accent, which is inadmissible on the præ-antepenultima, must be laid on a syllable, which cannot be pronounced long.

In reading Greek the general practice of this country follows the Latin rules of Accent. In words of two, and of three short syllables, the difference of the French and English pronunciation is striking. The former makes Iambes and Anapests, the latter Trochees and Dactyls: the French say *fugís, fugimús*; the English *fúgis, fúgimus*. In many instances both are equally faulty; thus we shorten the long *is* in *fávīs*, the plural of *favus*; they lengthen the short *is* in *ōrīs*, the Genitive of *os*.

sword; μητρόκτονος, he who is killed by his mother; λαότροφος, he who is fed by the people.<sup>1</sup>

<sup>1</sup> The difference of Accentuation serves also to mark the difference of signification, and has on some occasions given precision to the language, and even determined the ambiguous meaning of a law. Of this distinction a few instances may be given :

ἄγων, leading ;	ἀγών, a contest.
ἄληθες, truly ;	ἀληθῆς, true.
ἄλλα, other things ;	ἀλλὰ, but.
ἄπλοος, unnavigable ;	ἀπλός, simple.
ἄρα, then ;	ἄρα, an interrogation.
βίος, life ;	βιός, a bow.
δίδομεν, we give ;	διδόμεν, to give.
δόκος, opinion ;	δοκός, a beam.
εἶσι, he goes ;	εἶσι, they are.
ἐνι, he is in ;	ἐνι, in.
ἐχθρα, enmity ;	ἐχθρά, hostile things.
ζῶον, an animal ;	ζωόν, living.
θεά, a sight ;	θεά, a goddess.
θέων, running ;	θεῶν, of gods.
ἴον, a violet ;	ἴον, going.
κάλωσ, a cable ;	καλωῶσ, well.
λάος, a stone ;	λαός, the people.
λεύκη, a poplar ;	λευκή, white.
μόνη alone ;	μονή, a mansion.
μύριοι, ten thousand ;	μυριοί, innumerable.
νέος, new ;	νεός, a field.
νόμος, a law ;	νομός, a pasture.
ὄμως, yet ;	ὄμῶσ, together.
πείθω, I advise ;	πειθῶ, persuasion.
πύνηρος, laborious ;	πονηρός, wicked.
τροχός, a course ;	τροχός, a wheel.
ῶμος, a shoulder ;	ὠμός, cruel.

The list might easily be extended, particularly in marking the

7. Compounds of Perfects Middle with Nouns and Adjectives, as ἀστρολόγος, οἰκονόμος, παμφάγος.

8. Many other Compounds retain the Accent, which they had in their simple state, as αὐτόφι, οὐρανόθεν, ἀπόδος, ἐπίσχεσ, κατεῖχον, συνῆλθον.<sup>1</sup>

difference between a *proper* and a *common* name, as Ξάνθος, a river; ξανθός, yellow; ἄργος, a man, or a city; ἀργός, white, &c.

In English the same difference may be observed, thus *conduct*, *produce*, nouns; *conduct*, *produce*, verbs. *Jōb*, the name of a man; *jōb*, a common word, &c.

<sup>1</sup> These exceptions have given occasion to some persons to inveigh against the use of Accents, as vague and arbitrary; and to more to neglect them entirely. An attempt to reduce these apparent inconsistencies to a system may tend to rescue this branch of Greek Grammar from that objection.

The most general cause of these exceptions is *abbreviation*. Thus the original form τυπτέμεναι, on which the Accent is placed regularly, was shortened into τυπτέμεν and τυπτέναι, which retain the Accent on the same syllable. From τετυφέμεναι was formed τετυφέναι, from τετύφαθαι τετύφθαι, from τυπέμεναι τυπέναι, from τετυφάμενος τετυμμένος.

Verbals in εον were formed from δέον; thus γραπτέον was originally γράπτειν δέον, *necessary to write*, whence probably was derived the Latin *scribendum*. Ναυτίλος may naturally be formed from ναυτίκελος for ναύτη ἴκελος. Παιδίον is abbreviated from παιδάριον, or from παιδίδιον, which is formed from παῖς as αἰγίδιον is from αἶξ. Thus νεανίσκος and παιδίσκος are probably formed from νεανία and παιδί, with εῖσκω.

It is natural that the cases of a Noun or Participle, and the persons of a Tense, should retain the Accent through every inflection; thus from λαμπᾶς λαμπάδος, &c. from τυπεῖς, τυπέντος, &c. and from τυπῶ, τυποῦμεν, τυποῦμαι, &c. So φιλέον, the neuter of φιλέω; so also παρθένος, from the original word παρθήν.

Exceptions with the last Syllable long.

The Attic mode of keeping the Accent on the antepenultima in *Μενέλεως* for *Μενέλαος*, *λέξεως* for *λέξεος*; or the Ionic Genitive, as *Πηληϊάδεω*; or the Compounds of *γέλωσ*, as *Φιλόγελωσ*, can scarcely be called exceptions, as the two last syllables were in pronunciation contracted into one.

*Αι* and *οι* final are considered as short in Accentuation, as *μοῦσαι*, *ἄνθρωποι*.<sup>1</sup> Except Optatives, as *ποιήσαι*, *τετύφοι*; Infinitives of the Perfect in all Voices, of the Second Aorist Middle, and of the Present of Verbs in *μι*, as *τετυφέναι*, *τετύφθαι*, *τετυπέναι*; *τυπέσθαι*; *ιστάναι*.<sup>2</sup>

The Compounds likewise cannot be said to form an exception, as the primitive words are not affected by the junction. On this principle many apparent anomalies may be explained; thus *ὀλίγος* is from *λίγος*, of which *λίγα* is still extant; and *αιπόλος* from *αιγοπόλος*.

This is a faint outline of the system: but an acute observer of the etymology and origin of the language will easily solve the difficulties of Accentuation on similar principles.

<sup>1</sup> The Diphthongs *αι* and *οι* are considered as short, for they were generally pronounced at the end of words like *ι*. Thus *αι* and *οι* are in Russian pronounced *ι*. This pronunciation seems in some instances, to have affected the quantity, as *ἱκωμαῖ φίλην*, Hom. *ἦβης τε καὶ γήραος*, Hes. *ὑμῖν μὲν θεοῖ δοῖεν*, Hom. &c. But the best critics have suspected the genuineness of the readings, and proposed emendations. In the last passage, *θεοῖ* may be read as a monosyllable.

<sup>2</sup> *Οἴκι* cannot be thought an exception, as it is put for *οἴκω*, of which it is the ancient form.

The Genitive Plural of the First Declension circumflexes the last Syllable, as *μουσῶν*; except Adjectives of the 1st Declension, whose Masculine is of the 2d, as *ἅγιος, ἁγίων, ἁγία, ἁγίων*: with *ἐτησίων, χλούων, and χρήστων*.

*Oxytons* of the 1st and 2d Decl. circumflex the Genitives and Datives, as S. *τιμῆ, τιμῆς, τιμῆ, τιμῆν, τιμῆ*. D. *τιμὰ, τιμαῖν*. P. *τιμαί, τιμῶν, τιμαῖς, τιμὰς, τιμαί*.<sup>1</sup>

Vocatives Singular in *ευ* and *οι* are circumflexed, as *βασιλεῦ, αἰδοῖ*.

Pronouns are *Oxytons*, except *οὗτος, ἐκεῖνος, δεῖνα*, and those in *τερος*, as *ἡμέτερος*.

The *Imperatives* *ἐλθέ, εἰπέ, εὐρὲ, ἰδὲ* and *λαβὲ*, are accented on the last, to be distinguished from the 2d A. Ind.

The *Prepositions* placed after their Case throw back their Accent, as *θεοῦ ἄπο*. Except *ἀνά* and *διὰ*, to distinguish them from *ἄνα*, the Vocative of *ἄναξ*; and from *Δία*, the Accusative of *Δεὸς* or *Δίς*.

*Oxytons* undeclined lose their Accents when the final vowel suffers elision, as *ἀλλ' ἄγε, παρ' ἐμοῦ*. Those that are declined throw an Acute on the penult. as *πόλλ' ἐπὶ, δεῖν' ἔπαθον*.

Contractions are circumflexed, if the former syllable to be contracted is acuted, as *νόος, νοῦς; Φιλέομεν, Φιλοῦμεν*: otherwise they retain the acute, as *φίλεε, φίλει; ἔσταως, ἔστώς*.<sup>2</sup>

<sup>1</sup> *Μήτηρ* and *θυγάτηρ*, when not syncopated, accent the penult. in every case, except the Vocative: a case, which from its nature frequently throws back the Accent, as *ἄνερ, πάτερ, σῶτερ*.

<sup>2</sup> Except metals, as *ἀργύρεος ἀργυροῦς*; with *ἀδελφίδεος ἀδελφιδούς, λίνεος λινούς, πορφύρεος πορφυροῦς, φοινίκεος φοινικούς*.

## ENCLITICS.

Pronouns, μου, μεν, μοι, με; σου, σεο, σευ, σοι, τοι, σε;  
 ού, οί, έ, μιν, σφε, σφιν; σφωε, σφισι, σφεας;  
 τις, τι, indefinite, in all cases and dialects, as  
 του, τευ, τω.

Verbs, είμι and φημι in the Present Indicative, except είς.  
 Adverbs, πη, που, πω, πως, ποθεν, ποτε, except when  
 used interrogatively.

Conjunctions, γε, τε, κε, κεν, θην, νυ, νυν, περ, ρα, τοι,  
 and δε after Accusatives of motion, as οϊκόνδε.

*Enclitics* throw their Accent on the last syllable of  
 the preceding word, if that word is acuted on the ante-  
 penultima, or circumflexed on the penultima, as ήκουσά  
 τινος, ήλθέ μοι.

Enclitics lose their Accent after words circumflexed  
 on the last syllable, as αγαπᾶς με; and after Oxytons,  
 which then resume the Acute Accent, as άνήρ τις.

They preserve their Accent in the beginning of a  
 clause, and when they are emphatical, or followed by  
 another Enclitic.

Enclitic Monosyllables lose their Accent after a word  
 acuted on the penultima, as λόγος μου; but Dissyllables  
 retain it, as λόγος έστι, else the accent would be on the  
 præantepenultima.

The Pronouns preserve their Accent after Preposi-  
 tions, and after ενεκα or ή, as δια σέ.

Έστι accents its first syllable, if it begins a sentence,  
 or follows άλλ', ει, και, ουκ, ως, or τουτ', as ουκ έστι.

## DIALECTS.

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**T**HE Pelasgi, a wandering people, are said to have been the first inhabitants of Greece. Their language was improved by Cadmus, who increased the number of letters and introduced the Phœnician characters. When the descendants of Hellen, who spread their incursions from Thessaly, had made themselves masters of the country, their language, which differed from the Pelasgic chiefly in its inflections, became the common language of Greece, under the name of Hellenic.

It is probable that the only difference, which existed at first, was between the inhabitants of the sea-coast and those of the inland part of the country. The former, inhabiting Attica, and Hellas or Achaia, then called Ionia, spoke what is called the Old Attic and the Ionic, originally the same language.

The people of the interior parts of Greece used a rough and broad language, known by the name of the Old Doric. The Æolians, a branch of the original people, who settled in Bœotia and Peloponnesus, spoke a Dialect very similar to the Doric, although distinguished from it by the generality of Grammarians.

In the progress of commerce and of civilization, these Dialects were softened and improved. The Doric was



mellowed into that beautiful language used by Theocritus. The Ionians made incursions into Asia Minor, and settled on a part of the coast which received from them the name of Ionia. These, by an intercourse with their Asiatic neighbours, softened their language into that harmonious sweetness and sonorous grandeur, which we admire in Herodotus. The Attic, having passed, like the other Dialects, through many gradations, one of which was marked by the name of the *Middle*, was refined into what was called the *New Attic*, and became so polished and elegant, that it was adopted by men of letters and eloquence in every part of Greece.

Thus the *Attic*, *Ionic*, *Doric* and *Æolic* are the four principal Dialects of ancient Greece; but the separate interests and pursuits of different independent States produced a greater variety; and it is probable that every State had some distinguishing peculiarities.<sup>1</sup> In one colony of Asia Minor, four different species of the Ionic Dialect were easily observed.<sup>2</sup>

<sup>1</sup> The difference was not confined to letters and syllables, it extended to words. Thus, according to Aristotle, a *village* in the Doric Dialect was κώμη, in the Attic, δῆμος. To *do* or *act* in the former was δρᾶν, in the latter, πράττειν.

While the manner of speaking of other Provinces was plain and unpolished, that of Athens was studious of delicacy and fearful of offence. Instead of a flat denial, it used such expressions as καλῶς ἔχει, κάλλιστα, ἐπαινῶ, εὐτυχοίης, εὖ πράττε, ζηλῶ σε, ὄναιο.

<sup>2</sup> Writers in the *Old Attic*, THUCYDIDES, the TRAGIC POETS. *Middle Attic*, ARISTOPHANES, LYSIAS, PLATO. *New Attic*, ÆSCHINES, DEMOSTHENES, ISOCRATES, MENANDER, XENOPHON.

These Dialects are distinguished from the *Common* language, the κοινὴ διάλεκτος, called also *Hellenism*, consisting of those words and inflections, which were common to every part of Greece.

Another important Dialect of the Greek was the Latin language. Some Arcadians, driven from their country by the incursions of the Hellenes, emigrated into Latium, where they introduced the original Pelasgic language and characters. Hence the similarity of the Latin and the Æolic dialects. The distance, and the separate government of Latium, together with a mixture of the ancient Etruscan, produced that variety, which formed at length a distinct language, but never forsook the analogy of its original Æolic form.

*Old Doric*, EPICHRMUS, SOPHRON, and the writers of the original Songs to Bacchus, which were succeeded by the more polished CHORUSES in Tragedy. *New Doric*, BION, CALLIMACHUS, MOSCHUS, PINDAR, THEOCRITUS.

*Ionic*, ANACREON, ARRIAN, HERODOTUS, HIPPOCRATES, PYTHAGORAS.

*Æolic*, ALCÆUS, SAPPHO.

This list is far from complete ; but the deficiency will be supplied by the experience of the reader.

It is to be lamented that transcribers often took the liberty of changing the Dialect of an ancient author into common Hellenism. Subsequent Critics have indeed endeavoured to restore the original diction; but in this attempt they could consult only general analogy; they could not succeed in displaying with accuracy all those instances of nice discrimination, which must have thrown a great light on the proper application of the Dialects.

## GENERAL PROPERTIES OF THE DIALECTS.

THE ATTIC<sup>1</sup>

loves contractions, as φιλω̄ for φιλέω, ᾄδειν for εἶδεν.

Its favorite letter is ω, which it uses for ο.

<sup>1</sup> A marked difference exists between the *Old* and the *New Attic*. The former used short and simple forms; the latter softened, and in some cases lengthened the word. The former used the short words δεῖν, ἀλεῖν, θέρεσθαι, νεῖν, κνεῖν: for these the latter substituted δεσμεύειν, ἀλήθειν, θερμαίνεσθαι, νήθειν, κνήθειν. The Old neglected ι, which the New added or subscribed; the former wrote κάω, κλάω, λῶστος, πρῶμος; the latter καίω, κλαίω, λῳίστος, πρῳίμος.

Other changes marked the distinction. The *New Attic* in some cases avoided the sound of σ; hence it substituted ἄρρηγ, θάρρος, μυρρίνη, θάλαττα, πράττω, φυλάττω to the ἄρρηγ, θάρσος, μυρσινή, θάλασσα, πράσσω, φυλάσσω of the *Old Attic*.

In the *Future of Verbs* the *Old* used the contracted form, ἀλω̄, καλω̄, ὀλω̄, ἀναβιβῶμαι; the *New Attic* resumed σ, and made them ἀλέσω, καλέσω, ὀλέσω, ἀναβιβάσομαι. After the adoption of this *Future*, which became the general form in the common *Dialect of Greece*, the *Attics* still preserved the other form, which is now distinguished by the name of the *Second Future*.

It may be questioned whether the κ and χ, the π and φ were not added to the *Perfect*, which was originally formed in the *Old Attic* and *Ionic* by the change of ω into α, as we find traces in ἔσταα, μέμαα, and in the *Aorists* ἔσενα, ἔχεα, ἦλενα. It is indeed probable, that in the simplest forms of the language those tenses were similar; the principle of variety and of precision introduced those changes and additions, which adorned the luxuriant language of ancient Greece. That of modern Greece has returned to the original simplicity; it has only one *Past Tense*; as γράφω, ἔγραψα; πλέκω, ἔπλεξα; γινώσκω, ἐγνώρισα; ψάλλω, ἔψαλα.

Even the *Accentuation* underwent some change. The *Old Attic* said ὁμοῖος, τροπαῖον; the *New*, ὁμοῖος, τροπαῖον.

It changes long into short, and short into long syllables, as λεῶς for λαός.

In *Nouns*, it changes ο, οι, and ου of the Second Declension into ω; as N. V. λεῶς, G. λεῶ, D. λεῶ, A. λεῶν, &c.<sup>1</sup>

It changes εἰς into ης, as ἰππῆς for ἰππεῖς.

It makes the Vocative like the Nominative, as ὦ πάτερ, ὦ φίλος, Soph.

In some *Nouns* it makes the Accusative in ω, instead of ων, ωα or ωνα, as λαγῶ, Μίνω, Ποσειδῶ for λαγῶν, Μίνωα, Ποσειδῶνα.<sup>2</sup>

It changes the Gen. εος into εως, as βασιλέως for βασιλέος.<sup>3</sup>

In *Verbs*, it changes the Augment ε into η, as ἤμελλον for ἔμελλον.

<sup>1</sup> See this exemplified in εὔγεως, p. 25.

<sup>2</sup> So in Latin, *Aut Atho, aut Rhodopen*, Virg.

<sup>3</sup> This Genitive exemplifies the difference of the Dialects. The *Common Dialect* is βασιλέος, the *Attic* βασιλέως, the *Ionic* βασιλῆος, the *Doric* and *Æolic* βασιλεως.

It is probable that the Nom. υς was originally ϝς, which was declined into εϝος, εϝι, εϝα, &c.

The Digamma will explain the principle of many formations. Thus Πηληιάδαο, in the *Æolic* form, was Πηλεΐάδαϝο: hence α in the penultima is lengthened; hence too ε is changed into the *Ionic* η. The Genitive of *Nouns* in ος was probably οϝο, which was shortened into οϝ: the Poets changed the Digamma into ι, and made the termination οιο. But the Digamma was by the greater part of Greece changed into υ, in the formation of Cases. Thus the Gen. of σὺ and of ὀ was σέϝο and ἔϝο, abbreviated into σέϝ and ἔϝ, afterwards changed into σεῦ and εῦ, or σουῦ and οῦῦ, but by the *Ionians* into σεῖο and εῖο.

It changes *ει* into *η*, as *ἤδεν* for *εἶδεν*, and *ευ* into *ηυ*, as *ἠύξάμην* for *εὐξάμην*.

It adds a syllable to the Temporal Augment, as *ὄραω*, *ἑώραον* for *ᾠραον*; *εἶκω*, *ἔοικα* for *οἶκα*.

It adds *θα* to the Second Person in *σ*, as *ἦσθα* for *ἦς*, *οἶδασθα*, by syncope *οἶσθα*, for *οἶδας*.

It changes *λε* and *με* of the Perfect into *ει*, as *εἶληφα* for *λέληφα*, *εἶμαρμαι* for *μέμαρμαι*.

It drops the Reduplication in Verbs beginning with two Consonants, as *ἐβλάστηκα* for *βεβλάστηκα*.

It repeats the two first letters of the Present before the Augment of Verbs beginning with *α*, *ε*, *ο*; as *ὀλέω*, *ᾠλεκα*, *ὀλώλεκα*.

It forms the 1st Fut. and Perfect of Verbs in *ω*, as from *εω*; thus *θέλω*, *θελήσω*, *τεθέληκα*, as if from *θελέω*.

It drops *σ* in the 1st Fut. as *νομιῶ* circumflexed for *νομίσω*.

It changes *ε* in the penultima of the Perfect Active into *ο*, as *ἔστροφα* from *στρέφω*.

It forms the Pluperfect in *η*, *ης*, *η* or *ειν*.

It changes *ετωσαν* and *ατωσαν* in the 3d Person Plural Imperative into *οντων* and *αντων*, as *τυπτόντων* for *τυπτέωσαν*; *τυψάντων* for *τυψάτωσαν*; and *σθωσαν* into *σθων*, as *τυπτέσθων* for *τυπτέσθωσαν*.

It makes the Optative in *ην*, as *φιλοίην* for *φιλοῖμι*.

It changes *μ* before *μαι* in the Perfect Passive of the 4th Conjugation into *σ*, as *πέφασμαι* for *πέφαμμαι*.<sup>1</sup>

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<sup>1</sup> In the construction of sentences, it uses a licence, probably occasioned by the love of liberty, which characterised the Athenians.

## The IONIC

loves a concourse of vowels, as τύπτεαι for τύπτῃ, σεληναίη for σελήνη.

Its favorite letter is η, which it uses for α and ε.

It puts soft for aspirate, and aspirate for soft, Mutes, as ἐνθαῦτα for ἐνταῦθα, κιθῶν for χιτάων.

It prefixes and inserts ε, as ἐὼν for ᾧν, ποιητέων for ποιητῶν.

It inserts ι, as ῥεία for ῥέα; and adds instead of subscribing it, as Θρηῖκες for Θρᾶκες, ῥηίδιος for ῥάδιος.

In *Nouns* of the First Declension, it changes the Genitive ου into εω, as ποιητέω for ποιητοῦ.

It changes the Dative Plural into ης and ησι, as δεινῆς κεφαλήσι, Hes. for δειναῖς κεφαλαῖς.

In the Second it adds ι to the Dative Plural, as τοῖσι ἔργοισι, Her. for τοῖς ἔργοις, neglecting ν before a vowel in prose.

In the Third it changes ε into η, as βασιλῆος for βασιλέος.

It changes the Accusative of Contracts in ω and ως into ουν, as αἰδοῦν for αἰδέα.

In *Verbs*, it removes the Augment, as βῆ for ἔβη.

It prefixes an unusual Reduplication, as κέκαμον for ἔκαμον.

It terminates the Imperfect and Aorists in σκον, as τύπτεσκον, τύψασκον, for ἔτυπτον, ἔτυψα.

It adds σι to the Third Person Subjunctive, as τύπτῃσι for τύπτῃ.

It changes ειν, εις, ει of the Pluperfect into εα, εας, εε, &c. as ἐτετύφεα, ας, &c.

It forms the Third Person Plural of the Passive in *ᾶται* and *ᾶτο*, as *τυπτέαται* for *τύπτονται*, *ετιθέατο* for *ετίθεντο*, *ἔατο* for *ἔγντο*.

It resumes in the Perfect the Consonant of the Active, as *τετύφαται* for *τετυμμένοι εἰσί*.

It changes *σ* into the Consonant of the Second Aorist, as *πεφράδαται* for *πεφρασμένοι εἰσί*.

### The DORIC

loves a broad pronunciation; its favorite letter is *α*, which it uses for *ε*, *η*, *ο*, *ω* and *ου*.

It changes *ζ* into *σδ*, as *ῥσδω* for *ῥζω*.<sup>1</sup>

In *Nouns*, in the First Declension, it changes *ου* of the Genitive into *α*, as *αἶδα* for *αἶδου*.

In the Second Declension it changes *ου* of the Genitive into *ω*, as *θεῶ* for *θεοῦ*; and *ους* of the Accusative Plural into *ος* and *ως*, as *θεὸς* for *θεοὺς*, *ἀνθρώπως* for *ἀνθρώπους*.

In the Third Declension it changes *εος* of the Genitive into *ευσ*, as *χείλευσ* for *χείλεος*.

In *Verbs*, it forms the 2d and 3d Person Singular of the Present in *εσ* and *ε*, as *τύπτες*, *τύπτε*, for *τύπτεις*, *τύπτει*.

It changes *ομεν* of the 1st, and *ουσι* of the 3d Person Plural into *ομες* and *οντι*, as *λέγομες*, *λέγοντι*,<sup>2</sup> for *λέγομεν*, *λέγουσι*.

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<sup>1</sup> Z is composed of *δς*, the Doric only reverses the order of those letters.

<sup>2</sup> See page 42.

It forms the Infinitive in *μεν* and *μεναι*, as *τυπτέμεν* and *τυπτέμεναι* for *τύπτειν*.<sup>1</sup>

It forms the Feminine of Participles in *οισα*, *ευσα*, and *ωσα*, as *τύπτοισα*, *τύπτευσα* and *τύπτωσα* for *τύπτουσα*.

It forms the First Aorist Participle in *αις*, *αισα*, *αιν*, as *τύψ-αις*, *αισα*, *αιν* for *τύψ-ας*, *ασα*, *αν*.

In the Passive it forms the 1st Person Dual in *εσθον*, and Plural in *εσθα*, as *τυπτόμ-εσθον*, *εσθα* for *τυπτόμ-εθον*, *εθα*.<sup>2</sup>

It changes *ου* of the 2d Person into *ευ*, as *τύπτει* for *τύπτου*.

In the Middle, it circumflexes the 1st Future, as *τυψοῦμαι* for *τύψομαι*.

It forms the 1st Person Sing. of the Future in *ευμαι*, and the 3d Plural in *ευνται*, as *τυψεῦμαι*, *τυψεῦνται*.

### The ÆOLIC

changes the Aspirate into the Soft breathing, as *ἡμέρα* for *ἡμέρα*.<sup>3</sup>

<sup>1</sup> It has been thought that *τυπτέμεναι* was the original form, which was shortened by Syncope into *τυπτέναι*, and by Apocope into *τυπτέμεν*: the next abbreviation was *τύπτεεν*, which was contracted into *τύπτειν*. The Doric shortened it still more, into *τύπτειν*.

<sup>2</sup> Some forms are promiscuously used by more than one dialect. Thus those in *εσθον* and *εσθα* are Attic as well as Doric.

<sup>3</sup> On the same principle, the Latin Dialect had originally no aspirate; hence *fama* from *φήμη*, *fuga* from *φύγη*, *cano* from *χαίνω*, *fallo* from *σφάλλω*, *vespa* from *σφήξ*. It used *ædus* for *hædus*, *ircus* for *hircus*. Afterwards the aspiration was imitated from the Greek; and, in consequence of the propensity to extremes natural to mankind, the Latins carried the use of Aspirates to a ridiculous excess, some pronouncing *præchones* for *præcones*, *chenturiones* for *centuriones*, *chommoda* for *commoda*.



It draws back the Accent, as ἔγω for ἐγώ, φῆμι for φημι, σύνοιδα for συνοῖδα, ἄγαθος for ἀγαθός; and circumflexes acuted monosyllables, as Ζεῦς for Ζεύς.

It puts θα forθεν, as ὕπισθα for ὕπισθεν.

It resolves Diphthongs, as παῖς for παῖς.

In *Nouns* of the 1st Declension it changes ου into αο, as αἶδαο for αἶδου.

It changes ων of the Genitive Plural into αων, and ας of the Accusative into αις, as μουσάων, μούσαις for μουσῶν, μούσας.

In the 2d Declension it drops the ι subscript in the Dative, as κόσμω for κόσμῳ.

In the 3d Declension it changes the Accusative of Contracts in ω and ως into ων, as αιδῶν for αιδῶα; and the Genitive ους into ως.

It forms the 3d Person Plural of the Imperfect and Aorists of the Indicative and Optative in σαν, as ἐτύπτοσαν for ἔτυπτον.<sup>1</sup>

It changes the Infinitive in αν and ουν into αις and οις, as γέλαις for γέλαν, χρυσοῖς for χρυσοῦν.

It changes ειν of the Infinitive into ην, as τύπτην for τύπτειν.

In the Passive it changes μεθα into μεθε and μεθεν, as τυπτόμεθε and τυπτόμεθεν for τυπτόμεθα.

### The POETS

have several peculiarities of inflection.

They use all Dialects; but not indiscriminately, as will be seen in the perusal of the best models in each

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<sup>1</sup> This is properly in the *Bæotic* Dialect.

species of Poetry. In general they adopt the most ancient forms, as remote from the common Dialect.<sup>1</sup>

They lengthen short syllables, either by doubling the Consonants, as ἔσσεται for ἔσεται, or by changing a short vowel into a diphthong, as εἶν for ἐν, μούνος for μόνος, εἰλήλουθμεν for ἐληλύθαμεν.

They add syllables, as φύως for φῶς, σαωσέμεναι for σώσειν.

They drop short Vowels in pronunciation, to diminish the number of syllables, as δμάω for δαμάω, ἔγεντο for ἐγένετο.

They drop syllables, as ἄλφι for ἄλφιστον, κρῖ for κρίμνον, λίπα for λίπαρον; δύνα for δύνασαι, &c.

In *Nouns*, they add φι to Feminines of the 1st Declension, as βιήφι for βίη, παρ' αὐτόφι for παρ' αὐταῖς.

In the 2d Declension, they change the Genitive ου into οιο, as πολέμοιο κακοῖο for πολέμου κακοῦ, Hom. and οιν in the Dual in οῖιν, as λόγοιιν for λόγοιν.

In the 3d Declension, they form the Dative Plural by adding ι or σι to the Nominative Plural, as παῖς, παῖδες, παῖδεςι or παῖδεςσι.

In Neuters they change α into εσι or εσσι, as βήματα, βημάτεσσι.

They form several Verbs, of a peculiar termination, in θω, σγω, σθω, σκω, σπω, σχω, ξω, ειω, εινω, ηω, οιαω, ουω and ωω, as βεβρίωθω, ἴξω, &c.

They have Particles peculiar to themselves, as ἄμαι, δῆθα, ἔκητι, ἦμος, μέσφα, νέρθε, ὄχα, κε, ῥα, &c.

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<sup>1</sup> Thus they frequently omit the Augment, which was not used in the earliest Ionic and Attic forms.

## DIALECTS OF THE PRONOUNS.

	Ἐγώ,			
	Ionic.	Doric.	Æolic.	Poetic.
S. N.	————	ἐγών, ἐγώνη, ἐγώνγα, ἐγώνγα	ἔγω, ἔγων, B. ἰώ, ἰωγα	γῶ
G.	ἐμεῖο, ἐμέο, ἐμέσθεν	ἐμεῦ	B. ἐμοῦς	ἐμέθεν
D.	————	ἐμῖν	ἔμοι, B. ἐμὺ	————
D. N. A.	————	ἄμῃ, ἄμμε	————	————
P. N.	ἡμέες	ἄμεις, ἄμμες	————	ἄμμε, ἄμμες
G.	ἡμέων	ἄμῶν, ἀμέων	ἄμμων, ἀμμέων	ἡμείων
D.	————	ἄμῖν, ἀμῖν	ἄμμι, ἄμμιν, ἄμμέσιν	ἡμῖν
A.	ἡμέας	ἄμας, ἀμῆ, ἄμμε	ἄμμας, ἀμμέας	ἡμείας

## Σὺ,

S. N.	————	τὺ, τύνη, τύγα	τούνη	————
G.	σεῖο, σέο, σέσθεν	τεῦ, τεῦς, τεοῦς	σεῦ, σέθεν	σειόθεν
D.	————	τοῖ, τίν, τέιν	τίνη	————
A.	————	τέ, τὺ	τίν, τέιν	————

Pl. and Dual like ἐγώ, substituting υ for α and η.

## Οὔ,

	Ionic.	Doric.	Æolic.	Poetic.
Ś. G.	εἶο, οἶο, εὐοἶο, εὐο, εὐοθεν	εὔ	εὔθεν, γέθεν	εἶοθεν
D.	_____	_____	_____	εὐοἶ
A.	_____	_____	μῖν, νῖν <sup>2</sup>	εὔ
D. N. A.	σφέε	σφῶε, σφῶ	_____	_____
P. N.	σφέες	σφές	_____	σφεῖες
G.	σφέων	_____	_____	σφείων
D.	σφῖν, σφῖ	_____	ἄσφι	φῖν
A.	σφέας	σφῆ, ψῆ	σφές, ἄσφε	σφεῖας

Dialects of the Verb *Εἶμι*.

## INDICATIVE.—Present.

	Sing.	Dual.	Plur.
A. _____	εἶη	_____	_____
I. _____	εἶσις	_____	_____
D. ἐμμι	_____ ἐντί	_____	εἶμες
Æ. ἤμι	_____	_____	_____ ἐντί, εὐντί
P. _____	εἶι, ἐσσι	_____	ἐμῶν, εἰμῶν ἐτέ
			εἶασσι

<sup>2</sup> Μῖν and νῖν are of all Genders and Numbers.

In Celtic, *nyn*, our, your, their, is of all Genders and Numbers.

Imperfect.

	Sing.	Dual.	Plur.
A.	ἦ		
I.	ἔα, ἦα, ἔες, ἔεις, ἔην, εἶην, ἦες, ἔας, ἔον, ἦον, ἔσθα ἔσκον		ἔατε
D.			ἦμες
Æ.	ἦσθα	ἔστον	
P.	ἦην	ἔτον, ἔστην, ἦστον, ἦστην	ἔμεν ἔσαν, ἔσαν, ἔσκον

Pluperfect.

	Sing.	Dual.	Plur.
I.			ἔατο, εἶατο

Future.

	Sing.	Dual.	Plur.
A.	ἔσει		
I.	ἔσειαι, ἔσσειαι		
D.	ἔσοῦμαι, ἔσῃ ἔσευμαι, ἔσση	ἔσειται ἔσσειται	ἔσοῦνται
P.	ἔσσομαι, ἔσση	ἔσσεται	

IMPERATIVE.—Present.

	Sing.	Dual.	Plur.
A.			ἔστω
P.	ἔσσο		ἔόντων

OPTATIVE.—Present.

I.	ἔοιμι ἔοις ἔοι		εἶμεν εἶεν
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## SUBJUNCTIVE.—Present.

Sing.	Dual.	Plur.
I. ἔω, εἴω ἔης, εἴης ἔη, εἴη, ἦσι, ἔησι, εἴησι	— — — —	ἔωμεν, εἴομεν, — ἔωσι, εἴωμεν, — ἔησι ᾤμες — —

## INFINITIVE.—Present.

- I. ἔμεν, εἶμεν  
 D. ἔμεναι, ἦμεν, ἦμες, εἶμες  
 Æ. ἔμμεναι  
 P. ἔμμεν

## Future.

- P. ἔσσεσθαι

## PARTICIPLE.—Present.

I. ἐὼν	εὖσα	ἐόν
D. —	εὔσα, ἐοῖσα, ἔασσα	—
Æ. εἶς	εἶσα, ἔασα	ἔν

## Future.

- P. ἔσσόμενος<sup>1</sup>

<sup>1</sup> This Verb will appear less irregular, if it is observed that it forms its tenses in every Dialect from ἔω, ἐμί, ἐεμί or εἰμί, and ἔσεμί. From ἔω are formed ἔεις, ἔει, contracted into εἶς, εἶ; and from its Future ἔσω is formed its Middle ἔσομαι. From ἐμί and ἔσεμί are formed ἐπέ, ἐσετί or ἐστί, &c. From εἰμί we have εἶσι, &c. Thus the tenses of the Verb *sum* are formed from *sum, suo, forem, ἔω* and *εἰμί*.

## Changes of Letters by the Dialects.\*

A is put for

E, D. αἶκα for αἶκε. So in Latin *maneo* from μένω, *anhus* from ἄννος.

H, Æ. φάμα for φήμη, μάτηρ for μήτηρ, μάλον for μήλον; hence the Latin *fama*, *mater*, *malum*.

N, I. in the 3d Person Plural κείατο for κείντο; Port. *Lisboa*, for *Lisbon*.

O, D. εἶκασι for εἴκοσι; *aratum* from ἄροτρον, *haud* from οὐδ'.

T, L. *calix* from κύλιξ, *canis* from κυνός.

Ω, D. μουσαῖν for μουσῶν.

EI, D. κλαῖδας for κλειῖδας.

OΓ, D. Αἰνεία for Αἰνείου.

It is added, ἄσταχυς for στάχυς, ἀσπαίρω for σπαίρω.

It is dropped, *mulgeo* from ἀμέλω, *balneum* from βαλανεῖον, *palma* from παλάμη.

B<sup>2</sup>

Δ, Æ. βέλσαρ for δέλεαρ; *bis* from δις; *bellum* for duellum.

Θ, L. *alibi* from ἄλλοθι, *uber* from οὔθαρ.

Μ, Æ. βύρμαξ for μύρμηξ.

Η, D. βικρός for πικρός; *ab* from ἀπ', *sub* from ὑπ', *buxus* from πυξός, *comburo* from πυρῶω.

Τ, P. κάββαλε for κάτβαλε; *libra* from λίτρα.

\* This is by no means a complete list of the Changes. The reader's attention will easily increase it.

It must however be noticed that these changes do not take place indiscriminately. Thus, if the Attics changed σὸν into ξὸν, it must not be concluded that they changed σὺ into ξὺ, σικῆ into ξικῆ, &c. The authority of the best writers is the only sanction.

<sup>2</sup> The Mutes are commutable with those of the same organ; thus β with the other *Labials* π and φ, to which may be added μ and ψ. The modern Greeks use μπ for β.

Φ, D. Βίλιππος for Φίλιππος; *ambo* from ἄμφω, *balena* from φάλανα, *nebula* from νεφέλη.

V. Βάρρων from Varro; *ferbui* from *ferreo*; S. Pablo for Paulo.

It is added to μ in μεσημβρία for μεσημερία; S. *hombre* from *homo*; F. *chambre* from *camera*; E. *number* from *numerus*.

It is inserted for the Digamma in the Laconian Dialect, ὠβδον for ὠβον or ὠόν.

Γ<sup>1</sup>

B, D. γλέφαρον for βλέφαρον; *glaus* from βάλανος.

K, A. ἄγμητες for ἄκμητες, ἔοιγμα for ἔοικαμα; L. *gubernò* from κυβερνώ, *angulus* from ἀγκύλον, *cygnus* from κύκνος; Γάιος from Caius; *guitar* from κιθάρα.

M, L. *agnus* from ἀμνός, for ἄγμένος from ἄγω.

It is added, γνόφος for νέφος.

It is dropt, αἶα for γαῖα, ἐὼ for ἐγὼ, hence the Italian *io*, I; *lac* from γάλα; *natus* for γnatus.

It is put for the Digamma, γέντο for γέντο, γοῖνος for φοῖνος or οῖνος.

Δ<sup>2</sup>

Γ, D. δᾶ for γῆ; *dulcis* from γλυκός.

Z, D. μαδός for μζός;<sup>3</sup> *odor* from ὄζω.

Θ, L. *Deus* from Θεός, *inde* from ἐνθεν; *daughter* from θυγάτηρ, *door* from θύρα; *murder* for murther, *Bedlam* for Bethlem.

<sup>1</sup> Γ is commutable with the other *Palatals* κ and χ, to which may be added ξ.

<sup>2</sup> Δ is commutable with the other *Dentals* β and τ, to which may be added ζ, λ and ν.

<sup>3</sup> Or, in other words, omitting σ, for ζ is composed of δς.



Σ, I. ὄσμῃ for ὀσμῃ; D. ἴδμεν for ἴσμεν, κεκαδμένους for κικατμένους; *medius* from μέσος.

Τ, Ρ. καδδύναμιν for κατ' δύναμιν; *mendax* from *mentior*; S. *todos* from *totus*, *ciudad* from *civitas*.

It is added, ὕδωρ from ὕω, ἀνδρὸς for ἀνρὸς;<sup>1</sup> *medulla* from μελάδς; *prodes* for *proes*, *redeo* from *reeo*, *med* for *me*.

It is dropt, ἰωκῆ for διωκῆ; *ros* from δρόσος.

## E

A, A. λεῶς for λαῶς; *talentum* from τάλαντον; *exerceo* from *arceo*.

H, I. ἔσαν for ἦσαν, ξερὸς for ξηρὸς; *fera* from φῆρ.

I, L. *Musæ*<sup>2</sup> from Μοῦσαι; *mare* for *marī*, *sibe* for *sibi*.

O, D. σεῦ for σοῦ; *genu* from γόνυ, *pedes* from ποδες.

Τ, L. *pejero* from *juro*.

Ω, L. *stamen* from στήμων.

It is added, A. ἑώρακα for ὦρακα, ἐθέλω for θέλω; I. ἀδελφρὸς for ἀδελρὸς; Λατεῖνος from *Latinus*,<sup>3</sup> Ἀντωνεῖνος from *Antoninus*; *lateo* from λάθω, *pileus* from πῖλος.

It is dropt, μοῦ for ἐμοῦ; I. βάλε for ἔβαλε; A. ἦρως for ἦρωες; *ruo* from ἐρύω, *libo* from λείβω, *nuo* from νεύω; *maritus* for *mareitus*, *Vertumnus* for *Vertomenos*.<sup>4</sup>

## Z

Γ, Æ. φύζα for φύγη.

Σ, In the Old Doric, ζμικρὸν for σμικρὸν.<sup>5</sup>

<sup>1</sup> See p. 12. n. 2. To prevent the position of *r* after *n*, *d* is inserted in *viendrai* from *venir*. Thus we say *Deanery* for *Deanry*; and the vulgar *Henery* for *Henry*.

<sup>2</sup> Originally *Musai*.

<sup>3</sup> Originally *Lateinus*.

<sup>4</sup> The Greek Passive form is found in many other words, thus *alumnus* for *alomenos*, *fortuna* for *fortunena*, *autumnus* for *autotomenos*; so *catechumen* from *κατηχούμενος*.

<sup>5</sup> This change may be traced in our Western Dialect.

## H

- A, I.** πρῆγμα for πρᾶγμα, σοφίη for σοφία, ὄρῆν for ὄρᾶν.<sup>1</sup>  
**E, I.** βασιλῆα for βασιλέα, ἤπειτα for ἔπειτα; **P.** τιθῆναι for τιθέναι.

**Ai, B.** παλῆος for παλαιός.

**Ei, D.** κῆνος for ἐκείνος.

**Eu, L.** *Ulysses* from Ὀδυσσεύς.

It is added, **P.** ἦν for ἦν; **D.** ὅτιη for ὅτι; *acies* from ἀκίς.

It is dropt, **A.** εἶμεν for εἶμεν; **Mars** from Ἄρης; *audibam* for *audiebam*.

## Θ

**A, Æ.** ψύθος for ψεύδος, Προμηθεύς from μῆδος.

**Σ, A.** δυθμῆ for δυσμῆ;<sup>2</sup> **I.** πεπειθαται for πεπεισμένοι εἰσί.

**T, I.** κιθῶν for χιτῶν.

It is added, **Æ.** πέπονθα for πέπονα; **D.** διχθά for δίχα.

It is dropt, **D.** ἐσλός for ἐσθλός; *minuo* from μινύθω.

## I

**A, A.** ταυτι for ταῦτα; *machina* from μηχανή, *simul* from ἄμα, *sine* from ἄνευ; *contingo* for *contango*.

**E, I.** πόλιος for πόλεος; **D.** σιός for θεός; *in* from ἐν, *plico* from πλέκω, *legitis* from λέγετε, *animus* from ἄνεμος; *ruppim* for *ruppem*.

**H,** anciently, ἡμέρα for ἡμέρα; *vestis* from ἐσθής.

**N, D.** ἐνδοῖ for ἔνδον.

<sup>1</sup> The Attic adopts this Doric change in διψῆ, ζῆ, πεινῆ, χρεῖται, and χρεῖσθαι.

<sup>2</sup> Perhaps this mode arose from an imperfect pronunciation, which in this case we should call *lisping*. Thus the θ was by the Dorics pronounced δ and ζ, as the English *th* is by foreigners, *dat* and *zat* for *that*.

O, *A.* δευρὶ for δεῦρο; *cinis* from κόνις, *imber* from ὄμβρος, *caulis* from καυλός, *legimus* from λέγομεν.

T, *D.* μοῖσα for μοῦσα; *dulcis* from γλυκὺς, *garrus* from γαρύω; *optimus* for optumus.

Oυ, *L.* *animi* from ἀνέμου.<sup>1</sup>

It is added, *I.* εἶμεν for ἔμεν; τοῖσι for τοῖς; *P.* ξεῖνος for ξένος,\* παρὰ for παρὰ; *A.* ἐνὶ for ἐν; *mina* from μνᾶ; Καισαρεία from *Cæsarea*; *peculii* from *peculi*.<sup>3</sup>

It is dropt, *A.* ἐς for εἰς; *D.* λέγεν for λέγειν; *Medea* from Μήδεια, *dextera* from δεξιτέρα, *est* from ἐστὶ, *mel* from μέλι, *legunt* from λέγοντι; *inquam* for ἰνquamί, *sum* for sumί, *gradus* for graduis, *doctum* for docitum.<sup>4</sup>

## K

Γ, *L.* *misceo* from μίσγω; *actum* for agtum, *lece* anciently for lege, *macistratus* for magistratus.

Π, *I.* κοῖος for ποῖος.

Σ, *L.* *cum* from σύν.

T, *D.* ὄκα for ὄτε; *P.* κακκεφαλήν for κατ' κεφαλήν.

X, *I.* δέχομαι for δέχομαι; *lancea* from λόγχη.

<sup>1</sup> Probably from ἀνέμοιο, which was shortened into ἀνεμοί, and became the Genitive *animi*, in the same manner as the Nom. Plural is formed from ἀνεμοί.

<sup>2</sup> This is a most convenient letter for Poets, an advantage equalled only by the power of doubling the consonants. They use at pleasure ἐμεῖο for ἐμέο, εἶνεκα for ἔνεκα, εἴως for ἔως, εἶπω for ἔπω, θεῖω for θέω, κλείω for κλέω, &c.

<sup>3</sup> Till the end of the reign of Augustus, the Gen. of Nouns in *ius* and *ium* was in *i*, as *Corneli*, *consili*, *peculi*: the only difference then between the Genitive and the Vocative was in the Accent, the Gen. of *Valerius* was *Valéri*, the Voc. *Váleri*. Afterwards the *i* was doubled in the Genitive.

<sup>4</sup> *C* was pronounced like *k*; hence *docitum* was easily abbreviated to *doktum* or *doctum*; thus *audacter* for *audaciter*.

It is added, *specus* from σπέος, *nunc* from νῦν.

It is dropt, ἔσταα for ἔστακα; *hodie* for *hoc die*.

## A

Γ, L. *sileo* from σιγάω.

Δ, L. *Ulysses* from Ὀδυσσεύς, *lacryma* from δάκρυμα.

Ι, F. *fille* from *filia*.<sup>1</sup>

Ν, A. λίτρον for νίτρον, πλεῦμων for πνεύμων; P. ἀλλέγω for ἀναλέγω; *lymphæ* from νύμφη, *Palermo* from Πάνορμος.

P, L. *lilium* from λείριον; *intelligo* for *interlego*.

T, P. κάλλιπε for κατάλιπε.

It is added, *relligio* for *religio*; *syllable* from *syllaba*.

It is dropt, εἴβω for λείβω; *pulex* from φύλλα.

## M

B, D. τερέμινθος for τερέβινθος.

N, L. λαμβάνω for λανβάνω; *musam* from μουσαν, *Deum* from θεόν, *essem* from εἶην.<sup>2</sup>

Π, Æ. ματέω for πατέω; *somnus* from ὕπνος.

It is added, ἔρεμβος for ἔρεβος, ὄμβριμος for ὄβριμος, πίμπλημι for πίπλημι, μόσχος for ὄσχος, μοχλὸς for ὄχλος; *Mars* from Ἄρης, *mons* from ὄρος.

It is dropt, ἴα for μία; *scipio* from σκίμπων, *imitor* from μιμοῦμαι; *circueo* for *circumeo*.

It is transposed, *forma* from μόρφη, *num* from μῶν.

## N

Ι, D. αἰὲν for αἰεί.

Δ, D. ἦνθε for ἦλθε.

<sup>1</sup> Hence the reason will appear why *l* is *mouillée* in *fille*, *famille*, and not in *mille*, *ville*.

<sup>2</sup> M was anciently put for ν before β, μ, π, φ, δ, as τῆμ πόλιν. Thus in Latin inscriptions, *in perpetuum*. On the same principle it is put for ν and τ in words compounded of ἀνά and κατά before β, μ, π, φ, as ἀμφαδόν, καμμίξας.

M, L. *ne* from *μη*; *quendam* for *quemdam*, *tanquam* for *tantumquam*.

P, L. *plenus* from *πλήρης*, *donum* from *δῶρον*, *mons* from *ὄρος*, *pons* from *πόρος*.

Σ, D. *ἐν* for *ἐς*, *ἐντὶ* for *ἐστὶ*; *Æ. τετύφων* for *τετυφῶς*; *houſen* anciently for *houses*.

T, D. *καυνεύσας* for *καταυνεύσας*; *pinus* from *πίτυς*.

It is added, D. *πίνω* for *πίω*; *Κάτων* for *Cato*; *rango* from *πάγω*, *cinnannus* from *κίκιννος*, *magnus* from *μέγας*; *totiens* for *toties*; *lantern* from *laterna*.

It is dropt, I. *μείζονα* for *μειζονα*; *Æ. τυψάντων* for the Attic *τυψάντων*, hence L. *amanto*; *draco* from *δράκων*, *Plato* from *Πλάτων*.

It was anciently preserved in Composition, *inrideo* for *irrideo*, *conludo* for *colludo*.

## Ξ

Z, L. *rixor* from *ἐρίζω*.

K, D. *ξοινός* for *κοινός*.

Σ, A. *ξὺν* for *σὺν*;<sup>1</sup> *Ajax* from *Αἴας*, *pix* from *πίσσα*; *Ulyxes* for *Ulysses*.

It is added, *cornix* from *κορώνη*.

It was preserved in Composition, *exfociunt* for *effugiunt*.<sup>2</sup>

## Ο

A, D. *τέττορα* for *τέσσαρες*; *πόλεμος* from *παλάμη*, as *pugna* from *pugnus*; *domo* from *δαμῶ*.

E, A. *λέλογα* for *λέλεγα*; *novus* from *νέος*, *oleum* from *ἐλαιον*; anciently *voster* for *vester*.

I, L. *olli* for *illi*.

T, L. *nox* from *νῆξ*, *anchora* from *ἄγκυρα*; anciently *dederont* for *dederunt*, *servom* for *servum*, *colpa* for *culpa*.

<sup>1</sup> The Doric puts ξ for σ in the Future of Verbs in ζω, σσω and ττω, as *καθίξω* for *καθίσω*.

<sup>2</sup> Ξ is formed of κς; the Æolian and Latin Dialects transpose the letters, as *σκένος* for *ξένος*, *ascia* for *ἄξίνη*.

Ω, I. ζῴη for ζωῆ; Α. ὄρα for ὄρα.

It is added, P. φῶς for φῶς; D. θυγάτης for θυγάτης, εἰλήλουθα for εἰλήλουθα; Αὐγουστος from Augustus, σουδάριον from sudarium;<sup>1</sup> opacus from παχύς.

It is dropt, D. μύσα for μουσα, whence musa; οἶμαι for οἶομαι; hi from οἶ, dentes from ὄδοντες, nomen from ὄνομα, Zephyri from ζέφυροι, ab from ἀπό, fors from φόρος, gens from γένος, mens from μένος, mors from μόρος.

## II

B, L. παρὰ from βαβαί; scripsi for scripsi.<sup>2</sup>

K, D. πύαμος for κύαμος; lupus from λύκος.

M, D. ὄππατα for ὄμματα.

T, D. σπάδιον for στάδιον; Α. πέμπε for πέντε, W. ρυμπ; P. κάππεσον for κατάπεσον; ρατο from τάως.

Φ, I. ἐπέξης for ἐφέξης; purpura from πορφύρα.

Ψ, L. pullex from ψύλλα.

It is added, lapis from λάας; sumpsi, sumptum for sumsi, sumtum.

It is dropt, latus from πλατύς.

## P

Δ, L. meridies for medidies, auris from audio.

Λ, D. φαῦρος for φαῦλος; φεγάγελλον from flagellum.

N, L. dirus from δεινός, legere from λέγειν, or, in the Comparative, from ων.

Σ, Α. ἄρρην for ἄρσην; D. κλέος for κλέος; turris from τύρσις, celer from κέλης, cruor from κρούς, heri from χθέσι, legero from λέξω, i. e. λέγω.<sup>3</sup>

T, P. καὶ ρόον for κατ' ῥόον; parricida for patricida.

<sup>1</sup> This derivation exhibits a curious mixture of both languages: ὕω, ὕδωρ, sudor, sudarium, σουδάριον.

<sup>2</sup> This change probably arose from the supposition that ψ was always expressed by ps. But λείψω from λείβω is λείβσω, as from λείπω it is λείπσω. Thus scripsi as properly comes from scribo, as repsi from repo. See page 52.

<sup>3</sup> The Greek form is preserved in faro, adaxo, and in levasso, &c.

It is added, *nurus* from *νυδς*, *musarum* from *μουσάων*, *eram* from *ἔα*.

It is dropt, *D. αἰσχίων* for *αἰσχιών*, *ποτὶ* for *προτὶ*; *lectus* from *λέκτρον*.

It is transposed, *D. καρδιά* for *καρδία*; *rara* from *ἄρπαξ*, *cerno* from *κρίνω*, *sero* from *ἔρπω*, *tener* from *τέρην*.

## Σ

Δ, *L. rosa* from *ρόδον*.

Ζ, *L. patrisso* from *πατρίζω*.

Θ, *D. Ἀσάνα* for *Ἀθήνη*, *ὄρσος* for *ὄρθος*, *δός* for *δόθι*; *loves* for *loveth*.

Μ, *A. πέφασμαι* for *πέφαμμαι*.

Ν, *D. λέγομες*, *L. legimus* from *λέγομεν*; *Æ. γελαίς* for *γελαῖν* or *γελῶν*.

Ξ, *A. τεθνήσῃ* for *τεθνήξῃ*; *sestus* for *sextus*, *visit* for *vixit*.

Ρ, *L. arbus* anciently for *arbor*, *quasere* for *querere*.

Τ, *L. ossa* from *ὄστᾶ*.

Χ, *L. ensis* from *ἔγχος*.

It is added,<sup>1</sup> *Æ. σῦς* for *ῦς*, hence *L. sus*; *σμικρὸς* for *μικρὸς*, *κέλσω* for *κελῶ*, *πελόμεσθα* for *πελόμεθα*, *σήμερον* for *ἦμερον*; *super* from *ὑπέρ*,<sup>2</sup> *nos* from *νώ*; *Scarpanto* for *Carpathus*.<sup>3</sup>

<sup>1</sup> In old inscriptions we find *conjunks*, *vixsit*, *uxsor*, &c. But probably the engravers of inscriptions were not more correct in Italy than they are in England. In France their ignorance is still more glaring: the word *Hotel* is written *Autel*, *Ostel*, *Otel*, *Othel*, *Otelle*. *Eau* is written *Au* and *O*.

<sup>2</sup> The Aspirate is generally expressed in Latin by *s*: *ἄλις*, *satis*; *ἄλλομαι*, *salio*; *ἄλς*, *sal*; *ἔ*, *se*; *ἔδος*, *sedes*; *ἔξ*, *sex*; *ἑπτὰ*, *septem*; *ἔπω*, *sequor*; *ἔρπω*, *serpo*; *ἦμι*, *semi*; *ἵστημι*, *sisto*; *ὄλκος*, *sulcus*; *ῦδωρ*, *sudor*; *ῦλη* or *ῦλην*, *sylva*; *ὑπέρ*, *super*; *ὑπὸ*, *sub*; *ὑπνος*, *somnus*; *ῦς*, *sus*.

Sometimes the Soft assumes *s*: *ἄλσος*, *saltus*; *εἰ*, *si*; *εἶμι*, *sum*; *ἔνος*, *senex*; *ἔρω*, *sero*; *ἦκω*, *sica*; *οἰκείος*, *socius*.

<sup>3</sup> *S* or *St* are frequently prefixed to the ancient names of Grecian

It is dropt, *A.* νομιῶ for νομίσω; *D.* φῖν for σφῖν, πᾶα for πᾶσα;<sup>1</sup>  
*I.* φόβειαι for φόβεσαι; *P.* ὅτις for ὅστις; *tego* from  
 στέγω, *fallo* from σφάλλω; *dixē* for *dixisse*.

## T

*Δ, D.* θέμιτος for θέμιδος; *intus* from ἔνδον, *mutus* from μῦθος;  
*aput* for ἀπυδ; *past* for πασσεδ.

*Θ, I.* αὔτις for αὐθις; *lateo* from λάθω, *triumphus* from θρι-  
 αμβος.

*Κ, D.* τῆνος for ἐκέινος; *Lutetia* from Λευκετία.

*Λ, L.* satis from ἄλις.

*Π, D.* ἄττα for ἄππα; *studium* from σπουδή.

*Σ, A.* θάλαττα for θάλασσα; *D.* τὺ for σὺ, φατὶ for φησὶ,  
 λέγοντι for λέγουσι, hence, dropping *i*, the Latin *le-*  
*gunt*; *quatīo* for *quasso*.

It is added, *D.* τοὶ for οἱ; *A.* πτόλις for πόλις; *plecto* from πλέκω,  
*terra* from ἔρα; *luteum* from *linum*; *rettulit* for *re-*  
*tulit*; *F.* aime-t-il for *aime il*, where *t* is restored  
 from the original *amat*.<sup>2</sup>

It is dropt, *D.* ἤγαγον for τήγαγον; *perna* from πτέρνα; *possum*  
 for ποτίssum.

places, because the Preposition and the Article have been taken as  
 a part of the name. Hence from εἰς τὴν Δίαν, *to Dia*, they have  
 formed *Standia*, from Lemnos *Stalimenc*, from Cos *Stanco*, from  
 Thebes *Stibes*, &c. Thus Constantinople is called by eminence  
*Stanboul*, from εἰς τὴν πόλιν; 'Troas *Eski-Stanboul*, i. e. the old  
 city.

<sup>1</sup> The Cretan, Lacedæmonian and Pamphylian dialects put the  
 aspirate for σ, as πᾶά for πᾶσα, μῶά for μούσα.

<sup>2</sup> These expedients to prevent the hiatus are natural to all lan-  
 guages. Various letters are interposed for this purpose. Thus in  
 English the vulgar add *r* to a word ending in *a* before a vowel, as  
*idea-r-of* for *idea of*.



## T

A, Æ. *σύγκας* for *σάγκας*; *Hecuba* from *Ἑκάβη*, *triumphus* from *θρίαμβος*; *further* for *farther*.

B, L. *aufero* for *abfero*.

E, D. *ὀμηγυρῆς* for *ὀμηγεργῆς*; *tuus* from *τεός*, *unus* from *ένος*, *ulcus* from *έλκος*, *scopulus* from *σκόπελος*; *faciundum* for *faciendum*.

I, I. *βύβλος* for *βίβλος*;<sup>1</sup> *carnufex* for *carnifex*, *lubens* for *libens*.

A, D. *αῦμα* for *άλμη*.<sup>2</sup>

O, Æ. *έμεῦ* for *έμέο*, *θεῦς* for *θεός*, hence the Greek termination *ος* became *us* in Latin; *purpura* from *πορφύρα*, *Ulysses* from *Ὀδυσσεύς*, *animus* from *άνεμος*, *bulbus* from *βόλβος*, *legunt* from *λέγοντι*.

Ω, L. *fur* from *φῶρ*, *ulna* from *ώλένη*, *brachium* from *βραχίον*.

It is added, P. *μῶνος* for *μόνος*.

It is dropt, P. *τρίπος* for *τρίπους*; *volo* from *βούλω*, *parum* from *παῦρον*; *sæchum* for *sæculum*, *Hercle* for *Hercule*; *single* from *singulus*.

## Φ

B, L. *fremo* from *βρέμω*, *triumphus* from *θρίαμβος*.

Θ, D. *φῆρ* for *θήρ*, hence *fera*; *foris* from *θύρα*.

K, L. *fleo* from *κλαίω*.

Π, A. *ἀσφάραγον* for *ἀσπάρραγον*;<sup>3</sup> *Bosphorus* from *Βόσπορος*,

<sup>1</sup> The modern Greeks pronounce *υ* like *ι*, i. e. like the French *i grec*, or *y*.

<sup>2</sup> This change has been adopted in the French language, thus *autre* from *alter*, *chaud* from *calidus*, *haut* from *altus*; *au* for *à le*.

<sup>3</sup> The Attics generally change *π* into *φ*, and *κ* into *χ*, after *σ*, as *σφόγγος* for *σπόγγος*, *σχελίδες* for *σκελίδες*.

*trophæum* from τροπαῖον; *fire* from πῦρ, *father* from πατήρ; *for* from pro.

X, L. *flos* from χλόος.

It is added, Æ. φρίγος from ῥίγος, hence L. *frigus*; *frango* from ῥήγνυμι.

It is dropt, ἦν for ἔφην. Sometimes it is changed into an aspirate, as *heu* from φεῦ.

## X

Γ, G. *ich* from ἐγώ. Hence in English, dropping the guttural, I.

Θ, D. ὄρνιχος for ὄρνιθος.

Κ, L. *anchora* from ἀγκύρα.

It is dropt, *lana* from χλαῖνα, *aranea* from ἀράχνη.<sup>1</sup> Sometimes it is changed into an aspirate, as *humi* from χαμαί.

## Ψ

Σφ, D. ψῆ for σφῆ, hence *ipse*.

It is dropt, ἄμαθος for ψάμαθος.

## Ω

Α, I. θῶῦμα for θαῦμα; P. ἡβῶω for ἡβάω.

Ε, P. πλώω for πλέω.

Η, Α. ἐρῥωγῶς for ἐρῥηγῶς; *pronus* from πρήνης, *cor* from κῆρ.

Ι, Α. ἀφέωκα for ἀφεῖκα.

Ο, Α. πόλεως for πόλεος.

Υ, I. μῶ for μῦ.

Αυ, I. τρῶμα for τραῦμα; *plodo* for *plaudo*, *codex* for *caudex*, *sodes* for *si audes*.

Ου, Α. λεῶ for λαοῦ; I. ὦν for οῦν; D. μῶσα for μοῦσα; *Deos* from θεοῦς.

It is added, P. γελώων for γελῶν.

It is dropt, D. ἀμυθὰν for ἀμυθάων; *cornix* from κορώνη.

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<sup>1</sup> X was a guttural, a sound, which does not exist in Latin. The French and Italian languages have rejected it, and in English it has totally ceased.

## DIGAMMA.

THE old Dialects of Greece admitted few, or no Aspirates. The Digamma was calculated to prevent the hiatus, which the concurrence of vowels would produce.<sup>1</sup> Aspirates were afterwards introduced into all the Dia-

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<sup>1</sup> The form of this character was at first a Gamma reversed, then a Gamma : afterwards it assumed the shape of a double Gamma, F, whence it derives its name. Hence it has sometimes been written Γ, as Γάβιοι for Φάβιοι, Γέθεν for Φέθεν, Γέντο for Φέντο, Æol. for ἔντο, Dor. for ἔλτο, from ἔλω, &c. The Emperor Claudian ordered that it should be written J, or F reversed ; but probably that form ended with the inscription on his tomb, TERMINAJIT. It has frequently been expressed by B, and sometimes by K, M, Π, P, Φ, X.

It cannot be ascertained with precision what was the pronunciation of the Digamma, which underwent some changes. In its origin it was probably a soft guttural sound, like the German *g* final in *wenig*. Such is the present Greek pronunciation of the Gamma, which may be exemplified in the word *αἶγόν*, an egg, pronounced *of one*, gutturalizing *one*.

From a guttural the transition was natural to the sound of our *W*. In this state it passed into Italy, under the form of *V*, and retained this pronunciation during the rougher periods of the Latin language.

The frequent recurrence of this sound must have produced an effect so harsh and inelegant, that in the most polished states of Greece it was changed into an aspirate, and in the Æolic and Latin

lects, except the Æolic, which adhered to the Digamma.

---

dialects it was softened into F or V, and became the Digamma. The Lacedæmonian dialect, a branch of the Æolic, always pronounced, and generally wrote, the Digamma like B, a letter, which in modern Greece has the sound of V.

The Italians, and the other nations, whose language is derived from the Latin, pronounce the Digamma V, in *vino*, *vent*, &c. like our V. In the Southern provinces of Europe the B and the V are nearly similar in sound; and that the same similarity existed in Latin appears by the deduction of *ferbui* from *ferveo*, and by the promiscuous use of both characters in many words.

The Latin V was frequently expressed in Greek by B, as Βάβρων from *Varro*. And the Greek B was changed in Latin into V, as βάδω, *vado*. V was indeed also sometimes changed into ov; thus *Virgilius* was written Βιργίλιος and Οβιργίλιος, *Nervii* Νέγβιοι and Νερούιοι; but Vossius and other eminent critics give the preference to the more modern form in B.

The change of the sound of W into that of V is not confined to the Greek and Latin; in the rough Arabic language, و is pronounced W; but in the soft Persian, which may be called a polished dialect of it, it is sounded V.

According to these principles, it is probable that the Digamma final, or before a consonant, was pronounced like our F, and before a vowel like our V. Indeed, V and F were so nearly similar, that *Fotum* and *Firgo* were written for *Votum* and *Virgo*. Thus βασιλεύς is now pronounced *vasilefs*. The analogy subsists in the French *neuf*, *neuve*, and in the English *half*, *halves*. But our pronunciation of the Greek and Latin languages is so different from that of ancient Greece and Rome, that it is perhaps as unnecessary, as it is difficult, to fix the genuine sound of the Digamma.

The German *g*, commonly expressed by *gh* in the English language, has shared in South Britain the fate, which the Digamma experienced in many parts of Greece, and is disused. The few instances, in which it is sounded, follow the principle of the Digamma F, as *cough*, *enough*, *laugh*, *rough*, *tough*, *trough*.

Hence it has preserved the name of the Æolic. It has also with great propriety been called the Homeric Digamma. That great Poet adopted the original forms of the Æolic and Ionic Dialects,<sup>1</sup> which threw a majestic air of antiquity on his poetry. This ancient form Homer dignifies by the appellation of the language of the Gods. Virgil, and among the moderns Tasso and Milton, successfully imitated that practice by the introduction of antiquated expressions, which removed their language from the common idiom, and cast a venerable gloom of solemnity on their style. To that principle may, in a great measure, be attributed the frequent use of the Digamma by Homer.

The use of the Digamma having been insensibly abolished by the introduction of Aspirates, the transcribers of the works of Homer neglected to mark it, and at length the vestiges of its existence were confined to a few ancient Inscriptions. The harmonious ear of the Poet had led him sedulously to avoid every hiatus of vowels; but the absence of the digamma made him inharmonious and defective. To remove in some degree this difficulty, his Commentators interposed the final  $\nu$ ,<sup>2</sup> or the Particles  $\gamma$ ,  $\delta$ ,  $\tau$ ; but these could be only par-

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<sup>1</sup> It is not to be imagined that Homer adopted arbitrarily the different Dialects. His was the pure appropriate diction of Verse, the classical language of ancient Greece, the source of all that was sublime and beautiful in poetry, and the model of all succeeding poets.

<sup>2</sup> They have even, by the addition of  $\nu$ , altered the Case, and consequently the sense, of some words. An instance of this appears in

tially adopted, and were far from exhibiting the Poet in all the charms of his original style. Numberless passages remained in their naked deformity, and exercised the conjectural sagacity of Grammarians and Commentators. Thus in the verse in the opening of the Iliad, Ἡρώων αὐτοὺς δὲ ἐλώρια τεῦχε κύνεσσιν, aware of the inharmonious effect of the concurrence of the two ε, they cut off the former. The quantity of the latter created another difficulty. Some doubled the λ, and others asserted that ε was lengthened before the liquid. But there were passages, to which even these and similar expedients were inapplicable. A successful effort was made by the great Bentley to remove these embarrassments. The restoration of the Digamma has at length vindicated the Poet, and displayed the harmonious beauties of his original versification. To give the learner some clue to guide him through these intricacies, an alphabetical table is added of the words in Homer,<sup>1</sup> which either constantly, or generally, admit the Digamma in the initial Vowel.

---

the last Book of the Odyssey, 312, where γῶιν ἐώλπει has been put for γῶι φεφώλπει.

<sup>1</sup> Some words had originally the Digamma, but had lost it in the time of Homer; thus ἀνῆρ is said by Dionysius of Halicarnassus to have been digammated, but no trace of it appears in Homer.

A		ἔδνον,	ἑκάς,
ἄγω,	} to break,	ἔθειρα,	ἑκαστός,
ἄγνυμι,		ἔθεν,	ἑκατος,
ἄδω,		ἔθνος,	ἑκηλος,
ἄλημι,		εἰδέω,	ἑκητι,
ἄλις,		εἶδω,	ἑκυρός,
ἄλωμι,		εἶδωλον,	ἑκών,
ἄναξ,		εἵκελος,	ἑλεός,
ἀνδάνω,		εἵκοσι,	ἑλικες,
ἄραιός,		εἴκω, to resemble,	ἑλίκαπες,
ἄρδω,		εἶλαρ,	ἑλίσσω,
ἄρη,		εἰλέω,	ἑλπίζ,
ἄριστον,		εἰλύω,	ἑλπω,
ἄρνες,		εἰλυφάω,	ἑλω,
ἄστυ,		εἶλω,	ἑλωθ,
αὐσταλεός.		εἶμα,	ἑλώριον,
		εἶργω,	ἑνετοι,
E		εἶρω,	ἑννυμι,
ἔ,		εἶσχω,	ἑοικα, <sup>1</sup>
ἔαθ,		ἑκαθεν,	ἔός,

<sup>1</sup> Augments often retain the Digamma of the Verb, as ἔολπα from ἔλω, ἔειπα from ἔπω, &c. Many words take a double Digamma, one before the Augment, the other before the Verb, as νυκτὶ φοικῶς, ἔπειτα γέφολπα, &c.

In many compounded words the Digamma is placed in the middle, as προφείδω, ἀφεικῆς, κακόφεργος, &c. It is inserted in several simple words, as ὄφεις, ὕλη, &c.

It has been before observed that *i* and *u* were substituted to the Digamma. Hence to Ἀτρέφιδης or Ἀτρεφίδης succeeded Ἀτρείδης; to Ἀχαλός Ἀχαιός. Thus ἄω, ἄφω made ἄφσω in the Future, changed into αὐσω; ψάω, ψάφω into ψάφσω, &c.

ἔπος,	ἦκα, adv.	ἴσκω,
ἔπω,	ἦνοψ,	ἴστίη,
ἔργον,	ἦρ,	ἴστωρ,
ἔργω,	ἦρα,	ἰτέα,
ἔρδω,	*Ἡρη,	ἴτυς,
εἶρω,	ἦρίον,	ἰφι,
εἰρήρης,	ἦχη.	ἰψ,
ἔρρω,		ἰωή,
ἐρύω, to draw,		ἰωκή.
ἐσθής,		
ἔσθος,	ἰάχη,	
ἔσπερος,	ἰάχω,	ἴαρες,
ἔστίη,	ἴδρις,	οἶδμα,
ἔτης,	ἴεμαι,	οἶκος,
ἔτος,	ἴκελος,	οἶνος,
ἐτώσιος,	*Ἰλιος,	ὄς,
ἔω, to put on.	ἴνες,	οὔ,
	ἰνίον,	οὔλαμὸς,
	ἴον,	οὔλος,
	ἰονθάς,	οὔρον.
	*Ἰρις,	
ἦδύς,	ἴς,	
ἦδω,	ἴσημι,	
ἦθος,	ἴσος,	
ἦϊος,		
		Ω
		ὠλεξ,
		ὠς.

The Latin Dialect naturally adopted the Æolic Digamma, which it expressed generally by V, as will be seen in the following list :



ἀγομαι, vagor ;	κεραός, cervus ;
αἰών, ævum ;	κλεῖς, clavis ;
ἀλώπηξ, vulpes ;	κόρος, corvus ;
ἄοργος, avernus ;	λαιός, lævus ;
ἄχαιός, achivus ;	λαρῆ, larva ;
ἄω, aveo :	λεῖος, levis ;
βίω, vivo ;	λούω, lavo ;
βόες, boves ;	λύω, solvo ;
δῖος, divus ;	μάλη, malva ;
εἰδέω, video ;	μάορος, Mavors ;
εἴκατι, viginti ;	μάω, moveo ;
ἔλω, volvo ;	ναῖος, nævus ;
ἔμω, vomo ;	ναῦς, navis ; <sup>1</sup>
ἐνδίκω, vindico ;	νέος, novus ;
ἐνετοί, veneti ;	νικῶ, vincō ;
ἐντερος, venter ;	οἶκος, vicus ;
ἔρχω, vergo ;	οἶνος, vinum ;
ἔρος, servus ;	οἶς, ovīs ;
ἔρω, verto ;	ὄλω, volvo ;
ἔσθης, vestis ;	ὄχλος, vulgus ;
ἔσπερος, vespera ;	ὄω, noveo ;
ἑστία, Vesta ;	παῦρος, parvus ;
ἔτος, vetus ;	πρίω, privo ;
ἦρ, ver ;	ρίω, rivus ;
ἦξος, viscus ;	σκαιός, sævus ;
ἴον, viola ;	ταώς, pavo ;
ἴς, vis ;	ὔλη, sylva ;
ἴω, ivi ;	ὔω, uvesco ;
κάω, cavo ;	ὠόν, ovum, &c.

<sup>1</sup> Ναῦς was probably pronounced *nafs*, hence *navis*. Thus Παῦρος, *pasros*, was transposed into *parvus*, νεῦρον into *nervus*.

Sometimes by other letters, among which are B, as *δύω*, *dubium*; *μέρος*, *morbus*; *ρόω*, *robur*; *ύω*, *uber*.

C, as *ἕτερα*, *cetera*.

F, as *ἀγορά*, *forum*; *ὄμιλος*, *famulus*; *αἰλῶς*, *felis*; *ἕνες*, *funes*; *ύω*, *fluo*.

R, as *βοή*, *Boreas*; *εὔω*, *uro*; *ἴλαος*, *hilaris*; *μύαξ*, *murex*; *μουσάων*, *musarum*; *νύς*, *nurus*, &c.<sup>1</sup>

In English, the Digamma has become W, as *νέος*, *new*; *κίνυμ*, *wine*; *κίκυς*, *wick*; *κίστυλα*, *whistle*; *κίβη*, *wasp*; *κίβη*, *way*. It is pronounced, without being written, in the word *one*.

V, as *ναός*, *nave*, &c.

<sup>1</sup> The Digamma has been considered as a principal agent in the formation of Tenses in Latin; thus from *amo*, *amai*, was formed *amavi*; from *deleo*, *delei*, *delevi*; from *cupio*, *cupii*, *cupivi*; from *audio*, *audii*, *audivi*. From *amio*, *amavo*, we have *amabo*, from *moneo*, *monebo*. Perhaps this analogy may be carried to Plural Cases in *bus*. This termination was formerly more extensive; hence we find in Plautus *audibo*, *Dibus*, *hibus*, &c.

Another formation of the Latin Future has been suggested;—by the addition of *βούλομαι* or *amo* to the root of the Verb. Thus *amabo* is an abbreviation of *amare βούλομαι*, and *regam* of *regere amo*. Thus also in Italian from *amare ho*, I have to love, is formed *amerò*; and in French from *j'ai à aimer* is formed *j'aimerai*. On the same principle the modern Greeks prefix *θέλω* or *θε* to the Verb in the Future, as *θέλω γράψει* or *θεγράφει*. And the English Future *will*, originally *wol*, is the same as *βουλ* for *βούλομαι*, and *vol* for *uolo*.

## PRIMITIVES OF THE GREEK LANGUAGE.

The original form of Verbs, in the opinion of many learned etymologists, consists of two letters, the former denoting the Action, the latter the Person. From these Primitives, or radical elements, spreading out into all the ramifications of vowels and consonants significantly combined, was formed that copious variety of words, which distinguishes the most perfect of languages.

The five simplest combinations are  $\alpha\omega$ ,  $\epsilon\omega$ ,  $\iota\omega$ ,  $\omicron\omega$ , and  $\upsilon\omega$ . Of these the last letter denotes the Person,<sup>1</sup> and is changed into other letters to signify the different Persons, Numbers, Tenses, and Moods. The former will be found to indicate some of the principal functions of Nature.

<sup>’</sup> $A\omega$ , signifies to *breathe*, to *flow*.

<sup>’</sup> $E\omega$ , to *produce*, to *clothe*.

<sup>’</sup> $I\omega$ , to *send*.

<sup>’</sup> $O\omega$ , to *bear*.

<sup>’</sup> $\Upsilon\omega$ , to *pour*, to *rain*.

<sup>1</sup> The First Person of the Active has the force, and the abbreviated form of  $\acute{\epsilon}\gamma\omega$ ; that of the Passive, of  $\mu\acute{\epsilon}$ . The most simple change of the former into the latter formed the Middle Voice. Thus  $\acute{\epsilon}\omega$ , *I produce*, *I send* into existence;  $\acute{\epsilon}\acute{\epsilon}\mu\iota$  or  $\acute{\epsilon}\iota\mu\iota$ , *I produce myself*, *I send myself* into existence, or simply, *I exist*, *I am*. <sup>’</sup> $E\omega$ , *I clothe*;  $\acute{\epsilon}\acute{\iota}\mu\alpha\iota$ , *I clothe myself*. From the same principle the origin of the Passive Voice may be deduced.

After these *Duads*, the next combination consisted of *Triads*, formed by the addition of a Vowel, or a Consonant prefixed or inserted.

1. A Vowel inserted : *αὔω*, to breathe ; *ἐάω*, to permit ; *ἰάω*, to send ; *ἴω*, to bear, to think.

2. A Consonant prefixed : *ζάω*, to live ; *δέω*, to bind ; *κίω*, to go ; *πόω*, to drink ; *φύω*, to produce.

3. A Consonant inserted : *ἄγω*, to drive, to lead ; *ἔδω*, to eat ; *ἵκω*, to come ; *ῥω*, to excite ; *ῥῶ*, to flow.

From these original combinations the formation of Verbs and their derivatives will be easily deduced.<sup>1</sup> Thus from *ἄγω* are formed *ἄγαν*, *ἀγάλλω*, *ἀγέλη*, *ἀγείρω*, *ἀγορά*, *ἄγρα*, *ἀγυιὰ*, &c. From *βάω* are formed *βάζω*, *βάθος*, *βαίνω*, *βαιὸς*, *βάλλω*, &c. From *δέω* come *δέος*, *δεῖδω*, *δειλὸς*, *δέμω*, *δεσμὸς*, *δεσπότης*, *δέύω*, *δέχομαι*, *δοῦλος*, &c.

<sup>1</sup> It is remarkable that the oriental Primitives generally end in Consonants. Thus from the Hebrew,

AR, to flow, are derived Aur, light, *ἀήρ*, *οὐρανὸς*, *ὄραω*, *ἄρα*, *aura*, *aurora*, *aurum*.

AT, to fly, Act, a bird of prey, *ἀετὸς*.

EL, to shine, *ἔλα*, *ἥλιος*, *σέλας*, *σελήνη*.

OR, to rise, *ὄρω*, *ὄρος*, *orior*, *origo*, *horreo*, &c.

Hence the study of Hebrew will not only enable the Christian to read the Scriptures with greater accuracy and satisfaction, but will supply the Philologist and the general Scholar with some of the most probable etymologies of many words in the Greek and Latin languages.

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