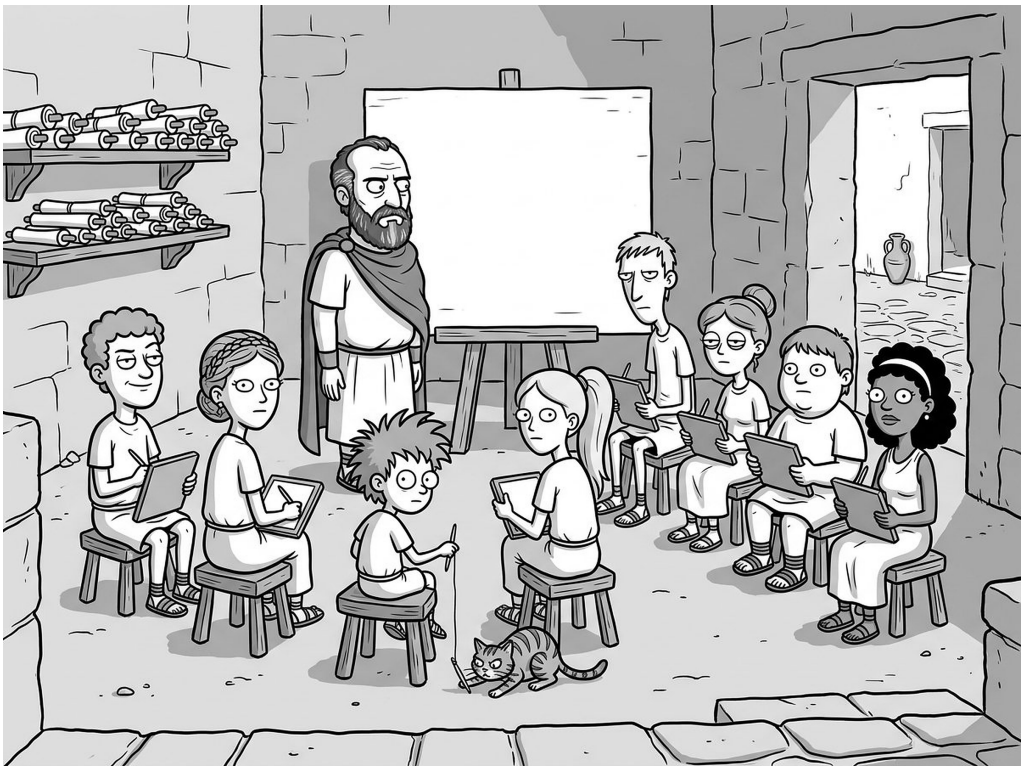
Schola Graeca

Teacher's Edition · with answer keys

ΤΟ ΔΙΔΑΣΚΑΛΕΙΟΝ



Nikolaus Correll

2026

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Preface: What This Course Is Trying to Do

Student edition, p. 1

This book will teach you Classical Attic Greek, and it will do it through a story about eight children in Rome who were made to learn it too.

You should know at the start what it is for. The reason is not the story, and it is not really the literature either, though both are worth having. It is this: **Greek is the best instrument anyone has found for learning to reason carefully about language.** That is a large claim. The rest of this preface is an attempt to earn it.

What Greek shows that English hides

Student edition, p. 1

English keeps its grammar out of sight. You have been speaking it since before you could read, and you work out what a sentence means mostly from where the words sit. Ask yourself why *the dog bit the man* means what it means and the honest answer is "because that's what it says." The machinery is there, but you have never had to look at it, and nothing in English obliges you to.

Greek hides nothing. Case endings announce what each noun is doing. Verb endings announce who is acting, and when. Agreement ties an adjective to its noun across any distance you like. Word order is freed up to carry emphasis, because it is not needed for grammar. The result is a language in which you can **point at the evidence** for your reading.

That is the prize. When you read a Greek sentence correctly you have not had an impression — you have built an argument out of marks on a page, and you can be asked to defend it. One question will follow you through all thirty-six lessons: *what in the sentence tells you that?* It is the whole transferable skill, and everything else in this book exists to make you ask it.

Why this matters more than it did

Student edition, p. 1

The objection is old, and you are in good company if you feel it. In the first lesson of this book Marcus asks why he should learn another alphabet when he already has a perfectly good one, and he asks it in Rome in AD 400 — by which time Greek had been the mark of an educated person for centuries, and was already having to be defended rather than assumed. He was not unusual. Augustine, writing within a few years of the autumn described here, remembered hating his Greek lessons as a boy, and never did come to read the language comfortably.

So the complaint is about sixteen hundred years old. Every generation since has produced somebody clever to make it, and the language has outlasted all of them. That is not an argument by itself — subjects can survive for poor reasons. But some-

thing that has been called useless for sixteen centuries and taught anyway deserves a second look before you set it aside.

What has changed is the case for it, and the change is in your favour. Two abilities have become unusually valuable in your lifetime, and this work trains both.

Saying exactly what you mean. Precision is a learnable skill and an uncommon one. Greek teaches it by refusing you partial credit: one letter separates the one acting from the one acted upon, an accent separates *who?* from *someone*. You will soon find that the sentence says what you wrote, not what you had in mind. This is annoying for about a term and useful for the rest of your life.

Checking a confident claim. You are growing up among machines that produce fluent, authoritative-sounding language on demand, and fluency has never been evidence of correctness. The defence is a habit: test an assertion against evidence instead of against how plausible it sounds. Construing a Greek sentence drills exactly that habit, and it transfers — to a classmate's confident answer, to a textbook, to a source, to whatever a machine has just told you. The next chapter, *To the Student*, says more about this, because it is the part of the argument that is really yours.

Why there is a story

Student edition, p. 2

A grammar can be learned without a story. It is learned better with one.

You remember what happened to someone. A table of endings memorised on its own is gone in a week; the same table attached to the afternoon somebody labelled a classmate will still be there in the summer. So the story is not decoration laid over the grammar — it is the shape the grammar hangs on. Each lesson's trouble has been chosen to dramatise the exact distinction that lesson teaches. When the pupils argue about whose tablet is whose, they are arguing about the genitive case.

It is also kept short, about five minutes of a lesson. You are here for the Greek.

For the teacher

On the characters. The student edition contains no cast list and no biographies. Students meet the teacher and the eight pupils the way they would meet anyone — by watching them behave. A child handed a label in advance watches for the label instead of the behaviour, and has been given the answer to a question the book wants them to work out.

The full character notes, including what each pupil is for and which lesson reveals what, are in the teacher's edition, together with the thirty-six-lesson scope and sequence. If you are planning a term, read the latter first.

What you need to know already

Student edition, p. 2

Enough grammar to know what a case is, what a declension is, what agreement

means, and that verbs conjugate. Most students meet those ideas in Latin, and a year or two of it will make the first half of this course noticeably easier.

Latin is a help, not a requirement. What this book needs is the vocabulary of grammar, wherever you picked it up; if you arrive without it you will need a little more patience in the early lessons, not a different book.

Where Latin is there to be drawn on, the course draws on it. A box labelled **From Latin** appears whenever a Greek feature has a Latin counterpart — and, just as often, whenever it has one that will mislead you. Greek is not Latin in a different alphabet, and anyone who assumes it is will be wrong in predictable ways. This book tries to be wrong first, out loud, in the characters' mouths, so that you need not be.

For the teacher

The course does not assume a teacher who reads Greek fluently. Every Greek form printed here is glossed, every exercise is followed in this edition by its answer key with notes on the mistakes students usually make and why those mistakes are reasonable, and every authentic passage carries a note on what makes it hard. Both editions are printed from the same text, so they cannot drift apart.

Where this will take you

Student edition, p. 2

By the end of this book you will be able to read a page of real Greek — Plato, a Gospel, a letter on papyrus — with a vocabulary beside it, and say what every ending on the page is doing. *What the Course Covers* sets out the thirty-six lessons and the shape of each one; read it when you want to know where you are.

That is most of the grammar of Greek: nearly every part of the verb (the optative and a few rarer forms are left for later), all three declensions, and the constructions you will meet on almost any page. It is enough to reach real Greek.

Attic first, then the others

Student edition, p. 3

The Greek at the centre of this course is Classical Attic prose. Homer's epic dialect, and the Koine of the Septuagint and the New Testament, are related but distinct kinds of Greek, and every passage in this book from Lesson 4 on says which kind it is. (The three short sayings before that are older than the division.)

You meet Koine early, in Part I — after two Delphic maxims and a proverb, but before you have met much Attic. That is deliberate. The three short sentences there are among the most famous in the language, they are made almost entirely of words you will already know, and reading a sentence of the New Testament in your fourth lesson is worth more than another fortnight of sentences written to be easy. They are labelled Koine every time.

This matters for the same reason as everything above. If you meet **εἶπαν** in Luke and **εἶπον** in Plato and someone tells you they are "the same Greek", you have been told something false — in a course whose whole point is not accepting claims because they sound reasonable. So this book says plainly that Greek changed over eight hundred years, that Homer was already archaic when Plato wrote, and that the evangelists wrote the ordinary Greek of their own century. Part IV is built around that comparison instead of pretending it is not there.

The same restraint applies to the writers. Homer, Plato, the Septuagint and the New Testament are not interchangeable authorities, and this book will not flatten them into one. Their disagreements produce some of the best discussions in the course.

A note on invented sentences

Student edition, p. 3

Sentences written by the author to teach you something are marked as such. Anything attributed to an ancient writer is quoted, not paraphrased, and comes with a reference. You should never be in doubt about whether a sentence was written by Plato or by a textbook writer imitating Plato — least of all in a course about checking claims against their sources.

You are about to be asked to take a great deal on trust, and this is the first thing you are owed in return.

How This Book Uses What Is Known About Learning

NOTE

This chapter appears only in the teacher's edition. It sets out the research on learning a language — and on learning anything — that bears on this book, how strong that research is, and what the book does about it. Read it before the first lesson; most of the book's design choices are explained here and nowhere else.

A caution first

Almost nobody has run a controlled experiment on teaching ancient Greek to schoolchildren. What exists is a long tradition of textbooks, some careful counting of which words Greek authors actually use, a scatter of small classroom studies (nearly all on Latin, nearly all with one class and no comparison group), and a large, solid body of work from second-language research and cognitive psychology on how vocabulary and grammar are learned and kept. This chapter leans on the last of these wherever it can, says so when it is leaning on tradition instead, and marks each claim with how far it can be trusted:

Mark	Meaning
Strong	Many studies, many learners, consistent results; the finding transfers to Greek with little doubt.
Moderate	Good evidence from related settings, or a consistent pattern from smaller studies.
Weak	A few small studies, or reasonable inference from the strong findings.
Tradition	What experienced course-writers agree on; untested, but not to be lightly overturned.

The sources are listed at the end of the chapter.

Remembering: retrieval and spacing

Retrieval practice *(Strong).* Trying to recall something is a far better way to learn it than looking at it again. In the best-known study, students who kept being tested on foreign words remembered about 80% of them a week later; students who stopped being tested once they had got a word right once remembered about 35%, however much they re-read. Re-reading, highlighting and summarising come out near the bottom of every large review of study methods; practice testing and spaced practice come out at the top.

What the book does. Every lesson from Lesson 2 opens its Investigation with a **Retrieval** exercise: ten short items drawn from the three or four lessons before, never from the lesson in hand. Its key is in this edition only. Do it from memory — books closed, no vocabulary list — and mark it at once; the retrieval is the learning and the feedback is what makes it stick. A pupil who looks the answer up has done a copying exercise.

Spacing *(Strong).* The same amount of practice is remembered far better when it is spread out. For a fact to be kept for a year, the best gap before reviewing it is a few weeks; reviewing it the next day helps little.

What the book does. Because the Retrieval exercises reach three or four lessons back, every form and word comes back after a gap and then again later. Lessons 12, 18, 24 and 30 are review lessons, and their vocabulary boxes consist of words reintroduced from across their Part. If you move faster than a lesson a week, add your own short retrieval quiz from further back; if slower, the built-in gaps are already generous.

Interleaving *(Moderate).* Practising two easily confused things side by side — the imperfect and the aorist, the active and the middle — makes the difference between them stick better than practising each in its own block, provided the mixed practice is spread over more than one session.

What the book does. From Lesson 15 the Retrieval exercises deliberately mix imperfect with aorist, Attic with Koine, active with middle. Do not "tidy" them into blocks.

Words: how many, how often, and how to gloss them

How many *(Weak–Moderate).* There is no evidence specific to Greek. In school modern languages, successful learners acquire a few words per lesson over years; the Cambridge Latin Course makes pupils responsible for about twenty-five per stage.

What the book does. Each lesson introduces six to fourteen new words (about 330 in all), chosen wherever possible from the words Greek authors use most. Every vocabulary box also lists some earlier words again, marked with the lesson that first taught them — *(Lesson 5)* — because the lesson's reading needs them. Those are for review, not for learning anew. The cumulative list at the back gives every word once, under the lesson that introduced it.

How often *(Moderate–Strong).* A word met once in reading is rarely kept. Studies of learners reading in a foreign language find that about ten encounters are needed to recognise a word reliably, and more to produce it.

What the book does. The Readings are written to bring each lesson's words back in later lessons. You can help: when a pupil asks for a word you know was taught, ask which lesson it was in before you answer.

How to gloss *(Strong).* A 2020 analysis of forty-two studies found that readers learn nearly twice as many words from a glossed text as from an unglossed one; that glosses in the learner's own language work better than glosses in the language being learned; and that the *least* effective place for a gloss is in the line of the text itself or in a list at the back of the book. Glosses beside the text did better. Glosses that make the reader

choose between two meanings did best of all.

What the book does. Every Reading prints the Greek in a wide column with its English glosses in a narrow column beside it, one line per word. The vocabulary box tells the pupil which of those words to learn; the rest are glossed so the reading can go on. A routine that works: read once with the gloss column, then again with a card over it.

Reading: how much, how hard, and when the real thing

Known words *(Strong in general language research).* A text can be read, rather than decoded word by word, only when the reader already knows about nineteen words in twenty. Below that, every sentence is a puzzle. The five hundred commonest Greek words cover only about two-thirds of a page of real Attic.

What the book does. The Readings in Lessons 3–14 are composed — a running story, *Theodoros's tablets*, about the class itself, in the words the class has. From Lesson 15 every Reading is a real text in **two tiers**: first an adapted version in the class's vocabulary and grammar, labelled *adapted*, then the original, glossed. The adapted tier is the reading; the original is the reward, and the pupils should meet it last, after they know what it says. The short Ancient Voice, by contrast, puts real Greek in front of them from Lesson 1, because two or three words can be fully glossed and still be the real thing.

Volume *(Weak in classical languages; Moderate in general).* Advocates of extensive reading in Latin report better motivation and fluency, but the studies are small and mostly measure what pupils say about themselves. One of the more useful small findings is about this age: pupils read word by word, skip what they do not know and guess from context, and they benefit more from meeting forms in connected text than from more tables.

What the book does. The Readings grow from about fifty words in Lesson 3 to two or three hundred in Part VI. If a class is struggling, have them read aloud in pairs before translating; if it is flying, set the original tier first as an unseen and the adapted tier afterwards as a check.

Grammar and exercises

Explicit grammar *(Moderate).* Telling learners the rule, and showing it, works better than hoping they will infer it — most of all for features their own language does not have. For these pupils that means the article, aspect, the middle voice and participles, which is where this book spends its words.

Order of topics *(Tradition).* Every major Greek course introduces the article first and participles before the subjunctive, and leaves the -μι verbs and the subjunctive to the end of the first year or the second. This book does the same. Courses genuinely disagree about whether the imperfect or the aorist comes first; this one teaches the imperfect first and the aorist directly after, and contrasts them at once. Reading-

method courses introduce the middle voice and contract verbs earlier than this book does; the frequency counts are on their side, and if your class meets many middles in Part IV, preview Lesson 31.

Ten items *(Moderate inference).* A handful of examples shows a pattern; it takes repeated retrieval to make one automatic. Every exercise now has ten items. They need not all be done in class: the first five make a lesson's work, the second five a homework or a later retrieval.

Composition *(Weak either way).* There is no good evidence that writing Greek helps beginners read it, and none that it harms them; some courses leave it out on principle. This book keeps it short — single sentences, and a short letter in Lesson 28 — because putting a sentence together is the clearest test of whether a pupil knows what each ending is for.

Keys *(Moderate inference).* Feedback after an attempt is what makes testing work. The answer keys are in this edition only, so that the attempt comes first.

The story

Narrative *(Weak).* Every successful school course of the last fifty years in Latin or Greek has a continuing story, and pupils and teachers say they like it. Nobody has shown that it improves what pupils remember. The one consistent finding is negative: pupils dislike repetitive text with no plot. The story in this book is there because its scenes are chosen to dramatise the grammar of each lesson — when the pupils argue about whose tablet it is, they are arguing about the genitive — and because the characters' mistakes let a pupil watch a reasonable error being made and corrected without making it themselves first. Treat it as a hypothesis about motivation, and drop it on a day it does not serve.

Practicalities

Pace. Nothing in the book is timed. A lesson has six movements in a fixed order, and most classes will need more than one meeting for one lesson: the first three movements make a natural first meeting, the last three a second. A class that meets often and does homework may take a lesson a week; a class meeting once a week may need two. The review lessons (12, 18, 24, 30) can be cut short or stretched to fit the calendar.

Accents *(Tradition).* There is no research on whether to teach the accents. This book prints them everywhere, teaches the rule for verbs once, and asks for accents in pupils' own Greek only on verbs. Accept unaccented nouns in composition; correct wrong ones.

Reading aloud *(Weak).* No direct evidence, but every course that has tried it recommends it, and what is known about working memory points the same way. Have every Reading read aloud before it is translated.

Assessment *(Tradition).* Weight comprehension and explanation more than forms;

a suggested scheme is in the Scope and Sequence. A short test of vocabulary before a Reading, low-stakes and marked at once, is itself a retrieval exercise.

Sources

The full review, with every source, is kept with the book's source files. The studies most relied on here are:

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- W. Major, "It's not the size, it's the frequency: the value of using a core vocabulary in beginning and intermediate Greek", CAMWS (2006), and the Dickinson College Commentaries core vocabularies.
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To the Student

Student edition, p. 4

You are about to learn a language that nobody speaks.

That is a strange thing to do. Nobody will ever ask you for directions in Classical Greek. You will not need it to order dinner. If the only point of learning a language were to talk to people who are alive, this book would be a waste of your time. Here is the point instead.

Greek shows its working

Student edition, p. 4

In English, you know what a sentence means mostly by where the words sit. *The dog bit the man* and *the man bit the dog* use the same five words; only the order tells you who is in trouble. English hides its grammar inside habits you absorbed before you could read and have never had to examine.

Greek does not hide anything. In Greek, every noun carries a visible mark saying what job it is doing in the sentence, and every verb carries a visible mark saying who is acting and when. You can move the words almost anywhere and the meaning holds, because the meaning is written on the outside of each word, where you can point at it.

So when you read a Greek sentence correctly, you can **prove** it. You can say: this word is the subject, and here is the letter that tells me so; this action happened once rather than repeatedly, and here is the syllable that tells me so. Your reading stops being an impression and becomes an argument from evidence.

Very few things you study let you do that with *meaning*. Mathematics lets you prove things about quantity. Greek lets you prove things about what a sentence says.

Why that is worth having now

Student edition, p. 4

You are growing up surrounded by machines that produce fluent language on demand. They are useful, and they will be more useful still. They also have two properties you need to understand early.

The first is that **fluent is not the same as correct**. A machine can produce a paragraph that sounds authoritative and is wrong, and nothing in how it sounds will tell you which it is. The only defence is the habit of checking a claim against the evidence instead of against how confident it seems. That is the same habit as reading Greek: *do not accept a reading because it sounds right; find the thing on the page that makes it right.*

The second is that **you get what you ask for, not what you meant**. Saying precisely what you want — no looser, no vaguer — is a learnable skill and an uncommon one. Greek teaches it by punishing imprecision at once. One letter is the difference

between the man doing something and the man having it done to him. An accent in the wrong place turns *who?* into *someone*. A language gives no partial credit: the sentence says what you meant or it says something else, and it will tell you which.

Your teacher in this story, Theodoros, asks one question more than any other: **What in the sentence tells you that?** It is the whole course in seven words, and you can ask it of anything that confidently tells you something — a classmate, a textbook, a politician, or a machine.

And then there is what the Greeks wrote

Student edition, p. 5

For about a thousand years, a great many of the most interesting things anyone thought were written down in this language. Some were arguments about what makes a person good. Some were stories about a man who spent ten years trying to get home. Some were letters written in a hurry, in the first century, by people who expected the world to end shortly.

All of these have been translated, and the translations are good. But a translation is someone else's reading — someone else's decision about what an ambiguous sentence meant. When you can read the Greek, the reading is yours, and so is the responsibility.

What this is going to be like

Student edition, p. 5

Difficult at first, and then differently difficult.

The first two lessons are the alphabet. This is the part that looks hardest and is actually easiest: twenty-four letters and some marks, and almost everyone has it within a fortnight. Do not be discouraged in week one and do not be overconfident in week three.

The middle of the course is where Greek asks something real of you. If you skip the endings and guess from the vocabulary, you will produce translations that are roughly right and occasionally catastrophically wrong, and — this is the dangerous part — you will not be able to tell which kind you have just produced. A correct answer arrived at by guessing is a lucky accident. A correct answer you can defend is Greek.

Three pieces of practical advice

Student edition, p. 5

Say it out loud. Greek was written to be heard. Reading silently is how you lose the accents, the rhythm, and about half of what makes a line of Homer worth reading. You will feel ridiculous for a week.

Learn the vocabulary exactly as it is printed. When a noun is given as **ὁ λόγος**, the little word **ὁ** is part of what you are learning — it tells you the noun is masculine, which you cannot work out from the ending alone. Learning the bare word costs you

nothing now and costs you an hour later.

Read to the end of the sentence before you translate any of it. Greek routinely puts things in an order English cannot copy, and the word that explains everything is often the last one.

One more thing: the moment you read a sentence unaided

Student edition, p. 6

You will meet, fairly early, a sentence you can read without help. It will be short. It will probably be something a Greek child also had to read.

When it happens, notice it. That is the thing this whole book is for.

The School on the Caelian Hill

Student edition, p. 7

NOTE

Location · The Caelian Hill, Rome **Date** · Autumn, AD 400 **School** · A private household school for the children of a prosperous Christian family and several families in its circle **Class** · Eight pupils, roughly 12–14 years old **Teacher** · Theodoros, a Greek-speaking grammarian from Antioch
The characters and their school are fictional. The world around them is not.

The world outside the door

Student edition, p. 7

The Roman Empire is still powerful, but the children's world is changing. Their parents live among senators, officials, merchants, clergy, and scholars. The old Roman educational tradition remains prestigious: an educated person is expected to know Virgil and Cicero by heart. Their teacher insists that the next step is Greek.

Rome in AD 400 is a Christian city that is still thoroughly a classical one. The same household that keeps a copy of the Gospels also keeps Virgil, and sees no contradiction in it. This is not a monastery and these are not monks; the medieval world is centuries away. What the children are being given is a late-antique education in which Homer and the Psalms sit on the same shelf and are read with the same attention, though not with the same authority.

The room, and what is in it

Student edition, p. 7

The school occupies a room opening onto a courtyard. The children sit on stools with wax tablets on their knees. They have reed pens, papyrus for more important work, and a battered copy of Homer that their teacher guards as if it were a relic.

There is no blackboard as we know it — Theodoros writes with charcoal on a whitened wooden board — and no textbook in every student's hands. They learn by recitation, copying, memorisation, translation, questions, and short compositions: very nearly the methods still used today, minus the paper.

The classroom itself will feel familiar: a bored student, an ingenious excuse, a competitive classmate, a misunderstood instruction, and the teacher who somehow sees through everything.

The people in it: nine names to know

Student edition, p. 7

Eight pupils and one teacher share this room with you for thirty-six lessons. You

will learn who they are the way you learn who anyone is — by watching what they do when something is difficult, and noticing who turns out to have been right.

One of them habitually produces answers that are clever and wrong. One is usually right and says so too quietly. One will not speak until certain. Work out which is which.

A note on language

Student edition, p. 8

The characters speak Latin among themselves. The narrative and the classroom explanations are given in English, for you. Their target language — and yours — is Classical Attic Greek, with short Koine sentences from the New Testament from Lesson 4 on, and the Septuagint and the Gospels studied in their own right in Part IV.

How This Course Pronounces Greek

Student edition, p. 9

This course teaches a **reconstructed Classical Attic** pronunciation: an approximation of how educated Athenians sounded in the fifth and fourth centuries BC.

That choice needs defending, because it is not the only option and not the most common one in American classrooms.

NOTE

Why it matters that you know which system you are learning. Greek has been read aloud in at least three widely used ways, and they differ a good deal. A student taught one system without being told it is a system will later meet another and conclude, wrongly, that someone is making mistakes. Nobody is. They are different conventions, chosen for different reasons.

The three conventions

Student edition, p. 9

Reconstructed Classical Attic — what this book teaches. It aims at the sound of Athens around 400 BC, reconstructed from spelling errors in inscriptions, ancient grammarians' descriptions, puns in comedy, loanwords into and out of Greek, and the development of the modern language. It is the only one of the three that tries to be historically accurate for the literature this course reads.

Erasmian — the most common convention in English-speaking classrooms, named for Erasmus, who described it in 1528. It is a teaching compromise rather than a reconstruction: it keeps every vowel and diphthong distinct so that spelling can be heard, which is pedagogically convenient and historically approximate. Most American Greek textbooks use some form of it.

Modern Greek — how the language is pronounced today, and how it is read aloud in the Greek Orthodox world. Twenty-four centuries of sound change separate it from Plato; in particular, **ι η υ ει οι υι** have all fallen together as *ee*, and **β δ γ θ φ χ** have become fricatives.

This course chooses reconstruction because the course is about the ancient world and because the sound of the language is part of what we are reading — Homer's hexameters and Greek wordplay stop working if the vowels are wrong. Where the reconstruction differs sharply from Erasmian, a note says so, since you may meet Erasmian elsewhere.

The alphabet

Student edition, p. 10

Letter	Name	Our sound	Roughly as in
Α α	**ἄλφα** *alpha*	a short, [aː] long	*aha*, *father*
Β β	**βῆτα** *bēta*	b	*bed*
Γ γ	**γάμμα** *gamma*	g always hard	*go*, never *gem*
Δ δ	**δέλτα** *delta*	d	*dog*
Ε ε	**ἒ ψιλόν** *e psilon*	e short	French *é*; near *pet*
Ζ ζ	**ζῆτα** *zēta*	[zd]	wis*d*om
Η η	**ἦτα** *ēta*	[ɛː] long	*air* held long
Θ θ	**θῆτα** *thēta*	[tʰ]	*t* with a puff: *top*
Ι ι	**ἰῶτα** *iōta*	i, [iː]	*machine*
Κ κ	**κάππα** *kappa*	k unaspirated	s*k*ip
Λ λ	**λάμβδα** *lambda*	l	*let*
Μ μ	**μῦ** *mü*	m	*met*
Ν ν	**νῦ** *nü*	n	*net*
Ξ ξ	**ξῖ** *xī*	[ks]	ta*x*
Ο ο	**ὂ μικρόν** *o mikron*	o short	French *eau*, short
Π π	**πῖ** *pī*	p unaspirated	s*p*in
Ρ ρ	**ῥῶ** *rhō*	r trilled	Italian or Scots *r*
Σ σ ς	**σίγμα** *sigma*	s	*sit*
Τ τ	**ταῦ** *tau*	t unaspirated	s*t*op
Υ υ	**ὗ ψιλόν** *ü psilon*	y, [yː]	French *tu*, German *über*
Φ φ	**φῖ** *phī*	[pʰ]	*p* with a puff: *pot*
Χ χ	**χῖ** *khī*	[kʰ]	*k* with a puff: *cot*
Ψ ψ	**ψῖ** *psī*	[ps]	la*ps*
Ω ω	**ὦ μέγα** *ō mega*	[ɔː] long	*saw* held long

Note

σ and ς. The same letter. **ς** is used at the end of a word, **σ** everywhere else: **σοφός**, not *σοφοσ* or *ςοφός*.

Three aspirated stops. θ φ χ are *not* the English sounds in *thin*, *fin*, and the Scottish *loch*. In Classical Attic they are plain **τ π κ** with a puff of breath after them — the difference between English *top* (aspirated) and *stop* (not). Reading **φ** as *f* is the single most common departure from the reconstruction, and it is what Erasmian and Modern Greek both do.

γ before a velar. Before **κ γ χ ξ**, gamma is [ŋ], the *ng* of *sing*: **ἄγγελος** is *angelos*, not *ag-gelos*.

Vowel length

Student edition, p. 11

Greek distinguishes long and short vowels, and the distinction changes meaning. Four letters are unambiguous:

- **ε** is always short; **η** is its long partner.
- **ο** is always short; **ω** is its long partner.

Three letters are ambiguous in writing: **α ι υ** may be long or short, and the spelling does not say which. This book marks the length in vocabulary lists where it matters, using a macron for long (**ᾱ**) when the distinction affects accentuation or scansion.

Hold a long vowel roughly twice as long as a short one. This feels exaggerated and is correct.

Diphthongs

Student edition, p. 11

	Sound	Roughly as in
αι	[ai]	*aisle*
αυ	[au]	*how*
ει	[eː]	long close *e*; German *See*
ευ	[eu]	*eh* + *oo*, run together
οι	[oi]	*boil*
ου	[oː] → [uː]	*soap*, becoming *soup*
υι	[yi]	French *u* + *ee*
ηυ	[ɛːu]	long *ai* + *oo*

Note

ει and ου are the odd ones. By the fifth century these were no longer true diphthongs in Attic but long single vowels — **ει** a close long *e*, **ου** a close long *o* that became a long *oo* during the fourth century. They are spelled as digraphs for historical reasons. Erasmian pronounces **ει** as *ay* in *day*, which is close enough that confusion is rare.

Iota subscript. When a long **ᾱ η ω** was followed by an **ι**, the iota ceased to be pronounced in the Hellenistic period and, in Byzantine manuscripts, came to be written underneath: **ᾳ ῃ ῳ**. Under a capital it is written beside instead, and called *iota adscript*: **Αι**. Do not pronounce it. Do not ignore it either — it is often the only thing distinguishing a dative from a nominative.

Breathing marks

Student edition, p. 12

Every word beginning with a vowel carries one of two marks over that vowel.

- **Smooth breathing** ᾽— no sound at all. **ἀγαθός** = *agathos*.
- **Rough breathing** ῾— an *h* before the vowel. **ἁγνός** = *hagnos*.

Two further rules: initial **υ** always takes the rough breathing (**ὑπέρ**, *hyper*), and initial **ρ** takes it too (**ῥήτωρ**), giving a voiceless trill.

On a diphthong the breathing sits over the *second* vowel: **αἱ**, **οὐ**. On a capital it sits before the letter: **Ἀθῆναι**, **Ἑλλάς**.

> From Latin
>
> If you have met any Latin, you already know this sound change. Greek **ὑπέρ** is Latin *super*; Greek **ἕξ** is Latin *sex*; Greek **ἅλς** is Latin *sal*. Where Greek has a rough breathing, Latin often has an *s*. Both go back to an original *s*- that Greek weakened to *h* and then, in writing, to a small hook.

Accents

Student edition, p. 12

Greek accents mark **pitch**, not stress. The accented syllable was sung slightly higher, not hit harder — about a musical fifth higher, according to Dionysius of Halicarnassus, writing in the first century BC.

- **Acute** ´ — the voice rises on that syllable: **λόγος**.
- **Circumflex** ˜— the voice rises and falls within one long syllable: **δῶρον**. It can only sit on a long vowel or diphthong.
- **Grave** ‘ — an acute that has been suppressed because another word follows immediately: **καὶ** rather than *καί* in running text.

> Note
>
> **What to actually do in class.** Producing genuine pitch accent is hard, and most teachers and students approximate it with stress — saying **LO-gos** rather than singing it. That is an acceptable compromise and this book will not pretend otherwise.
> What is *not* acceptable is ignoring the accent mark. Where the accent falls distinguishes real words: **τίς** means *who?* and **τις** means *someone*; **ποῦ** means *where?* and **που** means *somewhere*. Whether you sing it or stress it, put it in the right place.
> Accents were not written in the classical period at all — they were invented by Alexandrian scholars around 200 BC to help non-native readers. Theodoros's battered Homer would have had few, if any. Yours does, and you should be grateful.

Punctuation

Student edition, p. 12

Mark	Meaning
.	full stop, as in English
,	comma, as in English
·	raised dot — colon or semicolon
;	**question mark**

The last one catches everyone once. A Greek semicolon asks a question.

A short reading drill

Student edition, p. 13

Read these aloud, slowly. All are real words you will meet.

ἄνθρωπος · λόγος · φίλος · θεός · ψυχή · ἀρχή · οἶκος · ὁδός · ῥήτωρ · ξένος · Ἀθῆναι · ἀγγέλλω

Check yourself on four things: **θ** and **φ** puffed, not hissed; **υ** rounded like French *u*; the rough breathing on **ὁδός** and **ῥήτωρ** sounded as *h*; and **ἀγγέλλω** beginning *ang-*, not *ag-g*.

What the Course Covers

Student edition, p. 14

Thirty-six lessons, in six parts of six. Here is the shape of them, and the shape of a single lesson, so that you know where you are.

The shape of a lesson

Student edition, p. 14

Every lesson has the same six movements in the same order, so the shape stays put while the Greek gets harder. How long each takes is for your teacher to decide; most lessons fill more than one class.

	Movement	What happens
1	**The Story**	A short scene in the classroom.
2	**The New Greek**	New words and **one** main grammatical idea.
3	**The Investigation**	Exercises: first a **Retrieval** from earlier lessons, done from memory, then decoding, translating, comparing and composing — and explaining your reasoning.
4	**The Ancient Voice**	A short passage by a real author, glossed word by word. At first two words; later whole sentences.
5	**The Reading**	A longer passage, with its vocabulary beside it. First a story about the class, written by Theodoros; from Lesson 15, real Greek — an adapted version first, then the original.
6	**The Question**	A short reflection. What does this mean? Why these words? Is the idea still live?

The third movement matters most. The exercise is not to produce an English sentence but to say **what in the Greek makes it that sentence**.

> NOTE
>
> **Mystery sentences.** The best test in this course is a sentence that contains nothing new — no unfamiliar word, no unfamiliar ending — but that you have certainly never seen before. Many of the exercise sentences are built that way on purpose, and Lesson 29 is nothing else. These cannot be answered from memory, only from understanding.

The six parts

Student edition, p. 14

Part I · The Strange Language — Lessons 1–6

Read the Greek letters, recognise basic forms, and discover that Greek is learnable. The alphabet, diphthongs, breathings and accents; grammatical gender; the nominative and accusative; the present tense; and, at the end, your first complete sentence.

Part II · The Machinery of Greek — Lessons 7–12

The article in full; the genitive and dative; adjective agreement; the present tense drilled until the endings are automatic. By Lesson 12 you will read a sentence of Protagoras — first in an adapted version, then the real one, so you can see exactly what was changed and why.

Part III · The World of the Classics — Lessons 13–18

The past: the imperfect and the aorist, and the idea that Greek distinguishes not only *when* something happened but *how it is being viewed*. Then infinitives, connectors, and your first real encounters with Homer and Plato. Homer's Greek is not the Greek you have been learning, and you will be told exactly how it differs.

Part IV · Greek Becomes a Language of Scripture — Lessons 19–24

The Greek of the Septuagint and the New Testament, set beside the Attic you know. Why familiar-looking words shift meaning; why translated Greek sometimes sounds unlike Greek; and what changes in a language over five hundred years.

Part V · Becoming a Reader — Lessons 25–30

Questions, commands, and persuasion; the translator's dilemma, where two readings are both grammatically possible and only one is right; a short letter composed in Greek; and a passage of your own choosing, prepared alone and read aloud in the courtyard.

Part VI · Writing What You Read — Lessons 31–36

The rest of the verb: the middle and passive voices, the future, the perfect, the verbs whose vowels melt together, the subjunctive, and the oldest verbs in the language, **δίδωμι**, **τίθημι**, **ἵστημι**. Each comes with a longer real passage that could not be read without it, and the course ends where it began, with the tablets the class wrote in its first lessons.

The Characters: Notes for the Teacher

NOTE

This chapter appears only in the teacher's edition. The student edition contains no cast list, no portraits, and no biographies, by design.
A child told in advance that Marcus is *the clever skeptic* will watch for the label instead of the behaviour, and will have been handed the answer to a question the book wants them to work out. The characters are revealed through what they do. Your job is to know who they are so that you can play them straight; the class's job is to notice.
Nothing here should be read aloud.

How to use these notes

Each pupil exists to embody one way of being wrong, and one way of being right. They are not personality types for students to identify with. They are **arguments about method**, walking around in tunics.

Three practical consequences.

Play the error, not the character. When Marcus produces a translation that is grammatically possible and absurd, ask the class to evaluate the translation, never the boy. The point lands when a student says "that's allowed by the endings but it can't be right in context" — not when they say "that's just Marcus."

Let the quiet ones be right. Livia and Julia are correct more often than anyone, and the book repeatedly has them say so too late or too quietly. If your class has a student like this — it does — the pattern is there for their benefit; let it pay off visibly.

Do not resolve the arguments. Several lessons end with the class split and Theodoros declining to settle it. That is not an oversight.

Theodoros of Antioch

Greek grammarian, about 45.

What he is for. He asks one question — **"What in the sentence tells you that?"** — and the entire course is downstream of it. He is the voice of the method: that a reading must be defensible from evidence on the page, and that a correct answer reached by guessing is a lucky accident rather than knowledge.

His manner. Quietly funny rather than theatrical. He rarely raises his voice; an especially long silence is more alarming than shouting would be. He likes questions, including difficult ones, provided they are honest. He is not fooled by the children, but he remembers being a mischievous pupil himself.

His exploitable weakness. He can be provoked into defending the finer points of Greek literature at considerable length. The pupils have discovered this and use it to

postpone exercises. If your class discovers the same thing about you, the book has told them it is a legitimate tactic, and you may take that up with the author.

His background, for consistency if a student asks: he grew up in Antioch, where Greek was ordinary and Christian communities lived alongside a rich classical literary culture. His father copied and sold manuscripts, and Theodoros learned as a boy to tell a good copy from a bad one — and that a single misplaced word changes a sentence's meaning. His mother taught him scripture by memory. In his family, classical literature and Christian faith were not rival possessions; both demanded careful reading, though not with equal authority. He treats scripture with reverence and will not let the pupils turn sacred passages into cheap jokes. He respects Homer and Plato without pretending every pagan author is right about everything.

His ambition is modest and worth stating to a class at the end, not the beginning: to leave behind students who can read a difficult text without being afraid of it.

The eight pupils

Marcus Valerius — the clever skeptic

Boy, 13, son of the household.

For: cleverness as a failure mode. He finds the shortest route to a plausible answer and is often rewarded for it, which is exactly the habit the course has to break. He is the student who would accept a fluent wrong answer because it sounds authoritative.

Shows it by: inventing translations that are technically permitted by the grammar and absurd in context, hoping to force an admission that Greek is ambiguous.

Arc: he learns that cleverness without attention is a sophisticated form of laziness. His rivalry with Theodoros becomes genuine intellectual respect. He reads last in Lesson 30, having prepared properly for the first time.

Julia Valeria — the precise one

Girl, 14, Marcus's older sister.

For: accuracy, and its cost. She notices endings and patterns before anyone else and will not commit until certain.

Shows it by: leaving immaculate corrections to Marcus's deliberate nonsense where he will find them.

Arc: she learns to take an intellectual risk before she is sure. Her difficulty is not competence but the fear of being publicly wrong. Name it to the class: it is the commonest reason able students stop volunteering around this age.

Felix — the professional troublemaker

Boy, 12, son of a merchant family.

For: the ear. He is more curious about real speech than formal rules, and is usually first to notice that a textbook rule does not explain every sentence.

Shows it by: labelling a classmate **ὁ ἄνθρωπος** in Lesson 3, and the household cat likewise, on the grounds that it counts as vocabulary practice.

Arc: his ear turns out to be a real talent. He becomes the pupil most interested in comparing everyday Koine with literary Attic, and Part IV vindicates him.

Sabina — the storyteller

Girl, 12, daughter of a family friend.

For: the claim that grammar and meaning are separable — and its refutation. She remembers plots and dialogue exceptionally well and is impatient with parsing.

Shows it by: turning exercises into drama, assigning roles to nouns and verbs and making the class act out sentences.

Arc: she comes to see that case, tense, and word order determine who does what to whom — that parsing *is* plot. She is fastest in the room in Lesson 22. She also has a strong sense of justice and will defend a ridiculed classmate when it is inconvenient.

Quintus — the aspiring philosopher

Boy, 14, son of a minor official.

For: the belief that big ideas float free of small details.

Shows it by: deploying a philosophical argument for why he should not have to do an ordinary exercise.

Arc: he learns that a profound idea cannot be separated from the words it is expressed in. Lesson 17 is his, and it is also where he discovers that reading philosophy in Greek is mostly a matter of tracking very small words.

Livia — the quiet observer

Girl, 14, daughter of a physician.

For: evidence over rhetoric. Her father taught her to observe before concluding. She is less interested in winning an argument than in finding out what is true.

Shows it by: rarely starting trouble and frequently ending it with one understated observation — usually that Marcus's elaborate explanation contradicts his own translation.

Arc: she learns to speak earlier. Her reasoning becomes the class's model. Give her line in Lesson 2 its full weight; it is the first time a pupil catches the teacher.

Theodosius — the earnest Christian

Boy, 12, nephew of a local deacon.

For: the worry that studying pagan authors is a betrayal — a real question, treated as real.

Shows it by: competitiveness about memorisation, and the occasional biblical proverb deployed to settle an argument it has nothing to do with. He is sincere rather than sanctimonious.

Arc: he learns to read classical literature with discernment rather than fear, and

to distinguish literary appreciation from religious agreement. Lessons 19 and 21 are his.

Aelia — the adventurous one

Girl, 13, family with eastern Mediterranean connections.

For: familiarity mistaken for mastery. She has heard Greek spoken and knows a few expressions, and sometimes exaggerates the advantage.

Shows it by: claiming to understand a phrase from having overheard it, then improvising when asked to explain its grammar. Her introduction in Lesson 5 goes wrong in a way Felix repeats all term.

Arc: she discovers that recognising is not knowing. Her curiosity becomes the bridge between the Latin-speaking pupils and the Greek world.

The class as a system

Marcus and Julia compete over accuracy. Felix and Sabina conspire to make lessons more entertaining. Quintus turns everything into a debate. Livia catches the errors everyone else misses. Theodosius guards the seriousness of scripture and discovers humour in ordinary learning. Aelia connects the room to the world outside it.

The four girls are not present to balance the four boys. They carry three of the course's sharpest intellectual positions — Julia's precision, Livia's evidentialism, Sabina's narrative sense — and their presence in a private household school of this period is plausible, though it was not universal Roman practice. If a student asks whether girls really were taught like this, the honest answer is: in households like this one, sometimes; in the empire at large, far less often than here.

No pupil is confined to a strength. Each improves at something they began badly, and that is the arc worth pointing out to a class around Lesson 18 — by which time they will have watched it happen.

Who carries which lesson

Use this when planning, and when deciding how much of a scene to act out.

Lesson	Carried by	What is revealed
1	Marcus, Felix, Julia	Marcus's shortcut instinct; Julia's precision
2	Felix, Livia	Livia catches Theodoros staging the lesson

Lesson	Carried by	What is revealed
3	Julia, Felix, Quintus	Julia asks the question that opens the article
4	Sabina	her courtroom; word order does not change the verdict
5	Aelia	the self-introduction that goes wrong
6	Marcus, Livia	Marcus says it cannot be done; Livia does it
8	the class	the tablet dispute; the genitive decides it
9	Felix	his misdirected message to Theodoros
10	Sabina	the increasingly unflattering adjectives
7	Julia, Marcus, Livia	the article is not decoration; Livia reverses the proverb
11	Marcus, Livia	Livia points out he has already answered four
13	Quintus	a story is not a list of events
14	Marcus	one past tense is not enough
15	Julia	Homer has no article; the load-bearing wall is four hundred years in the future
16	Theodosius, Quintus, Sabina	is Odysseus admirable? left unresolved
17	Quintus	his Plato, at last
18	Marcus, Julia	elegant and wrong against right and inaudible
19, 21	Theodosius	the Greek behind a Latin he has known since he was six

Lesson	Carried by	What is revealed
20	Julia	“this is not good Greek” — and why it was written that way
22	Sabina	fastest in the room
23	Felix	his ear is vindicated
24	the class	four pairs of texts; nobody breaks the rule
25	Livia, Marcus	one accent turns a question into a statement; a question with no answer
26	Marcus	his best argument of the year, and its flaw
27	Julia, Livia	the lexicon against the page; Livia asks for the verse before
28	Aelia, Felix	letters home; Felix writes to the cat
29	the class	three questions each; Marcus prepares and says nothing
30	Marcus	reads last, prepared: the sentence he got wrong, got right
31	Felix	washes the cat; three voices in one courtyard
32	Marcus	six promises in the future tense, held to the grammar
33	Julia	**τετέλεσται**: a past, or a present?
34	Theodosius	**ἀγαπᾷς** and **φιλεῖς**: Jerome was copying, not being elegant
35	Quintus, Livia	a question the indicative cannot ask

Lesson	Carried by	What is revealed
36	Marcus, Felix, Livia, Julia	the tags given back; the last line on the board, read without help

Scope and Sequence

NOTE

Teacher's edition only. The story column below names who carries each lesson and how it turns out. The student edition has the part-level overview instead, without the plots.

Thirty-six lessons, in six parts of six. The course is not tied to a calendar or to an age: it can be taught in middle school or high school, over one year or two, and you set the pace. Parts I–V make a complete first course in reading; Part VI completes the verb.

The shape of a lesson

Every lesson has the same six movements, in a fixed order, so that students know what is coming even as the Greek gets harder. Nothing is timed. Most classes will need two meetings for a lesson — the first three movements in one, the last three in the next — but the pace is yours; see *How This Book Uses What Is Known About Learning*.

	Movement	What happens
1	**The Story**	A short scene in the classroom. Someone has lost a tablet, misread an instruction, challenged Marcus, or provoked Theodoros into a digression.
2	**The New Greek**	New words (six to fourteen, plus some earlier words for review) and **one** main grammatical idea, with pronunciation and examples.
3	**The Investigation**	A ten-item **Retrieval** exercise from the three or four previous lessons, done from memory; then exercises of ten items each — decode, translate, compare, compose. Students must explain their reasoning, not merely produce an answer.
4	**The Ancient Voice**	A short passage from a real author, glossed word by word. At first two words; later whole sentences.
5	**The Reading**	A longer passage with a running vocabulary beside it and ten comprehension questions. Lessons 3–14: *Theodoros's tablets*, a composed story about the class. Lessons 15–36: a real text in two tiers, adapted then original.

	Movement	What happens
6	**The Question**	A short reflection. What does this mean? Why these words? Is the idea still live? What did the pupils get wrong, and why was it a reasonable mistake?

Part I · The Strange Language (1–6)

Goal: read the Greek letters, recognise basic forms, and discover that Greek is learnable.

	Lesson	Language	Story and text
1	The Unwelcome Tablet	Alphabet; letter names vs. sounds; **σ** and **ς**; the cup from Pithekoussai, as an object	Marcus objects that they already know letters, without looking at the page. Felix suggests Greek letters are Latin ones that went wrong on a long journey. Theodoros writes **ΑΘΗΝΑ** and asks what they already recognise.
2	The Case of the Missing Letters	Alphabet review; diphthongs; breathing marks	Felix claims two letters have escaped from his tablet. The class reconstructs words from clues.
3	Names and Nouns	Grammatical gender; nominative and accusative; the article	The pupils label objects around the room. Word endings turn out to carry information.
4	Who Did What?	Subject and object; flexible word order; the vocative, and **χαῖρε** on a grave stele	Sabina stages a courtroom in which the class must determine who performed an action.
5	The Verb Appears	Present indicative active; **εἰμί**	The pupils introduce themselves in one Greek sentence each.
6	The First Real Sentence	Article, noun, and verb combined	The class decodes a short sentence and realises it can read Greek without knowing every word.

Authentic text begins at Lesson 1, with the Delphic maxims and a proverb quoted by Plato; authentic Koine begins at Lesson 4. The three Koine passages of Part I are taken from the opening and later chapters of John, chosen because they are short, famous, and built almost entirely from words the pupils already hold: **τί ἐστιν ἀλήθεια;** (4), **ἐγώ εἰμι ἡ ὁδὸς καὶ ἡ ἀλήθεια καὶ ἡ ζωή** (5), and the whole of John 1:1 (6). Each is labelled as Koine where it appears. The case for real Greek this early: a pupil who can read twenty-nine authentic words by the end of Lesson 6 has

evidence that the course works; a pupil who has only ever read composed sentences has your word for it.

Composed sentences remain in the exercises throughout, and are always marked as composed.

Part II · The Machinery of Greek (7–12)

Goal: control the article, the first two declensions, adjective agreement, and the present tense.

	Lesson	Language	Story and text
7	The Article's Many Disguises	**ὁ ἡ τό** in full; the article as a signpost	Julia catches Marcus assigning the wrong article. Greek articles turn out to be more than decoration.
8	The Genitive Mystery	Genitive; possession and relation; the **ε**, **ι**, **ρ** rule stated, and the short-alpha type (**τράπεζα**, **θάλαττα**) that follows from it	Someone has claimed another pupil's tablet. The class must work out whose it is from the Greek alone.
9	The Dative and the Recipient	Dative; indirect object; dative of means	Felix writes a message for Theodoros but accidentally makes the recipient the object.
10	Adjectives Must Agree	Gender, number, case agreement; attributive vs. predicate position; comparison and the genitive of comparison; adverbs in **-ως**	Sabina insists on giving everyone increasingly ridiculous adjectives.
11	One Verb, Several Clues	Present active conjugation; person and number	Theodoros removes the subjects from a set of sentences. The verb endings have to do the work.
12	The First Reading Challenge	Consolidation	An adapted sentence of Protagoras, then the authentic one. Teams explain every ending.

Protagoras's most famous surviving sentence is the right first classical text: it is short, its claim is discussable without a literary introduction, and adapting it honestly — and then showing the real thing — teaches the difference between composed and quoted Greek, which the course insists on throughout.

Part III · The World of the Classics (13–18)

Goal: move from decoding sentences to reading connected Greek, and see how the language creates meaning.

	Lesson	Language	Story and text
13	The Past Comes Alive	Imperfect indicative active; the augment	Quintus argues that a story is not the same as a list of events. Greek agrees with him.
14	The Aorist Arrives	Aorist indicative active; aspect vs. tense	Marcus claims one past tense ought to be enough. Theodoros demonstrates why it is not.
15	The Words of Homer	Epic dialect; the third declension; formulaic language	The first lines of the *Odyssey* and the *Iliad*. Homeric Greek is not Attic, and the class is told so plainly.
16	Odysseus and the Problem of Cleverness	Infinitives; indirect statement; the infinitive of result with **ὥστε**	An episode from the *Odyssey* raises questions about intelligence, courage, and deception.
17	What Makes a Just Person?	Connectors; **μέν … δέ**; the relative, demonstrative and reflexive pronouns	Plato, *Apology* 38a: a seven-word sentence whose meaning rides on **δέ**, a missing verb and a dative without an article.
18	The Trial of a Translation	Review: case, aspect, the article, connectors	Each pupil defends a translation. The judges must separate evidence from eloquence.

Homer arrives with scaffolding and with the dialect difference stated, not smuggled past.

Part IV · Greek Becomes a Language of Scripture (19–24)

Goal: read short biblical passages and understand how Koine relates to Attic.

	Lesson	Language	Story and text
19	The Familiar Words Return	Shared vocabulary; semantic range	Theodosius recognises a word from a passage he knows in Latin. Familiar-looking words carry different shades.

	Lesson	Language	Story and text
20	The Greek of the Septuagint	Translation Greek; Hebrew word order showing through; the numerals	A short Psalm. Why the Greek sometimes sounds unlike Greek.
21	The Sermon on the Mount	Verbless predication; **ὅτι** as *because*; the dative of respect; **μακάριος**	Matthew 5:3–10. Short, memorable clauses; what translation preserves and what it cannot.
22	The Good Samaritan	Participles in narrative; aorist chains; the genitive absolute; Simonides at Thermopylae	Luke 10:30–37. Tracking who acts and who receives the action.
23	Attic and Koine Face to Face	Vocabulary, style, and grammar compared directly	A classical sentence beside a New Testament one. Languages change; authors write for different readers.
24	Two Worlds, One Language Family	Consolidation; close reading	Each pupil presents one classical and one biblical passage, explains the grammar, and discusses the meaning.

These lessons use the Greek text itself, with the Latin of the Vulgate alongside where the comparison helps — the children, after all, know the Latin. English supports understanding without replacing the reading.

Part V · Becoming a Reader (25–30)

Goal: consolidate, read authentic passages, compose a little, and finish something.

	Lesson	Language	Story and text
25	The Grammar of Questions	Interrogatives; direct and indirect questions	The pupils write questions for Theodoros, who will answer only those that are grammatical.
26	Commands, Advice, and Persuasion	Imperative; prohibition; expressions of obligation	Marcus argues that homework is philosophically unnecessary. The class separates his argument from his grammar.

	Lesson	Language	Story and text
27	The Translator's Dilemma	Ambiguity, idiom, semantic range; the Aster epigram and an untranslatable pun	Two translations compete. Why a grammatically possible rendering can still be wrong.
28	A Greek Letter from Rome	Composition: greetings, requests, familiar constructions	Each pupil writes a short letter in Greek using only forms already learned.
29	The Great Reading	Independent preparation	Each pupil chooses a short passage and prepares to explain it.
30	The Final Examination	Reading, grammar, translation, reflection	A public reading in the courtyard. Each pupil translates, explains one grammatical feature, and says what the text taught them. Marcus reads **καὶ θεὸς ἦν ὁ λόγος** and gets it right. Closes Part V.

Part VI · Writing What You Read (31–36)

Goal: learn the rest of the verb — its voices, its future, its perfect, its contracted, subjunctive and oldest forms — and write Greek of one's own that a reader in the city would have accepted.

	Lesson	Language	Story and text
31	The Voice That Looks Back	Middle and passive: present, imperfect, aorist middle, aorist passive; deponents	The cat walks through the ink and Felix must wash it: the cat is washed, washes itself, is washed by Felix. Mark 1:9–13.
32	What Will Be	The future, active and middle; liquid futures; **εἶμι**	Marcus writes six promises for the end of the course in the future tense, and Theodoros holds him to the grammar. Matthew 6:25–34.
33	What Stands Done	The perfect active and middle; reduplication; **οἶδα**; the pluperfect	The written papers come back and Julia says **τετέλεσται**: is a perfect a past or a present? 1 Corinthians 15:3–8.
34	Verbs That Melt	Contract verbs in **-άω, -έω, -όω**, present and imperfect	Theodosius finds that Jesus asks Peter **ἀγαπᾷς με;** twice and **φιλεῖς με;** once, and the class argues whether it matters. John 21:15–17.

	Lesson	Language	Story and text
35	What Might Be	The subjunctive: **ἵνα**, **ἐάν**, **οὐ μή**, deliberative and hortatory; conditions	Quintus asks a question that cannot be put in the indicative, and Livia shows him the mood that can. John 3:1–8.
36	The Old Verbs	**δίδωμι, τίθημι, ἵστημι**; **εἰμί** and **εἶμι** in full; **φημί**	Theodoros gives back the tablets he has kept since the first lessons, Julia's among them. Matthew 7:7–11; Plato, *Apology* 29d.

Part VI assumes Parts I–V and is written for the same class, not a new one. Its Retrieval exercises range over the whole course, and its Readings are the longest in the book.

Assessment

Nothing in this course depends on a particular grading scheme, and the student edition deliberately names none, so that a school can fit the course to the marking it already uses. What follows is one workable suggestion: four things worth measuring, weighted unequally.

Area	Weight	What success looks like
Vocabulary and forms	25%	Recognises words and grammatical endings reliably and quickly.
Reading and translation	35%	Can **explain how a sentence works**, not merely produce an English equivalent.
Composition and reasoning	20%	Writes simple correct Greek and justifies the choices made.
Literature and reflection	20%	Discusses a text thoughtfully and distinguishes its meaning from their own assumptions.

Whatever weights you choose, put the heaviest on explanation rather than output. A student who translates correctly but cannot say why has not yet learned Greek; they have learned to guess well, and the guessing will fail them at exactly the point the sentences get interesting.

Note

Mystery sentences. Include, every few lessons, a sentence that combines familiar forms in an unfamiliar way — nothing new in it, but nothing memorised either. These

reward understanding over recall and they are the best single diagnostic in the course. The Translate exercises are written that way wherever the vocabulary allows, and Lesson 29 is built on nothing else; the easiest way to make more is to recombine the words of the last two vocab boxes.

A note on the characters as models

The eight pupils model different kinds of success: Julia excels at forms, Sabina at narrative, Felix at vocabulary, Quintus at reflection, Livia at reasoning. None is good at everything at the start, and each improves at something they began badly.

Make this point to the class **around Lesson 18**, once they have watched it happen — not at the start, where it would be a cast list in disguise. A child who decides in Lesson 4 that they are "bad at Greek" has usually decided they are bad at one of four things, and showing them the other three is the whole intervention.

Part I

The Strange Language

Read the Greek letters, recognise basic forms, and discover that Greek is learnable.

1

The Unwelcome Tablet — the Greek alphabet, the lookalike letters, and the two sigmas

Student edition, p. 17

The Story

Marcus arrived late. He did not hurry, because hurrying would have suggested that he thought arriving on time mattered.
Felix had already drawn a horse on his wax tablet. It was a good horse. Julia had finished copying the Latin exercise, twice, and was now sitting with her hands folded in the manner of someone who wishes it to be noticed that she has finished. Sabina was telling Aelia about a man who had tricked a king, and Quintus was explaining to nobody in particular that tardiness was a moral question rather than a practical one. Livia was watching the door.
Theodoros came in carrying a manuscript. He set it down open on the table, where all of them could see it.
The page was covered in small, even writing. Not one of them could read a word of it.
"Now," he said, "we begin Greek. Which means we begin where every language begins. With the letters."
Marcus did not look at the page. "But we already know letters."
"Excellent," said Theodoros. "Then you should have no difficulty learning new ones."
Felix whispered, not quite quietly enough, that perhaps Greek letters were Latin letters that had gone wrong on a long journey.
Theodoros heard him. He did not say anything. He walked to the board, and in large, careful strokes he wrote:
ΑΘΗΝΑ
"Tell me," he said, "what you already know."

The New Greek

The alphabet: twenty-four letters and their names

Student edition, p. 17

Look again at the board. Greek has twenty-four letters, and you know more of

them than you expect, because the Latin alphabet is descended from the Greek one — the Romans borrowed it, by way of the Etruscans, and changed it as they went.

Each letter has a **name** and a **sound**. The letter named **βῆτα** makes the sound *b*, as the English letter named *double-u* makes the sound *w*.

	Name	Sound		Name	Sound
Α α	**ἄλφα** *alpha*	*a*	Ν ν	**νῦ** *nü*	*n*
Β β	**βῆτα** *bēta*	*b*	Ξ ξ	**ξῖ** *xī*	*ks*
Γ γ	**γάμμα** *gamma*	*g* (hard)	Ο ο	**ὂ μικρόν** *o mikron*	short *o*
Δ δ	**δέλτα** *delta*	*d*	Π π	**πῖ** *pī*	*p*
Ε ε	**ἒ ψιλόν** *e psilon*	short *e*	Ρ ρ	**ῥῶ** *rhō*	*r*
Ζ ζ	**ζῆτα** *zēta*	*zd*	Σ σ ς	**σίγμα** *sigma*	*s*
Η η	**ἦτα** *ēta*	long *e*	Τ τ	**ταῦ** *tau*	*t*
Θ θ	**θῆτα** *thēta*	*t* + puff	Υ υ	**ὗ ψιλόν** *ü psilon*	French *u*
Ι ι	**ἰῶτα** *iōta*	*i*	Φ φ	**φῖ** *phī*	*p* + puff
Κ κ	**κάππα** *kappa*	*k*	Χ χ	**χῖ** *khī*	*k* + puff
Λ λ	**λάμβδα** *lambda*	*l*	Ψ ψ	**ψῖ** *psī*	*ps*
Μ μ	**μῦ** *mü*	*m*	Ω ω	**ὦ μέγα** *ō mega*	long *o*

The italics spell each name in Latin letters, so that you can say it before you can read it; a line over a vowel, as in *ēta*, means it is long. You know several already from mathematics — **π**, **Δ**, **Ω** — but said the English way. Here *pī* rhymes with *see*, not *sky*.

Learn them in this order. It is the order the Greeks used, the order the Romans borrowed, and the order every dictionary you will ever open is arranged in.

Six letters that look Latin and are not

Student edition, p. 18

Six letters look like Latin letters and are not.

Looks like	Actually is	Example
Η η — an *h*	long **e**	**ἦτα** is *ēta*, not *hēta*
Ρ ρ — a *p*	**r**	**ῥῶ** is *rhō*
Χ χ — an *x*	**kh**	**χῖ** is *khī*
Υ υ — a *y*	**u**, French-style	**ὗ ψιλόν** is *ü psilon*
Ω ω — a *w*	long **o**	**ὦ μέγα** is *ō mega*
Ν ν — a *v*	**n**	**νῦ** is *nü*

Marcus will get three of these wrong at first. So will you. Then you will stop.

σ and ς: why sigma has two shapes

One letter, two shapes. **ς** goes at the end of a word and **σ** everywhere else: **σοφός** — *wise*. Never *σοφοσ*, never *ςοφός*.

Sounding out a word, letter by letter

Student edition, p. 19

Theodoros wrote **ΑΘΗΝΑ**. Letter by letter: **Α Θ Η Ν Α** — *a*, *th* (with a puff), long *e*, *n*, *a*. Sound it out: *a-thē-na*.

In the small letters this book uses, the word is written two ways, depending on what it means:

- **ἡ Ἀθηνᾶ** — the goddess Athena.
- **αἱ Ἀθῆναι** — the city of Athens. The Greeks called it a plural, as though it were a cluster of places rather than one.

Note

The Greek in this book is not the Greek on Theodoros's board.
In AD 400 Greek books were written in capitals, run together without spaces between words, and almost always without accents or breathing marks. The board would have read:
ΑΘΗΝΑ — and a line of Homer would have read **ΜΗΝΙΝΑΕΙΔΕΘΕΑ**.
The small letters, the accents, the breathings, and the spaces between words are all later inventions — some from Alexandrian scholars around 200 BC, the small letters not until about four hundred years *after* Theodoros. Modern printed editions use them, and so does this book, because they make reading far easier.
But remember what has been added. Every accent you see was devised by Alexandrian scholars while the pitch accent was still spoken, handed down by grammarians, and written out in full only centuries later.

NOTE

The oldest joke in Greek.
In 1954 an archaeologist digging a cemetery on the island of Ischia, off Naples, found a cup in a child's grave. It had been broken into about fifty pieces. Scratched into it, after firing, were three lines of Greek — among the oldest Greek writing anyone has found, from a little before 700 BC, four hundred years before Theodoros and eleven hundred before this book was printed.
Here is what the scratches say, written out in the letters you are learning:

> **Νέστορος μὲν εὔποτον ποτήριον·**
> **ὃς δ' ἂν τοῦδε πίῃσι ποτηρίου, αὐτίκα κεῖνον**
> **ἵμερος αἱρήσει καλλιστεφάνου Ἀφροδίτης.**

I am Nestor's cup, good to drink from. Whoever drinks from this cup, desire for lovely-crowned Aphrodite will seize him on the spot.
It is a joke, and it is three jokes deep. Nestor's cup is a famous object in the *Iliad*, enormous and golden, so heavy that only Nestor can lift it when it is full — and this is a small clay cup. Whoever owned it was claiming to own the hero's cup, in the way a person might label a chipped mug *World's Best Dad*. And then the second line turns it into a love charm.
Now look at the cup itself, and notice four things the printed text above has quietly supplied:

- The letters **run right to left.** Early Greek often does, and sometimes alternates direction line by line, like an ox ploughing a field — which is what the Greeks called it, **βουστροφηδόν**.
- Several letters are not the ones on Theodoros's board. This is a local alphabet, from Euboea, and in 700 BC every city still wrote a little differently. Athens settled on the twenty-four letters of page one only in 403 BC.
- There is **no accent and no breathing anywhere.** Nobody had invented them.
- But there *are* word dividers: those stacked dots. Someone wanted this read aloud correctly, and did the one thing available to help.

Every mark in the printed version above is a modern scholar's decision. Somebody chose where the words end, which letters are missing, and what to restore. The restorations are shown in a scholarly edition in square brackets; this book has quietly closed them up, which is what almost every book you will ever read also does.

WORDS TO LEARN

Twelve words. Learn each one *with the little word in front of it* — that word tells you the noun's gender, which you cannot always guess from the ending. Lesson 3 explains why this matters.
ὁ λόγος — word, speech, account, reason
ὁ φίλος — friend

ὁ ἄνθρωπος — human being, person
ἡ ψυχή — soul, life, self
τὸ δῶρον — gift
ὁ ξένος — stranger; guest; foreigner
ἡ φωνή — voice; sound
ἡ τέχνη — skill, craft, art
τὸ τέκνον — child
ὁ πόλεμος — war
ὁ φόβος — fear
ὁ τρόπος — way, manner; a person's character

> Note
>
> The first five — **ὁ λόγος**, **ὁ φίλος**, **ὁ ἄνθρωπος**, **ἡ ψυχή**, **τὸ δῶρον** — are the five Theodoros sets at the end of the lesson. The other seven are here because you will be sounding them out and putting them in order this lesson, and because every one of them is among the few hundred words that make up most of any Greek page. You do not need to know yet what to do with them. You need to be able to say them, spell them, and find them in a list.

The Investigation

Theodoros did not explain the alphabet. He wrote **ΑΘΗΝΑ** and asked the class what they already knew, which is a different kind of lesson.

Aelia said she knew the word meant Athens, because her uncle had been there.

"That is not what I asked," said Theodoros. "I asked what you know. You have told me what you remember."

Exercise 1.1 — What do you recognise?

Look at **ΑΘΗΝΑ** without being told what it says.

1. How many letters are there? How many *different* letters?
2. Which of them could you have found in a Latin inscription?
3. Which one is not a Latin letter at all?
4. The letter **Η** appears once. If you assumed it was the Latin *H*, what would you think the word sounded like? Why would you be wrong?
5. Theodoros writes **ΡΩΜΗ** underneath. Felix reads it as *pwmh* and gives up. Read it properly, and say which three letters tricked him.
6. **ΑΘΗΝΑ** has three vowels and two consonants. Which letters are the vowels?
7. In small letters the goddess is written **Ἀθηνᾶ**. (Ignore the marks above the letters for now; Lesson 2 explains them.) Match each small letter to its capital. Which small letter looks least like its capital?
8. Theodoros's own name, on the board, is **ΘΕΟΔΩΡΟΣ**. Sound it out. Which two of its letters would a Latin reader get wrong? And which two words from this

lesson's lists are hiding inside it?

9. Name the five letters of **ΑΘΗΝΑ** in order, using their Greek names.
10. Aelia said she *knew* the word meant Athens; Theodoros said she had *remembered* it. What could a pupil who had never heard of Athens still have *known* about **ΑΘΗΝΑ**, using nothing but the table?

Answer key

1. Five letters; four different ones (**Α** appears twice).
2. **Α**, **Η**, **Ν** all have identical Latin shapes — though only **Α** and **Ν** also have the same sound.
3. **Θ** has no Latin equivalent in shape. (Latin acquired *Y* and *Z* from Greek later, but never took theta.)
4. You would read *a-h-na* or *ath-na*. You would be wrong because Greek **Η** is a long *e*. The Romans borrowed the shape from an early Greek alphabet in which it still stood for *h*; Attic later re-used the letter for long *e* and wrote its *h*-sound another way (the rough breathing, Lesson 2). The word is *a-thē-na*.
5. *Rhō-mē* — Rome. The three traps are **Ρ** (*r*, not *p*), **Ω** (long *o*, not *w*) and **Η** (long *e*, not *h*). Felix's *pwmh* is what you get by trusting the shapes. A pupil who reads *Rōm-* correctly and then stalls at the end has fallen for **Η** alone, which is the commonest of the three.
6. **Α**, **Η**, **Α** — three. A pupil who finds only two has read **Η** as a consonant. It is Latin *H* that is the consonant, and this is not Latin *H*.
7. **α/Α**, **θ/Θ**, **η/Η**, **ν/Ν**, **α/Α**. The small **η** is the one least like its capital — it looks like a Latin *n* with a tail, which is a second reason to handle it with care. Accept **α** or **ν** if the pupil gives a reason; **ν** looks like a Latin *v*, and that will catch people later.
8. *The-o-dō-ros*. **Ω** (not *w*) and **Ρ** (not *p*) are the traps. Hidden inside are **θεός**, *god*, and **δῶρον**, *gift*: the teacher's name means *god's gift*. A pupil who notices that unprompted should be told that Theodoros knows, and has heard every possible remark about it.
9. **ἄλφα**, **θῆτα**, **ἦτα**, **νῦ**, **ἄλφα**. The usual slip is *ēta* said as *hēta*, which is item 4 again.
10. Everything in items 1–3 and 6, and how it sounds: five letters, four different, three of them vowels, one with no Latin shape at all, and the sound *a-thē-na*. What Aelia had was the one thing the table does not give — what the word refers to. Theodoros's distinction is between what is on the page and what is in your head, and the whole course keeps returning to it.

Exercise 1.2 — Sound them out

Write each word in Latin letters, then say it aloud. Do not try to work out what it means.

1. **φίλος**
2. **λόγος**
3. **ψυχή**
4. **ἄνθρωπος**
5. **δῶρον**

6. **θεός**
7. **ῥήτωρ**
8. **ξένος**
9. **φωνή**
10. **τέχνη**

Answer key

1. *philos*
2. *logos*
3. *psūchē*
4. *anthrōpos*
5. *dōron*
6. *theos*
7. *rhētōr*
8. *xenos*
9. *phōnē*
10. *technē*

Watch for: **φ** is *ph* (a puffed *p*, not an *f*); **χ** in **ψυχή** and **τέχνη** is *ch* as a puffed *k*, never the *ch* of *church*; **ρ** at the start of a word takes the rough breathing and so is *rh*; **ξ** is a single letter spelling two sounds. **φωνή** has two long syllables, *phō-nē*, and a pupil who says *phonny* has read **ω** as a short *o* and **η** as nothing.

Exercise 1.3 — Copy the letters

Copy out the twenty-four letters in order, capital and small, with the name of each beside it. Do this by hand. Do it twice.

Then cover the names and write them from memory.

Then, with the table still covered, answer these.

1. Which letter comes immediately after **ν**, and what sound does it make?
2. Which letter stands between **π** and **σ**?
3. Three letters are pronounced with a puff of breath. Name them.
4. Three letters each spell two sounds. Name them and give the sounds.
5. **Λ** and **Δ** are easily confused. Which is which, and what are their small forms?
6. One letter has two small forms. Which, and when is each used?
7. Put these words into alphabetical order: **πόλεμος**, **τέκνον**, **φόβος**, **ξένος**, **τρόπος**.
8. The names **ὂ μικρόν** and **ὦ μέγα** mean something. What, and which of the two letters is the long one?
9. Write **ΦΟΒΟΣ** and **ΠΟΛΕΜΟΣ** in small letters, and **φίλος** and **τρόπος** in capitals, as a stonecutter would.
10. What is the eighth letter of the alphabet? The eighteenth? Theodoros's name begins with one and ends with the other.

Answer key

Check the copying against the table above. The most commonly mis-ordered pair is **ξ** and **ο** — **ξῖ** comes before **ὂ μικρόν**, not after. Greek slips a letter in between **ν** and **ο** where Latin has none, and pupils used to Latin expect the *x*-sound to come near the end of the alphabet.

1. **ξ**, *ks*. The usual wrong answer is **ο**, for the reason just given.
2. **ρ**.
3. **θ**, **φ**, **χ** — *t*, *p* and *k* with breath behind them. A pupil who adds **ψ** has confused *two sounds* with *a puff*.
4. **ζ** (*zd*), **ξ** (*ks*), **ψ** (*ps*).
5. **Λ** is *l* and its small form is **λ**; **Δ** is *d* and its small form is **δ**. The one with the bar along the bottom is the delta, as in the delta of the Nile, which is the shape of the letter.
6. **σ** and **ς**: **ς** at the end of a word only, **σ** everywhere else.
7. **ξένος**, **πόλεμος**, **τέκνον**, **τρόπος**, **φόβος**. The pair to watch is **τέκνον** and **τρόπος**: both begin **τ**, and **ε** comes before **ρ**, so **τέκνον** first. A pupil who put **φόβος** before **πόλεμος** has alphabetised by the Latin *f*, which Greek does not have; **φ** is the twenty-first letter.
8. *Little o* and *big o*; **ω** is the long one. The names are late — they were given when the two letters had come to sound the same and needed telling apart — but they are the ones every dictionary uses.
9. **φόβος**, **πόλεμος**; **ΦΙΛΟΣ**, **ΤΡΟΠΟΣ**. Check that the final sigma became **Σ** — capitals have only one shape — and that no accent was carried up into the capitals: the stonecutter had none.
10. **θ** is the eighth and **σ** the eighteenth: **ΘΕΟΔΩΡΟΣ**. A pupil who says **τ** for the eighteenth has forgotten **ξ** again and is one out all the way down.

The Ancient Voice

Carved at Delphi; quoted by Plato, *Charmides* 164e

> This is the first real Greek you will read. You will not understand it yet. You can still read it, which is a different skill and worth having.
>
> It was carved on the temple of Apollo at Delphi, where Greeks went to ask the god questions about their future. Of all the things that could have been written at the entrance to a place where people come for answers, this is what was written.
>
> As a stonecutter would have carved it:
>
> **ΓΝΩΘΙΣΑΥΤΟΝ**
>
> With the word division a modern editor supplies:
>
> **ΓΝΩΘΙ ΣΑΥΤΟΝ**

And as it appears in the printed editions you will use:

γνῶθι σαυτόν

Sound it out, letter by letter: *gnō-thi sau-ton*.

It means **know yourself**.

The Question

1. You just read a sentence in a language you do not speak. What exactly did you do? Is that *reading*?
2. The stonecutter left no spaces between the words. Ancient readers managed. What does that tell you about how they read — silently, or aloud?
3. Pilgrims came to Delphi to be told about the future. The inscription told them to look at themselves instead. Was that an answer or a refusal?

Discussing the questions

1. They matched each shape to a letter and each letter to a sound, and said *gnō-thi sau-ton*; the meaning was handed to them afterwards. The lesson calls that reading of one kind: "You can still read it, which is a different skill." A strong answer separates sounding out from understanding. A pupil who says they read it because they know what it means has counted what they were told, which is Aelia's slip with **ΑΘΗΝΑ** in the investigation.
2. The lesson does not settle this; let the class reason from what they have just done. Without spaces the reader has to find the words, and sounding the line out is the obvious way to do it (try a Latin sentence run together, silently and then aloud). That favours reading aloud. It does not prove nobody read silently: Augustine, in Theodoros's own day, records Ambrose reading with voice and tongue at rest. A strong answer says how far the evidence goes.
3. Open. The lesson sets it up and stops: "Of all the things that could have been written at the entrance to a place where people come for answers, this is what was written." A refusal, if the question was *what will happen to me*; an answer, if what happens to a person depends on what kind of person they are. A strong answer uses the setting as well as the words. A pupil who calls it a dodge has a fair reading of a sign that answers a question nobody asked.

The Story

At the end of the lesson Theodoros asked each pupil to write one Greek word before leaving.
Marcus wrote ***ΒΙΡΓΙΛΙΟΣ.***
Julia looked at it. "That is Virgil," she said. "In Greek letters."
"It is a word," said Marcus, "and it is in Greek letters. Those were the instructions."
Theodoros looked at the tablet for a long moment. The class had already learned to find this more alarming than shouting.
"Excellent," he said at last. "You have discovered our first rule. A word does not become Greek merely because you disguise it."
Felix asked immediately whether the same principle applied to homework.
"It does," said Theodoros. "Five words." He wrote them on the board, one under another, each with its little word in front:

ὁ λόγος · ὁ φίλος · ὁ ἄνθρωπος · ἡ ψυχή · τὸ δῶρον

"Copy them. Say them. Learn them with the little word, never without it."

From Latin

Marcus's joke has a serious point, and the Romans made it constantly. **ΒΙΡΓΙΛΙΟΣ** really is how a Greek writer would have spelled *Vergilius* in Theodoros's day — by AD 400 **β** was pronounced *v* (earlier Greeks had written **Οὐεργίλιος**) — and it added **-ος** because a Greek noun needs a Greek ending to be declined at all.
A word enters a language properly only when the language can bend it. Marcus gave Virgil a Greek ending as a joke, and did something more nearly right than he intended.

2

The Case of the Missing Letters — diphthongs, breathing marks, and the three accents

Student edition, p. 25

The Story

Felix arrived with a grievance.
"Two letters have escaped," he announced, holding up his tablet. "I wrote them at home. They are not there now."
Theodoros examined the tablet. Somebody — the evidence suggested a thumb — had smudged the wax across two words, leaving gaps. By the time the class had gathered round, Theodoros had added three more words of his own.
"They have not escaped," he said. "They have been murdered. Who sat next to you?"
"Nobody," said Felix, with the confidence of a boy who has not yet considered that the tablet had been left in a house containing a cat.
"Then we shall reconstruct them." Theodoros held the tablet up so the class could see. "Here is a useful thing about Greek. You can often work out a letter you cannot see, because the letters around it will not permit anything else."
Marcus looked sceptical. "Any letter could go in a gap."
"No," said Theodoros. "Watch."

The New Greek

Diphthongs: two vowels making one sound

Student edition, p. 25

Some pairs of vowels, standing together, make a single sound. The pair is called a **diphthong**, and it counts as *one* vowel for every purpose that matters — accent, length, and the way the word behaves.

	Sound	As in
αι	*ai*	*aisle*
αυ	*au*	*how*
ει	long close *e*	German *See*
ευ	*eh-oo*, run together	—
οι	*oi*	*boil*
ου	*oo*	*soup*
υι	French *u* + *ee*	—

Two of these are liars. **ει** and **ου** are written as pairs but had long since become single long vowels in Attic — a long close *e* and a long *oo*. The spelling preserves a pronunciation that had already disappeared before Plato was born.

Breathing marks: rough and smooth

Student edition, p. 26

A Greek word that begins with a vowel **always** carries one of two marks over it. No initial vowel goes bare.

- **Smooth breathing** ᾽ — means nothing is pronounced before the vowel. **ἄνθρωπος** = *anthrōpos*.
- **Rough breathing** ῾ — means an *h* is pronounced before the vowel. **ὁδός** = *hodos*.

Older books, and most dictionaries, call them by their Latin names: *spiritus lenis*, the smooth breath, and *spiritus asper*, the rough one. You can read those off your Latin without help.

Three more rules, all needed in this lesson:

1. On a **diphthong**, the mark sits over the *second* vowel: **οὐρανός**, **αἱ**, **εὖ**.
2. Initial **υ** is *always* rough: **ὑπέρ** (*hyper*), never *ypér*.
3. Initial **ρ** takes a rough breathing too: **ῥῶ**, **ῥήτωρ**.

From Latin

A rough breathing in Greek very often corresponds to an *s* in Latin, because both come from an original *s-* that Greek softened to *h*.

Greek	Latin	English from the Greek
ὑπέρ	*super*	*hyper*bole
ἕξ	*sex*	*hexa*gon
ἡμι-	*semi-*	*hemi*sphere
ἅλς	*sal*	—

When you see a rough breathing, try putting an *s* there and see whether a Latin word appears. It will not always work. It works often enough to be worth the half-second.

The three accents: acute, grave and circumflex

Student edition, p. 27

Almost every Greek word carries an accent — the exceptions are a few little words such as the article **ὁ**, **ἡ** and the negative **οὐ** — and the accent is part of the spelling.

- ´ acute — the voice rises: **λόγος**
- ῀ circumflex — the voice rises and falls within one long syllable: **δῶρον**
- ‘ grave — an acute pushed down because another word follows: **καὶ ὁ φίλος**

The rules that place these accents come gradually. For now, learn each word’s accent as you learn its letters.

Note

The accent can be the whole difference.
τίς means *who?* — **τις** means *someone*. **ποῦ** means *where?* — **που** means *somewhere*.
These are not the same word written carelessly. They are different words.

Punctuation, and the mark that is a question mark

Student edition, p. 28

Mark	What it does
.	full stop
,	comma
·	a raised dot: colon or semicolon
;	**question mark**

A Greek semicolon asks a question. Everybody is caught by this exactly once.

Words to Learn

ὁ οἶκος — house, household
ἡ ὁδός — road, way
ὁ οὐρανός — sky, heaven
ὁ θεός — god
οὐ (οὐκ, οὐχ) — not
καί — and; also, even
ὁ ἥλιος — sun
ἡ ὥρα — hour; season; the right time
ὁ ἑταῖρος — companion, comrade
ἡ εἰρήνη — peace
ἡ ἀρετή — excellence, virtue
ὁ ἀγρός — field; the countryside
ὁ οἶνος — wine
ὁ δοῦλος — slave
ὁ ῥήτωρ — orator, public speaker *(a consonant that takes a breathing anyway: initial rho is always rough. Third declension, genitive **ῥήτορος**, in Lesson 15)*

Note

ἡ ὁδός is feminine, though it ends in **-ος** like **ὁ λόγος** and **ὁ θεός**. Nothing about the word's shape tells you this. Only the article does. This is the first of several reasons to learn the article with the noun every single time.

οὐ has three shapes, chosen by the sound that follows: **οὐ** before a consonant · **οὐκ** before a smooth breathing · **οὐχ** before a rough breathing. Greek is being helpful here — it is avoiding a collision of vowels.

The nine words from **ἥλιος** down were chosen for their beginnings. Between them they carry both breathings and most of the diphthongs, and you will be reconstructing, breathing, and dividing them this lesson. **ῥήτωρ** is the odd one: it begins with a consonant, and takes a breathing anyway, by rule 3 above. **ὥρα** is the Latin *hora*: the Romans borrowed the word, *h* and all.

The Investigation

Theodoros did not fill in Felix's gaps himself. He made the class prove each one.

"A gap is not a mystery," he said. "It is a question with a limited number of possible answers. Your job is to eliminate the impossible ones."

Exercise 2.1 — Retrieval

From Lesson 1, and from memory — do not open the table.

1. Write the small form of **Ψ** and give its name.
2. Which letter is named **ῥῶ**, and what sound does it make?
3. What does **ὁ λόγος** mean? Give two of its meanings.
4. Which of Theodoros's five words takes **τό** in front of it?
5. Sound out **ψυχή**.
6. Which comes first in the alphabet, **μ** or **λ**?
7. Give the Greek for *friend*, with its little word.
8. **ἄνθρωπος** ends in a sigma. Which shape of sigma, and why?
9. What is the twenty-fourth letter, and what does its name mean?
10. **γνῶθι σαυτόν** — what does it mean, and where was it carved?

Answer key

1. **ψ**, **ψῖ**.
2. **ρ**; *r*. A pupil who says *p* has made the mistake the lesson predicted.
3. Word, speech, account, reason — any two.
4. **τὸ δῶρον**. The others take **ὁ** or **ἡ**.
5. *Psūchē*. Watch the **χ**: a puffed *k*, not *sh*.
6. **λ** (eleventh) before **μ** (twelfth). The commonest slip is to go by the Latin *l, m* — which happens to give the same answer — rather than by the Greek order; ask them to say the letters either side.
7. **ὁ φίλος**. Without the **ὁ** it is half an answer.
8. **ς**, the final form, because it is the last letter of the word.
9. **ω**, **ὦ μέγα** — *big o*, the long one.
10. *Know yourself*; at Delphi, on the temple of Apollo.

Exercise 2.2 — Felix's tablet

Each word below has one letter missing, marked ☐. Only one letter can go in each gap. Say which, and — this is the part that counts — say what rule rules out the others.

1. ☐**δός** — *road*. (The word begins with a vowel.)
2. **οὐραν**☐**ς** — *sky*. (Compare **λόγος**, **θεός**.)
3. **οἶκ**☐**ς** — *house*.
4. **ἄνθρ**☐**πος** — *person*. (Listen to it: *anthrōpos*.)
5. **θε**☐**ς** — *god*.

6. ☐**λιος** — *sun.* (Listen to it: *hēlios*.)
7. **ἀρετ**☐ — *excellence.* (Compare **ψυχή**.)
8. **εἰρ**☐**νη** — *peace.* (*eirēnē*: both *e*'s are long.)
9. ☐**ταῖρος** — *companion.* (*hetairos*.)
10. **ἀγρ**☐**ς** — *field.*

Answer key

1. **ὁ → ὁδός**. The gap is an initial vowel, so it must carry a breathing; the word is *hodos*, so the breathing is rough. The vowel is **ο**, not **ω**: nothing in the rules forbids **ὡ-** here, which is why Theodoros made them say the word aloud — *hodos*, short — before they wrote it. Not every gap is settled by rule; some are settled by the ear.
2. **ό → οὐρανός**. The pattern **-ος** is a nominative ending; **ω** is ruled out because **-ως** is not this kind of ending.
3. **ο → οἶκος**. Same ending. Note that the circumflex is already on **οῖ**, so the last syllable cannot be accented.
4. **ω → ἄνθρωπος**. The syllable is long — *anthrōpos*, not *anthropos*. And the accent on the first syllable is only possible if the last syllable is short, which is a rule you will meet properly in Lesson 7.
5. **ό → θεός**.
6. **ἥ → ἥλιος**. An initial vowel, so a breathing; *hēlios*, so rough; a long *e*, so **η** and not **ε**. A pupil who wrote **ἕ** has the breathing right and the ear wrong — the same lesson as 1, the other way round.
7. **ή → ἀρετή**. Settled by the comparison, not by a rule: **ψυχή** ends in **-ή**, and so does this. Nothing forbids **-έ** in itself, which is why the comparison was given.
8. **ή → εἰρήνη**. The middle *e* is long, so **η**; and the accent sits on it. A pupil who wrote **έ** has been told the vowel is long and has not listened.
9. **ἑ → ἑταῖρος**. Rough, because *hetairos*; short, because *he-* is short — **ἡ-** would be *hē-*. Both decisions come from the ear.
10. **ό → ἀγρός**, exactly as 2 and 5.

Exercise 2.3 — Breathe correctly

Each of these words begins with a vowel or **ρ**, and the breathing has been left off. Supply it, and say how you knew.

1. **_ανθρωπος**
2. **_οδός**
3. **_υπέρ**
4. **_ρήτωρ**
5. **_οῖκος**
6. **_ημι-**
7. **_ώρα**
8. **_οῖνος**
9. **_ειρήνη**
10. **_αγρός**

Answer key

1. **ἄνθρωπος** smooth.
2. **ὁδός** rough.
3. **ὑπέρ** rough (rule 2: initial **υ** is always rough).
4. **ῥήτωρ** rough (rule 3: initial **ρ** always).
5. **οἶκος** smooth.
6. **ἡμι-** rough (compare Latin *semi-*).
7. **ὥρα** rough (Latin *hora* is the same word, borrowed with its *h*).
8. **οἶνος** smooth. Latin *vinum* is a cousin, but the sound that dropped off the front of the Greek word was a *w*, not an *s*, and a lost *w* leaves no *h* behind. A pupil who wrote **οἶνος** on the strength of *vinum* has applied the Latin test to the wrong consonant.
9. **εἰρήνη** smooth — and the mark sits on the second vowel of the diphthong (rule 1). A breathing on the **ε** is the commonest error here.
10. **ἀγρός** smooth. Latin *ager* is the cousin, and it has no *s*, so the test gives no *h*: the Latin bridge working in reverse.

Two of these you could work out from rules alone (**ὑπέρ**, **ῥήτωρ**); four from a Latin cousin (**ὑπέρ** again, **ἡμι-**, **ὥρα**, **ἀγρός**); and five (**ἄνθρωπος**, **ὁδός**, **οἶκος**, **οἶνος**, **εἰρήνη**) you simply have to know. That ratio is about typical.

Exercise 2.4 — Diphthong or not?

How many *syllables* has each word? A diphthong counts as one vowel.

1. **οὐρανός**
2. **παιδεία**
3. **εὖ**
4. **ἀλήθεια**
5. **οἰκία**
6. **θεοί**
7. **ἑταῖρος**
8. **εἰρήνη**
9. **δοῦλος**
10. **ἥλιος**

Answer key

1. **οὐ-ρα-νός** 3
2. **παι-δεί-α** 3
3. **εὖ** 1
4. **ἀ-λή-θει-α** 4
5. **οἰ-κί-α** 3
6. **θε-οί** 2
7. **ἑ-ταῖ-ρος** 3
8. **εἰ-ρή-νη** 3
9. **δοῦ-λος** 2
10. **ἥ-λι-ος** 3. A pupil who says 2 has made **ιο** a diphthong; it is not on the list.

The trap is **-ειᾰ**, **-είᾰ** and **-ίᾰ**: the **ι** there is not forming a diphthong with the **ᾰ** that follows, because **ιᾰ** is not on the list. The seven pairs in the table (with the rarer **ηυ**, and the long diphthongs with a written-under iota that you meet in Lesson 6) are the only diphthongs there are.

Exercise 2.5 — Marcus objects

Marcus argues that if **ει** is really just a long *e*, and **ου** is really just a long *oo*, then the Greeks were spelling badly and should have used **η** and a single **υ** instead.

1. Say, in one sentence, what Marcus is right about.
2. Say, in one sentence, what he has missed. (Hint: English spells *knight* with a silent *k* and *gh*. Why?)
3. In *knight*, which letters are silent, and what do they tell you about how the word was once said?
4. Marcus wants **οὐρανός** written with a single **υ**. What sound did a single **υ** make in Attic? Does his plan work?
5. He wants **εἰρήνη** written with **η** throughout. **η** and **ει** were both long *e* — were they the *same* long *e*? Look at the table.
6. Which of the seven diphthongs in the table are honest — both vowels still heard — and which two are the liars?
7. Which is older, the spelling **ει** or the single-vowel sound it came to stand for? What does that tell you about when the spelling was fixed?
8. Write **εἰρήνη**, **οἶνος** and **οὐρανός** in Latin letters. Which of the three contains a diphthong you can actually hear?
9. **ου** is two letters for one sound; **ξ** is one letter for two. Which is the better bargain for a reader, and why?
10. The accent marks are a record too: by Theodoros's day the rise and fall of the voice had long since become a plain stress, yet the grammarians went on teaching the marks. Give one reason for keeping a mark that records a sound nobody makes any more.

Answer key

1. He is right about the sound. By classical times **ει** and **ου** were single long vowels, and had been for some while.
2. Accept any answer that reaches the idea that **spelling records history**. The **ει** spelling is there because the sound genuinely *was* a diphthong once; the writing system kept the old spelling after the sound simplified, exactly as English keeps the *k* in *knight* from a time when it was pronounced. A good answer notices that this is useful as well as conservative: the spelling often tells you which forms a word is related to, which the modern pronunciation alone would hide.
3. The *k* and the *gh*. Both were once pronounced — *k-nicht*, with a throaty sound in the middle — and the spelling is a record of that.
4. A single **υ** was the French *u* of the table, not *oo*. His letter is already taken by another

sound, so his plan collides with it. **ου** came to mean *oo* precisely because **υ** had moved away from it.

5. No. **η** was a long *open e*, the *ai* of *air*; **ει** was a long *close e*, the German *See*. Two different sounds, which is why the Greeks did not write them with one letter. Marcus's premise — that the spelling is merely bad — is half wrong before he starts.
6. Honest: **αι**, **αυ**, **ευ**, **οι**, **υι**. Liars: **ει**, **ου**.
7. The spelling is older. It was fixed while the diphthong was still heard, and kept afterwards — the story of *knight* again. Spellings are nearly always older than the sounds under them.
8. *Eirēnē*, *oinos*, *ouranos*. Only **οἶνος** has a diphthong you can hear — the *oi* of *boil*. The other two have the liars, and the Latin letters keep *ei* and *ou* by convention, so they lie exactly as the Greek ones do.
9. Accept either, with a reason. **ξ** saves space and never misleads; **ου** costs a letter and keeps a record. A reader in a hurry wants **ξ**; a reader who wants to know where a word came from wants **ου**. Greek kept both, and so does English.
10. Any one of: it tells words apart (**τίς** and **τις**); it records how the word once sounded, which is itself knowledge; it keeps every dictionary and every edition consistent with every other. A pupil who says *none* should be asked how they will tell *who?* from *someone*.

The Ancient Voice

Carved at Delphi; quoted by Plato, *Protagoras* 343b

In Lesson 1 you read one of the maxims carved at Delphi. Here is the one carved beside it.

ΜΗΔΕΝΑΓΑΝ

With word division:

ΜΗΔΕΝ ΑΓΑΝ

In a modern edition:

μηδὲν ἄγαν

mē-den a-gan. It means **nothing in excess**.

Notice what you can now do that you could not do in Lesson 1. You can see that **ἄγαν** begins with a smooth breathing — so no *h*. You can see that the accent on **μηδὲν** is a grave, which tells you another word follows it closely. Neither of those marks is on the stone. Both are a modern editor telling you something they believe to be true about a word carved some four hundred years before the marks were invented.

The Question

1. **Know yourself. Nothing in excess.** These two sentences stood at the entrance to the most famous oracle in the Greek world, where people came to ask what would happen to them. What kind of advice is this to give such visitors?
2. Quintus says the second maxim is obviously true and therefore not worth carving. Is advice worth less for being obvious?
3. Both maxims are commands — *know*, and an implied *do*. Greek has a whole verb form for giving orders, which you will meet in Lesson 26. Why might a culture carve its deepest advice as instructions rather than as statements?

Discussing the questions

1. Open; Lesson 1's third question asked the same of one maxim. Neither says anything about the future. Both are about how the visitor lives, and both are addressed to anyone who walks past. A strong answer starts from that and says what it implies about the oracle: that conduct comes before prophecy, or that the god declines to tell fortunes at the door. Either is defensible if it uses the setting.
2. Open. A strong answer separates knowing a thing from doing it: hardly anyone disputes **μηδὲν ἄγαν**, and hardly anyone keeps it. It may also notice that the maxim does not say where excess begins, so it is less obvious in use than in the saying. Quintus has a real point, since a sentence everyone accepts tells them nothing new; have the class answer it rather than dismiss it. Ask why anyone would carve it at the door if nobody needed reminding.
3. Open; listen for two ideas. A statement can be admired from a distance, but a command is addressed to the reader and can only be obeyed or not. And a command at the door of a god's house is the god speaking to the visitor, which suits a place people came to be spoken to. Pupils may notice that **μηδὲν ἄγαν** has no verb, so the reader supplies the order. Leave the form itself to Lesson 26.

The Story

At the end of the lesson Livia asked, without raising her voice, whether the two missing letters had really been missing or whether Theodoros had smudged them himself.
"Why would you think that?" said Theodoros.
"Because they were both letters we could reconstruct," said Livia. "A real accident would have taken out something we couldn't."
There was a pause.
"Five words," said Theodoros.

3

Names and Nouns — gender, the nominative and accusative, and the article

Student edition, p. 33

The Story

Theodoros arrived with a handful of small wooden tags and a pot of ink.
"Label the room," he said. "Every object gets its Greek name. You will find the words on the board. Attach the tag to the thing."
This was received as the best instruction so far. In no time the stools, the door, the lamp, the water jar, and one of Theodoros's sandals had been labelled. Then Felix labelled Quintus.
*"**ὁ ἄνθρωπος**," he explained. "It is accurate."*
"It is accurate," Theodoros agreed, "and you will take it off him."
Julia had labelled nothing. She was looking at the board with an expression Theodoros had learned to pay attention to.
*"There are three different little words," she said. "**ὁ**, **ἡ**, and **τό**. They all mean* the. *Why are there three?"*
"Ah," said Theodoros, and sat down, which was always a bad sign for the lesson plan. "Because in Greek, a noun has a sex."

The New Greek

Gender: every noun is masculine, feminine or neuter

Student edition, p. 33

Julia found three words for *the* because every Greek noun is **masculine**, **feminine**, or **neuter**. This is a fact about the *word*, not the thing. A road is not female; the Greek word for road happens to be feminine, as the German word for girl happens to be neuter. Call it a label, not a claim.
The gender shows up in the little word that goes in front:

ὁ	masculine	**ὁ λόγος, ὁ ἄνθρωπος, ὁ οἶκος**
ἡ	feminine	**ἡ ψυχή, ἡ ὁδός, ἡ οἰκία**
τό	neuter	**τὸ δῶρον, τὸ βιβλίον**

This little word is the **article** — Greek's word for *the*. It is the most common word in the language and the single most useful one, because it never stops telling you things.

FROM LATIN

Latin has no article at all. *Puella* can mean *a girl*, *the girl*, or just *girl*, and the reader works it out.
So the article gives you information Latin does not. Every time you see **ὁ** you have been told the gender of the next noun for free, and — as you are about to see — its job in the sentence as well.
Where Latin makes you deduce, Greek tells you. Marcus will not believe this for another two lessons.

Case endings, not word order, carry the job

Student edition, p. 34

Look at these two sentences. The man stays first, the horse stays last, and the verb stays in the middle. Find what changed before you read on.

ὁ ἄνθρωπος βλέπει τὸν ἵππον. — The man sees the horse.

τὸν ἄνθρωπον βλέπει ὁ ἵππος. — The horse sees the man.

The *endings* changed — **-ος** became **-ον** on the man, **-ον** became **-ος** on the horse, and the little word in front of each changed with it — and with them, who is doing the seeing. English would have to swap the nouns round to say the second sentence. Greek did not have to touch them.

- **-ος** with **ὁ** marks the **subject** — the one doing it. This is called the **nominative** case.
- **-ον** with **τόν** marks the **object** — the one it is done to. This is called the **accusative** case.

NOTE

This is the central idea of the whole course.
In English, *the man sees the horse* and *the horse sees the man* differ by **word order**. In Greek, they differ by **word ending**: you could move the words almost anywhere and the meaning would hold.
This is why Theodoros keeps asking *what in the sentence tells you that*. In Greek, something always does.

The article and the nominative and accusative endings

Student edition, p. 35

	masculine	feminine	neuter
nominative (subject)	**ὁ λόγος**	**ἡ ψυχή**	**τὸ δῶρον**
accusative (object)	**τὸν λόγον**	**τὴν ψυχήν**	**τὸ δῶρον**

Three things.

One. The article changes too: **ὁ** → **τόν**, **ἡ** → **τήν**. The article and its noun always agree. If they disagree, you have made a mistake, and so has the person who marks it.

Two. Feminine nouns come in two flavours. Some end in **-η** and take **-ην** (**ἡ ψυχή** → **τὴν ψυχήν**); some end in **-α** and take **-αν** (**ἡ οἰκία** → **τὴν οἰκίαν**). Both are the first declension. You do not have to choose; the dictionary tells you.

Three — the important one. In the neuter, the nominative and accusative are **identical**. **τὸ δῶρον** is both, and so is every neuter noun in Greek, in every declension, in both numbers, forever. When the subject and object are both neuter, the sentence itself must tell you which is which.

Three verbs, borrowed whole for now

Student edition, p. 35

You cannot make a sentence out of nouns alone. Take these three as whole words for now; Lesson 5 explains the ending.

- **βλέπει** — he, she, or it **sees**
- **γράφει** — he, she, or it **writes**
- **ἔχει** — he, she, or it **has**

Words to Learn

ὁ διδάσκαλος — teacher
τὸ βιβλίον — book, scroll
ἡ οἰκία — house, home
ὁ ἵππος — horse
ἡ γραφή — writing; a drawing; anything written
ὁ παιδαγωγός — the household slave who walked a child to school
ὁ αἴλουρος — cat
ἡ τράπεζα — table
ἡ θύρα — door
ἡ δέλτος — writing tablet *(feminine, like **ἡ ὁδός**)*
ὁ λίθος — stone

ὁ ποταμός — river

Note

ὁ παιδαγωγός is literally *the one who leads the child* — **παῖς** (child) + **ἄγω** (I lead). He was not the teacher. He carried the tablets, kept the child out of trouble on the way, and sat in the back of the lesson. The English word *pedagogue* came to mean the teacher by a long and slightly unfair journey.
ἡ γραφή and **γράφει** are the same root. Greek will keep doing this, and noticing it is worth more than any vocabulary list.
The last six words are the furniture of the stories Theodoros is about to start writing: the cat, the table, the door, the tablet. **ἡ δέλτος** is feminine despite its **-ος** — the second such word you have met, after **ἡ ὁδός** — and once again the article is the only thing that tells you.

The Investigation

Theodoros collected the tags, shuffled them, and handed them back out.

"Now," he said, "put them back. But I shall say the sentence, and you will place the tag according to the ending you hear."

Exercise 3.1 — Retrieval

From the first two lessons, and from memory.

1. Name the letter **ξ** and give its sound.
2. What does **οὐ** mean?
3. Supply the breathing: **_οδός** — *road*.
4. How many syllables are there in **οὐρανός**?
5. Give the Greek for *god*, with its article.
6. What kind of accent is on **δῶρον**, and what does it tell the voice to do?
7. Why is **καί** written **καὶ** in **καὶ ὁ φίλος**?
8. What does a Greek **;** do?
9. **ἡ ὁδός** — what does the article tell you that the ending hides?
10. Translate **ὁ ἄνθρωπος καὶ ὁ θεός**.

Answer key

1. **ξῖ**; *ks*.
2. *Not*.
3. **ὁδός** — rough. The word is *hodos*.
4. Three: **οὐ-ρα-νός**. A pupil who says four has split the diphthong.
5. **ὁ θεός**.
6. A circumflex; the voice rises and falls within the one long syllable.
7. Because another word follows it closely: an acute at the end of a word is pushed down to a grave before the next word.
8. It asks a question. It is the Greek question mark.
9. That the word is feminine. The **-ος** looks masculine and is not.

10. *The man and the god* — or *the person and God*. Both nouns are nominative; nothing is being done to anybody.

Exercise 3.2 — Subject or object?

For each noun, say whether it is nominative or accusative, and name the one piece of evidence that told you.

1. **τὸν ἵππον**
2. **ἡ ψυχή**
3. **τὸ βιβλίον**
4. **ὁ παιδαγωγός**
5. **τὴν ὁδόν**
6. **τὸ δῶρον**
7. **τὴν θύραν**
8. **ὁ λίθος**
9. **ἡ δέλτος**
10. **τὸν αἴλουρον**

Answer key

1. Accusative — **τόν** and **-ον** both say so.
2. Nominative — **ἡ** and **-η**.
3. Ambiguous. Neuter, so nominative and accusative are identical. Only the rest of the sentence can decide.
4. Nominative — **ὁ** and **-ος**.
5. Accusative — **τήν** and **-ον**. (Note that **ὁδός** is feminine despite the **-ος**, and so takes **-ον** like **λόγον** and not **-ην** like **ψυχήν**; the article is the only thing that tells you the gender, which is exactly why you learn it with the noun.)
6. Ambiguous, for the same reason as 3.
7. Accusative — **τήν** and **-αν**, the **-α** flavour of the feminine.
8. Nominative — **ὁ** and **-ος**.
9. Nominative — **ἡ** and **-ος**. Feminine, because the article says so. A pupil who called it masculine has read the ending and not the article, which is item 5 again from the other side.
10. Accusative — **τόν** and **-ον**.

The point of including 3 and 6 is that *"I can't tell yet"* is sometimes the correct answer, and saying so is better than guessing.

Exercise 3.3 — Translate

1. **ὁ διδάσκαλος γράφει τὸν λόγον.**
2. **ἡ ψυχὴ ἔχει τὸ δῶρον.**
3. **ὁ φίλος βλέπει τὴν οἰκίαν.**

4. **τὸν ἵππον βλέπει ὁ ἄνθρωπος.**
5. **ὁ παιδαγωγὸς ἔχει τὸ βιβλίον.**
6. **ὁ αἴλουρος βλέπει τὴν θύραν.**
7. **τὴν δέλτον ἔχει ὁ παιδαγωγός.**
8. **ὁ ἵππος βλέπει τὸν ποταμόν.**
9. **ἡ γραφὴ ἔχει τὸν λόγον.**
10. **τὸν διδάσκαλον οὐ βλέπει ὁ αἴλουρος.**

(These sentences were composed for this lesson. They are not quotations.)

Answer key

1. The teacher writes the word.
2. The soul has the gift.
3. The friend sees the house.
4. **The man sees the horse.** — The word order is reversed from English, and it does not matter in the least. **τὸν ἵππον** is accusative wherever it stands; **ὁ ἄνθρωπος** is nominative wherever it stands. A student who translated this as *the horse sees the man* read the order and ignored the endings.
5. The *paedagogus* has the book.
6. The cat sees the door.
7. The *paedagogus* has the tablet. — Object first again; **τὴν δέλτον** is accusative by its article and its **-ον**, and feminine by its article alone.
8. The horse sees the river.
9. The writing has the word. — Accept *holds*. Both nouns are masculine or feminine, so there is no ambiguity, only an odd sentence.
10. The cat does not see the teacher. — **οὐ** from Lesson 2. The accusative opens the sentence and the subject closes it, so a pupil who wrote *the teacher does not see the cat* has read the order and not the endings — the same slip as 4, now with a negative to distract from it.

Exercise 3.4 — Marcus's objection

Marcus points at sentence 4 and says: if the endings do all the work, then word order in Greek means **nothing**, and he may write the words in any order he likes.

He is partly right.

1. Write one sentence saying what he is right about.
2. Write one saying what he has missed. (Hint: think about why a writer might choose to put **τὸν ἵππον** first.)
3. Rewrite **ὁ ἄνθρωπος βλέπει τὸν ἵππον** with the horse first, so that it still means the same.
4. Now rewrite it so that the *horse* does the seeing, keeping the man as the first word.
5. **τὸν λίθον βλέπει ὁ αἴλουρος.** What has the order thrown into the light?
6. Which of these two could Marcus *not* safely reorder: **ὁ διδάσκαλος βλέπει τὸν**

ἵππον, or **τὸ δῶρον ἔχει τὸ βιβλίον**? Why?

7. Marcus writes **βλέπει τὸν ἵππον ὁ ἄνθρωπος.** Is it Greek? What does putting the verb first do?
8. Write *the horse sees the house* in Greek twice, in two different orders.
9. Felix says English can do this too: *The horse, the man sees.* Why does English not do it often?
10. Julia says a Greek writer is choosing an order even when the order is the plain one. Is she right?

Answer key

1. Right: the *grammatical* meaning — who does what to whom — is carried by the endings, so the order can change without the sense changing.
2. Missed: order still carries **emphasis**. Putting **τὸν ἵππον** first throws weight onto the horse — *it was the horse the man saw*. Greek authors move words for exactly this reason, constantly. Word order in Greek does not tell you the grammar; it tells you what the writer cared about. That is not nothing. It is a different job.
3. **τὸν ἵππον βλέπει ὁ ἄνθρωπος** (or **τὸν ἵππον ὁ ἄνθρωπος βλέπει**). No ending changed.
4. **τὸν ἄνθρωπον βλέπει ὁ ἵππος.** Two endings and two articles changed; nothing moved. A pupil who moved the words instead has done it in English.
5. The stone: *it is the stone the cat is looking at* — as against the horse, or the door, or whatever it was supposed to be looking at.
6. The second. Both nouns are neuter, so nominative and accusative are identical and the order is the only clue a reader has. Marcus should leave it exactly as it is. The first can go in any order he likes.
7. Yes, it is Greek. Verb first throws the weight onto the seeing — *he does see the horse* — as if someone had just said he did not.
8. **ὁ ἵππος βλέπει τὴν οἰκίαν** and **τὴν οἰκίαν βλέπει ὁ ἵππος** (or any other order). Check that the house has **τήν** and **-αν** in both.
9. Because English carries the grammar in the order. Move the words and a reader cannot be sure who sees whom; *the horse the man sees* only works because a horse is unlikely to be doing the seeing — which is sense, not grammar. Greek can move words because the endings are on duty.
10. Yes. The plain order — subject, verb, object — is also a choice: the choice to emphasise nothing in particular. A pupil who says the plain order "has no emphasis" is nearly right; better to say it has the ordinary amount.

Exercise 3.5 — Compose

Use only words from Lessons 1–3 and the three borrowed verbs. In every sentence you write, underline each ending and write *nom.* or *acc.* above it.

1. Write a Greek sentence of your own.
2. Write a second, with a different verb.
3. Write a third, with the object first.

4. Write a fourth in which both the subject and the object are neuter.
5. Explain the difficulty with sentence 4.
6. Write a sentence in which the cat is the subject and the door is the object.
7. Write a sentence whose object is a feminine noun ending in **-η**. Check the ending you gave it.
8. Take **ὁ παιδαγωγὸς ἔχει τὴν δέλτον** and change it so that the tablet has the *paedagogus*. Is the result good Greek? Is it true?
9. Write a sentence with **δέλτος** as subject and **ὁδός** as object — two feminine nouns in **-ος** — and mark the one ending that tells them apart.
10. Write one sentence about the room that is grammatically faultless and plainly untrue. Then say what tells you it is untrue: the grammar, or the world.

Answer key

1. Answers will vary. Check that the article agrees with the noun in both gender and case, and that exactly one noun is nominative.
2. As 1.
3. As 1; and check that the object came first and still carries **-ον**, **-ην** or **-αν**. A pupil who put the object first and gave it a nominative ending has let the position do the ending's job.
4. For example **τὸ δῶρον ἔχει τὸ βιβλίον**.
5. It cannot be disambiguated by form at all. In practice a Greek writer would avoid the collision, add a word, or rely on sense. The student who says *"it is impossible to tell"* has understood the neuter rule correctly, and should be told so.
6. For example **ὁ αἴλουρος βλέπει τὴν θύραν.** Check **τήν** and **-αν**.
7. For example **ὁ φίλος ἔχει τὴν ψυχήν** or **τὴν γραφήν**. The ending is **-ην**; a pupil who wrote **-αν** has borrowed the **οἰκία** pattern. The dictionary form decides which pattern a word follows, which is why you learn it.
8. **ἡ δέλτος ἔχει τὸν παιδαγωγόν.** Faultless Greek; untrue — or true only as a joke about a man who cannot put the thing down. Grammar does not police sense.
9. For example **ἡ δέλτος ἔχει τὴν ὁδόν** — the tablet has the road, a drawing of one, say. **ἡ … -ος** against **τὴν … -ον**: the article and the final letter together, and nothing else.
10. For example **ὁ λίθος βλέπει τὸν ἵππον.** The grammar is perfect; the world says stones do not see. The point to draw out is that Greek will let you say anything *correctly*, and that *correct* and *true* are different tests. That is the course in one sentence.

The Ancient Voice

A proverb, quoted by Plato, *Republic* 435c

Two words. One of them you can now fully account for.

χαλεπὰ τὰ καλά

- **χαλεπά** — difficult, hard, harsh

- **τὰ καλά** — the fine things, the beautiful things, the noble things

Fine things are hard.
Here is what the article is doing, and it is doing everything. Both words are adjectives. Both are neuter plural. Nothing in their endings distinguishes subject from predicate. The only reason you know that **τὰ καλά** is the subject — *the fine things* — and **χαλεπά** is what is said about it, is that **τὰ καλά** has the article and **χαλεπά** does not.
Greek readers saw that instantly. You will too, by about Lesson 10.
Plato has Glaucon quote this to Socrates as a saying that was already old, the way we quote a proverb. Socrates has just said that the question they have reached is a trivial one; Glaucon answers that it is not trivial at all — fine things are hard.

The Reading

Theodoros's first tablet · composed

After the first lessons Theodoros wrote a story on a tablet and passed it round. It was about them. Nearly every word in it was on the wall, and the rest are beside it.

ὁ αἴλουρος βλέπει τὸν ἵππον. ὁ ἵππος οὐ βλέπει τὸν αἴλουρον.

ὁ Φῆλιξ βλέπει τὸν αἴλουρον καὶ τὸν ἵππον. ὁ διδάσκαλος οὐ βλέπει τὸν ἵππον· βλέπει τὸ βιβλίον.

ὁ Μᾶρκος βλέπει τὸν διδάσκαλον. ὁ διδάσκαλος βλέπει τὸν Μᾶρκον. ὁ Μᾶρκος οὐ βλέπει τὸ βιβλίον.

ἡ Ἰουλία ἔχει τὸ βιβλίον καὶ τὴν γραφήν. ὁ παιδαγωγὸς ἔχει τὸν ἵππον. ὁ αἴλουρος ἔχει τὴν τράπεζαν. ὁ θεὸς ἔχει τὸν οὐρανόν.

ὁ αἴλουρος — the cat
βλέπει — sees, is looking at *(you meet the verb in Lesson 5)*
ἔχει — has, holds
ὁ Φῆλιξ, ὁ Μᾶρκος, ἡ Ἰουλία — Felix, Marcus, Julia
ἡ τράπεζα — the table
· — the raised point; a Greek semicolon or colon

Exercise 3.6 — Understanding the reading

Read the whole tablet aloud before you answer anything.

1. Who sees the horse? Which two words tell you?
2. Who does *not* see the cat? What one word tells you?
3. In the second paragraph, the teacher is looking at something. What?
4. Find every word in the accusative. There are fourteen. List them with their articles.
5. Find every word in the nominative. How many are there?
6. *The teacher sees Marcus* and *Marcus sees the teacher* are both here. Which words change between them, and which do not?
7. What does Julia have that the paedagogus does not?
8. Translate the last paragraph.
9. One sentence in the tablet is a joke. Which, and what makes it one?
10. Write one more sentence for the tablet, using only words that are in it, in which the cat is the object.

Answer key

1. The cat and Felix: **ὁ αἴλουρος** and **ὁ Φῆλιξ** (nominative, with **ὁ**), each the subject of **βλέπει** with **τὸν ἵππον**.
2. The horse; **οὐ**.
3. The book, **τὸ βιβλίον**. (Accept *the scroll*.)
4. τὸν ἵππον, τὸν αἴλουρον, τὸν αἴλουρον, τὸν ἵππον, τὸν ἵππον, τὸ βιβλίον, τὸν διδάσκαλον, τὸν Μᾶρκον, τὸ βιβλίον, τὸ βιβλίον, τὴν γραφήν, τὸν ἵππον, τὴν τράπεζαν, τὸν οὐρανόν — fourteen. A pupil who finds eleven has probably missed the three neuters (**τὸ βιβλίον** three times), because **τό** looks the same in both cases; that is the point to draw out.
5. Eleven: ὁ αἴλουρος, ὁ ἵππος, ὁ Φῆλιξ, ὁ διδάσκαλος, ὁ Μᾶρκος, ὁ διδάσκαλος, ὁ Μᾶρκος, ἡ Ἰουλία, ὁ παιδαγωγός, ὁ αἴλουρος, ὁ θεός. (The subject of **βλέπει τὸ βιβλίον** is understood; do not count it.)
6. **ὁ** ↔ **τόν**, **-ος** ↔ **-ον** on both nouns; **βλέπει** does not change. The pattern — subject, verb, object — stays the same; the names swap places and endings together.
7. The book and the writing; he has the horse.
8. *Julia has the book and the writing. The paedagogus has the horse. The cat has the table. God has the sky.*
9. *The cat has the table* — a cat does not own a table; but it is also true, in the way everyone who has a cat knows. Accept *God has the sky* as the serious sentence that follows the joke.
10. Anything correct; e.g. **ὁ θεὸς βλέπει τὸν αἴλουρον.** Check the article and the ending both changed.

The Question

1. *Fine things are hard.* Is this a complaint, a consolation, or a warning? Could it be all three in different mouths?
2. Greek can say *the fine things* in two words and have it mean something quite specific. English has to choose between *fine things*, *the fine things*, *what is fine*, and *fine things in general*. Is Greek being precise here, or vague?
3. Felix labelled Quintus **ὁ ἄνθρωπος** and Theodoros called it accurate before making him take it off. What was wrong with it, if it was not wrong?

Discussing the questions

1. All three, as the question suspects: **χαλεπὰ τὰ καλά** carries no tone of its own, and the speaker supplies it. A complaint from a pupil halfway through the alphabet; a consolation from a teacher, since the difficulty becomes a sign the thing is worth having; a warning to someone starting out. In Plato it is a correction: Glaucon uses it to say that the question Socrates called trivial is not. A strong answer gives each reading a speaker.
2. A strong answer separates two kinds of precision. The grammar is exact: the article marks **τὰ καλά** as the subject and **χαλεπά** as what is said about it. The four English versions disagree about how wide the claim is, and pupils may argue either that Greek leaves that to the reader or that it never needed saying. **καλά** is wide too: the gloss gives *fine*, *beautiful* and *noble*. Lesson 6 asks the same of *logos*.
3. Nothing was wrong with the Greek or the fact; Felix said so himself, and Theodoros agreed. What was wrong was where he put it. The class was labelling objects, and a tag says what a thing is and nothing else, so tagging Quintus put him among the stools and the sandal. A strong answer separates being accurate from being fit to say. A pupil who calls it rude is right, and can be asked how a true label manages to be rude.

The Story

At the end of the lesson, Theodoros found one tag left over on the floor.
It read ***ὁ διδάσκαλος****, and someone had attached a second, smaller tag beneath it reading* ***τὸν διδάσκαλον****, and beneath that, in handwriting that was unmistakably Julia's, a third:*
ὁ διδάσκαλος βλέπει.
The teacher sees.
Theodoros put all three in his sleeve and said nothing about them at all.

4

Who Did What? — word order, the vocative, and the connectives καί and ἀλλά

The Story

Sabina had rearranged the furniture before anyone else arrived.
The stools were in two rows facing a bench, and on the bench was Theodoros's own chair, which she had moved without asking. Marcus and Felix were standing at the front looking as though they had been accused of something, which they had.
"A theft," Sabina announced. "Someone has taken the lamp. These two are accused. The court will decide which."
"There is no theft," said Marcus. "The lamp is on the shelf."
"The court," said Sabina, "is not interested in the shelf."
Theodoros sat down on a stool at the back, in the manner of a man who has decided not to interfere with something that is going well.
Sabina wrote on the board:

ὁ ἄνθρωπος βλέπει τὸν φίλον.

"The witness saw this," she said. "Who was seen?"
"The friend," said Livia.
"Good. Now." She rubbed out the sentence and wrote it again, in a different order:

τὸν φίλον βλέπει ὁ ἄνθρωπος.

"Now who was seen?"
Felix said "the man" with great confidence, and was wrong, and knew it about half a second later, which is the most instructive way to be wrong.
"The friend," said Livia again. "The endings did not move. Only the words moved."
Sabina rubbed it out and wrote it a third time, and a fourth, with the words in every order she could manage, and each time the verdict came back the same. By the fifth she was visibly annoyed.
"Then the order does nothing at all," she said.
"Ask it a better question," said Theodoros, from the back. "Not what does the order mean. *Ask* what does the order do."

The New Greek

Why Greek word order can move without changing the sense

Student edition, p. 42

Sabina's court returned the same verdict every time, for a reason you met at the end of Lesson 3, where Marcus got half of it. These four sentences are all correct Greek, and all four mean *the man sees the friend*:

ὁ ἄνθρωπος βλέπει τὸν φίλον.

τὸν φίλον βλέπει ὁ ἄνθρωπος.

βλέπει ὁ ἄνθρωπος τὸν φίλον.

τὸν φίλον ὁ ἄνθρωπος βλέπει.

In every one of them, **ὁ ἄνθρωπος** is nominative and so is the subject, and **τὸν φίλον** is accusative and so is the object. That is settled by the endings before word order gets a vote.
So what is the order for? Read the English column before you answer.

Order	Nearest English
ὁ ἄνθρωπος βλέπει τὸν φίλον	The man sees the friend.
τὸν φίλον βλέπει ὁ ἄνθρωπος	It is the *friend* the man sees.
βλέπει ὁ ἄνθρωπος τὸν φίλον	He *does* see him — the man sees the friend.

Emphasis. Greek puts first whatever it wants you to notice first. English has to reach for extra words — *it is*, *does* — to do what Greek does by moving two words to the front (**τὸν φίλον**), or one (**βλέπει**). That is most of what makes Greek prose worth reading in Greek.

From Latin

Latin does this too, and for the same reason: *hominem videt puer* puts the weight on *hominem*. If you have met Latin word order and been told it is "free", the word is misleading in both languages. It is not free. It is *available* — free of grammatical duty, and therefore usable for something better.

The vocative: speaking to someone

Student edition, p. 42

So far every noun has been talked *about*. When you talk *to* someone, Greek marks that too, with a case called the **vocative**.

For the nouns you know, the rule is small:

	nominative	vocative
masculine **-ος**	**ὁ ἄνθρωπος**	**ὦ ἄνθρωπε**
	ὁ φίλος	**ὦ φίλε**
	ὁ διδάσκαλος	**ὦ διδάσκαλε**

Two things.
The ending changes from -ος to -ε. That is the whole pattern for this very common group of nouns (with one exception you already own: **θεός** keeps its **-ος** when called on, **ὦ θεός**).
The article disappears, and ὦ takes its place. You do not say *the man!* when you call to someone, in Greek any more than in English. **ὦ** is less a word than a marker saying *I am addressing you*. Greek uses it constantly and English has nearly lost it — we have only the slightly theatrical *O*. Leave it untranslated.
Other kinds of noun form the vocative differently, and the dictionary will tell you when you need one. For now, **-ος** → **-ε** will carry you.

NOTE

The word carved more often than any other.
Walk through the gravestones in any Greek museum and one word comes up again and again, cut under the name of the dead person:

ΧΑΙΡΕ

χαῖρε is an imperative — you will meet the form properly in Lesson 26 — and it means *rejoice*, *be glad*. It is what a Greek said on meeting someone and on leaving them: *hello* and *goodbye* at once, and literally neither.
So an Athenian grave often carries nothing but two words: a name in the vocative, and **χαῖρε**.

Ξανθίππη, χαῖρε.

You can read that. You have had four lessons.
It is worth sitting with what it says, because it is not *rest in peace* and not *here lies*. It is the ordinary word you would call across a courtyard, addressed to someone who cannot answer — the living person speaking to the dead one in the second person, as if they were still in the room. The vocative is not a grammatical nicety here. It is the whole point of the stone.

καί and ἀλλά: joining words and clauses

Two small words that do a great deal of work.

- **καί** — and
- **ἀλλά** — but

They join words to words, and whole clauses to whole clauses:

> **ὁ μάρτυς βλέπει καὶ λέγει.** — The witness sees and speaks.
>
> **ὁ κριτὴς λέγει, ἀλλὰ ὁ μάρτυς γράφει.** — The judge speaks, but the witness writes.

The second has two clauses, each with its own nominative subject and its own verb. Each half stands up on its own.

Note

One subject, one verb, and they must match. Every verb you have met — **βλέπει**, **γράφει**, **ἔχει**, **λέγει** — ends in **-ει**, and every one of them means *he, she, or it does this:* one person, doing it now.
So each of these verbs needs exactly one singular subject. If you write a sentence with two nominatives and one **-ει** verb, something has gone wrong, and the sentence will tell you so. Lesson 5 gives you the rest of the endings and the freedom that comes with them.

Words to Learn

ὁ κριτής — judge; one who decides
ὁ μάρτυς — witness
ἡ ἀλήθεια — truth
λέγει — he, she, or it says, speaks, tells
ὦ — O (used before a name or noun when addressing someone)
ἀλλά — but
ἡ δίκη — justice; a trial, a case
ὁ νόμος — law; custom
ἡ γνώμη — opinion, judgement; a verdict
ὁ δῆμος — the people
ἡ χώρα — country, land
ἡ τιμή — honour; price

Note

ὁ μάρτυς is given here as a subject only. Its accusative belongs to a family of endings you meet in Lesson 15, and there is no sense in learning it twice. Until then, let the witness do the seeing and the speaking.
ἡ ἀλήθεια is worth a second look. It is built from **ἀ-** (*not*) and a root meaning *escape notice, be hidden* — so *the unhidden thing, what has not got past you*. Greek did not have

a word meaning *truth* and then explain it. It had a word meaning *not hidden*, and that became the word for truth. Keep this in your pocket for the rest of the course.
The six words from **δίκη** down belong to Sabina's court. **ἡ δίκη** is justice and also the trial you attend to get it; **ἡ γνώμη** is what the judge thinks and also what the judge decides; **ἡ τιμή** is honour and also the price of a thing. Each pair tells you something about how the Greeks thought the two halves belonged together.

The Investigation

Sabina reconvened the court, on the condition that Theodoros be allowed to set the questions.

Exercise 4.1 — Retrieval

From the first three lessons, and from memory.

1. Sound out **ξένος**.
2. Supply the breathing: **_ιππος** — *horse*.
3. What case is **τὴν οἰκίαν**, and what two things tell you?
4. What gender is **ἡ ὁδός**, and what told you?
5. Give the Greek for *book*, with its article.
6. Translate **ὁ θεὸς βλέπει τὸν ἄνθρωπον.**
7. Turn that sentence round so that the man sees God — changing endings, not positions.
8. When does **οὐ** become **οὐκ**?
9. How many syllables are there in **οἰκία**?
10. Is **τὸ δῶρον** nominative or accusative?

Answer key

1. *Xenos* — **ξ** is one letter, two sounds.
2. **ἵππος** — rough. (Compare the English *hippo-*.)
3. Accusative; **τήν** and **-αν**.
4. Feminine; the article **ἡ**, and nothing else.
5. **τὸ βιβλίον**.
6. *God sees the man.*
7. **τὸν θεὸν βλέπει ὁ ἄνθρωπος.** Two articles and two endings change; a pupil who swapped the words has answered in English.
8. Before a word beginning with a smooth breathing — **οὐκ ἔχει**.
9. Three: **οἰ-κί-α**. The **ια** is not a diphthong.
10. Either. It is neuter, and only the rest of the sentence can say.

Exercise 4.2 — Who did what?

For each sentence, say who is doing the action and who is receiving it, and name

the one piece of evidence that told you. Then translate.

1. **ὁ μάρτυς βλέπει τὸν ἄνθρωπον.**
2. **τὸν ἄνθρωπον βλέπει ὁ μάρτυς.**
3. **ὁ κριτὴς ἔχει τὸ βιβλίον.**
4. **τὴν ἀλήθειαν λέγει ὁ διδάσκαλος.**
5. **τὸ δῶρον ἔχει ὁ φίλος.**
6. **ὁ μάρτυς βλέπει τὴν δίκην.**
7. **τὸν νόμον ἔχει ὁ δῆμος.**
8. **ὁ κριτὴς λέγει τὴν γνώμην.**
9. **τὴν χώραν βλέπει ὁ ξένος.**
10. **τὴν τιμὴν ἔχει ὁ κριτής, ἀλλὰ τὴν ἀλήθειαν ἔχει ὁ μάρτυς.**

(Composed for this lesson. These are not quotations.)

Answer key

1. Subject **ὁ μάρτυς** (**ὁ** and **-ς**); object **τὸν ἄνθρωπον** (**τόν** and **-ον**). *The witness sees the man.*
2. Exactly the same answer, on exactly the same evidence. The order has changed and the grammar has not. *The witness sees the man* — with the weight on the man.
3. Subject **ὁ κριτής**; object **τὸ βιβλίον**. *The judge has the book.* Note that **τὸ βιβλίον** is neuter and therefore ambiguous in form; it is the object because **ὁ κριτής** has already claimed the nominative.
4. Subject **ὁ διδάσκαλος**; object **τὴν ἀλήθειαν**. *The teacher tells the truth* — with the weight thrown hard onto the truth.
5. Subject **ὁ φίλος**; object **τὸ δῶρον**. *The friend has the gift.*
6. Subject **ὁ μάρτυς**; object **τὴν δίκην** (**τήν**, **-ην**). *The witness sees the trial.*
7. Subject **ὁ δῆμος**, at the end; object **τὸν νόμον**. *The people have the law* — with the weight on the law.
8. Subject **ὁ κριτής**; object **τὴν γνώμην**. *The judge gives his opinion* — or *delivers the verdict*; accept either.
9. Subject **ὁ ξένος**; object **τὴν χώραν**. *The stranger sees the country.* A pupil who made the country the subject has not looked at **τήν**.
10. Two clauses. In the first, subject **ὁ κριτής**, object **τὴν τιμήν**; in the second, subject **ὁ μάρτυς**, object **τὴν ἀλήθειαν**. *The judge has the honour, but the witness has the truth.* Both subjects stand last in their clause, and both objects first: the sentence is weighted towards what each man has, not who he is.

A student who answered 2 differently from 1 read the order and ignored the endings. This is the single commonest mistake at this stage, it is entirely reasonable, and it is why Sabina's court kept returning the same verdict.

Exercise 4.3 — Address the court

Put each noun into the vocative, as if speaking to the person — or the animal.

1. **ὁ φίλος**

2. **ὁ διδάσκαλος**
3. **ὁ ἄνθρωπος**
4. **ὁ ξένος**
5. **ὁ δοῦλος**
6. **ὁ παιδαγωγός**
7. **ὁ θεός**
8. **ὁ ἑταῖρος**
9. **ὁ Μᾶρκος**
10. **ὁ αἴλουρος**

Then say what changed, in both the noun and the little word in front of it.

Answer key

1. **ὦ φίλε**
2. **ὦ διδάσκαλε**
3. **ὦ ἄνθρωπε**
4. **ὦ ξένε**
5. **ὦ δοῦλε**
6. **ὦ παιδαγωγέ** — the accent stays on the last syllable, where it was.
7. **ὦ θεός** — the exception the lesson named. A pupil who wrote **ὦ θεέ** has applied the rule where they were told not to; the form is not wrong in later Greek, but it is not what an Attic writer would say.
8. **ὦ ἑταῖρε** — the circumflex stays put.
9. **ὦ Μᾶρκε** — a name in **-ος** behaves like any other noun in **-ος**.
10. **ὦ αἴλουρε** — Felix has tried this. The cat did not answer.

In each, the ending went from **-ος** to **-ε**, and the article **ὁ** dropped away and was replaced by **ὦ**. The accent did not move. The point worth drawing out: the vocative is not a politeness. It is a grammatical statement that this person is being spoken to rather than spoken about.

Exercise 4.4 — Join them up

Join each pair into one sentence using **καί** or **ἀλλά**, whichever makes better sense, and say why you chose it.

1. **ὁ μάρτυς βλέπει. / ὁ μάρτυς λέγει.**
2. **ὁ κριτὴς γράφει. / ὁ φίλος βλέπει.**
3. **ὁ δοῦλος βλέπει τὴν θύραν. / ὁ δοῦλος ἔχει τὴν δέλτον.**
4. **ὁ κριτὴς λέγει τὴν γνώμην. / ὁ δῆμος οὐ βλέπει τὴν ἀλήθειαν.**
5. **ὁ ξένος βλέπει τὴν χώραν. / ὁ ξένος οὐ βλέπει τὴν ὁδόν.**
6. **ὁ μάρτυς λέγει. / ὁ κριτὴς γράφει.**
7. **ὁ αἴλουρος βλέπει τὸν ἵππον. / ὁ ἵππος οὐ βλέπει τὸν αἴλουρον.**
8. **ὁ δῆμος ἔχει τὸν νόμον. / ὁ δῆμος ἔχει τὴν δίκην.**
9. **ὁ διδάσκαλος λέγει τὴν ἀλήθειαν. / ὁ δοῦλος οὐ βλέπει τὸν διδάσκαλον.**
10. **ὁ κριτὴς βλέπει. / ὁ κριτὴς λέγει. / ὁ κριτὴς γράφει.**

Answer key

1. **ὁ μάρτυς βλέπει καὶ λέγει.** — One subject doing two things, and the second follows naturally from the first: **καί**. Note that the subject need not be repeated.
2. **ὁ κριτὴς γράφει, ἀλλὰ ὁ φίλος βλέπει.** — Two different subjects doing two different things, set against each other: **ἀλλά** is the better choice. **καί** is not *wrong* here; it is merely duller, and saying which is duller is a real grammatical judgement.
3. **ὁ δοῦλος βλέπει τὴν θύραν καὶ ἔχει τὴν δέλτον.** — One subject, two actions, no contrast: **καί**.
4. **ὁ κριτὴς λέγει τὴν γνώμην, ἀλλὰ ὁ δῆμος οὐ βλέπει τὴν ἀλήθειαν.** — The verdict against the truth: **ἀλλά**.
5. **ὁ ξένος βλέπει τὴν χώραν, ἀλλὰ τὴν ὁδὸν οὐ βλέπει.** — The same subject, but the second half denies what the first affirmed, and **ἀλλά** marks the turn; **ἀλλά** is about contrast, not about a change of subject. Putting **τὴν ὁδόν** before **οὐ** also avoids **ἀλλὰ οὐ**, where a Greek writer would elide to **ἀλλ᾽ οὐ** — which you have not yet been shown — and throws the weight where the sense wants it.
6. Either. **καί** if the two are a sequence — the witness speaks and the judge writes it down; **ἀλλά** if they are being set against each other. Both are defensible; the pupil must say which they meant.
7. **ὁ αἴλουρος βλέπει τὸν ἵππον, ἀλλὰ ὁ ἵππος οὐ βλέπει τὸν αἴλουρον.** — **ἀλλά**; the second half reverses the first.
8. **ὁ δῆμος ἔχει τὸν νόμον καὶ τὴν δίκην.** — **καί** joins the two objects; neither the subject nor the verb needs repeating.
9. **ὁ διδάσκαλος λέγει τὴν ἀλήθειαν, ἀλλὰ ὁ δοῦλος οὐ βλέπει τὸν διδάσκαλον.** — **ἀλλά**: the truth is being told and nobody is looking. **καί** would merely list the two facts.
10. **ὁ κριτὴς βλέπει καὶ λέγει καὶ γράφει.** — Greek is quite happy to say **καί** twice where English would drop the first *and*. A pupil who wrote a comma and one **καί** has written English punctuation in Greek letters; it is not wrong, but the doubled **καί** is more Greek.

Exercise 4.5 — Marcus tries it on

Marcus writes:

ὁ κριτὴς ὁ μάρτυς λέγει.

He says it means *the judge and the witness speak*, and that since the order does not matter he has done nothing wrong.

1. Say what is wrong with it, using the rule from this lesson.
2. Write two correct sentences that say what he meant.

Marcus, undeterred, tries again. For each of the following, say whether it is Greek, and if it is, what it means.

3. **ὁ κριτὴς λέγει ὁ μάρτυς.**
4. **ὁ κριτὴς λέγει καὶ γράφει.**

5. **λέγει καὶ βλέπει.**
6. **ὁ κριτής, ἀλλὰ ὁ μάρτυς λέγει.**
7. **ὁ κριτὴς λέγει τὴν ἀλήθειαν καὶ τὴν δίκην.**
8. **ὁ κριτὴς καὶ ὁ μάρτυς βλέπει τὸν δοῦλον.**
9. **ὦ φίλε λέγει.**
10. **ὁ δῆμος λέγει, ὁ κριτὴς γράφει.**

Answer key

1. There are two nominative subjects and one **-ει** verb, which can have only one. Nothing in the sentence says how the two nouns are related, because he has left out the word that would say it.
2. What he meant needs either a join or two clauses:

   ὁ κριτὴς λέγει καὶ ὁ μάρτυς λέγει.

   Students may also offer **ὁ κριτὴς καὶ ὁ μάρτυς λέγει**, which is the natural thing to try. It is in fact acceptable Greek — a verb may agree with the nearer of two subjects — though Greek more often uses a plural verb here, which arrives in Lesson 5. Tell them they have found Lesson 5, and that finding it one lesson early is the right kind of mistake.
3. Not Greek — the same fault with the verb moved into the middle. Two nominatives, one **-ει**. Moving the words changed nothing, which is the lesson.
4. Greek: *The judge speaks and writes.* One subject, two verbs, joined by **καί**.
5. Greek: *He speaks and sees* — or *she*. It is complete, because the **-ει** supplies a subject; but you cannot tell who, and a sentence like this needs the one before it.
6. Not Greek. The first half has no verb; **ἀλλά** joins clauses, and *the judge* is not a clause. Marcus has asked a comma to do a verb's work.
7. Greek: *The judge tells the truth and justice.* Two objects, one verb. Whether it is good sense is a separate question, and a fair one.
8. Acceptable, as in 2: the verb agrees with the nearer subject. Greek would more often use a plural verb, which arrives in Lesson 5.
9. Not what he thinks. **ὦ φίλε** is a vocative: someone being spoken *to*, which cannot be the subject of anything. As it stands it means *Friend! — he is speaking*, with the speaker unnamed. A pupil who translates it *the friend speaks* has forgotten what **ὦ** does.
10. Greek, but bare. Each clause is complete; what is missing is the word that says how they relate — **καί** or **ἀλλά**. Greek writers do sometimes leave it out, for speed; a beginner should put it in, and should be able to say which.

Exercise 4.6 — Into Greek

Translate into Greek. The English-to-Greek list at the back gives the words; you supply the endings.

1. The judge sees the man.
2. The witness tells the truth.
3. Friend! *(addressing him)*

4. The teacher has the book, but the friend sees the house.
5. *It is the truth* the witness tells. *(put the weight on the truth)*
6. The people have the law.
7. Teacher! The slave sees the road.
8. The stranger sees the country, but does not see the house.
9. The judge speaks and the witness speaks.
10. *It is the cat* the judge sees.

Answer key

1. **ὁ κριτὴς βλέπει τὸν ἄνθρωπον.**
2. **ὁ μάρτυς λέγει τὴν ἀλήθειαν.**
3. **ὦ φίλε.**
4. **ὁ διδάσκαλος ἔχει τὸ βιβλίον, ἀλλὰ ὁ φίλος βλέπει τὴν οἰκίαν.**
5. **τὴν ἀλήθειαν λέγει ὁ μάρτυς.**
6. **ὁ δῆμος ἔχει τὸν νόμον.**
7. **ὦ διδάσκαλε, ὁ δοῦλος βλέπει τὴν ὁδόν.** — Check that the vocative has **-ε** and no article, and that the slave, who is being talked about, keeps his **ὁ**.
8. **ὁ ξένος βλέπει τὴν χώραν, ἀλλὰ τὴν οἰκίαν οὐ βλέπει.** — Accept **ἀλλὰ οὐ βλέπει τὴν οἰκίαν**; a Greek writer would run those two words together, which you have not been shown how to do, and moving **τὴν οἰκίαν** forward avoids the question and puts the weight on the house.
9. **ὁ κριτὴς λέγει καὶ ὁ μάρτυς λέγει.** — Marcus's sentence, done properly.
10. **τὸν αἴλουρον βλέπει ὁ κριτής.** — The same test as 5, and the same wrong answer that is also correct Greek.

Only 5 and 10 have a wrong answer that is also correct Greek. A pupil who writes **ὁ μάρτυς λέγει τὴν ἀλήθειαν** for 5 has produced a faultless sentence that does not do what was asked: the English said *it is the truth*, and that weight has to be carried by putting **τὴν ἀλήθειαν** first. Mark it as a miss and explain why — this is the lesson.

Composition is where the endings stop being a puzzle to solve and start being a decision to make. Expect the first attempts to be slow.

The Ancient Voice

John 18:38

> Here is a sentence somebody else wrote. It is three words long, it was written down about three hundred years before Theodoros taught this lesson, and you can already account for one of the three.
>
> The setting is a courtroom — a real one, with a Roman governor presiding. The man standing trial has just said that he came into the world to bear witness to the truth. The governor answers him:

τί ἐστιν ἀλήθεια;

- **τί** — what?
- **ἐστιν** — is *(borrowed whole for now, like the verbs in Lesson 3; Lesson 5 explains it)*
- **ἀλήθεια** — truth

What is truth?

Two words of it are new. The third, **ἀλήθεια**, is yours — you learned it in this lesson, nominative, and here with no article: *what is truth?*, not *what is the truth?*

NOTE

This is not Attic. It is **Koine** — the ordinary Greek of the eastern Mediterranean about four hundred years after Plato, and the Greek the evangelists wrote. It is close enough to Attic that you can read it already, and different enough that you will be able to point at the differences by Part IV. This book will always tell you which kind of Greek you are looking at. A course about checking claims cannot be vague about its own sources.

Notice what the governor does *not* do. He does not answer the man, and he does not wait for the man to answer him. Three words of Greek, and the trial moves on.

Sabina's court decided who had done what, and could do it because the endings told her. This court is asked a question the endings cannot settle at all.

THE READING

THEODOROS'S SECOND TABLET · COMPOSED

Afterwards there was a second tablet. It was about the trial, and Sabina read it first, which she afterwards said was a mistake.

ἡ Σαβῖνα βλέπει τὸν Φήλικα. ὁ Φῆλιξ οὐ βλέπει τὴν Σαβῖναν· τὴν θύραν βλέπει. ὁ Μᾶρκος οὐ βλέπει τὴν Σαβῖναν· τὴν ὁδὸν βλέπει.

λέγει ἡ Σαβῖνα· «ὦ μάρτυς, ὁ Μᾶρκος ἔχει τὸν

ἡ Σαβῖνα, ὁ Φῆλιξ, ὁ Μᾶρκος — Sabina, Felix, Marcus
τὸν Φήλικα — Felix *(accusative; the ending belongs to a family you meet in Lesson 15)*
βλέπει, ἔχει — sees, has *(Lesson 3)*
ὁ λύχνος — the lamp
ὦ μάρτυς — witness! *(the vocative of this noun is the same as its nominative)*
ὦ κριτά — judge! *(the vocative of* ***κριτής****; masculine nouns in* ***-της*** *take* ***-α***

λύχνον.» λέγει ὁ Φῆλιξ· «ὦ κριτά, τὸν λύχνον ἔχει ὁ Μᾶρκος.» ἀλλὰ ὁ Μᾶρκος λέγει· «ὦ κριτά, ὁ μάρτυς οὐ λέγει τὴν ἀλήθειαν. ὁ αἴλουρος ἔχει τὸν λύχνον.»

ὁ κριτὴς οὐ βλέπει τὸν λύχνον· τὸν αἴλουρον βλέπει. ὁ αἴλουρος ἔχει τὸν λύχνον, ἀλλὰ ὁ κριτὴς οὐ λέγει τὴν γνώμην.

when called to)
« » — quotation marks, a modern editor's, like the accents

Exercise 4.7 — Understanding the reading

Read the whole tablet aloud before you answer anything.

1. Who sees Felix? Which word tells you she is doing the seeing, and which that he is the one seen?
2. Felix does not see Sabina. What does he see instead?
3. What is Marcus looking at, and where in its clause does the word for it stand?
4. Two people are addressed in this tablet. How do you know they are being spoken *to* and not spoken *about*?
5. Who is the judge and who is the witness? The tablet never says so in so many words. What tells you?
6. Sabina says **ὁ Μᾶρκος ἔχει τὸν λύχνον**; Felix says **τὸν λύχνον ἔχει ὁ Μᾶρκος**. Is it the same claim? What has Felix's order done?
7. **ὁ μάρτυς οὐ λέγει τὴν ἀλήθειαν.** Translate, and say what case **τὴν ἀλήθειαν** is.
8. Who, according to the tablet, has the lamp? List everyone the tablet *says* has it, and then say who actually does.
9. Find every vocative. Then find both uses of **ἀλλά**, and say what is being set against what in each.
10. The tablet calls Sabina **ὁ κριτής**, not **ἡ κριτής**. Why? What did Lesson 3 say about gender that explains it?

Answer key

1. Sabina. **ἡ Σαβῖνα** is nominative, with **ἡ**; **τὸν Φήλικα** is accusative, with **τόν**. The ending on Felix is new, which is why it is glossed; the article alone is enough to settle it.
2. The door — **τὴν θύραν**, placed first in its clause.
3. The road, **τὴν ὁδόν**; it stands first, before the verb, and the subject is understood from the clause before.
4. **ὦ** stands in front of them and the article has gone: **ὦ μάρτυς**, **ὦ κριτά** (twice).
5. Sabina is the judge and Felix the witness. Sabina calls Felix **ὦ μάρτυς**; Felix and Marcus both call Sabina **ὦ κριτά**. The roles are given by who addresses whom, never stated. A pupil who answers "because of the story" has remembered, not read — Aelia's mistake from Lesson 1.

6. The same claim. Felix has thrown the weight onto the lamp — *it is the lamp that Marcus has* — as if answering *what did he have?* rather than *who had it?* Accept any answer that sees the order carrying emphasis and not grammar.
7. *The witness is not telling the truth.* Accusative: **τήν** and **-αν**.
8. Marcus is said to have it twice, by Sabina and by Felix; the cat is said to have it once, by Marcus. The narrator settles it: **ὁ αἴλουρος ἔχει τὸν λύχνον**. Marcus, for once, was right. (In the lesson's story the lamp was on the shelf and nothing had been taken; Theodoros has altered the evidence. The tablets are slightly unfair to everybody, and Sabina had noticed.)
9. Vocatives: **ὦ μάρτυς**, **ὦ κριτά**, **ὦ κριτά**. **ἀλλά** first sets Marcus's reply against Felix's testimony; then it sets the cat having the lamp against the judge declining to say so.
10. Because **κριτής** is a masculine noun, and gender is a fact about the word and not about the person — a label, not a claim. The office is a masculine word; Sabina holds it anyway. A pupil who proposes **ἡ κριτής** has the right instinct and the wrong grammar: Attic did not do it.

The Question

1. If moving the words does not change who is guilty, what *does* the order change? When Sabina puts the accused first, what is she doing to her audience?
2. **ἀλήθεια** means *the thing that is not hidden*. Is that the same as *the thing that is true*? Can something be true and still hidden?
3. Theodoros told Sabina to ask what the order *does* rather than what it *means*. Was that a fair distinction, or was he avoiding her question?

Discussing the questions

1. Emphasis. The endings settle who did what "before word order gets a vote"; the order decides what the hearer meets first, which is why **τὸν φίλον βλέπει ὁ ἄνθρωπος** is *it is the friend the man sees*. Putting the accused first tells the court whom to look at before it has heard what was done. Expect some pupils to hold Sabina's first conclusion, that the order does nothing; it is reasonable, because the verdict really did not change.
2. Open. A strong answer notices that the Greek word describes truth from the side of whoever sees it (*what has not got past you*), while English *true* is a fact about the thing, seen or not. In the English sense, yes, a thing can be true and hidden; the lesson's own tablet has one. The cat has the lamp, the judge does not see the lamp, and no verdict is given. Sabina's last sentence, a claim about truth written where it would not be noticed, is worth raising too.
3. Open. In its favour: Sabina used *mean* for who did what, which the endings had settled, so the order looked idle; asking what it *does* led straight to emphasis. Against: the table gives each order a different English sentence, and a pupil may fairly say emphasis is part of meaning. As for avoiding her, asking instead of telling has been

his habit since the alphabet in Lesson 1; let the class decide whether a habit can be an evasion.

The Story

The court was adjourned without a verdict, on the grounds that no lamp had been taken.
Sabina stayed behind to put the stools back. Theodoros, returning his chair to its usual place, found that she had written one more sentence in the bottom corner of the board, small, where it would not be noticed until somebody came close.

ὦ διδάσκαλε, τὴν ἀλήθειαν λέγει ὁ μάρτυς.

He left it there.

5

The Verb Appears — the present indicative active, and the verb εἰμί

The Story

"Each of you will say one thing about yourself," said Theodoros. "In Greek. Now."
There was the particular silence of a room in which eight people have simultaneously decided to be somebody else's problem.
"I shall go first," said Aelia.
This surprised nobody. Aelia's mother kept a Greek cook, and Aelia had been telling the class from the start that she had been hearing Greek spoken at home since she was four, which was true, and that she therefore had an advantage, which was about to be tested. She stood up and said, with considerable confidence:

ἐγώ εἰμι ἡ ὁδός.

Theodoros's face did something complicated.
"What did you intend to say?"
"That I know the way. That I can show them the way — the others, when they get lost in it." She hesitated. "It is what my mother says."
"What you have said," said Theodoros, "is I am the road."
Felix made a small sound.
"Not I know the road. *Not* I show the road. ***I am the road.*** *You have told this room that you are a paved surface running from here to Ostia."*
Felix had put his head on his knees.
"It is a perfectly good sentence," Theodoros went on. "Every word is correct. The endings agree. It is, as Greek, faultless. It simply does not mean what you wanted, and no amount of being right about the grammar will rescue you from that."
Aelia sat down with great dignity.
Felix said ***ἐγώ εἰμι ἡ ὁδός*** *at every opportunity afterwards, usually when asked where something was.*

The six endings of the present active

Student edition, p. 52

Until now you have borrowed verbs whole: **βλέπει**, **γράφει**, **ἔχει**, **λέγει** — all of them *he, she, or it does this*. Here are the rest, and the rule behind them.
A Greek verb changes its ending according to **who is doing it**. Here is **λέγω**, *I say*, in all six:

	ending	form	meaning
1st singular	**-ω**	**λέγω**	I say
2nd singular	**-εις**	**λέγεις**	you say
3rd singular	**-ει**	**λέγει**	he, she, or it says
1st plural	**-ομεν**	**λέγομεν**	we say
2nd plural	**-ετε**	**λέγετε**	you (more than one) say
3rd plural	**-ουσι(ν)**	**λέγουσι(ν)**	they say

Every verb you have met so far behaves this way: **γράφω, γράφεις, γράφει…**; **ἔχω, ἔχεις, ἔχει…**; **βλέπω, βλέπεις, βλέπει…**
Three things follow, and the third is the one that matters.
One. The dictionary form is *I*, not *he*. Greek verbs are listed under the first person singular — **λέγω**, not **λέγει**. English dictionaries use *to say*; Greek uses *I say*. This is why your vocabulary list has changed shape in this lesson.
Two. Greek does not need a separate word for the subject. **λέγομεν** is a complete sentence: *we say*. There is no **we** standing in front of it, because the **-ομεν** already is the *we*. English cannot do this and must supply a pronoun every time.
Three. So when a Greek writer *does* supply the pronoun, it means something. **λέγω** is *I say*. **ἐγὼ λέγω** is *I* say — as opposed to you, or to him, or to whoever said otherwise. The pronoun is not needed for the sense, so it has been added for emphasis, and you should ask why.
Aelia's **ἐγώ** was doing exactly this. She did not say *I am the road*. She said ***I** am the road.*

From Latin

Latin works the same way and for the same reason: *dico, dicis, dicit, dicimus, dicitis, dicunt* — one word, subject included, and *ego dico* adds emphasis rather than information.
If you have ever been told off for writing *ego* where it was not needed, you already understand the third point above. Greek will be stricter about it than your Latin master was, because Greek authors use the extra pronoun deliberately and you will be asked why.

εἰμί, the irregular verb to be

Aelia's verb, **εἰμί** — *I am* — is the commonest in Greek and the least regular. Learn it as a set of six noises; there is no pattern to deduce.

	form	meaning
1st singular	**εἰμί**	I am
2nd singular	**εἶ**	you are
3rd singular	**ἐστί(ν)**	he, she, or it is
1st plural	**ἐσμέν**	we are
2nd plural	**ἐστέ**	you (more than one) are
3rd plural	**εἰσί(ν)**	they are

ἐστί is the **ἐστιν** you met in Pilate's question in Lesson 4. You have been reading this verb without being able to name it.

Note

Why some forms end in (ν). **ἐστί(ν)** and **εἰσί(ν)** add a **-ν** when the next word begins with a vowel, and usually at the end of a sentence. It exists to stop two vowels colliding — the same instinct that makes English choose *an apple* over *a apple*. Greek does this constantly and you will soon stop noticing it.

Why εἰμί is followed by a nominative, not an object

εἰμί does not take an object. It links two things and says they are the same thing, so what follows it is **nominative**, not accusative:

ὁ φίλος ἐστὶ κριτής. — The friend is a judge.

Look hard at that sentence: it contains the trick from Lesson 3. **ὁ φίλος** has the article; **κριτής** has none. That is how you know which is the subject and which is said about it. *The friend is a judge* — not *the judge is a friend*.

Greek marks the difference with one small word, and it will do this to you for the rest of your life.

Words to Learn

λέγω — I say, speak, tell
γράφω — I write
ἔχω — I have, hold
βλέπω — I see, look at
γιγνώσκω — I know, come to know, recognise
εἰμί — I am
ἐγώ — I
ἡ ζωή — life
λαμβάνω — I take, receive
φεύγω — I flee, run away
μένω — I stay, remain; I wait
εὑρίσκω — I find
καθεύδω — I sleep

Note

γιγνώσκω is *come to know*, not *know a fact*. It is the knowing you do by meeting something — recognising a face, working out a person, finding out how a thing behaves. English has lost the distinction and keeps one word for both; Greek keeps two, and will expect you to choose.

The **γνω-** in it is the same root as in **γνῶθι σαυτόν**, *know yourself*, the maxim carved at Delphi. That is a **command**, and commands have endings of their own which you do not meet until Lesson 26. Theodoros points this out to every class and in every class somebody tries to issue one anyway.

The five verbs from **λαμβάνω** down all take the endings in the table exactly as **λέγω** does, and are here so that you have something to conjugate besides saying and seeing. **καθεύδω** is the cat's verb. You will meet it in that connection often.

The Investigation

The rest of the class gave their sentences. Most of them were short, and three of them were wrong in ways worth keeping.

Exercise 5.1 — Retrieval

From Lessons 2 to 4, and from memory.

1. Put **ὁ διδάσκαλος** into the vocative.
2. What case is **τὴν ἀλήθειαν**, and what told you?
3. Translate **ὁ μάρτυς λέγει.**
4. In **ὁ κριτὴς λέγει, ἀλλὰ ὁ μάρτυς γράφει**, which word sets the two halves

against each other?

5. **τὸν ἵππον βλέπει ὁ αἴλουρος.** Who sees whom?
6. Why does **ὁ θεός** stay **ὦ θεός** when addressed?
7. How many syllables are there in **ἀλήθεια**?
8. What does **ἡ δέλτος** mean, and what is odd about it?
9. Give the Greek for *not* in the shape it takes before **ἔχει**.
10. Name the three verbs borrowed in Lesson 3, and say what their endings have in common.

Answer key

1. **ὦ διδάσκαλε**.
2. Accusative; **τήν** and **-αν**.
3. *The witness speaks* — or *says*, *tells*.
4. **ἀλλά**.
5. The cat sees the horse. A pupil who said the horse has read the order.
6. It is the exception: **θεός** keeps its **-ος** when called on.
7. Four: **ἀ-λή-θει-α**. The **ει** is a diphthong, the **ια** is not.
8. A writing tablet; it is feminine though it ends in **-ος**, like **ὁδός**.
9. **οὐκ** — before a smooth breathing.
10. **βλέπει**, **γράφει**, **ἔχει**; all end in **-ει** and all mean *he, she, or it does it*. (And this is the lesson that explains why.)

Exercise 5.2 — Who is doing it?

For each verb, say the person and number, and translate. Do not add a pronoun in Greek — the ending is the pronoun.

1. **γράφεις**
2. **βλέπομεν**
3. **γιγνώσκουσιν**
4. **ἔχετε**
5. **ἐστί**
6. **εἶ**
7. **λαμβάνετε**
8. **φεύγει**
9. **μένομεν**
10. **εἰσίν**

Answer key

1. 2nd singular — *you write*. The **-εις** says so.
2. 1st plural — *we see*. **-ομεν**.
3. 3rd plural — *they know*. **-ουσι(ν)**.
4. 2nd plural — *you (all) have*. **-ετε**.
5. 3rd singular of **εἰμί** — *he, she, or it is*.

6. 2nd singular of **εἰμί** — *you are*. Irregular; it must be learned.
7. 2nd plural — *you (all) take*. **-ετε**.
8. 3rd singular — *he, she, or it runs away*. **-ει**.
9. 1st plural — *we stay*. **-ομεν**.
10. 3rd plural of **εἰμί** — *they are*. A pupil who says *you are* has muddled **εἰσί** with **εἶ**; the two look alike and are not. The final **-ν** is the movable one, there because the word stands at the end.

A student who translated 3 as *he knows* has read **-ου-** as **-ει-**. It is worth slowing down on, because the plural endings are where the most marks are lost.

Exercise 5.3 — Translate

1. **γιγνώσκω τὴν ὁδόν.**
2. **ὁ μάρτυς λέγει τὴν ἀλήθειαν.**
3. **βλέπομεν τὸν ἵππον καὶ τὴν οἰκίαν.**
4. **ἔχεις τὸ βιβλίον, ἀλλὰ γράφω τὸν λόγον.**
5. **ὁ διδάσκαλός ἐστι φίλος.**
6. **ὁ αἴλουρος καθεύδει, ἀλλὰ ὁ ἵππος φεύγει.**
7. **λαμβάνομεν τὴν δέλτον καὶ γράφομεν.**
8. **εὑρίσκεις τὴν ὁδόν;**
9. **μένω, ἀλλὰ ὁ δοῦλος φεύγει.**
10. **ὁ ξένος ἐστὶ κριτής.**

(Composed for this lesson. These are not quotations.)

Answer key

1. *I know the road.* — Note that this is what Aelia meant to say.
2. *The witness tells the truth.*
3. *We see the horse and the house.* One verb, two objects, joined by **καί**.
4. *You have the book, but I write the word.* Two clauses, two different subjects, neither of them stated as a separate word.
5. *The teacher is a friend.* — **ὁ διδάσκαλος** has the article and is the subject; **φίλος** has none and is what is said about him. A student who offered *the friend is a teacher* has read English word order and ignored the article.
6. *The cat is asleep, but the horse runs away.* — Accept *sleeps*, *flees*.
7. *We take the tablet and write.* — One subject, carried in two endings.
8. *Are you finding the road?* — or *Do you find the road?* The **;** is the Greek question mark (Lesson 2). A pupil who read it as a semicolon has stopped where they should have asked.
9. *I stay, but the slave runs away.* — The first subject is the ending alone; the second is a noun. Both are nominative.
10. *The stranger is a judge.* — The article test again, the other way round from 5. A pupil who wrote *the judge is a stranger* has read the English order into the Greek.

Exercise 5.4 — Aelia's sentence

Aelia said **ἐγώ εἰμι ἡ ὁδός** and meant *I know the way*.

1. Was her sentence grammatically wrong? Say precisely what was and was not correct about it.
2. Write what she should have said.
3. **ἐγώ** was not necessary. What did adding it do?
4. Felix says her sentence whenever he is asked where something is. Write what *he* should say for *I know the road*, and for *I am finding the road*.
5. Change her sentence so that it says *you (one person) are the road*. What changes, and what does not?
6. Put it in the third person: *the friend is the road*. What is awkward about the result?
7. Theodoros said her sentence was faultless Greek that did not mean what she wanted. Find one more sentence in this lesson's exercises that is correct Greek and could easily be the wrong claim.
8. Aelia argues that since **ἐγώ** was unnecessary, leaving it out would have made the sentence *less* wrong. Would it?
9. Write *I do not know the road*, and then *we do not know the road*.
10. Write *Aelia knows the road* and then *Aelia is the road*. Besides the verb, what changes?

Answer key

1. Nothing in it is wrong. **ἐγώ** is nominative, **εἰμί** is first person singular and agrees with it, **ἡ ὁδός** is nominative because **εἰμί** links rather than acts upon. It is faultless Greek. It is simply a different claim from the one she wanted to make. This distinction — between *correct* and *what you meant* — is the whole of the course's argument about precision, and it is worth naming when it happens.
2. **γιγνώσκω τὴν ὁδόν.** *I know the road.* Note the accusative: here the road is being acted upon, not identified with the speaker.
3. It threw emphasis onto the speaker: ***I** am the road*, as against anybody else. Which is what made it funny, and, as you are about to see, what makes the same four words enormous in another mouth.
4. **γιγνώσκω τὴν ὁδόν** and **εὑρίσκω τὴν ὁδόν.** Accusative in both: the road is being known or found, not been.
5. **εἶ ἡ ὁδός.** The verb changes to the second person, and **ἐγώ** has to go — the word for *you* arrives in Lesson 11, and until then the ending carries it. **ἡ ὁδός** does not change: still nominative, because **εἰμί** still links.
6. **ὁ φίλος ἐστὶν ἡ ὁδός.** Both nouns now carry the article, so the knife from Lesson 3 cannot cut: a reader takes the first as the subject, but nothing in the endings forces it. Aelia's sentence escaped this because **ἐγώ** cannot be anything but a subject.
7. **ὁ διδάσκαλός ἐστι φίλος** against **ὁ φίλος ἐστὶ διδάσκαλος**; or **ὁ ξένος ἐστὶ κριτής** against **ὁ κριτής ἐστι ξένος**. Any pair in which moving the article moves the claim.
8. No. **εἰμὶ ἡ ὁδός** is still *I am the road*. Dropping **ἐγώ** removes the emphasis and leaves the claim exactly as it was. The pronoun was not where the mistake lived.

9. **οὐ γιγνώσκω τὴν ὁδόν. οὐ γιγνώσκομεν τὴν ὁδόν.** — **οὐ** in its plain shape, since **γ** is a consonant.
10. **ἡ Αἰλία γιγνώσκει τὴν ὁδόν. ἡ Αἰλία ἐστὶν ἡ ὁδός.** Besides the verb, the *case of the road* changes: accusative after **γιγνώσκει**, nominative after **ἐστίν**. A pupil who kept **τὴν ὁδόν** in the second sentence has not yet believed that **εἰμί** takes no object.

Exercise 5.5 — Into Greek

Translate into Greek. Supply a pronoun only where the English stresses one — the verb ending is the pronoun.

1. I write the word.
2. You know the road.
3. We see the horse and the house.
4. You *(more than one)* have the book.
5. ***I*** am the witness. *(the stress is on the speaker)*
6. The teacher is a friend.
7. We take the tablet.
8. The cat is asleep, but the horse runs away.
9. You *(one person)* stay and we find the road.
10. The judge is a stranger.

Answer key

1. **γράφω τὸν λόγον.**
2. **γιγνώσκεις τὴν ὁδόν.**
3. **βλέπομεν τὸν ἵππον καὶ τὴν οἰκίαν.**
4. **ἔχετε τὸ βιβλίον.**
5. **ἐγώ εἰμι ὁ μάρτυς.** — **ἐγώ** is required here, because the English stresses it. In 1 and 2 it would be wrong to add one.
6. **ὁ διδάσκαλός ἐστι φίλος.** — Article on the subject, none on what is said about him. A pupil who writes **ὁ φίλος ἐστὶ διδάσκαλος** has said something different and should be asked which of the two the English meant.
7. **λαμβάνομεν τὴν δέλτον.**
8. **ὁ αἴλουρος καθεύδει, ἀλλὰ ὁ ἵππος φεύγει.**
9. **μένεις καὶ εὑρίσκομεν τὴν ὁδόν.** — Two different persons in two endings, and not a pronoun in sight. A pupil who supplied one for *you* has nothing to supply it with yet, which is the point.
10. **ὁ κριτής ἐστι ξένος.** — As 6. **ὁ ξένος ἐστὶ κριτής** is the other claim.

Watch for pronouns added out of English habit in 1–4 and 7–9. *I write* is **γράφω**, one word. Writing **ἐγὼ γράφω** is not an error of grammar; it is an error of emphasis, and it is worth naming as such every time.

Aelia's sentence was not original.

About three hundred years before Aelia stood up, somebody had written down very nearly the same words, and meant them.

ἐγώ εἰμι ἡ ὁδὸς καὶ ἡ ἀλήθεια καὶ ἡ ζωή.

- **ἐγώ** — I
- **εἰμι** — am
- **ἡ ὁδός** — the way, the road *(Lesson 2)*
- **καί** — and *(Lesson 2)*
- **ἡ ἀλήθεια** — the truth *(Lesson 4)*
- **ἡ ζωή** — the life

I am the way, and the truth, and the life.

You can account for every word in that sentence. There is nothing in it you have not been taught, and it is the first authentic sentence in this book that you can read entire.

Three things are worth noticing, and you now have the equipment for all three.

The pronoun is there and did not need to be. εἰμι already means *I am*. **ἐγώ** has been added, exactly as Aelia added it, and for exactly the same reason: to put the weight on the speaker. *I* am these things.

All three nouns carry the article. Not *a way*, not *a kind of truth* — **ἡ ὁδός**, **ἡ ἀλήθεια**, **ἡ ζωή**, each one definite, each one the only one. Drop the three articles and the sentence becomes modest. They are the most important three letters in it.

It answers the question from Lesson 4. Pilate asked **τί ἐστιν ἀλήθεια;** — *what is truth?* This sentence, in the same book, spoken by the man standing in front of him, is an answer given before the question was asked. Whether it is a good answer is not a question Greek can settle for you. But you can now see that it *is* one, which is more than a translation would have told you.

> **Note**
>
> Koine again, like Pilate's question, and from the same gospel. You will meet the differences between this Greek and Plato's in Part IV, where they are the point rather than a distraction.

The Reading

Theodoros's third tablet · composed

The third tablet gave everybody one sentence. Nobody had been consulted about theirs.

λέγει ὁ Μᾶρκος· «ἐγώ εἰμι ὁ Μᾶρκος. βλέπω τὴν ὁδόν, ἀλλὰ τὸ βιβλίον οὐ βλέπω.»

λέγει ἡ Ἰουλία· «ἐγὼ γράφω. ὁ Μᾶρκος οὐ γράφει.»

λέγει ἡ Αἰλία· «γιγνώσκω τὴν ὁδόν.» λέγει ὁ Φῆλιξ· «ἐγώ εἰμι ἡ ὁδός.»

λέγει ἡ Σαβῖνα· «ἐγώ εἰμι κριτής.» λέγει ὁ Κόιντος· «ἐγὼ γιγνώσκω τὴν ψυχήν.» λέγει ἡ Λιβία· «βλέπω.» λέγει ὁ Θεοδόσιος· «ἔχω τὸ βιβλίον.»

λέγει ὁ διδάσκαλος· «ὦ Μᾶρκε, οὐ βλέπεις. ὦ Φῆλιξ, οὐκ εἶ ἡ ὁδός.»

ὁ αἴλουρος οὐ λέγει· καθεύδει.

ὁ Μᾶρκος, ἡ Ἰουλία, ἡ Αἰλία, ὁ Φῆλιξ, ἡ Σαβῖνα, ὁ Κόιντος, ἡ Λιβία, ὁ Θεοδόσιος — Marcus, Julia, Aelia, Felix, Sabina, Quintus, Livia, Theodosius
ὦ Φῆλιξ — Felix! *(this name's vocative is the same as its nominative)*
« » — quotation marks, a modern editor's

Exercise 5.6 — Understanding the reading

Read the whole tablet aloud before you answer anything. There are nine speakers and a cat.

1. Who speaks first, and what does he say he sees and does not see?
2. Julia's sentence has **ἐγώ** and Livia's does not. What is Julia emphasising, and against whom?
3. Aelia says **γιγνώσκω τὴν ὁδόν**. What case is **τὴν ὁδόν**, and why is it that case here when the road was nominative in her sentence in the Story?
4. Felix says Aelia's old sentence. Theodoros answers him. Translate the answer,

and say which form of **εἰμί** it uses.

5. Sabina says **ἐγώ εἰμι κριτής**, with no article on **κριτής**. What difference would **ὁ κριτής** have made?
6. Find every first-person singular verb in the tablet and translate each. How many are there?
7. Find the one second-person verb apart from **εἶ**. Who is it addressed to, and what shows that?
8. Which pupil's sentence is the shortest? Is it a complete sentence, and what tells you?
9. The cat says nothing. What does the tablet say the cat does instead, and what person and number is that verb?
10. Theodoros wrote **ἐγώ** into five pupils' mouths and left it out of three. Name the five, and suggest, for one of them, why.

Answer key

1. Marcus. He sees the road and does not see the book — **τὸ βιβλίον οὐ βλέπω**, with the book thrown forward.
2. Herself as the one who writes — against Marcus, who does not, as her next sentence says.
3. Accusative: **τήν** and **-όν**. Because **γιγνώσκω** acts upon the road, while **εἰμί** links and takes a nominative. The same noun, two jobs, two endings.
4. *Felix, you are not the road.* **εἶ**, second person singular, the irregular one; and **οὐκ**, because **εἶ** begins with a smooth breathing.
5. *I am* the *judge* rather than *I am a judge*: the article would have made her the one judge there is, which in that room she was. Theodoros left it off. Sabina noticed.
6. Ten: **εἰμι** three times (Marcus, Felix, Sabina) — *I am*; **βλέπω** three times (Marcus twice, Livia) — *I see*; **γράφω** — *I write*; **γιγνώσκω** twice (Aelia, Quintus) — *I know*; **ἔχω** — *I have*. A pupil who found eight has probably missed Marcus's second **βλέπω** or Felix's **εἰμι**.
7. **βλέπεις** — *you see*, or here *you are not looking*. Addressed to Marcus: the vocative **ὦ Μᾶρκε** in front of it says so.
8. Livia's: **βλέπω**, one word. It is complete, because the **-ω** is the subject. She says only that she is watching, which is accurate.
9. **καθεύδει** — *it sleeps*. Third person singular, like every verb that has ever been said about the cat.
10. Marcus, Julia, Felix, Sabina, Quintus. Reasons, any one: Marcus is introducing himself; Julia is setting herself against Marcus; Felix is quoting Aelia word for word; Sabina is claiming the office against the room; Quintus is insisting that it is *he* who knows the soul. Accept any answer that treats **ἐγώ** as emphasis and says who it is emphasised against.

The Question

1. The Greek verb already says who is acting. English needs a separate word. What does a language gain, and what does it lose, by folding the subject into the verb?
2. Aelia and the speaker in John 14:6 said almost the same sentence. One was funny and one has been argued about for two thousand years. What is the difference, given that the grammar is identical?
3. **ἡ ὁδός** can mean a road you walk on and a way of living. English keeps *road* and *way* mostly apart. Is a language better for having one word where another has two?

Discussing the questions

1. Gains, from the lesson: economy (**λέγομεν** is a whole sentence), and a pronoun left free for emphasis, so that **ἐγὼ λέγω** says something **λέγω** does not; English, which must always say *I*, has to use stress instead. Losses: the ending gives the person but not who, and **λέγει** is *he, she, or it says* without saying which, so a bare verb needs the sentence before it. A strong answer weighs both. Latin made the same bargain.
2. Everything outside the grammar: the speaker, the setting, the intention. Aelia meant *I know the way* and said something else; the words in John were written down "and meant them". Theodoros also chose to hear **ἡ ὁδός** as a road to Ostia, while in John it stands beside **ἡ ἀλήθεια** and **ἡ ζωή**, which are not places. Keep the discussion on what the words claim and who claims them; whether the claim is true, as the lesson says, is not a question Greek can settle.
3. Open; Lesson 6 asks it again with *logos*. One word lets a sentence carry both senses, and lets a listener pick the wrong one, as Theodoros did with *road*; two words force a choice, which is clearer and means somebody must decide. The trade runs both ways: the note on **γιγνώσκω** says English keeps one *know* where Greek keeps two. A pupil who says two words are more precise has a fair point; ask whether English is worse for its single *know*.

The Story

Later, lost in the Subura with Felix and a basket of fish, Aelia stopped at a junction and considered the three streets available to her.
*"**ἐγώ εἰμι ἡ ὁδός**," said Felix.*
"Yes," said Aelia. "And you are the fish."
She was wrong about the case ending, and she got them home.

6

The First Real Sentence — article, noun and verb together, and the negative οὐ

The Story

Theodoros was at the board before anyone sat down, and he did not greet anyone. He wrote seventeen words, put the charcoal down, and sat.

> ***Ἐν ἀρχῇ ἦν ὁ λόγος, καὶ ὁ λόγος ἦν πρὸς τὸν θεόν, καὶ θεὸς ἦν ὁ λόγος.***

"Read it."
"We cannot read that," said Marcus, before he had finished looking at it.
"You have not looked at it."
"I have looked at it enough. There are words there we have never seen. That one, and that one, and whatever that is." He pointed at three of them, correctly, and missed a fourth. "You have given us a sentence we do not have the words for. That is not a test, it is a trick."
"Is it the whole sentence you cannot read," said Theodoros, "or four words of it?"
Marcus opened his mouth and shut it again.
Julia had already started writing. Sabina was reading it aloud under her breath, which was the correct instinct. Quintus was arguing with himself. Livia had not moved at all; she was looking at the board the way she looked at things she was about to be right about.
*"**ὁ λόγος**," she said eventually. "Three times. And it has **ὁ** every time."*
"Go on."
*"And that one" — **θεός** — "has no **ὁ**. Not in the last part. So in the last part **ὁ λόγος** is the one we are talking about, and **θεός** is what is being said about it. Like **ὁ διδάσκαλός ἐστι φίλος**. Like the fine things being hard."*
The room went quiet in a way it had not done before.
*"I still do not know what **ἦν** means," Livia added.*
*"No," said Theodoros. "But you have just construed a sentence of which you did not know four words, and you got the hardest thing in it right. **ἦν** I shall simply tell you. The rest you have done yourselves."*
Marcus looked at the board for a long moment.
"Who wrote it?" he said.

A method for reading a sentence beyond you

Student edition, p. 61

Livia read the board with no new machinery, only a method. The method is worth more than any single ending.

Read to the end before you translate any of it. Greek routinely puts words in an order English cannot copy, and the word that settles everything is often the last one. A student who translates word by word from the left is guessing with increasing confidence and decreasing accuracy.

Find the article. It is the most generous word in the language. Every **ὁ**, **ἡ**, **τό** tells you gender, case, and — when something nearby lacks one — which of two nouns is the subject.

Mark what you are certain of and leave the rest alone. You are allowed to write *"I do not know this word"* and carry on. Livia read seventeen words without knowing four of them, because she did not need those four to answer the question she had been asked.

Ask the question. *What in the sentence tells you that?* If the answer is "the order of the words" or "it sounded right", you have not finished.

> Note
>
> This is the most transferable habit in the course, and it has little to do with Greek: working out what a difficult text *does* say, from evidence on the page, rather than what it probably says, from its general shape.
> Remember it when something fluent and confident tells you something and you cannot say how it knows.

οὐ, οὐκ, οὐχ: saying no

One small word you met in Lesson 2, now with its rule in full, and one small complication.

οὐ — *not*. It goes in front of the word it denies, and usually in front of the verb.

οὐ γιγνώσκω τὴν ὁδόν. — I do not know the road.

The complication is purely about sound. Greek dislikes **οὐ** sitting against a vowel, so it grows a consonant:

before	form	example
a consonant	**οὐ**	**οὐ γράφω** — I am not writing
a smooth breathing	**οὐκ**	**οὐκ ἔχω** — I do not have
a rough breathing	**οὐχ**	**οὐχ ἡ ὁδός** — not the road

This is the instinct that gives English *a book* but *an apple*. It carries no meaning. Get it right anyway: a reader notices.

From Latin

Latin negates with *non*, which never changes its shape. Greek's three forms look like extra work and are not: the form is chosen entirely by the sound of the next word, so you never have to think about meaning to pick one.
The useful difference is elsewhere. Latin *non* and Greek **οὐ** both deny a fact. Greek has a *second* negative, **μή**, for things wished, feared, forbidden, or supposed — and the choice between them tells a reader what kind of statement they are in. You meet **μή** in Part V.

Part I in one line

Student edition, p. 62

You now have all of this, and it took six lessons:

- the alphabet, and the breathings and accents that go with it
- gender, and the article that announces it
- the nominative, for the one doing
- the accusative, for the one it is done to
- word order, which carries emphasis rather than grammar
- the vocative, for speaking to someone
- **καί** and **ἀλλά** to join, **οὐ** to deny
- six person-endings on the verb, and the six noises of **εἰμί**
- and the article used as a knife: *with* it, the subject; *without* it, what is said about the subject

That last one is why Livia could read a sentence containing four unknown words. It is the most powerful single fact in Greek, and you have had it since Lesson 3.

Words to Learn

ἡ ἀρχή — beginning; origin; rule, power
πρός — towards, with, in the presence of *(with the accusative)*
ἀναγιγνώσκω — I read *(literally* I know again*: **ἀνα-** + **γιγνώσκω**)*
ναί — yes
οὐδέ — and not, nor; not even

ἔτι — still, yet
ἤδη — already; by now
ἐνταῦθα — here; there
θαυμάζω — I wonder at, am amazed; I admire
διώκω — I chase, pursue
λείπω — I leave, leave behind
ὁ δεσπότης — master *(of a household; of slaves)*

The first two belong to the sentence on the board. The rest are what the fourth tablet needs: a verb for reading, a *yes* to answer the *no*, a *nor* to go with it, three small words that say where and when, and three more verbs for the endings you now own. Otherwise this lesson is review: the negative and the word for God come back from Lesson 2 for a closer look. Every other word in it has been met before, and the cumulative list at the back of this book is now worth reading straight through.

Note

ἡ ἀρχή is the ancestor of English *arch-* and *-archy*: an *archbishop* is a first bishop, an *anarchy* is a state with no **ἀρχή** at all. The word means *beginning* and *rule* at the same time, because to a Greek the thing that comes first is the thing that governs. That is an argument buried in a noun, and you will meet it again.
ἀναγιγνώσκω is **γιγνώσκω** with *again* or *up* in front of it: to read is to recognise, letter by letter, what someone else already knew. It is the ordinary Attic word for reading aloud, which is the only kind of reading most Greeks did.
ὁ δεσπότης goes like **ὁ κριτής**, and like **ὁ κριτής** you should use it as a subject only for now. **πρός** with **βλέπω** is the ordinary way to say *look towards*, *look at*: **βλέπω πρὸς τὴν θύραν**.

The Investigation

Theodoros refused to translate the sentence on the board until the class had finished with it.

Exercise 6.1 — Retrieval

From Lessons 2 to 5, and from memory.

1. Give the person and number of **γράφομεν**, and translate it.
2. **ὁ φίλος ἐστὶ κριτής.** Which noun is the subject, and what tells you?
3. Put **ὁ ξένος** into the vocative.
4. What case comes after **εἰμί** — accusative or nominative?
5. Translate **οὐ βλέπεις τὴν θύραν.**
6. What is **εἰσίν**, and why does it end in **-ν** here?
7. What does **ἀλλά** mean, and what does it join?
8. Supply the breathing: **_ώρα** — *hour*.
9. Turn **ὁ αἴλουρος βλέπει τὸν ἵππον** round so that the horse sees the cat, changing endings only.

10. What does **ἐγώ** add to **ἐγὼ γράφω** that **γράφω** does not have?

Answer key

1. First plural; *we write*.
2. **ὁ φίλος**: it has the article and **κριτής** has not. *The friend is a judge.*
3. **ὦ ξένε**.
4. Nominative. **εἰμί** links; it does not act upon.
5. *You do not see the door* — one person. A pupil who wrote *he* has read **-εις** as **-ει**.
6. Third plural of **εἰμί**, *they are*; the **-ν** is movable, and is there because the word stands at the end.
7. *But*; it joins clauses, or words, and sets them against each other.
8. **ὥρα** — rough, as the Latin *hora* remembers.
9. **τὸν αἴλουρον βλέπει ὁ ἵππος.** Two articles, two endings, nothing moved.
10. Emphasis: ***I** write*, as against somebody else. Nothing else; the **-ω** already said *I*.

Exercise 6.2 — What tells you that?

In the sentence on the board, **ὁ λόγος** appears three times and **θεός** twice — once as **τὸν θεόν** and once as **θεός**.

1. What case is **τὸν θεόν**, and what two things tell you?
2. In the final clause, **καὶ θεὸς ἦν ὁ λόγος**, which of the two nouns is the subject? Give your evidence.
3. Marcus says the final clause must mean *and God was the word*, because that is the order the words are in. What is wrong with his reasoning?
4. Count the articles in the sentence. How many are there, and what gender and case is each?
5. **πρὸς τὸν θεόν** — the accusative here is not the object of a verb. What is it there for?
6. How many verbs are in the sentence, and what is unusual about them?
7. **ἐν ἀρχῇ** has no article. Does the knife from Lesson 3 apply to it?
8. Rewrite the last clause with the article moved — **καὶ ὁ θεὸς ἦν λόγος** — and say what it would then mean.
9. Felix says that because **ὁ λόγος** stands first in the first two clauses and last in the third, the third clause must be about something else. Answer him.
10. Livia did not know what **ἦν** meant and construed the sentence anyway. List what she needed to know, and what she did not.

Answer key

1. Accusative. The article **τόν** and the ending **-ον** both say so. It follows **πρός**, which takes the accusative.
2. **ὁ λόγος** is the subject, because it has the article and **θεός** does not. The sentence is telling us something about **ὁ λόγος**; what it tells us is **θεός**.
3. He is reading the word order and ignoring the article — the same mistake the court

made in Lesson 4, in a sentence where it matters a great deal more. Word order in Greek carries emphasis, not grammar. The fronting of **θεός** does mean something, and what it means is emphasis, not subjecthood.
Students who get this right should be told plainly that they have just done, unaided, something that is argued about by people with degrees.

4. Four: **ὁ** three times, masculine nominative, each with **λόγος**; and **τόν** once, masculine accusative, with **θεόν**. A pupil who counts three has missed **τόν** because it does not look like **ὁ**.
5. It is what **πρός** requires. A small word like **πρός** takes a case after it the way a verb takes an object, and this one takes the accusative; the vocabulary box says so.
6. Three, and all three are the same word, **ἦν** — one verb for each clause, which is how you know there are three clauses. It was glossed whole; you will own its endings in Part III.
7. Not as you have it. The knife works on a noun that could be the subject of **εἰμί** or what is said about the subject; **ἀρχῇ** sits inside a phrase after **ἐν**, and such phrases very often go without an article. *I cannot tell yet* is the correct answer, and the rules that would let you tell are Part II's.
8. *And God was a word* — or *was word*. The article has moved, so the subject has moved with it: the claim is now about God, and what it says of him is **λόγος**, a description. Exactly reversed from the board.
9. The subject is identified by the article, not by its position, and **ὁ λόγος** carries the article in all three clauses. The third clause is about the same thing as the other two; what has changed is that **θεός** has been put first for weight. Felix has made Marcus's mistake from the other end.
10. Needed: that **ὁ** marks the subject and its absence marks what is said about the subject; that **τόν … -ον** is an accusative; that **ὁ λόγος** is the same word three times. Not needed: the meaning of **ἦν**, of **ἐν**, of **ἀρχῇ**, or who wrote it. A pupil who lists the four unknown words under *needed* has not yet seen what she did.

Exercise 6.3 — Deny it

Put **οὐ** in its correct form in front of each, and translate.

1. **… γράφω τὸν λόγον.**
2. **… ἔχει τὸ βιβλίον.**
3. **… γιγνώσκομεν τὴν ἀλήθειαν.**
4. **… ἡ ὁδός.**
5. **… διώκει τὸν αἴλουρον.**
6. **… εὑρίσκεις τὴν ὁδόν.**
7. **… ἀναγιγνώσκετε τὴν δέλτον.**
8. **… ὁ ἑταῖρος.**
9. **… λείπομεν τὴν οἰκίαν.**
10. **… ἐνταῦθα μένει ὁ δεσπότης.**

Answer key

1. **οὐ γράφω τὸν λόγον.** — *I am not writing the word.* (γ is a consonant)
2. **οὐκ ἔχει τὸ βιβλίον.** — *He does not have the book.* (**ἔχει** has a smooth breathing)
3. **οὐ γιγνώσκομεν τὴν ἀλήθειαν.** — *We do not know the truth.*
4. **οὐχ ἡ ὁδός.** — *Not the road.* (**ἡ** has a rough breathing)
5. **οὐ διώκει τὸν αἴλουρον.** — *He is not chasing the cat.*
6. **οὐχ εὑρίσκεις τὴν ὁδόν.** — *You are not finding the road.* A pupil who wrote **οὐκ** has seen a vowel and not read its breathing: **εὑ-** is rough.
7. **οὐκ ἀναγιγνώσκετε τὴν δέλτον.** — *You are not reading the tablet.*
8. **οὐχ ὁ ἑταῖρος.** — *Not the companion.* It is the article that decides, not the noun behind it; **ὁ** is rough.
9. **οὐ λείπομεν τὴν οἰκίαν.** — *We are not leaving the house.*
10. **οὐκ ἐνταῦθα μένει ὁ δεσπότης.** — *The master does not stay here* — or better, *it is not here that the master stays*: **οὐ** stands in front of the word it denies, and here that word is *here*. **ἐνταῦθα** has a smooth breathing, so **οὐκ**.

The only thing being tested is whether the student looked at the next word. That is the entire rule.

Exercise 6.4 — Read to the end

Translate, and then say which word you had to reach before you could be sure of the rest.

1. **τὸν διδάσκαλον οὐ βλέπει ὁ μάρτυς.**
2. **ὁ κριτὴς οὐκ ἔχει τὴν ἀλήθειαν, ἀλλὰ γιγνώσκει τὴν ὁδόν.**
3. **τὸν αἴλουρον διώκει ὁ ἵππος.**
4. **ὁ δεσπότης οὐ λείπει τὴν οἰκίαν, ἀλλὰ μένει.**
5. **οὐχ ὁ δοῦλος ἀναγιγνώσκει τὴν δέλτον, ἀλλὰ ὁ δεσπότης.**
6. **τὴν γραφὴν θαυμάζει ὁ ξένος.**
7. **ἐνταῦθα μένομεν καὶ ἀναγιγνώσκομεν.**
8. **τὸν νόμον οὐ γιγνώσκει ὁ δοῦλος, ἀλλὰ τὴν ὁδόν.**
9. **ὁ αἴλουρος οὐκ ἀναγιγνώσκει οὐδὲ γράφει, ἀλλὰ καθεύδει.**
10. **ἡ Ἰουλία ἤδη ἀναγιγνώσκει, ἀλλὰ ὁ Μᾶρκος ἔτι βλέπει.**

(Composed for this lesson. These are not quotations.)

Answer key

1. *The witness does not see the teacher.* The sentence opens with an accusative, so until **ὁ μάρτυς** arrives at the very end you do not know who is failing to see. A left-to-right translator produces *the teacher does not see* and is then stranded.
2. *The judge does not have the truth, but he knows the road.* The second clause has no stated subject; **γιγνώσκει** supplies it. Students should be able to say that the subject of the second verb is still the judge, and that the **-ει** is what tells them.
3. *The horse is chasing the cat.* As 1: the subject is the last word, and a pupil who has the cat chasing the horse never got there.

4. *The master does not leave the house, but stays.* The subject of **μένει** is still the master; the **-ει** carries him across the **ἀλλά**.
5. *It is not the slave who reads the tablet, but the master.* **οὐχ** denies **ὁ δοῦλος**, not the reading — the reading happens; the question is who does it — and the second half has no verb of its own, so you must reach **ὁ δεσπότης** to learn the answer and then carry **ἀναγιγνώσκει** back to him.
6. *The stranger admires the writing.* Object first; **ὁ ξένος** at the end settles it.
7. *Here we stay and read.* No noun at all: the first ending, **-ομεν**, is the word you had to reach, and it tells you everything.
8. *The slave does not know the law, but he does know the road.* The second half supplies no verb; the first half lends it one, and the second object is in the same case as the first because it has the same job.
9. *The cat does not read, nor write, but sleeps.* **οὐδέ** carries the **οὐ** on into the second verb; **ἀλλά** then turns the sentence towards what the cat does do.
10. *Julia is already reading, but Marcus is still looking.* Both subjects are stated and both verbs are third singular, so the endings cannot tell them apart; it is **ἤδη** and **ἔτι** that carry the contrast, and **ἀλλά** that announces it.

Exercise 6.5 — Compose, and then break it

1. Write one Greek sentence using an article, a noun, and a verb.
2. Write it again with the article removed from one noun, and say what — if anything — changes about who is doing what.
3. Write a sentence with **εἰμί** in which the article decides the subject. Then move the article to the other noun and translate both.
4. Write a sentence that uses **οὐκ** correctly. Then change one word so that it needs **οὐχ** instead.
5. Take **ὁ δεσπότης ἀναγιγνώσκει τὴν δέλτον** and deny it three ways, by placing the negative before the verb, before the subject, and before the object. Say what each version denies.
6. Write a sentence whose first word is an accusative, so that a reader has to wait for the subject.
7. Write a sentence with no noun in it at all, and say how a reader knows who the subject is.
8. Write Marcus's **οὐκ ἀναγιγνώσκω** in the third person plural, and then write *they are not looking*.
9. Write a sentence that joins two verbs with **οὐδέ**.
10. Write one sentence that is correct Greek and untrue, and one that is correct Greek and true. Say how a reader could tell them apart from the Greek alone — if a reader can.

Answer key

1. Answers will vary. Check the article agrees with its noun.

2. The point of this is that removing the article from the *object* usually changes very little, while removing it from the *subject* of a sentence with **εἰμί** can change which noun is the subject altogether. A student who discovers this on their own has found the mechanism behind the sentence on the board, and should be asked to explain it to Marcus.
3. For example **ὁ δεσπότης ἐστὶ κριτής** — *the master is a judge* — against **ὁ κριτής ἐστι δεσπότης** — *the judge is a master*. Check that the noun without the article is nominative in both; a pupil who gave it **-ην** has made **εἰμί** take an object.
4. For example **οὐκ ἔχω τὴν δέλτον → οὐχ εὑρίσκω τὴν δέλτον**. The change must be to the word after the negative; changing the object changes nothing about **οὐ**.
5. **ὁ δεσπότης οὐκ ἀναγιγνώσκει τὴν δέλτον** — denies the reading: he does something else with it. **οὐχ ὁ δεσπότης ἀναγιγνώσκει τὴν δέλτον** — denies the master: someone else is reading it. **ὁ δεσπότης οὐ τὴν δέλτον ἀναγιγνώσκει** — denies the tablet: he is reading something else. The breathing on the next word changed the negative's shape each time; a pupil who kept **οὐκ** throughout has done the placing and not the looking.
6. For example **τὴν θύραν διώκει ὁ αἴλουρος.** Check that the first word really is accusative and the last really is nominative.
7. For example **μένομεν καὶ θαυμάζομεν.** The ending says *we*; nothing else does, and nothing else needs to.
8. **οὐκ ἀναγιγνώσκουσιν. οὐ βλέπουσιν.** The negative changed shape because the verb changed: **ἀ-** against **β-**. A pupil who wrote **οὐκ βλέπουσιν** has copied the first and not looked at the second.
9. For example **ὁ δοῦλος οὐ λείπει τὴν οἰκίαν οὐδὲ φεύγει.** Check that **οὐ** or **οὐκ** or **οὐχ** opens the first denial and **οὐδέ** the second; **καὶ οὐ** is not wrong, but **οὐδέ** is what Greek says.
10. For example **ὁ λίθος ἀναγιγνώσκει τὴν δέλτον** and **ὁ διδάσκαλος ἀναγιγνώσκει τὴν δέλτον**. A reader cannot tell them apart from the Greek: both are faultless. What tells them apart is the world. The pupil who says *you cannot* has understood the difference between construing a sentence and believing it, which is the lesson, and the course.

Exercise 6.6 — Into Greek

Translate into Greek. Choose the form of **οὐ** by the word that follows it.

1. I do not know the road.
2. He does not have the book.
3. The judge does not tell the truth.
4. In the beginning was the word.
5. The slave is not reading the tablet.
6. We are not finding the road.
7. Not the companion, but the stranger.
8. The master does not stay here.
9. Yes — you are reading, Marcus.
10. The cat neither reads nor looks.

Answer key

1. **οὐ γιγνώσκω τὴν ὁδόν.**
2. **οὐκ ἔχει τὸ βιβλίον.** — **ἔχει** has a smooth breathing.
3. **ὁ κριτὴς οὐ λέγει τὴν ἀλήθειαν.** — **λ** is a consonant, so plain **οὐ**.
4. **ἐν ἀρχῇ ἦν ὁ λόγος.** — They have just read it. Writing it out from English is a different act from recognising it on a board, and a pupil who can do the second but not the first has not yet learned it.
5. **ὁ δοῦλος οὐκ ἀναγιγνώσκει τὴν δέλτον.**
6. **οὐχ εὑρίσκομεν τὴν ὁδόν.** — Rough breathing on **εὑ-**; the usual miss is **οὐκ**.
7. **οὐχ ὁ ἑταῖρος, ἀλλὰ ὁ ξένος.** — No verb in the English, and none needed in the Greek.
8. **ὁ δεσπότης οὐκ ἐνταῦθα μένει** or **ὁ δεσπότης οὐ μένει ἐνταῦθα.** Accept either; the first denies *here*, the second denies *staying*, and the pupil should be able to say which they meant.
9. **ναί· ἀναγιγνώσκεις, ὦ Μᾶρκε.** — Vocative **-ε**, no article.
10. **ὁ αἴλουρος οὐκ ἀναγιγνώσκει οὐδὲ βλέπει.** — **οὐκ** before the smooth breathing; **οὐδέ** for the second *nor*. A pupil who wrote **καὶ οὐ βλέπει** has said it, but not the Greek way.

Accept **οὐ γιγνώσκει τὴν ὁδόν** in 1 only if the pupil can say why they chose the third person; the English says *I*.

The Ancient Voice — John 1:1

Here it is, with the four words you were missing.

Ἐν ἀρχῇ ἦν ὁ λόγος, καὶ ὁ λόγος ἦν πρὸς τὸν θεόν, καὶ θεὸς ἦν ὁ λόγος.

- **ἐν ἀρχῇ** — in the beginning *(a case you meet in Part II; take the phrase whole for now)*
- **ἦν** — was *(the past of **εἰμί**; its endings come in Part III)*
- **ὁ λόγος** — the word, the account, the reasoning *(Lesson 1)*
- **καί** — and *(Lesson 2)*
- **πρός** — with, towards, in the presence of
- **τὸν θεόν** — God *(accusative, after **πρός**)*
- **θεός** — God *(nominative, and without the article)*

In the beginning was the Word, and the Word was with God, and the Word was God.

You have probably met that sentence in English. You have almost certainly never been able to say what the Greek was doing, and now you can.

The last clause is the one to look at. Word for word it runs *and God was the word*. It does not mean that, and you can prove it does not mean that: **ὁ λόγος** carries the article and **θεός** does not, so **ὁ λόγος** is the subject and **θεός** is what is being said about it. The order puts **θεός** first for emphasis — the weight of the sentence falls on it — but emphasis is not grammar, as Sabina's court established in Lesson 4.

So the Greek says: *the Word was God.* With **θεός** shouted.

This is not a small point. Translators have argued about that clause for centuries, and a good deal of the argument is about the missing article — whether leaving it off makes **θεός** a description rather than an identification, and what the difference would amount to. You are not going to settle that in this lesson. But you are now able to see what they are arguing *about*, which is further than most readers of this sentence ever get.

> NOTE
>
> Koine, like the two sentences before it, and from the opening of the same gospel. Its author is writing plain Greek on purpose: short words, no subordinate clauses, the same four words repeated. It is the easiest great sentence in the language, which is why it is the first one you can read.

Marcus asked who wrote it. Theodoros told him, and then made him read it again.

THE READING

THEODOROS'S FOURTH TABLET · COMPOSED

The fourth tablet went round once Marcus had stopped being pleased with himself. It was about the seventeen words on the board.

ὁ διδάσκαλος γράφει τὸν λόγον· «ἐν ἀρχῇ ἦν ὁ λόγος.» ὁ Μᾶρκος λέγει· «οὐκ ἀναγιγνώσκω. οὐ γιγνώσκω τὴν γραφήν.»

ὁ διδάσκαλος λέγει· «οὐ βλέπεις, ὦ Μᾶρκε. λέγεις, ἀλλὰ οὐ βλέπεις. οὐχ ὁ Μᾶρκος βλέπει,

ὁ Μᾶρκος, ἡ Λιβία — Marcus, Livia; **ὦ Μᾶρκε** is the vocative
ἐν ἀρχῇ — in the beginning *(take the phrase whole, as in The Ancient Voice)*
ἦν — was *(the past of **εἰμί**, glossed whole; its endings come in Part III)*
ἐνταῦθά ἐστιν — is here; take the accents as printed: **ἐστιν** leans on the word before it and lends it a second accent
« » — quotation marks, a modern editor's

ἀλλὰ ἡ Λιβία· ἡ Λιβία ἤδη ἀναγιγνώσκει, ὁ
Μᾶρκος ἔτι λέγει.»

ὁ Μᾶρκος βλέπει. βλέπει τὸν λόγον, τὴν ἀρχήν,
τὸν θεόν, καὶ ἀναγιγνώσκει· «ἐν ἀρχῇ ἦν ὁ
λόγος.»

«ναί,» λέγει ὁ διδάσκαλος, «ἀναγιγνώσκεις.» ὁ
Μᾶρκος θαυμάζει.

ὁ αἴλουρος οὐκ ἀναγιγνώσκει οὐδὲ θαυμάζει·
λείπει τὴν τράπεζαν καὶ διώκει τὸν παιδαγωγόν.
ὁ δεσπότης οὐκ ἐνταῦθά ἐστιν.

Exercise 6.7 — Understanding the reading

Read the whole tablet aloud before you answer anything.

1. What does the teacher write, and where have you seen it before? How many of its words does the tablet expect you to know?
2. Marcus says two things he does not do. Translate both, and say why the negative has a different shape in each.
3. What does the teacher say Marcus is not doing? What does he say Marcus *is* doing instead?
4. **οὐχ ὁ Μᾶρκος βλέπει, ἀλλὰ ἡ Λιβία.** Why **οὐχ**? What exactly is being denied — the looking, or the looker?
5. **ἡ Λιβία ἤδη ἀναγιγνώσκει, ὁ Μᾶρκος ἔτι λέγει.** Which two small words carry the contrast, and what does each mean?
6. Marcus sees three things before he reads. Name them, give the case of each, and say where on the board they come from.
7. What does Marcus finally do, and what single word does the teacher answer with? Which word in the vocabulary box is it answering?
8. **ὁ Μᾶρκος θαυμάζει.** Translate it, and say what you think he is amazed at.
9. **οὐκ ἀναγιγνώσκει οὐδὲ θαυμάζει** — what does **οὐδέ** do that **καὶ οὐ** would not? Who is the subject, and what does he do instead?
10. The last sentence is about somebody who is not in the room. Translate it, and explain the accent on **ἐνταῦθά**.

Answer key

1. **ἐν ἀρχῇ ἦν ὁ λόγος** — the first clause of the sentence on the board, from The Ancient Voice. All of them: **ἐν ἀρχῇ** and **ἦν** are glossed, and **ὁ λόγος** has been theirs since Lesson 1.
2. **οὐκ ἀναγιγνώσκω** — *I do not read* (or *I cannot read*); **οὐ γιγνώσκω τὴν γραφήν** — *I do not know the writing*. **οὐκ** before the smooth breathing of **ἀ-**, plain **οὐ** before the

consonant **γ**. The meaning is the same; only the next sound has changed.

3. That he is not looking: **οὐ βλέπεις**. That he is talking: **λέγεις, ἀλλὰ οὐ βλέπεις** — *you are talking, but you are not looking*. Then he says who *is* looking, which is the next question.
4. Because the next word is **ὁ**, with a rough breathing. The looker: **οὐχ** stands in front of **ὁ Μᾶρκος**, so it is Marcus who is denied, and **ἀλλὰ ἡ Λιβία** supplies the one who is looking instead. The looking itself is not denied — somebody is doing it.
5. **ἤδη** — *already* — and **ἔτι** — *still*. Livia is already reading; Marcus is still talking. Both verbs are third singular, so the endings cannot tell the two apart; the adverbs do.
6. **τὸν λόγον**, **τὴν ἀρχήν**, **τὸν θεόν** — all accusative, the objects of **βλέπει**. They are the three nouns of the sentence on the board: *word*, *beginning*, *God* — two the class knew already, and **ἀρχή**, which this lesson's box has just given them. He sees the words he knows, and then he can read.
7. He reads — **ἀναγιγνώσκει** — the very clause he said he could not. **ναί**, *yes*: the answer to his **οὐκ**, and the word the vocabulary box said was there for that purpose.
8. *Marcus is amazed* — or *wonders*. At the sentence, or at himself; accept either, and prefer a pupil who says both.
9. **οὐδέ** carries the negative on into the second verb — *nor* — where **καὶ οὐ** would start again from scratch; it is what Greek says. The subject is the cat, **ὁ αἴλουρος**, and it leaves the table and chases the paedagogus: **λείπει τὴν τράπεζαν καὶ διώκει τὸν παιδαγωγόν**.
10. *The master is not here.* **ἐνταῦθα** has a circumflex on its middle syllable; **ἐστιν**, which has no accent of its own, leans on it and lends it an acute on the last syllable. A pupil who asks why the word has two accents has noticed the right thing; the rule itself waits until Lesson 25, and until then the gloss says *take it as printed*.

The Question

1. Livia read a sentence containing four words she did not know. What did she use instead of the words? Could you do the same with a sentence in a language you have never studied?
2. **λόγος** has been translated *word*, *reason*, *account*, *argument*, *speech*, and simply left as *Logos*. If one Greek word needs six English ones, which language is being imprecise?
3. The last clause puts **θεός** first for emphasis. English cannot move words like that without changing the grammar. How does English show emphasis instead — and is its way better or worse?
4. Theodoros gave the class a sentence he knew they could not fully read. Was that fair?

Discussing the questions

1. She used the grammar: **ὁ λόγος** three times with its article and **θεός** in the last clause

without one, which told her which was the subject and which was said about it. She also used the words she knew, the repetition, and the method (read to the end, mark what is certain). The second half has a true answer of *only partly*. The method travels to any language; the evidence does not. In an unknown language a pupil can see that a word repeats or lacks a small companion, but cannot know whether that difference signals anything. Listen for a pupil who says that Livia's reading rested on Lesson 3, not on luck.

2. Neither. **λόγος** covers a region of meaning that English has divided into several words; the six translations are six places inside it, and context picks one (Lesson 19 returns to this). John 1:1 is hard to translate partly because it uses the whole region at once. A pupil who says Greek is vague has the right instinct and the wrong conclusion: press for a sentence where **λόγος** is not ambiguous at all.
3. English uses stress in speech, italics in print, a cleft sentence (*it was God that the Word was*), or a stronger word (*nothing less than God*). Each costs something: stress vanishes on the page, italics shout, the cleft is clumsy, and the stronger word adds meaning the Greek does not have. Greek's way is free because the ending, not the position, carries the grammar. Whether that is better is open; a good answer weighs what each language gives up.
4. A strong answer turns on what was asked. The class could not translate every word, but they could answer the question Theodoros put, and Livia did, with nothing they had not been taught. That is the test of a fair unseen: it is answerable from the evidence and the grammar already learned. Marcus called it a trick; let the class decide whether his last question, "Who wrote it?", shows that he had stopped thinking so.

The Story

> *At the end of the lesson Theodoros rubbed out fifteen of the seventeen words. He left* **ὁ λόγος** *on the board, in the corner, and it stayed there until a slave cleaning the room wiped it off without knowing what it was, which Theodoros said afterwards was the most appropriate thing that had ever happened in that house.*

Part II

The Machinery of Greek

Control the article, the first two declensions, adjective agreement, and the present tense.

7

The Article's Many Disguises — the article in full, the noun plurals, and the antepenult rule

Student edition, p. 71

The Story

*"**ἡ λόγος**," said Marcus.*
*"**ὁ** λόγος," said Julia, without looking up.*
"That is what I said."
*"It is not what you said. You have been saying **ἡ λόγος** in every lesson. I have been counting."*
Marcus turned round. "Why would you count that?"
"Because you are wrong every time, and nobody tells you, and it annoys me."
"It does not matter*," said Marcus, with the air of a man producing a long-held position. "It is a little word. It is decoration. The noun does the work and the little word sits in front of it looking important. If I leave it off entirely you still know what I mean."*
Theodoros, who had been letting this run, stood up and wrote three words on the board.

χαλεπὰ τὰ καλά

"You saw this in Lesson 3. Translate it."
"Fine things are hard," *said Marcus. "We did it. It is a proverb."*
"Good." Theodoros rubbed out nothing, moved nothing, and wrote the same three words again underneath in a different order:

τὰ χαλεπὰ καλά

"And this?"
Marcus looked at it for some time.
"Hard things are fine," *said Livia quietly.*
"Which is a different proverb," said Theodoros, "and arguably a better one. The words are identical. Not one letter has changed. What moved?"
*"The **τά**," said Marcus, and then, hearing himself: "...oh."*
"The decoration," said Theodoros, "is the load-bearing wall."

The article in all twenty-four forms

Student edition, p. 72

Marcus lost his argument to a word two letters long. You have been using five or six forms of the article; here is all of it you need for the next six lessons:

	masculine	feminine	neuter
nom. sing.	**ὁ**	**ἡ**	**τό**
acc. sing.	**τόν**	**τήν**	**τό**
nom. plur.	**οἱ**	**αἱ**	**τά**
acc. plur.	**τούς**	**τάς**	**τά**

Learn it as a shape, down the columns and across the rows, until you can say it without thinking. Everything in Part II depends on it.

Three observations.

Neuter never distinguishes subject from object — **τό** in the singular, **τά** in the plural, both cases. You met this in Lesson 3 and it remains true forever.

The masculine and feminine nominatives do not begin with τ. ὁ, ἡ and **οἱ, αἱ** are the odd ones out: they have a rough breathing and no **τ**, while every other form has one. If you are ever lost, ask whether a masculine or feminine form starts with **τ**. If it does, it is not a nominative. (The neuter **τό**, **τά** begin with **τ** in every case — that is the neuter rule again.)

The article agrees with its noun and nothing else. Not with the thing in the world, not with the nearest word, not with what you expected. Gender, number, case — all three, every time.

The plural of the first and second declensions

Student edition, p. 72

The nouns follow, in the two patterns you already half know:

	ὁ λόγος	**ἡ ψυχή**	**ἡ οἰκία**	**τὸ δῶρον**
nom. sing.	**ὁ λόγος**	**ἡ ψυχή**	**ἡ οἰκία**	**τὸ δῶρον**
acc. sing.	**τὸν λόγον**	**τὴν ψυχήν**	**τὴν οἰκίαν**	**τὸ δῶρον**
nom. plur.	**οἱ λόγοι**	**αἱ ψυχαί**	**αἱ οἰκίαι**	**τὰ δῶρα**
acc. plur.	**τοὺς λόγους**	**τὰς ψυχάς**	**τὰς οἰκίας**	**τὰ δῶρα**

The second declension (**λόγος**, **δῶρον**) and the first (**ψυχή**, **οἰκία**) are the two you will meet most. The third arrives in Lesson 15.

Why ἄνθρωπος moves its accent: the antepenult rule

One oddity, and it has a rule behind it.

ὁ ἄνθρωπος → τοὺς ἀνθρώπους

The accent has walked forward one syllable. Compare the last syllables: what else is different?

Before the rule, three names. Greek accents only ever concern the last three syllables of a word, and those three have names you will need every time an accent is discussed:

		ἄν-θρω-πος
antepenult	third from the end	**ἄν-**
penult	second from the end	**-θρω-**
ultima	the last	**-πος**

They are Latin words and they mean what they say: *ultima* is the last, *paenultima* the almost-last, *antepaenultima* the one before the almost-last. Nothing turns on the names themselves, but every rule about Greek accents is stated in them, including this one:

An accent cannot stand on the antepenult if the ultima is long.

ἄν-θρω-πος has a short ultima, so the accent may sit on the antepenult. **ἀν-θρώ-πους** has a long one — **-ους** — so the accent is forced forward onto the penult. The meaning has not changed; the word is obeying a rule about weight. Many nouns do this, and it is always this rule; you need not learn them one by one.

> From Latin
>
> Latin's accent obeys a similar law — the accent never goes further back than the third syllable, and the length of the penultimate syllable decides where it lands. If you have ever been taught *penultimate long, accent on the penult; penultimate short, accent on the antepenult*, you have already met the idea.
>
> The names are the same ones, too, and they come from your Latin grammar. Greek adds one twist: the length of the **ultima** counts as well. That is the rule above, and the only new thing here.

The four jobs the article does

Student edition, p. 73

Marcus was wrong in an interesting way: he took the article for an English *the*. It does four things at once, and the fourth decided his proverb.

It gives gender — **ὁ** says masculine before you have seen the noun.

It gives case — **τούς** says accusative plural and nothing else.
It makes a thing definite — *the* book, not *a* book.
And it marks which of two nouns is the subject. This works because Greek is content to leave a predicate bare. Where two nouns or two adjectives stand together and only one has the article, the one with the article is what you are talking *about*, and the other is what is being said about it.

Words to Learn

τὰ γράμματα — letters; writing; literature
ὁ χρόνος — time
ἡ ἡμέρα — day
τὸ ἔργον — work, deed, task
πολλοί — many
μόνος — only, alone
ὁ μαθητής — pupil, learner *(a masculine noun of the first declension, like* ***ὁ κριτής: οἱ μαθηταί, τοὺς μαθητάς****)*
ἡ δέλτος — writing tablet *(feminine, like* ***ἡ ὁδός: αἱ δέλτοι, τὰς δέλτους****)* *(Lesson 3)*
ὁ δοῦλος — slave *(Lesson 2)*
τὸ ζῷον — animal, living thing
μένω — I stay, remain, wait *(Lesson 5)*
ἔτι — still, yet *(Lesson 6)*
οὕτως — thus, so, in this way

Note

τὰ γράμματα is given in the plural because that is how it is normally used. The word belongs to the third declension (**τὸ γράμμα**, **γράμματος**), which you meet in Lesson 15; its plural happens to end in **-α** and so goes with **τά**, which is why you can use it now. Until Lesson 15, recognise it and leave it alone.
πολλοί and **μόνος** are adjectives, and adjectives have endings that must agree with their noun. That is Lesson 10. For now take them in the forms printed — and note **μόνον**, the neuter, which is used as an adverb, *only*.
τὰ γράμματα is the Greek for *literature*, and literally means *the letters*. A **γραμματικός** was, to begin with, simply a person who knew their letters. English *grammar* and *glamour* are both descended from it, by routes that are worth looking up.

The Investigation

Julia produced her list. It had fourteen entries on it and Marcus asked to see it only once.

Exercise 7.1 — Retrieval

Ten questions from Lessons 3 to 6. Answer from memory; the point is to find out what is already there.

1. What case is **τὸν ἵππον**, and what two things tell you?
2. Translate **ὁ κριτής**.
3. Put **ὁ φίλος** into the vocative.
4. Give the person and number of **γράφομεν**, and translate it.
5. Which form of *not* goes in front of **ἔχω**: **οὐ**, **οὐκ**, or **οὐχ**?
6. Turn **ὁ ἄνθρωπος βλέπει τὸν φίλον** round, so that the friend sees the man.
7. In **θεὸς ἦν ὁ λόγος**, which noun is the subject, and what tells you?
8. Translate **ἡ ζωή**.
9. What is **εἶ**?
10. Write *I know the road* in Greek.

Answer key

1. Accusative; **τόν** and **-ον**.
2. *The judge.*
3. **ὦ φίλε** — the ending goes to **-ε** and the article goes away.
4. First person plural, *we write*. A pupil who says *you write* has read **-ομεν** as **-ετε**.
5. **οὐκ** — **ἔχω** has a smooth breathing. **οὐχ** is for the rough breathing only.
6. **ὁ φίλος βλέπει τὸν ἄνθρωπον.** Both endings and both articles must change; a pupil who swaps the words and leaves the endings alone has written the same sentence in a different order.
7. **ὁ λόγος**, because it has the article and **θεός** does not. A pupil who answers **θεός** "because it comes first" has forgotten Lesson 6.
8. *Life.*
9. The second person singular of **εἰμί**: *you are*. Irregular; it has to be remembered, not worked out.
10. **γιγνώσκω τὴν ὁδόν.** — accusative, and no pronoun, since the ending is the pronoun.

Exercise 7.2 — Name all three

For each, give the gender, number, and case. Where a form could be more than one thing, say so and say why.

1. **τοὺς λόγους**
2. **αἱ ἡμέραι**
3. **τὰ ἔργα**
4. **τὴν οἰκίαν**

5. **οἱ ἄνθρωποι**
6. **τὰς ψυχάς**
7. **τὴν ἡμέραν**
8. **οἱ χρόνοι**
9. **τὰ γράμματα**
10. **τοὺς διδασκάλους**

Answer key

1. Masculine, plural, accusative.
2. Feminine, plural, nominative.
3. Neuter, plural — nominative *or* accusative. **τά** cannot distinguish them and neither can **-α**. Only the sentence can.
4. Feminine, singular, accusative.
5. Masculine, plural, nominative. Note the accent has stayed on the antepenult, because **-οι** is short.
6. Feminine, plural, accusative.
7. Feminine, singular, accusative. Note **-αν**, not **-ην**: **ἡμέρα** is of the **οἰκία** kind.
8. Masculine, plural, nominative.
9. Neuter, plural — nominative *or* accusative, for the same reason as 3. A pupil who gives one without the other has been lucky twice.
10. Masculine, plural, accusative. The accent has walked forward, from **διδάσκαλος** to **διδασκάλους**, because **-ους** is long; this is the **ἄνθρωπος** rule and nothing else.

3 and 9 are the ones to dwell on. A pupil who answers "neuter plural accusative" without qualification has forgotten the rule from Lesson 3 and been lucky rather than right.

Exercise 7.3 — Translate

1. **οἱ ἄνθρωποι γράφουσι τὰ γράμματα.**
2. **ὁ διδάσκαλος βλέπει τοὺς λόγους.**
3. **αἱ ἡμέραι μόνον τὸν χρόνον ἔχουσιν.**
4. **τὰ ἔργα οὐ λέγει ἡ ψυχή, ἀλλὰ γιγνώσκει.**
5. **οἱ φίλοι ἔχουσι τὰ δῶρα.**
6. **τοὺς ἵππους βλέπουσιν οἱ ἄνθρωποι.**
7. **οἱ ἄνθρωποι πολλοί, ἀλλὰ ὁ κριτὴς μόνος.**
8. **ἐγὼ γράφω τὰ γράμματα, ἀλλὰ οἱ φίλοι τὰ ἔργα ἔχουσιν.**
9. **αἱ ψυχαὶ γιγνώσκουσι τὸν θεόν.**
10. **τὰ ἔργα μόνον βλέπει ὁ κριτής, οὐ τοὺς λόγους.**

(Composed for this lesson. These are not quotations.)

Answer key

1. *The men write the letters.* Both plural; **οἱ** and **τά** settle it.
2. *The teacher sees the words.*
3. *The days have only time.* — **μόνον** here is adverbial; accept *only the days have time* only

if the pupil can defend it from the endings, which they cannot, because **μόνον** is neuter singular and does not agree with **αἱ ἡμέραι**; *only the days* would need **μόναι**.

4. *The soul does not speak the deeds, but it knows them.* **τὰ ἔργα** is fronted for emphasis and is the object throughout; **ἡ ψυχή** is the subject of both verbs although it is stated only once.
5. *The friends have the gifts.*
6. *The men see the horses.* — The accusative stands first; a pupil who writes *the horses see the men* has read the order and not **τούς**.
7. *The men are many, but the judge is alone.* — Two claims and no verb, exactly as in **χαλεπὰ τὰ καλά**: the word with the article is the subject each time.
8. *I write the letters, but the friends have the deeds.* — **ἐγώ** is there for contrast with **οἱ φίλοι**; a translation should make the *I* audible.
9. *The souls know God.*
10. *The judge sees only the deeds, not the words.* — **μόνον** is the adverb again, and **τὰ ἔργα** is fronted. A pupil who makes the deeds the subject has not found **ὁ κριτής**.

Exercise 7.4 — Into Greek

Use the English-to-Greek list at the back for the words. You must supply the article and the endings yourself.

1. The days. *(subject)*
2. The works. *(object)*
3. The men see the house.
4. The teacher writes the letters.
5. The souls have time.
6. The horses. *(object)*
7. The friends know the truth.
8. The judges see the roads.
9. We see the days.
10. The gods have the sky.

Answer key

1. **αἱ ἡμέραι**
2. **τὰ ἔργα**
3. **οἱ ἄνθρωποι βλέπουσι τὴν οἰκίαν.**
4. **ὁ διδάσκαλος γράφει τὰ γράμματα.**
5. **αἱ ψυχαὶ ἔχουσι τὸν χρόνον.**
6. **τοὺς ἵππους**
7. **οἱ φίλοι γιγνώσκουσι τὴν ἀλήθειαν.**
8. **οἱ κριταὶ βλέπουσι τὰς ὁδούς.** — **κριτής** is masculine but takes the first-declension plural **-αι**; the article **οἱ** carries the gender. And **ὁδός** is feminine but takes **-ους**; the article **τάς** carries the gender. Both nouns are telling the same lesson from opposite sides.
9. **βλέπομεν τὰς ἡμέρας.** — no pronoun.

10. **οἱ θεοὶ ἔχουσι τὸν οὐρανόν.**

Three things to watch for. A singular verb after a plural subject (3, 5) — the ending must move too. **τοὺς ἔργα**, which is an article and a noun that do not agree in case; and **ὁ ἡμέραι**, which agrees in nothing at all.

A pupil who writes **τὰ ἔργα** for 2 and cannot say why it is not **τοὺς ἔργα** should be sent back to the neuter rule rather than told the answer.

Exercise 7.5 — Marcus's defence

Marcus claimed the article was decoration, and produced **χαλεπὰ τὰ καλά** and **τὰ χαλεπὰ καλά** as evidence that he was wrong.

Here are eight more of the same kind, built from nouns you know. Translate each, and say which word the article has made the subject. Then make your own.

1. **ἔργα οἱ λόγοι.**
2. **λόγοι τὰ ἔργα.**
3. **δῶρα τὰ γράμματα.**
4. **γράμματα τὰ δῶρα.**
5. **χαλεπὰ τὰ ἔργα.**
6. **ἔργα τὰ χαλεπά.**
7. **ἵπποι τὰ δῶρα.**
8. **δῶρα οἱ ἵπποι.**
9. Write one sentence of your own in which moving the article — and changing nothing else — changes which noun is the subject.
10. Translate both versions of your sentence, and say which word's article moved.

Answer key

1. *The words are deeds.* Subject **οἱ λόγοι**.
2. *The deeds are words.* Subject **τὰ ἔργα**. The same two nouns as 1, and the opposite claim; a pupil who translates 1 and 2 the same way has proved Marcus right and should be asked to look again.
3. *The letters are gifts.* Subject **τὰ γράμματα**.
4. *The gifts are letters.* Subject **τὰ δῶρα**.
5. *Deeds are hard.* Subject **τὰ ἔργα**; **χαλεπά** is the proverb's word.
6. *Hard things are deeds.* Subject **τὰ χαλεπά** — an adjective made into a noun by giving it the article, exactly as in **τὰ καλά**.
7. *The gifts are horses.* Subject **τὰ δῶρα**.
8. *The horses are gifts.* Subject **οἱ ἵπποι**. In 7 and 8 the two nouns are different genders, so the articles are different words and the point is easier to see; 3–6, where both words are neuter, are the harder ones.
9. Answers will vary. The pattern to look for is two neuter plurals, or a noun and an adjective, with the article attached first to one and then to the other.
10. Check that the pupil can name the article that moved, not merely feel that the sentence changed.

A pupil who cannot produce one has usually not understood that the article is what makes a word the subject here, rather than its position. Give them **καλὰ τὰ χαλεπά / χαλεπὰ τὰ καλά** and ask what changed.

The Ancient Voice — A proverb, quoted by Plato, *Republic* 435c

You met this in Lesson 3, when you could translate it and not explain it.

χαλεπὰ τὰ καλά

- **χαλεπά** — difficult, hard, harsh *(neuter plural)*
- **τὰ καλά** — the fine things, the beautiful things, the noble things *(neuter plural)*

Fine things are hard.

Now say why.

Both words are neuter plural. Neither ending distinguishes subject from anything else — you established that in *Name all three*, question 3. The two words are grammatically interchangeable and the sentence should be unreadable.

It is not unreadable, and the reason is two letters long. **τὰ καλά** carries the article, so **τὰ καλά** is the thing being talked about. **χαλεπά** does not, so **χαλεπά** is what is being said about it.

Reverse the article and you reverse the proverb, which is exactly what Theodoros did to Marcus at the start of this lesson:

τὰ χαλεπὰ καλά — *hard things are fine.*

Plato has Glaucon quote the first version to Socrates as a saying already current, when Socrates has just called their inquiry a trivial one — and Glaucon suspects it is anything but. Plato does not explain it. He did not need to: every reader he had could see the article doing its work, in the same half-second you now can.

The fifth tablet was about the plural, and about Marcus, and it went round a room that was already tired.

οἱ μαθηταὶ φέρουσι τὰς δέλτους πρὸς τὸ διδασκαλεῖον. ὁ παιδαγωγὸς οὐ φέρει τὰς δέλτους, ἀλλὰ τὰ βιβλία. οἱ δοῦλοι φέρουσι τὴν τράπεζαν. ὁ αἴλουρος οὐ φέρει τὰ βιβλία· ζῷόν ἐστιν.

μακραὶ αἱ ἡμέραι. οἱ μαθηταὶ γράφουσι τὰ γράμματα, καὶ ἔτι γράφουσιν, καὶ ὁ χρόνος μένει. ὁ Μᾶρκος λέγει· μακρὸς ὁ χρόνος, ὦ διδάσκαλε. ὁ διδάσκαλος λέγει· οὐχ ὁ χρόνος μακρός, ὦ Μᾶρκε, ἀλλὰ οἱ λόγοι.

πολλοὺς λόγους λέγουσιν οἱ μαθηταί, ἀλλὰ τὰ ἔργα οὐ πολλά. οἱ λόγοι οὐκ ἔργα, καὶ τὰ ἔργα οὐ λόγοι ἐστίν. οὕτως λέγει ὁ διδάσκαλος. οἱ μαθηταὶ γιγνώσκουσι τοὺς λόγους, ἀλλὰ ὁ διδάσκαλος βλέπει τὰ ἔργα. ὁ αἴλουρος οὐ λέγει λόγους· μόνον τὰ ἔργα ἔχει.

ὁ αἴλουρος — the cat
τὸ διδασκαλεῖον — the schoolroom
ἡ τράπεζα — the table
φέρουσι, φέρει — carry, carries *(you meet the verb in Lesson 11)*
μακραί, μακρός — long *(an adjective; it changes its ending with its noun, as* **πολλοί** *does — Lesson 10)*
πολλούς, πολλά — many *(the masculine accusative and neuter plural of* **πολλοί***)*
ὁ Μᾶρκος — Marcus; **ὦ Μᾶρκε** is the vocative
ζῷόν ἐστιν, λόγοι ἐστίν — *is an animal, are words.* **ἐστίν** leans on the word before it and can lend it an accent or borrow one; take the accents as printed. A neuter plural subject (**τὰ ἔργα**) takes a singular verb in Greek; translate *are* and do not correct it.

Exercise 7.6 — Understanding the reading

Read the whole tablet aloud before you answer anything.

1. Who carries the tablets, and who does not? Which two verb endings tell you which is plural and which singular?
2. What does the paedagogus carry instead, and which small word introduces it?
3. Why does the cat not carry the books? Translate the two-word answer the tablet gives.
4. List every nominative plural in the first paragraph, with its article.
5. What does Marcus say is long? What does the teacher say is long? Which two words in the teacher's reply make the correction?
6. **μακραὶ αἱ ἡμέραι** has no verb. How do you know it is a whole sentence and not a phrase? *(Think of the proverb.)*
7. Why **οὐχ ὁ χρόνος** and not **οὐ** or **οὐκ**?
8. In **τὰ ἔργα οὐ λόγοι ἐστίν** the subject is plural and the verb is singular. What

is going on?
9. Translate the last two sentences.
10. One line of the tablet is aimed at Marcus and one at the whole class. Which are they, and who comes out of the story best?

Answer key

1. The pupils, **οἱ μαθηταὶ φέρουσι**; the paedagogus does not, **οὐ φέρει**. The verb is glossed, but the endings are not: **-ουσι** is plural and **-ει** singular (Lesson 5).
2. The books, **τὰ βιβλία**, after **ἀλλά**, with the verb understood from the first half.
3. **ζῷόν ἐστιν** — *it is an animal*. The second accent on **ζῷόν** has come from **ἐστιν**; the gloss says to take it as printed.
4. **οἱ μαθηταί**, **οἱ δοῦλοι**. (**ὁ παιδαγωγός** and **ὁ αἴλουρος** are singular.) A pupil who adds **τὰς δέλτους** has not looked at the article: **τάς** begins with **τ**, so it is not a nominative.
5. Marcus: the time, **ὁ χρόνος**. The teacher: the words, **οἱ λόγοι**. **οὐχ** denies the first and **ἀλλά** supplies the second.
6. **αἱ ἡμέραι** has the article and **μακραί** does not — the shape of **χαλεπὰ τὰ καλά**. The word with the article is the subject; the bare word is what is said about it; and that is a sentence.
7. Because the next word, **ὁ**, begins with a rough breathing (Lesson 6).
8. A neuter plural subject takes a singular verb. The gloss says so; the class is expected to recognise it, not produce it, and above all not to "correct" it to **εἰσίν**.
9. *The pupils know the words, but the teacher looks at the deeds. The cat does not speak words; it only has deeds.*
10. **οὐχ ὁ χρόνος μακρός … ἀλλὰ οἱ λόγοι** is aimed at Marcus; **πολλοὺς λόγους … τὰ ἔργα οὐ πολλά** at everyone. The cat comes out best, as usual: no words and all the deeds. Accept any answer the pupil can point to in the Greek.

The Question

1. Latin manages without an article for a thousand years of literature. What is Greek buying with it, and is the price worth paying?
2. *Fine things are hard* and *hard things are fine* are both proverbs people have lived by. Which is the more dangerous?
3. Marcus said the article was decoration and that you would still know what he meant. He was right about most sentences and wrong about this one. Is a rule you only need occasionally still a rule worth learning?

Discussing the questions

1. The lesson lists what it buys: gender, case, definiteness, and the one that decided the proverb, which of two words is the subject when there is no verb. The price is the table at the head of the lesson and agreement in gender, number and case every

time. Whether it is worth it is open. A strong answer says what Latin does instead (its reader settles *the* or *a* from context) and finds where the article says what the noun cannot: only **τάς** shows that **τὰς ὁδούς** is feminine.

2. Open, and the class should first see that the two are not the same claim: *fine things are hard* does not say that every hard thing is fine. That is the danger a strong answer finds in the second — it makes difficulty itself a sign of worth, and so can be used to justify any pointless hardship. The first can be turned into an excuse for giving up. Theodoros calls the second "arguably a better one"; let a pupil who disagrees with him say why.
3. Open, but press on the premise. Marcus was right that the endings and the context often carry the sense; he was wrong that the article only matters now and then. The lesson gives it four jobs, and gender and case are being done in every sentence: **τάς** is how a pupil knows **τὰς δέλτους** is not a nominative. The stronger point is that you cannot tell in advance which sentence is the one where it decides the meaning. The closing story has Marcus concede it without saying so.

The Story

> *Julia's list ended at fourteen.*
> *Marcus asked her, some lessons later and with elaborate casualness, whether she was still counting. She said she had stopped at fourteen because there had been nothing to add since the proverb.*
> *He said that was because he had started being careful.*
> *She said she knew.*

8

The Genitive Mystery — the genitive, the alpha-to-eta rule, and prepositions that take it

Student edition, p. 80

The Story

The wax tablet turned up at last, in Quintus's satchel, which Quintus said proved nothing and Felix said proved everything.
"It is mine," said Felix. "It was given to me."
"It was in my bag."
"Bags are not arguments."
Sabina, who had appointed herself to these matters since the business of the lamp, took the tablet, turned it over, and found something scratched into the back of the frame in small careful letters.

ΤΟΥ ΔΙΔΑΣΚΑΛΟΥ

*"There," said Felix immediately. "*The teacher*. He gave it to me. It says so."*
"It does not say the teacher*," said Julia.*
"It says ***ΔΙΔΑΣΚΑΛΟΥ****. That is the teacher. I know that word, I have known it since the third lesson —"*
*"You know the word. You do not know the ending." Julia took the tablet. "***ὁ διδάσκαλος*** *is* the teacher*. This is* ***τοῦ διδασκάλου****. It is a different ending and it means something different."*
"What does it mean?"
*"*Of the teacher*," said Livia.*
There was a pause while the room worked out what that did to both claims.
"Then it is not mine," said Felix slowly.
"No."
"And it is not his*."*
"No."
Theodoros held out his hand, and after a moment Felix put the tablet into it.
"One ending," said Theodoros, "settled a long argument that two witnesses, one accusation and a search of three satchels could not. Sit down and I will show you how it works."

The genitive: possession, origin and relation

Student edition, p. 81

Look again at the back of Felix's tablet. You have the **nominative**, for the one doing, and the **accusative**, for the one it is done to. Those scratched letters are in a third case, the **genitive**, which says that one thing belongs to, comes from, or is somehow *of* another.

> **τὸ βιβλίον τοῦ διδασκάλου** — the book of the teacher; the teacher's book

Two nouns, each with its own article, standing next to each other. The one in the genitive is the owner. Nothing else is needed — no word for *of*, no apostrophe, no preposition. The ending is the whole machinery.

The genitive forms of the article and the nouns

Student edition, p. 81

The article first, since it is the signpost:

	masculine	feminine	neuter
gen. sing.	**τοῦ**	**τῆς**	**τοῦ**
gen. plur.	**τῶν**	**τῶν**	**τῶν**

τῶν is the same for all three genders. This is the first piece of good news the Greek noun has given you.
And the nouns:

	ὁ λόγος	**ἡ ψυχή**	**ἡ οἰκία**	**τὸ δῶρον**
gen. sing.	**τοῦ λόγου**	**τῆς ψυχῆς**	**τῆς οἰκίας**	**τοῦ δώρου**
gen. plur.	**τῶν λόγων**	**τῶν ψυχῶν**	**τῶν οἰκιῶν**	**τῶν δώρων**

Note **τοῦ δώρου**. The nominative is **τὸ δῶρον**, with a circumflex; the genitive has an acute. That is a second rule of the same family as last lesson's: a circumflex can stand on the penultimate syllable only when the last syllable is short, and **-ου** is long.

Note

The first declension genitive plural always ends in -ῶν, with a circumflex, whatever the accent of the nominative. ἡ οἰκία is accented on its second syllable; **τῶν οἰκιῶν** is accented on its last. **ἡ ἡμέρα** gives **τῶν ἡμερῶν**.
It is the one place in the first declension where the accent does something you cannot predict from the nominative, so memorise it deliberately.

First declension: when alpha turns into eta

Student edition, p. 82

You have taken the first declension on trust since Lesson 3: some nouns show **η**, some show **α**, and the dictionary tells you which. That has not changed. The nominative is given to you; it is not something you work out.
What you do have to work out begins here, in the genitive — and only for some of these nouns.
A noun with η in the nominative keeps it. There is no question to ask.

	genitive	dative
ἡ ψυχή	**τῆς ψυχῆς**	**τῇ ψυχῇ**
ἡ ἀρχή	**τῆς ἀρχῆς**	**τῇ ἀρχῇ**
ἡ ζωή	**τῆς ζωῆς**	**τῇ ζωῇ**

A noun with α in the nominative is the one to think about, because that alpha may stay, or may turn into **η** as soon as you leave the accusative.
Here is the test, and it is the only one you need. **Look at the letter immediately before the ending.** If it is **ε**, **ι** or **ρ**, the alpha stays. Anything else, and the genitive and dative show **η**.

	before the ending	genitive	dative
ἡ οἰκία	**ι**	**τῆς οἰκίας**	**τῇ οἰκίᾳ**
ἡ ἡμέρα	**ρ**	**τῆς ἡμέρας**	**τῇ ἡμέρᾳ**
ἡ θεά *goddess*	**ε**	**τῆς θεᾶς**	**τῇ θεᾷ**
ἡ τράπεζα	**ζ**	**τῆς τραπέζης**	**τῇ τραπέζῃ**
ἡ θάλαττα *sea*	**τ**	**τῆς θαλάττης**	**τῇ θαλάττῃ**
ἡ δόξα *glory; opinion*	**ξ**	**τῆς δόξης**	**τῇ δόξῃ**

The last three are the ones to notice. Alpha in the nominative and accusative — **τὴν τράπεζαν**, **τὴν θάλατταν**, **τὴν δόξαν** — and **η** in the genitive and dative. They are not a third pattern to learn, and you should resist being told that they are. They are the test above, answered honestly. Before the ending **τράπεζα**

has **ζ**, **θάλαττα** has **ττ**, **δόξα** has **ξ**. None of those is **ε**, **ι** or **ρ**, so the genitive and dative must show **η**.

NOTE

How to spot one without a list. Do not try to memorise which nouns behave this way. Put the test to the letter before the ending, and keep two specimens in your head:
ἡ τράπεζα, τῆς τραπέζης — the table the cat has occupied since Lesson 3.
ἡ θάλαττα, τῆς θαλάττης — the sea.
Then when you first meet **ἡ γλῶττα** *tongue* or **ἡ μοῦσα** *Muse*, the test answers before anyone tells you: **ττ** and **σ**, neither of them **ε**, **ι** or **ρ** — so **γλώττης** and **μούσης**.
The test keeps you right in the other direction too. **ἡ ἀλήθεια** ends in a short alpha just as **θάλαττα** does — but before its ending stands **ι**, so it keeps alpha the whole way down: **τῆς ἀληθείας**, never **τῆς ἀληθείης**.
A short alpha in the nominative is not, by itself, evidence of anything. The letter before the ending is.

ἐκ, ἀπό and περί: three prepositions with the genitive

Some prepositions insist on a particular case, and three common ones insist on the genitive. Two, **ἐκ** and **ἀπό**, mean *coming away from* something; the third, **περί**, means *about*:

- **ἐκ** (**ἐξ** before a vowel) — out of
- **ἀπό** — from, away from
- **περί** — about, concerning

ἐκ τῆς οἰκίας — out of the house

ἀπὸ τοῦ διδασκάλου — from the teacher

περὶ τῶν ἔργων — about the deeds

ἐκ gives English *ex-*: an *exit* is the way out, an *exodus* is a road out, and the road is a word you already know. **περί** gives *peri-*: a *perimeter* is the measure around.

FROM LATIN

Latin's genitive does the same central job — *liber magistri*, the teacher's book — and if you have met it, the idea transfers whole.
The warning is about the prepositions. Latin *de*, *ex* and *ab* take the **ablative**. Greek has no ablative; it handed that case's work to the genitive and the dative. So when a Greek preposition wants the genitive, do not look for an ablative ending.

Words to Learn

ὁ υἱός — son
ἡ θυγάτηρ — daughter
τὸ ὄνομα — name
ἐκ, **ἐξ** — out of *(with the genitive)*
ἀπό — from, away from *(with the genitive)*
περί — about, concerning *(with the genitive)*
τὸ τέκνον — child *(Lesson 1)*
ὁ νόμος — law, custom *(Lesson 4)*
ἡ δίκη — justice; a trial, a lawsuit *(Lesson 4)*
εὑρίσκω — I find *(Lesson 5)*
λαμβάνω — I take, receive *(Lesson 5)*
λείπω — I leave, leave behind *(Lesson 6)*
οὐδέ — and not, nor; not even *(Lesson 6)*
ἐκεῖ — there
ἡ θάλαττα — sea *(genitive **τῆς θαλάττης**: alpha in the nominative, eta in the genitive)*

> **Note**
> **ὁ υἱός** behaves like **ὁ λόγος**: **τοῦ υἱοῦ**, **τῶν υἱῶν**. Use it freely.
> **ἡ θυγάτηρ** and **τὸ ὄνομα** belong to the third declension and their genitives are not formed like anything above. Recognise them in the nominative for now; Lesson 15 gives you their endings. A course that teaches you a form you cannot yet use has wasted your effort.

The Investigation

Theodoros returned the tablet to its owner, who was himself, and set the class to work.

Exercise 8.1 — Retrieval

Ten short questions from Lessons 4 to 7. From memory.

1. Give the gender, number and case of **τὰς ψυχάς**.
2. Translate **ἡ ἡμέρα**.
3. Give the person and number of **λέγουσιν**.
4. Which form of *not* goes in front of **ἡ ὁδός**?
5. Translate **πρὸς τὸν θεόν**.
6. Turn **οἱ ἄνθρωποι βλέπουσι τοὺς ἵππους** round, so that the horses see the men.
7. Put **ὁ διδάσκαλος** into the vocative.
8. Which four forms of the article do not begin with **τ**?
9. Translate **ἀλλά**.
10. Write *we have the works* in Greek.

Answer key

1. Feminine, plural, accusative.
2. *Day.*
3. Third person plural, *they say*.
4. **οὐχ** — rough breathing on **ἡ**.
5. *Towards God*, or *with God*, *in the presence of God*; the John 1:1 phrase.
6. **οἱ ἵπποι βλέπουσι τοὺς ἀνθρώπους.** Watch the accent: **ἄνθρωποι** becomes **ἀνθρώπους** because **-ους** is long (Lesson 7).
7. **ὦ διδάσκαλε.**
8. **ὁ, ἡ, οἱ, αἱ** — the masculine and feminine nominatives, singular and plural. The neuter **τό, τά** begin with **τ** in every case.
9. *But.*
10. **ἔχομεν τὰ ἔργα.** — no pronoun; **-ομεν** is the *we*.

Exercise 8.2 — Whose?

Translate, and say which word is in the genitive and what tells you.

1. **ἡ οἰκία τοῦ κριτοῦ**
2. **τὰ γράμματα τῶν ἀνθρώπων**
3. **ὁ υἱὸς τοῦ διδασκάλου**
4. **αἱ ἡμέραι τοῦ χρόνου**
5. **τὸ ἔργον τῶν ψυχῶν**
6. **ἡ ὁδὸς τῆς ἀληθείας**
7. **τὰ δῶρα τοῦ θεοῦ**
8. **τοῦ Μάρκου ἡ δέλτος**
9. **οἱ λόγοι τῶν κριτῶν**
10. **ἡ ζωὴ τῶν τέκνων**

Answer key

1. *The house of the judge.* **τοῦ κριτοῦ** — **τοῦ** and **-οῦ**. (**ὁ κριτής** is a masculine noun of the first declension; its genitive borrows **-ου** from the second. Give the form; do not ask for it.)
2. *The letters of the men.* **τῶν ἀνθρώπων** — **τῶν** and **-ων**.
3. *The son of the teacher.* **τοῦ διδασκάλου**.
4. *The days of time.* **τοῦ χρόνου**.
5. *The work of the souls.* **τῶν ψυχῶν** — note the circumflex on the ultima, which is where every first-declension genitive plural puts it.
6. *The road of truth.* **τῆς ἀληθείας** — **τῆς** and **-ας**: after **ι** the first declension keeps alpha, as **οἰκίας** does.
7. *The gifts of God.* **τοῦ θεοῦ**.
8. *Marcus's tablet.* **τοῦ Μάρκου** — and it comes *first*. A pupil who makes Marcus the subject of something has read the order and not **τοῦ**.
9. *The words of the judges.* **τῶν κριτῶν** — circumflex on the ultima again; **κριτής** is first declension and obeys the rule.

10. *The life of the children.* **τῶν τέκνων**.

In 1–7 and 9–10 the genitive is the second noun, which is the normal order and not a rule; 8 is there to prove it.

Exercise 8.3 — Out of, from, about

Translate.

1. **ἐκ τῆς οἰκίας**
2. **ἀπὸ τοῦ υἱοῦ**
3. **περὶ τῶν ἔργων γράφομεν.**
4. **ὁ ἄνθρωπος ἐκ τῆς οἰκίας βλέπει τὰ γράμματα.**
5. **ἀπὸ τῶν ἡμερῶν**
6. **περὶ τῆς ἀληθείας λέγει ὁ μάρτυς.**
7. **ἐξ ἀρχῆς**
8. **οἱ υἱοὶ λαμβάνουσι τὰ δῶρα ἀπὸ τοῦ διδασκάλου.**
9. **περὶ τῶν τέκνων γράφει ὁ κριτής, οὐ περὶ τοῦ νόμου.**
10. **ἐκ τῆς οἰκίας τοῦ κριτοῦ**

Answer key

1. *Out of the house.*
2. *From the son.*
3. *We write about the deeds.*
4. *The man out of the house sees the letters.* — or *from out of the house*. The prepositional phrase sits between the subject and its verb, which English finds awkward and Greek does not.
5. *From the days.* — **τῶν ἡμερῶν**, circumflex on the ultima.
6. *The witness speaks about the truth.*
7. *From the beginning.* — **ἐξ**, because **ἀρχῆς** begins with a vowel; and no article, because this is a fixed phrase, like English *from scratch*. A pupil who asks where the article has gone has asked the right question.
8. *The sons take the gifts from the teacher.*
9. *The judge writes about the children, not about the law.*
10. *Out of the house of the judge.* — Two genitives doing two different jobs: **τῆς οἰκίας** because **ἐκ** demands it, **τοῦ κριτοῦ** because the house is his. The same ending, two reasons; ask for both.

Exercise 8.4 — Into Greek

1. The book of the teacher.
2. The sons of the men.
3. Out of the house.
4. We write about the work.

5. The judge's house. *(same as 1 in form — say why)*
6. The name of the son.
7. From the judge.
8. The deeds of the children.
9. The teacher finds the tablet of the judge.
10. We speak about the law, but the judge writes about the truth.

Answer key

1. **τὸ βιβλίον τοῦ διδασκάλου.**
2. **οἱ υἱοὶ τῶν ἀνθρώπων.**
3. **ἐκ τῆς οἰκίας.**
4. **περὶ τοῦ ἔργου γράφομεν.**
5. **ἡ οἰκία τοῦ κριτοῦ.** — English has two ways of saying this, *the house of the judge* and *the judge's house*, and they are the same thing. Greek has one, and it is the genitive. A pupil who hunts for a second construction to match the second English phrasing is being misled by their own language.
6. **τὸ ὄνομα τοῦ υἱοῦ.**
7. **ἀπὸ τοῦ κριτοῦ.**
8. **τὰ ἔργα τῶν τέκνων.**
9. **ὁ διδάσκαλος εὑρίσκει τὴν δέλτον τοῦ κριτοῦ.** — **τὴν δέλτον**, feminine article and **-ον**, like **ὁδός**.
10. **περὶ τοῦ νόμου λέγομεν, ἀλλὰ ὁ κριτὴς περὶ τῆς ἀληθείας γράφει.** — **τῆς ἀληθείας**, with alpha. A pupil who writes **τῆς ἀληθείης** has applied the **ψυχή** pattern to the wrong noun.

The commonest error here is leaving the article off the genitive: **τὸ βιβλίον διδασκάλου**. It is not meaningless — it says *the book of a teacher* — but it is not what was asked for.

Exercise 8.5 — One ending

Felix read **ΤΟΥ ΔΙΔΑΣΚΑΛΟΥ** as *the teacher* and concluded that the teacher had given him the tablet.

1. What would the Greek have been if the tablet had meant what Felix thought?
2. What would it have been if the tablet had meant *the teacher's son*?
3. Felix's reading and the true reading differ by how many letters? What does that tell you about reading Greek quickly?
4. Write *the daughter of the teacher*.
5. Write *of the sons*.
6. The tablet was scratched in capitals, with no accents or breathings. Write **ΤΟΥ ΔΙΔΑΣΚΑΛΟΥ** in small letters with everything it needs.
7. What would **ΤΩΝ ΔΙΔΑΣΚΑΛΩΝ** have meant?
8. Theodoros said one ending settled the argument. Which letters are the ending, on the noun and on the article?
9. Give the genitive singular of **ἡ δέλτος**, with its article.

10. If the tablet had read **ΤΟΥ ΥΙΟΥ**, whose would it have been — and would the argument have been settled?
11. Give the genitive singular, with its article, of **ἡ ἡμέρα** and of **ἡ τράπεζα**. They end alike in the nominative. Why not in the genitive?

Answer key

1. **ὁ διδάσκαλος** — nominative, and it would have been a strange thing to scratch on a tablet.
2. **ὁ υἱὸς τοῦ διδασκάλου**, or **τοῦ διδασκάλου ὁ υἱός**.
3. One: **-ος** against **-ου** differ only in their final letter, **ς** against **υ** (the article, **ὁ** against **τοῦ**, adds two more). The point is not that Felix was careless. It is that in Greek the difference between *the teacher* and *of the teacher* can be carried entirely by the last letter of the word, so the last letter is not a detail you check afterwards. It is the sentence.
4. **ἡ θυγάτηρ τοῦ διδασκάλου.** — the daughter stays in the nominative, which is the only form of her you have.
5. **τῶν υἱῶν.** — circumflex, because **υἱός** is accented on its last syllable and **-ῶν** is long.
6. **τοῦ διδασκάλου.** — rough breathing is not needed (**τ** is a consonant); the circumflex on **τοῦ** and the acute on **-κά-** are. Note that the accent of **διδάσκαλος** has moved forward, for the Lesson 7 reason.
7. *Of the teachers.* — genitive plural.
8. **-ου** on the noun, and the whole of **τοῦ** on the article, since **τοῦ** is nothing but ending.
9. **τῆς δέλτου.** — feminine article, second-declension ending; the same mismatch as **ἡ ὁδός, τῆς ὁδοῦ**.
10. *The son's* — but whose son? **τοῦ υἱοῦ** names a relationship, not a person, and the argument would have moved rather than ended. The point worth drawing out is that the genitive answers *whose* only as far as the noun it is attached to does.
11. **τῆς ἡμέρας** and **τῆς τραπέζης.** Before the ending **ἡμέρα** has **ρ**, which is one of the three letters that keep alpha; **τράπεζα** has **ζ**, which is not. **τῆς τραπέζας** is the error to expect, and it is the right error: the pupil has used the pattern of **οἰκία** without checking the letter the pattern depends on. Ask them which letter decides it before you give the form.

The Ancient Voice — Matthew 1:1

Here is a sentence that is almost nothing but genitives. It is the first line of the New Testament.

Βίβλος γενέσεως Ἰησοῦ Χριστοῦ υἱοῦ Δαυὶδ υἱοῦ Ἀβραάμ.

- **βίβλος** — book, record *(nominative — the only one in the sentence)*
- **γενέσεως** — of the origin, of the descent *(genitive; third declension, which*

you meet in Lesson 15)

- **Ἰησοῦ Χριστοῦ** — of Jesus Christ *(genitive)*
- **υἱοῦ** — of the son *(genitive — your word, from this lesson)*
- **Δαυίδ** — David
- **Ἀβραάμ** — Abraham

A record of the descent of Jesus Christ, son of David, son of Abraham.
There is one nominative, at the front, and then the sentence is all genitives: a record **of** the descent **of** Jesus Christ, [who is] son **of** David, [who is] son **of** Abraham. The two **υἱοῦ** stand in the genitive because they are in apposition to **Ἰησοῦ Χριστοῦ** and agree with it in case; **Δαυίδ** and **Ἀβραάμ** then hang on each **υἱοῦ**. English needs the word *of* four times to do what Greek does with four endings.

> NOTE
>
> **Δαυίδ** and **Ἀβραάμ** do not change at all. They are Hebrew names, taken into Greek whole, and Greek declined to give them endings — which is why **υἱοῦ Δαυίδ** has a genitive **υἱοῦ** doing the grammatical work for both words. When you meet a name that refuses to inflect, it is usually a foreign one, and that is itself a piece of evidence about where a text came from.

There is no verb. There is no *is*. The line is a title, in the way that *The Life of Agricola* is a title, and Greek is entirely comfortable building one out of a noun and a column of genitives.
Felix's tablet said **ΤΟΥ ΔΙΔΑΣΚΑΛΟΥ** and settled who owned it. This line uses the same ending to settle who someone is.

THE READING

THEODOROS'S SIXTH TABLET · COMPOSED

The sixth tablet took up the argument about the wax tablet, and settled it in a way that satisfied nobody.

ὁ διδάσκαλος οὐκ ἔχει τὴν δέλτον. ἡ δέλτος τοῦ διδασκάλου ἐν τῇ οἰκίᾳ τοῦ κριτοῦ ἐστιν. κριτὴς

ἐν τῇ οἰκίᾳ — in the house *(a case you meet in Lesson 9; take the phrase whole, as you took **ἐν ἀρχῇ**)*
ἡ Σαβῖνα, ὁ Φῆλιξ, ὁ Μᾶρκος — Sabina, Felix, Marcus. **τοῦ Μάρκου** is an ordinary second-declension genitive.
ὁ αἴλουρος — the cat

ἡ Σαβῖνα. ὁ διδάσκαλος λείπει τὴν δέλτον ἐκεῖ.

ὁ Φῆλιξ εὑρίσκει τὴν δέλτον καὶ λαμβάνει τὴν δέλτον ἐκ τῆς οἰκίας. βλέπει τὰ γράμματα τῆς δέλτου, ἀλλὰ οὐ γιγνώσκει τὰ γράμματα. τὰ γράμματα λέγει· τοῦ διδασκάλου.

ὁ υἱὸς τοῦ διδασκάλου ἔχει τὸ βιβλίον τοῦ κριτοῦ. τὸ βιβλίον δῶρόν ἐστιν ἀπὸ τοῦ κριτοῦ. ὁ υἱὸς τέκνον ἐστίν· οὐ γιγνώσκει τὰ γράμματα τοῦ βιβλίου.

ὁ Μᾶρκος οὐκ ἔχει τὴν δέλτον οὐδὲ τὸ βιβλίον, ἀλλὰ λέγει περὶ τῆς δέλτου καὶ περὶ τοῦ βιβλίου. πολλοὶ οἱ λόγοι τοῦ Μάρκου· ὁ αἴλουρος οὐ λέγει περὶ τῆς δέλτου. ὁ νόμος τῆς δίκης· ἡ δίκη τοῦ κριτοῦ ἐστιν, ἀλλὰ ἡ δέλτος τοῦ διδασκάλου.

τὰ γράμματα λέγει — *the letters say*: neuter plural, singular verb, as in the last tablet
δῶρόν ἐστιν, τέκνον ἐστίν, κριτοῦ ἐστιν — take the accents as printed; **ἐστιν** leans on the word before it

Exercise 8.6 — Understanding the reading

Read the whole tablet aloud before you answer anything.

1. Where is the teacher's tablet? That sentence has two genitives: say what each one is doing.
2. Who is the judge? The sentence that tells you has no verb — how do you know which noun is the subject?
3. Who finds the tablet, and where does he take it from? Which preposition is used, and what case does it demand?
4. Felix sees the letters but does not know them. What do the letters say, and in what case?
5. **τὰ γράμματα λέγει** — why is the verb singular?
6. Who has the judge's book, and where did it come from? Which preposition tells you, and what is the book called?
7. Translate **ὁ υἱὸς τέκνον ἐστίν**. Which noun has the article, and what does that settle?
8. What does Marcus have? What does he do instead? Find **οὐδέ** and say what two things it joins.
9. List every genitive in the last paragraph, and for each say which noun it hangs on.
10. Translate the last sentence. Does the tablet settle who owns the wax tablet of the Story — and does the Greek say *Theodoros* anywhere?

Answer key

1. In the house of the judge: **ἐν τῇ οἰκίᾳ τοῦ κριτοῦ**. **τοῦ διδασκάλου** says whose tablet; **τοῦ κριτοῦ** says whose house. Same ending, two owners.
2. Sabina: **κριτὴς ἡ Σαβῖνα**. **ἡ Σαβῖνα** has the article, so she is the subject and **κριτής** is what is said about her — *Sabina is judge*. A pupil who translates *the judge is Sabina* has read the order.
3. Felix, **ὁ Φῆλιξ εὑρίσκει**; out of the house, **ἐκ τῆς οἰκίας**; **ἐκ**, genitive.
4. **τοῦ διδασκάλου** — *of the teacher*, genitive. It is Lesson 8's whole Story in two words, and Felix in the tablet makes exactly the mistake Felix in the Story made.
5. Because **τὰ γράμματα** is neuter plural, and a neuter plural subject takes a singular verb (glossed, here and in the last tablet).
6. The son of the teacher, **ὁ υἱὸς τοῦ διδασκάλου**; from the judge, **ἀπὸ τοῦ κριτοῦ**; it is a gift, **δῶρον**.
7. *The son is a child.* **ὁ υἱός** has the article and **τέκνον** does not; so the sentence is about the son, and what it says of him is that he is a child — which is why he cannot read the book he owns.
8. Nothing — neither the tablet nor the book: **οὐκ ἔχει τὴν δέλτον οὐδὲ τὸ βιβλίον**. **οὐδέ** joins the two objects under one negative, *not … nor*. He talks about both instead, **λέγει περί**.
9. **τῆς δέλτου** and **τοῦ βιβλίου** (after **περί**, twice); **τοῦ Μάρκου** (on **οἱ λόγοι**); **τῆς δέλτου** (after **περί** again); **τῆς δίκης** (on **ὁ νόμος**); **τοῦ κριτοῦ** (predicate — the trial *is the judge's*); **τοῦ διδασκάλου** (predicate — the tablet *is the teacher's*). Seven. A pupil who stops at the ones after prepositions has found the easy half.
10. *The rule of the case: the trial is the judge's, but the tablet is the teacher's.* Yes — the genitive **τοῦ διδασκάλου** gives it to the teacher, as the scratched letters did. No: the word **Θεόδωρος** is nowhere in it. The tablet names a role, not a person, which is the same thing the scratched letters did, and the class may notice that this leaves the question of Lesson 8's closing story exactly where it was.

The Question

1. Greek marks possession with an ending; English uses an apostrophe or the word *of*. Which is clearer? Which is shorter? Are those the same question?
2. The title runs backwards — son, then ancestor, then remoter ancestor — though the genealogy that follows it (Matthew 1:2–16) runs forwards. Why might you build a title that way?
3. **ἡ θυγάτηρ** appears in your vocabulary but not in the genealogy. Why might that be? See how far you can get.

Discussing the questions

1. Greek is shorter: Matthew 1:1 does with four endings what English needs four *of*s for.

Clearer is open. Felix misread **ΤΟΥ ΔΙΔΑΣΚΑΛΟΥ** because the noun differs from its nominative by one final letter, and a separate *of* is harder to miss; in **ἐκ τῆς οἰκίας τοῦ κριτοῦ** one ending does two jobs. A strong answer sees that the questions pull apart: what makes a sign short is often what makes it easy to overlook.

2. Open. A title starts with whom the book is about, **Ἰησοῦ Χριστοῦ**, and then says who he is; each genitive hangs on the noun before it, so the grammar itself builds outward from him. A strong answer also asks why these two ancestors out of so many: David was Israel's king and Abraham its founding father, so the title names the two descents that matter. Link it to the last item of *One ending*: **υἱοῦ** names only a relationship, and each one here is fixed by the name that follows it.
3. The genealogy traces descent from father to son, and a daughter leaves the line rather than carrying it on; the title says **υἱοῦ** twice for the same reason. Pupils who know the passage may object that women are named in it: four besides Mary, but each as the mother of a son, never as anyone's daughter. An answer from the vocabulary note (its genitive waits for Lesson 15) explains why the tablet cannot use the word, not why Matthew did not.

The Story

The tablet went back on Theodoros's shelf, where it had been for eleven years before Felix borrowed it without asking.

Later Julia noticed that the scratched letters were not in Theodoros's hand. They were small and careful and slightly crooked, the way a person writes who is learning, and they had been there a long time.

She did not ask whose they were. She had begun to understand that some of the things in that room had been owned by somebody before.

9

The Dative and the Recipient — the dative of the indirect object, of means, and of place

Student edition, p. 90

The Story

Felix had been composing quietly, which was unusual, and smiling while he did it, which was worse.
"I have written you a message," he announced.
"In Greek?"
"In Greek."
Theodoros put down what he was holding. "Read it to the class."
Felix stood, held up his tablet, and read with enormous care:

πέμπω τὸν διδάσκαλον.

He waited. The pause went on slightly too long for his liking.
"What did you intend?"
"I send a letter to the teacher." *Felix looked at his tablet again. "Which is what it says."*
"It is not what it says."
"It says ***πέμπω*** — I send. *And* ***τὸν διδάσκαλον*** *— the teacher. I send, to the teacher."*
*"****τὸν διδάσκαλον*** *is accusative," said Julia, who had got there first and had been visibly holding it in. "It is the thing being sent."*
Felix read his sentence again.
"I send the teacher," *said Livia.*
"Where?" said Quintus. "Where are you sending him?"
"I am not sending him anywhere —"
"You have not said where," said Theodoros. "That is the only mercy in it. You have announced to this room that you are dispatching me, as one dispatches a parcel, to an unspecified destination."
Felix sat down. He appeared to be weighing something.
"It is not even rude," he said at last, with real disappointment. "I would not have minded if it were rude."
"No," said Theodoros. "It is merely peculiar, and that is worse, and it happened because the teacher is not the object *of your sending. He is the one it goes* ***to****. Greek has a case for that, and you have not learned it yet, so sit still and be peculiar while I teach it."*

The New Greek

The dative of the indirect object

Student edition, p. 91

Felix needed to say who his letter was going to. That is the job of the **dative**, the fourth and last case you need: it marks the person something is given, sent, said, or shown **to**.

> **πέμπω τὴν ἐπιστολὴν τῷ διδασκάλῳ.** — I send the letter to the teacher.

Three nouns, three different jobs, and each one says which job it has:

- **ἐγώ**, hidden inside **πέμπω** — the one doing it *(nominative)*
- **τὴν ἐπιστολήν** — the thing sent *(accusative)*
- **τῷ διδασκάλῳ** — the one it goes to *(dative)*

Try putting the teacher at the front of the sentence. Does anything change about who gets the letter? English would need *to* and a fixed position to say it. Greek has said it already, in the ending.

The dative forms of the article and the nouns

Student edition, p. 91

	masculine	feminine	neuter
dat. sing.	**τῷ**	**τῇ**	**τῷ**
dat. plur.	**τοῖς**	**ταῖς**	**τοῖς**

	ὁ λόγος	**ἡ ψυχή**	**ἡ οἰκία**	**τὸ δῶρον**
dat. sing.	**τῷ λόγῳ**	**τῇ ψυχῇ**	**τῇ οἰκίᾳ**	**τῷ δώρῳ**
dat. plur.	**τοῖς λόγοις**	**ταῖς ψυχαῖς**	**ταῖς οἰκίαις**	**τοῖς δώροις**

Look at the singular endings: the same small mark sits under every one of them: **-ῳ, -ῃ, -ᾳ**. That is an **iota subscript** — an iota written underneath, because it stopped being pronounced long before it stopped being written.
It is easy to miss, it is easy to leave out, and leaving it out turns a dative into something else. Write it.
The dative follows the genitive in everything, including last lesson's awkward group. **ἡ τράπεζα** gave **τῆς τραπέζης**, so it gives **τῇ τραπέζῃ**; **ἡ θάλαττα** gives **τῇ θαλάττῃ**. Alpha in the nominative and accusative, eta in the genitive and dative, and the same test — the letter before the ending — decides both.

NOTE

You now have all four cases, one line each:

- **nominative** — the one doing it
- **genitive** — whose it is, or where it came from
- **dative** — the one it goes to
- **accusative** — the one it is done to

Every noun inside a sentence is in one of these four, and tells you which. (The vocative, for calling to someone, stands outside the sentence; you had it in Lesson 4.) The rest of Part II is practice.

The dative of means, and the dative with ἐν and σύν

By means of. With no preposition at all, the dative can say what something was done *with*:

> **γράφω τοῖς γράμμασιν.** — I write with letters. *(**γράμμασιν** is the third-declension dative plural of **τὰ γράμματα**; take it whole.)*

In, and with. Two prepositions take the dative and only the dative:

- **ἐν** — in, among
- **σύν** — together with

ἐν τῇ οἰκίᾳ — in the house

σὺν τῷ υἱῷ — together with the son

Note the difference between the two *withs*. **σύν** is *in company with* — the son is walking beside you. The bare dative is *by means of* — the letters are the tool. English uses one word for both and leaves you to guess; Greek makes you decide which you meant.

FROM LATIN

Latin splits this work between two cases. *To the teacher* is dative — *magistro* — exactly as in Greek. But *with the son* and *by means of letters* are **ablative** in Latin, and Greek has no ablative.
So Greek's dative does the work of two Latin cases, and when you are translating out of Latin you will have to stop and ask which one you are looking at. That is the question the Greek is asking you.

WORDS TO LEARN

δίδωμι — I give *(third person **δίδωσι** — he, she, or it gives)*

πέμπω — I send
ἡ ἐπιστολή — letter, message
ἐν — in, among *(with the dative)*
σύν — together with *(with the dative)*
ὁ ἄγγελος — messenger
ἡ φωνή — voice, sound *(Lesson 1)*
ἡ εἰρήνη — peace *(Lesson 2)*
ἡ θύρα — door *(Lesson 3)*
τρέχω — I run
φεύγω — I flee, run away *(Lesson 5)*
ἐνταῦθα — here; there, at that point *(Lesson 6)*

Note

δίδωμι does not end in **-ω** like the verbs you know, and it does not conjugate like them. It belongs to a small, very old, very common family whose full set of endings comes in Lesson 36. Learn **δίδωμι** and **δίδωσι** as two whole words for now and do not try to build the rest.
ἡ ἐπιστολή goes like **ἡ ψυχή** throughout: **τῆς ἐπιστολῆς**, **τῇ ἐπιστολῇ**, **τὴν ἐπιστολήν**. It is the ancestor of *epistle*, and the verb behind it means simply *to send to*.

The Investigation

Felix was allowed to rewrite his message, on condition that he read it aloud.

Exercise 9.1 — Retrieval

Ten short questions from Lessons 5 to 8. From memory.

1. What case is **τοῦ χρόνου**?
2. Translate **ὁ υἱός**.
3. What is **ἐστέ**?
4. Write *out of the house* in Greek.
5. **ἐκ** or **ἐξ** in front of **ἀρχῆς**?
6. Give the gender, number and case of **τῶν ἡμερῶν**, and say what is odd about its accent.
7. Make the subject of **ὁ διδάσκαλος γράφει τὰ γράμματα** plural, and change whatever else has to change.
8. Translate **περὶ τῶν ἔργων**.
9. In **ὁ διδάσκαλός ἐστι φίλος**, which noun is the subject, and why?
10. Translate **μόνον**.

Answer key

1. Genitive singular.
2. *Son.*

3. Second person plural of **εἰμί**: *you (all) are*.
4. **ἐκ τῆς οἰκίας.**
5. **ἐξ ἀρχῆς** — a vowel follows.
6. Feminine, genitive, plural; the circumflex has gone to the last syllable, which every first-declension genitive plural does whatever the nominative's accent.
7. **οἱ διδάσκαλοι γράφουσι τὰ γράμματα.** — the verb must move too; a singular verb with a plural subject is the commonest slip.
8. *About the deeds.*
9. **ὁ διδάσκαλος**, because it has the article and **φίλος** does not.
10. *Only* — the neuter of **μόνος**, used as an adverb.

Exercise 9.2 — Which case, and why?

For every noun phrase other than the subject, give the case and say what job it is doing.

1. **πέμπω τὴν ἐπιστολὴν τῷ κριτῇ.**
2. **ὁ διδάσκαλος δίδωσι τὰ δῶρα τοῖς ἀνθρώποις.**
3. **ἐν τῇ οἰκίᾳ γράφομεν.**
4. **τὸ βιβλίον τοῦ υἱοῦ ἐστιν ἐν τῇ οἰκίᾳ.**
5. **ὁ ἄγγελος πέμπει τὰς ἐπιστολὰς τοῖς κριταῖς.**
6. **σὺν τοῖς τέκνοις τρέχει ὁ δοῦλος ἐκ τῆς οἰκίας.**
7. **γράφομεν τοῖς γράμμασιν ἐν τῇ δέλτῳ.**
8. **ἡ θυγάτηρ τοῦ κριτοῦ δίδωσι τὸν ἵππον τῷ υἱῷ τοῦ διδασκάλου.**
9. **ἐν ταῖς ἡμέραις τῆς εἰρήνης οἱ ἄνθρωποι πέμπουσιν ἐπιστολὰς τοῖς φίλοις.**
10. **τῇ φωνῇ λέγει ὁ μάρτυς τὴν ἀλήθειαν τῷ κριτῇ.**

Answer key

1. **τὴν ἐπιστολήν** accusative, the thing sent; **τῷ κριτῇ** dative, the one it goes to.
2. **τὰ δῶρα** accusative, the things given; **τοῖς ἀνθρώποις** dative, the recipients.
3. **ἐν τῇ οἰκίᾳ** dative, after **ἐν**; the place.
4. **τοῦ υἱοῦ** genitive, whose book it is; **ἐν τῇ οἰκίᾳ** dative, where it is. Three of the four cases appear in this sentence; ask the class to find the nominative, and then to say which case is missing and why (**ἐστιν** takes no object).
5. **τὰς ἐπιστολάς** accusative, the things sent; **τοῖς κριταῖς** dative plural, the recipients. **κριτής** takes **-αῖς** like **ψυχαῖς**.
6. **σὺν τοῖς τέκνοις** dative, after **σύν** — company, the children run too; **ἐκ τῆς οἰκίας** genitive, after **ἐκ**.
7. **τοῖς γράμμασιν** dative with no preposition — the means, *with letters*; **ἐν τῇ δέλτῳ** dative after **ἐν** — the place. Two datives, two jobs, in five words.
8. **τοῦ κριτοῦ** genitive, whose daughter; **τὸν ἵππον** accusative, the thing given; **τῷ υἱῷ** dative, the recipient; **τοῦ διδασκάλου** genitive, whose son. All four cases; the nominative is **ἡ θυγάτηρ**.
9. **ἐν ταῖς ἡμέραις** dative after **ἐν** — here the *time* rather than the place, which **ἐν** also does; **τῆς εἰρήνης** genitive, what days they are; **ἐπιστολάς** accusative, the things

sent; **τοῖς φίλοις** dative, the recipients.

10. **τῇ φωνῇ** dative of means — *with his voice*, no preposition; **τὴν ἀλήθειαν** accusative; **τῷ κριτῇ** dative, the one told. A pupil who takes **τῇ φωνῇ** as *to the voice* has met the dative's two jobs and chosen the wrong one; ask whether a voice can receive anything.

Exercise 9.3 — Translate

1. **δίδωσι τὰ γράμματα τῷ υἱῷ.**
2. **σὺν τῷ φίλῳ βλέπομεν τὴν οἰκίαν.**
3. **οὐ πέμπω τὴν ἐπιστολὴν τοῖς κριταῖς.**
4. **ἐν ταῖς ἡμέραις τοῦ χρόνου ἔχομεν τὰ ἔργα.**
5. **ὁ ἄγγελος τρέχει πρὸς τὴν θύραν σὺν τῇ ἐπιστολῇ.**
6. **ἐν τῇ δέλτῳ γράφει ὁ μαθητὴς τὸ ὄνομα τοῦ θεοῦ.**
7. **οἱ δοῦλοι φεύγουσιν ἐκ τῆς οἰκίας, ἀλλὰ τὰ τέκνα ἐν τῇ οἰκίᾳ μένει.**
8. **εἰρήνη τοῖς ἀνθρώποις.**
9. **ὁ κριτὴς οὐ δίδωσι τὴν δέλτον τοῖς μαθηταῖς, ἀλλὰ τῷ διδασκάλῳ.**
10. **τῇ φωνῇ γιγνώσκομεν τὸν φίλον.**

Answer key

1. *He gives the letters to the son.*
2. *Together with the friend we see the house.*
3. *I do not send the letter to the judges.*
4. *In the days of time we have the work.* Deliberately slightly odd in English; the pupils should be able to account for all four noun phrases even though the sentence is not a thing anyone would say.
5. *The messenger runs to the door with the letter.* — **πρός** with the accusative for the direction, **σύν** with the dative for what comes along.
6. *On the tablet the pupil writes the name of God.* — **ἐν** here is *on* as much as *in*; English chooses, Greek does not have to.
7. *The slaves flee out of the house, but the children stay in the house.* — **τὰ τέκνα … μένει**: a neuter plural subject takes a singular verb. The reading of Lesson 7 showed it; a pupil who "corrects" it to **μένουσι** has produced acceptable Greek and should be told that the singular is the ordinary form.
8. *Peace to men*, or *peace to people.* — No verb; the dative alone carries *to*. Compare the Luke 2:14 line below.
9. *The judge does not give the tablet to the pupils, but to the teacher.*
10. *By the voice we recognise the friend.* — dative of means with no preposition. A pupil who writes *to the voice* should be sent back to *Which case, and why?*, item 10.

Exercise 9.4 — Into Greek

1. I send the letter.

2. I send the letter to the teacher.
3. He gives the gift to the son.
4. In the house.
5. Together with the friends.
6. We do not write to the judge.
7. The messenger runs to the door.
8. We write with letters.
9. Peace in the house.
10. The son gives the gifts to the friends of the judge.

Answer key

1. **πέμπω τὴν ἐπιστολήν.**
2. **πέμπω τὴν ἐπιστολὴν τῷ διδασκάλῳ.**
3. **δίδωσι τὸ δῶρον τῷ υἱῷ.**
4. **ἐν τῇ οἰκίᾳ.**
5. **σὺν τοῖς φίλοις.**
6. **οὐ γράφομεν τῷ κριτῇ.**
7. **ὁ ἄγγελος τρέχει πρὸς τὴν θύραν.** — **πρός** and the accusative, because this is *towards*, not *to* as a recipient. A pupil who writes **τῇ θύρᾳ** has given the door a letter.
8. **γράφομεν τοῖς γράμμασιν.** — the dative of means, no preposition. **σὺν τοῖς γράμμασιν** would mean the letters came along for company.
9. **εἰρήνη ἐν τῇ οἰκίᾳ.**
10. **ὁ υἱὸς δίδωσι τὰ δῶρα τοῖς φίλοις τοῦ κριτοῦ.** — four noun phrases, four jobs; ask for every case before marking it.

The iota subscript is the whole examination here. **τῷ διδασκάλω** without it is not a dative and not anything else either. Mark it as wrong every time, early, while it is still cheap to fix.

In 6, accept **τῷ κριτῇ** only; a pupil who writes **τὸν κριτήν** has made Felix's mistake, and should be shown the two side by side rather than simply corrected.

Exercise 9.5 — Felix's message

Felix wrote **πέμπω τὸν διδάσκαλον** and meant *I send a letter to the teacher.*

1. Write what he should have written.
2. Explain, in one sentence, what his version actually claims.
3. Felix said he would not have minded if it had been rude. Why was the peculiar version worse than a rude one would have been?
4. Felix's corrected message said nothing except that it was being sent. Write one sentence he could have added, in which the teacher is given something.
5. Put Felix's corrected sentence into the plural: *we send the letters to the teachers.*
6. Quintus asked *where?* Finish Felix's original sentence so that it answers him: *I send the teacher to the house.* Which case, and which small word, does *to the house* need here?

7. Which mark, on which two words, shows that **τῷ διδασκάλῳ** is a dative?
8. Write *the teacher sends the pupil* — the sentence Felix wrote, the other way round.
9. Write Felix's corrected sentence twice more, once with **τῷ διδασκάλῳ** first and once with **τὴν ἐπιστολήν** first, and say what each order puts the weight on.
10. Felix wrote **τὸν διδάσκαλον** where he needed **τῷ διδασκάλῳ**. How many letters differ, and what does that tell you about where to look when a Greek sentence seems to say something strange?

Answer key

1. **πέμπω τὴν ἐπιστολὴν τῷ διδασκάλῳ.** The letter must be supplied — his original did not contain it — and the teacher must move into the dative.
2. That he is dispatching Theodoros somewhere, as a parcel.
3. This is a question about precision rather than grammar, and worth a brief discussion. A rude sentence would at least have been the sentence he intended. The peculiar one was produced by somebody who believed he was saying something else, which is the position this whole course is designed to get you out of.
4. Anything correct; e.g. **δίδωμι τὸ δῶρον τῷ διδασκάλῳ** or **δίδωμι τῷ διδασκάλῳ τὴν δέλτον**. Check for the dative on the teacher and the accusative on the thing.
5. **πέμπομεν τὰς ἐπιστολὰς τοῖς διδασκάλοις.** — three plurals and all three endings change.
6. **πέμπω τὸν διδάσκαλον πρὸς τὴν οἰκίαν.** — accusative after **πρός**, because the house is a destination, not a recipient. A pupil who writes **τῇ οἰκίᾳ** has given the house a teacher in the post; accept it only with a straight face.
7. The iota subscript, under the **ω** of **τῷ** and under the **ω** of **διδασκάλῳ**. Two of them, and both must be there.
8. **ὁ διδάσκαλος πέμπει τὸν μαθητήν.**
9. **τῷ διδασκάλῳ πέμπω τὴν ἐπιστολήν** — the weight is on the teacher: it is *to him* that it goes. **τὴν ἐπιστολὴν πέμπω τῷ διδασκάλῳ** — the weight is on the letter: *a letter* is what I am sending. Neither changes who gets what; that was settled by the endings (Lesson 4).
10. The article changes entirely (**τόν** → **τῷ**) and the noun's last syllable changes (**-ον** → **-ῳ**). When Greek seems to be saying something strange, look at the ends of the words before you look at the dictionary: Felix had every word right and every ending wrong on one of them.

The Ancient Voice — Luke 2:14

> A line you may know in English, and whose structure is carried by three datives.
>
> **δόξα ἐν ὑψίστοις θεῷ καὶ ἐπὶ γῆς εἰρήνη ἐν ἀνθρώποις εὐδοκίας.**

- **δόξα** — glory *(nominative)*
- **ἐν ὑψίστοις** — in the highest places *(dative plural, after **ἐν**)*
- **θεῷ** — to God *(dative — the recipient, with no preposition at all)*
- **καί** — and
- **ἐπὶ γῆς** — on earth *(genitive, after **ἐπί**)*
- **εἰρήνη** — peace *(nominative)*
- **ἐν ἀνθρώποις** — among men *(dative plural of your word from Lesson 1)*
- **εὐδοκίας** — of good pleasure, of favour *(genitive)*

Glory to God in the highest, and on earth peace among men of good will.
Two datives doing two different jobs, in the same half-line. **ἐν ὑψίστοις** is **ἐν** plus the dative, giving place. **θεῷ** is a bare dative with no preposition whatever, giving the recipient — exactly the ending Felix needed and did not have. There is no verb in the whole line. Greek is content to say *glory to God* and leave the *be* to be understood, which English can also just about manage.

NOTE

One letter, and a very old argument. The last word appears in some manuscripts as **εὐδοκίας**, genitive, and in others as **εὐδοκία**, nominative. On the first reading the peace is for *men of good will* — the people God favours. On the second it is *peace on earth, good will toward men* — which is the version that reached English hymns.
The whole difference is a final **ς**. You are not in a position to judge which reading is right, and neither are most adults. But you are already in a position to see that the two readings are different, and why, and that is further than the argument usually gets.

THE READING

THEODOROS'S SEVENTH TABLET · COMPOSED

The seventh tablet concerned a letter, and Felix read it aloud himself, having been given no choice in the matter.

ὁ Φῆλιξ γράφει ἐπιστολὴν τῷ διδασκάλῳ. ἐν τῇ ἐπιστολῇ λέγει· ὦ διδάσκαλε, ἐγὼ γράφω, ὁ

ὁ Φῆλιξ, ὁ Μᾶρκος — Felix, Marcus
ὁ αἴλουρος — the cat; **τῷ αἰλούρῳ** is its dative and **ὦ αἴλουρε** its vocative, both by the ordinary rules
τὸ διδασκαλεῖον — the schoolroom
καθεύδει — sleeps
οὐδὲν … οὐδενί — nothing … to anyone *(two forms of one word, **οὐδείς**,*

Μᾶρκος οὐ γράφει.

ὁ αἴλουρος ἐν τῷ διδασκαλείῳ ἐστὶ σὺν τοῖς μαθηταῖς. ὁ Φῆλιξ οὐ δίδωσι τὴν ἐπιστολὴν τῷ διδασκάλῳ, ἀλλὰ τῷ αἰλούρῳ. ὦ αἴλουρε, λέγει, ἄγγελος εἶ. ὁ αἴλουρος γιγνώσκει τὴν φωνήν, ἀλλὰ οὐ τὰ γράμματα.

ὁ αἴλουρος λαμβάνει τὴν ἐπιστολὴν καὶ τρέχει πρὸς τὴν θύραν καὶ φεύγει ἐκ τοῦ διδασκαλείου. οἱ μαθηταὶ ἐνταῦθα, ὁ αἴλουρος ἐκεῖ· ἐν τῇ οἰκίᾳ καθεύδει σὺν τῇ ἐπιστολῇ. ὁ ἄγγελος δίδωσι τὰς ἐπιστολὰς τοῖς ἀνθρώποις· ὁ αἴλουρος οὐδὲν δίδωσιν οὐδενί.

ὁ διδάσκαλος λέγει τοῖς μαθηταῖς· οὐκ ἄγγελός ἐστιν ὁ αἴλουρος, ἀλλὰ ζῷον. εἰρήνη ἐν τῷ διδασκαλείῳ οὐκ ἔστιν· ὁ Φῆλιξ γράφει ἐπιστολὴν τῷ αἰλούρῳ.

no one; *Greek lets its negatives reinforce one another rather than cancel)*
διδασκαλείῳ ἐστί, ἄγγελός ἐστιν, οὐκ ἔστιν — take the accents as printed; **ἐστί** leans on the word before it

Exercise 9.6 — Understanding the reading

Read the whole tablet aloud before you answer anything.

1. To whom does Felix write the letter, and to whom does he give it? Which case marks both, and which word keeps the two apart?
2. What does Felix write in the letter? Why is **ἐγώ** there?
3. Where is the cat at the start, and in whose company? Two datives: say which preposition governs each, and what each one means.
4. What does Felix call the cat? What in the Greek tells you he is speaking *to* it rather than *about* it?
5. What does the cat know, and what does it not know?
6. Follow the cat out. List its three verbs, from taking the letter to running off, and the two prepositional phrases that go with them, each with its case.
7. **ἐν τῇ οἰκίᾳ καθεύδει σὺν τῇ ἐπιστολῇ** — two datives. Why does each have the preposition it has?
8. What does a messenger do that the cat does not? Translate the sentence with **οὐδέν** in it.
9. **οὐκ ἄγγελός ἐστιν ὁ αἴλουρος, ἀλλὰ ζῷον** — which noun is the subject, and how do you know?
10. Translate the last paragraph. Judging from its last sentence, what has Felix

learned?

Answer key

1. He writes to the teacher, **τῷ διδασκάλῳ**, and gives it to the cat, **τῷ αἰλούρῳ**. Both are datives — the one it goes to — and **ἀλλά** is what keeps them apart: *not to the teacher, but to the cat*.
2. *Teacher, I am writing; Marcus is not writing.* **ἐγώ** sets Felix against Marcus; without the contrast it would not be there (Lesson 5).
3. In the schoolroom, **ἐν τῷ διδασκαλείῳ**, together with the pupils, **σὺν τοῖς μαθηταῖς**. **ἐν** gives the place, **σύν** the company.
4. A messenger: **ἄγγελος εἶ**, *you are a messenger*. The vocative **ὦ αἴλουρε**, with its **-ε** and its **ὦ**, says he is addressing it; and **εἶ** is second person.
5. The voice, **τὴν φωνήν**; not the letters, **οὐ τὰ γράμματα** — it knows Felix's voice and cannot read.
6. **λαμβάνει** (takes), **τρέχει** (runs), **φεύγει** (flees); **πρὸς τὴν θύραν**, accusative after **πρός** — the direction; **ἐκ τοῦ διδασκαλείου**, genitive after **ἐκ** — the place it leaves.
7. **ἐν τῇ οἰκίᾳ** — *in the house*, the place, so **ἐν**. **σὺν τῇ ἐπιστολῇ** — *with the letter*, which is keeping it company, so **σύν**. A bare dative **τῇ ἐπιστολῇ** would have meant the cat was sleeping *by means of* the letter, which even this cat does not do.
8. Gives letters to people: **ὁ ἄγγελος δίδωσι τὰς ἐπιστολὰς τοῖς ἀνθρώποις**. *The cat gives nothing to anyone* — **οὐδὲν δίδωσιν οὐδενί**, two negatives and no cancelling.
9. **ὁ αἴλουρος**, because it has the article; **ἄγγελος** and **ζῷον** are bare, and are the two things said and unsaid about it. The order puts **ἄγγελος** first for emphasis — *a messenger is what the cat is not* — and a pupil who makes the messenger the subject has read the order (Lesson 6).
10. *The teacher says to the pupils: the cat is not a messenger, but an animal. There is no peace in the schoolroom: Felix is writing a letter to the cat.* He has learned the dative perfectly and nothing else.

The Question

1. The dative covers *to*, *for*, *with*, *by*, and *in*. Is that one case doing many jobs, or several cases that happened to collapse into one shape?
2. Greek distinguishes *with the son* from *with a pen*. English does not. Has English lost something, or shed something?
3. A single **ς** decides who the peace in Luke 2:14 is for. Should a translator tell the reader when a choice like that has been made, or get on with it?

Discussing the questions

1. Both can be defended, and a strong answer says which question it is answering. To a Greek reader it was one case: one set of endings, with the sense deciding the job, which is why a pupil can read **τῇ φωνῇ** as *to the voice*. Historically it is the second: the

Greek dative took in older cases for place and means, which is why the Latin notes in Lessons 8 and 9 find it doing the ablative's work. A pupil who uses the Latin split as evidence has the right instinct.

2. Open. The lesson says English "leaves you to guess", so the case for loss is that Greek forces the writer to decide, as in **σὺν τῷ υἱῷ** against **τοῖς γράμμασιν**. The case for shedding is that the guess is nearly always easy: a pen cannot walk beside you. A strong answer looks for an English sentence where *with* is ambiguous, and weighs how often that happens against the cost of the distinction. The cat sleeping **σὺν τῇ ἐπιστολῇ** is a good test case.
3. Open. A strong answer weighs the reader's trust against the reader's patience: a note on every choice makes the page unreadable, and silence hides that **εὐδοκίας** and **εὐδοκία** give the peace to different people. Press for a line between choices that change what a sentence claims and choices that change only its English. The six translations of **λόγος** in Lesson 6 are the useful contrast: there the translator chooses a word, here a text.

The Story

Felix delivered the corrected message at the end of the lesson, folded, with some ceremony.
It read:

πέμπω τὴν ἐπιστολὴν τῷ διδασκάλῳ.

Theodoros turned it over. There was nothing else written on it.
"It is the message," said Felix. "The message is that I am sending it. I have not sent anything else."
"No," Theodoros agreed. "But the case is correct, and the iota is under the omega where it belongs, and you will notice that I am still here."

10

Adjectives Must Agree — agreement, attributive and predicate position, and comparison

Student edition, p. 99

The Story

"Everyone gets an adjective," said Sabina. "I have chosen them."
"On what authority?" said Quintus.
"On the authority of having chosen them already."
She had written the list out, which meant there was no arguing with it.
"Julia is **ἡ σοφὴ θυγάτηρ**. *Livia is* **ἡ μικρὰ ψυχή** *— small soul, which is not an insult, it is because she is quiet. Quintus is* **ὁ ἀγαθὸς ἄνθρωπος**." *Quintus looked pleased.*
"And Felix is **ὁ κακὸς υἱός**."
"That is slander."
*"It is agreement," said Sabina. "***ὁ** *is masculine,* **κακός** *is masculine,* **υἱός** *is masculine. Three for three. Theodoros, is it correct?"*
Theodoros was in difficulty, and the class could see it.
"...The grammar is correct."
"Thank you."
"The grammar being correct," he went on, "is not the same as it being—"
"Marcus," said Sabina, consulting her list, "is **ὁ μέγας λόγος**."
The room took a moment to work this out, and then a noise went round it that Theodoros decided not to notice.
"The great word," *said Marcus. "I accept that."*
"The big talk," *said Julia.*
"Both," said Sabina. "That is the point of the word."
Theodoros wrote two things on the board, one above the other.

ὁ κακὸς υἱός

κακὸς ὁ υἱός

"Sabina," he said, "has accused Felix of being a bad son. The second one says it rather more plainly. Before anyone writes anything else about anyone else, you are going to learn the difference, because now it is funny and one day it will be in your examination."

Agreement in gender, number and case

Student edition, p. 100

Sabina's defence was agreement: masculine, masculine, masculine. An adjective must match its noun in **gender**, **number**, and **case** — all three, every time — and it does so with endings you already know.
ἀγαθός — *good* — has three columns, and you have seen all of them before:

	masculine	feminine	neuter
nom. sing.	**ἀγαθός**	**ἀγαθή**	**ἀγαθόν**
gen. sing.	**ἀγαθοῦ**	**ἀγαθῆς**	**ἀγαθοῦ**
dat. sing.	**ἀγαθῷ**	**ἀγαθῇ**	**ἀγαθῷ**
acc. sing.	**ἀγαθόν**	**ἀγαθήν**	**ἀγαθόν**
nom. plur.	**ἀγαθοί**	**ἀγαθαί**	**ἀγαθά**
gen. plur.	**ἀγαθῶν**	**ἀγαθῶν**	**ἀγαθῶν**
dat. plur.	**ἀγαθοῖς**	**ἀγαθαῖς**	**ἀγαθοῖς**
acc. plur.	**ἀγαθούς**	**ἀγαθάς**	**ἀγαθά**

The masculine is **ὁ λόγος**. The feminine is **ἡ ψυχή**. The neuter is **τὸ δῶρον**. Nothing in this table is new: it is three nouns you already know, wearing one meaning.
So: **ὁ ἀγαθὸς λόγος**, **ἡ ἀγαθὴ ψυχή**, **τὸ ἀγαθὸν δῶρον**. The adjective is not choosing its own ending. The noun is choosing it.

> Note
>
> **The adjective agrees with its noun, not with the thing. ἡ ὁδός** is feminine, so a good road is **ἡ ἀγαθὴ ὁδός**, with a feminine adjective and a noun that looks masculine. Gender is a fact about words, as it was in Lesson 3, and the adjective follows the word.

Attributive and predicate position

Student edition, p. 100

Look again at the two lines Theodoros wrote on the board. Greek says two quite different things with the same two words, and the difference is position.
Inside the article-noun group — the adjective describes the noun:

ὁ ἀγαθὸς ἄνθρωπος — the good man

ὁ ἄνθρωπος ὁ ἀγαθός — the good man *(the same, with the article*

repeated)

Outside it — the adjective is being *asserted* of the noun, and the sentence needs no verb at all:

ἀγαθὸς ὁ ἄνθρωπος — the man is good

ὁ ἄνθρωπος ἀγαθός — the man is good

The test is mechanical. **Is the adjective sheltering under an article?** If yes, it describes. If no, it asserts.

ὁ σοφὸς κριτής	the wise judge
σοφὸς ὁ κριτής	the judge is wise
ὁ κριτὴς ὁ σοφός	the wise judge
ὁ κριτὴς σοφός	the judge is wise

Two of those are descriptions and two are claims, and the only evidence is where **ὁ** is standing.
This is the same mechanism you met in **χαλεπὰ τὰ καλά**. There the adjective **χαλεπά** stood outside the group and asserted something about **τὰ καλά**. You have been reading predicate position since Lesson 3; now it gets its name.

From Latin

Latin cannot do this, and the reason is Lesson 3: Latin has no article, so it has no inside and outside of an article group to put the adjective in.
Bonus homo and *homo bonus* both mean *the good man*, and a Latin writer who wants *the man is good* normally supplies *est* — or leaves the reader to guess from context, since Latin can drop the verb too but has no article to show that it has done so. Greek gets the same sentence for nothing, by moving one word.

Comparison, and the adverb in -ως

An adjective can do two more things, and both are cheap.

The comparative in -τερος and the superlative in -τατος

Add **-τερος** for *more*, **-τατος** for *most*. They decline like any adjective you have met.

σοφός *wise*	**σοφώτερος** *wiser*	**σοφώτατος** *wisest*
δίκαιος *just*	**δικαιότερος**	**δικαιότατος**
καλός *fine*	**καλλίων**	**κάλλιστος**

The **ο** of the ending lengthens to **ω** when the syllable before it is short: **σοφ-** is

short, so **σοφώτερος**; **δικαι-** is not, so **δικαιότερος**. Your ear will do this before your memory does.

Six are irregular, and they are six of the commonest words in Greek. Learn them as a set, the way you learned *good, better, best*.

ἀγαθός good	**ἀμείνων** better	**ἄριστος** best
κακός bad	**κακίων**, **χείρων** worse	**κάκιστος**, **χείριστος** worst
μέγας great	**μείζων** greater	**μέγιστος** greatest
πολύς much	**πλείων** more	**πλεῖστος** most
μικρός small	**ἐλάττων** smaller	**ἐλάχιστος** smallest

Than what: ἤ and the genitive of comparison

Greek says *than* in two ways, and the second is the one that will catch you.

> **σοφώτερός ἐστιν ἢ ὁ ἀδελφός.** — *He is wiser than his brother.*
>
> **σοφώτερός ἐστι τοῦ ἀδελφοῦ.** — The same thing, with no word for *than* at all.

The second puts the thing compared into the **genitive**, and leaves you to supply *than*. It is called the **genitive of comparison**, and once you have seen it you will see it everywhere. A superlative takes a genitive too, but it means something different — *of* rather than *than*:

> **ὁ σοφώτατος τῶν μαθητῶν.** — *The wisest of the pupils.*

The adverb, formed from the genitive plural

To turn an adjective into an adverb, take its **genitive plural** and change the **-ων** to **-ως**. That is the whole rule, accent included.

adjective	genitive plural	adverb
σοφός	**σοφῶν**	**σοφῶς** *wisely*
κακός	**κακῶν**	**κακῶς** *badly*
καλός	**καλῶν**	**καλῶς** *finely, well*
δίκαιος	**δικαίων**	**δικαίως** *justly*

Note

You have already met one. In Lesson 11 you will meet **κακῶς πράττω**, *I fare badly* — and **οὕτως**, from Lesson 7, looks like an adverb of this kind and is not. It is simply a word. **εὖ**, *well*, is another. A handful of the commonest adverbs are their own words;

everything else obeys the rule above.

The comparative adverb is the comparative adjective's **neuter singular**, and the superlative adverb its **neuter plural**:

σοφῶς wisely · **σοφώτερον** more wisely · **σοφώτατα** most wisely

Words to Learn

ἀγαθός — good
κακός — bad, evil
καλός — fine, beautiful, noble
σοφός — wise, skilled
μικρός — small, little
μέγας — great, large
ἄλλος — other, another *(neuter **ἄλλο**, not **ἄλλον**)*
πρῶτος — first
νέος — new; young *(feminine **νέα**, after **ε**)*
ὀλίγος — little, few
μακρός — long *(feminine **μακρά**; you met **μακραί** on the fifth tablet)*
χαλεπός — difficult, hard, harsh *(the proverb's word, at last with its endings)*
ἡ γνώμη — opinion, judgement; a mind made up *(Lesson 4)*

Note

μικρός has **μικρά** in the feminine, not **μικρή**: after **ε**, **ι** or **ρ** the first declension keeps alpha. Compare **ἡ οἰκία**, which does the same thing for the same reason.
μέγας is irregular and worth knowing anyway, because it is everywhere: **μέγας**, **μεγάλη**, **μέγα**. Everything except the masculine and neuter nominative and accusative singular is built on **μεγάλ-**. Take the three forms printed and leave the rest until you meet it.
καλός is the hardest of these to translate and the most worth having. It covers beautiful, fine, noble, admirable, and well-made, and a Greek would not have thought of those as five things.

The Investigation

Sabina's list was confiscated. The exercises are Theodoros's.

Exercise 10.1 — Retrieval

Ten short questions from Lessons 6 to 9. From memory.

1. What case is **τῷ κριτῇ**, and what job does it usually do?
2. Translate **πέμπω**.
3. Write *in the house* in Greek.
4. Translate **δίδωσι**.

5. Give the gender, number and case of **τοῖς λόγοις**.
6. Translate **ἡ ἀρχή** — both its meanings.
7. Translate **ἀπὸ τοῦ υἱοῦ**.
8. Put **ὁ υἱὸς ἔχει τὸ δῶρον** into the plural throughout.
9. In **τὸ βιβλίον τοῦ κριτοῦ**, which word is in the genitive, and what two things tell you?
10. **οὐκ** or **οὐχ** in front of **ἔχομεν**?

Answer key

1. Dative; the one something is given, sent or said to.
2. *I send.*
3. **ἐν τῇ οἰκίᾳ** — with both iota subscripts.
4. *He, she or it gives.*
5. Masculine, plural, dative.
6. *Beginning* and *rule*; the course has made a point of their being the same word.
7. *From the son.*
8. **οἱ υἱοὶ ἔχουσι τὰ δῶρα.** — article, noun, verb, article, noun: five changes, and a pupil who makes four has usually left the verb singular.
9. **τοῦ κριτοῦ**; **τοῦ** and **-οῦ**.
10. **οὐκ** — smooth breathing on **ἔχομεν**.

Exercise 10.2 — Make it agree

Put the adjective into the right form.

1. **ὁ (σοφός) διδάσκαλος**
2. **ἡ (μικρός) οἰκία**
3. **τὰ (ἀγαθός) ἔργα**
4. **τοὺς (κακός) λόγους**
5. **τῇ (καλός) ἡμέρᾳ**
6. **τῶν (σοφός) ἀνθρώπων**
7. **τὴν (ἀγαθός) ὁδόν**
8. **οἱ (νέος) μαθηταί**
9. **τοῖς (μικρός) τέκνοις**
10. **τῆς (καλός) ἐπιστολῆς**

Answer key

1. **ὁ σοφὸς διδάσκαλος** — masc. nom. sing.
2. **ἡ μικρὰ οἰκία** — fem. nom. sing. Note **μικρά**, not **μικρή**.
3. **τὰ ἀγαθὰ ἔργα** — neut. nom. or acc. plur.
4. **τοὺς κακοὺς λόγους** — masc. acc. plur.
5. **τῇ καλῇ ἡμέρᾳ** — fem. dat. sing. Both iota subscripts must appear.
6. **τῶν σοφῶν ἀνθρώπων** — masc. gen. plur.
7. **τὴν ἀγαθὴν ὁδόν** — fem. acc. sing. The noun ends in **-ον** and the adjective in **-ην**,

and both are right: **ὁδός** is a feminine noun with second-declension endings, and the adjective follows the gender, not the shape. The commonest wrong answer is **ἀγαθόν**; it has followed the shape.

8. **οἱ νέοι μαθηταί** — masc. nom. plur. The noun ends in **-αι** and the adjective in **-οι**; the same lesson as 7 from the other side.
9. **τοῖς μικροῖς τέκνοις** — neut. dat. plur.
10. **τῆς καλῆς ἐπιστολῆς** — fem. gen. sing.

The article is doing the teaching in every one of these. A pupil who reads **τῇ** and writes a nominative has not looked at it.

Exercise 10.3 — Describing or asserting?

Translate, and say whether the adjective describes or asserts.

1. **ὁ ἀγαθὸς κριτής**
2. **ἀγαθὸς ὁ κριτής**
3. **ἡ ψυχὴ ἡ καλή**
4. **ἡ ψυχὴ καλή**
5. **μικρὰ τὰ δῶρα τῶν ἀνθρώπων.**
6. **ὁ νέος υἱός**
7. **χαλεπὴ ἡ ὁδός.**
8. **οἱ μαθηταὶ οἱ ἀγαθοί**
9. **ὀλίγοι οἱ σοφοί.**
10. **καλὰ τὰ ἔργα τῶν νέων.**

Answer key

1. *The good judge.* Describes — inside the article group.
2. *The judge is good.* Asserts — outside it.
3. *The good soul.* Describes; the repeated article keeps **καλή** inside.
4. *The soul is beautiful.* Asserts; no second article, so **καλή** is out in the open.
5. *The gifts of the men are small.* Asserts. **μικρά** stands outside, and the sentence has no verb and needs none.
6. *The young son.* Describes.
7. *The road is hard.* Asserts. Note **χαλεπή** with the feminine **ὁδός**.
8. *The good pupils.* Describes; the repeated article again.
9. *The wise are few.* Asserts — and there is no noun at all. **οἱ σοφοί** is an adjective with the article, which makes it a noun, *the wise ones*; **ὀλίγοι** without the article is what is said about them. This is **χαλεπὰ τὰ καλά** with the genders changed.
10. *The deeds of the young are fine.* Asserts; **τῶν νέων** is another adjective turned noun by its article.

3 and 4 differ by one word, **ἡ**, and are a description and a claim respectively. Spend time here. Then 9, which has no noun and still has a subject.

Exercise 10.4 — Into Greek

1. The wise judge. *(subject)*
2. The judge is wise.
3. The good works. *(object)*
4. Of the small house.
5. The great word is bad.
6. The teacher is good, but the son is small.
7. The good road. *(object)*
8. The first day is long.
9. The other pupils are young.
10. Of the wise teachers.

Answer key

1. **ὁ σοφὸς κριτής.**
2. **σοφὸς ὁ κριτής.** — or **ὁ κριτὴς σοφός**.
3. **τὰ ἀγαθὰ ἔργα.**
4. **τῆς μικρᾶς οἰκίας.** — note the circumflex: the first declension genitive singular in **-ᾱς** takes one when the nominative is accented on the last syllable. Accept **τῆς μικρας οἰκίας** as a near miss and show them the mark.
5. **κακὸς ὁ μέγας λόγος.** — one adjective describing, one asserting, in the same sentence. This is the hardest question on the sheet.
6. **ἀγαθὸς ὁ διδάσκαλος, ἀλλὰ μικρὸς ὁ υἱός.**
7. **τὴν ἀγαθὴν ὁδόν.** — feminine adjective, masculine-looking noun; **τὴν ἀγαθὸν ὁδόν** is the error to expect.
8. **μακρὰ ἡ πρώτη ἡμέρα.** — one adjective inside the group, one outside: 5 again, with different words. **μακρά**, with alpha, after **ρ**.
9. **νέοι οἱ ἄλλοι μαθηταί.** — the same shape; accept **οἱ ἄλλοι μαθηταὶ νέοι**.
10. **τῶν σοφῶν διδασκάλων.** — both circumflexes.

1 and 2 are the examination. A pupil who produces the same Greek for both has not understood the lesson, however well they have learned the endings.

Exercise 10.5 — Sabina's list

Sabina wrote **ὁ κακὸς υἱός** about Felix.

1. Translate it.
2. Rewrite it so that it says *the son is bad*.
3. Which of the two is the accusation? Which is merely a label?
4. Theodoros said the grammar was correct and would not say more. Write the sentence he could have used to say *Sabina is wise*, and then the one that would have said *the wise Sabina*, and say which he would have preferred.
5. Sabina called Livia **ἡ μικρὰ ψυχή**. Rewrite it as a claim, and translate the claim.
6. Why **μικρά** and not **μικρή**?

7. Write *the word is great* and *the great word*, and say which one Marcus accepted.
8. Put Quintus's label, **ὁ ἀγαθὸς ἄνθρωπος**, into the genitive.
9. Write a label for the paedagogus, inside the article group, using any adjective from this lesson; then move the adjective outside and translate what you have now said about him.
10. Translate **χαλεπὰ τὰ καλά** once more, and say — now that you have the word for it — which position the adjective is in.

Answer key

1. *The bad son.*
2. **κακὸς ὁ υἱός.**
3. The second is the accusation: it asserts. The first merely names him, the way *the bad son* names a character in a story. Sabina chose the weaker of the two, whether or not she knew it.
4. **σοφὴ ἡ Σαβῖνα** — *Sabina is wise* — asserts: the adjective stands outside the article. **ἡ σοφὴ Σαβῖνα** — *the wise Sabina* — describes: it stands inside. He would have preferred the second, and in the end wrote it: a description commits him to nothing, and the first is a judgement he is not willing to make in front of Marcus.
5. **μικρὰ ἡ ψυχή.** — *The soul is small.* Which, said of Livia, is a different and much less kind thing than the label, and the class should be able to say why.
6. After **ρ** the first declension keeps alpha, as **οἰκία** does; the note in the vocabulary box has it.
7. **μέγας ὁ λόγος** — *the word is great*; **ὁ μέγας λόγος** — *the great word*. Marcus accepted the second, which is what Sabina wrote; a pupil who thinks he accepted a claim about himself has not noticed that the article shelters the adjective.
8. **τοῦ ἀγαθοῦ ἀνθρώπου.** — three endings change, and the accent of **ἄνθρωπος** moves for the Lesson 7 reason.
9. Answers will vary; e.g. **ὁ σοφὸς παιδαγωγός → σοφὸς ὁ παιδαγωγός**, *the paedagogus is wise*. Check that the second version has lost nothing but position.
10. *Fine things are hard.* Predicate position: **χαλεπά** stands outside the article group and asserts. The class has been reading predicate position since Lesson 3; this is the first time they can name it.

The Ancient Voice — John 10:11

A sentence that puts the adjective inside the article group, twice over, and could not have been written any other way.

ἐγώ εἰμι ὁ ποιμὴν ὁ καλός.

- **ἐγώ εἰμι** — I am *(Lesson 5)*
- **ὁ ποιμήν** — the shepherd *(third declension; recognise it)*

- **ὁ καλός** — the good, the fine *(this lesson)*

I am the good shepherd.
Look at **ὁ ποιμὴν ὁ καλός**. The article appears twice, and the second one is there to keep **καλός** *inside* the group, so that the phrase describes the shepherd rather than asserting something about him.
Take the second article away and you get **ὁ ποιμὴν καλός** — *the shepherd is good*. True, perhaps, but a different sentence, and not one that would follow **ἐγώ εἰμι** at all.
So the three words after **εἰμι** are a single thing being claimed: *the-good-shepherd*. That is what the speaker says he is. One small word holds it together. This is the latest of several **ἐγώ εἰμι** sentences you have met — Aelia's, and the way and the truth and the life, in Lesson 5; and now this. The pronoun is doing in all of them what it did for Aelia: putting the weight on the speaker.

Note

Koine, and from John again. The course's own sentences are Attic throughout, and Part III brings Homer and Plato; the gospel sentences so far — six of them — were chosen because you could read them this early in the course, not because the New Testament is the centre of the course.

The Reading

Theodoros's eighth tablet · composed

The eighth tablet was Sabina's list, as Theodoros chose to remember it, and it went round after the list was confiscated.

ἡ Σαβῖνα γράφει ἐν τῇ δέλτῳ τὴν γνώμην περὶ τῶν μαθητῶν. ὁ πρῶτος λόγος· ἡ σοφὴ Σαβῖνα.

ἡ Σαβῖνα λέγει· ἡ Ἰουλία ἡ σοφὴ θυγάτηρ. ἡ Ἰουλία λέγει· οὐ σοφὴ ἡ θυγάτηρ, ἀλλὰ ἀγαθή.

ἡ Σαβῖνα λέγει· ἡ Λιβία ἡ μικρὰ ψυχή. ἡ Λιβία οὐ λέγει. ὀλίγοι οἱ λόγοι τῆς Λιβίας. μικρὰ ἡ Λιβία, ἀλλὰ οὐ μικρὰ ἡ ψυχή.

ἡ Σαβῖνα, ἡ Ἰουλία, ἡ Λιβία, ὁ Κόιντος, ὁ Φῆλιξ, ὁ Μᾶρκος — Sabina, Julia, Livia, Quintus, Felix, Marcus
τῆς Λιβίας — of Livia; an ordinary first-declension genitive
τῆς Σαβίνης — of Sabina *(genitive; a name in **-α** after **ν** takes **-ης** — take it whole for now)*

ἡ Σαβῖνα λέγει· ὁ Κόιντος ὁ ἀγαθὸς ἄνθρωπος. ὁ Κόιντος λέγει· ἀγαθὸς ὁ ἄνθρωπος, καὶ σοφός, καὶ μέγας.

ἡ Σαβῖνα λέγει· ὁ Φῆλιξ ὁ κακὸς υἱός. ὁ Φῆλιξ λέγει· οὐ κακὸς ὁ υἱός, ἀλλὰ νέος.

ἡ Σαβῖνα λέγει· ὁ Μᾶρκος ὁ μέγας λόγος. ὁ Μᾶρκος λέγει· μακρὸς ὁ λόγος, ἀλλὰ ἀγαθός.

οἱ ἄλλοι μαθηταὶ λέγουσι περὶ τῆς Σαβίνης· οὐ σοφὴ ἡ Σαβῖνα, ἀλλὰ χαλεπή. ὁ διδάσκαλος λέγει· χαλεπὰ τὰ καλά.

Exercise 10.6 — Understanding the reading

Read the whole tablet aloud before you answer anything.

1. What does Sabina write, where, and about whom? Give the case of each of the three noun phrases and say what decides it.
2. What is the first entry on the tablet? Is it a description or a claim? Which would Theodoros have been willing to write?
3. Sabina's label for Julia and Julia's reply use the same adjective. What has moved, and what has changed in the meaning?
4. Why does the tablet have Livia say nothing? What does it say about her instead — and does it agree with Sabina?
5. **μικρὰ ἡ Λιβία, ἀλλὰ οὐ μικρὰ ἡ ψυχή** — how many claims, and where is the verb?
6. Quintus agrees with Sabina, after a fashion. What does he add? Where do all three of his adjectives stand?
7. Translate Felix's objection. What is the difference between **ὁ κακὸς υἱός** and **οὐ κακὸς ὁ υἱός**?
8. Marcus changes one of Sabina's words. Which, and to what? Translate his reply and say whether he has denied anything.
9. What do the other pupils say about Sabina? What is the tablet's last word, and whose word was it before it was theirs?
10. Go through the whole tablet and sort every adjective into *inside the article group* and *outside it*. Which kind does Sabina use, and which kind does everyone who answers her use? What does that tell you about the difference between the two?

Answer key

1. Her opinion, **τὴν γνώμην** (accusative — the thing written); on the tablet, **ἐν τῇ**

δέλτῳ (dative after **ἐν**); about the pupils, **περὶ τῶν μαθητῶν** (genitive after **περί**).

2. **ἡ σοφὴ Σαβῖνα** — *the wise Sabina*. A description: the adjective is inside the article group. Theodoros wrote exactly this at the end of the Story, because it commits him to nothing; a pupil who has read the closing story should spot the joke.
3. The article. **ἡ σοφὴ θυγάτηρ** describes — *the wise daughter* — and **σοφὴ ἡ θυγάτηρ** asserts — *the daughter is wise*. Julia turns the label into a claim in order to deny it: **οὐ σοφή … ἀλλὰ ἀγαθή**, *not wise but good*.
4. Because she says little: **ὀλίγοι οἱ λόγοι τῆς Λιβίας**, *Livia's words are few*. The tablet then says she is small but her soul is not — which contradicts Sabina's **ἡ μικρὰ ψυχή** by the simplest possible means, **οὐ**.
5. Two claims, **μικρὰ ἡ Λιβία** and **οὐ μικρὰ ἡ ψυχή**, joined by **ἀλλά**; there is no verb anywhere. Both adjectives are in predicate position.
6. **καὶ σοφός, καὶ μέγας** — *and wise, and great*. All three stand outside the article group: **ἀγαθὸς ὁ ἄνθρωπος**, then two more predicates on the same subject. He has turned a label into three claims about himself, which is Quintus.
7. *The son is not bad, but young.* **ὁ κακὸς υἱός** is a name — *the bad son*; **οὐ κακὸς ὁ υἱός** is a denial — *the son is not bad*. You cannot deny a label; you can only deny a claim, so Felix has to move the article before he can object.
8. **μέγας** becomes **μακρός**: *long* rather than *great*. *The word is long, but good.* He has denied nothing; he has accepted a lesser charge and added a defence, which is what Marcus does.
9. **οὐ σοφὴ ἡ Σαβῖνα, ἀλλὰ χαλεπή** — *Sabina is not wise, but difficult*. The last word is **καλά**, in **χαλεπὰ τὰ καλά**; it was Plato's, and before him a proverb, and the teacher uses it to say that Sabina may be both.
10. Inside: **ἡ σοφὴ Σαβῖνα, ἡ σοφὴ θυγάτηρ, ἡ μικρὰ ψυχή, ὁ ἀγαθὸς ἄνθρωπος, ὁ κακὸς υἱός, ὁ μέγας λόγος, ὁ πρῶτος λόγος, οἱ ἄλλοι μαθηταί** — Sabina's are all of this kind (plus two of the narrator's). Outside: everything said in reply — **σοφή, ἀγαθή, ὀλίγοι, μικρά** (twice), **ἀγαθός, σοφός, μέγας, κακός, νέος, μακρός, ἀγαθός, σοφή, χαλεπή**, and the proverb's **χαλεπά**. Sabina labels; everyone else argues. Attributive position names a thing; predicate position says something about it, and only the second can be true or false, which is why only the second can be answered.

The Question

1. Greek can say *the man is wise* without any verb at all, by where the adjective stands. What does that tell you about what a sentence needs?
2. Sabina's **ὁ κακὸς υἱός** was grammatically correct and Theodoros said so. Was he right to say so?
3. **καλός** means beautiful, fine, noble and well-made at once. Is a language with one word there seeing something English has lost, or failing to make a distinction English has gained?

Discussing the questions

1. A sentence needs something to be about and something said about it; a verb is one way of saying it, not the requirement. **ἀγαθὸς ὁ ἄνθρωπος** has both, and the article marks which is which. The reading's last answer gives the sharper test: only a claim can be true or false. Many pupils will say "a verb", reasonably, since English almost always insists on one. Matthew 1:1 in Lesson 8 is a useful contrast: no verb, and no claim either, because it is a title.
2. Open. He answered the question he was asked, truthfully, and tried to separate grammar from endorsement before he was cut off. A strong answer uses the lesson's point that **ὁ κακὸς υἱός** is only a label, the weaker form, and that Felix had to turn it into **οὐ κακὸς ὁ υἱός** before he could object at all. Listen for the pupil who hears *correct* as *agreed with*: that is the confusion Theodoros was heading off. The closing story shows him choosing a form for himself.
3. Open, and the same shape as the **λόγος** question in Lesson 6. The case for *seeing* is that **καλός** joins beauty and goodness, which the lesson says a Greek would not have counted as separate things. The case for *gaining* is that English can call a thing well-made without praising its character. John 10:11 is the test: the translator of **ὁ ποιμὴν ὁ καλός** has to choose *good*; a strong answer asks what *beautiful* or *fine* would have kept.

The Story

The list was eventually returned to Sabina, folded, with one addition in Theodoros's hand at the bottom.

ἡ σοφὴ Σαβῖνα.

Inside the article group. A description, not a judgement — and therefore, as she pointed out to him immediately, not something he had actually committed himself to.
He said that was why he had chosen it.

11

One Verb, Several Clues — the six present endings, recessive accent, and contract verbs

Student edition, p. 109

The Story

Theodoros handed out a sheet with five sentences on it. Every one of them was missing its subject.

… φέρομεν τὰ βιβλία.

… ἀκούει τοὺς λόγους.

… μανθάνετε τὰ γράμματα.

"Who is doing these things?"
Marcus put his hand up before he had read to the bottom.
"This cannot be done. You have removed the subject. You have removed the thing the question is asking for. It is like asking who stole something after burning the evidence."
"Answer the first one."
"We *carry the books. Obviously* ***we****, it says* ***φέρομεν*** *—" He stopped.*
The room waited.
"That is one," said Livia.
"It is a trick. The ending is doing it."
"That is four," said Livia, "because you did the next three out loud while you were objecting."
Marcus looked at his sheet. He had, in fact, written you, he *and* they *beside three of them without noticing.*
"Then why," he said, with the air of a man changing position while pretending not to, "does anyone ever write ***ἐγώ*** *at all? If the ending already says it?"*
Theodoros sat down, which the class had learned to recognise.
"That," he said, "is the first genuinely good question anybody has asked so far."

The six present endings, drilled

Student edition, p. 110

Marcus supplied four subjects while arguing that nobody could. He was reading these endings, which you met in Lesson 5. Everything in Part III depends on knowing them without stopping to think:

	λύω *I loose*	**ἀκούω** *I hear*	**φέρω** *I carry*
1 sing.	**λύω**	**ἀκούω**	**φέρω**
2 sing.	**λύεις**	**ἀκούεις**	**φέρεις**
3 sing.	**λύει**	**ἀκούει**	**φέρει**
1 plur.	**λύομεν**	**ἀκούομεν**	**φέρομεν**
2 plur.	**λύετε**	**ἀκούετε**	**φέρετε**
3 plur.	**λύουσι(ν)**	**ἀκούουσι(ν)**	**φέρουσι(ν)**

The stem changes; the endings do not. **-ω, -εις, -ει, -ομεν, -ετε, -ουσι(ν)** is the whole of the present active, and it will carry you through several hundred verbs.

λύω is the verb grammars drill on, because it is short and entirely regular. You will meet it in every Greek book you ever open.

Recessive accent: the one accent you never have to learn

Student edition, p. 110

Look down the **λύω** column and ask where the accent is. It does not move: **λύ-ω**, **λύ-εις**, **λύ-ο-μεν**, **λύ-ου-σι**. It has gone as far back as it can get, and stayed there.

Now **ἀκούω**, which has one more syllable to play with: **ἀ-κού-ω**, **ἀ-κού-ο-μεν**. Why is the accent not on **ἀ-**, which is further back still? Because of the rule you met in Lesson 7. In **ἀκούω** the ultima **-ω** is long, so the accent cannot reach the antepenult; in **ἀκούομεν** the antepenult is as far as three syllables allow.

So the accent is not sitting anywhere interesting. It is being pushed backwards until something stops it.

Note

Two kinds of accent, and only one of them is work.
A verb's accent runs back as far as the rules allow. It is called a **recessive** accent — *receding*, retreating — and it is entirely predictable. You can work out where a verb's accent goes without being told, and you never need to memorise one.
A noun's or adjective's accent stays where the nominative put it, and moves only when a rule forces it to. It is called a **persistent** accent. Nothing predicts it: **λόγος** keeps its accent near the front, **θεός** keeps its on the end, and no amount of staring at either word will tell you which. That is why you learn a noun **with** its accent, as you learn it with its article.
Half of Greek accentuation is therefore free. The half that is not is the half you have already been learning, one noun at a time, since Lesson 1.

Contract verbs, in outline

Student edition, p. 111

Some verbs have a stem ending in a vowel, and when that vowel meets the ending's vowel the two fuse. These are **contract verbs**.
ἀγαπάω, *I love*, has a stem in **-α**, so **ἀγαπά-ω** becomes **ἀγαπῶ**:

1 sing.	**ἀγαπῶ**
2 sing.	**ἀγαπᾷς**
3 sing.	**ἀγαπᾷ**
1 plur.	**ἀγαπῶμεν**
2 plur.	**ἀγαπᾶτε**
3 plur.	**ἀγαπῶσι(ν)**

The endings underneath are the same six you have just drilled. Only the surface has changed, because two vowels have run into each other and come out as one long one. The circumflex is the scar.
You are not expected to produce these yet. You are expected to recognise that **ἀγαπῶμεν** is a first person plural, because the **-μεν** is still visible.

Note

Dictionaries list contract verbs uncontracted. You will find **ἀγαπάω** in the vocabulary and **ἀγαπῶ** in the text, and they are the same word. The dictionary shows you the machinery; the text shows you the result.

Why Greek writes ἐγώ when the ending already says I

So why write **ἐγώ**? Ask what the extra word buys.
The ending gives you the subject for free, so a writer who spends a word on it is spending it on something else: **contrast**.

> **λέγω** — I say.
>
> **ἐγὼ λέγω** — ***I*** say. As against you. As against him. As against what you were told.

The pronoun is not information. It is a raised voice. When you meet one, do not translate it as *I* and move on — ask who is being argued with, because somebody is.
The same goes for **σύ** (*you*), and for every pronoun you meet in the rest of the course.

> From Latin
>
> Latin does this too, and your Latin master almost certainly told you that *ego* is "unnecessary". That was a simplification.
> *Ego dico* is good Latin: it means *I* say, in contrast to somebody else. Cicero uses it exactly where an English speaker would lean on the word. Greek does it more often, with more verbs, and expects you to notice.

Words to Learn

ἀκούω — I hear, listen to
φέρω — I carry, bear, bring
μανθάνω — I learn, understand
διδάσκω — I teach
ἐθέλω — I am willing, I consent
σύ — you *(one person; emphatic, like **ἐγώ**)*
νῦν — now
πράττω — I do, act; I fare *(with **καλῶς** or **κακῶς**: I do well, I do badly)*
κλέπτω — I steal
σπεύδω — I hurry, am eager
ὁ πόνος — toil, hard work; trouble
καλῶς — well, finely
κακῶς — badly

> Note
>
> **ἀκούω** gives English *acoustic*. **μανθάνω** is behind *mathematics* — which began as simply *the things learned*, and acquired its narrower meaning later.

διδάσκω and **ὁ διδάσκαλος** are the same root, which you may have suspected since Lesson 3. A **διδάσκαλος** is one who **διδάσκει**.
ἐθέλω is *I am willing*, not *I want*. The difference matters in tragedy, where people are frequently willing to do things they do not want to do.
πράττω is the verb behind *practical* and *practice*, and it is the verb of this lesson's question — *who is doing it?* — so it is on the ninth tablet. **κλέπτω** is there because Marcus mentioned stealing, and because the cat does. **καλῶς** and **κακῶς** are **καλός** and **κακός** turned into adverbs by the ending **-ως**: most adjectives will do this, and you may treat **-ως** as English *-ly* until told otherwise.

The Investigation

Theodoros gave out the rest of the sheet.

Exercise 11.1 — Retrieval

Ten short questions from Lessons 7 to 10. From memory.

1. Give the gender, number and case of **τὰς δέλτους**.
2. Translate **ἐκ τῆς οἰκίας**.
3. **ἡ σοφὴ θυγάτηρ** or **σοφὴ ἡ θυγάτηρ** — which one makes a claim?
4. Put **τὸ ἔργον** into the nominative plural, and say what is odd about the verb it takes.
5. Translate **δίδωσι τὴν ἐπιστολὴν τῷ κριτῇ**.
6. What case follows **σύν**, and what does it mean?
7. **τοῦ υἱοῦ** — case, and translation.
8. Translate **μικρὰ ἡ ψυχή**.
9. Put **ὁ μαθητὴς γράφει τὸ βιβλίον** into the plural throughout.
10. Of **ἐκ**, **ἐν**, **περί** and **πρός**, which takes the dative?

Answer key

1. Feminine, plural, accusative — feminine despite the **-ους**, because **δέλτος** goes like **ὁδός**.
2. *Out of the house.*
3. The second: **σοφή** stands outside the article group and asserts — *the daughter is wise*. The first is a label, *the wise daughter*.
4. **τὰ ἔργα**; a neuter plural subject takes a *singular* verb.
5. *He, she or it gives the letter to the judge.*
6. The dative; *together with*.
7. Genitive — *of the son*, *the son's*.
8. *The soul is small.* A pupil who wrote *the small soul* has put the article where it is not.
9. **οἱ μαθηταὶ γράφουσι τὰ βιβλία.** Five changes; the verb is the one most often left behind.
10. **ἐν**. The other three take the genitive, the genitive, and the accusative.

Exercise 11.2 — Who is acting?

Give the person and number, and translate. No subject is supplied and none is needed.

1. **φέρομεν τὰ βιβλία.**
2. **ἀκούει τοὺς λόγους.**
3. **μανθάνετε τὰ γράμματα.**
4. **διδάσκουσι τοὺς υἱούς.**
5. **ἐθέλω μανθάνειν.** *(**μανθάνειν** = to learn)*
6. **βλέπεις τὸν αἴλουρον.**
7. **φέρετε τὰ δῶρα τῷ κριτῇ.**
8. **ἀκούουσι τὴν φωνὴν τοῦ διδασκάλου.**
9. **κλέπτει τὰ δῶρα.**
10. **διδάσκει τοὺς μαθητὰς τὰ γράμματα.**

Answer key

1. 1st plural — *we carry the books.*
2. 3rd singular — *he, she, or it hears the words.*
3. 2nd plural — *you (all) learn the letters.*
4. 3rd plural — *they teach the sons.*
5. 1st singular — *I am willing to learn.* The second verb is an infinitive, which arrives properly in Part III; take it whole.
6. 2nd singular — *you see the cat.*
7. 2nd plural — *you (all) bring the gifts to the judge.* **τῷ κριτῇ** is the dative, the one the gifts go to.
8. 3rd plural — *they hear the teacher's voice.* The **-ν** on **ἀκούουσιν** is missing because the next word begins with a consonant.
9. 3rd singular — *he, she or it steals the gifts.* The class will know who; the sentence does not say.
10. 3rd singular — *he, she or it teaches the pupils the letters.* Two accusatives: **διδάσκω** takes one for the person taught and one for the thing taught, exactly as English *teach the pupils the letters* does. A pupil who tries to make one of them a dative has reasoned well and is wrong.

In 2, a pupil who insists on *he* rather than *he, she or it* should be asked what in the sentence tells them the subject is male. Nothing does.

Exercise 11.3 — Translate

1. **νῦν μανθάνομεν τὰ τῶν σοφῶν ἔργα.**
2. **ὁ διδάσκαλος διδάσκει τοὺς ἀγαθοὺς υἱούς.**
3. **οὐκ ἀκούετε τὴν ἐπιστολὴν τοῦ κριτοῦ.**
4. **ἐγὼ φέρω τὰ δῶρα, ἀλλὰ σὺ οὐκ ἐθέλεις.**
5. **σὺ ἀκούεις, ἀλλὰ ἐγὼ μανθάνω.**

6. **οἱ μαθηταὶ φέρουσι τὰς δέλτους ἐκ τῆς οἰκίας.**
7. **ὁ αἴλουρος οὐκ ἀκούει τοὺς λόγους τοῦ διδασκάλου, ἀλλὰ καθεύδει.**
8. **νῦν διδάσκεις, ὦ Μᾶρκε, καὶ οἱ μαθηταὶ μανθάνουσιν.**
9. **σπεύδετε, ἀλλὰ κακῶς πράττετε· μέγας ὁ πόνος.**
10. **ὁ σοφὸς διδάσκαλος οὐ πολλοὺς λόγους λέγει, ἀλλὰ καλῶς διδάσκει.**

(Composed for this lesson. These are not quotations.)

Answer key

1. *Now we learn the works of the wise.* — **τὰ τῶν σοφῶν ἔργα** has the genitive tucked inside the article group, which Greek does constantly and English cannot copy.
2. *The teacher teaches the good sons.*
3. *You do not hear the judge's letter.*
4. *I carry the gifts, but you are not willing.* — Both pronouns are present and both are doing work: the sentence is a contrast, and the **ἀλλά** confirms it. A translation that drops the pronouns loses the argument the sentence is having.
5. *You hear, but I learn.* — The same shape as 4, the other way round; whoever says it is claiming to be the better pupil.
6. *The pupils carry the tablets out of the house.* — **ἐκ** with the genitive, Lesson 8.
7. *The cat does not listen to the teacher's words, but sleeps.* — The subject of **καθεύδει** is still the cat; the **-ει** carries it across the **ἀλλά**.
8. *Now you are teaching, Marcus, and the pupils are learning.* — The vocative tells you who the **-εις** is; without it the sentence would be addressed to whoever was reading it.
9. *You are hurrying, but you are doing badly: the toil is great.* — Three clauses; the last has no verb, and **μέγας** outside the article group asserts, as in Lesson 10. **κακῶς πράττετε** is the idiom for *faring badly* as well as *doing badly*, and here it is both.
10. *The wise teacher does not say many words, but teaches well.* — **οὐ** stands in front of **πολλούς**, not the verb: it is the *many* that is denied, not the saying.

Exercise 11.4 — Into Greek

1. We hear the words.
2. They teach the sons.
3. You *(one person)* are learning the letters.
4. Now I carry the gifts.
5. ***I*** teach, but ***you*** learn. *(the stress is on both)*
6. You *(more than one)* carry the tablets.
7. The cat does not listen to the teacher's words.
8. The cat is stealing the gifts of the judge.
9. Now the pupils are learning well.
10. We are not willing, but we hurry.

Answer key

1. **ἀκούομεν τοὺς λόγους.**

2. **διδάσκουσι τοὺς υἱούς.**
3. **μανθάνεις τὰ γράμματα.**
4. **νῦν φέρω τὰ δῶρα.**
5. **ἐγὼ μὲν διδάσκω, σὺ δὲ μανθάνεις.** — accept **ἐγὼ διδάσκω, ἀλλὰ σὺ μανθάνεις** without comment; **μέν … δέ** is the idiomatic pair for a contrast like this and arrives in Part III. The point being tested is that both pronouns must be there, because the English stresses both.
6. **φέρετε τὰς δέλτους.** — One word for *you carry*; a pupil who wants a word for *you* has only **σύ**, which is singular and emphatic, and should be told that the plural pronoun is not theirs yet.
7. **ὁ αἴλουρος οὐκ ἀκούει τοὺς λόγους τοῦ διδασκάλου.**
8. **ὁ αἴλουρος κλέπτει τὰ δῶρα τοῦ κριτοῦ.**
9. **νῦν οἱ μαθηταὶ καλῶς μανθάνουσιν.** — **-ν** on the verb, because it stands at the end.
10. **οὐκ ἐθέλομεν, ἀλλὰ σπεύδομεν.** — Two first plurals and no pronoun; the English *we* is in the endings twice over.

In 1–4 and 6–10 a supplied pronoun is an error of emphasis. In 5 its absence is.

Exercise 11.5 — Marcus's question

Marcus asked why anyone writes **ἐγώ** if the ending already says it.

1. Give the best answer you can in one sentence.
2. Write a pair of Greek sentences, one with the pronoun and one without, and translate both so that the difference shows in English.
3. English always has to supply *I*. Does that mean English can never make the emphasis Greek makes? How does it manage?
4. **σὺ λέγεις** against **λέγεις**. Translate both so that the difference shows, and say who **σύ** is being set against.
5. Write *we carry the books* in Greek. Then say what you would have to do to stress the *we* — and what you cannot do yet.
6. Theodoros's sheet had no subjects. Marcus said that made it impossible. What exactly had the sheet left out, and what had it kept?
7. In **ἐγὼ φέρω τὰ δῶρα, ἀλλὰ σὺ οὐκ ἐθέλεις**, which word confirms that the two pronouns are there for contrast?
8. Could a Greek write **ἐγὼ φέρομεν**? Say why not.
9. Marcus wrote *you*, *he* and *they* beside three sentences without noticing. Which endings had he read in order to do that?
10. **ὁ Μᾶρκος λέγει** has a subject written out, and nobody calls that emphasis. What is the difference between a noun as subject and a pronoun as subject?

Answer key

1. Because the ending supplies the subject, so the pronoun is free to supply something else, and what it supplies is contrast.

2. Answers will vary. **λέγω τὴν ἀλήθειαν / ἐγὼ λέγω τὴν ἀλήθειαν** — *I tell the truth / I tell the truth* (as against whoever does not).
3. English uses stress in speech and italics in writing, and in both cases it is adding something outside the words. Greek does it with a word. Worth discussing: which method survives being copied out by hand?
4. *You say so* against *you say so* — or *it is you who say so*. Against the speaker, or whoever else might have said it; the point is that somebody else is in view.
5. **φέρομεν τὰ βιβλία.** To stress *we* you would need a word for *we* standing in front, as **ἐγώ** does for *I*; the course has not given it yet (it comes in Part IV), so for now the ending is all the *we* there is.
6. It had left out the nouns and pronouns — the *words* for the subject. It had kept the endings, which is where the subject actually lives. A pupil who says the sheet left out nothing has understood the lesson.
7. **ἀλλά**. It announces that the second half is set against the first, and the pronouns then say what is being set against what.
8. No. **ἐγώ** is singular and **-ομεν** is plural; a pronoun must agree with its verb in person and number, because it is restating the subject the ending already names. A mismatch is not emphasis, it is a mistake.
9. **-ετε** (or **-εις**) for *you*, **-ει** for *he*, **-ουσι** for *they*. He read the endings while denying that they could be read.
10. The noun is information: **-ει** says *he, she or it*, and only **ὁ Μᾶρκος** can say *which* he. The pronoun is not information, because **-ω** already says *I* and nothing but *I*; so when it appears, it must be there for something else. Nouns tell you who; pronouns tell you against whom.

The Ancient Voice — Matthew 5:44

A sentence in which the pronoun is doing exactly what Marcus asked about.

ἐγὼ δὲ λέγω ὑμῖν· ἀγαπᾶτε τοὺς ἐχθροὺς ὑμῶν …

(The verse goes on: and pray for those who persecute you.)

- **ἐγώ** — I *(emphatic, and the point of the sentence)*
- **δέ** — but, and *(a connecting word; it never comes first)*
- **λέγω** — I say *(your verb, first person singular)*
- **ὑμῖν** — to you *(dative plural — Lesson 9)*
- **ἀγαπᾶτε** — love! *(a contract verb, and a command — Lesson 26)*
- **τοὺς ἐχθρούς** — the enemies *(accusative plural)*
- **ὑμῶν** — of you, your *(genitive plural — Lesson 8)*

But I say to you, love your enemies.

λέγω on its own would have been *I say*. The speaker has added **ἐγώ**, and the whole force of the line is in that one unnecessary word. It is unnecessary grammatically and indispensable rhetorically, because the sentence it belongs to is one half of a contrast: *you have heard that it was said …* — **ἐγὼ δὲ λέγω ὑμῖν**. Marcus asked why anyone would write **ἐγώ**. This is why. Somebody is being argued with.

Then there is **ἀγαπᾶτε**, with its circumflex: the contract verb from this lesson, in a form you cannot make yet. You can see the **-τε** and say *second person plural*, which is most of the way there.

> Note
>
> **δέ** is one of the small words that hold Greek prose together, and it has a rule: it never stands first in its clause. It comes second, leaning on the word in front of it. You will see **δέ** in almost every sentence of Part III, and from now on you should expect the first word of a Greek clause to be the important one.

The Reading

Theodoros's ninth tablet · composed

The ninth tablet was a second sheet of the same kind, with the class's answers written in, and the class did not come out of it well.

ὁ διδάσκαλος γράφει ἐν τῇ δέλτῳ λόγους, ἀλλὰ τὰ ὀνόματα οὐ γράφει. λέγει τοῖς μαθηταῖς· τίς πράττει; ἀκούετε καὶ μανθάνετε.

«φέρομεν τὰ βιβλία.» ὁ Μᾶρκος λέγει· οὐ γιγνώσκομεν· τὸ ὄνομα οὐκ ἔστιν ἐνταῦθα. ἡ Λιβία λέγει· φέρομεν. τὸ ὄνομα οὐκ ἔστιν ἐν τῇ δέλτῳ, ἀλλὰ ἐν τῷ λόγῳ.

«ἀκούεις τοὺς λόγους, ἀλλὰ οὐ μανθάνεις.» ὁ Φῆλιξ λέγει· σύ, ὦ Μᾶρκε. ὁ Μᾶρκος λέγει· οὐκ ἐγώ. οἱ ἄλλοι μαθηταὶ λέγουσιν· ναί, σύ.

«κλέπτει τὰ δῶρα καὶ καθεύδει.» πολλοὶ

ὁ Μᾶρκος, ἡ Λιβία, ὁ Φῆλιξ, ὁ Κόιντος — Marcus, Livia, Felix, Quintus

« » — the sentences on the sheet, as the teacher wrote them; the rest is what the class said about them

τὰ ὀνόματα — the names *(plural of **τὸ ὄνομα**; Lesson 15)*

τίς; — who? *(a question word; Lesson 25)*

οὐκ ἔστιν — is not *(**ἐστίν** after **οὐκ** takes the accent on its first syllable; take it as printed)*

μανθάνειν — to learn *(the infinitive, as in* Who is acting?, *item 5)*

διδάσκω τοὺς μαθητὰς τὰ γράμματα — two accusatives, the person and the thing: *I teach the pupils the letters*

λέγουσιν· ὁ αἴλουρος. ναί· κλέπτει καὶ καθεύδει,
καὶ οὐ σπεύδει.

«οὐκ ἐθέλετε μανθάνειν· κακῶς πράττετε.» οἱ
μαθηταὶ οὐ λέγουσιν· μέγας ὁ πόνος.

«διδάσκω τοὺς μαθητὰς τὰ γράμματα καὶ καλῶς
πράττω.» ὁ Κόιντος λέγει· σὺ λέγεις, ὦ
διδάσκαλε. ἐγώ, λέγει ὁ διδάσκαλος· καὶ νῦν
καλῶς μανθάνετε.

Exercise 11.6 — Understanding the reading

Read the whole tablet aloud before you answer anything. Five sentences on the sheet; the rest is the class.

1. What does the teacher write, and what does he leave out? Which two verbs does he tell the class to do about it?
2. Marcus says the first sentence cannot be answered. Translate his reason. Then translate Livia's one-word answer, and say what is clever about it.
3. **τὸ ὄνομα οὐκ ἔστιν ἐν τῇ δέλτῳ, ἀλλὰ ἐν τῷ λόγῳ.** Where does Livia say the name is? What does she mean by it?
4. Who is the second sentence about, according to Felix? What in the sentence lets him say so, and what does Marcus answer?
5. **οὐκ ἐγώ** — translate it, and say why **ἐγώ** is there at all.
6. The third sentence has a subject nobody has to guess. Who, and what three things does the tablet say it does and does not do?
7. **οὐκ ἐθέλετε μανθάνειν· κακῶς πράττετε.** Who is being spoken to? Give the person and number of both verbs, and translate.
8. **μέγας ὁ πόνος** — is this a description or a claim? Whose toil, and is the tablet being kind?
9. The last sentence of the sheet is the only one in the first person. Who does Quintus say it is about, and how does he say it? What one word does the teacher answer with?
10. Go through the five sentences on the sheet and list the person and number of each verb. Which person is missing, and who in the story might it have been about?

Answer key

1. Sentences — **λόγους** — on the tablet, and leaves out the names, **τὰ ὀνόματα**. Listen and learn: **ἀκούετε καὶ μανθάνετε**, both second plural.
2. *We do not know: the name is not here.* Livia says **φέρομεν** — *we carry* — which is the sentence's own verb handed back as the answer. The ending *is* the subject, so the verb answers the question by itself.

3. Not on the tablet, but *in the word*, **ἐν τῷ λόγῳ**: inside the verb, in its ending. **λόγος** is doing double duty — the word on the sheet, and the word that holds the name.
4. Marcus: **σύ, ὦ Μᾶρκε** — *you, Marcus*. The **-εις** of **ἀκούεις** and **μανθάνεις** says *you (one person)*, and Felix has decided which one. Marcus answers **οὐκ ἐγώ** — *not I*; the other pupils answer **ναί, σύ**.
5. *Not I.* There is no verb to carry the *I*, so the pronoun has to; and it is a contrast anyway — not *me*, somebody else — which is what **ἐγώ** is for.
6. The cat: **ὁ αἴλουρος**. It steals, **κλέπτει**, and sleeps, **καθεύδει**, and does not hurry, **οὐ σπεύδει**. Nobody had to guess because nobody else in the room does all three.
7. The pupils — the whole class. **ἐθέλετε** and **πράττετε**, both second plural: *you are not willing to learn; you are doing badly.*
8. A claim: **μέγας** stands outside the article group — *the toil is great*. The pupils' toil, since they have just fallen silent. The tablet is not being kind; it is saying that silence is hard work.
9. The teacher: **σὺ λέγεις, ὦ διδάσκαλε** — *you are saying it, teacher* — with the vocative to show who **σύ** is. The teacher answers **ἐγώ**, *I*: one word, because the verb was already on the sheet.
10. **φέρομεν** 1st plural; **ἀκούεις, μανθάνεις** 2nd singular; **κλέπτει, καθεύδει** 3rd singular; **ἐθέλετε, πράττετε** 2nd plural; **διδάσκω, πράττω** 1st singular. Missing: the 3rd plural, *they*. Accept any sensible guess — the other pupils, who say **ναί, σύ**; or the slaves; or the cats of Rome.

The Question

1. If the verb ending already tells you the subject, why would a Greek writer ever add **ἐγώ** or **σύ**? What are they doing when they do?
2. Marcus answered four questions correctly while arguing that they could not be answered. What does that suggest about the difference between knowing something and believing you know it?
3. **ἀγαπᾶτε τοὺς ἐχθροὺς ὑμῶν** is a command. Can a feeling be commanded? Does the Greek word help?

Discussing the questions

1. For contrast: the ending already gives the subject, so the pronoun is spent on setting the speaker against someone else. **ἐγὼ δὲ λέγω ὑμῖν** is the clearest case in the lesson, answering *you have heard that it was said*. The reading adds a second use: in **οὐκ ἐγώ** there is no verb, so the pronoun has to carry the *I*. Pupils may say "for clarity", which is reasonable from English, where the pronoun is compulsory; ask what **-ω** could possibly leave unclear.
2. Open, and the case runs the opposite way from the usual worry: Marcus knew the endings and believed he did not. A strong answer says the knowledge was in use before he could see it, which is the state the drill section aims at, "without stopping to think". It may set him against Felix in Lesson 9, who believed he had written *to the*

teacher and had not. Press for what would have shown Marcus what he knew; Livia did it by counting.

3. Open. The lesson glosses **ἀγαπάω** only as *I love*, so it cannot settle whether the word means something more willed than felt; a pupil who has heard that it does should be asked what on the page supports it. What the lesson does give is the note on **ἐθέλω**, *willing* rather than *wanting*, and the rest of the verse, which pairs the command with an action, praying for persecutors. A strong answer asks whether the command is for a feeling or for what is done.

The Story

Marcus kept the sheet.
Years later, teaching a class of his own in a province he had not expected to end up in, he set the same exercise, with the subjects removed, and waited for somebody to tell him it could not be done.
Somebody did, in one of the first lessons. He said it was the first genuinely good question anybody had asked so far, and then had to go and stand by the window for a moment.

12

The First Reading Challenge — Parts I and II reviewed, and a method for reading a new sentence

Student edition, p. 118

The Story

"Four teams," said Theodoros. "Each team gets a sentence. You translate it, and then you defend it."
"Defend it against what?" said Quintus.
"Against me."
He wrote the rules on the board, which he had never done before, and the class understood from that alone that something had changed.

No marks for the translation.

All the marks for the defence.

"That is absurd," said Marcus. "The translation is the work."
"The translation is the result. *Anyone can arrive at a result. Felix arrives at results constantly." Felix bowed. "What I am buying is the reason. If your English is perfect and you cannot tell me which ending made it so, you score nothing. If your English is wrong and you can show me precisely which ending you misread and why, you score almost everything."*
There was a silence while this was considered.
"So we can be wrong," said Livia slowly, "and still win."
"You can be wrong usefully. *It is the only kind of wrong worth being."*
Sabina's team got their sentence first. She read it, and then read it again, and then said a word she had learned from the kitchen.
"It has four nouns in it."
"It has," Theodoros agreed.
"And only one of them is the subject."
"Yes."
"And you are not going to tell us which."
"I am going to ask you which," he said, "which is a different and much better thing."

Parts I and II on a single page

Student edition, p. 119

No new grammar. Here is the whole of Parts I and II on one page. Copy it out by hand.

The article

	m.	f.	n.	m.	f.	n.
nom.	**ὁ**	**ἡ**	**τό**	**οἱ**	**αἱ**	**τά**
gen.	**τοῦ**	**τῆς**	**τοῦ**	**τῶν**	**τῶν**	**τῶν**
dat.	**τῷ**	**τῇ**	**τῷ**	**τοῖς**	**ταῖς**	**τοῖς**
acc.	**τόν**	**τήν**	**τό**	**τούς**	**τάς**	**τά**

The nouns

	ὁ λόγος	**ἡ ψυχή**	**ἡ οἰκία**	**τὸ δῶρον**
nom. s.	**λόγος**	**ψυχή**	**οἰκία**	**δῶρον**
gen. s.	**λόγου**	**ψυχῆς**	**οἰκίας**	**δώρου**
dat. s.	**λόγῳ**	**ψυχῇ**	**οἰκίᾳ**	**δώρῳ**
acc. s.	**λόγον**	**ψυχήν**	**οἰκίαν**	**δῶρον**
nom. p.	**λόγοι**	**ψυχαί**	**οἰκίαι**	**δῶρα**
gen. p.	**λόγων**	**ψυχῶν**	**οἰκιῶν**	**δώρων**
dat. p.	**λόγοις**	**ψυχαῖς**	**οἰκίαις**	**δώροις**
acc. p.	**λόγους**	**ψυχάς**	**οἰκίας**	**δῶρα**

The verb: **-ω, -εις, -ει, -ομεν, -ετε, -ουσι(ν)**
εἰμί: **εἰμί, εἶ, ἐστί(ν), ἐσμέν, ἐστέ, εἰσί(ν)**
The four jobs: nominative does; genitive owns or comes from; dative is given to; accusative receives.
The article as a knife: adjective inside the group describes; outside it, asserts: **ὁ ἀγαθὸς λόγος**, *the good word*; **ὁ λόγος ἀγαθός**, *the word is good*.

How to attack a sentence you have not seen

Student edition, p. 119

Sabina's sentence had four nouns and only one subject. Here is how to find it, in order.

One. Read it all. Do not translate anything until you have reached the end. The word that settles the sentence is often the last one.

Two. Find the verb. It tells you the person and number of the subject before

you have found the subject.
Three. Find the nominative. There will be one, or it will be hiding in the verb ending. If you think you have found two, one of them is a predicate.
Four. Assign every other noun a job. Genitive: it belongs to something. Dative: something is coming to it. Accusative: it is being acted on.
Five. Only now, build the English. And then check it against the endings, not against whether it sounds plausible.

> Note
>
> Step five is where this course differs from most. A translation that sounds right proves nothing; the endings are the evidence, and they are still on the page after you have produced your English — which means you can always check, and are therefore always obliged to.

Words to Learn

Review, with one new word. The thirteen old ones are the words the tenth tablet turns on; the lesson each belongs to is given, and you should be able to say what it means before you look.
τὸ μέτρον — measure, standard *(new)*
ὁ ἄνθρωπος — human being, person *(Lesson 1)*
ὁ λόγος — word, speech, account, reason *(Lesson 1)*
ὁ διδάσκαλος — teacher *(Lesson 3)*
ὁ κριτής — judge; one who decides *(Lesson 4)*
ἡ ἀλήθεια — truth *(Lesson 4)*
ἡ γνώμη — opinion, judgement *(Lessons 4 and 10)*
γιγνώσκω — I know, come to know, recognise *(Lesson 5)*
ἡ ἀρχή — beginning; rule *(Lesson 6)*
ὁ μαθητής — pupil, learner *(Lesson 7)*
τὸ ἔργον — work, deed, task *(Lesson 7)*
σοφός — wise, skilled *(Lesson 10)*
μανθάνω — I learn, understand *(Lesson 11)*
διδάσκω — I teach *(Lesson 11)*

The cumulative list at the back of this book holds every word in the course with the lesson it belongs to, and this is the moment to read the entries marked 1 to 11 straight through rather than looking things up. There is also an English-to-Greek list, which is the one you want when you are composing.

> Note
>
> **Learn the article perfectly.** Everything else in Greek can be looked up, guessed at, or worked out from context. The article cannot: it is too short, too common, and too similar to itself. A pupil who knows the twenty-four forms of the article cold will read

Part III comfortably, and a pupil who does not will struggle with every sentence in it for reasons they will blame on the vocabulary.

The Investigation

The four sentences Theodoros set. Each team translates its sentence and then defends every ending in it; the ten points under each sentence are the defence, and they are what is marked. Everyone does the Retrieval first.

Exercise 12.1 — Retrieval

Ten short questions from Lessons 8 to 11. From memory.

1. Translate **περὶ τοῦ νόμου**.
2. **φέρετε** — person, number, and translation.
3. Write *in the letter* in Greek.
4. Translate **ἀγαθὸς ὁ υἱός** and **ὁ ἀγαθὸς υἱός**.
5. **σὺ μανθάνεις, ἐγὼ διδάσκω.** Translate, and say why both pronouns are there.
6. Give the genitive plural of **ὁ ἄγγελος**.
7. Translate **πέμπω τὸ δῶρον σὺν τῇ ἐπιστολῇ**.
8. What is the feminine of **μικρός**, and why is it not **μικρή**?
9. **ἀκούουσι** — person and number; and when does it end in **-ν**?
10. In **τὸ ὄνομα τοῦ υἱοῦ**, which word is in the genitive, and what two things tell you?

Answer key

1. *About the law* — or *concerning the custom*.
2. Second plural; *you (all) carry*.
3. **ἐν τῇ ἐπιστολῇ** — both iota subscripts.
4. *The son is good*; *the good son*. The first asserts, the second describes; the article's position is the whole difference.
5. *You learn, I teach.* Because they are set against each other: the endings already say *you* and *I*, so the pronouns are there for the contrast.
6. **τῶν ἀγγέλων.**
7. *I send the gift together with the letter.*
8. **μικρά**; after **ρ** the first declension keeps alpha, as **οἰκία** does.
9. Third plural; before a vowel, and usually at the end of a sentence.
10. **τοῦ υἱοῦ**; **τοῦ** and **-οῦ**.

Exercise 12.2 — Team one

οἱ σοφοὶ τῶν ἀνθρώπων φέρουσι τοῖς υἱοῖς τὰ καλὰ δῶρα.
Translate it, then defend it:

1. Give the translation.

2. **οἱ σοφοί** — gender, number and case; and what kind of word is doing the subject's job?
3. **τῶν ἀνθρώπων** — case; what does it hang on, and what does the phrase mean once it is attached?
4. **φέρουσι** — person and number; what does it agree with?
5. **τοῖς υἱοῖς** — case and job.
6. **τὰ καλὰ δῶρα** — **τά** could be two cases. Which is it here, and how do you decide?
7. Is **καλά** describing or asserting? Give the evidence.
8. Rewrite the sentence so that the sons bring the gifts to the wise.
9. Put the whole sentence into the singular.
10. Another team translated it *the wise men carry the sons' fine gifts*. Which ending did they misread, and what does the rule say they score?

Answer key

1. *The wise among the men bring the fine gifts to the sons.*
2. Masculine nominative plural; the subject. It is an adjective with the article and no noun — *the wise ones* — turned into a noun by **οἱ**, as **οἱ σοφοί** was in Lesson 10.
3. Genitive plural, depending on **οἱ σοφοί**: *the wise of the men*, i.e. those among them who are wise.
4. Third plural, agreeing with **οἱ σοφοί**.
5. Dative plural; the ones the gifts go to.
6. Neuter plural, and here accusative, because the nominative is already taken by **οἱ σοφοί** and the verb agrees with that. **τά** alone cannot tell you; the rest of the sentence can.
7. Describing: **καλά** stands inside the article group, between **τά** and **δῶρα**. *The fine gifts*, not *the gifts are fine*.
8. **οἱ υἱοὶ φέρουσι τοῖς σοφοῖς τὰ καλὰ δῶρα.** Two phrases swap case; nothing else moves. A team that also moved the words has done more than was asked and should say why.
9. **ὁ σοφὸς τῶν ἀνθρώπων φέρει τῷ υἱῷ τὸ καλὸν δῶρον.** Eight endings change; **τῶν ἀνθρώπων** stays plural, because *the men* are still many.
10. **τοῖς υἱοῖς**: they read a dative as a genitive. Under the rule they score almost everything, if they can say exactly that; a team that translates correctly and cannot account for **τὰ καλὰ δῶρα** scores nothing.

Exercise 12.3 — Team two

ἐν τῇ οἰκίᾳ τοῦ κριτοῦ μανθάνομεν τοὺς λόγους τῆς ἀληθείας.
Translate it, then defend it:

1. Give the translation.
2. **ἐν τῇ οἰκίᾳ** — case, and why; and what mark must appear on both words?
3. **τοῦ κριτοῦ** — case; whose what?

4. **μανθάνομεν** — person and number; where is the subject?
5. **τοὺς λόγους** — case and job.
6. **τῆς ἀληθείας** — case; which word does it attach to?
7. There is no nominative anywhere in the sentence. Is that an error in the question?
8. Change the verb so that *they* learn; then so that *you (one person)* learn. What else changes?
9. Replace *in the house* with *out of the house*. Which words change, and why?
10. Another team translated it *the judge learns the words of truth in the house*. Which word did they treat as a nominative, and what should have stopped them?

Answer key

1. *In the house of the judge we learn the words of truth.*
2. Dative, after **ἐν**; place. The iota subscript, on **τῇ** and on **οἰκίᾳ**.
3. Genitive; whose house — the judge's.
4. First plural; the subject is *we*, and is nowhere written. It lives in **-ομεν**.
5. Accusative plural; what is learned.
6. Genitive singular; it attaches to **τοὺς λόγους** — *the words of truth*.
7. No. The subject is in the verb ending, which is where Greek is happy to leave it. A team that reports this as an error in the question should be told that they have made the single most important observation of the exercise — and then shown **-ομεν**.
8. **μανθάνουσι** — *they learn*; **μανθάνεις** — *you learn*. Nothing else changes at all: the nouns are doing the same jobs for whoever the subject is.
9. **ἐκ τῆς οἰκίας τοῦ κριτοῦ**: the preposition changes, and the case follows it, dative to genitive. **τοῦ κριτοῦ** does not change; it was genitive for its own reason.
10. **τοῦ κριτοῦ** — but **τοῦ** is genitive, and the verb is **-ομεν**, not **-ει**. Two pieces of evidence, both on the page, and the verb alone was enough.

Exercise 12.4 — Team three

κακοὶ οἱ λόγοι, ἀλλὰ ἀγαθὰ τὰ ἔργα τῶν μικρῶν θυγατέρων.
Translate it, then defend it:

1. Give the translation.
2. **κακοὶ οἱ λόγοι** — where does **κακοί** stand, and is it describing or asserting?
3. How many verbs are there in the sentence? How is it a sentence at all?
4. **ἀγαθὰ τὰ ἔργα** — gender, number and case; and how do you know the case, when **τά** could be two?
5. **τῶν μικρῶν** — case; what does it agree with?
6. **θυγατέρων** has an ending you have not been taught. What can you say about it anyway, and from what evidence?
7. Rewrite the first half as **οἱ κακοὶ λόγοι**, translate, and say why it is no longer a sentence.
8. Put **κακοὶ οἱ λόγοι** into the singular.

9. Why **ἀγαθά** and not **ἀγαθοί**?
10. Another team translated it *the bad words, but the good deeds of the small daughters*. What have they missed, and what do they score?

Answer key

1. *The words are bad, but the deeds of the little daughters are good.*
2. Outside the article group — in front of **οἱ**. Predicate position: it asserts. *The words are bad.*
3. None. Two assertions, each made by an adjective standing outside its article group, and Greek needs no verb for either; **χαλεπὰ τὰ καλά** is the model.
4. Neuter plural; nominative, because it is the subject of the assertion — nothing in the clause could act upon it, since there is no verb.
5. Genitive plural; it agrees with **θυγατέρων**, which it describes.
6. That it is a genitive plural: **τῶν** and **μικρῶν** in front of it say so, and so does the **-ων**, which is the one ending every declension shares. *I do not know this noun's endings but the article tells me its case* is the best possible answer, and the one the rule rewards.
7. *The bad words.* The adjective is now inside the group and describes; nothing is being claimed about the words, so there is a phrase and no sentence.
8. **κακὸς ὁ λόγος.** — *The word is bad.*
9. Because **τὰ ἔργα** is neuter, and the adjective agrees with its noun. **ἀγαθοί** would be looking for a masculine plural that is not there.
10. Both assertions: they have read both adjectives as if they stood inside their article groups, and produced two phrases and no sentence. They score almost everything if they can say precisely that — *we read* **κακοὶ οἱ** *as if it were* **οἱ κακοί** — and nothing if they cannot.

Exercise 12.5 — Team four — into Greek

Compose, and then defend:

1. The good teacher teaches the sons.
2. We carry the books out of the house.
3. The gifts of the wise are small.
4. The pupils hear the words of the teacher.
5. The judge gives the letter to the son.
6. The road is long, but the days are few.
7. ***You*** *(one person)* are learning, but ***I*** am teaching.
8. The wise pupil is the measure of the words.
9. We do not find the name of the judge in the letter.
10. Now the cat is sleeping with the tablets.

Answer key

1. **ὁ ἀγαθὸς διδάσκαλος διδάσκει τοὺς υἱούς.** — adjective inside the article group, because the English describes rather than asserts.
2. **φέρομεν τὰ βιβλία ἐκ τῆς οἰκίας.** — **ἐκ** demands the genitive.

3. **μικρὰ τὰ δῶρα τῶν σοφῶν.** — predicate position, no verb needed. A pupil who writes **τὰ μικρὰ δῶρα τῶν σοφῶν** has written *the small gifts of the wise*, which is a phrase and not a sentence, and should be asked to say what is missing.
4. **οἱ μαθηταὶ ἀκούουσι τοὺς λόγους τοῦ διδασκάλου.** — accusative for what is heard, genitive for whose it is.
5. **ὁ κριτὴς δίδωσι τὴν ἐπιστολὴν τῷ υἱῷ.** — dative for the one it goes to; **τὸν υἱόν** is the error to expect.
6. **μακρὰ ἡ ὁδός, ἀλλὰ ὀλίγαι αἱ ἡμέραι.** — two assertions, no verb; **μακρά** feminine with the feminine **ὁδός**, whatever its ending looks like.
7. **σὺ μανθάνεις, ἀλλὰ ἐγὼ διδάσκω.** — both pronouns required, because the English stresses both; accept **σὺ μὲν μανθάνεις, ἐγὼ δὲ διδάσκω** from a pupil who has been reading ahead.
8. **ὁ σοφὸς μαθητής ἐστι τὸ μέτρον τῶν λόγων.** — the new word, in the nominative after **ἐστι**, with its article: *the* measure. Ask the team to say what **μέτρον** without the article would have meant.
9. **οὐχ εὑρίσκομεν τὸ ὄνομα τοῦ κριτοῦ ἐν τῇ ἐπιστολῇ.** — **οὐχ** before the rough breathing; genitive, then dative after **ἐν**.
10. **νῦν ὁ αἴλουρος καθεύδει σὺν ταῖς δέλτοις.** — **σύν** with the dative; **δέλτοις** is feminine, so **ταῖς**, not **τοῖς**.

The defence is the marked work here too. Ask for the gender, number and case of every word before accepting any answer.

The Ancient Voice Protagoras, fr. 1 (as quoted by Sextus Empiricus); referred to by Plato, *Theaetetus* 152a

Here is a famous sentence, twice. The first version was written for you — it is **adapted**, and you are told so.

ὁ ἄνθρωπός ἐστι τὸ μέτρον τῶν ἔργων.

The man is the measure of the works.

Every form in it is one you have had since Lesson 9, and the one new word is in this lesson's list. Translate it, defend it, and then look at what it cost.

Now the real one:

πάντων χρημάτων μέτρον ἐστὶν ἄνθρωπος …

- **πάντων χρημάτων** — of all things *(genitive plural)*
- **μέτρον** — measure *(no article)*
- **ἐστίν** — is
- **ἄνθρωπος** — man *(no article)*

Man is the measure of all things. (The sentence goes on — *of things that are, that they are; of things that are not, that they are not* — and Plato, reporting it, turns it into indirect speech: **μέτρον ἄνθρωπον εἶναι**.)

Five differences. Find them before you read on.

The genitive has moved to the front. **πάντων χρημάτων** is the first thing you meet, and in Greek the first thing is the emphasised thing. The sentence is not about man; it is about *everything*, and man turns out to be the yardstick for it. The adapted version buried that at the end, in the English order, and lost the emphasis.

The articles are gone. **ἄνθρωπος**, not **ὁ ἄνθρωπος**. Greek would normally say *man as such* with the article; without it the word can mean *a man*, *each man*, or *man*, and readers have argued ever since about which Protagoras meant. The adaptation's article quietly settled that argument for you.

μέτρον has no article either. With neither noun marked, nothing but order and sense tells you which is the subject; the sentence says *man is measure*, or *a measure*, not *the measure*. The adapted version's **τὸ μέτρον** says *the* measure, which is a stronger and different claim.

And *all* has vanished. **πάντων** has no counterpart in the adapted sentence. *The works* is a bounded set; *all things* is not.

The vocabulary was changed to suit you. **τῶν ἔργων** is a word you know. **χρημάτων** is not, and it does not mean *works*: it means things, goods, matters — whatever there is.

So the adaptation was not a translation of the sentence into easier Greek. It was a different sentence, and a smaller one.

NOTE

Was the adaptation dishonest? It was labelled, which is the whole of the difference. A composed sentence presented as composed is a teaching tool; a composed sentence presented as Protagoras is a lie about the evidence, and this course would rather you could not read at all than read that way.

You will meet adapted Greek in many textbooks. Most of it is not labelled. Now you know what to ask.

The Reading — Theodoros's tenth tablet · composed

The tenth tablet was written after the teams, when the argument about Protagoras had followed the class out of the room and down the stairs. It closes Part II, and it is the first tablet that takes a side.

οἱ μαθηταὶ λέγουσι περὶ τοῦ μέτρου. ὁ Μᾶρκος λέγει· ὁ μαθητής ἐστι τὸ μέτρον τοῦ λόγου. ἐγὼ οὐ γιγνώσκω τὸν λόγον, καὶ ὁ λόγος κακός.

ἡ Σαβῖνα λέγει· οὐχ ὁ μαθητής, ἀλλὰ ὁ κριτής ἐστι τὸ μέτρον, καὶ ἐγώ εἰμι κριτής. ἡ γνώμη τοῦ κριτοῦ μέτρον ἐστίν.

ὁ Κόιντος λέγει· ὁ ἄνθρωπός ἐστι τὸ μέτρον τῶν ἔργων· οὕτως λέγει ὁ σοφός. ἡ Ἰουλία λέγει· οὐ μέτρον ἡ γνώμη, ἀλλὰ ἡ ἀλήθεια.

ὁ αἴλουρος οὐ λέγει. τὸ μέτρον τοῦ αἰλούρου ἡ τράπεζα.

ἡ δέλτος λέγει· οἱ μαθηταὶ λέγουσιν, ἀλλὰ οὐ μανθάνουσιν. ὁ διδάσκαλος διδάσκει καὶ γιγνώσκει τὴν ἀρχὴν τοῦ λόγου. ὁ διδάσκαλός ἐστι τὸ μέτρον τοῦ λόγου, οὐχ ὁ μαθητής.

οἱ μαθηταὶ λέγουσιν· οὐ σοφὸς ὁ λόγος. ὁ διδάσκαλος λέγει· ἐγὼ τὸ μέτρον, καὶ ὁ λόγος σοφός.

ὁ Μᾶρκος, ἡ Σαβῖνα, ὁ Κόιντος, ἡ Ἰουλία — Marcus, Sabina, Quintus, Julia
ὁ λόγος — here, *the lesson*: the word has stretched again
ὁ σοφός — the wise man; Quintus means Protagoras, whom you have just met
οὕτως — thus, so *(Lesson 7)*
μαθητής ἐστι, ἄνθρωπός ἐστι, διδάσκαλός ἐστι, μέτρον ἐστίν — take the accents as printed; **ἐστί** leans on the word before it

Exercise 12.6 — Understanding the reading

Read the whole tablet aloud before you answer anything. Then find the sentence that is almost Protagoras.

1. What are the pupils talking about? Give the case of **τοῦ μέτρου** and say what put it there.
2. Translate Marcus's claim. Which noun is the subject, and which word tells you? Then translate his reason, and say what **ἐγώ** is doing.

3. **ὁ λόγος κακός** — a claim or a description? What has **λόγος** come to mean on this tablet?
4. Sabina moves the measure. From whom to whom, and what two words make the move? Why is she pleased with the result?
5. **ἡ γνώμη τοῦ κριτοῦ μέτρον ἐστίν.** Compare this with Protagoras's real sentence in The Ancient Voice. What has Sabina kept, and what has she dropped?
6. Quintus quotes the adapted Protagoras from The Ancient Voice. Quote him exactly, say who **ὁ σοφός** is, and say which of the two versions he has chosen and why that is a weakness in his case.
7. **οὐ μέτρον ἡ γνώμη, ἀλλὰ ἡ ἀλήθεια.** No verb: how is it a sentence? Which noun has no article, and what does that make it? Whom is Julia answering — Quintus, or Sabina?
8. What is the cat's measure? Translate the sentence, and say what is missing from it and why nothing needs to be supplied.
9. The tablet gives its verdict in three sentences. Translate them. Which two verbs are set against each other, and why does the tablet think the teacher is the measure?
10. Everyone on the tablet has a measure: Marcus, Sabina, Quintus, Julia, the cat, the teacher. List all six. Then say which one Protagoras would have agreed with, and whether the tablet does.

Answer key

1. The measure, **περὶ τοῦ μέτρου** — genitive, after **περί** (Lesson 8).
2. *The pupil is the measure of the lesson.* **ὁ μαθητής** is the subject, because — as in Lesson 5 — both nouns have the article here, so the first is taken as subject; but **ἐστι** links, so **τὸ μέτρον** is nominative too. His reason: *I do not know the lesson, and the lesson is bad* — **ἐγώ** throws the weight onto himself: *I* do not know it, so it is bad. Which is the whole of his argument.
3. A claim: **κακός** stands outside the article group — *the lesson is bad*. **λόγος** has stretched from *word* to *the thing the teacher says*, the lesson; the gloss warns you.
4. From the pupil to the judge: **οὐχ ὁ μαθητής, ἀλλὰ ὁ κριτής**, with **οὐχ** denying the first and **ἀλλά** supplying the second. She is pleased because she then says **ἐγώ εἰμι κριτής** — *I am a judge*: the measure has moved to her.
5. She has kept **μέτρον ἐστίν** with no article on **μέτρον**, which is exactly Protagoras's shape — *is a measure*, not *the measure*. She has dropped *man* and *all things* and put in *the judge's opinion*, which is smaller and more convenient.
6. **ὁ ἄνθρωπός ἐστι τὸ μέτρον τῶν ἔργων** — word for word the adapted sentence. **ὁ σοφός** is Protagoras, *the wise man*, with the article making an adjective into a noun. Quintus has quoted the adaptation, not the original — *the works*, with articles on both nouns — so he is quoting the textbook and calling it the wise man, which The Ancient Voice has just warned the class about.
7. Three nouns and a negative, with the verb left out as Greek allows when **εἰμί** is meant. **μέτρον** has no article, so it is what is being said about the other two: *opinion is not a measure; truth is.* She is answering Sabina, whose measure was **ἡ γνώμη τοῦ κριτοῦ**; Quintus she ignores.

8. *The cat's measure is the table.* There is no verb; **ἐστί** is understood, as in the proverb. The cat says nothing, **οὐ λέγει**, which is the tablet's opinion of everyone else's opinion.
9. *The pupils talk, but do not learn. The teacher teaches and knows the beginning of the lesson. The teacher is the measure of the lesson, not the pupil.* **λέγουσιν** against **μανθάνουσιν** — talking against learning. The teacher is the measure because he knows **τὴν ἀρχήν**, the beginning — and, since Lesson 6, **ἀρχή** also means *rule*: the one who knows where a thing starts is the one who governs it.
10. Marcus: the pupil. Sabina: the judge, meaning herself. Quintus: man. Julia: truth. The cat: the table. The teacher: the teacher. Protagoras said man — Quintus's answer, and Marcus's if every pupil is a man. The tablet does not agree with him: it ends **ἐγὼ τὸ μέτρον**, which is one man, and the one holding the stylus. Whether that is a joke or a claim is for the class to decide, and Theodoros will not help them.

The Question

1. You read an adapted sentence and then the real one. What was lost in the adaptation? Was the adaptation dishonest, or necessary, or both?
2. *Man is the measure of all things* has been read as a liberation and as a catastrophe. Which did Protagoras mean? Can the Greek tell you?
3. Theodoros gave all the marks for the defence and none for the result. Is that a fair way to mark? Would you want your other subjects marked that way?

Discussing the questions

1. The lesson lists five losses: the emphasis of **πάντων χρημάτων** at the front, the open bare **ἄνθρωπος**, the weaker bare **μέτρον**, the word *all*, and **χρημάτων** itself — "a different sentence, and a smaller one". The note settles honesty: labelled, so not dishonest. Necessary is open; a strong answer says what the class could not yet have read. The reading gives the warning case: Quintus quotes the adaptation as the wise man's, and the label has fallen off.
2. The Greek cannot settle it, and the lesson says why: without the article **ἄνθρωπος** can be *a man*, *each man* or *man*, and readers have argued ever since. A strong answer shows how the reading of the word drives the verdict: if each man's view is the measure, there is no truth beyond opinion, which can be heard as freedom or as ruin. The tablet has already staged the argument: Sabina makes her own **γνώμη** the measure, and Julia answers **οὐ μέτρον ἡ γνώμη, ἀλλὰ ἡ ἀλήθεια**.
3. Open. The case for is step five: a translation that sounds right proves nothing, and the reasoning is what carries to the next unseen sentence. The case against is the closing story: Sabina's team was right, scored nothing, and Theodoros looked unhappy about it. A strong answer weighs both, and may ask whether Marcus in Lesson 11, who read endings without knowing it, would have scored. Pupils will mention showing working in mathematics; ask whether that gives *all* the marks to the working.

The Story

Sabina's team lost.
They had the translation exactly right and could not account for the dative, and Theodoros, who had written the rule on the board himself, gave them nothing and looked unhappy about it.
Livia's team won with a translation that had two mistakes in it, both of which Livia identified, explained, and attributed to the correct endings before anyone asked her to.
"That is not winning," said Sabina afterwards. "We were right."
"You were right," Livia agreed. "You did not know why."
Sabina thought about this for most of the walk home, and then went back and asked about the dative.

Part III

The World of the Classics

Move from decoding sentences to reading connected Greek, and see how the language creates meaning.

13

The Past Comes Alive — the imperfect, the augment, and the past as something going on

Student edition, p. 128

The Story

"A story is not a list," said Quintus.
Nobody had asked him, but he had been building to it, and there was no stopping it now.
"If I say: he came in, he sat down, he spoke, he left *— that is four things, one after another. That is a list. But if I say:* the rain was falling, and the lamp was going out, and nobody was speaking *— that is not four things. That is a* situation. *It is the same scene seen from inside instead of counted up from outside."*
"Go on," said Theodoros.
"There is no going on. That is the thought."
"It is a better thought than you realise. Say it again, slowly, and listen to your own verbs."
Quintus said it again. Partway through he stopped.
*"...*came, sat, spoke, left*," he said. "And then* was falling, was going out, was speaking."
"And?"
"And in English I changed the shape of the verb to do it." He looked faintly annoyed. "I did not do that on purpose."
"No. English did it for you, quietly, as it does most things." Theodoros stood up. "Greek does it on purpose, with an ending, and it has done so for a thousand years before you were born. You have just described the difference between two Greek tenses without knowing either of them, which is the most efficient piece of work anybody has done in this room since Lesson 1."
Marcus said that he did not see what the fuss was about, and that a past was a past.
"Keep that," said Theodoros. "You will want it next lesson."

The imperfect: a past action still going on

Student edition, p. 129

Quintus's second set of verbs — *was falling, was going out, was speaking* — has a Greek tense of its own, the **imperfect**. It describes an action that was **going on**, **kept happening**, or **used to happen** — a situation rather than an event.

ἔλεγον — I was saying; I kept saying; I used to say

Not *I said*. That is a different tense, and it arrives next lesson.

The augment in front, the imperfect endings behind

Student edition, p. 129

At the front, an augment. The imperfect puts **ἐ-** before the stem. That prefix is the single clearest signal in Greek that you are looking at a past tense:

λέγω → ἔλεγον · ἀκούω → ἤκουον · φέρω → ἔφερον

When the verb already begins with a vowel, the augment cannot be stuck on the front, so the vowel lengthens instead: **ἀ-** becomes **ἠ-**, **ἐ-** becomes **ἠ-**. Hence **ἀκούω → ἤκουον**. The augment is still there; it has been absorbed.

At the back, a new set of endings.

	λέγω *present*	**ἔλεγον** *imperfect*
1 sing.	**λέγω**	**ἔλεγον**
2 sing.	**λέγεις**	**ἔλεγες**
3 sing.	**λέγει**	**ἔλεγε(ν)**
1 plur.	**λέγομεν**	**ἐλέγομεν**
2 plur.	**λέγετε**	**ἐλέγετε**
3 plur.	**λέγουσι(ν)**	**ἔλεγον**

Note

The first person singular and the third person plural look identical: ἔλεγον. It is not a misprint. Greek lived with it, because in a real sentence the subject is almost never in doubt.

When it is in doubt, a writer adds **ἐγώ** — the emphatic pronoun from Lesson 11, which turns out to have a second job: removing an ambiguity the endings cannot.

The imperfect of εἰμί

You have already read this verb in the past tense, in Lesson 6, without being able to name it.

1 sing.	**ἦν**
2 sing.	**ἦσθα**
3 sing.	**ἦν**
1 plur.	**ἦμεν**
2 plur.	**ἦτε**
3 plur.	**ἦσαν**

ἦν is *was* — and, because it is an imperfect, *was and went on being*. Hold on to that; it matters later in this lesson.

From Latin

Latin has an imperfect that does the same job — *dicebam*, *I was saying*, *I used to say* — and the sense transfers exactly.

Latin marks it with **-ba-** in the middle of the word. Greek marks it with an augment at the front and new endings at the back. Same idea, opposite ends of the word.

What Latin does **not** do is carry that distinction beyond the indicative — which is the part of next lesson Marcus is not expecting. Keep his objection in mind: he is about to be right about Latin and wrong about Greek.

Words to Learn

ἔλεγον — I was saying *(imperfect of **λέγω**)*
ἦν — he, she, or it was *(imperfect of **εἰμί**)*
τότε — then, at that time
ἀεί — always, ever
πάλιν — again, back
χθές — yesterday
ἔτι — still, yet *(Lesson 6)*
οὐδέ — and not, nor; not even *(Lesson 6)*
ὁ μαθητής — pupil, learner *(declines like **ὁ κριτής**) (Lesson 7)*
ἄλλος, ἄλλη, ἄλλο — other, another; **οἱ ἄλλοι** — the others *(Lesson 10)*
καθεύδω — I sleep *(Lesson 5)*
μένω — I stay, remain, wait *(Lesson 5)*
ἡ φωνή — voice, sound *(Lesson 1)*

Note

ἀεί is the word in the motto of more schools than anyone has counted, and it means *always* in the strong sense — continuously, without interruption. It belongs with the imperfect the way *suddenly* belongs with the aorist you meet in Lesson 14.
πάλιν gives English *palindrome* — a thing that runs *back* again.
ὁ μαθητής is built on **μανθάνω**, *I learn*, from Lesson 11: a pupil is *one who learns*. The same word, in the Gospels, is *disciple*. **ἡ φωνή** is in *telephone* and *phonetics*; **ἄλλος** is in *allergy* — a reaction to *another* thing.

The Investigation

Theodoros set the class to turning situations into events and back again. First, though, he went back over the last four lessons without warning, as he had begun to do every lesson.

Exercise 13.1 — Retrieval

From memory. Nothing here is from this lesson.

1. **τῷ διδασκάλῳ** — name the case and give one thing it can mean.
2. Translate **πέμπω**.
3. **ἀκούετε** — person and number.
4. **ἡ σοφὴ Ἰουλία** and **σοφὴ ἡ Ἰουλία** — which one is a whole sentence?
5. Turn it round so that the judge is the subject: **ὁ υἱὸς βλέπει τὸν κριτήν.**
6. Which case does **ἐν** take?
7. Translate **μικρὰ τὰ δῶρα τῶν φίλων.**
8. What is **τὸ μέτρον**?
9. **δίδωσι** — who is giving?
10. Put **ἡ ἐπιστολή** into the dative singular.

Answer key

1. Dative singular — *to the teacher*, *for the teacher*. (Lesson 9.) A pupil who says *of the teacher* has confused **-ῳ** with **-ου**; make them say the iota subscript aloud.
2. *I send.* (Lesson 9.)
3. Second person plural — *you (all) hear*. (Lesson 11.) The likely slip is *they hear*, which is **ἀκούουσι**.
4. The second. **σοφή** outside the article group is a predicate: *Julia is wise*. The first is a phrase, *the wise Julia*. (Lesson 10.)
5. **ὁ κριτὴς βλέπει τὸν υἱόν.** Both article and ending must change on both nouns. (Lesson 4.)
6. The dative. (Lesson 9.) Watch for *accusative*, by false analogy with **πρός**.
7. *The gifts of the friends are small.* No verb; **μικρά** outside the article group asserts. (Lessons 10 and 12.)
8. *Measure, standard.* (Lesson 12.)
9. He, she, or it — third person singular. (Lesson 9.)
10. **τῇ ἐπιστολῇ.** The iota subscript on both words is the thing to check.

Exercise 13.2 — Present or past?

Say which tense, which person, and translate.

1. **ἔλεγες**
2. **ἀκούομεν**
3. **ἔφερον**
4. **ἐδίδασκε**
5. **ἦσαν**
6. **μανθάνουσιν**
7. **ἦσθα**
8. **γράφετε**
9. **ἐπέμπομεν**
10. **ἦν**

Answer key

1. Imperfect, 2nd singular — *you were saying.* The augment **ἐ-** gives it away before the ending does.
2. Present, 1st plural — *we hear.*
3. Imperfect — and either 1st singular (*I was carrying*) or 3rd plural (*they were carrying*). Both are **ἔφερον**; only a sentence can decide.
4. Imperfect, 3rd singular — *he was teaching, he used to teach.*
5. Imperfect, 3rd plural of **εἰμί** — *they were.*
6. Present, 3rd plural — *they learn.*
7. Imperfect, 2nd singular of **εἰμί** — *you were.* The odd one in the table, and the one pupils forget first.
8. Present, 2nd plural — *you write.* No augment, so not past; a pupil who says *you were writing* has let the **-ετε** mislead them, because the imperfect shares it (**ἐγράφετε**). The front of the word decides.
9. Imperfect, 1st plural — *we were sending.*
10. Imperfect of **εἰμί** — and either 1st singular (*I was*) or 3rd singular (*he, she, it was*). The same ambiguity as 3, in a different place.

Questions 3 and 10 are the ones to dwell on. A pupil who gives only one answer has not noticed the ambiguity; a pupil who gives both has read the table.

Exercise 13.3 — Translate

1. **τότε ἐλέγομεν τοὺς λόγους τῆς ἀληθείας.**
2. **ὁ διδάσκαλος ἀεὶ ἐδίδασκε τοὺς υἱοὺς τῶν ἀνθρώπων.**
3. **ἤκουον πάλιν τὴν ἐπιστολήν, ἀλλὰ οὐκ ἐμάνθανον.**
4. **ἐν ἀρχῇ ἦν ὁ λόγος.**
5. **ὁ ἵππος ἐκάθευδεν, ἀλλὰ οἱ μαθηταὶ οὐκ ἐκάθευδον.**

6. **χθὲς ἦμεν ἐν τῇ οἰκίᾳ τοῦ κριτοῦ.**
7. **ἡ φωνὴ τοῦ διδασκάλου ἦν μεγάλη, ἀλλὰ οἱ ἄλλοι οὐκ ἤκουον.**
8. **ἔτι ἔμενον ἐν τῇ ὁδῷ οἱ φίλοι.**
9. **οὐκ ἔγραφες οὐδὲ ἐμάνθανες, ὦ Μᾶρκε.**
10. **ἐγὼ ἔφερον τὰ βιβλία καὶ σὺ τὰ δῶρα.**

Answer key

1. *Then we were saying the words of truth.*
2. *The teacher was always teaching the sons of the men.* — **ἀεί** with an imperfect is the characteristic pairing: a thing that kept on happening.
3. *I kept hearing the letter again, but I was not understanding it.* Or *they kept hearing … they were not understanding* — **ἤκουον** and **ἐμάνθανον** are both ambiguous, and both must be resolved the same way.
4. *In the beginning was the Word.* They have seen this before; they can now name the tense.
5. *The horse was sleeping, but the pupils were not sleeping.* — two imperfects, one situation.
6. *Yesterday we were in the house of the judge.* — **ἦμεν** is 1st plural; a pupil who writes *they were* has confused it with **ἦσαν**.
7. *The voice of the teacher was loud, but the others were not listening.* — accept *great* for **μεγάλη**; *loud* is what it means of a voice. **οἱ ἄλλοι**, the adjective with the article and no noun, is *the others*.
8. *The friends were still waiting on the road.* — **ἔμενον** could be *I was waiting*, but **οἱ φίλοι** settles it. Accept *staying* or *remaining*.
9. *You were not writing nor learning, Marcus.* — **οὐδέ** joins two negatives; **ὦ Μᾶρκε** is the vocative from Lesson 4.
10. *I was carrying the books and you the gifts.* — **ἐγώ** is there to settle **ἔφερον**, which is the second job of the pronoun described in the note above. The verb is not repeated; English does the same.

Exercise 13.4 — Into Greek

1. I was saying the words.
2. They were always learning.
3. He was teaching the son.
4. We were not hearing the letter.
5. Then the gifts were small.
6. The pupils were sleeping.
7. Yesterday I was in the house.
8. You were always writing.
9. The others were still listening.
10. We were not carrying the letter nor the book.

Answer key

1. **ἔλεγον τοὺς λόγους.**

2. **ἀεὶ ἐμάνθανον.**
3. **ἐδίδασκε τὸν υἱόν.**
4. **οὐκ ἠκούομεν τὴν ἐπιστολήν.** — the augment lengthens the **ἀ-** to **ἠ-**, and **οὐκ** is chosen because the verb now begins with a vowel carrying a smooth breathing.
5. **τότε μικρὰ ἦν τὰ δῶρα.**
6. **οἱ μαθηταὶ ἐκάθευδον.** — watch for a missing augment (**καθεῦδον**).
7. **χθὲς ἦν ἐν τῇ οἰκίᾳ.** — **ἦν** is *I was* as well as *he was*; a pupil who adds **ἐγώ** to make it clear has done exactly what a Greek writer would do.
8. **ἀεὶ ἔγραφες.**
9. **οἱ ἄλλοι ἔτι ἤκουον.**
10. **οὐκ ἐφέρομεν τὴν ἐπιστολὴν οὐδὲ τὸ βιβλίον.** — *not … nor* is **οὐκ … οὐδέ**. A pupil who writes **καὶ οὐ** has said something a Greek could say but would not.

Question 4 catches two things at once and is worth setting again in the next lesson.

Exercise 13.5 — Quintus's distinction

Quintus said that *he came in, he sat down, he spoke* is a list, while *the rain was falling, the lamp was going out* is a situation.

1. Which of those two sets of English verbs would be imperfect in Greek?
2. Write two Greek sentences about the same scene, one giving a situation and one giving an event, using only the imperfect you have.
3. Why might a storyteller want both? What would a story be like with only one?
4. Sort these into Quintus's two piles: *was waiting, arrived, used to sing, shouted, kept looking, fell.*
5. **ἀεί** and **τότε** are both in this lesson's list. Which of them sits more naturally with a situation, and why?
6. Put **ἔλεγε** into English in three different ways.
7. Which of your three would you choose for *the teacher ——— when the door opened*? Why that one?
8. *In the beginning was the Word.* Situation or event, by Quintus's test?
9. Marcus said a past is a past. Give one English sentence in which changing *was speaking* to *spoke* changes what happened.
10. Now give one in which the change makes no difference, and say what that shows about Marcus's objection.

Answer key

1. The second — *was falling*, *was going out*. The first set is a sequence of completed events and belongs to the tense arriving next lesson.
2. Answers will vary; only imperfects are available, so the "event" sentence will be imperfect too and will feel wrong. **That is the intended discovery.** A pupil who complains that they cannot yet say *he sat down* properly has found the next lesson, and should be told so.
3. A story with only imperfects never moves; a story with only events has no weather,

no mood, and nobody waiting. Greek narrative uses the two against each other constantly, and Part III is mostly about learning to hear it.

4. Situations: *was waiting, used to sing, kept looking*. Events: *arrived, shouted, fell*. A pupil who puts *used to sing* with the events has gone by the English form (*sang*-like) rather than the sense; *used to* is the imperfect's own idiom.
5. **ἀεί**. *Always* describes something going on or recurring, which is what the imperfect is for; **τότε** only places the action in time and is happy with either tense.
6. *He was saying*, *he kept saying*, *he used to say*. Accept *he went on saying*.
7. *Was speaking*. The door opening is the event; the speaking is the situation it interrupts. The other two renderings put the emphasis on repetition, which the sentence does not want.
8. A situation. **ἦν** is imperfect, and the Voice below makes the point at length. A pupil who says *event* should be asked what the English *was* is doing in it, and then what the Greek is doing.
9. For example, *when I came in he was speaking* (I interrupted him) against *when I came in he spoke* (he started as I entered). The two describe different scenes.
10. For example, *yesterday he was speaking in the forum* / *yesterday he spoke in the forum*. Both report the same fact. What it shows is that Marcus is right that both tenses place the action in the past — and wrong that this is all they do, because sentence 9 proved otherwise.

The Ancient Voice — John 1:1

You read this in Lesson 6, when **ἦν** was a word somebody had to tell you.

Ἐν ἀρχῇ ἦν ὁ λόγος, καὶ ὁ λόγος ἦν πρὸς τὸν θεόν, καὶ θεὸς ἦν ὁ λόγος.

In the beginning was the Word, and the Word was with God, and the Word was God.

Three **ἦν**. You can now say what they are: third person singular, imperfect, of **εἰμί**.

And because the imperfect is the tense of *going on*, the line does not say that the Word existed at a moment in the past. It says it **was, and continued to be** — through the beginning, and not starting at it. The tense carries a claim the English *was* cannot quite carry, because English *was* is just as happy reporting a thing that lasted an instant.

This is the first time in this course that a tense, rather than a word, has been the argument. It will not be the last.

Note

Greek had another option here and did not take it. There is a tense for *came to be* — it is the one Marcus is about to meet — and the author of this line uses it thirteen verses later, about the same subject, to say something entirely different. In Lesson 14 you will be able to read both and see the difference.

The Reading

What happened yesterday · composed

Theodoros's tablet this time was about the day before. It was the first time the class had read a story in Greek that was not happening now, and every verb in it has an augment.

χθὲς ὁ διδάσκαλος ἔλεγε καὶ οἱ μαθηταὶ ἤκουον. ἐν τῷ διδασκαλείῳ ἦμεν, καὶ ἡ ἡμέρα ἦν καλή. ὁ διδάσκαλος ἔλεγε περὶ τῶν θεῶν καὶ περὶ τῶν ἀνθρώπων, καὶ ἡ φωνὴ τοῦ διδασκάλου ἦν μεγάλη.

ἡ Ἰουλία ἤκουε καὶ ἔγραφεν· ἀεὶ ἔγραφεν ἡ Ἰουλία. ὁ Κόιντος ἤκουεν, ἀλλὰ οὐκ ἔγραφεν· οἱ λόγοι ἔμενον ἐν τῇ ψυχῇ. τότε ἡ Σαβῖνα οὐκ ἤκουε τοὺς λόγους τοῦ διδασκάλου· ἔβλεπε τὸν αἴλουρον. ὁ Μᾶρκος οὐκ ἤκουεν οὐδὲ ἔγραφεν· ἔλεγεν. ὁ διδάσκαλος ἔλεγε περὶ τῶν θεῶν, ὁ Μᾶρκος ἔλεγε περὶ τῶν ἵππων. οἱ ἄλλοι μαθηταὶ ἐμάνθανον.

ὁ Φῆλιξ ἔτι ἦν ἐν τῇ ὁδῷ. ὁ παιδαγωγὸς ἔφερε τὰ βιβλία καὶ τὴν δέλτον· ὁ Φῆλιξ οὐκ ἔφερεν.

ὁ αἴλουρος ἐκάθευδεν. ἐκάθευδεν ἐν τοῖς βιβλίοις τοῦ διδασκάλου, καὶ ἡ φωνὴ τοῦ διδασκάλου ἦν μεγάλη, καὶ ὁ αἴλουρος ἔτι ἐκάθευδεν. ἀεὶ καθεύδει ὁ αἴλουρος.

τὸ διδασκαλεῖον — the school room *(dative after **ἐν**)*
ὁ Κόιντος, ἡ Σαβῖνα — Quintus, Sabina
ὁ αἴλουρος — the cat
ἡ δέλτος — the writing tablet *(feminine, like **ἡ ὁδός**)*
ἐν τοῖς βιβλίοις — among the books *(**ἐν** is* among* as well as *in*)*

ἐγὼ ἔβλεπον τοὺς μαθητὰς καὶ τὸν αἴλουρον,
καὶ ἔγραφον. νῦν πάλιν γράφω.

Exercise 13.6 — Understanding the reading

Read the whole tablet aloud before you answer anything, and listen to the augments.

1. Who was speaking yesterday, and about what? Which word puts the whole story in the past before any verb does?
2. In the second paragraph, find three pupils doing three different things while the teacher spoke.
3. **οἱ λόγοι ἔμενον ἐν τῇ ψυχῇ.** Translate. Whose soul must it be?
4. What was Sabina doing instead of listening?
5. Marcus was also speaking. What was the difference between his subject and the teacher's?
6. Where was Felix, and who was carrying his things? What was he carrying himself?
7. Where exactly was the cat asleep? Give the Greek phrase and name its case.
8. Count the imperfect verbs in the second paragraph — there are more than ten. How many of them are ambiguous between *I* and *they*, and what resolves each one?
9. **ἐγὼ ἔβλεπον.** Who is *I*? How did you decide? What would **ἔβλεπον** on its own have been able to mean?
10. The last sentence changes tense. Translate it, and say why the tense had to change.

Answer key

1. The teacher, about the gods and about human beings. **χθές**, the first word, puts it in the past; the augments then confirm it on every verb.
2. Julia was listening and writing; Quintus was listening and not writing; Sabina was watching the cat; Marcus was talking. Any three.
3. *The words were staying in his soul* — Quintus's. The Greek has no *his*; the previous clause supplies it. A pupil who asks *whose?* has read correctly: Greek leaves it to the context, and here the context is clear.
4. Watching the cat: **ἔβλεπε τὸν αἴλουρον**.
5. The teacher was speaking **περὶ τῶν θεῶν**, Marcus **περὶ τῶν ἵππων** — about horses. Both verbs are **ἔλεγε**; the two were going on at the same time, which is what the imperfect is telling you.
6. Still on the road, **ἐν τῇ ὁδῷ**; the paedagogus was carrying the books and the tablet. Felix was carrying nothing — **οὐκ ἔφερεν** has no object at all, and the joke is in the gap.
7. **ἐν τοῖς βιβλίοις τοῦ διδασκάλου** — dative plural after **ἐν**, *among the teacher's books*. Expect *in the books* and accept it, then ask what a cat in a book would look like.
8. Fourteen: ἤκουε, ἔγραφεν, ἔγραφεν, ἤκουεν, ἔγραφεν, ἔμενον, ἤκουε, ἔβλεπε, ἤκουεν, ἔγραφεν, ἔλεγεν, ἔλεγε, ἔλεγε, ἐμάνθανον. Two are **-ον** forms: **ἔμενον**

(resolved by **οἱ λόγοι**, so *they*) and **ἐμάνθανον** (resolved by **οἱ ἄλλοι μαθηταί**). A pupil who counts fewer has usually skipped the bare **ἔλεγεν.** that stands alone after a raised point, because there is no noun beside it to catch the eye.

9. Theodoros — the person writing the tablet, who has called himself *the teacher* throughout and only now says *I*. **ἐγώ** is doing the job the note in this lesson described: **ἔβλεπον** alone could have been *I was watching* or *they were watching*, and the pronoun removes the doubt. A pupil who says *I is the teacher, because he is the one who was watching everybody* has read the whole tablet to answer one word, which is the right way round.
10. *Now I am writing again.* **νῦν** is *now*, so the tense is present: the story was yesterday, the writing of it is today. The imperfect **ἔγραφον** was what he was doing then; **γράφω** is what he is doing as the class reads.

The Question

1. Quintus described two Greek tenses without knowing either. What does that suggest about where grammatical categories come from — the language, or the thing being described?
2. *Was, and went on being* takes five English words and one Greek ending. Is English worse at this, or just differently shaped?
3. **ἀεί** means *always*. Is there any difference between *he was always teaching* and *he always taught*?

Discussing the questions

1. Open, and a strong answer says *both*. The distinction was in the scene before it was in any grammar: Quintus found it by describing rain and a lamp, and English, Latin (*-ba-*) and Greek (augment and endings) all mark it, each in a different place. But Marcus could still say that a past is a past, and the Voice shows English *was* not marking it at all. The thing offers the distinction; each language decides whether to spend a form on it.
2. Differently shaped. English has the distinction in its ordinary verbs — Quintus used *was falling* without meaning to — and lacks it only for *was*, which, as the Voice says, is just as happy reporting a thing that lasted an instant. Greek pays elsewhere: **ἔλεγον** is both *I* and *they*, and needs **ἐγώ** or a subject to settle it. A good answer weighs what each language gives up, not which has more forms.
3. In English, yes: *was always teaching* puts you inside the activity and often carries a tone (fondness or exasperation); *always taught* states a habit from outside. In Greek, with what the class has, both come out as **ἀεὶ ἐδίδασκε**, because the imperfect covers *used to* as well as *was doing*. A pupil who wants next lesson's tense for *always taught* has gone by the English form, as with *used to sing* in the sorting exercise: *taught* looks like Quintus's list, but *always* makes it a situation.

The Story

> *Quintus asked afterwards whether he could have his thought back now that it had turned out to be grammar.*
> *Theodoros said that was the usual fate of good thoughts, and that he should expect it to keep happening.*

14

The Aorist Arrives — the aorist, first and second, and what aspect is

Student edition, p. 136

The Story

"One past," said Marcus, "ought to be enough for anyone."
"Should it."
"It is a past. The thing happened. It is behind us. What more is there to say about it?" He was enjoying himself. "Latin has three and that is already two too many. Greek will no doubt have four."
"Greek has rather more than four," said Theodoros, "but for now you get one, and I will trade you for it." He wrote on the board:

ἔλεγε τὸν λόγον.

εἶπε τὸν λόγον.

"Translate both into Latin. If you can do it without losing anything, you may have your one past and I shall say no more about it."
*Marcus looked at them for a moment. "*Dicebat verbum. Dixit verbum. *It was saying, it said. That is easy."*
"It is," Theodoros agreed. "You are quite right, and Latin does that perfectly well." He rubbed both out. "Now these."

ἐθέλω λέγειν.

ἐθέλω εἰπεῖν.

Marcus started confidently and stopped after two words.
"Volo dicere," *he said. And then, after a longer pause: "...*Volo dicere."
"Twice."
"They are the same in Latin."
"They are the same in Latin, and in English, and they are not the same in Greek, and nothing in the difference has anything whatever to do with the past." Theodoros sat down. "That is what you are getting now. Not another past tense. A second question Greek asks about every verb, which Latin asks only sometimes and English asks in a different place."

The aorist: an action as a single whole

Student edition, p. 137

Marcus put Theodoros's first two sentences into Latin without trouble: *he was saying*, *he said*. Both are past; neither is further back than the other. What differs is how you are made to look at the action — from inside, while it goes on, or from outside, as **one complete thing**. Greek calls the second the **aorist**.

ἔλεγε *(imperfect)*	he was saying, he kept saying, he used to say
εἶπε *(aorist)*	he said

The difference is not **when** but **how**, and that is called **aspect**.
The name says so. **ἀόριστος** means *undefined*, *without boundaries* — the tense that declines to tell you anything about the shape of the action.

The first aorist in -σα-, and the second aorist

The first aorist adds **-σα-** between stem and ending, and takes the augment like the imperfect:

1 sing.	**ἔλυσα** — I loosed
2 sing.	**ἔλυσας**
3 sing.	**ἔλυσε(ν)**
1 plur.	**ἐλύσαμεν**
2 plur.	**ἐλύσατε**
3 plur.	**ἔλυσαν**

When the stem ends in a consonant, that consonant and the **σ** fuse: **γράφω** → **ἔγραψα** (**φ** + **σ** = **ψ**), **διδάσκω** → **ἐδίδαξα** (**κ** + **σ** = **ξ**).
The second aorist has no **-σα-** at all. It uses a *different stem*, with the plain endings you already know from the imperfect:

λέγω	**εἶπον** — I said
ἔρχομαι *(I come)*	**ἦλθον** — I came
φέρω	**ἤνεγκον** — I carried

These must be learned as pairs, like English *go / went*. There is no rule to deduce; **εἶπον** is the aorist of **λέγω** as *went* is the past of *go*, and for the same historical reason.

Note

How to tell a second aorist from an imperfect, since the endings are identical: look at the **stem**. **ἔλεγον** has the stem of **λέγω**; **εἶπον** does not. If the stem is the one you know from the present, it is an imperfect. If it is a stem you have to learn separately, it is an aorist.
This is why vocabulary lists give you the aorist. It is not decoration.

Why Latin cannot keep up: aspect against time

Student edition, p. 138

In the indicative, aspect and time travel together, and Latin can keep up: *dicebat* and *dixit* do the work of **ἔλεγε** and **εἶπε**.
But Greek's aspect is not attached to the past. It survives into forms that have no time in them at all — and the infinitive is one. **λέγειν** is *to say, to be saying, to go on saying*; **εἰπεῖν** is *to say, once*. Both are timeless; only the aspect differs, and Latin has one word for both.
You meet infinitives properly in Lesson 16. For now, what you learned in this lesson is less a tense than a second question, and Greek asks it everywhere.

From Latin

Marcus was right about the indicative and wrong about the language.
Latin's *dixit* does double duty: it serves both as *he said* (a single event — the Greek aorist) and as *he has said* (a thing done, with a result standing — the Greek **perfect**, which you meet in Lesson 33). Greek keeps those two apart with different tenses. So the score is roughly even in the past and lopsided everywhere else. Greek asks about aspect in the infinitive, the imperative, the participle and the subjunctive; Latin mostly does not; English does so only with clumsy extra words. Marcus will find this out slowly and with visible irritation.

Words to Learn

ἔγραψα — I wrote *(aorist of **γράφω**)*
εἶπον — I said *(aorist of **λέγω**)*
ἦλθον — I came, I went *(aorist)*
ἐγένετο — it happened, it became, it came to be
εὐθύς — at once, immediately
τέλος — finally, in the end
εἰς — into, to *(with the accusative)*
ἔπειτα — then, next, thereupon
οὐκέτι — no longer
ἔλαβον — I took *(aorist of **λαμβάνω**, I take)*
ἔπεσον — I fell *(aorist of **πίπτω**, I fall)*

ἔδραμον — I ran *(aorist of **τρέχω**, I run)*
ἔμαθον — I learned *(aorist of **μανθάνω**)*

Note

Four second aorists at once. **ἔλαβον**, **ἔπεσον**, **ἔδραμον** and **ἔμαθον** all have the plain endings of the imperfect and a stem that is not the present stem. Learn each with its present, as a pair, and notice that the aorist stem is usually the *shorter* one: **λαμβάν-** against **λαβ-**, **μανθάν-** against **μαθ-**. The present had things added to it; the aorist is the verb stripped down.
ἐγένετο is a third person singular aorist of a verb whose endings you have not met — the middle voice, which you meet in full in Lesson 31. Take it whole. It is one of the commonest words in Greek narrative and it means *came to be*, in the strong sense: something that was not, now is.
εὐθύς belongs with the aorist the way **ἀεί** belonged with the imperfect. When you see it, expect a single event.
τέλος here is adverbial, *finally*. It is also a noun, **τὸ τέλος** — *end, purpose, completion* — of the third declension, which arrives in Lesson 15. English *teleology* is built on it: the study of what things are **for**.

The Investigation

Marcus asked to keep the two sentences. He was given them, after the usual ten questions on the last four lessons.

Exercise 14.1 — Retrieval

From memory. Nothing here is from this lesson.

1. **ἀγαθή** — what gender? Name one noun from your lists it could describe.
2. Translate **ἐθέλω**.
3. **ἐδίδασκες** — tense and person.
4. **ἡ μεγάλη οἰκία** and **μεγάλη ἡ οἰκία** — which is a phrase and which a sentence?
5. Translate **ἦμεν**.
6. Put into the plural: **ὁ μαθητὴς μανθάνει.**
7. **νῦν** and **τότε** — which one belongs with the present tense?
8. **ἐν τῇ οἰκίᾳ** — name the case and say what demanded it.
9. **φέρουσι** — person and number, and translate.
10. Turn into the imperfect: **ἀκούω τὴν φωνήν.**

Answer key

1. Feminine — **ἡ ψυχή**, **ἡ ὁδός**, **ἡ οἰκία**, **ἡ ἡμέρα**, any of them. (Lesson 10.) A pupil who offers **ὁ λόγος** has matched the sound and not the gender.
2. *I am willing, I want.* (Lesson 11.)
3. Imperfect, 2nd singular — *you were teaching*. (Lesson 13.)
4. The first is a phrase (*the great house*); the second a sentence (*the house is great*). (Lesson 10.)

5. *We were.* (Lesson 13.) Watch for *they were*, which is **ἦσαν**.
6. **οἱ μαθηταὶ μανθάνουσιν.** Three things change: article, noun ending, verb ending. (Lessons 7, 11, 13.)
7. **νῦν**. **τότε** points to a time that is not now. (Lessons 11, 13.)
8. Dative — **ἐν** takes it. (Lesson 9.)
9. Third plural — *they carry*. (Lesson 11.) Not *we carry*, which is **φέρομεν**.
10. **ἤκουον τὴν φωνήν.** The augment lengthens **ἀ-** to **ἠ-**; the commonest error is **ἐάκουον**, with the augment stuck on the front as if the verb began with a consonant. (Lesson 13.)

Exercise 14.2 — Which past, and how do you know?

Say whether each is imperfect or aorist, and what told you.

1. **ἔγραφε**
2. **ἔγραψε**
3. **ἤκουον**
4. **εἶπον**
5. **ἦλθες**
6. **ἐδίδασκον**
7. **ἔπεσε**
8. **ἔμενον**
9. **ἐπέμψαμεν**
10. **ἔλαβες**

Answer key

1. Imperfect — the stem **γραφ-** is the present stem, and there is no **-σα-**.
2. Aorist — the **-ψ-** is **φ + σ**.
3. Imperfect — present stem **ἀκου-**, lengthened augment.
4. Aorist — the stem **εἰπ-** is not the present stem of **λέγω**. (Also ambiguous between 1st singular and 3rd plural, like every **-ον**.)
5. Aorist — stem **ἐλθ-**, which is not the present stem of anything they know.
6. Imperfect — present stem **διδασκ-**. Compare the aorist **ἐδίδαξα**.
7. Aorist — stem **πεσ-** is not the present stem **πιπτ-**. A second aorist, with no **-σα-**, so the stem alone decides.
8. Imperfect — present stem **μεν-**, and nothing else to go on. Ambiguous between *I was staying* and *they were staying*.
9. Aorist — **-ψα-** is **π + σα**; the first aorist of **πέμπω**.
10. Aorist — stem **λαβ-** against the present **λαμβαν-**. A pupil who calls this an imperfect has not learned the pair; send them to the vocabulary box.

1 and 2 differ by one letter and are the whole lesson. 7, 8 and 10 are the reason the lesson's note says to look at the stem: with no **-σα-**, the ending tells you nothing.

Exercise 14.3 — Translate

1. **τότε ἔλεγε τοὺς λόγους· τέλος δὲ εἶπε τὴν ἀλήθειαν.**
2. **εὐθὺς ἦλθον εἰς τὴν οἰκίαν.** *(**εἰς** = into, with the accusative)*
3. **ἀεὶ ἔγραφε, ἀλλὰ οὐκ ἔγραψε τὴν ἐπιστολήν.**
4. **ἐγένετο ὁ λόγος τοῦ θεοῦ πρὸς τοὺς ἀνθρώπους.**
5. **ἔπειτα ὁ μαθητὴς ἔλαβε τὸ βιβλίον καὶ ἔδραμεν ἐκ τῆς οἰκίας.**
6. **ὁ ἵππος ἔπεσεν ἐν τῇ ὁδῷ· οὐκέτι ἔτρεχεν.**
7. **ἐμάνθανον ἀεί, ἀλλὰ τέλος ἔμαθον.**
8. **εὐθὺς ἔγραψεν ἡ Ἰουλία· ὁ Μᾶρκος οὐκέτι ἔγραφεν.**
9. **ἦλθες εἰς τὸ διδασκαλεῖον, ἀλλὰ οὐκ ἤκουσας.** *(**τὸ διδασκαλεῖον** = the school room)*
10. **τότε ἐγένετο μεγάλη φωνὴ ἐν τῇ οἰκίᾳ.**

Answer key

1. *Then he kept saying the words; but finally he said the truth.* The imperfect for the repeated attempts, the aorist for the one that landed. This is the characteristic Greek narrative shape.
2. *At once I came into the house.* Or *they came* — **ἦλθον** is ambiguous.
3. *He was always writing, but he did not write the letter.* The joke is in the aspect: endless writing, nothing finished. Greek can say this in seven words.
4. *The word of God came to the men.*
5. *Then the pupil took the book and ran out of the house.* — two aorists, two events, in order. **ἐκ** with the genitive, from Lesson 8.
6. *The horse fell on the road; it was no longer running.* — aorist for the fall, imperfect for the running that had been going on until then. **ἔτρεχεν** is the imperfect of **τρέχω**, which the vocabulary gives you as the present of **ἔδραμον**; a pupil who calls it an aorist has not checked the stem.
7. *I kept learning always, but finally I learned it.* Or *they* — both verbs are **-ον** forms and ambiguous together. The sentence is sentence 3 turned the other way up: this time the finished act happens.
8. *Julia wrote at once; Marcus was no longer writing.* — **εὐθύς** with the aorist, **οὐκέτι** with the imperfect, each where the lesson's note says to expect it.
9. *You came into the school room, but you did not listen.* — **ἤκουσας** is the first aorist of **ἀκούω**: lengthened augment, **-σα-**, and the second person ending. Nobody has shown them this form; they can build it from the table.
10. *Then there was a loud voice in the house* — more literally, *a great voice came about*. No article on **φωνή**, so *a* voice; **ἐγένετο** for a sound that happened once and was over. Accept *a loud sound*.

Exercise 14.4 — Into Greek

1. I wrote the letter.
2. I was writing the letter.

3. He said the word.
4. They came at once.
5. Finally the teacher said the truth.
6. Then the cat ran out of the house. *(the cat:* ***ὁ αἴλουρος****)*
7. The book fell.
8. We took the gifts at once.
9. He was no longer learning.
10. The pupil came into the house and said the word.

Answer key

1. **ἔγραψα τὴν ἐπιστολήν.**
2. **ἔγραφον τὴν ἐπιστολήν.**
3. **εἶπε τὸν λόγον.**
4. **εὐθὺς ἦλθον.**
5. **τέλος εἶπεν ὁ διδάσκαλος τὴν ἀλήθειαν.**
6. **ἔπειτα ὁ αἴλουρος ἔδραμεν ἐκ τῆς οἰκίας.** — **ἐκ** takes the genitive. Watch for **ἔτρεχε**: a cat that *was running out* of a house for some time is a different and stranger story.
7. **τὸ βιβλίον ἔπεσεν.**
8. **εὐθὺς ἐλάβομεν τὰ δῶρα.** — the augment goes on the aorist stem **λαβ-**, not on **λαμβαν-**.
9. **οὐκέτι ἐμάνθανεν.** — imperfect: the learning was a state that stopped. **ἔμαθεν** would mean *he did not learn it*, once.
10. **ὁ μαθητὴς ἦλθεν εἰς τὴν οἰκίαν καὶ εἶπε τὸν λόγον.** — movable nu on **ἦλθεν** before the vowel.

1 and 2 are the examination, and a pupil who produces the same Greek for both has not understood the lesson however well they know the endings. Watch also for **ἔλεγε** offered at 3: it is a past of the right verb and the wrong aspect.

Exercise 14.5 — Marcus's trade

Marcus offered to give up his position if he could translate **ἐθέλω λέγειν** and **ἐθέλω εἰπεῖν** into Latin without loss.

1. Why could he not?
2. Give an English pair that gets closest to the difference.
3. Marcus said a past is a past. In the indicative he was nearly right. Where was he wrong?
4. Give the Latin for **ἔγραφε** and **ἔγραψε**.
5. Latin *dixit* — which Greek form does it match: **ἔλεγε**, **εἶπε**, or something else as well?
6. Is **ἐγένετο** imperfect or aorist? How can you tell, given that you have not been shown its endings?
7. **εὐθύς** and **ἀεί** — which goes with which tense, and why?

8. Write one Greek sentence containing an imperfect and an aorist, in which the imperfect is the background and the aorist the event.
9. Marcus's heading was *things Latin cannot do*. Name one thing in this lesson that Latin does exactly as well as Greek.
10. Theodoros said that what Marcus was getting was "not another past tense" but "a second question". Say in one sentence what the question is.

Answer key

1. Because both are *volo dicere*. The Greek pair differs in aspect alone, and the infinitive has no time in it for Latin's tense system to hold on to.
2. *I want to be saying* against *I want to say* — thin, and the best English manages. Accept *I want to speak* against *I want to say my piece* if a pupil can defend it.
3. He was wrong about the rest of the language. Aspect in Greek is not a fact about the past; it is a fact about verbs, and it survives wherever verbs go.
4. *Scribebat* and *scripsit*. The Latin imperfect and perfect carry the indicative distinction perfectly well, which is the half of the argument Marcus won.
5. **εἶπε** — and also the Greek perfect, *he has said*, which this course has not reached. *Dixit* does both jobs; Greek keeps them apart. This is the point of the Latin bridge above.
6. Aorist. The vocabulary note says so, and the stem **γεν-** is not a present stem the class knows. A pupil who says *imperfect, because it has an augment* has forgotten that the aorist has one too.
7. **εὐθύς** with the aorist, **ἀεί** with the imperfect. *At once* names a moment; *always* names a stretch. The adverbs are not grammar, but they are a reliable tell, and a reader uses them.
8. For example **ὁ διδάσκαλος ἔλεγε, καὶ ὁ Φῆλιξ εὐθὺς ἦλθεν.** Check that the imperfect is the thing going on and the aorist the thing that happens inside it, not the other way round. Sentences with both tenses but no such relation (*he was writing and he said*) are grammatical and miss the point; ask what the imperfect is the background *to*.
9. Telling *he was saying* from *he said* in a plain past statement: *dicebat* / *dixit*. Marcus's trade was fair in the indicative.
10. *Not when did it happen, but what shape does it have* — one whole act, or something going on. Any wording that separates time from shape is right.

The Ancient Voice — John 1:1 and 1:14

> The same author, the same subject, the same chapter — and two different tenses, thirteen verses apart.
>
> **Ἐν ἀρχῇ ἦν ὁ λόγος.**
>
> *In the beginning was the Word.*
>
> **καὶ ὁ λόγος σὰρξ ἐγένετο.**

- **καί** — and
- **ὁ λόγος** — the Word *(nominative, the subject)*
- **σάρξ** — flesh *(third declension; a predicate, with no article)*
- **ἐγένετο** — became, came to be *(aorist)*

And the Word became flesh.

ἦν is imperfect: *was, and went on being*, with no beginning reported and no end.
ἐγένετο is aorist: a single thing that happened, at a point, complete.
So the two lines are not saying the same kind of thing twice. The first describes a state with no edges. The second reports an event with edges on both sides. Had the author written **ἦν σάρξ** he would have said the Word *was* flesh all along; had he written **ἐγένετο ἐν ἀρχῇ** he would have had the Word begin. He wrote neither, and the whole of the difference is carried by two verb forms you learned in Lessons 13 and 14.
σάρξ has no article and stands outside the group, which by Lesson 10 makes it a predicate. The construction is exactly that of **θεὸς ἦν ὁ λόγος** in verse 1. Same shape, different tense.

> NOTE
>
> Marcus wanted one past. Here are two, about one subject, in one paragraph, doing two jobs that no single tense could do at once. He conceded the argument and then asked whether Latin could manage it, which it can, and then asked about the infinitives again, which it cannot.

THE READING

WHAT HAPPENED NEXT · COMPOSED

The tablet picks up where the Lesson 13 tablet left off. Everything that was going on is still going on — and then things start to happen. Watch which verbs have **-σα-** or a changed stem, and which do not.

ὁ διδάσκαλος ἔτι ἔλεγε περὶ τῶν θεῶν, καὶ οἱ μαθηταὶ ἔτι ἤκουον, καὶ ὁ αἴλουρος ἔτι

ὁ αἴλουρος — the cat
τὸ διδασκαλεῖον — the school room
χαῖρε — hello, greetings *(a command, "rejoice!"; take it whole)*
τὸν Φήλικα — Felix *(accusative; the name declines like the nouns of Lesson 15)*
ἠγέρθη — woke up *(an aorist whose endings you have not met; take it whole)*
ἡ τράπεζα — the table
ἡ δέλτος — the writing tablet *(feminine, like **ἡ ὁδός**)*

ἐκάθευδεν ἐν τοῖς βιβλίοις.

ἔπειτα ὁ Φῆλιξ ἦλθεν εἰς τὸ διδασκαλεῖον.
εὐθὺς εἶπεν· "χαῖρε, ὦ διδάσκαλε." ἡ φωνὴ ἦν
μεγάλη. ὁ διδάσκαλος οὐκέτι ἔλεγεν. οἱ μαθηταὶ
οὐκέτι ἤκουον· ἔβλεπον τὸν Φήλικα.

τότε ὁ αἴλουρος ἤκουσε τὴν φωνήν. ἠγέρθη.
οὐκέτι ἐκάθευδεν, ἀλλὰ ἔβλεπε τὸν Φήλικα·
ἔπειτα ἔδραμεν ἐκ τῶν βιβλίων εἰς τὴν
τράπεζαν. ἐν τῇ τραπέζῃ ἦν ἡ δέλτος τοῦ
διδασκάλου, καὶ ἐν τῇ δέλτῳ ἦν ἡ γραφὴ περὶ
τῶν μαθητῶν. ἡ δέλτος ἔπεσεν.

ὁ Μᾶρκος ἔλαβε τὴν δέλτον. ἔβλεπε τὴν γραφὴν
καὶ οὐκ ἔλεγεν. τέλος εἶπεν· "ἐγὼ οὐκ ἔλεγον
περὶ τῶν ἵππων." ὁ διδάσκαλος εἶπεν· "ἔλεγες."
ἡ Ἰουλία εὐθὺς ἔγραψε τοὺς λόγους· ἀεὶ γράφει.
ὁ Φῆλιξ εἶπεν· "ἐγὼ οὐκ ἦλθον."

τότε ἐγὼ τὴν δέλτον ἔλαβον καὶ πάλιν ἔγραψα.
νῦν ἔχετε τὴν γραφήν.

Exercise 14.6 — Understanding the reading

Read it aloud first. Then go through it a second time marking every verb **I** (imperfect) or **A** (aorist) before you answer.

1. The first paragraph has three verbs. What tense are they, and what are they doing for the story?
2. What is the first aorist in the tablet? What happens at that moment?
3. What did Felix say, and to whom? What case is **διδάσκαλε**, and which lesson taught it?
4. **ὁ διδάσκαλος οὐκέτι ἔλεγεν.** Why is this an imperfect and not an aorist, when it reports something that stopped?
5. What woke the cat? Give the Greek.
6. Where did the cat run from, and where to? Name the two prepositions and the case each one takes.
7. What fell, and what was written on it?
8. Who picked up the tablet, and what did he say? Which tablet is he talking about — this one, or the one from Lesson 13?

9. Felix says **ἐγὼ οὐκ ἦλθον**. Is it true? Quote the words of the tablet that contradict him, and say what tense they are.
10. List every aorist in the fourth paragraph, then every imperfect. Which tense carries the events, and which the states?

Answer key

1. All imperfect — **ἔλεγε, ἤκουον, ἐκάθευδεν** — and all with **ἔτι**. They are the background: three things still going on, into which the events are about to arrive. Nothing has happened yet.
2. **ἦλθεν** — Felix came in. The story has been standing still for three verbs and now moves.
3. *Hello, teacher* — **χαῖρε, ὦ διδάσκαλε** — to the teacher. Vocative, from Lesson 4, with **ὦ** and the **-ε** ending.
4. Because it describes a state — *he was no longer speaking* — and not an act. The stopping is not narrated as a thing he did; the speaking is simply reported as not going on. **οὐκέτι** with the imperfect is the natural pair. A pupil who expected an aorist (*he stopped*) has noticed that Greek has chosen to look at the silence, not the stop.
5. The voice: **ἤκουσε τὴν φωνήν** — Felix's greeting. A pupil may say *Felix*; ask what the cat *heard*.
6. **ἐκ τῶν βιβλίων**, out of the books — genitive; **εἰς τὴν τράπεζαν**, onto the table — accusative. Lesson 8 and this lesson.
7. The teacher's tablet, **ἡ δέλτος τοῦ διδασκάλου**, and on it **ἡ γραφὴ περὶ τῶν μαθητῶν** — the writing about the pupils: the earlier tablet's story, as question 8 shows.
8. Marcus; **ἐγὼ οὐκ ἔλεγον περὶ τῶν ἵππων** — *I was not talking about horses*. He means the Lesson 13 tablet, which said he was; he has read the accusation and is answering it. The teacher's one-word reply, **ἔλεγες**, is the imperfect of Lesson 13 doing all the work.
9. No. **ὁ Φῆλιξ ἦλθεν εἰς τὸ διδασκαλεῖον** — aorist, at the start of the second paragraph, in the tablet he is holding. He is denying an event the story has already recorded. (Felix's denial is itself in the aorist, which is the right tense for it; he is simply wrong.)
10. Aorists: **ἔλαβε, εἶπεν, εἶπεν, ἔγραψε, εἶπεν, ἦλθον** — six, counting the one inside Felix's words. Imperfects: **ἔβλεπε, ἔλεγεν, ἔλεγον, ἔλεγες** — four (and **γράφει** is present, which a careful pupil will flag). The aorists are the things that happen one after another; the imperfects are what people were doing, or claim to have been doing, meanwhile.

The Question

1. **ἦν** has no beginning in it and **ἐγένετο** does. If a language forces you to choose, is it making you more precise or making the choice for you?
2. English says *was* for both. How does an English translator decide, and what should they do when they cannot?
3. **ἀόριστος** means *undefined*. Why would a language name a tense after what it refuses to tell you?

Discussing the questions

1. Open. The Voice is the evidence for *more precise*: John had both forms and the choice carries his meaning, which **ἦν σάρξ** or **ἐγένετο ἐν ἀρχῇ** would have changed. The case for *choosing for you* is that a Greek writer cannot leave the shape unsaid in a past statement. A strong answer notices that one of the two options is the aorist, which declines to describe the shape — so the forced choice includes a way of saying less.
2. From context and from what hangs on it. Where nothing does, *was* is fine even for **ἐγένετο**: the class translated **τότε ἐγένετο μεγάλη φωνὴ** as *there was a loud voice*. Where something does, English spends words — *became*, *came to be*, *was and went on being*. What to do when they cannot decide is open; listen for a pupil who says *keep the ambiguity in the English*, and ask whether English *was* really is ambiguous, or silent.
3. Because the aorist is the plain report: the action happened, and nothing is added about how long or how often. The imperfect is the tense that makes a claim; the aorist is named for the claim it does not make. Expect the objection that the aorist does say something — *one complete thing*, *edges on both sides* — which is a reasonable reading of the Voice. The answer is that seeing an action whole, from outside, is what you get when you say nothing about its inside.

The Story

Marcus wrote both sentences out, at the back of his tablet, under a heading of his own. The heading read: ***things Latin cannot do****.*
It had one entry to begin with. By the end of Part V it had grown to a column, and he had stopped writing it in a tone of complaint some time around the fourth.

15

The Words of Homer — the epic dialect of Homer, and the third declension

Student edition, p. 145

The Story

The scroll Theodoros brought out had been repaired three times and smelled of the cupboard.
The class knew what it was before he said anything. They had been promised it since Lesson 1, in the way that a thing is promised to children who are not yet ready for it, and Sabina had asked about it so often that she had been told to stop.
"Homer," said Theodoros.
Felix actually applauded.
"Before anyone becomes excited," he went on, unrolling it with more care than he usually showed anything, "I am going to tell you two things, and the second will be unwelcome."
"The first?"
"This is the most important poem in the history of the language. Every Greek you will ever read had it by heart. When Plato wants to settle an argument he quotes this. When a soldier scratches a line on a wall at the edge of the world, it is usually this."
"And the second thing?"
Theodoros turned the scroll towards them, and the class leaned in, and there was a moment of silence.
"That is not Greek," said Marcus.
"It is Greek."
"There is no ὁ." Julia had found it first, as usual, and sounded personally affronted. "There is no article anywhere. You said the article was the load-bearing wall. You said that in Lesson seven. I wrote it down."
"I did."
"Then where is it?"
"Four hundred years in the future," said Theodoros. "Homer is older than the article. He is older than Attic. He is older than Athens being anywhere in particular." He put the scroll down. "You have spent fourteen lessons learning one dialect of this language, extremely well, and now you are going to find out that it is a dialect, which is a thing nobody can be told. It has to happen to you."

Attic, Ionic and Homeric: the dialects of Greek

Student edition, p. 146

Marcus said the scroll was not Greek. It is; but the Greek you have been learning is **Attic** — the speech of Athens in the fifth and fourth centuries BC, and the standard for prose ever afterwards.

Homer is **epic** Greek: older, Ionic in its base, and never anybody's everyday speech even when it was new. It is a poetic dialect, assembled over centuries of oral performance, and it kept old forms because the verse needed them.

The differences you are about to meet belong to an older stage and a different variety of the same language, not to carelessness.

Four ways Homer's Greek differs from Attic

Student edition, p. 146

One. The article is mostly absent. Homer has **ὁ, ἡ, τό**, but they are not yet articles; they are demonstratives, meaning *that one*, *he*, *she*. The word you have learned to lean on had not finished becoming itself.

So Homeric Greek cannot do the trick of Lesson 10. There is no attributive position, because there is no article to be inside or outside of. Position and sense have to do the work.

Two. Vowels that Attic contracted are left open. Attic **ᾄδω**, *I sing*, is a contraction. Homer has **ἀείδω**, with both vowels still sounding, and the imperative **ἄειδε**. Attic squeezed; Homer had not yet.

Three. Endings that Attic simplified survive. Genitives in **-οιο** and **-εω**, datives in **-οισι** and **-ῃσι**, where Attic has **-ου**, **-ου**, **-οις** and **-αις**. They are longer, and in verse that is often why they were kept.

Four. Word order is far freer, because the metre is in charge. Homer is in hexameters, and a poet composing aloud to a rhythm will put a word where the rhythm wants it. You cannot read Homer by expecting Attic prose order.

> Note
>
> **This is why the course taught you Attic first.** Homer is not harder than Attic in its grammar; it is harder because it is *different*, and you cannot see a difference without a standard to see it against.
>
> You now have the standard. That is what the last fourteen lessons were for.

The third declension, at last

Student edition, p. 146

Homer's nouns, and most of this lesson's, belong to the declension you have been told to wait for since Lesson 4. Here it is, on **ὁ ἀνήρ**, *man*.

	singular	plural
nominative	**ὁ ἀνήρ**	**οἱ ἄνδρες**
genitive	**τοῦ ἀνδρός**	**τῶν ἀνδρῶν**
dative	**τῷ ἀνδρί**	**τοῖς ἀνδράσι(ν)**
accusative	**τὸν ἄνδρα**	**τοὺς ἄνδρας**

The endings are the thing to learn, because they are the same for most masculine and feminine nouns of this declension (the ones whose stem ends in a consonant): **-ς** or nothing, **-ος**, **-ι**, **-α**; then **-ες**, **-ων**, **-σι(ν)**, **-ας**. Neuters, as always, have nominative and accusative alike, and **-α** in the plural (**τὸ ὄνομα**, **τὰ ὀνόματα**).

What makes this declension awkward is not the endings but the **stem**: **ἀνήρ** hides it, **ἀνδρ-** shows it. The nominative is often the one form that looks nothing like the rest. That is why a dictionary gives you the genitive alongside — **ἀνήρ, ἀνδρός** — and why, from here on, this book does the same for every third-declension word it introduces. Learn the two forms together and the other six follow.

You have already met several of these without their endings: **ὁ μάρτυς, μάρτυρος** (Lesson 4), **ἡ θυγάτηρ, θυγατρός** and **τὸ ὄνομα, ὀνόματος** (Lesson 8). The article in front of each has been telling you the case all along; now the noun can too.

Formulas: the repeated phrases of oral poetry

Student edition, p. 147

Homer is built out of repeated phrases — **πολύμητις Ὀδυσσεύς**, *Odysseus of many wiles*; *swift-footed Achilles*; *the wine-dark sea* — the technique of a poet composing in performance, with a fixed rhythm to fill, who needs a phrase of exactly the right shape to hand.

When you meet the same two or three words about the same man for the twentieth time, you are seeing the machinery of oral poetry, not a shortage of imagination.

> From Latin
>
> Latin has nothing quite like this, because Latin literature begins in writing and in imitation of Greek. Virgil opens *Arma virumque cano* — *arms and the man I sing* — and that first line is a deliberate echo of the two you are about to read: *the man* from one, *I sing* from the other.
>
> If you have met the *Aeneid*, you have met Homer at one remove, in a poet who expected you to notice.

Words to Learn

ὁ ἀνήρ — man *(as against a woman; third declension)*
ἡ ναῦς — ship *(irregular; recognise it)*
ὁ οἶκος — house, home; **οἶκόνδε** — homeward *(Lesson 2)*
πολύτροπος — of many turns; much-travelled; resourceful
ἄειδε — sing! *(imperative; Attic would contract this)*
ἡ μῆνις — wrath, anger *(of a god or a hero; not ordinary temper)*
ὁ ἑταῖρος — companion, comrade *(Lesson 2)*
ἡ πόλις — city *(third declension, irregular: genitive **πόλεως**, accusative plural **πόλεις**; recognise it)*
πᾶς, πᾶσα, πᾶν — all, every; the whole *(third declension; genitive **παντός**; plural **πάντες, πάντα**)*
ὁ θυμός — spirit, heart; the seat of anger and courage
ὁ ἥλιος — sun; **ὁ Ἥλιος** — the Sun, as a god *(Lesson 2)*
ἐσθίω — I eat *(imperfect **ἤσθιον**)*
εἶδον — I saw *(aorist; its present, **ὁράω**, is a verb of a kind you meet in Part VI — use **βλέπω** for* I see* until then)*
ἔπαθον — I suffered, I experienced *(aorist of **πάσχω**)*

> **Note**
>
> **ὁ ἀνήρ** is not **ὁ ἄνθρωπος**. **ἄνθρωπος** is a human being; **ἀνήρ** is a man as against a woman, and a man of a certain kind — a warrior, a husband, somebody acting like one. The *Odyssey* opens with **ἄνδρα**, not **ἄνθρωπον**, and the choice is the first thing the poem tells you.
>
> **πολύτροπος** is **πολύ-** (much) + **τρόπος** (turn, way). *Of many turns.* It can mean widely travelled, and it can mean devious, and the *Odyssey* spends twenty-four books declining to say which it meant.

The Investigation

Theodoros let them hold the scroll, one at a time, and then took it back and asked ten questions about the last four lessons before anyone was allowed near Homer again.

Exercise 15.1 — Retrieval

From memory. Nothing here is from this lesson, and the two past tenses are mixed up on purpose.

1. **ἔγραψας** — tense and person.
2. **ἐμάνθανε** — tense and person.
3. Translate **εὐθύς**.
4. **εἶπον** — which tense, and what told you?
5. Turn into the imperfect: **ἀκούουσι τὸν λόγον.**

6. Which case does **εἰς** take?
7. **ἦλθες** — translate.
8. **ἐφέρομεν** — translate.
9. Translate **τέλος ἔπεσε τὸ βιβλίον.**
10. **διδάσκετε** — person, number and tense.

Answer key

1. Aorist, 2nd singular — *you wrote*. The **-ψα-** is the sign. (Lesson 14.)
2. Imperfect, 3rd singular — *he was learning*. Present stem, no **-σα-**. (Lesson 13.)
3. *At once, immediately.* (Lesson 14.)
4. Aorist — the stem **εἰπ-** is not the present stem of **λέγω**. First singular or third plural. (Lesson 14.) A pupil who says *imperfect because the ending is -ον* has looked at the wrong end of the word.
5. **ἤκουον τὸν λόγον.** Lengthened augment. (Lesson 13.)
6. The accusative. (Lesson 14.)
7. *You came* or *you went*. (Lesson 14.)
8. *We were carrying.* (Lesson 13.) Not *we carried*, which would be the aorist **ἠνέγκομεν**, built on the **ἤνεγκον** of the Lesson 14 table.
9. *Finally the book fell.* (Lesson 14.)
10. Second plural, present — *you teach*. (Lesson 11.) No augment, so not past, whatever the **-ετε** suggests.

Exercise 15.2 — Attic or Homeric?

For each pair, say which form is Attic and which is Homeric, and what changed.

1. **ᾄδω / ἀείδω**
2. **τοῦ λόγου / τοῖο λόγοιο**
3. **τοῖς ἀνθρώποις / ἀνθρώποισι**
4. **ὁ ἀνήρ / ἀνήρ** *(in the middle of a sentence, meaning "the man")*
5. **ἦμαρ / ἡμέρα**
6. **ἴδεν / εἶδεν**
7. **Ἠελίοιο / Ἡλίου**
8. **πάθεν / ἔπαθεν**
9. **ἀτασθαλίῃσιν / ἀτασθαλίαις** *(the word means "acts of folly")*
10. **Τροίης / Τροίας**

Answer key

1. **ᾄδω** Attic, **ἀείδω** Homeric. Attic contracted the two vowels; Homer left them open.
2. **τοῦ λόγου** Attic; **τοῖο λόγοιο** Homeric, with the older genitive in **-οιο**. Longer, and useful in a hexameter.
3. **τοῖς ἀνθρώποις** Attic; **ἀνθρώποισι** Homeric, with the older dative plural and no article.
4. The Attic needs **ὁ** to mean *the man*; Homer does not have the article in that use, so

bare **ἀνήρ** can carry it. A pupil who says "the Homeric one is missing a word" should be asked whether a language can be missing a word it has not invented yet.

5. **ἦμαρ** Homeric, **ἡμέρα** Attic. This time it is not an ending but a whole different word for *day*; epic kept an old noun that Attic prose dropped.
6. **ἴδεν** Homeric, **εἶδεν** Attic. The augment is optional in Homer, and here it is missing. A pupil who says *the Homeric one is not past* should be told that it is, and that the metre decided whether the augment appeared.
7. **Ἠελίοιο** Homeric: uncontracted **Ἠελι-** and the genitive **-οιο**. **Ἡλίου** Attic, contracted and shortened. Two of the four differences in one word.
8. **πάθεν** Homeric, **ἔπαθεν** Attic. The same point as 6: the augment left off.
9. **ἀτασθαλίῃσιν** Homeric, with the old dative plural **-ῃσι(ν)** and **η** where Attic keeps **α** after **ι**; **ἀτασθαλίαις** is how Attic would spell it. (Attic would not in fact say it — it is a poetic word — but the ending is the point.)
10. **Τροίης** Homeric, **Τροίας** Attic. Ionic turned every long **α** into **η**; Attic kept **α** after **ε, ι, ρ**, which is why **ἡ οἰκία** has the genitive **οἰκίας** and not **οἰκίης**. A pupil who has wondered since Lesson 8 why there are two patterns of first declension has just been handed the answer.

Exercise 15.3 — Translate

Attic sentences, using this lesson's vocabulary.

1. **ὁ ἀνὴρ ἦλθεν εἰς τὸν οἶκον.**
2. **ὁ πολύτροπος ἀνὴρ εἶπε τοὺς λόγους τῆς ἀληθείας.**
3. **ἡ μῆνις τοῦ ἀνδρὸς ἦν μεγάλη.** *(**τοῦ ἀνδρός** = genitive of **ἀνήρ**)*
4. **οἱ ἑταῖροι τοῦ ἀνδρὸς ἤσθιον τοὺς βοῦς τοῦ θεοῦ.** *(**τοὺς βοῦς** = the cattle)*
5. **πολλὰ ἔπαθεν ὁ ἀνὴρ ἐν τῷ θυμῷ.**
6. **εἶδον τὰς πόλεις πολλῶν ἀνθρώπων.**
7. **πάντες οἱ ἄνδρες ἦλθον εἰς τὴν πόλιν.**
8. **ἡ ναῦς ἦν μεγάλη, ἀλλὰ οἱ ἄνδρες ἦσαν μικροί.**
9. **ὁ ἥλιος ἔβλεπε πάντα τὰ ἔργα τῶν ἀνθρώπων.**
10. **ἡ θυγάτηρ τοῦ ἀνδρὸς ἔφερε τὸ ὄνομα τοῦ θεοῦ.**

Answer key

1. *The man came into the house.*
2. *The man of many turns said the words of truth.* — **ὁ πολύτροπος ἀνήρ** is attributive: inside the article group, describing.
3. *The wrath of the man was great.* — note **μεγάλη**, the feminine of **μέγας**, agreeing with **μῆνις**.
4. *The man's companions were eating the god's cattle.* — imperfect: they kept at it, which in the poem is the whole trouble.
5. *The man suffered many things in his heart.* — **πολλά** is neuter plural used as a noun, *many things*; aorist, because the suffering is summed up as one whole. English wants *much*.
6. *I saw the cities of many men.* Or *they saw* — **εἶδον** is an **-ον** form and ambiguous like

the rest. **τὰς πόλεις** is the irregular accusative plural from the vocabulary box; the article tells the case even if the ending is strange.

7. *All the men came into the city.* — **πάντες** agrees with **οἱ ἄνδρες**; **πόλιν** is accusative singular, regular **-ν** on a stem in **-ι**.
8. *The ship was big, but the men were small.* — two imperfects of **εἰμί**, two states; **μικροί** masculine plural for **ἄνδρες**.
9. *The sun was watching all the deeds of men.* — **πάντα τὰ ἔργα**, neuter plural, accusative because **ὁ ἥλιος** has the nominative.
10. *The man's daughter bore the god's name.* — **θυγάτηρ** and **ὄνομα** are the two third-declension nouns you have had since Lesson 8 without the table; now you can see **ἀνδρός** beside them.

Exercise 15.4 — Into Greek

In Attic, not in Homeric.

1. The man came home.
2. The wrath of the man was great.
3. The men were always singing.
4. The man saw the city.
5. All the companions were eating.
6. The men suffered many bad things.
7. The wrath of the god was in the heart of the man.
8. The companions of the man were not wise.
9. The sun sees all men.
10. The man of many turns came to the house of his companions.

Answer key

1. **ὁ ἀνὴρ ἦλθεν εἰς τὸν οἶκον.**
2. **μεγάλη ἦν ἡ μῆνις τοῦ ἀνδρός.** — or **ἡ μῆνις τοῦ ἀνδρὸς ἦν μεγάλη**. Predicate position either way.
3. **οἱ ἄνδρες ἀεὶ ᾖδον.** — accept **οἱ ἄνθρωποι** with a comment; the whole point of the vocabulary note is that the two are not the same word.
4. **ὁ ἀνὴρ εἶδε τὴν πόλιν.** — watch for **ἔβλεψε**, which is not wrong but is not the word the lesson gave; and for **εἶδον**, which is the wrong person.
5. **πάντες οἱ ἑταῖροι ἤσθιον.** — imperfect, for *were eating*; the augment on **ἐσθίω** is **ἠ-**, as the vocabulary shows.
6. **οἱ ἄνδρες πολλὰ κακὰ ἔπαθον.** — **πολλὰ κακά**, neuter plural, *many bad things*. Aorist: the sufferings as one sum.
7. **ἡ μῆνις τοῦ θεοῦ ἦν ἐν τῷ θυμῷ τοῦ ἀνδρός.** — two genitives, one dative; a pupil who puts **θυμός** in the accusative after **ἐν** has confused it with **εἰς**.
8. **οἱ ἑταῖροι τοῦ ἀνδρὸς οὐκ ἦσαν σοφοί.** — **σοφοί** plural, to agree.
9. **ὁ ἥλιος βλέπει πάντας τοὺς ἄνδρας.** — **πάντας** and **ἄνδρας** carry the same third-declension accusative plural **-ας**, which is the thing to point out: the adjective and the noun are in the same declension for once and show it.

10. **ὁ πολύτροπος ἀνὴρ ἦλθεν εἰς τὸν οἶκον τῶν ἑταίρων.** — Greek has no word for *his* here and does not need one.

Ask why they were told to write Attic. The answer is that they cannot yet write Homeric and should not pretend to: imitating a dialect you cannot read is how bad editions get made.

Exercise 15.5 — Julia's objection

Julia said that Homer had no article and that Theodoros had told them the article was the load-bearing wall.

1. Was she right about Homer?
2. Was Theodoros wrong in Lesson 7?
3. How can both be true at once?
4. Homer does have the words **ὁ, ἡ, τό**. In line 9 of the Reading below (**αὐτὰρ ὁ τοῖσιν ἀφείλετο**), what does **ὁ** mean?
5. Find one noun in the original lines of the Reading that is accusative without any article, and say what told you its case.
6. Theodoros said the article was "four hundred years in the future". Roughly when was Homer composed, and when was Attic prose written?
7. Julia wrote the rule down in Lesson 7. Is a rule written down in Lesson 7 wrong if Lesson 15 finds a text it does not fit? Answer in one sentence.
8. Which other rule from Part II can Homer not use, because it depends on the article?
9. Does Homeric Greek have *more* grammar than Attic, or *less*?
10. Write one Attic sentence of your own, then write it again with every article taken out. Can it still be understood? What was lost?

Answer key

1. Essentially yes. Homer has the forms but uses them as demonstratives, not as the article of Attic prose.
2. No — he was describing Attic, which is what they were learning.
3. Because a language changes, and a rule about one stage of it is not a rule about all of them. This is the single most important idea in Part III and it is worth dwelling on. A pupil who concludes that the grammar they learned was *wrong* should be asked whether a map of Rome is wrong because it does not show Athens.
4. *He* — it is a pronoun standing on its own, with no noun after it. In Attic prose **ὁ** cannot do that. This is what "not yet an article" looks like on the page.
5. **ἄνδρα**, **νόστον**, **ψυχήν**, **βοῦς**, **ἦμαρ** — any one. The ending told you (**-α**, **-ον**, **-ην**), or in the case of **ἦμαρ**, nothing did except the sense; which is itself the lesson.
6. Homer: about 700 BC, give or take a century, from much older material. Attic prose: the fifth and fourth centuries BC. Three to four hundred years, as Theodoros said; about the gap between Shakespeare and us.
7. No — a rule describes the texts it was made from, and Lesson 7's rule was made from

Attic. Accept any sentence that distinguishes *wrong* from *limited*.

8. The attributive and predicate positions of Lesson 10. With no article there is no *inside the group* and *outside the group*, and Homer must show the difference another way, or not show it. (The New Greek says this; the question checks that they read it.)
9. Neither — different. More endings (the **-οιο** and **-οισι** forms, the missing augments) and fewer articles. A pupil who says *more* because there are more forms, or *less* because there is no article, has half the answer and should hear the other half from someone else.
10. Answers will vary. Usually it can still be understood, because the endings survive; what is lost is definiteness (*the* against *a*), the marking of the subject when two nominatives stand together, and the attributive–predicate distinction. Have them say which of the three their sentence lost. That is the inventory of what the article does.

Two openings. Between them they begin European literature, and they are built on the same frame.

ἄνδρα μοι ἔννεπε, Μοῦσα, πολύτροπον

- **ἄνδρα** — the man *(accusative — the object, and the first word)*
- **μοι** — to me *(dative)*
- **ἔννεπε** — tell! *(imperative)*
- **Μοῦσα** — Muse *(vocative — Lesson 4)*
- **πολύτροπον** — of many turns *(accusative, agreeing with **ἄνδρα**)*

Tell me of the man of many turns, Muse.

μῆνιν ἄειδε, θεά, Πηληϊάδεω Ἀχιλῆος

- **μῆνιν** — the wrath *(accusative — the object, and the first word)*
- **ἄειδε** — sing! *(imperative, uncontracted)*
- **θεά** — goddess *(vocative)*
- **Πηληϊάδεω Ἀχιλῆος** — of Peleus' son Achilles *(genitive, Homeric)*

Sing, goddess, of the wrath of Achilles, son of Peleus.

The same shape, twice. Object first. Then a command to a goddess. Then the thing described. Both poems announce their subject in the first word and then ask somebody else to supply it — the poet does not claim to be the one who knows.

Now count the articles. The word you have built fourteen lessons on is not there, and the lines are not ambiguous, because **ἄνδρα** and **μῆνιν** are accusative and say so with their endings.

And look at Πηληϊάδεω Ἀχιλῆος. Two genitives, neither of them Attic: Attic would have **Πηλείδου Ἀχιλλέως**. These are older forms, kept because the hexameter wanted their shape. You can see they are genitives — the sense and the **-ος** are enough — without being able to produce them.

That is the right relationship to have with Homer at this stage. Read, with help. Do not imitate.

For the teacher

Verify before teaching. Both lines follow the standard text (see *Sources*); check them against your edition anyway, so that the board and the book do not disagree in front of a class.

The same goes for the Cyclops passage in Lesson 16. The Attic sentences were composed for the course and are safe; the Homeric lines are quotations and deserve the check the course asks of its pupils.

The Reading — The man of many turns · Homer, *Odyssey* 1.1–10 (Allen's Oxford text), with an adapted version

The Voice gave you the first line. Here are the first ten — twice. The first version was written for you, in Attic, with the words you have; it is **adapted**, and labelled so. The second is Homer.

Adapted

ἡ Μοῦσα λέγει περὶ τοῦ ἀνδρὸς τοῦ πολυτρόπου. ὁ ἀνὴρ ἦλθεν ἀπὸ τῆς Τροίας, καὶ πολλὰ ἔπαθεν ἐν τῇ ὁδῷ. εἶδε τὰς πόλεις πολλῶν ἀνθρώπων καὶ ἐγίγνωσκε τὰς ψυχὰς τῶν ἀνθρώπων. πολλὰ κακὰ ἔπαθεν ἐν τῷ θυμῷ, ἀλλὰ ἤθελε τὴν ψυχὴν καὶ τὸν νόστον τῶν ἑταίρων.

ἡ Μοῦσα — the Muse *(vocative **Μοῦσα** in Homer)*
ἡ Τροία — Troy *(Homeric genitive **Τροίης**)*
ὁ νόστος — homecoming *(next lesson's word)*
ἡ θεά — goddess *(vocative **θεά**)*
τοὺς βοῦς — the cattle *(accusative plural of **ὁ βοῦς**)*
ἔννεπε — tell! *(as in the Voice)*
ὅς — who *(the relative pronoun; Lesson 17)*
μάλα πολλά — very much, very far
πλάγχθη — was driven to wander *(aorist; take it whole)*
ἐπεί — when, after
ἱερὸν πτολίεθρον — the holy city

ἀλλὰ οὐκ ἔφερε τοὺς ἑταίρους εἰς τὸν οἶκον. οἱ ἑταῖροι ἤσθιον τοὺς βοῦς τοῦ Ἡλίου, καὶ ὁ Ἥλιος ἔλαβε τὴν ἡμέραν τοῦ νόστου. κακοὶ ἦσαν οἱ ἑταῖροι, καὶ πάντες ἔπεσον.

ἡ θεά, ἡ θυγάτηρ τοῦ θεοῦ, ἀπὸ τῆς ἀρχῆς λέγει, καὶ οἱ ἄνθρωποι ἀκούουσιν.

Homer, *Odyssey* 1.1–10

ἄνδρα μοι ἔννεπε, Μοῦσα, πολύτροπον, ὃς μάλα πολλὰ
πλάγχθη, ἐπεὶ Τροίης ἱερὸν πτολίεθρον ἔπερσεν·
πολλῶν δ᾽ ἀνθρώπων ἴδεν ἄστεα καὶ νόον ἔγνω,
πολλὰ δ᾽ ὅ γ᾽ ἐν πόντῳ πάθεν ἄλγεα ὃν κατὰ θυμόν,
ἀρνύμενος ἥν τε ψυχὴν καὶ νόστον ἑταίρων.
ἀλλ᾽ οὐδ᾽ ὣς ἑτάρους ἐρρύσατο, ἱέμενός περ·
αὐτῶν γὰρ σφετέρῃσιν ἀτασθαλίῃσιν ὄλοντο,
νήπιοι, οἳ κατὰ βοῦς Ὑπερίονος Ἠελίοιο
ἤσθιον· αὐτὰρ ὁ τοῖσιν ἀφείλετο νόστιμον ἦμαρ.
τῶν ἁμόθεν γε, θεά, θύγατερ Διός, εἰπὲ καὶ ἡμῖν.

(πτολίεθρον** is epic for **πόλις)
ἔπερσεν — he sacked *(aorist of **πέρθω**)*
δ᾽ — **δέ**, and, but *(never first in its clause; Lesson 17)*
ἴδεν — he saw *(= **εἶδεν**, without the augment)*
ἄστεα — cities *(neuter plural of **τὸ ἄστυ**)*
νόον — mind, way of thinking *(accusative; Attic **νοῦν**)*
ἔγνω — he came to know *(aorist of **γιγνώσκω**; irregular)*
ὅ γ᾽ — he *(**ὁ** as a pronoun, with **γε** for emphasis)*
ἐν πόντῳ — on the sea
πάθεν — he suffered *(= **ἔπαθεν**, without the augment)*
ἄλγεα — pains, griefs *(neuter plural; Attic **ἄλγη**)*
ὃν κατὰ θυμόν — in his heart *(**ὅν** here = his own)*
ἀρνύμενος — striving to win *(a participle, Part IV; take it whole)*
ἥν τε — and his own *(**ἥν** agrees with **ψυχήν**; **τε** = and)*
ἑταίρων, ἑτάρους — of his companions, his companions *(the shorter stem is Homeric)*
οὐδ᾽ ὣς — not even so
ἐρρύσατο — he saved *(aorist; take it whole)*
ἱέμενός περ — though he longed to *(a participle; take it whole)*
αὐτῶν … σφετέρῃσιν ἀτασθαλίῃσιν — by their own reckless folly *(dative plural, Homeric **-ῃσιν**)*
γάρ — for *(never first in its clause; Lesson 17)*
ὄλοντο — they perished *(aorist; take it whole)*
νήπιοι — fools, children
οἳ — who *(plural of **ὅς**)*
κατὰ … ἤσθιον — were eating up *(**κατά** belongs with the verb; **ἤσθιον** is the imperfect of **ἐσθίω**)*
Ὑπερίονος Ἠελίοιο — of Hyperion the Sun *(two Homeric genitives; Attic **Ἡλίου**)*
αὐτάρ — but, and then
ὁ — he *(the article as a pronoun)*

τοῖσιν — from them *(dative plural; Attic* ***τοῖς****)*
ἀφείλετο — took away *(aorist; take it whole)*
νόστιμον ἦμαρ — the day of homecoming *(**ἦμαρ** is epic for **ἡμέρα**)*
τῶν ἁμόθεν γε — of these things, from some point or other
θύγατερ Διός — daughter of Zeus *(vocative of **θυγάτηρ**; **Διός** is the genitive of **Ζεύς**)*
εἰπέ — tell! *(aorist imperative of **εἶπον**; Lesson 26)*
καὶ ἡμῖν — to us too *(dative of **ἡμεῖς**, we)*

Exercise 15.6 — Understanding the reading

Read the adapted version aloud, then the Homer, slowly. Then answer.

1. In the adapted version, who tells the story — the poet or the Muse? Find the verb and its subject. In the original, who is asked to tell it, and by whom?
2. **πολλὰ ἔπαθεν** — which tense, and why not an imperfect?
3. The adapted version says **ἐγίγνωσκε τὰς ψυχὰς τῶν ἀνθρώπων**; Homer says **νόον ἔγνω**. What is different about the tense, and what does each one claim?
4. Why did the companions not get home? Give the Greek sentence of the adapted version that says so.
5. Find the one imperfect verb in the Homer. What is its present, and what does the imperfect tell you about the eating?
6. Find the two genitives in the Homer that an Attic writer would spell differently, and give the Attic spelling.
7. **αὐτὰρ ὁ τοῖσιν ἀφείλετο** — what does **ὁ** mean here? What tells you it is not an article?
8. Count the articles in each version.
9. **θύγατερ Διός** — what case is **θύγατερ**, and what word from Lesson 8 is it?
10. The adaptation made the Muse the subject of a statement; Homer makes her the object of a command. What has the adaptation lost? Is there anything it has gained?

Answer key

1. In the adapted version, the Muse: **ἡ Μοῦσα λέγει**. In Homer, the Muse is *asked* to tell it — **ἔννεπε**, a command — by the poet, who says **μοι**, *to me*, and never *I*.
2. Aorist. The sufferings of ten years are summed up as one thing that happened to him, looked at whole. An imperfect would have us watch him suffering; the aorist puts it on the record and moves on. (Homer makes the same choice: **πάθεν**.)
3. The adaptation has an imperfect, *he was getting to know* — a process that went on as

he travelled. Homer has an aorist, **ἔγνω**, *he came to know*: the knowing as an achievement. Both are defensible; they say different things about the man, and the Attic sentence was written knowing the Homeric one is sharper.

4. They ate the cattle of the Sun: **οἱ ἑταῖροι ἤσθιον τοὺς βοῦς τοῦ Ἡλίου**, and so **ὁ Ἥλιος ἔλαβε τὴν ἡμέραν τοῦ νόστου** — the Sun took away the day of their homecoming.
5. **ἤσθιον**, line 9; present **ἐσθίω**. They *kept* eating — it was not one meal but a habit, which is why it was a crime and not a mistake. A pupil who hears that the one imperfect in ten lines is the one that dooms the companions has heard Homer.
6. **Τροίης** (Attic **Τροίας**) and **Ἠελίοιο** (**Ἡλίου**). The other genitives — **πολλῶν ἀνθρώπων**, **ἑταίρων**, **αὐτῶν**, **τῶν**, **Ὑπερίονος**, **Διός** — are spelt as Attic would spell them; a pupil who offers **Ὑπερίονος** has found a Homeric word in an Attic form, which is worth saying. **Πηληϊάδεω** from the Voice is a third, if anyone remembers it.
7. *He* — the Sun. It stands alone, with no noun following, and is the subject of **ἀφείλετο**. An Attic article cannot do that; a Homeric one can, because it is still a pronoun.
8. Adapted: twenty-seven. Homer: none — **ὁ** in line 9 and **ὅ γ'** in line 4 are pronouns, and a pupil who counts them should be asked what noun each one goes with. The exact count of the adapted version matters less than the contrast.
9. Vocative — she is being addressed. It is **ἡ θυγάτηρ**, *daughter*, from Lesson 8, with the vocative's own short form; you have now seen a third declension noun in every case.
10. Lost: the command, and with it the poet's refusal to be the one who knows; the first word **ἄνδρα**, which Homer puts before anything else and the Attic buries in the middle; the relative **ὅς** that chains the man to everything he did; the reason (**γάρ**) and the pity (**νήπιοι**). Gained: nothing, except that you could read it — which was the point, and is why it was labelled.

The Question

1. Homer asks a goddess to tell the story. Virgil, seven hundred years later, writes *I sing*. What changed?
2. The *Iliad* begins with wrath and the *Odyssey* with a man. Does a poem's first word commit it to anything?
3. You have learned a dialect and have just been shown that it is one. Does that make the last fourteen lessons worth less, or more?

Discussing the questions

1. Open, but the lesson gives two good leads. Homer composed in performance, and asks the Muse because, as the Voice says, the poet does not claim to be the one who knows: **μοι**, never *I*. Virgil writes, and writes knowing his models; *cano* takes the goddess's **ἄειδε** for himself. A strong answer also notices that Virgil does call on the Muse, seven lines later (*Musa, mihi causas memora*), so the change is in where the poet stands, not in whether the goddess is wanted.

2. The lesson says yes, and a strong answer uses its vocabulary notes. **ἄνδρα**, not **ἄνθρωπον**: a man of a certain kind, and the choice is the first thing the poem tells you. **μῆνις** is the anger of a god or hero, not ordinary temper. A sceptic may say the metre put the words there, since Homer's order is free; that is a reasonable thought, and the answer is the Voice's *same shape, twice* — two poems, both with the subject first.
3. More is the lesson's own answer: you cannot see a difference without a standard to see it against, and Attic was the standard for prose ever afterwards. Pupils who feel cheated are taking Julia's side, and she had reason; point them to her objection's answers — a rule describes the texts it was made from, *limited* is not *wrong*, and a map of Rome is not wrong for leaving out Athens. The closing story makes the same case from the other end.

The Story

> *Sabina asked whether she could learn Homeric Greek instead.*
> *Theodoros said she could learn it afterwards, once she could read Attic, and that people who tried to start there generally ended up able to recite forty lines and unable to read a letter.*
> *She said that forty lines sounded quite good.*
> *He said that it did, and that this was precisely the trouble with it.*

16

Odysseus and the Problem of Cleverness — the infinitive, indirect statement, and ὥστε of result

The Story

Theodoros had been reading them the Cyclops a dozen lines at a time, and at last he reached the part where Odysseus gives his name.
He stopped. He looked up. He waited, which was a thing he did when he wanted the room to arrive at something by itself.
Felix got there first, as he usually did when the answer was a joke.
"He says his name is Nobody."
"He does."
"And it works*?"*
"It works perfectly. The giant is blinded, he shouts for his neighbours, the neighbours ask who is hurting him, he says Nobody is hurting me*, and they go home."*
Theodosius had gone very still.
"He lied," he said.
"He did."
"And the poem admires him for it."
"The poem," said Theodoros carefully, "calls him **πολύτροπος***. You translated that word in Lesson 15. Say it again."*
"Of many turns." Theodosius did not look happy about it. "But my uncle says —" He stopped. "It is a lie. It is not a clever lie or a necessary lie. It is a lie, and he tells it, and he gets home, and the poem gives him a hundred more lines of it."
Quintus had been waiting for this since the Cyclops began.
"He is in a cave," he said, "with a man-eating giant, and six of his crew are already dead. What is the honest answer? My name is Odysseus, son of Laertes, king of Ithaca, please eat me next*?"*
"So a lie is permitted if the alternative is bad enough."
"A lie is permitted if you are being eaten*."*
"That is not a principle. That is a circumstance."
"Most principles are circumstances that happened often enough to get a name."
Theodoros let that stand for a moment, which was the nearest he came to applause.
Sabina had not said anything. She said something now.
"I do not think the poem admires him," she said. "I think the poem is watching him. It is not the same."

Theodosius turned round. "What is the difference?"
"When Homer admires somebody he says so. He says swift-footed. *He says* godlike. *He never stops to tell us a man is good or bad; he gives him an epithet and lets us watch. He says* **πολύτροπος**, *and he says it in the first line, before we have seen anything, and then he spends twenty-four books showing us what the word costs."*
Nobody spoke.
"That," said Theodoros, "is the best thing anyone has said in this room, and I am not going to tell you whether she is right."
"Sir —"
"No. You are twelve, and thirteen, and fourteen, and the question of whether cleverness is a virtue is one that grown men have ruined their lives getting wrong. You will not settle it here and neither will I." He picked the scroll back up. "What you will *do now is learn the form you need in order to report what Odysseus said without repeating his trick: the infinitive. He does not lie by saying a false thing. He lies by saying a true thing in a shape that will be misheard, and to say* he said that *in Greek you need the infinitive."*

The New Greek

The infinitive: a verb with no person

Student edition, p. 156

Every verb form you have met so far has told you who was doing it. **λέγω** is *I say*; **λέγει** is *he says*; **ἔλεγον** was *I was saying*. The ending carried the person, and you learned in Lesson 5 that this is why Greek so rarely needs a word for *I*. The **infinitive** is the form that does not do this.

	Present	Aorist
λέγω I say	**λέγειν**	**εἰπεῖν**
γράφω I write	**γράφειν**	**γράψαι**
ἀκούω I hear	**ἀκούειν**	**ἀκοῦσαι**
μανθάνω I learn	**μανθάνειν**	**μαθεῖν**
εἰμί I am	**εἶναι**	*(none)*

λέγειν is *to say*. Not *I* say, not *you* say, not *they* say. The action, with Nobody attached to it.
English does the same thing with *to*: *to say*, *to write*, *to be*. Latin does it with **-re**: *dīcere*, *scrībere* (and, irregularly, *esse*).

Two jobs: the complementary infinitive and indirect statement

Student edition, p. 157

The infinitive turns up in two different places, and telling them apart is most of this lesson.

Job one: completing another verb. Some verbs are unfinished on their own. *I want* — want what? *I am able* — able to do what? The infinitive supplies the missing action.

- **βούλομαι μανθάνειν.** — *I want to learn.*
- **οὐ δύναται ἀκούειν.** — *He is not able to hear.*
- **ἐθέλει γράφειν.** — *He is willing to write.*

Job two: reporting what somebody said or thought. Here Greek does something English cannot copy. The person who said the thing stays in the nominative, as the subject of the main verb. But the person the report is *about* goes into the **accusative**, and the verb of the report becomes an **infinitive**.

Watch a sentence change shape.

What he actually said	**ὁ δόλος σοφία ἐστίν.** *Guile is wisdom.*
Reported	**λέγει τὸν δόλον σοφίαν εἶναι.** *He says that guile is wisdom.*

ὁ δόλος has become **τὸν δόλον**. **ἐστίν** has become **εἶναι**. And **σοφία**, which was in the nominative because it was sitting on the other side of *is*, has become **σοφίαν** to match.

That last move surprises everybody. The rule: whatever case the subject is in, a word describing that subject goes into the same case. The subject has moved to the accusative, so its description follows it.

NOTE

There is no word for *that*. English needs one — *he says **that** guile is wisdom.* Greek does not. The accusative and the infinitive are the signal, all by themselves. When you translate, you supply *that* out of your own pocket, and you should know that you are adding it.

Aspect in the infinitive: present against aorist

Student edition, p. 157

In Lesson 14 Marcus said *volo dicere* twice, for two Greek infinitives that are not the same: the infinitive carries the *shape* of an action — and this is where the two jobs part company.

In job one, the infinitive has no time at all. Only shape.

- **βούλεται γράφειν.** — *He wants to be writing* — to do some writing, to be

busy at it, to keep at it.
- **βούλεται γράψαι.** — *He wants to write it* — to get it written, one completed act.

Both are about the future, because wanting always is. Neither infinitive says so. The difference between them is entirely the difference between an activity and a deed.

In job two, the infinitive does carry time — the time of the original words.

- **λέγει τὸν ἄνθρωπον γράφειν.** — *He says the man is writing.*
- **λέγει τὸν ἄνθρωπον γράψαι.** — *He says the man wrote.*

The main verb is present in both: he is saying it now. What changed is when the writing happened, and the only thing that told you was the infinitive.

From Latin

This one is a genuine gift. Latin reports speech in exactly the same way — accusative subject, infinitive verb, no word for *that*:
dīcit hominem esse sapientem — **λέγει τὸν ἄνθρωπον σοφὸν εἶναι.**
Word for word, construction for construction. If you have construed *ōrātiō oblīqua* in Caesar, you have already done the hard part of this lesson in another language.
But do not let Latin set the rhythm. Latin builds its infinitives around time relative to the main verb — *esse*, *fuisse*, *futūrum esse*, carefully before, during, or after. Greek is thinking about aspect first and time second, and after **βούλομαι** or **δύναμαι** it is not thinking about time at all.
Latin hands you the construction. It does not hand you the meaning.

ὅτι with a finite verb: the other indirect statement

Greek also reports speech with **ὅτι** and an ordinary verb, much as English does:
λέγει ὅτι ὁ δόλος σοφία ἐστίν.
You will meet a great deal of this in Part IV, because the Gospel writers prefer it. For now, recognise it. The infinitive construction is the one to be able to build.

ὥστε with the infinitive: the clause of result

One more job for the infinitive, and it is the one you will meet first in real Greek.

ὥστε means *so that*, *with the result that*. It most often takes an infinitive:

> **οὕτω σοφός ἐστιν ὥστε πάντας διδάσκειν.** — *He is so wise as to teach everyone.*

The infinitive keeps its aspect and loses its time, exactly as above. And the construction is often set up in advance by a word meaning *so* or *so great* — **οὕτω**,

τοσοῦτος — which tells you a **ὥστε** is coming before you reach it. Greek likes to warn you.

NOTE

ὥστε with a finite verb. You will also see **ὥστε** followed by an ordinary indicative. The difference is small but real:

- **ὥστε** + **infinitive** — the result that would naturally follow.
- **ὥστε** + **indicative** — the result that actually did follow.

He was so wise as to teach everyone against *he was so wise that he in fact taught everyone.* Most writers do not press the distinction hard, and you should not either until you have read a great deal more.
One tell, if you need it: the infinitive form is negated with **μή**, the indicative with **οὐ**.

WORDS TO LEARN

βούλομαι — I want, I wish *(3rd singular **βούλεται**)*
δύναμαι — I am able, I can *(3rd singular **δύναται**)*
ψεύδομαι — I lie, I speak falsely *(3rd singular **ψεύδεται**)*
ὁ νόστος — homecoming, the journey home
ὁ δόλος — trick, guile, cunning
ἡ σοφία — wisdom; skill
ὁ οἶνος — wine *(Lesson 2)*
ὁ ξένος — stranger; guest; host *(the same word for both sides of hospitality) (Lesson 1)*
πίνω — I drink *(aorist **ἔπιον**; infinitives **πίνειν**, **πιεῖν**)*
ἔδωκα — I gave *(aorist of **δίδωμι**; 3rd singular **ἔδωκε(ν)**)*
οὕτως — thus, so, in this way *(**οὕτω** before a consonant) (Lesson 7)*
πρῶτος, πρώτη, πρῶτον — first; **πρῶτον** — at first, first of all *(Lesson 10)*

NOTE

The infinitive of ψεύδομαι is ψεύδεσθαι, and the three verbs above end in **-ομαι**, not **-ω**. You have met two before: **ἔρχομαι** and **ἐγένετο** in Lesson 14. There is a whole second set of endings behind them, and it is not your business yet. Learn the two forms printed above for each verb and use them; the family they belong to is unpacked in Lesson 31.
ὁ νόστος is one of the few Greek words with no English equivalent at all. It is not *return* and not *arrival*. It is the getting home — the whole of it, the years of it, the thing the *Odyssey* is about. English borrowed the other half of it: *nostalgia* is **νόστος** + **ἄλγος**, the ache for the homecoming.
ὁ δόλος and **ἡ σοφία** are the two words the class has just been arguing about. Homer uses the first of Odysseus; the second is Attic — Homer's own word for his cleverness is **μῆτις**, which you meet below.

The Investigation

Theodoros gave them the sentences on a tablet and said that most of them were about the *Odyssey* and one of them was about Felix. Before that, as always now, ten questions from memory.

Exercise 16.1 — Retrieval

From memory. Nothing here is from this lesson; the imperfects and aorists are mixed on purpose.

1. **ἔπαθον** — tense; what told you?
2. **ἐκάθευδες** — tense and person.
3. **τοῦ ἀνδρός** — case and number, and the nominative.
4. Translate **ὁ ἑταῖρος**.
5. **εἶδε** — translate.
6. Which is Homeric, **ἀείδω** or **ᾄδω**?
7. Turn into the aorist: **γράφει τὴν ἐπιστολήν.**
8. **ἦσαν** — translate.
9. **πάντες** — case, number and gender.
10. Translate **τὸ μέτρον**.

Answer key

1. Aorist — the stem **παθ-** is not the present **πασχ-**. First singular or third plural. (Lesson 15.)
2. Imperfect, 2nd singular — *you were sleeping*. Present stem. (Lesson 13.)
3. Genitive singular of **ὁ ἀνήρ**. (Lesson 15.) A pupil who says *accusative* has gone by the **-ς**; the article says genitive.
4. *Companion.* (Lesson 15.)
5. *He saw.* Aorist. (Lesson 15.) Watch for *he sees*, which is **βλέπει**.
6. **ἀείδω** — the uncontracted one. (Lesson 15.)
7. **ἔγραψε τὴν ἐπιστολήν.** Augment and **-ψ-**. (Lesson 14.) **ἔγραφε** is the imperfect and is the predictable error.
8. *They were.* (Lesson 13.)
9. Nominative plural masculine. (Lesson 15.)
10. *Measure, standard.* (Lesson 12.)

Exercise 16.2 — Translate

1. **ὁ Ὀδυσσεὺς βούλεται εἰς τὸν οἶκον ἐλθεῖν.** *(**ἐλθεῖν** = aorist infinitive of **ἦλθον**, to come)*
2. **οὐ δυνάμεθα τὴν ἀλήθειαν γιγνώσκειν.** *(**δυνάμεθα** = we are able)*
3. **ὁ κριτὴς λέγει τὸν μάρτυρα ψεύδεσθαι.** *(**τὸν μάρτυρα** = accusative of **ὁ μάρτυς**)*
4. **ὁ δόλος οὐκ ἦν σοφία.**
5. **ὁ Κύκλωψ ἔπιε τὸν οἶνον καὶ οὐκέτι ἐγίγνωσκε τὸν δόλον.** *(**ὁ Κύκλωψ** = the*

Cyclops)

6. **ὁ ξένος βούλεται τὸ δῶρον λαβεῖν.** *(**λαβεῖν** = aorist infinitive of **ἔλαβον**)*
7. **λέγει τὸν ἄνδρα πολλὰ παθεῖν.** *(**παθεῖν** = aorist infinitive of **ἔπαθον**)*
8. **οὕτως εἶπεν ὁ ἀνήρ, καὶ πρῶτον ἔδωκε τὸν οἶνον.**
9. **οὐ δύναται ὁ ἑταῖρος εἰς τὸν οἶκον ἐλθεῖν· ὁ νόστος κακός ἐστιν.**
10. **γιγνώσκομεν τὸν Κύκλωπα οὐ σοφὸν εἶναι.** *(**τὸν Κύκλωπα** = accusative)*

Answer key

1. *Odysseus wants to come to the house.* — **ἐλθεῖν** completes **βούλεται**; job one. No time in it: the coming has not happened.
2. *We are not able to know the truth.* — **γιγνώσκειν** completes **δυνάμεθα**; job one again.
3. *The judge says that the witness is lying.* — job two. **τὸν μάρτυρα** is accusative and **ψεύδεσθαι** is an infinitive, and together they mean *that the witness is lying*. Sabina's courtroom from Lesson 4, twelve lessons of grammar later.
4. *The trick was not wisdom.* — no infinitive at all. **ἦν** is the imperfect from Lesson 13. This is the sentence about Felix.
5. *The Cyclops drank the wine and no longer recognised the trick.* — aorist for the drinking, imperfect for the state of not seeing. No infinitive; a pupil who hunts for one should be told that not every sentence in this lesson has one, and that noticing the absence is reading.
6. *The stranger wants to take the gift.* — job one, with an aorist infinitive: *to take it*, once, as a single act. Accept *to get*.
7. *He says that the man suffered many things.* — job two, and the aorist infinitive sets the suffering in the past. A pupil who writes *is suffering* has read the infinitive as if it were **πάσχειν**.
8. *So the man spoke, and first he gave the wine.* — two aorists in sequence; **πρῶτον** is the adverb.
9. *The companion is not able to come home; the homecoming is bad.* — **ἐλθεῖν** completes **δύναται**. **κακός** outside the article group is a predicate, Lesson 10.
10. *We know that the Cyclops is not wise.* — job two; **σοφόν** is accusative to agree with **τὸν Κύκλωπα**, which is the move that gets missed. Note that the **οὐ** goes with **σοφόν**, not with **γιγνώσκομεν**: *we know that he is not*, not *we do not know that he is*.

Exercise 16.3 — What tells you that?

Here are two sentences. They differ by one ending.

- **λέγει τὸν ἄνθρωπον γράφειν.**
- **λέγει τὸν ἄνθρωπον γράψαι.**

1. Translate both.
2. Say exactly which letters carry the difference.
3. The main verb **λέγει** is present in both. Does the saying happen at a different time in the two sentences? If not, what *is* different?
4. Now **βούλεται πίνειν** and **βούλεται πιεῖν**. Translate both. Which job is this,

and does the difference between them lie in time?

5. **λέγει τοὺς ἑταίρους ἐσθίειν / λέγει τοὺς ἑταίρους φαγεῖν** (***φαγεῖν*** = *aorist infinitive of* ***ἐσθίω***). Translate both, and say which job.
6. In **λέγει τὸν ἄνθρωπον γράψαι**, what case is **τὸν ἄνθρωπον**, and what case would it be if the man were speaking for himself?
7. **γράφειν** and **γράφει** differ by one letter. What does the **ν** do?
8. **ἔγραψε** and **γράψαι** both contain the aorist **-ψ-**. Only one has an augment. Why?
9. **ὁ Κύκλωψ λέγει Οὖτιν ψεύδεσθαι.** Translate, and say what case **Οὖτιν** is in and why.
10. Write *he says that the companions ran* in Greek (***δραμεῖν*** = *aorist infinitive of* ***ἔδραμον***). Then change one word to make it *he says that the companions are running*.

Answer key

1. *He says the man is writing / He says the man wrote.*
2. **-φειν** against **-ψαι**: the present ending **-ειν** against the aorist **-αι**, with the aorist **σ** hidden inside the **ψ** (**φ** + **σ**, as in Lesson 14). A pupil who says the stem changed as well as the ending is right and should be told so.
3. No. The saying is present in both: he is speaking now. What moved is the time of the *writing*, and the only thing that moved it was the infinitive. This is the point of the exercise — in job two the infinitive is doing a job the main verb cannot do.
4. *He wants to be drinking* — to drink, to go on drinking — against *he wants to have a drink*, one act. Job one. No: the difference is aspect only; both wantings look to the future, and neither infinitive says so.
5. *He says that the companions are eating / he says that the companions ate.* Job two, and here the aorist infinitive **does** carry time, as in question 1. The pair is there to be set beside 4: same two endings, two different jobs, and only in one of them does time come into it.
6. Accusative. If the man were speaking for himself it would be the nominative — **ὁ ἄνθρωπος ἔγραψε** — because he would be the subject of a finite verb and not of an infinitive.
7. It makes the form an infinitive rather than a third person singular: *to write* rather than *he writes*. One letter, and the word stops having a person.
8. Because the augment marks *past time*, and the infinitive has no time to mark. **ἔγραψε** is a past event; **γράψαι** is an action looked at whole, whenever. A pupil who writes **ἐγράψαι** has not understood what the augment is for, and this is the moment to tell them.
9. *The Cyclops says that Nobody is lying.* **Οὖτιν** is accusative because it is the subject of the infinitive **ψεύδεσθαι** — job two. And it is true: Nobody *is* lying, in both senses, which the Cyclops will discover is not the same thing twice.
10. **λέγει τοὺς ἑταίρους δραμεῖν → λέγει τοὺς ἑταίρους τρέχειν**. Only the infinitive changes; the accusative stays. A pupil who changed **τοὺς ἑταίρους** has changed the wrong word.

A pupil who answers "the second one is finished and the first one is not" at question 1 has given the job-one answer to a job-two sentence. Do not simply mark it wrong: ask them

what **λέγει τὸν ἄνθρωπον γράψαι** would mean if the aorist only meant *completed*, and let them discover that it would mean nothing in particular.

Exercise 16.4 — Rebuild the direct words

Each of these reports what somebody said. Write out their actual words: turn the accusative back into a nominative and the infinitive back into a finite verb.

1. **λέγει τὸν θεὸν ἀγαθὸν εἶναι.**
2. **λέγομεν τὸν διδάσκαλον γράφειν.**
3. **ὁ Ὀδυσσεὺς λέγει τὸν δόλον σοφίαν εἶναι.**
4. **λέγει τὸν ξένον οἶνον ἔχειν.**
5. **γιγνώσκομεν τοὺς ἑταίρους κακοὺς εἶναι.**
6. **ὁ Κύκλωψ λέγει τὸ ὄνομα Οὖτιν εἶναι.**
7. **λέγεις τὴν σοφίαν δῶρον τοῦ θεοῦ εἶναι.**
8. **ὁ μάρτυς λέγει τὸν κριτὴν ψεύδεσθαι.**
9. **λέγουσι τὸν ἄνδρα εἰς τὴν πόλιν ἐλθεῖν.**
10. **ἡ Ἰουλία λέγει τὸν Μᾶρκον ἀεὶ λέγειν.**

ANSWER KEY

1. **ὁ θεὸς ἀγαθός ἐστιν.** — *God is good.*
2. **ὁ διδάσκαλος γράφει.** — *The teacher is writing.*
3. **ὁ δόλος σοφία ἐστίν.** — *Guile is wisdom.*
4. **ὁ ξένος οἶνον ἔχει.** — *The stranger has wine.* **οἶνον** stays accusative: it was the object all along, not the subject.
5. **οἱ ἑταῖροι κακοί εἰσιν.** — *The companions are bad.* Plural all the way through, including the verb.
6. **τὸ ὄνομα Οὖτίς ἐστιν.** — *The name is Nobody.* **Οὖτις** goes back to the nominative with the subject; it is what the Cyclops was told, and **Οὖτις** takes a second accent, on its last syllable, because the enclitic **ἐστιν** leans on it.
7. **ἡ σοφία δῶρον τοῦ θεοῦ ἐστιν.** — *Wisdom is a gift of God.* **δῶρον** looks the same, as in the Into Greek exercise below, and **τοῦ θεοῦ** does not change at all: it was never part of the construction.
8. **ὁ κριτὴς ψεύδεται.** — *The judge is lying.* The witness's words; Sabina's courtroom, with the roles reversed from sentence 3 of the Translate exercise.
9. **ὁ ἀνὴρ εἰς τὴν πόλιν ἦλθεν.** — *The man came into the city.* The aorist infinitive goes back to an aorist indicative, with its augment restored. A pupil who writes **ἔρχεται** has turned an aorist into a present.
10. **ὁ Μᾶρκος ἀεὶ λέγει.** — *Marcus is always talking.* Julia's actual words.

Watch for pupils who leave **ἀγαθόν**, **σοφίαν** and **κακούς** in the accusative. The word agreed with the subject, the subject has gone back to the nominative, and so must it. This is the step that gets missed, every time, by everybody.

Exercise 16.5 — Into Greek

1. I want to learn.
2. Odysseus is able to lie.
3. The teacher says that the son is good.
4. We know that wisdom is a gift.
5. The stranger wants to drink the wine.
6. First I gave the gift; then I said the name.
7. We are not able to lie.
8. The judge says that the stranger is not lying.
9. He wants to come home.
10. So the Cyclops drank, and the trick was wisdom. *(the Cyclops: **ὁ Κύκλωψ**)*

Answer key

1. **βούλομαι μανθάνειν.**
2. **ὁ Ὀδυσσεὺς δύναται ψεύδεσθαι.**
3. **ὁ διδάσκαλος λέγει τὸν υἱὸν ἀγαθὸν εἶναι.** — accept **εἶναι ἀγαθόν**; the order of the last two words is free. Do not accept **ἀγαθός**.
4. **γιγνώσκομεν τὴν σοφίαν δῶρον εἶναι.** — **δῶρον** is neuter and looks the same in nominative and accusative, which means nobody can get it wrong and nobody learns anything from it. Ask them which case it is in and why, and make them justify it from **τὴν σοφίαν** rather than from the word itself.
5. **ὁ ξένος βούλεται πίνειν τὸν οἶνον.** — accept **πιεῖν**, and ask what changed: with the aorist he wants one drink; with the present he wants to be drinking. Either is good Greek.
6. **πρῶτον ἔδωκα τὸ δῶρον· ἔπειτα εἶπον τὸ ὄνομα.** — two aorists, in order.
7. **οὐ δυνάμεθα ψεύδεσθαι.** — **δυνάμεθα** is the form given in the Translate exercise; a pupil who did not notice it there will reach for **δύναται** and produce *he*.
8. **ὁ κριτὴς λέγει τὸν ξένον οὐ ψεύδεσθαι.** — the **οὐ** belongs with the infinitive.
9. **βούλεται εἰς τὸν οἶκον ἐλθεῖν.** — accept **ἔρχεσθαι** only from a pupil who can say why it is different; most cannot yet, and **ἐλθεῖν** is the form the lesson gave.
10. **οὕτως ἔπιεν ὁ Κύκλωψ, καὶ ὁ δόλος σοφία ἦν.** — accept **ἦν σοφία**. Felix's sentence from the Translate exercise, turned the other way up, which is Quintus's position in the argument.

Numbers 3, 4 and 8 are job two; 1, 2, 5, 7 and 9 are job one; 6 and 10 have no infinitive at all. A class that can sort their own ten sentences into the two jobs, and spot the two that belong to neither, has understood the lesson.

This is the sentence the whole episode turns on. Odysseus is in the cave. He has given the Cyclops wine. The Cyclops has asked his name.

Οὖτις ἐμοί γ᾽ ὄνομα· Οὖτιν δέ με κικλήσκουσι μήτηρ ἠδὲ πατὴρ ἠδ᾽ ἄλλοι πάντες ἑταῖροι.

- **Οὖτις** — Nobody *(nominative — and also, in ordinary Greek, the two words **οὔ τις**, "not anyone")*
- **ἐμοί** — to me, for me *(dative)*
- **γ᾽** — **γε**, a small word meaning roughly *at any rate*
- **ὄνομα** — name *(the neuter noun from Lesson 8)*
- **Οὖτιν** — Nobody *(accusative)*
- **δέ** — and, but
- **με** — me *(accusative)*
- **κικλήσκουσι** — they call
- **μήτηρ ἠδὲ πατήρ** — mother and father *(**ἠδέ** is the epic word for* and*)*
- **ἄλλοι πάντες ἑταῖροι** — all my other companions

Nobody is my name; Nobody is what my mother and my father and all my other companions call me.

He has given the word twice, and in two different cases: **Οὖτις** in the nominative, **Οὖτιν** in the accusative. A name has to decline. By declining it, he makes it behave like a name — he puts it through the one test the Cyclops might have applied, and it passes.

And every word of it is true.

Then the trap closes. The Cyclops, blinded and shouting, tells his neighbours outside the cave that *Nobody* is killing him. He uses the nominative — **Οὖτις** — which is the form he was given first, and which is also, syllable for syllable, the ordinary Greek for *not anyone*. His neighbours hear what the grammar permits them to hear. They go home.

The lie is a grammatical lie. It lives entirely in the fact that one string of letters can be a proper noun or a pronoun, and that only context decides which. Odysseus has not fooled the Cyclops with a story. He has fooled him with a part

of speech.

Note

Homer knows exactly what he is doing. A few lines later he puts a word for Odysseus's cleverness — **μῆτις** — right beside the name **μή τις**, *not anyone*, which is the other way of saying **οὔ τις**. The pun is deliberate and ancient and almost certainly older than Homer.
Greek will do this to you for the rest of your life. Nothing is accidental in a poem that lived in memory for generations before anyone wrote it down.

For the teacher

Verify before teaching. These two lines follow the standard text (see *Sources*). Check them against the edition in use before putting them on the board, with particular attention to **ἐμοί γ'** and to the breathing on **ἑταῖροι**. The Lesson 15 note on Attic and Homeric lines applies.

On the lesson's argument. The scene is left unresolved on purpose; keep it so. Theodosius's objection is not a straw man and Quintus's reply is not a victory; Sabina's distinction between a poem admiring and a poem watching is the most useful thing in the lesson and is worth writing on the board. If the class demands a verdict, the honest answer is that Greek literature argued about Odysseus for a thousand years — Sophocles thought he was a liar, Plato put him last in line in the myth of Er — and never settled it either.

The Reading The naming of Nobody · Homer, *Odyssey* 9.360–370 (Allen's Oxford text), with an adapted version

The Voice gave you the two lines the trick turns on. Here is the whole exchange — the wine, the bargain, the name, and the Cyclops's answer — twice. The first version was written for you, in Attic, with the words and forms you have; it is **adapted**, and labelled so. Odysseus is telling the story himself, so look for the first person. The second is Homer.

ὁ Κύκλωψ, Κύκλωπος — the Cyclops *(third declension; vocative **Κύκλωψ**)*
τρίς — three times
ἡ μήτηρ, ὁ πατήρ — mother, father *(third declension; Lesson 28 gives the rest)*
με, μοι — me, to me *(the accusative and dative of **ἐγώ**; both enclitic)*
ὣς φάτ' — so he spoke *(**ὥς** is epic for **οὕτως**; **φάτο**, unaugmented, is a past tense of **φημί**, I say — take it whole)*
ἀτάρ — but *(a shorter form of **αὐτάρ**)*
αὐτάρ — but, and then *(as in Lesson 15)*

Adapted

οὕτως εἶπεν ὁ Κύκλωψ, καὶ ἐγὼ πάλιν ἔδωκα τὸν οἶνον. τρὶς ἔδωκα, καὶ τρὶς ἔπιεν ὁ Κύκλωψ· οὐκ ἦν σοφός. ἔπειτα ὁ οἶνος ἦλθεν εἰς τὸν θυμὸν τοῦ Κύκλωπος, καὶ τότε εἶπον τοὺς λόγους τοῦ δόλου·

"ὦ Κύκλωψ, ἐθέλεις γιγνώσκειν τὸ ὄνομα. ἐγὼ βούλομαι λέγειν τὸ ὄνομα, ἀλλὰ βούλομαι καὶ τὸ δῶρον τοῦ ξένου ἔχειν. Οὖτις τὸ ὄνομά ἐστιν· ἡ μήτηρ καὶ ὁ πατὴρ καὶ οἱ ἄλλοι πάντες ἑταῖροι λέγουσί με Οὖτιν εἶναι."

οὕτως εἶπον. κακὸς ἦν ὁ θυμὸς τοῦ Κύκλωπος, καὶ εὐθὺς εἶπεν· "ἐγὼ βούλομαι τοὺς ἄλλους ἑταίρους πρῶτον ἐσθίειν, Οὖτιν τέλος. οὕτως ἐγὼ τὸ δῶρον τοῦ ξένου δίδωμι."

Homer, *Odyssey* 9.360–370

ὣς φάτ', ἀτάρ οἱ αὖτις ἐγὼ πόρον αἴθοπα οἶνον.
τρὶς μὲν ἔδωκα φέρων, τρὶς δ' ἔκπιεν ἀφραδίῃσιν.
αὐτὰρ ἐπεὶ Κύκλωπα περὶ φρένας ἦλυθεν οἶνος,
καὶ τότε δή μιν ἔπεσσι προσηύδων μειλιχίοισι·
"Κύκλωψ, εἰρωτᾷς μ' ὄνομα κλυτόν, αὐτὰρ ἐγώ τοι
ἐξερέω· σὺ δέ μοι δὸς ξείνιον, ὥς περ ὑπέστης.
Οὖτις ἐμοί γ' ὄνομα· Οὖτιν δέ με κικλήσκουσι
μήτηρ ἠδὲ πατὴρ ἠδ' ἄλλοι πάντες ἑταῖροι."
ὣς ἐφάμην, ὁ δέ μ' αὐτίκ' ἀμείβετο νηλέϊ θυμῷ·
"Οὖτιν ἐγὼ πύματον ἔδομαι μετὰ οἷς ἑτάροισιν,
τοὺς δ' ἄλλους πρόσθεν· τὸ δέ τοι ξεινήϊον
ἔσται."

οἱ — to him *(a pronoun, not the article; Attic **αὐτῷ**)*
αὖτις — again *(Attic **αὖθις**; the adapted version has **πάλιν**)*
πόρον — I handed, I gave *(aorist; take it whole)*
αἴθοπα οἶνον — gleaming wine *(**αἴθοψ**, fire-faced; accusative)*
μὲν … δ' — **μέν … δέ**, balancing the two halves *(Lesson 17)*
φέρων — bringing it *(a participle of **φέρω**, Part IV; take it whole)*
ἔκπιεν — he drank it off *(**ἐκ** + **ἔπιεν**, the aorist of **πίνω**, without the augment)*
ἀφραδίῃσιν — in his folly *(dative plural, Homeric **-ῃσιν**)*
ἐπεί — when *(as in Lesson 15)*
Κύκλωπα περὶ φρένας — round the wits of the Cyclops *(**αἱ φρένες**, the midriff, where Homer keeps the mind; **περί** here with the accusative)*
ἦλυθεν — came *(= **ἦλθεν**, the longer epic form)*
καὶ τότε δή — and then indeed
μιν — him *(epic accusative pronoun; Attic **αὐτόν**)*
ἔπεσσι … μειλιχίοισι — with honeyed words *(dative plural; Attic **ἔπεσι … μειλιχίοις**)*
προσηύδων — I addressed *(imperfect; take it whole)*
εἰρωτᾷς — you ask *(Attic **ἐρωτᾷς**; a contract verb, Part VI)*
μ' — **με**
κλυτόν — famous *(agreeing with **ὄνομα**)*
τοι — to you *(= **σοι**, dative of **σύ**)*
ἐξερέω — I will tell *(a future; take it whole)*
δός — give! *(aorist imperative of **δίδωμι**)*
ξείνιον, ξεινήϊον — guest-gift *(the gift a host owes a stranger — **ὁ ξένος**, in its epic spelling **ξεῖνος**; Attic **ξένιον**)*
ὥς περ ὑπέστης — just as you promised *(**ὑπέστης**, aorist; take it whole)*
lines 366–367 — glossed in the Voice above
ἐφάμην — I spoke *(the first person of **ἔφατο**, the augmented **φάτο**; take it whole)*

ὁ δέ — and he *(**ὁ** as a pronoun, as in Lesson 15)*
αὐτίκ' — **αὐτίκα**, at once *(= **εὐθύς**)*
ἀμείβετο — answered *(imperfect; take it whole)*
νηλέϊ θυμῷ — with pitiless heart *(**νηλεής**: **νη**- not + **ἔλεος** pity)*
πύματον — last *(agreeing with **Οὖτιν**)*
ἔδομαι — I will eat *(future of **ἐσθίω**; take it whole)*
μετὰ οἷς ἑτάροισιν — after his companions *(**οἷς** here = his own; **ἑτάροισιν**, Homeric dative plural of the short stem)*
τοὺς δ' ἄλλους — and the others *(**τούς** as a pronoun)*
πρόσθεν — before them, first
τὸ δέ — and that *(**τό** as a pronoun)*
ἔσται — will be *(future of **εἰμί**; take it whole)*

Exercise 16.6 — Understanding the reading

Read the adapted version aloud, then the Homer, slowly. Then answer.

1. Who is telling the story? Find three first-person verbs in the adapted version and one in the Homer.
2. **τρὶς ἔδωκα, καὶ τρὶς ἔπιεν** — which tense are both verbs, and why is it the right tense for *three times*?
3. **ἐθέλεις γιγνώσκειν τὸ ὄνομα** — which of the infinitive's two jobs is this?
4. **λέγουσί με Οὖτιν εἶναι** — which job is this? Rebuild the direct words the companions would say, and say what happens to **Οὖτιν**.
5. Homer's Odysseus says **ἐξερέω**, *I will tell*, and the Cyclops says **ἔδομαι**, *I will eat*, and **ἔσται**, *it will be*. The adapted version has no futures at all. What did it use instead, and what was lost?
6. **βούλομαι τοὺς ἄλλους ἑταίρους πρῶτον ἐσθίειν, Οὖτιν τέλος.** Which two cases are **τοὺς ἄλλους ἑταίρους** and **Οὖτιν** in, and what is the infinitive doing with them?
7. Find the Homeric forms of these Attic words in the original: **ἦλθεν**, **πάλιν**, **αὐτόν**, **εὐθύς**. What kind of difference is each?
8. **ὁ δέ μ' αὐτίκ' ἀμείβετο** — what does **ὁ** mean, and how do you know?
9. The Cyclops promises a guest-gift and then says what it is. In the adapted version, which verb carries the promise, and which tense is it? What is grim about the word **δίδωμι** there?
10. Count the articles in the adapted version; then count them in Homer. Then find the one Homeric word that an Attic reader would take for an article, and

say what it actually is.

Answer key

1. Odysseus, in the first person: **ἔδωκα**, **εἶπον** (twice), **βούλομαι** (in his own speech). In Homer, **πόρον**, **ἔδωκα**, **προσηύδων**, **ἐφάμην** — any one. A pupil who offers **ἔδωκα** for both versions has noticed that it is the one word the adaptation did not need to change.
2. Aorist. Each giving and each drinking is a single completed act, and *three times* counts acts; the imperfect would make it a continuous pouring with no number to it. Homer makes the same choice: **ἔδωκα … ἔκπιεν**.
3. Job one: **γιγνώσκειν** completes **ἐθέλεις**, *you want to know*. No time in it.
4. Job two: **με** is the accusative subject and **εἶναι** the infinitive, *they say that I am Nobody*. The direct words are **Οὖτις εἶ** or **Οὖτίς ἐστιν** — *you are Nobody*, *he is Nobody* — and **Οὖτιν** goes back to the nominative **Οὖτις**, because it describes the subject and follows it. This is the Rebuild exercise of the Investigation applied to the lie itself.
5. It used **βούλομαι** with an infinitive: *I want to tell*, *I want to eat*, and for *that will be your gift* it used the present **δίδωμι**, *so I give*. What was lost is the certainty. **ἔδομαι** is a promise about the future; **βούλομαι ἐσθίειν** is a wish. The Cyclops in Homer is not wishing. Accept any answer that sees that the adaptation had to change the time because the class has not yet met the future.
6. Both accusative: **τοὺς ἄλλους ἑταίρους** is the object of **ἐσθίειν**, and **Οὖτιν** is a second object, with **ἐσθίειν** understood again: *to eat the others first, Nobody last*. The infinitive completes **βούλομαι**, job one. A pupil who calls **Οὖτιν** the subject of the infinitive should be asked who is doing the eating.
7. **ἦλυθεν** (a longer form of the same stem — a difference of form); **αὖτις** (a different word, Attic **αὖθις**, with **τ** where Attic has **θ** — a difference of sound); **μιν** (a wholly different pronoun — a difference of vocabulary); **αὐτίκα** (the same word, which Attic also has, where the adaptation chose **εὐθύς** — no difference at all, and a pupil who says so has read carefully).
8. *He*, the Cyclops. **ὁ** stands on its own, with no noun after it, and is the subject of **ἀμείβετο**; **δέ** marks it as the next speaker. This is the pronoun of Lesson 15's Reading again, and the same test applies: an Attic article cannot stand alone.
9. **βούλομαι … ἔχειν** carries the bargain on Odysseus's side — he wants the gift; on the Cyclops's side there is no promise at all, only **δίδωμι**, present: *so I give it*. The grim thing is that **δίδωμι** is the verb of **τὸ δῶρον** and of Lesson 9's letters, and here the gift is being eaten last. Homer's joke is the same — **ξεινήϊον**, the sacred gift of hospitality, is the order in which the guests are eaten.
10. Adapted: twenty-one; the exact number matters less than that every noun has one. Homer: none. The word is **ὁ** in line 368 (and **τούς**, **τό** in 370): pronouns, *he*, *the others*, *that*. A pupil who has done Lesson 15's Reading will find this quickly; make them say *why* it cannot be an article in Attic, not just that it is not.

The Question

1. Odysseus says nothing false and deceives completely. Is that lying? Does your answer change if you imagine doing it to a friend rather than to a man who has eaten your crew?
2. The deception works because one Greek word can be two parts of speech. Is that a weakness in the language, or is every language like this?
3. Sabina says the poem is watching Odysseus rather than admiring him. What would you have to find in the poem to prove her wrong?

Discussing the questions

1. Open, and the note after the Voice says to keep it so. The lesson's own words are evidence on both sides: *every word of it is true*, and yet Theodoros calls it a lie told *by saying a true thing in a shape that will be misheard*. A strong answer separates what was said from what was meant to be understood. The second half is Theodosius against Quintus — principle or circumstance — and Felix's question about his mother is the same half, asked as a joke.
2. Every language, and English proves it: the story at the top retells the trick in English and it still works, because *nobody* is a pronoun too. The class has met this all along — **ἔλεγον** is *I* or *they*, and one Greek word for *word* needed six English ones in Lesson 6 — and context has settled it each time. A pupil who calls it a weakness has a fair point; ask what the neighbours had to go on besides the word. The capital letter that marks the name is a modern editor's; they heard it shouted.
3. Words in the poem's own voice praising the deceit, or a lie that costs Odysseus nothing. Against her, the class has the opening lines they read in Lesson 15: the companions died by their own reckless folly, not his. For her, Theodoros's last answer: the homecoming and the cost are connected. Listen for a pupil who sees that almost anything can be read as *watching*, and ask whether a claim that hard to disprove is strong or weak.

The Story

At the end, Theodosius asked whether Odysseus got home.
"He does."
"Then it worked."
"It worked," said Theodoros, "and it cost him ten years and every man he sailed with, and the poem is extremely clear that the two facts are connected. You may have either one of them without the other on a wax tablet. You may not have either one of them without the other in Homer."

Felix put his hand up.
"Sir, if I told my mother my name was Nobody —"
"Your mother," said Theodoros, "is not a Cyclops, and you are not in a cave, and I have met your mother."

17

What Makes a Just Person? — the particles, the relative pronoun, and the reflexive

Student edition, p. 167

The Story

Quintus had been asking for Plato since Lesson 1.
He had asked in the way that children ask for things they have decided are owed to them: at intervals, with increasing legal precision, and always just after being told something else was more important first. Theodoros had put him off six times.
On the seventh he did not.
"Sit down," he said. "You have been promised a philosopher and you are about to get one, and I want to tell you what is going to happen before it happens, because otherwise you will conclude that you are stupid, and you are not stupid, and I would rather not spend the lesson on it."
Quintus sat down with the expression of somebody who has been handed a sword and warned about the handle.
"You will know nearly every word," said Theodoros. "That is the first thing. There are three words in this sentence you have not had, and I will give you all three. **ὁ** *you have had.* **βίος** *is one of the three.* **ἄνθρωπος** *you have had since Lesson 1."*
"Then where is the difficulty?"
"In the small words."
He wrote one sentence on the board. It was seven words long.
Quintus looked at it for some time.
"I can translate all of it," he said at last, "and I do not know what it means."
"No."
"I know what every word means."
"Yes."
"That is worse*," said Quintus, with feeling. "That is much worse than not knowing."*
Julia had been reading it from the back of the room. "It starts with **δέ***," she said. "The second word is* **δέ***."*
"It does."
"So it is answering something. You have given us half of an argument."
"I have given you half of an argument," Theodoros agreed, "and I did it on purpose, and the half I have withheld is the half every translation into Latin also withholds, which is why educated men have been quoting this sentence wrongly for four hundred years."

> *He put the charcoal down. "Philosophy in Greek is not difficult because the words are long. It is difficult because the words that carry the argument are two or three letters each, and nobody thinks they matter, and they are the only things that do."*

The particles that chain Greek prose: δέ, γάρ, οὖν

Julia read the sentence on the board from its second word and knew it was answering something. Greek prose is *chained*. In a page of Plato, almost every sentence after the first begins with a small word tying it to the one before — *and*, *but*, *for*, *therefore*. A Greek sentence that begins with no connector at all is doing something deliberate and unusual, and a reader notices it.
English can set two sentences side by side and leave the reader to work out the join. Greek nearly always says what the join is.

Word	What it does	Usually English
δέ	and, and so; the next step, often with a mild contrast	*but*, *and*, or nothing
μέν … δέ	balances two things against each other	*on the one hand … on the other* — or just a comma
γάρ	gives the *reason* for what was just said	*for*, *because*
οὖν	draws a *conclusion* from what was just said	*so*, *therefore*
ἀλλά	sharp contrast; cancels what came before	*but*

Learn them as a set of road signs. **γάρ** means *here comes the evidence*. **οὖν** means *here comes the conclusion*. **δέ** means *next*. If you can see those three coming, you can follow an argument in Greek before you can translate it.

Postpositives: the words that cannot stand first

Student edition, p. 168

δέ, **γάρ**, **οὖν** and **μέν** are **postpositive**: they cannot stand first in their clause. They take second place, behind whatever word the writer wants to emphasise.

- **ὁ δὲ ἄνθρωπος λέγει.** — *And the man speaks.*
- **ὁ γὰρ ἄνθρωπος λέγει.** — *For the man speaks.*
- **ὁ οὖν ἄνθρωπος λέγει.** — *So the man speaks.*

In each case the English connector goes at the front and the Greek one does not. When you translate, the word you pick up second you will put down first.
ἀλλά is the exception. It does stand first, and it is the strongest of the five: it does not advance an argument, it overturns one.

μέν … δέ: the sentence in two halves

μέν is a promise. It says: *there is a second half coming.* The second half arrives with **δέ**.
ὁ μὲν διδάσκαλος λέγει, οἱ δὲ ἄνθρωποι ἀκούουσιν.
The teacher speaks; the people listen.
You can translate it as *on the one hand … on the other*, and for a first pass you should, because it forces you to see the structure. Then stop, because no English speaker has ever said it that way about anything. A comma usually does the work. Sometimes *while*. Sometimes a full stop and a slight change of tone.

> Note
>
> **μέν is almost untranslatable, and it is not meaningless.** It tells a reader that the sentence is not finished being balanced. English carries that information in the voice — in the lift you put on *the teacher* when you know *the pupils* are coming. Greek writes it down.

The relative pronoun ὅς, ἥ, ὅ

Two more small words, and then the sentence.
The **relative pronoun** — *who*, *which*, *that* — is **ὅς, ἥ, ὅ**. Look at it beside the article you learned in Lesson 3.

	Masculine	Feminine	Neuter
Nominative sg.	**ὅς**	**ἥ**	**ὅ**
Genitive sg.	**οὗ**	**ἧς**	**οὗ**
Dative sg.	**ᾧ**	**ᾗ**	**ᾧ**
Accusative sg.	**ὅν**	**ἥν**	**ὅ**
Nominative pl.	**οἵ**	**αἵ**	**ἅ**
Genitive pl.	**ὧν**	**ὧν**	**ὧν**
Dative pl.	**οἷς**	**αἷς**	**οἷς**
Accusative pl.	**οὕς**	**ἅς**	**ἅ**

It is the article with the **τ** knocked off and a rough breathing put on instead. **τόν** becomes **ὅν**. **τῶν** becomes **ὧν**. **τοῖς** becomes **οἷς**. You have known this

paradigm since Lesson 3 without knowing you knew it.
ὁ ἄνθρωπος ὃς λέγει τὴν ἀλήθειαν δίκαιός ἐστιν. — *The man who speaks the truth is just.*
The **demonstrative** is **οὗτος, αὕτη, τοῦτο** — *this, this one*. You chiefly need three forms now: **οὗτος** (*this man*), **τοῦτο** (*this thing*), and the neuter plural **ταῦτα** (*these things*), which is one of the commonest words in Greek philosophy because it is how a philosopher says *all of the above*.

From Latin

Latin does this too, and does it less. *Enim* (for), *igitur* (therefore) and *autem* (however) are postpositive in exactly the same way, so the habit of picking a word up second and putting it down first is one you may already have.
Quī, quae, quod matches **ὅς, ἥ, ὅ** closely enough that you can usually construe a Greek relative clause by Latin instinct alone.
Where Latin misleads: Latin is comfortable with sentences that simply begin. Caesar writes whole paragraphs with no connective at all. If you read Greek expecting that freedom you will skate over the **γάρ** and the **οὖν** as though they were noise, and you will lose the argument while translating every word of it correctly.
And Latin has only *quidem* for **μέν**, which does a fraction of the work. There is no word to look up that will hand you the sense. You have to hear it.

The reflexive pronouns ἐμαυτόν, σεαυτόν, ἑαυτόν

There is a third pronoun in this lesson, and you met it on your first day without being told what it was.

γνῶθι σαυτόν — *know yourself*. **σαυτόν** is a **reflexive** pronoun: it points back at the subject of its own sentence. English does it with *-self*, and so, nearly, does Greek.

ἐμαυτόν, ἐμαυτοῦ	myself	*of* **ἐγώ**
σεαυτόν, σεαυτοῦ	yourself	*of* **σύ** — often shortened to **σαυτόν, σαυτοῦ**
ἑαυτόν, ἑαυτοῦ	himself, herself, itself	and in the plural, *themselves*

Two things to notice, and the first is the useful one.

There is no nominative. A reflexive points back at the subject, so it can never *be* the subject. If you have written one in the nominative, you have written something that cannot mean anything.

Watch the breathing. αὐτοῦ with a smooth breathing means *of him*; **αὑτοῦ** with a rough one is **ἑαυτοῦ** contracted, and means *of himself*. One hook is the whole difference between *he took his cloak* and *he took his own cloak*, and the editors of your text have decided which it is.

Note

Socrates, in this lesson, is full of them. When he says he spends his life examining **ἐμαυτὸν καὶ ἄλλους** — *myself and others* — the reflexive is doing real work: the examination turns back on the examiner. An accusative **με** there would have said something smaller and less uncomfortable.
The Delphic maxim does the same thing in two words, which is why it was worth carving.

Words to Learn

δίκαιος — just, righteous
ἄδικος — unjust
ἡ δικαιοσύνη — justice
ὁ βίος — life, a life as it is lived
ὁ παῖς — child, boy *(third declension; genitive **παιδός**)*
μέν … δέ — on the one hand … on the other *(both postpositive)*
γάρ — for, because *(postpositive)*
οὖν — therefore, so *(postpositive)*
ὅς, ἥ, ὅ — who, which
οὗτος, αὕτη, τοῦτο — this, this one; **ταῦτα** — these things *(it stands outside the article group: **οὗτος ὁ παῖς**, this boy)*
ὅτι — that *(introducing what somebody says or knows — the second way of Lesson 16)*; because
ὑμεῖς — you *(plural; the dative **ὑμῖν** was in Lesson 11)*
ὡς — as, like; *(with a verb of saying)* how, that
ῥᾴδιος, ῥᾳδίᾱ, ῥᾴδιον — easy *(neuter **ῥᾴδιον** as a predicate, with **ἐστίν** understood; initial rho always takes the rough breathing, Lesson 2)*

Note

ἄδικος is **δίκη**, *justice, right*, with the **ἀ-** of Lesson 4 stuck on the front: *not-just*. The same root gives **δίκαιος**. The same prefix you met in **ἀλήθεια**.
ὁ βίος is not ἡ ζωή. You met **ζωή** in Lesson 5: life as against death, the bare fact of being alive. A plant has **ζωή**.
βίος is a life as somebody lives it — a career, a manner of living, the shape of the years. It is what a biography is a writing of. Only **βίος** can be examined, and that is why Socrates uses it and not the other word.
ἡ δικαιοσύνη is built out of **δίκαιος** with the ending **-σύνη**, which turns an adjective into the name of the quality. English does the same thing with *-ness*: *just* becomes *justice*, *kind* becomes *kindness*. Greek did it first and more tidily.

The Investigation

Theodoros made them read each sentence aloud before translating it, and stop at the connector. Before the sentences, as always now, ten questions from memory.

Exercise 17.1 — Retrieval

From memory. Nothing here is from this lesson; the imperfects and aorists are mixed on purpose.

1. **ἔπιεν** — tense; what told you?
2. **ἐδίδασκον** — tense and person.
3. Translate **ὁ νόστος**.
4. **τοῖς ἀνδράσι** — case and number, and the nominative.
5. Turn into the imperfect: **ὁ ξένος πίνει τὸν οἶνον.**
6. **βούλεται μανθάνειν** — translate, and say which job the infinitive is doing.
7. **ἦμεν** — translate.
8. Which is Homeric, **Τροίης** or **Τροίας**?
9. **λέγει τὸν ξένον ἐλθεῖν** — translate.
10. **ἔδωκε** — translate. What is its present?

Answer key

1. Aorist — the stem **πι-** is not the present **πιν-**. (Lesson 16.) A pupil who says *imperfect because of the ending* has looked at the wrong end again.
2. Imperfect, 1st singular or 3rd plural — *I was teaching* or *they were teaching*. Present stem, augment. (Lesson 13.) **ἐδίδαξα** would be the aorist.
3. *Homecoming.* (Lesson 16.)
4. Dative plural of **ὁ ἀνήρ** — *to the men*. (Lesson 15.) The article gives it away before the ending does.
5. **ὁ ξένος ἔπινε τὸν οἶνον.** (Lessons 13 and 16.) **ἔπιε** is the aorist and the predictable error.
6. *He wants to learn.* Job one — the infinitive completes **βούλεται** and carries no time. (Lesson 16.)
7. *We were.* (Lesson 13.) Not *they were*, which is **ἦσαν**.
8. **Τροίης** — Ionic **η** for Attic **α**. (Lesson 15.)
9. *He says that the stranger came.* Job two: accusative and aorist infinitive, so the coming is in the past. (Lesson 16.) *Is coming* would need **ἔρχεσθαι**.
10. *He gave.* Aorist of **δίδωμι**. (Lesson 16.) A pupil who offers *he gives* has the right verb and the wrong tense.

Exercise 17.2 — Translate

1. **ὁ μὲν δίκαιος λέγει τὴν ἀλήθειαν, ὁ δὲ ἄδικος ψεύδεται.**
2. **οὐ γιγνώσκομεν τὴν ἀλήθειαν· οὐ γὰρ ἀκούομεν.**
3. **ὁ ἄδικος οὖν οὐ δύναται φίλος εἶναι.**
4. **τὸ βιβλίον ὃ ἔχω καλόν ἐστιν.**

5. **ὁ παῖς ὃν ὁ διδάσκαλος ἐδίδασκε νῦν σοφός ἐστιν.**
6. **οὗτος ὁ ἀνὴρ δίκαιος ἦν· τὴν γὰρ ἀλήθειαν ἀεὶ ἔλεγεν.**
7. **ἡ μὲν δικαιοσύνη καλή ἐστιν, ὁ δὲ βίος τοῦ ἀδίκου κακός.**
8. **οἱ παῖδες οὖν ἦλθον εἰς τὴν οἰκίαν τοῦ δικαίου.**
9. **ταῦτα λέγω· ὑμεῖς δὲ οὐκ ἀκούετε.**
10. **ὁ Σωκράτης λέγει ὅτι ὁ βίος ὃν οὐκ ἐξετάζει ὁ ἄνθρωπος οὐκ ἀγαθός ἐστιν.**
    *(**ὁ Σωκράτης** = Socrates; **ἐξετάζει** = he examines)*

Answer key

1. *The just man speaks the truth, but the unjust man lies.* — or *the just man ... the unjust one ...*, with a comma doing the work of **μέν ... δέ**. Accept *on the one hand ... on the other* on a first pass and ask for a second.
2. *We do not know the truth; for we do not listen.* — **γάρ** is second word in its clause and gives the reason. A pupil who translates *for we do not listen* has it; a pupil who leaves **γάρ** out has lost the whole point of the sentence, which is that the second clause explains the first.
3. *The unjust man, therefore, is not able to be a friend.* — **οὖν** is second word and draws the conclusion. **εἶναι** is the infinitive from Lesson 16, completing **δύναται**.
4. *The book which I have is good.* — **ὅ** is neuter because **βιβλίον** is neuter, and accusative because it is the object of **ἔχω**. Both facts come from the same single letter.
5. *The boy whom the teacher was teaching is now wise.* — **ὃν** is masculine for **παῖς** and accusative as the object of **ἐδίδασκε**; the imperfect says the teaching went on for some time, and **νῦν** marks where it stopped. A pupil who makes the boy the subject of **ἐδίδασκε** has not asked what case **ὅν** is.
6. *This man was just; for he always spoke the truth.* — **οὗτος** outside the article group, as the vocabulary says; **γάρ** second in its clause, behind **τήν**, giving the evidence. Imperfect with **ἀεί**, as in Lesson 13.
7. *Justice is beautiful, but the life of the unjust man is bad.* — **μέν ... δέ** balancing two clauses; **ἐστιν** is left out of the second half, which Greek does whenever the first half has supplied it.
8. *So the children went to the house of the just man.* — **οὖν** second; **τοῦ δικαίου**, the adjective standing as a noun, Lesson 10's trick. **οἱ παῖδες** is the third-declension plural from the vocabulary.
9. *I say these things; but you do not listen.* — **ταῦτα**, neuter plural, *these things*; **δέ** with a contrast, and **ὑμεῖς** written out because the contrast is between *I* and *you*. Socrates's complaint, in six words.
10. *Socrates says that the life which a man does not examine is not good.* — **ὅτι** reports the words (the second way of Lesson 16), and inside the report there is a relative clause: **ὅν** accusative, object of **ἐξετάζει**. Two small words, two jobs, and the sentence of the Voice rebuilt out of pieces the class has.

Exercise 17.3 — What tells you that?

These three sentences use the same eight words. Only the small word changes.

- **ὁ ἄνθρωπος οὐ λέγει· ὁ γὰρ παῖς λέγει.**

- **ὁ ἄνθρωπος οὐ λέγει· ὁ δὲ παῖς λέγει.**
- **ὁ ἄνθρωπος οὐ λέγει· ὁ οὖν παῖς λέγει.**

*(**ὁ παῖς** = the boy.)*

1. Translate all three.
2. For each one, say what relationship the second clause has to the first — evidence, next step, or conclusion.
3. Which of the three is the only one that could not be true?
4. In the second sentence, could **δέ** be translated *and* rather than *but*? What decides?
5. Rewrite the first sentence with **γάρ** as the first word of its clause. What is wrong with it?
6. **ὁ παῖς ὃς λέγει / ὁ παῖς ὃν βλέπω** — the relative has changed case. What changed it?
7. Now begin the sentence **ὁ μὲν ἄνθρωπος οὐ λέγει ….** What does a reader expect next, and which of the three second clauses can supply it?
8. **τοῦτο λέγω / ταῦτα λέγω** — translate both. What is the difference, and where is it carried?
9. **ὁ ἄνθρωπος οὐ λέγει· ἀλλὰ ὁ παῖς λέγει.** — **ἀλλά** stands first. What does this version claim that the **δέ** version does not?
10. Write a fourth version with **οὖν** that *could* be true — a conclusion that does follow from the man's not speaking. You will need to change the verb of the second clause.

Answer key

1. *The man is not speaking; for the boy is speaking. / The man is not speaking, but the boy is. / The man is not speaking; so the boy is speaking.*
2. **γάρ** = evidence: the boy's speaking is the reason we know the man is not. **δέ** = next step, with a contrast. **οὖν** = conclusion: because the man is not speaking, the boy must be.
3. The third. **οὖν** claims that the boy's speaking *follows from* the man's silence, and it does not; somebody else could be speaking, or nobody. The first two are fine.
4. Yes. **δέ** is the mildest of the connectors and often means no more than *and the next thing is*. What decides is the content: here the two clauses are opposites (*not speaking* / *speaking*), so the contrast is in the facts and English wants *but*. A pupil who insists **δέ** always means *but* will mistranslate half of Plato.
5. **γὰρ ὁ παῖς λέγει** — and it is not Greek. **γάρ** cannot stand first; it needs a word to lean on. This is the error to correct every time, kindly, until it stops.
6. Its job in its own clause. In the first, the boy is the subject of **λέγει**, so **ὅς** is nominative; in the second he is the object of **βλέπω**, so **ὅν** is accusative. **ὁ παῖς** is nominative in both, and that is the point: the relative takes its case from its own clause, not from the word it refers back to. Gender and number come from the antecedent; case does not.
7. A second half with **δέ**. **μέν** is the promise, and only the **δέ** sentence keeps it: **ὁ μὲν ἄνθρωπος οὐ λέγει, ὁ δὲ παῖς λέγει.** The **γάρ** and **οὖν** versions leave the promise

unkept, and a Greek reader would wait for the second half and never get it.

8. *I say this / I say these things.* Singular against plural, carried by **-ο** against **-α** (and the stem's **ου** against **αυ**) — the neuter endings of Lesson 7. A philosopher's **ταῦτα** is *all of the above*; **τοῦτο** is one point.
9. That the boy's speaking *cancels* or *corrects* the man's silence — as if somebody expected the man to speak and the boy spoke instead. **δέ** only moves on; **ἀλλά** overturns. A pupil who hears no difference should say both aloud with the stress English puts on *but*.
10. **ὁ ἄνθρωπος οὐ λέγει· ὁ οὖν παῖς οὐκ ἀκούει.** — *The man is not speaking; so the boy is not listening.* That follows: there is nothing to hear. Accept **οὐ μανθάνει**, *is not learning*, on the same reasoning. A pupil who leaves **λέγει** and merely moves **οὖν** has not understood what question 3 was asking.

This is the exercise that matters most. The words are identical, the grammar is identical, and the logic is three different shapes. A class that can hear that difference is ready for Plato; a class that cannot will translate Plato accurately and understand none of him.

Exercise 17.4 — Into Greek

1. The just man speaks the truth.
2. The teacher speaks; the people listen.
3. Therefore justice was a gift of god.
4. We know that the unjust man lies.
5. This boy is just.
6. The life of the unjust man is not good; for he always lies.
7. The teacher, who was teaching the children, said these things.
8. We do not listen; therefore we do not know the truth.
9. The judge says that this man is unjust. *(use **ὅτι**)*
10. The man whom we see is a stranger.

Answer key

1. **ὁ δίκαιος λέγει τὴν ἀλήθειαν.** — accept **ὁ δίκαιος ἄνθρωπος**; the adjective can stand on its own as a noun, which is worth saying aloud.
2. **ὁ μὲν διδάσκαλος λέγει, οἱ δὲ ἄνθρωποι ἀκούουσιν.** — a version without **μέν … δέ** is not wrong, but ask why the Greek would want them. The answer is that the sentence is a balance and Greek likes to say so.
3. **ἡ δικαιοσύνη οὖν δῶρον ἦν τοῦ θεοῦ.** — **οὖν** must be second. A sentence beginning **οὖν ἡ δικαιοσύνη** is the single most predictable error in this lesson and should be corrected every time, kindly, until it stops.
4. **γιγνώσκομεν τὸν ἄδικον ψεύδεσθαι.** — accusative and infinitive, from Lesson 16. Watch for **ὁ ἄδικος**, which is the mistake of somebody translating word by word out of English.
5. **οὗτος ὁ παῖς δίκαιός ἐστιν.** — **οὗτος** stands outside the article group, never **ὁ οὗτος παῖς**. Say this once, plainly: it is simply how the demonstrative behaves, and it will look like a breach of Lesson 10 until it is said.

6. **ὁ βίος τοῦ ἀδίκου οὐκ ἀγαθός ἐστιν· ἀεὶ γὰρ ψεύδεται.** — **γάρ** second, behind **ἀεί**. Accept **ψεύδεται γὰρ ἀεί** with **γάρ** still second; do not accept it first.
7. **ὁ διδάσκαλος, ὃς τοὺς παῖδας ἐδίδασκε, ταῦτα εἶπεν.** — **ὅς** nominative, the subject of its own clause; **τοὺς παῖδας**, the third-declension accusative plural; **ἐδίδασκε** imperfect for *was teaching* and **εἶπεν** aorist for *said*. Two past tenses, each where it belongs.
8. **οὐκ ἀκούομεν· τὴν οὖν ἀλήθειαν οὐ γιγνώσκομεν.** — **οὖν** second, behind **τήν**. Watch for **οὐκ οὖν γιγνώσκομεν**: it puts **οὖν** second, and it is also, to a Greek ear, a different word — **οὐκοῦν**, *so then …?* — which is why the object was moved to the front. Do not teach **οὐκοῦν**; just steer round it.
9. **ὁ κριτὴς λέγει ὅτι οὗτος ὁ ἄνθρωπος ἄδικός ἐστιν.** — the **ὅτι** way, because the infinitive way needs the accusative of **οὗτος**, **τοῦτον**, which the class has not had. A pupil who guesses **τοῦτον τὸν ἄνθρωπον ἄδικον εἶναι** has guessed right and should be told so.
10. **ὁ ἀνὴρ ὃν βλέπομεν ξένος ἐστίν.** — **ὅν** accusative as the object of **βλέπομεν**, masculine for **ἀνήρ**. Watch for **ὅς**, from a pupil who gave the relative the case of its antecedent; this is the error question 6 of the last exercise was written to catch.

The Ancient Voice — Plato, *Apology* 38a

Socrates is on trial for his life. He has been convicted. He is explaining why he will not accept exile and silence in place of death.

ὁ δὲ ἀνεξέταστος βίος οὐ βιωτὸς ἀνθρώπῳ.

- **ὁ** — the
- **δέ** — and, but *(postpositive; second word, as always)*
- **ἀνεξέταστος** — unexamined *(**ἀ-** not + **ἐξετάζω** I examine)*
- **βίος** — life
- **οὐ** — not
- **βιωτός** — livable, worth living *(an adjective built straight off the verb **βιόω**, I live)*
- **ἀνθρώπῳ** — for a human being *(dative, and with no article: for anyone who is human)*

But the unexamined life is not worth living for a human being.

There is no verb. Greek does not need **ἐστίν** here, exactly as it did not need it in Lesson 3: the article tells you which word is the subject, and the rest follows. Seven words, no verb, and the most quoted sentence in Greek philosophy.

Now the second word. It is **δέ**. The sentence does not begin; it *continues*. Socrates is answering something he has just said, and the **δέ** is the hinge. Strip it out and you have a slogan — a thing to put on a wall. Leave it in and you have the second half of an argument, which is what Socrates was actually making. Almost every translation drops it. "The unexamined life is not worth living" is how the sentence lives in English, and that sentence is missing the one word that tells you it is a reply.

And look at ἀνθρώπῳ. Dative, no article — *for a human being*. Not for Socrates, not for philosophers, not for Athenians. He has been told he could keep his life if he would stop asking questions, and his answer is that the thing he is being offered is not a human life. The whole weight of the sentence sits on a word in the dative at the very end.

That is Greek. The vocabulary was easy. The argument was carried by **δέ**, by a missing verb, and by the absence of an article.

For the teacher

Verify before teaching. Check the line against your text of the *Apology*; the wording here follows the standard text (see *Sources*), and the punctuation of the surrounding passage varies between editions.

On what precedes it. Socrates has just said that the greatest good for a human being is to spend each day discussing virtue and examining himself and others. The **δέ** picks up that sentence. He then adds — after the famous words, not before them — that his jury will believe this even less than what he has already told them. You need not teach the context in Greek; it is enough that the class knows the sentence is an answer, because the grammar has told them so.

If a pupil asks whether the standard English is a mistranslation, the honest answer is that it is not wrong about the words and is wrong about the shape — which is exactly the distinction Lesson 18 is about, and is worth saving for it.

The Reading The half Theodoros withheld · Plato, *Apology* 37e–38a (Burnet's Oxford text), with an adapted version

The Voice gave you seven words. Here is the sentence they sit in, and the one that follows it — twice. The first version was written for you, in Attic, with the words and forms you have; it is **adapted**, and labelled so. Socrates is speaking to the five hundred men of his jury, and he calls them what every Athenian speaker called a jury. The second is Plato.

Adapted

ὦ ἄνδρες, ἐγὼ μὲν λέγω ὅτι ὁ θεὸς βούλεταί με λέγειν καὶ ὅτι οὐ δύναμαι οὖν ἡσυχίαν ἔχειν· ὑμεῖς δὲ λέγετε ὅτι ψεύδομαι.

λέγω δὲ καὶ τοῦτο· μέγα ἀγαθόν ἐστι τῷ ἀνθρώπῳ πᾶσαν ἡμέραν περὶ τῆς ἀρετῆς λέγειν καὶ περὶ τῶν ἄλλων ἃ ἀεὶ ἀκούετε. ἐγὼ γὰρ ἀεὶ ἐξετάζω καὶ ἐμαυτὸν καὶ τοὺς ἄλλους. ὁ δὲ βίος ὃν οὐκ ἐξετάζει ὁ ἄνθρωπος οὐκ ἔστι βίος ἀνθρώπῳ. ταῦτα δὲ λέγω, ὑμεῖς δὲ ἔτι οὐκ ἀκούετε.

οὕτως οὖν ἔχει, ὦ ἄνδρες, ὡς ἐγὼ λέγω· χαλεπὸν δέ ἐστι τοὺς ἀνθρώπους διδάσκειν.

Plato, *Apology* 38a

ἐάντε γὰρ λέγω ὅτι τῷ θεῷ ἀπειθεῖν τοῦτ᾽ ἐστὶν καὶ διὰ τοῦτ᾽ ἀδύνατον ἡσυχίαν ἄγειν, οὐ πείσεσθέ μοι ὡς εἰρωνευομένῳ· ἐάντ᾽ αὖ λέγω ὅτι καὶ τυγχάνει μέγιστον ἀγαθὸν ὂν ἀνθρώπῳ τοῦτο, ἑκάστης ἡμέρας περὶ ἀρετῆς τοὺς λόγους ποιεῖσθαι καὶ τῶν ἄλλων περὶ ὧν ὑμεῖς ἐμοῦ ἀκούετε διαλεγομένου καὶ ἐμαυτὸν καὶ ἄλλους

ὦ ἄνδρες — gentlemen *(vocative plural of **ἀνήρ**; how a speaker addressed an Athenian jury)*
ἐμοῦ, μοι, με — of me, to me, me *(the genitive, dative and accusative of **ἐγώ**; the last two are enclitic)*
ἡ ἡσυχία — quiet, stillness; **ἡσυχίαν ἔχειν / ἄγειν** — to keep quiet, to live quietly
ἡ ἀρετή — excellence, virtue *(Lesson 2)*
ἐξετάζω — I examine, I cross-question *(the verb inside **ἀνεξέταστος**)*
ἐμαυτόν — myself *(accusative)*
ἔχει οὕτως — it is so *(**ἔχω** with an adverb means* to be in a state*: **καλῶς ἔχει**, it is well)*
ἐάντε … ἐάντ᾽ αὖ — both if … and if again *(**ἐάν**, if, is followed by a verb in the subjunctive, Part VI; here **λέγω** is one and happens to look like the present)*
τῷ θεῷ ἀπειθεῖν — to disobey the god *(**ἀ-** + **πείθομαι**, I obey; infinitive, with the dative)*
τοῦτ᾽ ἐστίν — this is *(**τοῦτο** with its last vowel cut off)*
διὰ τοῦτο — because of this *(**διά** with the accusative)*
ἀδύνατον — impossible *(**ἀ-** + **δύναμαι**)*
πείσεσθέ μοι — you will believe me *(a future of **πείθομαι**; take it whole)*
ὡς εἰρωνευομένῳ — as a man not meaning what he says *(a participle agreeing with **μοι**; take it whole — the word gave English* irony*)*
τυγχάνει … ὄν — really is, happens to be *(**τυγχάνω** with a participle; take it whole)*
μέγιστον — greatest *(superlative of **μέγας**)*
ἑκάστης ἡμέρας — each day *(genitive, for the time within which)*
τοὺς λόγους ποιεῖσθαι — to hold conversations *(a middle infinitive of **ποιέω**, I make; take it whole)*
περὶ ὧν — about which *(genitive plural*

ἐξετάζοντος, ὁ δὲ ἀνεξέταστος βίος οὐ βιωτὸς ἀνθρώπῳ, ταῦτα δ᾽ ἔτι ἧττον πείσεσθέ μοι λέγοντι. τὰ δὲ ἔχει μὲν οὕτως, ὡς ἐγώ φημι, ὦ ἄνδρες, πείθειν δὲ οὐ ῥᾴδιον.

*of **ὅς**)*
ἀκούετε διαλεγομένου — you hear me conversing *(**ἀκούω** takes the genitive of the person heard; **διαλεγομένου** is a participle agreeing with **ἐμοῦ**; take it whole)*
ἐξετάζοντος — examining *(a participle, agreeing with **ἐμοῦ**; take it whole)*
ὁ δὲ ἀνεξέταστος βίος οὐ βιωτὸς ἀνθρώπῳ — the Voice's sentence
ἔτι ἧττον — even less *(**ἧττον**, less)*
λέγοντι — when I say it *(a participle agreeing with **μοι**; take it whole)*
τὰ δέ — but these things *(**τά** as a pronoun, as Homer's **ὁ** in Lesson 15; Attic keeps the old use in **ὁ μέν … ὁ δέ** phrases)*
φημί — I say *(a **-μι** verb, Part VI; **ὡς ἐγώ φημι**, as I say)*
πείθειν — to persuade *(**πείθω**, Lesson 26)*
ῥᾴδιον — easy *(supply **ἐστίν**)*

Exercise 17.5 — Understanding the reading

Read the adapted version aloud, then the Plato, slowly. Then answer.

1. **ὦ ἄνδρες** — who is being addressed, and in what case? Find the same two words in Plato.
2. Find every **δέ**, **γάρ** and **οὖν** in the adapted version. For each, say where it stands in its clause and which road sign it is — next step, evidence, or conclusion.
3. **ἐγὼ μὲν λέγω … ὑμεῖς δὲ λέγετε** — what two things are being balanced, and why are **ἐγώ** and **ὑμεῖς** written out when the verb endings already say *I* and *you*?
4. **ὁ δὲ βίος ὃν οὐκ ἐξετάζει ὁ ἄνθρωπος** — what case is **ὅν**, and why? Which single word of Plato's does the whole relative clause replace?
5. **οὐκ ἔστι βίος ἀνθρώπῳ** — why is there no article on **ἀνθρώπῳ**? (The Voice has the answer.)
6. Plato's sentence is two *if*-clauses: *if I say this … and if again I say that …*. The adaptation turned them into plain statements. Say what was lost.
7. Count the forms in the gloss list marked *take it whole* that are participles — the ones ending in **-μενος**, **-ων**, **-οντος**, **-οντι**. Why could the adaptation not use them, and what did it put in place of **ἐμοῦ ἀκούετε διαλεγομένου**?
8. Plato has **οὐ πείσεσθέ μοι**, *you will not believe me*; the adaptation has **ὑμεῖς δὲ λέγετε ὅτι ψεύδομαι**. Are these the same claim?
9. **τὰ δὲ ἔχει μὲν οὕτως … πείθειν δὲ οὐ ῥᾴδιον** — find the **μέν … δέ** and say what two things it balances. Then find the adaptation's version of the same

balance.

10. Quintus could translate every word of the famous sentence and did not know what it meant. Having read the whole, say in one English sentence what Socrates is arguing — and name the small word that carries it.

Answer key

1. The jury — the five hundred Athenian men trying him. Vocative plural of **ἀνήρ**, from the Lesson 15 table. In Plato: **ὦ ἄνδρες**, in the last sentence, between **φημι** and **πείθειν**.
2. **μέν … δέ** in the first paragraph (second word each time: **ἐγὼ μέν**, **ὑμεῖς δέ**) — balance. **οὖν** in **οὐ δύναμαι οὖν** — conclusion: because the god wants me to speak, I cannot be quiet. **δέ** in **λέγω δὲ καὶ τοῦτο** — next step. **γάρ** in **ἐγὼ γὰρ ἀεὶ ἐξετάζω** — evidence for the claim just made. **δέ** in **ὁ δὲ βίος** — the next step, the famous one. **δέ … δέ** in **ταῦτα δὲ λέγω, ὑμεῖς δὲ** — next step and contrast. **οὖν** in **οὕτως οὖν ἔχει** — conclusion. **δέ** in **χαλεπὸν δέ ἐστι** — contrast. Every one except **οὖν** in **οὐ δύναμαι οὖν**, which follows the negative and its verb as a unit, is second in its clause. A pupil who finds them all has read the paragraph the way a Greek did.
3. What *I* say against what *you* say — Socrates's account of himself against the jury's. The pronouns are written out for the contrast, as Lesson 5 and Lesson 11 said they would be: Greek adds **ἐγώ** and **ὑμεῖς** only when it wants them heard.
4. Accusative, as the object of **ἐξετάζει** inside its own clause, although **ὁ βίος** is nominative. It replaces **ἀνεξέταστος** — one adjective, *unexamined*, built out of **ἀ-** and **ἐξετάζω**, which the class has not had, so the adaptation unpacked it into a clause. Plato's version is one word where the adaptation needs five, and far heavier.
5. Because it means *for a human being as such*, any human being, not *for the man*. The absence is the point of the sentence, and the adaptation kept it on purpose.
6. The whole shape of the argument: Socrates is listing the things he might say and predicting, for each, that the jury will not believe him. The famous sentence is not asserted; it is quoted, inside a condition, as an example of a thing he could say and would not be believed. Turned into statements it becomes a speech; in Plato it is a man explaining why speaking is useless and speaking anyway.
7. Five: **εἰρωνευομένῳ**, **ὅν**, **διαλεγομένου**, **ἐξετάζοντος**, **λέγοντι**. Participles are Lesson 21's business. In place of *you hear me conversing* the adaptation has **περὶ τῶν ἄλλων ἃ ἀεὶ ἀκούετε**, *about the other things which you always hear* — a relative clause, which the class does have, doing the participle's work less neatly.
8. Not quite. *You will not believe me* says the jury will take him for a liar or a joker — **ὡς εἰρωνευομένῳ** adds that they will think he is being ironic. *You say that I am lying* is the nearest the class can get without the future and without the participle, and it is sharper and ruder than Plato. Accept either answer provided the pupil has noticed the future tense is missing from the adaptation.
9. **ἔχει μὲν οὕτως** — *this is how things are* — against **πείθειν δὲ οὐ ῥᾴδιον** — *but persuading people of it is not easy*. The truth on one side, the difficulty of making anyone hear it on the other. The adaptation: **οὕτως οὖν ἔχει … χαλεπὸν δέ ἐστι τοὺς ἀνθρώπους διδάσκειν**, with **οὖν** and **δέ** instead of **μέν … δέ**, and *teach* for *persuade*.
10. Something like: *I cannot stop questioning people, because the god requires it and because a life without questioning is not a human life — and I know you will not believe me.* The word is **δέ** at the head of the famous sentence, which makes it the second half of something;

or, for a pupil who has read to the end, the **δέ** of **πείθειν δὲ οὐ ῥᾴδιον**, which admits the whole speech has failed. Either is a good answer. A pupil who gives *the unexamined life is not worth living* as the argument has given the slogan, which is what the Story said would happen.

The Question

1. Quintus could translate every word and did not know what the sentence meant. Is that a failure of his Greek, or has he just discovered what reading is?
2. **μέν** cannot be translated and is not meaningless. Name something in English that works the same way — something a reader hears that the words do not say.
3. Socrates says an unexamined life is not worth living *for a human being*. He does not say it is a bad life. Is that a different claim?

Discussing the questions

1. Both, and a strong answer says which part is which. His vocabulary and endings were fine; what he passed over was **δέ**, which is Greek and which told Julia, without the missing half, that the sentence was a reply. The Latin bridge describes his exact mistake: losing the argument while translating every word correctly. Pupils who say it was not his fault, since Theodoros withheld the context, are right that reading needs more than one sentence; but the sentence itself said so.
2. The lesson's own answer is the voice: the lift on *the teacher* when *the pupils* are coming. Others that work: the rising tone that turns *you're coming* into a question, or the tone that makes *oh, great* mean the opposite. On the page, the comma the lesson recommends for **μέν … δέ** does some of the same work. Pupils will offer *on the one hand*; point out that it says aloud what the Greek only signals.
3. Yes. **βιωτός** is *livable, worth living*, and **ἀνθρώπῳ**, with no article, is *for anyone who is human*: the claim is about what kind of life it is, not how good. The vocabulary note helps: **βίος** is the life as lived, the only kind that can be examined, as against **ζωή**, which even a plant has. Be ready for a pupil who connects *not worth living* with his refusing exile and silence; the Voice invites it, and in the closing story Quintus puts the sentence and the death side by side.

The Story

Afterwards Quintus stayed behind, which he never did.
"The sentence before it," he said. "The one you did not give us. What does it say?"
"It says that the greatest good for a man is to spend every day talking about goodness and examining himself and other people." Theodoros was rolling the scroll. "And after the famous part it says that the jury will find all of that even harder to believe than everything else he has told them."
"So he knew."
"He knew."
"He said the famous part, and then he said he knew they would not believe it, and then they killed him."
"That is the order of events."
Quintus thought about this for a while.
"Sir," he said, "I would like to go on with the philosophers."
"I thought you might," said Theodoros.

18

The Trial of a Translation — four questions to ask of any Greek sentence

Student edition, p. 178

The Story

Theodoros put eight wax tablets face down on the table and said that there would be a trial.
"Sabina's courtroom," said Felix.
"Sabina's courtroom. Eight defendants, one charge." He turned the first tablet over. "Each of you has translated the same five Greek words. I am going to read all eight translations aloud, and then you are going to decide which of them can be defended from the Greek."
"Which is best?" said Marcus.
"No. Which can be defended. *They are not the same question and by the end of this lesson you will know why."*
He read them out. The room did something it had never done before, which was to go completely silent.
"They cannot all be right," said Quintus.
"No."
"They cannot all be wrong."
"Also no."
Marcus stood up without being asked, which was characteristic, and gave a speech, which was also characteristic. It had three parts. It ended with the observation that he had translated the words in the order in which they were written, which was surely the most honest thing a translator could do, and that the others had all rearranged a sentence that God had not asked them to rearrange.
It was the best thing anybody said in the trial.
It was also wrong, and Julia knew exactly why, and said so, and nobody heard her.
"Julia."
"I said —" She stopped, and started again, at the same volume. "I said the article is on **λόγος**."
"Louder."
"The article is on **λόγος**," *said Julia, "and it is not on* **θεός**, *and that is not a decoration, it is the only thing in the sentence that tells us which word is the subject. Marcus has translated the order. He has not translated the grammar. Word order is not what carries*

it. We learned that in Lesson four. It was the whole of Lesson four."
Marcus sat down.
"You are right," he said, after a moment, in a voice that cost him something.
"I know."
"You should have said it louder the first time."
"I did say it."
"I know," said Marcus. "That is what I mean."
Theodoros let the room sit with that.
"Note what has just happened," he said, "because it will happen to you for the rest of your lives and you will usually be on the wrong side of it. The elegant argument was wrong. The correct argument was inaudible. The elegant one nearly won." He picked up the first tablet. "A translation is not a performance. It is a claim about evidence. Let us see whose evidence survives."

No new grammar: everything you need you already have

Student edition, p. 179

Julia's case rested on grammar you have had since Lesson 4. Everything you need you already have, and that is the point: this is the lesson where the parts become a method.

Four questions to put to any sentence

Student edition, p. 179

Put these to any Greek sentence, in this order, before you translate a word of it.

One. What do the endings say? Case, number, gender on the nouns; person and number on the verb. The endings assign the roles, and they do it regardless of where the words sit. This was Parts I and II, and it was Sabina's courtroom in Lesson 4: *the witness accused the judge* and *the judge the witness accused* can be the same sentence in Greek, and the verdict does not move.

Two. Where is the article — and where is it not? The article marks the subject. It marks what is definite. Its position tells you whether an adjective is describing or asserting, which was Lesson 10. And its *absence* is evidence too: a missing article is a fact about the sentence, not a gap in it.

Three. What is the aspect? Not *when* but *what shape*. Imperfect: going on, unbounded, no end in view. Aorist: the whole thing, as one act. An infinitive after **βούλομαι** carries shape and no time at all. Part III has been almost entirely about this.

Four. What are the small words doing? **γάρ** is evidence. **οὖν** is a conclusion.

δέ is the next step. **μέν** is a promise of a second half. These are the skeleton of the argument, and they are the first thing a hasty reader drops.

The fifth question: what would make my translation wrong?

Student edition, p. 180

Ask it of your own translation, out loud, before you defend it:
What would have to be true in the Greek for my translation to be wrong?
If you cannot answer that, what you have is an untested guess — perhaps a good one, but not one you have any business defending in front of anybody.
If you *can* answer it, then you know exactly what evidence your reading rests on — and you will know at once whether somebody has knocked it over.
Try it on a sentence with no trap in it: **τὸν αἴλουρον βλέπει ὁ Φῆλιξ.** You write *Felix sees the cat.* For that to be wrong, **τὸν αἴλουρον** would have to be nominative, or **ὁ Φῆλιξ** accusative, or **βλέπει** plural with some other subject. Look: none of them is. And one thing is missing from the list — the cat coming first. Order is not evidence of who sees whom; that was Lesson 4.
Now one where a single word decides: **καλὸς ὁ λόγος.** You write *the word is beautiful.* That would be wrong if the article stood in front of the adjective — **ὁ καλὸς λόγος**, *the beautiful word*, a label that asserts nothing. Check where the article is, and you can defend your translation in one sentence.

Defensible against persuasive: two kinds of translation

Student edition, p. 180

A **persuasive** translation makes the hearer agree. It can do this with rhythm, with confidence, with a good speaking voice, with being first, with being longer than the other one.
A **defensible** translation can name the feature of the Greek it rests on. *The article is on this word and not on that one. The ending is accusative. The verb is imperfect, so the action is not finished.*
The two are not opposites, and the best translation is both. But when they come apart — and they come apart constantly — the defensible one is the one that is actually about the Greek.

> Note
>
> **A test you can apply to yourself.** When somebody disagrees with your translation, listen to what you say next.
> If you say *because the article is on* **λόγος**, you are defending.
> If you say *because it sounds better*, or *because that is how it is usually said*, or *because my translation has a rhythm to it* — you are persuading, and you may be right, and you have not given a reason.

From Latin

Latin cannot help you here.
Latin has no article, definite or indefinite. A Latin writer cannot make the distinction that the whole of this lesson turns on, and a Latin translator meeting it in Greek has to throw it away or replace it with something else.
This is the first time in the course that your Latin is not merely unhelpful but *unable*. It will not be the last. Hold on to the feeling: it is what a translator feels when the target language has no room for what the source language said, and it is the oldest problem in the trade.

Words to Learn

No new words. Twelve to have cold before the trial, each with the lesson it came from; every one of them is in this lesson's Greek.
ὁ λόγος — word, speech, account *(Lesson 1)*
ὁ ἄνθρωπος — human being, person *(Lesson 1)*
ὁ θεός — god *(Lesson 2)*
ἡ ζωή — life, the fact of being alive *(Lesson 5)*
ἡ ἀρχή — beginning; rule *(Lesson 6)*
ἦν — he, she, or it was *(imperfect of **εἰμί**; Lesson 13)*
ἐγένετο — it came to be, it happened *(Lesson 14)*
ὁ ἀνήρ, ἀνδρός — man *(Lesson 15)*
πᾶς, πᾶσα, πᾶν — all, every; **πάντα** — all things *(Lesson 15)*
ἡ σοφία — wisdom *(Lesson 16)*
ὁ δόλος — trick, guile *(Lesson 16)*
ὁ βίος — a life as it is lived *(Lesson 17)*

Then revisit these four pairs and say, for each, what the second word has that the first does not.

ὁ ἄνθρωπος	**ὁ ἀνήρ**	Lessons 1 and 15
ἡ ζωή	**ὁ βίος**	Lessons 5 and 17
ἡ σοφία	**ὁ δόλος**	Lesson 16, both of them
ἡ ἀρχή	**τὸ τέλος**	Lessons 6 and 14

Note

Every one of these pairs is a place where English has one word and Greek has two, or where English has two and does not keep them apart the way Greek does. A translator who renders **ἀνήρ** and **ἄνθρωπος** with the same English word has not made an error. They have made a *choice*, and they owe you an account of it.
This is the whole of Lesson 19, arriving early.

The Investigation

Theodoros made each of them say what their translation rested on before they were allowed to say what it was. First, as always, ten from memory — the jury's qualifying examination.

Exercise 18.1 — Retrieval

From memory. Nothing here is from this lesson; the imperfects and aorists are mixed on purpose.

1. **ἔλαβε** — tense; what is its present?
2. **ἐπίνομεν** — tense and person.
3. **τοῦ παιδός** — case, and the nominative.
4. Translate **ὁ βίος**. Which other word for *life* do you know, and from which lesson?
5. **ἐλθεῖν** — what form is this?
6. Where does **γάρ** stand in its clause?
7. **οὗς** — case, number and gender.
8. **ἔπεσε / ἔπιπτε** — which is the aorist, and what told you?
9. Translate **ὁ πολύτροπος ἀνήρ**.
10. **δύναται ψεύδεσθαι** — translate.

Answer key

1. Aorist — stem **λαβ-**, not the present **λαμβαν-**. Present **λαμβάνω**. (Lesson 14.)
2. Imperfect, 1st plural — *we were drinking*. (Lessons 13 and 16.) **ἐπίομεν** would be the aorist.
3. Genitive singular of **ὁ παῖς**. (Lesson 17.) The article says so before the ending does.
4. *Life*, as it is lived — a career, a manner of living. (Lesson 17.) The other is **ἡ ζωή**, Lesson 5: life as against death. A pupil who gives the same English for both is the translator the vocabulary note is about.
5. The aorist infinitive of **ἦλθον** — *to come, to go*. (Lesson 16.) A pupil who says *imperative* has confused it with Lesson 26, which has not happened yet.
6. Second — never first. (Lesson 17.)
7. Accusative plural masculine of **ὅς** — *whom*. (Lesson 17.) The article's **τούς** with the **τ** knocked off.
8. **ἔπεσε** is the aorist: stem **πεσ-** against the present stem **πιπτ-** in **ἔπιπτε**, *was falling*. (Lesson 14.)
9. *The man of many turns* — or *the resourceful man*. (Lesson 15.)
10. *He is able to lie.* (Lesson 16.) Job one; no time in it.

Exercise 18.2 — Translate, then defend

For each sentence, give a translation and then name one feature of the Greek that your translation rests on — an ending, an article, an aspect, or a small word.

1. **ὁ μὲν σοφὸς ἀνὴρ ἐθέλει μανθάνειν, ὁ δὲ κακὸς οὐ βούλεται.**
2. **ὁ διδάσκαλος, ὃς ἔλεγε τὴν ἀλήθειαν, εἶπε τοῖς ἀνθρώποις τὸν λόγον.**
3. **γιγνώσκομεν τὸν θεὸν ἀγαθὸν εἶναι· ἡ γὰρ σοφία δῶρόν ἐστιν.**
4. **ἐν ἀρχῇ ἦν ὁ λόγος, καὶ ὁ λόγος ἦν πρὸς τὸν θεόν.**
5. **οὗτος μὲν ὁ παῖς τὴν ἀλήθειαν εἶπεν, ὁ δὲ ἄλλος ψεύδεται.**
6. **ὁ ξένος ὃν ὁ Κύκλωψ ἔβλεπεν Οὖτις ἦν· ὁ γὰρ δόλος σοφία ἦν.** *(**ὁ Κύκλωψ** = the Cyclops)*
7. **πάντα τὰ ἔργα τοῦ ἀνδρὸς καλὰ ἦν.**
8. **ὁ κριτὴς λέγει τοὺς μάρτυρας ψεύδεσθαι· οὐ γὰρ εἶπον τὴν ἀλήθειαν.** *(**τοὺς μάρτυρας** = accusative plural of **ὁ μάρτυς**)*
9. **σοφὸς ὁ ἀνήρ. / ὁ σοφὸς ἀνήρ.** — translate both, and defend the difference.
10. **τότε μὲν ἔλεγεν ὁ διδάσκαλος, νῦν δὲ οἱ παῖδες λέγουσιν.**

Answer key

1. *The wise man is willing to learn, but the bad man does not want to.* — rests on **μέν … δέ**, which makes the two halves a balance, and on **μανθάνειν**, an infinitive completing **ἐθέλει**. A pupil may also point to **σοφός** inside the article group with **ἀνήρ**: attributive, describing, Lesson 10.
2. *The teacher, who was speaking the truth, said the word to the people.* — rests on **ὅς**, masculine nominative, so its antecedent is **ὁ διδάσκαλος** and not **τὴν ἀλήθειαν**; on **ἔλεγε**, imperfect, so the speaking was going on; and on **εἶπε**, aorist, so the saying was one act. The contrast between the two verbs is the sentence.
3. *We know that God is good; for wisdom is a gift.* — rests on **τὸν θεόν** accusative with **εἶναι**, which is the indirect statement of Lesson 16, and on **γάρ**, which marks the second clause as the reason for the first.
4. *In the beginning was the Word, and the Word was with God.* — rests on **ἀρχῇ** dative after **ἐν**; on **ὁ λόγος** nominative with the article, the subject both times; on **πρός** with the accusative, *towards, in the presence of*, Lesson 6; and on **ἦν**, imperfect — a state, not an event. They should recognise it as the trial's sentence before they finish reading it.
5. *This boy told the truth, but the other one is lying.* — rests on **μέν … δέ** for the balance; on **εἶπεν**, aorist, one act in the past, against **ψεύδεται**, present, still going on; and on **οὗτος** outside the article group, Lesson 17.
6. *The stranger whom the Cyclops was watching was Nobody; for the trick was wisdom.* — rests on **ὅν**, accusative, so the stranger is the object of **ἔβλεπεν** and the Cyclops its subject; on **ἔβλεπεν**, imperfect, the watching going on; and on **γάρ**. **Οὖτις** with the capital is the name; a pupil who translates *the stranger was not anyone* has made the Cyclops's mistake, and should be told what good company they are in.
7. *All the works of the man were fine.* — rests on **ἦν**, singular, with the neuter plural subject **πάντα τὰ ἔργα**: Lesson 7's rule, and the single most defensible thing in the sentence, because a pupil who translated *was* has misread the subject. **τοῦ ἀνδρός**, genitive of **ἀνήρ**, Lesson 15.
8. *The judge says that the witnesses are lying; for they did not tell the truth.* — rests on **τοὺς μάρτυρας** accusative with **ψεύδεσθαι**, the indirect statement; on **ψεύδεσθαι** present, the lying going on at the time of the saying; on **εἶπον**, aorist, which must here be *they* because the witnesses are plural; and on **γάρ**. A pupil who translates **εἶπον** as *I said* has lost the thread of the sentence.

9. *The man is wise / the wise man.* — rests on the position of **σοφός** relative to the article: outside the group it asserts, inside it describes. Lesson 10, and the only feature in either phrase, which is why the pair is here. The first is a sentence and the second is not; a pupil who notices that has defended both at once.
10. *Then the teacher was speaking, but now the children are speaking.* — rests on **μέν … δέ** carrying **τότε** and **νῦν**; on **ἔλεγεν**, imperfect, the speaking going on in the past; on **λέγουσιν**, present plural, agreeing with **οἱ παῖδες**. Theodoros's description of his own classroom, and they may say so.

Mark the *defence*, not the translation. A pupil with a slightly clumsy English version and a correct account of the grammar has done better work than a pupil with a fluent version and nothing to say about it, and should be told so in front of the class.

Exercise 18.3 — Into Greek

1. In the beginning was the word.
2. The wise man wants to learn; the bad man does not.
3. We know that the word was God.
4. The teacher said the truth to the people.
5. In the beginning the word was with God.
6. This man was just; for he always told the truth.
7. We know that the unjust man is not a friend.
8. The teacher, who was speaking, saw the child.
9. The judge said that the witness was lying.
10. The wise man said these things; so the children learned.

Answer key

1. **ἐν ἀρχῇ ἦν ὁ λόγος.** — Lesson 6, and they should recognise it before they have finished writing it.
2. **ὁ μὲν σοφὸς βούλεται μανθάνειν, ὁ δὲ κακὸς οὐ βούλεται.**
3. **γιγνώσκομεν τὸν λόγον θεὸν εἶναι.** — this is the trial's sentence put through Lesson 16. Note what happened to the article: it is still on **λόγος**, which is still the thing being talked about, and it has followed **λόγος** into the accusative. **θεόν** still has none. Ask the class what that tells them, and let them find it.
   A sharp pupil will object that the English says *was* and **εἶναι** is present. They are right to object, and the answer is that Greek has no imperfect infinitive: the present infinitive does that work too. Tell them so, and tell them it was a good objection.
4. **ὁ διδάσκαλος εἶπε τοῖς ἀνθρώποις τὴν ἀλήθειαν.** — accept any order of the three groups after the verb. If somebody objects that a different order is a different sentence, the answer is Lesson 4, and they should be made to give it themselves.
5. **ἐν ἀρχῇ ὁ λόγος ἦν πρὸς τὸν θεόν.** — **πρός** with the accusative, Lesson 6. Accept **ἦν ὁ λόγος**. The second clause of the trial's verse, and they should recognise this one too.
6. **οὗτος ὁ ἀνὴρ δίκαιος ἦν· ἀεὶ γὰρ τὴν ἀλήθειαν ἔλεγεν.** — **οὗτος** outside the article

group; **γάρ** second; **ἔλεγεν** imperfect with **ἀεί**. A pupil who writes **εἶπεν** has made a habit into a single act, and should be asked how many times.

7. **γιγνώσκομεν τὸν ἄδικον οὐ φίλον εἶναι.** — **φίλον** accusative to agree with **τὸν ἄδικον**; the **οὐ** belongs with **φίλον**, not with **γιγνώσκομεν**. Lesson 16's sentence about the Cyclops, with new furniture.
8. **ὁ διδάσκαλος, ὃς ἔλεγεν, εἶδε τὸν παῖδα.** — **ὅς** nominative, the subject of its own clause; **εἶδε** the aorist from Lesson 15 (accept **ἔβλεψε**, and ask whether they remember which word the lesson gave); **τὸν παῖδα** the third-declension accusative.
9. **ὁ κριτὴς ἔλεγε τὸν μάρτυρα ψεύδεσθαι.** — **ἔλεγε**, not **εἶπε**: in Attic **εἶπε** with an accusative and infinitive usually means *ordered*, and a statement after **εἶπε** goes with **ὅτι**. Accept **ὁ κριτὴς εἶπεν ὅτι ὁ μάρτυς ψεύδεται**. The infinitive is present although the English has *was lying*, because the lying was going on at the time of the saying and the infinitive takes its time from the main verb. This is the same point as the sharp pupil's objection at number 3, and a class that has heard that answer should be able to produce this one.
10. **ταῦτα εἶπεν ὁ σοφός· οἱ οὖν παῖδες ἔμαθον.** — **ταῦτα** neuter plural; **οὖν** second, behind **οἱ**; **ἔμαθον** the second aorist of **μανθάνω** from Lesson 14, here *they*. Watch for **οὖν οἱ παῖδες**, still, from somebody.

Exercise 18.4 — The fifth question

Take your own answer to number 3 above — **γιγνώσκομεν τὸν λόγον θεὸν εἶναι**.

1. What would have to be true in the Greek for your translation to be wrong?
2. Now do the same for **ἐν ἀρχῇ ἦν ὁ λόγος**.
3. One of the two was much easier to answer. Why?
4. Now **ὁ διδάσκαλος εἶπε τοῖς ἀνθρώποις τὴν ἀλήθειαν**, your number 4. What would have to be true for your translation to be wrong? Does the order of the words come into it?
5. **θεὸς ἦν ὁ λόγος.** What would have to be true in the Greek for Julia's *the Word was God* to be wrong? And for Marcus's *God was the Word* to be right?
6. Felix wrote *a god*. What would have to be true in the Greek for his translation to be *required*, not merely allowed? Is there any such feature in Greek?
7. **πάντα τὰ ἔργα τοῦ ἀνδρὸς καλὰ ἦν.** You translated *were*. What would have to be true in the Greek for *were* to be wrong — and does the singular **ἦν** make it wrong?
8. **ὁ σοφὸς ἀνήρ** against **σοφὸς ὁ ἀνήρ** — what single change to each phrase would make your translation of it wrong?
9. Go back over your answers to 1–8 and say which of the four questions — endings, article, aspect, small words — each defence rested on most. Which question did you lean on most often?
10. Write one Greek sentence of your own that has only one way to be wrong, and one that has three. Say which is the more interesting sentence, and why.

Answer key

1. **τὸν λόγον** would have to be nominative, or **θεόν** would have to carry the article, or **εἶναι** would have to be a finite verb. Any of the three would break the reading.
2. Very little. There is almost nothing in it that could be otherwise: **ἀρχῇ** is dative after **ἐν**, **ὁ λόγος** is nominative and has the article, **ἦν** is third singular. The sentence is about as unambiguous as Greek gets.
3. Because the second sentence has fewer places where a choice is being made. A sentence is hard to defend exactly where it is interesting, and the number of ways a translation could be wrong is a fair measure of how much the translator is actually deciding.
4. **τοῖς ἀνθρώποις** would have to be some case other than the dative, or **τὴν ἀλήθειαν** some case other than the accusative, or **εἶπε** some person other than the third. The order does not come into it: Lesson 4. A pupil who says *it would be wrong if the words were in a different order* has answered from English.
5. For Julia to be wrong, **θεός** would have to carry the article and **λόγος** not — then the sentence would be about God. For Marcus to be right, the same. His translation and hers rest on opposite readings of the same evidence, and the evidence is the one article, which is why the trial turned on it.
6. There is no such feature. Greek has no indefinite article, so nothing in the Greek can *require a god*; the absence of the article permits it and does not compel it, and a Greek predicate noun often has no article when it is entirely definite. Felix's reading is allowed by the grammar and not produced by it — which is the Voice's point, and this is where the pupil should arrive at it for themselves.
7. Nothing in the verb could make it wrong. A neuter plural subject takes a singular verb (Lesson 7), so **ἦν** is exactly what the grammar requires, and English must still say *were*. For *were* to be wrong the *subject* would have to be singular — **τὸ ἔργον … καλὸν ἦν** — and then **καλά** would have to change too. The defence rests on the endings of **τὰ ἔργα** and **καλά**, not on the verb; a pupil who answered *if **ἦν** were singular* has not noticed that it already is.
8. Move **σοφός** across the article: **σοφὸς ὁ ἀνήρ** becomes *the wise man* once **σοφός** goes inside, and **ὁ σοφὸς ἀνήρ** becomes *the man is wise* once it comes out. One word, one step, and the translation reverses. Lesson 10 is the whole defence.
9. Answers will vary; typically the article (1, 5, 6, 8) and the endings (1, 2, 4, 7), with aspect hardly appearing — because this exercise's sentences were built to turn on the first two. Say so, and say that the Reading below is built to turn on the third.
10. Answers will vary. A sentence like **ὁ ἄνθρωπος βλέπει τὸν ἵππον** has about one way to be wrong; one like **θεὸς ἦν ὁ λόγος** has three or four. The second is the more interesting, and the reason is question 3 again: the places a translation could go wrong are the places the translator is actually deciding something, and a sentence with none of them needs no translator.

Five words. You have had all five since Part I.
καὶ θεὸς ἦν ὁ λόγος.

- **καί** — and
- **θεός** — God *(nominative — and **no article**)*
- **ἦν** — was *(imperfect, Lesson 13: was, and went on being)*
- **ὁ λόγος** — the Word *(nominative — **with** the article)*

Here is what the class handed in.

	Translation
Marcus	*and God was the Word*
Julia	*and the Word was God*
Felix	*and the Word was a god*
Quintus	*and the Word was divine*
Sabina	*and what God was, the Word was*
Theodosius	*et Deus erat Verbum*

Start with the two nominatives. Both **θεός** and **ὁ λόγος** are nominative, so the endings alone cannot tell you which one the sentence is about. Greek has a second device for exactly this situation, and it is the article.
ὁ λόγος has it. **θεός** does not. The article marks the subject — this is Lesson 3, and it has been load-bearing ever since. So the sentence is about **ὁ λόγος**, and **θεός** is what is being said about it.
Now Marcus. His translation follows the Greek word order exactly, and that is what is wrong with it. In English, the word in front of *was* is the subject, so *God was the Word* tells an English reader that the sentence is about God. The Greek says it is about the Word. Marcus has reproduced the order and reversed the grammar, and the reason he could do it without noticing is that English assigns roles by position and Greek does not.
That is Lesson 4 again, fourteen lessons on, with something at stake.
Why is θεός in front, then? Because Greek puts a word first for emphasis,

and the article is doing the work of marking the subject, so the writer is free to. The fronting is not an accident, but it is not what assigns the roles.

And Theodosius. He wrote out the Latin, and the Latin has the same word order as the Greek, and Latin has no article at all — so *et Deus erat Verbum* cannot make the distinction we have just been making. A Latin reader has to decide from the surrounding argument. The distinction is not mistranslated. It is *untranslatable*, into that language, and it is gone.

Four translations are left. Julia's, Felix's, Quintus's and Sabina's all make **ὁ λόγος** the subject. All four are consistent with the grammar so far.

And here the grammar stops.

A Greek predicate noun very often drops the article even when it is entirely definite — so Felix cannot argue straight from *no article* to *a god*; that inference does not hold as a rule. But neither does the grammar by itself force *God* rather than *divine*. What is left is a question about what an anarthrous predicate noun in this position is doing, and that is a question about usage and about the rest of the book, not about these five words.

This is the honest end of the lesson. The grammar eliminates one translation outright, shows a second to be describing a distinction its language cannot carry, and narrows the rest. It does not choose between them. People in the city outside this room are arguing about this sentence right now, with a heat you would find alarming, and the argument is not going to be settled by anything in this chapter.

What the grammar has given you is the ability to tell the difference between an argument about this sentence and a feeling about it. That is a smaller thing than certainty, and it is worth more.

For the teacher

Verify before teaching. The Greek is John 1:1c and follows the standard text (see *Sources*); check it, with the punctuation, against the edition in use.

On the doctrinal question. This passage is live, and the lesson teaches what the grammar does and does not determine, and stops there. That is not evasion: the four surviving renderings differ on grounds that are not grammatical, and pretending otherwise would teach pupils to dress a conviction in evidence — the habit Part III exists to break.

If you teach in a confessional setting and wish to say where your tradition stands, say it — and say it *after* the grammar, and mark plainly that you are now speaking as a believer and not as a grammarian. Pupils can hold both. What damages them is the two being run together without a seam.

Felix's translation deserves a straight answer, not a frown. His reasoning — no article, therefore indefinite — follows from what he has been taught; he has been paying attention. Greek regularly omits the article from a predicate noun that is nonetheless definite, a fact about usage he has not met yet. Tell him so: his inference was sound and his premise incomplete.

On the arc. This is the lesson in which to say, if you are going to say it, that every pupil in the room has got better at something they began badly at — Julia at speaking up, Marcus at stopping, Felix at reading rather than guessing. They have watched it happen for eighteen lessons, so it can be said here as it could not have been in Lesson 1. A child who decided in Lesson 4 that they were bad at Greek has usually decided they are bad at one of four things, and the four questions at the head of this lesson are how you show them the other three.

THE READING — THE FIVE WORDS IN THEIR PLACE · JOHN 1:1–5 (NA28), WITH AN ADAPTED VERSION

The trial was about five words. Here are the five verses they sit in — twice. The first version was written for you, in Attic, with the words and forms you have; it is **adapted**, and labelled so; its last paragraph is not in John at all, but is the trial's sentence put through Lesson 16. The second is the Gospel's own Greek, which is Koine — the common Greek of the Roman world, four centuries after Plato. You will find that nearly all of it is already yours.

Adapted

ἐν ἀρχῇ ἦν ὁ λόγος. ὁ λόγος ἦν πρὸς τὸν θεόν, καὶ θεὸς ἦν ὁ λόγος. οὗτος ὁ λόγος ἐν ἀρχῇ ἦν

ὁ Ἰωάννης — John *(the writer, named only in the adapted version)*
διά — through *(with the genitive;* **δι'** *before a vowel)*
χωρίς — without, apart from *(with the genitive)*
οὐδὲ ἕν — not even one thing *(**ἕν** is the neuter of **εἷς**, one; the adapted version gives it a noun to lean on)*
τὸ φῶς, φωτός — light *(Lesson 27)*
ὁ σκότος — darkness *(the Attic word, in the adapted version)*
φαίνει — shines *(3rd singular of **φαίνω**)*
οὗτος — this one, he *(Lesson 17; in John it stands alone, as a pronoun — a thing a demonstrative can do and an Attic article cannot)*
πάντα — all things *(neuter plural of **πᾶς**, used as a noun)*
αὐτοῦ, αὐτῷ, αὐτό — of him, in him, it *(the pronoun **αὐτός**, Lesson 21: genitive,*

πρὸς τὸν θεόν.

πάντα ἐγένετο διὰ τοῦ λόγου, χωρὶς δὲ τοῦ λόγου οὐδὲ ἓν ἔργον ἐγένετο. ἐν τῷ λόγῳ ἦν ἡ ζωή, καὶ ἡ ζωὴ ἦν τὸ φῶς τῶν ἀνθρώπων. τὸ δὲ φῶς ἐν τῷ σκότῳ φαίνει, καὶ ὁ σκότος τὸ φῶς οὐκ ἔλαβεν.

οὕτω γράφει ὁ Ἰωάννης. λέγει οὖν τὸν λόγον ἐν ἀρχῇ εἶναι, καὶ πρὸς τὸν θεὸν εἶναι, καὶ θεὸν εἶναι· λέγει δὲ καὶ τὴν ζωὴν ἐν τῷ λόγῳ εἶναι, καὶ τὴν ζωὴν τὸ φῶς τῶν ἀνθρώπων εἶναι.

*dative, and neuter accusative — the last standing for **τὸ φῶς**)*
ὃ γέγονεν — what has come to be *(**ὅ**, the neuter relative; **γέγονεν**, a perfect of **γίγνομαι**, the verb of **ἐγένετο** — take it whole; Part VI)*
ἡ σκοτία — darkness *(the Koine word; Attic has **ὁ σκότος**)*
κατέλαβεν — overcame; or grasped, understood *(aorist of **καταλαμβάνω**: **κατά** + **ἔλαβεν**, Lesson 14's aorist with a prefix; both meanings are alive in the word, Lesson 27)*

John 1:1–5

Ἐν ἀρχῇ ἦν ὁ λόγος, καὶ ὁ λόγος ἦν πρὸς τὸν θεόν, καὶ θεὸς ἦν ὁ λόγος. οὗτος ἦν ἐν ἀρχῇ πρὸς τὸν θεόν. πάντα δι᾽ αὐτοῦ ἐγένετο, καὶ χωρὶς αὐτοῦ ἐγένετο οὐδὲ ἕν. ὃ γέγονεν ἐν αὐτῷ ζωὴ ἦν, καὶ ἡ ζωὴ ἦν τὸ φῶς τῶν ἀνθρώπων· καὶ τὸ φῶς ἐν τῇ σκοτίᾳ φαίνει, καὶ ἡ σκοτία αὐτὸ οὐ κατέλαβεν.

Exercise 18.5 — Understanding the reading

Read the adapted version aloud, then John, slowly. Then answer.

1. How many times does **ἦν** occur in John's first two verses? Which tense is it, and what does that tense say about the kind of being described?
2. **ἐγένετο** in verse 3 — which tense? State the grammatical contrast with **ἦν** in verses 1–2: what shape of action does each tense give. Give the grammar only; what it means is the argument in the city outside, and is not asked.
3. **οὗτος ἦν ἐν ἀρχῇ** — **οὗτος** stands alone with no noun. Which word in the Homer of Lesson 15 did the same thing, and why can a demonstrative do in Attic what an article cannot?
4. **θεὸς ἦν ὁ λόγος** — put the four questions to it, in order, and say exactly where the grammar stops.
5. **ὃ γέγονεν** — the standard text puts a full stop before these words, so that they begin a new sentence: *what has come to be, in him was life.* Many older editions and most English Bibles attach them to the sentence before: *without him not one thing came to be that has come to be.* The Greek letters are identical. What differs,

and can the grammar decide?

6. **ἡ σκοτία αὐτὸ οὐ κατέλαβεν** — the gloss gives **κατέλαβεν** two meanings. The adapted version chose **οὐκ ἔλαβεν**. What did it keep and what did it lose?
7. In the adapted version's last paragraph, **λέγει τὸν λόγον … θεὸν εἶναι** — which word has the article and which has not? Has the indirect statement kept the evidence the trial rested on?
8. **τὸ φῶς … φαίνει** is the only present-tense verb in the five verses; everything else is imperfect or aorist, apart from the perfect **γέγονεν**. What does the change of tense do to the sentence it is in?
9. Find two things in John's Greek that an Attic writer would do differently, using the gloss list and Lesson 17. (One is a word; one is the way the clauses are joined.)
10. Sabina's trial asked which translation could be *defended*. Choose one sentence from John 1:1–5 other than **θεὸς ἦν ὁ λόγος**, give a translation, and name the feature of the Greek it rests on.

Answer key

1. Four: **ἦν ὁ λόγος**, **ὁ λόγος ἦν**, **θεὸς ἦν ὁ λόγος**, **οὗτος ἦν**. Imperfect, Lesson 13: a state going on, with no beginning or end in view. The verses describe a being that *was*, continuously, without saying when it started.
2. Aorist, Lesson 14: a thing that happened, looked at whole. The contrast is between being (**ἦν**, unbounded) and coming to be (**ἐγένετο**, an event). The Word is described with the first and *all things* with the second. That is as far as the grammar goes, and a pupil who stops there has done what was asked; a pupil who goes further is now talking theology, which is a different lesson and a different building.
3. **ὁ** in *Odyssey* 1.9 — **αὐτὰρ ὁ τοῖσιν ἀφείλετο**, *but he took away from them*. A demonstrative is a pointing word and can point on its own; the Attic article has become a label that needs a noun to label. Homer's **ὁ** was still a demonstrative; **οὗτος** always has been.
4. Endings: both **θεός** and **ὁ λόγος** are nominative — no help. Article: on **λόγος**, not on **θεός** — so **ὁ λόγος** is the subject, and Marcus is out. Aspect: **ἦν**, imperfect — a state. Small words: **καί**, which joins and does nothing else. The grammar stops at the article: it has made **ὁ λόγος** the subject and **θεός** the predicate, and it has nothing to say about whether that predicate means *God*, *a god* or *divine*. The Voice's answer, reached by the method.
5. What differs is where the sentence breaks, which decides whether **ὃ γέγονεν** is the subject of the sentence about life or the tail of the sentence about making. The grammar cannot decide: the Greek of the earliest manuscripts was written with no punctuation and no spaces, and both readings are good Greek. This is a case where the edition has made a choice the text does not make, and a reader should know that the full stop in a printed Greek Bible is an editor's. (Theodoros's scroll, in AD 400, would have had none.)
6. It kept *take* — **ἔλαβεν**, Lesson 14, the darkness did not *take* the light — which covers *overcome* reasonably well. It lost *grasp, understand*, the second sense of **καταλαμβάνω**, which the Gospel may well want at the same time: the darkness neither put out the light nor understood it. The class met the same kind of double

sense in **Οὖτις** two lessons ago, and should be reminded.

7. **τὸν λόγον** has the article and **θεόν** has not — exactly as in the original, with both now in the accusative. Yes: the article followed **λόγος** into the indirect statement and **θεός** is still bare, so a reader can still tell which is subject and which predicate. The evidence survived the change of construction. (This is number 3 of the Into Greek exercise, and a pupil who recognises it has been listening.)
8. It brings the sentence into the present: everything before it was *then* — in the beginning, came to be — and this is *now*: the light *shines*, still, as the writer writes. Then the aorist **κατέλαβεν** drops back into the past for the one thing that did not happen. Two tenses in a verse, each placed.
9. **σκοτία** for Attic **σκότος** (a word); and the rhythm of **καί … καί … καί**, joining clause to clause with no **δέ** or **γάρ** anywhere — which is Hebrew habit showing through Greek, and which a pupil who has just done Lesson 17 may feel as an absence before they can name it. A pupil who offers **οὗτος** standing alone should be reminded that Attic does exactly that (question 3); one who offers the full stop before **ὃ γέγονεν** should be told that Attic texts are punctuated by their editors too.
10. Answers will vary. For example: **ἡ ζωὴ ἦν τὸ φῶς τῶν ἀνθρώπων** — *the life was the light of men* — rests on both nouns having the article, so that neither is marked as predicate by its absence; the subject is the one that carries on from the previous clause, **ἡ ζωή**, and the defence is partly grammatical and partly about the flow of the sentence. A pupil who picks this one and notices that its defence is *weaker* than the article-defence of verse 1c has understood the whole lesson. Accept any sentence with a named feature; mark the defence.

The Question

1. Marcus's translation was wrong and convincing. Julia's was right and unconvincing. Which failure is worse in a reader? Which is worse in a teacher?
2. Latin cannot make the distinction this sentence turns on. Does that mean a Latin reader understands the sentence less well, or only differently?
3. The grammar narrowed eight translations to four and then stopped. Is a method that cannot finish the job still worth having?

Discussing the questions

1. Open, and a strong answer gives two different verdicts. A reader persuades only himself, so being wrong is the worse failure there. A teacher's mistakes travel: the class has just seen a wrong argument nearly carry the room, and Lesson 17's sentence was quoted wrongly for four hundred years. Ask what made Julia unconvincing. It was not her argument, which named the article; it was that nobody heard her. The section on defensible and persuasive translation says the best translation is both.
2. Differently, and the Voice gives the evidence: in *et Deus erat Verbum* the distinction is not mistranslated but gone, and a Latin reader has to decide from the surrounding

argument. So the Latin sentence carries less; whether its reader understands less depends on how well he reads the rest. A strong answer also notices how little the Greek reader's advantage settles: the article fixes **ὁ λόγος** as subject, and *God*, *a god* or *divine* stays open in either language.

3. The lesson answers yes, at the end of the Voice: the grammar tells an argument about the sentence from a feeling about it, which is smaller than certainty and worth more. The fifth question exercise adds why the stopping point is useful: the places a translation could be wrong are the places the translator is deciding. Pupils who say no are where Felix is in the closing story, wanting to know who won; the note on the doctrinal question explains what a method that claimed to finish would teach them.

The Story

Afterwards Felix wanted to know who had won.
"Nobody won."
"There were eight of us and a trial and you said there was a charge."
"There was a charge," said Theodoros. "The charge was defending a reading you could not support. Four of you were acquitted. One of you wrote in Latin, which I shall allow this once. And one of you gave the finest speech I have heard in this room and would have carried the whole class with him if a girl at the back had not been braver than she usually is."
Felix considered this.
"So Julia won."
"Julia was right*," said Theodoros. "It is a smaller prize than winning and it keeps better."*

Part IV

Greek Becomes a Language of Scripture

Read short biblical passages and understand how Koine relates to Attic.

19

The Familiar Words Return — semantic range, and how a word's meaning shifts with time

Student edition, p. 190

The Story

Theodoros wrote two words on the board and asked what they meant.
ὁ κύριος
"Lord," said Theodosius, before anyone else had finished reading it. He said it the way a person says their own name.
"Good. In Athens, eight hundred years ago, what did it mean?"
Theodosius opened his mouth and shut it again.
"It meant," said Theodoros, "the man who is legally responsible for a household. The one who signs for it. If your father died, your ***κύριος*** *was your uncle, or your eldest brother, or whoever the law said had charge of you. And as an adjective it meant* valid *— a* ***κύριος*** *contract is one that will hold up. It is the word for the man who owns the house and the word for a lease that has been properly witnessed."*
"But —"
"You have said it ten thousand times. Dominus. *And here is the Greek behind it, and the Greek is the word for a landlord."*
Theodosius looked, for a moment, as though something had been taken from him.
Sabina saw it. "That cannot be all it means."
"It is not all it means. It is what it meant first. *When the Jews of Alexandria translated their scriptures into Greek, more than six hundred years before any of you were born, they came to the name of God — the name they did not say aloud — and they had to put something. They did not invent a word. They did not borrow one from the temples. They took the most ordinary word in the language for* the one in charge *and they put it there, and it has stood there ever since." He tapped the board. "That is not a loss of meaning. That is the meaning. Every time you say it, you are calling God* the one who holds the house, *and the people who chose the word meant you to."*
Theodosius was quiet for a while.

For the teacher

On κύριος for the Name. *The earliest surviving Septuagint manuscripts write the divine name in Hebrew letters or as* ***ΙΑΩ****; that* ***κύριος*** *was the translators' own choice, rather than the reading convention that later replaced it in Christian copies, is the traditional view and*

is disputed. Theodoros gives the traditional view, as a teacher in AD 400 would.

"I thought I knew that word," he said eventually.
"You knew the Latin. You knew what it had come to mean. You are now going to learn what it meant before that, and then what it meant in between, and by the end of this part of the course you will know it the way the man who wrote it down knew it." Theodoros picked up the charcoal again. "This is going to happen to you about six times in the next six lessons, and the first time is the worst."

The New Greek

What Koine is, and where it came from

Student edition, p. 191

The Greek in this part of the book is mostly **Koine** — the "common" Greek spoken across the eastern Mediterranean from about 300 BC onwards, after Alexander's conquests spread the language far beyond the cities that had made it. It is the Greek of the Septuagint, of the New Testament, and of the streets of Theodoros's own Antioch.

It is the same language as the Attic you have learned. The grammar is simpler in places, the vocabulary has shifted, and you will be told exactly where, each time. Where a form or a usage is Koine and not Attic, it is marked *(Koine)* in the vocabulary. Everything unmarked is the Greek you already know.

Semantic range: a word is a region, not a point

Student edition, p. 191

You have been treating vocabulary as a list of equations: **ὁ λόγος** = *word*. That was right for a beginner and it is now wrong for you.

A word covers a *range* of meanings, and the range is different in every language. **λόγος** covers *word*, *statement*, *account*, *argument*, *reason*, *ratio*, *story*, *the principle behind a thing* — and no single English word covers that ground. When you translate **λόγος** as *word* you are choosing one corner of a large field and hoping it was the right corner. Every translator does the same.

How a word moves between Homer, Plato and John

Student edition, p. 191

The range also shifts with time. A word in Homer, the same word in Plato, and the same word in the Gospel of John may sit in three different places, because three or four centuries passed between each and people were using it the whole while.

Three of this lesson's words show it.

χάρις. In Attic: *grace* in the sense of charm, loveliness; also a *favour* done for somebody; also the *thanks* you owe them for it. (English keeps a shadow of this in *gracious* and *grateful*.) In the New Testament the *favour* sense swallows the rest, and **χάρις** becomes a gift that has not been earned.

πίστις. In Attic: *trust*, *credit*, a *pledge*, a *proof* — the thing that makes you believe something. In the New Testament: *faith*, which is the same thing seen from the inside.

ἀγάπη. Almost unknown in classical prose. The verb **ἀγαπάω** is old and means *to be content with*, *to treat with affection*; the noun belongs to the Septuagint and the New Testament. When you meet it you are meeting a word the Greek Bible made.

NOTE

One Koine construction to notice now. Attic says **πιστεύω** with the dative: **πιστεύω τῷ διδασκάλῳ**, *I trust the teacher*. The New Testament also says **πιστεύω εἰς** with the accusative — *I believe into* somebody — which is not Attic at all. The grammar has stretched to carry an idea the older language did not have a shape for.

FROM LATIN

Latin got here first, and that is the problem. You know these words already — *gratia*, *fides*, *caritas*, *dominus* — because you have had the Latin Bible since you could read. That means you will meet each Greek word with a meaning already attached, and the attached meaning is the Latin's, not the Greek's.

Caritas is the clearest case. It is the ordinary Latin for *dearness* — including high prices; *annonae caritas* is the cost of corn. The translators used it for **ἀγάπη** because the obvious word, *amor*, carried associations they did not want. So the Latin you know for *love* also meant the price of corn, as English *dear* still does. The Greek never did.

Knowing the Latin is a help. Trusting it is a mistake. Hold each word up against the Greek and look for where they fail to overlap.

WORDS TO LEARN

ὁ κύριος — master, the one in charge; lord *(the Septuagint's word for God)*
ἡ χάρις — grace; favour; thanks *(genitive **χάριτος**)*
ἡ ἀγάπη — love *(Koine)*
ἡ πίστις — trust, faith *(genitive **πίστεως**)*
πιστεύω — I trust, I believe *(with the dative; in the New Testament also **πιστεύω εἰς** + accusative)*
ὁ λόγος — word; account; argument; reason *(Lesson 1, now with its full range)*
ἀγαπάω — I love *(the verb of **ἀγάπη**; a contract verb — take these forms whole: **ἀγαπᾷ** he*

loves, **ἀγαπῶμεν** *we love; aorist* **ἠγάπησα***)*
ἡμεῖς — we *(genitive* **ἡμῶν***, dative* **ἡμῖν***, accusative* **ἡμᾶς***; emphatic, like* **ἐγώ***)*
πᾶς, πᾶσα, πᾶν — all, every; *(with the article)* the whole *(genitive* **παντός***; neuter plural* **πάντα***, all things) (Lesson 15)*
οὐδείς — no one; *(neuter* **οὐδέν***)* nothing
μένω — I remain, I stay *(aorist* **ἔμεινα***) (Lesson 5)*
ἀποστέλλω — I send out, I send away *(aorist* **ἀπέστειλα***; the word behind* apostle*)*
ἡ ἁμαρτία — a missing of the mark; a fault; sin *(the New Testament's word)*

> Note
>
> **ἡ χάρις** and **ἡ πίστις** are third-declension nouns. You can recognise their genitives from the gloss; producing the rest of the paradigm is not asked of you yet.
> **ἀγαπάω** ends in **-άω**, and verbs of that shape fold the **α** into the ending — which is why *he loves* is **ἀγαπᾷ** and not **ἀγαπάει**. The folding has rules, and they are Lesson 34's. Until then, use the forms printed above as whole words, the way you used **βλέπει** in Lesson 3.

The Investigation

Theodoros said that one sentence in each exercise was from Scripture and the rest were his, and that they should be able to tell which by the end. But first, as always now, ten things from the last four lessons, from memory.

Exercise 19.1 — Retrieval

Answer from memory, without looking anything up: the point is to find out what is still there.

1. **ἔλεγε** and **εἶπε** — name the tense of each, and translate both.
2. Give the accusative singular of **ὁ ἀνήρ**, and then the genitive.
3. **λέγει ὅτι ὁ παῖς σοφός ἐστιν.** Say the same thing the Attic way, with an accusative and an infinitive.
4. **καὶ θεὸς ἦν ὁ λόγος.** Which word is the subject, and what single thing tells you?
5. What does **γάρ** do to the clause it stands in, and where in the clause must it stand?
6. **ἄνδρα μοι ἔννεπε, Μοῦσα.** Homeric or Attic? Name one feature that tells you.
7. **ὁ βίος** and **ἡ ζωή** both mean *life*. Which one can be examined, and why?
8. **ἦλθον** — imperfect or aorist? How do you know?
9. Translate **ὁ ἄνθρωπος ὃς ψεύδεται ἄδικός ἐστιν**, and say what case **ὅς** is in and why.
10. **ἐγένετο** — what does it mean, and is it imperfect or aorist? Name the sentence of John in which you met it.

Answer key

1. **ἔλεγε** imperfect, *he was saying*; **εἶπε** aorist, *he said*. A pupil who makes both *he said* has dropped the aspect, which was the whole of Lesson 14.
2. **τὸν ἄνδρα**, **τοῦ ἀνδρός**. The likely error is **τὸν ἀνήρον** — a second-declension ending on a third-declension noun.
3. **λέγει τὸν παῖδα σοφὸν εἶναι.** — **σοφόν** must follow **παῖδα** into the accusative; **σοφός** left in the nominative is the commonest slip.
4. **ὁ λόγος**; the article. Both nouns are nominative, so only the article can decide (Lesson 18).
5. It gives the reason for what came before — *for*, *because* — and it stands second in its clause, never first.
6. Homeric: no article on **ἄνδρα**; **ἔννεπε**, a form Attic does not use; a goddess addressed by name. Any one will do.
7. **ὁ βίος** — a life as it is lived, with a shape. **ζωή** is the bare fact of being alive, and a plant has it.
8. Aorist. The stem is not the stem of the present (**ἔρχομαι**); an imperfect keeps the present stem (Lesson 14).
9. *The man who lies is unjust.* **ὅς** is nominative because it is the subject of **ψεύδεται** — not because **ὁ ἄνθρωπος** is nominative. A relative takes its case from its own clause.
10. *It happened*, *it came to be*; aorist. **καὶ ὁ λόγος σὰρξ ἐγένετο** (Lesson 14).

Exercise 19.2 — Translate

1. **ὁ θεὸς ἀγάπη ἐστίν.** *(1 John 4:8)*
2. **πιστεύω τῷ διδασκάλῳ· λέγει γὰρ τὴν ἀλήθειαν.**
3. **ὁ κύριος τοῦ οἴκου ἀγαθὸς ἀνὴρ ἦν.**
4. **ἡ χάρις τοῦ θεοῦ δῶρόν ἐστιν.**
5. **ὁ κύριος ἀπέστειλε τὸν υἱὸν πρὸς τοὺς ἀνθρώπους.**
6. **ἡ πίστις τοῦ ἀνδρὸς μεγάλη ἦν· ἐπίστευε γὰρ τῷ θεῷ ἀεί.**
7. **οὐδεὶς βλέπει τὸν θεόν, ἀλλὰ πᾶς ἄνθρωπος βλέπει τὰ ἔργα τοῦ θεοῦ.**
8. **ἡμεῖς μὲν ἀγαπῶμεν τὸν διδάσκαλον, ὁ δὲ διδάσκαλος ἀγαπᾷ τὴν ἀλήθειαν.**
9. **ὁ φίλος ἔμενεν ἐν τῇ οἰκίᾳ πάσας τὰς ἡμέρας.**
10. **ὁ θεὸς ἀγάπη ἐστίν· ἀγαπῶμεν οὖν τὸν θεόν.**

Answer key

1. *God is love.* — and the class should do this one with Lesson 18 in hand. Both nouns are nominative; **θεός** has the article and **ἀγάπη** does not; so **ὁ θεός** is the subject and the sentence is about God. The grammar that ruled out *God was the Word* now rules *in God is love* and rules out *love is God*. Let them find that it is the same rule.
2. *I trust the teacher, for he speaks the truth.* — dative after **πιστεύω**; **γάρ** gives the reason.
3. *The master of the house was a good man.* — both senses of **κύριος** at once, which is the point. A pupil who writes *the Lord of the house* has let the Latin in through the back door; ask whether an Athenian would have heard anything religious in the sentence.

4. *The grace of God is a gift.* — accept *the favour of God*; the two English words mark the two ends of the word's range.
5. *The master sent his son to the people.* — or *the Lord sent the Son*; the Greek is the same, and the class should be made to say which they have chosen and why. The article alone carries *his*.
6. *The man's faith was great; for he always trusted God.* — **ἐπίστευε** is imperfect (augment, present stem): a trust that went on. A pupil who writes *he trusted* once has read it as an aorist.
7. *No one sees God, but every man sees the works of God.* — **οὐδείς** nominative; **πᾶς** with no article, *every*. Composed; it leans on 1 John 4:12, which the Reading has.
8. *We love the teacher, but the teacher loves the truth.* — **μέν … δέ**; **ἡμεῖς** written out for the contrast. Watch for *we are loving*, which is not wrong but misses that **ἀγαπῶμεν** is a plain present.
9. *The friend stayed in the house all the days* — that is, *every day*. **πάσας** is the accusative plural feminine of **πᾶς**, agreeing with **ἡμέρας**; the accusative says *how long*.
10. *God is love; therefore we love God.* — **οὖν** second in its clause. Here is a thing to say now and remember later: the same letters **ἀγαπῶμεν** can also mean *let us love*, and in the Reading they do. Only the context tells you. Scripture: 1.

Exercise 19.3 — Which corner of the field?

For each sentence, choose an English word for **λόγος** and say why that one.

1. **ὁ λόγος τοῦ διδασκάλου ἦν σοφός.**
2. **ἐν ἀρχῇ ἦν ὁ λόγος.**
3. **οὐ δύναμαι τὸν λόγον τοῦ Σωκράτους μανθάνειν.** *(**τοῦ Σωκράτους** = of Socrates)*
4. **ὁ μάρτυς λόγον δίδωσι τῷ κριτῇ.**
5. **ὁ ἀνὴρ ἔργον, οὐ λόγον, ἐθέλει.**
6. **ὁ λόγος τοῦ κυρίου ἦλθε πρὸς τὸν ἄνδρα.**
7. **ὁ Σωκράτης λόγον ἔχει περὶ τῆς δικαιοσύνης.** *(**ὁ Σωκράτης** = Socrates)*
8. **οὐκ ἔχω λόγον· οὐ γὰρ γιγνώσκω.**
9. **ὁ παῖς τοὺς λόγους τοῦ διδασκάλου ἐμάνθανεν.**
10. **ὁ λόγος τοῦ θεοῦ ἀεὶ μένει.**

Answer key

1. *The teacher's statement* or *speech* or *account was wise* — something said, on one occasion. *Word* is too small.
2. Here most pupils will write *Word* with a capital, because they know the sentence, and this is the moment to ask them whether they are translating the Greek or the Latin. The honest answer is that no single English word does it and the capital letter is a confession of that.
3. *I cannot understand Socrates's argument.* — **λόγος** as a line of reasoning. A pupil who writes *word* here should be asked what it would mean to be unable to learn one word.
4. *The witness gives an account to the judge.* — **λόγον διδόναι**, the law-court idiom from

The Ancient Voice. *Gives a word* is the error of somebody who has not read the Voice yet.

5. *The man wants action, not talk* — **ἔργον** against **λόγον**, the contrast Greek writers never tire of. *Word* is acceptable; *talk* or *words* is better, because the sentence is dismissive.
6. *The word of the Lord came to the man.* — a message from God; this is the Septuagint's formula for a prophet receiving one (composed here, on that pattern). Not *argument*, not *reason*.
7. *Socrates has an argument about justice* — a line of reasoning, as in 3. Accept *a theory*, *an account*.
8. *I have no explanation; for I do not know* — or *I have nothing to say*. Two corners are open here, *reason* and *speech*, and the class should be made to see that the Greek does not choose between them.
9. *The boy was learning the teacher's words* — or *sayings*, *lessons*. Imperfect: he kept at it. *Arguments* is possible and over-solemn for a boy.
10. *The word of God remains forever.* — composed, on the pattern of Isaiah 40:8 (which has a different noun). Here **λόγος** is the Psalm's word, the thing God says; a pupil who writes *reason* has reached for Athens in a sentence that is not there.

The exercise has no wrong answers and several bad ones. Mark the *reason*.

Exercise 19.4 — Into Greek

1. God is love.
2. I trust the teacher.
3. The master of the house was a good man.
4. We know that faith is a gift.
5. The Lord sent his son to the people.
6. No one sees God.
7. We love the teacher, but the teacher loves the truth.
8. The grace of the Lord remains with us.
9. Every man has a soul.
10. The judge said that the witness was lying. *(**τὸν μάρτυρα** is the accusative of **ὁ μάρτυς**.)*

Answer key

1. **ὁ θεὸς ἀγάπη ἐστίν.** — the article on **θεός** and not on **ἀγάπη**. If a pupil writes **ἡ ἀγάπη θεός ἐστιν**, they have written *love is God*, and should be shown why.
2. **πιστεύω τῷ διδασκάλῳ.** — dative. Not **τὸν διδάσκαλον**.
3. **ὁ κύριος τοῦ οἴκου ἀγαθὸς ἀνὴρ ἦν.**
4. **γιγνώσκομεν τὴν πίστιν δῶρον εἶναι.** — accusative and infinitive from Lesson 16; **τὴν πίστιν** is the accusative of **ἡ πίστις**, and they can be given it.
5. **ὁ κύριος ἀπέστειλε τὸν υἱὸν πρὸς τοὺς ἀνθρώπους.** — the article does the work of *his*; Greek has a word for it (**αὐτοῦ**, Lesson 21) and does not need it here. **πρός** with the accusative. Watch for the imperfect **ἀπέστελλε**, which would make the sending go on.

6. **οὐδεὶς βλέπει τὸν θεόν.** — **οὐδείς** is already negative; a pupil who adds **οὐ** has written *no one does not see*, which in Greek is not even a double negative but a cancellation.
7. **ἡμεῖς μὲν ἀγαπῶμεν τὸν διδάσκαλον, ὁ δὲ διδάσκαλος ἀγαπᾷ τὴν ἀλήθειαν.** — **ἀγαπᾷ** from the list; **ἀγαπάει** is the predictable error, and it is the right instinct applied to the wrong verb.
8. **ἡ χάρις τοῦ κυρίου μένει σὺν ἡμῖν.** — **σύν** with the dative. (The New Testament would say **μεθ᾽ ἡμῶν**, with a preposition you meet next lesson; **σύν** is correct and a little more Attic.)
9. **πᾶς ἄνθρωπος ψυχὴν ἔχει.** — no article on either noun: *every man, a soul*. **πᾶς ὁ ἄνθρωπος** would mean *the whole man*.
10. Infinitive: **ὁ κριτὴς ἔλεγε τὸν μάρτυρα ψεύδεσθαι.** With **ὅτι**: **ὁ κριτὴς εἶπεν ὅτι ὁ μάρτυς ψεύδεται.** — both right, and both Attic; the **ὅτι** form is the one the New Testament prefers. Ask each pupil which they wrote and whether they knew they were choosing. (A pupil who writes **εἶπε τὸν μάρτυρα ψεύδεσθαι** has written *ordered the witness to lie*.) In the **ὅτι** version the present **ψεύδεται** stands, as English *was lying* does not: Greek keeps the tense the speaker used.

The Ancient Voice

Plato's idiom; Psalm 32:6 (LXX); John 1:1

> One word, centuries apart, three times.
>
> **In Athens. λόγος** is what a citizen gives when he is called to account — **λόγον διδόναι**, *to give an account*, is what you do before a court or a questioner. And **λόγος** stands against **ἔργον**, *word* against *deed*, in a contrast Greek writers never tire of. The word lives in the law court and the argument.
>
> **In Alexandria.** The Septuagint, Psalm 32:
>
> **τῷ λόγῳ τοῦ κυρίου οἱ οὐρανοὶ ἐστερεώθησαν**
>
> - **τῷ λόγῳ** — by the word *(dative — the means)*
> - **τοῦ κυρίου** — of the Lord *(this lesson's word, in the Septuagint's sense)*
> - **οἱ οὐρανοί** — the heavens *(Lesson 2, now plural)*
> - **ἐστερεώθησαν** — were made firm *(an aorist passive; recognise it, do not produce it)*
>
> *By the word of the Lord the heavens were made firm.*
>
> Here **λόγος** is not an account or an argument. It is a thing God says that makes something exist. The word has moved.
>
> **In Ephesus, or wherever John wrote.**

ἐν ἀρχῇ ἦν ὁ λόγος

You have had this since Lesson 6. Read it now with the other two beside it. It is the Psalm's word — the thing God says that makes the world — and it is the Athenian's word, the reason behind things, and the writer has chosen it because it is both. No translation into any language has ever managed to keep both.

That is what this part of the course is for. Not to learn new words, mostly. To learn that the old ones were larger than you thought.

For the teacher

Verify before teaching. The Psalm is 32:6 in the Septuagint's numbering (33:6 in the Hebrew and in most English Bibles) and follows the standard text (see *Sources*); check it against the edition in use. The Plato material is idiom, not quotation, and is presented as such; do not let it be written on the board as a sentence "from Plato."

On Theodosius. His moment with **κύριος** is meant to be a real loss followed by a real gain, in that order. Do not hurry the loss. A pupil who discovers that a sacred word was once an ordinary one is entitled to a moment of vertigo, and the recovery — that the ordinariness was chosen — is worth more if it comes after.

The Reading

Love is from God · 1 John 4:7–12 (NA28), with an adapted tier

Theodoros set the passage twice: first in the Greek the class could read without help, then as John wrote it. "Read the first until it is easy," he said. "Then read the second and tell me every place where I changed something — and then tell me why John did not write it my way."

Adapted *(composed for this lesson from 1 John 4:7–12, in the words and forms you have)*

ὦ φίλοι, ἀγαπῶμεν τοὺς φίλους, ὅτι ἡ ἀγάπη ἐκ τοῦ θεοῦ ἐστιν· καὶ πᾶς ἄνθρωπος ὃς ἀγαπᾷ ἐκ τοῦ θεοῦ ἐστιν καὶ γιγνώσκει τὸν θεόν. ὁ δὲ

ὅτι — because *(here; in Lesson 16 it meant "that")*
ἐν τούτῳ — in this, by this *(dative of **τοῦτο**, Lesson 17)*
οὕτως — thus, in this way, so
ἀλλ' — **ἀλλά**, its last vowel dropped before a vowel
Ἀγαπητοί — beloved *(vocative plural; the letter's address)*
ἀγαπῶμεν — let us love *(the same letters as "we love"; only the sense decides)*
ἀλλήλους — one another
πᾶς ὁ ἀγαπῶν — everyone who loves *(article + participle; Lesson 22)*
γεγέννηται — has been born, is begotten *(a perfect passive; take it whole)*
γινώσκει — the New Testament's

ἄνθρωπος ὃς οὐκ ἀγαπᾷ οὐ γιγνώσκει τὸν θεόν, ὅτι ὁ θεὸς ἀγάπη ἐστίν.

ἐν τούτῳ βλέπομεν τὴν ἀγάπην τοῦ θεοῦ, ὅτι ὁ θεὸς ἀπέστειλε τὸν υἱὸν εἰς τοὺς ἀνθρώπους, καὶ ζωὴν ἔχομεν ἐν τῷ υἱῷ. ἡμεῖς οὐκ ἠγαπήσαμεν τὸν θεόν· ὁ δὲ θεὸς ἠγάπησεν ἡμᾶς καὶ ἀπέστειλε τὸν υἱὸν περὶ τῶν ἁμαρτιῶν ἡμῶν.

ὦ φίλοι, ὁ θεὸς οὕτως ἠγάπησεν ἡμᾶς· ἡμεῖς οὖν ἀγαπῶμεν τοὺς φίλους. οὐδεὶς ἄνθρωπος βλέπει τὸν θεόν· ἀλλ᾽ ὁ θεὸς μένει ἐν ἡμῖν, ὅτι ἀγαπῶμεν.

The original *(1 John 4:7–12, NA28)*

Ἀγαπητοί, ἀγαπῶμεν ἀλλήλους, ὅτι ἡ ἀγάπη ἐκ τοῦ θεοῦ ἐστιν, καὶ πᾶς ὁ ἀγαπῶν ἐκ τοῦ θεοῦ γεγέννηται καὶ γινώσκει τὸν θεόν. ὁ μὴ ἀγαπῶν οὐκ ἔγνω τὸν θεόν, ὅτι ὁ θεὸς ἀγάπη ἐστίν.

ἐν τούτῳ ἐφανερώθη ἡ ἀγάπη τοῦ θεοῦ ἐν ἡμῖν, ὅτι τὸν υἱὸν αὐτοῦ τὸν μονογενῆ ἀπέσταλκεν ὁ θεὸς εἰς τὸν κόσμον ἵνα ζήσωμεν δι᾽ αὐτοῦ. ἐν τούτῳ ἐστὶν ἡ ἀγάπη, οὐχ ὅτι ἡμεῖς ἠγαπήκαμεν τὸν θεὸν ἀλλ᾽ ὅτι αὐτὸς ἠγάπησεν ἡμᾶς καὶ ἀπέστειλεν τὸν υἱὸν αὐτοῦ ἱλασμὸν περὶ τῶν ἁμαρτιῶν ἡμῶν.

Ἀγαπητοί, εἰ οὕτως ὁ θεὸς ἠγάπησεν ἡμᾶς, καὶ ἡμεῖς ὀφείλομεν ἀλλήλους ἀγαπᾶν. θεὸν οὐδεὶς πώποτε τεθέαται. ἐὰν ἀγαπῶμεν ἀλλήλους, ὁ θεὸς ἐν ἡμῖν μένει καὶ ἡ ἀγάπη αὐτοῦ ἐν ἡμῖν τετελειωμένη ἐστίν.

spelling of **γιγνώσκει**; the second **γ** has gone
ὁ μὴ ἀγαπῶν — the one who does not love *(**μή** is the* not* of Lesson 26, used with participles)*
ἔγνω — knew, came to know *(an irregular aorist of **γιγνώσκω**)*
ἐφανερώθη — was made plain, was shown *(aorist passive)*
ἐν ἡμῖν — among us
αὐτοῦ — his *(genitive of **αὐτός**, Lesson 21)*
τὸν μονογενῆ — the only, the only-begotten *(an adjective agreeing with **υἱόν**)*
ἀπέσταλκεν — has sent *(perfect of **ἀποστέλλω**)*
τὸν κόσμον — the world
ἵνα ζήσωμεν — so that we might live *(**ἵνα**, Lesson 23, with a form you will meet in Lesson 35)*
δι᾽ αὐτοῦ — through him
ἠγαπήκαμεν — have loved *(perfect)*
αὐτός — he *(emphatic: he, not we)*
ἱλασμόν — an offering that makes peace, an atonement *(in apposition to **τὸν υἱόν**: he sent his son as an atonement)*
εἰ — if
ὀφείλομεν — we owe, we ought
ἀγαπᾶν — to love *(infinitive of **ἀγαπάω**)*
πώποτε — ever, at any time
τεθέαται — has seen, has beheld *(perfect; the verb gives English* theatre*)*
ἐάν — if *(with a form you have not met; take **ἐὰν ἀγαπῶμεν** as* if we love*)*
τετελειωμένη ἐστίν — is made complete, has reached its end *(the **τέλος** of Lesson 14 is inside it)*

Exercise 19.5 — Understanding the reading

Read the adapted text aloud twice before you touch the original.

1. In the adapted text, who is loving whom in the first sentence? What person

and number is **ἀγαπῶμεν**, and who is its subject?

2. The adapted text says **πᾶς ἄνθρωπος ὃς ἀγαπᾷ**. What does the original have in its place, and how many words did John save?
3. **ὁ θεὸς ἀγάπη ἐστίν.** Which word is the subject? Why can the sentence not mean *love is God*?
4. Find the two aorists of **ἀγαπάω** in the second paragraph of the adapted text. Who is the subject of each, and what is the contrast the paragraph is built on?
5. Where the adapted text has **ἠγαπήσαμεν**, the original has **ἠγαπήκαμεν**. The gloss calls it a perfect. What does *we have loved* say that *we loved* does not?
6. **περὶ τῶν ἁμαρτιῶν ἡμῶν.** Give the case of each of the three words and say what **περί** is doing.
7. Translate **θεὸν οὐδεὶς πώποτε τεθέαται.** Why is **θεόν** first, and what case is it in despite being first?
8. In the last sentence of the original, which verb has **ὁ θεός** as its subject? What case is **ἡμῖν**, and what puts it there?
9. Count every word in the original that is built on **ἀγαπ-** — noun, verb, adjective, participle. How many are there in six verses?
10. The adapted text put **τοὺς φίλους** where the original has **ἀλλήλους**. What does the original say that the adaptation cannot?

Answer key

1. *Let us love our friends* (or *we love*; the letters allow both, and the gloss chooses *let us*); first person plural; the writer and his readers together. (A pupil who answers *God* has not read the ending.)
2. **πᾶς ὁ ἀγαπῶν** — article plus participle for *everyone who loves*; three words for four — John saved one. The participle is Lesson 22's, and they have just read one without being taught it.
3. **ὁ θεός**: it has the article, **ἀγάπη** does not. Lesson 18's rule; both nouns are nominative, so nothing else can decide.
4. **ἠγαπήσαμεν** (we — and we did *not*) and **ἠγάπησεν** (God did). The contrast is *not we, but he*; **ἡμεῖς** is written out for exactly that reason, and **δέ** marks the turn.
5. A state that stands, not an act that is over: *have loved* claims a standing relationship. John denies the standing relationship on our side and asserts the single act on God's — and the tenses carry the whole argument.
6. **περί** + genitive (Lesson 8): **τῶν** genitive plural, **ἁμαρτιῶν** genitive plural, **ἡμῶν** genitive of **ἡμεῖς**. *Concerning our sins* — the offering is *about* them.
7. *No one has ever seen God.* **θεόν** is accusative — the object of **τεθέαται** — and it is first for emphasis: *God*, of all things, no one has seen. A pupil who makes God the subject has read the order and not the ending, which is the Lesson 4 error in its Lesson 19 clothes.
8. **μένει**. **ἡμῖν** is dative because **ἐν** takes the dative (Lesson 9). The second clause has **ἡ ἀγάπη** as subject, not God.
9. Fifteen: **Ἀγαπητοί** twice, **ἀγαπῶμεν** twice, **ἀγάπη** five times, **ἀγαπῶν** twice, **ἠγαπήκαμεν**, **ἠγάπησεν** twice, **ἀγαπᾶν**. Let them count and disagree; a count of twelve or thirteen usually means the two participles or the infinitive were missed.

10. **ἀλλήλους** is *one another*: the love goes both ways and nobody is only its object. *Our friends* can be loved without loving back. The adaptation lost reciprocity, and John built the passage on it.

The Question

1. Theodosius knew what the word meant in Latin and was wrong about the Greek. Is it harder to learn a word you have never met, or one you think you already know?
2. The translators of the Septuagint used an ordinary word for God. Was that a risk, a reverence, or both?
3. If a word covers a region rather than a point, can a translation ever be *the* right one — or only a defensible one?

Discussing the questions

1. Open, and the lesson leans to the second, because a word you think you know produces errors you do not notice. Theodosius said **κύριος** "the way a person says their own name" and did not know what it meant first. The Latin bridge gives the rule, "Knowing the Latin is a help. Trusting it is a mistake", and *caritas* is its case. A pupil who says the new word is harder is right about the effort; ask which kind of word lets you go on being wrong without knowing it.
2. Both, and a strong answer says what each consisted of. The risk is the one Theodosius felt: an ordinary word brings the landlord and the lease with it. The reverence, as Theodoros tells it, is that the translators did not say the name aloud, did not borrow from the temples, and chose *the one in charge* on purpose. That is the traditional view; the note in the story says it is disputed, and a pupil who asks should be told so. The question stands either way: it is about what the word does.
3. Only a defensible one, on this lesson's evidence. Every translator chooses "one corner of a large field", and John 1:1 is the extreme case: the writer chose **λόγος** because it is both the Psalm's word and the Athenian's, and no translation has kept both. *Which corner of the field?* has "no wrong answers and several bad ones", which is the distinction the question needs: one rendering can be worse than another without any being *the* one. Ask for a reason, not a verdict.

The Story

> *Felix wanted to know whether the household cat, which he had labelled with a noun in Lesson 3, was the* **κύριος** *of anything.*
> *Theodoros said that the cat was the* **κύριος** *of the kitchen, the courtyard, and Felix, in that order, and that the law of Athens would have recognised all three.*

20

The Greek of the Septuagint — Hebrew idiom showing through Greek, and the numerals

Student edition, p. 199

The Story

Julia read the Psalm through twice, and then said what she thought, which she had been doing more often since Lesson 18.
"This is not good Greek."
The room went still in the way it did when somebody said something true in the wrong place.
"Go on," said Theodoros.
"It says **καί** *at the start of every line. It says* the Lord shepherds me *when any Greek would say* the Lord is my shepherd. *It says* the shadow of death *when it means* a deadly shadow. *It says* to length of days *when it means* as long as I live. *It —" She looked at her tablet. "It is all grammatical. I cannot find a mistake. But Plato would not write one line of it."*
"No. He would not."
"Then why is it like this?"
Theodoros sat on the edge of the table, which he almost never did.
"Because the men who wrote it were translating," he said. "They had a Hebrew text in front of them, and every word in it was holy, and they had to turn it into Greek for people who could no longer read the Hebrew. And at every line they had a choice. They could write the Greek that Plato would have written, and lose the shape of the Hebrew. Or they could keep the shape of the Hebrew and write Greek that no Athenian would recognise."
"And they chose the second."
"At nearly every line. **καί, καί, καί** *— because the Hebrew says* and, and, and. The Lord shepherds me *— because the Hebrew has a verb there, not a noun.* To length of days *— because the Hebrew idiom for* all my life *is a phrase about time, and they kept the phrase." He looked round the room. "It is not bad Greek. It is Greek with another language showing through it, on purpose, because the other language mattered more to them than sounding well."*
Theodosius had been listening with his tablet forgotten in his lap.
"So the strangeness is reverence," he said.
"The strangeness is reverence. And in three hundred years it becomes a style, and the

men who write the Gospels have grown up hearing it read aloud, and when they come to write about God they write this *Greek, because it is the Greek that God has been spoken of in." Theodoros stood. "Julia is right. It is not Plato. The question is whether that is a defect or a decision, and you are now going to find the evidence."*

Translation Greek: Hebrew idiom showing through

Student edition, p. 200

Julia could find no mistake in the Psalm, and Plato would not have written a line of it. The Septuagint — the Greek Old Testament, made in Alexandria from about 250 BC — is translation, most of it done with great care by people who thought the shape of the original was part of its meaning. The result is **grammatical and unidiomatic**: every sentence obeys the rules, and almost no sentence is what a Greek would have said.

Learn to see the Hebrew through it. Five things show.

One. καί, καί, καί. Hebrew joins clauses with a single *and*, over and over. Greek prose prefers subordination — *when this, then that* — and the connectors of Lesson 17. The Septuagint keeps the *and*. A page of it is a chain of short clauses linked with **καί**, and that chain is the single most recognisable feature of biblical Greek.

Two. "And it came to pass." καὶ ἐγένετο — you had **ἐγένετο** in Lesson 14 — opens a narrative the way Hebrew opens one. It means roughly *and it happened that*, and Attic never begins a story with it.

Three. A verb where Greek wants a noun. *The Lord shepherds me* for *the Lord is my shepherd*. Hebrew likes verbs; the translators kept them.

Four. Genitive for adjective. *The house of the Lord* for *the Lord's house*; *the shadow of death* for *a deadly shadow*. (That second one the translators read as two Hebrew words, *shadow* and *death*; the Hebrew may be one word meaning *deep darkness*. The Greek has the chain either way.) Hebrew builds descriptions out of chains of nouns, and the Septuagint builds them out of chains of genitives. You know the genitive from Lesson 8; here it is doing an adjective's work.

Five. Idioms kept whole. εἰς τὸν αἰῶνα, *unto the age*, for *forever*. **πάσας τὰς ἡμέρας τῆς ζωῆς μου**, *all the days of my life*, for *as long as I live*. The idiom comes across intact, and the Greek reader learns to think in Hebrew pictures.

Note

One more, which you have the grammar for. The Septuagint writes **Κύριος** without the article when it stands for the name of God — the way a name has no article. **ὁ κύριος** is *the master*; **Κύριος** on its own, at the head of a sentence, is a name. You learned in Lesson 3 that the article marks what is definite; here its absence marks something more definite still.

The same psalm as an Athenian would have written it

Student edition, p. 201

An Athenian might have put the first line of the Psalm like this (composed for this lesson, not quoted):
ὁ θεὸς ὥσπερ ποιμὴν ἐπιμελεῖταί μου.
God looks after me like a shepherd. (**ὥσπερ**, *just like*; **ἐπιμελεῖταί μου**, *looks after me* — the verb takes the genitive.) A simile where the Hebrew has a metaphor; a verb of caring where the Hebrew has the verb for herding; **ὁ θεός** with the article where the Septuagint has a name. Fluent, clear, and the picture is gone.

From Latin

You already know translation Greek. You know it in Latin. The Vulgate did to Latin what the Septuagint did to Greek: *Dominus regit me* — or, in Jerome's newer version made from the Hebrew, *Dominus pascit me — the Lord shepherds me. In saeculum saeculi. Et factum est.* The Latin translators kept the shape of the original through the Greek, and the Latin Psalms you grew up with have the same *and-and-and* and the same chains of genitives.
So when Julia says *this is not good Greek*, the answer is that it is not good Latin either, by Cicero's standard, and that most of the people who pray in it have never minded — though Augustine, who is alive as you read this, has written that as a young man he did.

The numerals: cardinals, ordinals and alphabetic figures

Student edition, p. 201

The Psalms count, the Gospels count, and Xenophon counts constantly. The numbers are mostly free: only the first four decline, and after that they sit unchanged wherever you put them.

1	**εἷς, μία, ἕν**	6	**ἕξ**
2	**δύο**	7	**ἑπτά**
3	**τρεῖς, τρία**	8	**ὀκτώ**
4	**τέτταρες, τέτταρα**	9	**ἐννέα**
5	**πέντε**	10	**δέκα**

εἷς has three genders and a full set of cases — **ἑνός, ἑνί, ἕνα** in the masculine, **μιᾶς, μιᾷ, μίαν** in the feminine — and it is worth knowing because it is also the word for *a single*, *one and the same*, and, with a negative, *not one*.

τρεῖς and **τέτταρες** have one form for masculine and feminine and another for neuter. **δύο** barely declines at all.

From five upward nothing changes. πέντε ἄνθρωποι, πέντε ἀνθρώπων, πέντε ἀνθρώποις — the number simply stands there.

Note

The ordinals do decline, like ordinary adjectives: **πρῶτος** first, **δεύτερος** second, **τρίτος** third, **τέταρτος** fourth, **πέμπτος** fifth. You have had **πρῶτος** since Lesson 10.

And the Greeks wrote numbers with letters. **α′** is 1, **β′** is 2, **ι′** is 10, **κ′** is 20 — the alphabet you learned in Lesson 1, doing a second job, with a small mark to show it is a number and not a word. This is why the alphabet kept three letters nobody pronounced any more: they were still needed for 6, 90 and 900.

Words to Learn

ὁ ποιμήν — shepherd *(genitive **ποιμένος**; you met **ὁ ποιμὴν ὁ καλός** in Lesson 10)*
ποιμαίνω — I shepherd, I tend
εὐλογέω — I bless *(**εὖ** well + **λέγω**: to speak well of)*
ὁ αἰών — age; eternity *(**εἰς τὸν αἰῶνα** = forever)*
τὸ ἔλεος — mercy, compassion *(neuter, Koine; Attic has **ὁ ἔλεος**, masculine)*
ἄγω — I lead, bring *(you saw it inside **παιδαγωγός** in Lesson 3)*
ὥσπερ — just like, as
ὁ θάνατος — death
ὁ οἶκος — house; household, family line *(Lesson 2, now in its Hebraic sense)*
τὸ ὕδωρ — water *(third declension; genitive **ὕδατος**)*
ἡ τράπεζα — table *(the cat's, in Lesson 3)*
ὁ τόπος — place
ἡ κεφαλή — head
ἐπί — on, upon *(with the genitive)*; on to, against *(with the accusative)*
μετά — with *(with the genitive: **μετ᾽ ἐμοῦ**, with me)*; after *(with the accusative)*
ἡ ῥάβδος — rod, staff *(second declension and feminine, like **ἡ ὁδός** in Lesson 7)*

Note

εὐλογέω is **εὖ** + **λέγω**, *to speak well of*, and both halves are words you know. The Latin *benedicere* is the same compound built in Latin: *bene* + *dicere*. Both are translation words, made to carry the Hebrew *bless*, and English *bless* is the odd one out.
ὁ αἰών gives English *eon*. **εἰς τὸν αἰῶνα** is *into the age* and means *forever*; **εἰς τοὺς αἰῶνας τῶν αἰώνων**, *into the ages of the ages*, is the Hebrew superlative — *for ever and ever* — built out of the Hebrew habit of repeating a noun in the genitive to make it bigger.

The Investigation

Theodoros said he wanted, for each sentence, both a translation and a note on what was *showing through* — after the ten from memory.

Exercise 20.1 — Retrieval

From Lessons 16 to 19. Answer from memory.

1. **βούλεται μανθάνειν.** Translate; which word is the infinitive, and does it tell you anything about time?
2. Give the genitive of **ἡ χάρις** and of **ἡ πίστις**.
3. **πιστεύω** takes which case in Attic? What else does the New Testament do with it?
4. Put **οὖν** into **ὁ ἄνθρωπος λέγει** so that it means *so the man speaks*.
5. **ἔμενον** — imperfect or aorist? Which two persons could it be?
6. **ὁ θεὸς ἀγάπη ἐστίν.** Why can it not mean *love is God*?
7. Translate **ὁ κύριος τοῦ οἴκου** twice: once as an Athenian would have heard it, once as a reader of the Septuagint might.
8. **ἀπέστειλε** — name the verb, the tense, and the person.
9. **Οὖτις ἐμοί γ' ὄνομα.** Whose line, and where is the trick?
10. **ὅς, ἥ, ὅ** — what is it, and which letter of the article has it lost?

Answer key

1. *He wants to learn.* **μανθάνειν**, present infinitive; it says the learning is open-ended and says nothing about when. *He wanted* is the error of a pupil who has heard an infinitive as past.
2. **χάριτος**, **πίστεως**. Both are in the Lesson 19 box; the second is the one that gets guessed as **πίστιδος**.
3. The dative (**πιστεύω τῷ θεῷ**); the New Testament also has **πιστεύω εἰς** with the accusative.
4. **ὁ οὖν ἄνθρωπος λέγει.** — **οὖν** second, never first. **οὖν ὁ ἄνθρωπος** is the Lesson 17 error and it is still the likeliest.
5. Imperfect (present stem, augment). First singular or third plural — *I was staying* or *they were staying*.
6. Both nominative; the article is on **θεός** and not on **ἀγάπη**, so **ὁ θεός** is the subject (Lesson 18).

7. *The master of the house* — the man legally in charge of it; and *the Lord of the house(hold)* — God. Same four words.
8. **ἀποστέλλω**, aorist, third singular: *he sent out*.
9. Odysseus, to the Cyclops (Lesson 16). The trick is a name that is also the word *nobody*, so that the Cyclops's cry for help says no one hurt him.
10. The relative pronoun, *who, which*; it has lost the **τ** (**τόν** → **ὅν**) and taken a rough breathing in its place.

Exercise 20.2 — Translate, and name the Hebrew

1. **Κύριος ποιμαίνει με.**
2. **καὶ ἐγένετο, καὶ ὁ ποιμὴν ἦλθεν εἰς τὸν οἶκον.**
3. **τὸ ἔλεος τοῦ κυρίου μέγα ἦν εἰς τὸν αἰῶνα.**
4. **ὁ ποιμὴν ἄγει τὰ πρόβατα εἰς τὸν οἶκον τοῦ κυρίου.** *(**τὰ πρόβατα** = the sheep)*
5. **καὶ εἶπε Κύριος πρὸς τὸν ποιμένα, καὶ ὁ ποιμὴν ἤκουσεν.**
6. **εὐλόγησε Κύριος τὸν οἶκον τοῦ ποιμένος.** *(**εὐλόγησε** is the aorist of **εὐλογέω**)*
7. **ἐν τῷ οἴκῳ τοῦ κυρίου ἡ ψυχή μου μένει πάσας τὰς ἡμέρας.** *(**μου** = my)*
8. **ὁ θεὸς ἄγει με ἐπὶ τὸ ὕδωρ, καὶ ἡ ψυχή μου ζωὴν ἔχει.**
9. **υἱὸς θανάτου ὁ ἀνὴρ οὗτος.**
10. **ὁ ποιμὴν ὁ καλὸς ἄγει τὰ πρόβατα εἰς τόπον ὕδατος.**

Answer key

1. *The Lord shepherds me* — or, in English idiom, *the Lord is my shepherd*. What shows through: a verb where Greek and English want a noun; **Κύριος** without the article, as a name. Accept either English; require the note.
2. *And it came to pass, and the shepherd came into the house.* — **καὶ ἐγένετο** opening a narrative; **καί** linking clauses. This sentence is composed, and it is composed to sound like the Septuagint; ask the class how they can tell.
3. *The mercy of the Lord was great forever.* — **εἰς τὸν αἰῶνα** as an idiom kept whole; **τοῦ κυρίου** as a genitive doing possessive work.
4. *The shepherd leads the sheep into the house of the Lord.* — *house of the Lord* for *the Lord's house*; the genitive chain.
5. *And the Lord spoke to the shepherd, and the shepherd heard.* — **καί … καί**; **Κύριος** as a name; the verb first in its clause, which is the Hebrew order. **ἤκουσεν** is the aorist of **ἀκούω**, built by Lesson 14's rule with Lesson 13's augment; give it if asked.
6. *The Lord blessed the house of the shepherd.* — verb first; **οἶκος** in its sense of *household*; **εὐλογέω** itself, a word made to translate. A pupil who writes *praised* has read the Greek parts and missed that the compound is a technical term.
7. *In the house of the Lord my soul remains all the days* — that is, *as long as I live*. The genitive chain, and the idiom **πάσας τὰς ἡμέρας** kept whole.
8. *God leads me to the water, and my soul has life.* — a picture where Attic would have an abstraction; **ἐπί** with the accusative, *on to*. Composed to sound like verse 2 of the Psalm, which the Reading has.
9. *This man is a son of death* — he deserves to die. No verb; *son of X* for an adjective, the Hebrew way of saying *deserving X*. Composed on the pattern of 2 Kingdoms 12:5. **οὗτος**

after its noun, with the article between — the demonstrative's normal place, which they have not been taught and can be told.

10. *The good shepherd leads the sheep to a place of water.* — **τόπον ὕδατος** with no article, a genitive chain for *a watering place*. **ὁ ποιμὴν ὁ καλός** is Lesson 10's phrase, and its second article is the Attic way of doing what the Hebrew chain does — ask the class to find the two devices in one sentence.

Exercise 20.3 — Rewrite as Attic

Each of these is Septuagint Greek. Write what an Athenian would have said, using the patterns in the grammar section, and say in one line what was lost. New words you may need are in brackets.

1. **Κύριος ποιμαίνει με.**
2. **καὶ ἐγένετο, καὶ ἦλθεν ὁ ποιμὴν εἰς τὸν οἶκον.**
3. **τὸ ἔλεος τοῦ κυρίου μέγα ἐστίν.**
4. **εἰς τὸν αἰῶνα.**
5. **ἐν τῷ οἴκῳ τοῦ κυρίου.** *(τὸ **ἱερόν** = the temple)*
6. **σκιὰ θανάτου.** *(**θανάσιμος** = deadly)*
7. **υἱὸς θανάτου ὁ ἀνήρ.** *(**ἄξιος** = worthy of, with the genitive)*
8. **καὶ εἶπε Κύριος πρὸς τὸν ποιμένα, καὶ ὁ ποιμὴν ἤκουσεν.**
9. **ἄγει τὰ πρόβατα εἰς τόπον ὕδατος.** *(**ὁ ποταμός** = river)*
10. **ὁ θεὸς τοῦ οὐρανοῦ.** *(**οὐράνιος** = heavenly)*

Answer key

1. Something like **ὁ θεὸς ὥσπερ ποιμὴν ἐπιμελεῖταί μου**, or with **ποιμαίνει** kept: **ὁ θεὸς ποιμαίνει με ὥσπερ πρόβατον**. What was lost: the metaphor became a simile — the Psalm says God *is* a shepherd and the Attic says God is *like* one — and the name became a description.
2. **ὁ δὲ ποιμὴν ἦλθεν εἰς τὸν οἶκον.** — the opening **καὶ ἐγένετο** goes, and **δέ** takes the place of the first **καί**. Lost: the sound of a story beginning the way scripture begins one.
3. **ὁ τοῦ θεοῦ ἔλεος μέγας ἐστίν.** — Attic puts the genitive between article and noun, uses **ὁ θεός** for the name, and has **ἔλεος** masculine, so **μέγας**. Lost: **Κύριος**, and the neuter the Koine reader knows.
4. **ἀεί.** — Lost: the picture of an age one walks into.
5. **ἐν τῷ ἱερῷ**, or **ἐν τῷ τοῦ θεοῦ οἴκῳ**. — Lost: *house*, with the household in it; a temple is a building.
6. **θανάσιμος σκιά** or **σκιὰ θανάσιμος**. — One adjective for two nouns. Lost: *death* as a thing with a shadow of its own.
7. **ὁ ἀνὴρ ἄξιός ἐστι θανάτου.** — Lost: the Hebrew *son of*, which makes the man's deserving a kind of kinship.
8. **ὁ δὲ θεὸς εἶπε τῷ ποιμένι, ὁ δὲ ἤκουσεν.** — **δέ … δέ** for **καί … καί**; the dative after **εἶπε**; the second subject reduced to its article. Lost: the chain, and the name.
9. **ἄγει τὰ πρόβατα πρὸς τὸ ὕδωρ** or **εἰς τὸν ποταμόν**. — Lost: the genitive chain, and

with it the slight strangeness that marks the sentence as translated.

10. **ὁ οὐράνιος θεός.** — Lost: the chain again; and gained something false, because an Athenian who said *the heavenly god* would have had to say which one.

Any Attic the class produces will be, in one way or another, more elegant and less faithful. That is the lesson, and the pupil who notices it unprompted has done the lesson's work. Item 7 is the one where most of the meaning goes; ask the class which item it was before you tell them.

Exercise 20.4 — Into Greek

Write these in Septuagint Greek: keep the Hebrew shape.

1. The Lord is my shepherd.
2. The mercy of the Lord was great.
3. The shepherd leads the sheep into the house.
4. Forever.
5. And the Lord spoke to the shepherd, and the shepherd heard.
6. The Lord leads me to a place of water.
7. Death has no mercy.
8. The Lord blessed the house of the shepherd forever.
9. You are with me. *(**ἐμοῦ** = of me)*
10. All the days of my life.

Answer key

1. **Κύριος ποιμαίνει με.** — a verb, no article. Accept **ὁ κύριος ποιμήν μού ἐστιν** as correct Greek that has missed the instruction.
2. **τὸ ἔλεος τοῦ κυρίου μέγα ἦν.** — **μέγα** is the neuter of **μέγας**, agreeing with **ἔλεος**.
3. **ὁ ποιμὴν ἄγει τὰ πρόβατα εἰς τὸν οἶκον.** — **ἄγω** is in this lesson's list; the class saw it inside **παιδαγωγός** in Lesson 3.
4. **εἰς τὸν αἰῶνα.** — the idiom whole. A pupil who writes **ἀεί** has written Attic, which is correct and is not what was asked.
5. **καὶ εἶπε Κύριος πρὸς τὸν ποιμένα, καὶ ὁ ποιμὴν ἤκουσεν.** — verb first, **καί** twice, no article on **Κύριος**. **ὁ κύριος εἶπε τῷ ποιμένι** is good Greek and has lost the Hebrew.
6. **Κύριος ἄγει με εἰς τόπον ὕδατος.** — the genitive chain, no article. **πρὸς τὸ ὕδωρ** is the Attic instinct and should be named as such.
7. **ὁ θάνατος οὐκ ἔχει ἔλεος.** — **ἔλεος** neuter, accusative, so it looks like the nominative; a pupil who writes **ἔλεον** has given the Attic masculine, which is not wrong and is not Koine.
8. **εὐλόγησε Κύριος τὸν οἶκον τοῦ ποιμένος εἰς τὸν αἰῶνα.** — verb first; the idiom whole at the end.
9. **σὺ μετ᾽ ἐμοῦ εἶ.** — The Ancient Voice has it. **μετά** with the genitive; **σύ** written out, as the Psalm writes it. **σὺν ἐμοί** is correct Attic and the wrong register.
10. **πάσας τὰς ἡμέρας τῆς ζωῆς μου.** — accusative for *how long*; the chain of genitives. **πάσας** is the form to check.

The Ancient Voice — Psalm 22:1, 4, 6 (LXX)

The Psalm every one of you knows in Latin, in the Greek the Latin was made from.
Κύριος ποιμαίνει με, καὶ οὐδέν με ὑστερήσει.

- **Κύριος** — the Lord *(no article: a name)*
- **ποιμαίνει** — shepherds *(a verb; the Latin kept it, and every English Bible has put a noun)*
- **με** — me
- **οὐδέν** — nothing
- **ὑστερήσει** — will be lacking *(future; recognise it)*

The Lord shepherds me, and nothing will be lacking to me.
ἐὰν γὰρ καὶ πορευθῶ ἐν μέσῳ σκιᾶς θανάτου, οὐ φοβηθήσομαι κακά, ὅτι σὺ μετ᾽ ἐμοῦ εἶ.

- **ἐὰν γὰρ καὶ πορευθῶ** — for even if I walk *(a form you will meet later; take it as given)*
- **ἐν μέσῳ** — in the midst
- **σκιᾶς θανάτου** — of the shadow of death *(two genitives: the Hebrew chain)*
- **οὐ φοβηθήσομαι** — I shall not fear *(future)*
- **κακά** — evil things *(neuter plural of **κακός**, Lesson 10)*
- **ὅτι** — because
- **σὺ μετ᾽ ἐμοῦ εἶ** — you are with me

For even if I walk in the midst of the shadow of death, I shall not fear evil things, because you are with me.
καὶ τὸ ἔλεός σου καταδιώξεταί με πάσας τὰς ἡμέρας τῆς ζωῆς μου.

- **τὸ ἔλεός σου** — your mercy
- **καταδιώξεταί με** — will pursue me *(future; the verb is the one for hunting something down)*
- **πάσας τὰς ἡμέρας** — all the days *(**ἡμέρα**, Lesson 7)*

- **τῆς ζωῆς μου** — of my life *(**ζωή**, Lesson 5)*

And your mercy will pursue me all the days of my life.
Count what you recognise. Κύριος, οὐδέν, ἐν, κακά, ὅτι, καί, τὸ ἔλεος, τὰς ἡμέρας, τῆς ζωῆς — most of the words are yours. The Psalm is not hard Greek. It is strange Greek, and now you know why.
And look at σκιᾶς θανάτου. *Of the shadow of death.* An Athenian would have written one adjective. The translator wrote two nouns in the genitive, one hanging from the other, because the Hebrew did — and the result is a phrase that has outlived every elegant alternative in every language it was ever carried into. Julia was right that Plato would not have written it. Nobody remembers what Plato would have written instead.

For the teacher

Verify before teaching. The verses are 22:1, 4 and 6 in the Septuagint's numbering (Psalm 23 in the Hebrew and in English Bibles) and are quoted from memory of the standard text. Check each against the edition in use before it goes on the board; the last clause of verse 6 is omitted here and editions differ slightly in punctuation.

On Julia's objection. Let it stand as a real objection, with a real answer. The aim is not that the class admire the Septuagint but that they can say *why* it reads as it does, and for that they must first find that it reads oddly. A class told the Psalm is beautiful before it has found it strange learns nothing about either.

The Reading — The Lord shepherds me · Psalm 22 (LXX, Rahlfs), whole, with an adapted tier

The whole Psalm. Theodoros wrote it out twice: first in Greek that keeps the Hebrew shape but uses only what the class had, then as the translators in Alexandria left it. "The first one is mine and it is a forgery," he said. "Read it until you can hear what a forgery of this Greek sounds like. Then read the real one and hear what I could not do."

με, μου, σου, ἐμοῦ — me, my, your, of me *(the little forms of **ἐγώ** and **σύ**)*
ἡ σκιά — shadow
ὁ φόβος — fear *(adapted text only)*
ἡ ῥάβδος — rod, staff
τὸ ἔλαιον — olive oil
τὸ ποτήριον — cup
Ψαλμὸς τῷ Δαυιδ — a psalm; of David *(the heading; the dative stands for the Hebrew "belonging to". Rahlfs prints the name without accent, as the manuscripts do with Hebrew names)*

Adapted *(composed for this lesson from Psalm 22, in the words and forms you have)*

Κύριος ποιμαίνει με, καὶ πάντα ἔχω. ἄγει με εἰς τόπον καλόν, καὶ ἐπὶ τὸ ὕδωρ ἄγει με, καὶ ἡ ψυχή μου πάλιν ζωὴν ἔχει. ἄγει με ἐν τῇ ὁδῷ τῆς δικαιοσύνης· τὸ γὰρ ὄνομα τοῦ κυρίου ἀγαθόν ἐστιν.

καὶ ἐν τῇ σκιᾷ τοῦ θανάτου οὐκ ἔχω φόβον· σὺ γὰρ μετ᾽ ἐμοῦ εἶ, καὶ ἡ ῥάβδος σου ἄγει με.

τράπεζαν ἔχω ἐν τῷ οἴκῳ τοῦ κυρίου, καὶ οἱ κακοὶ ἄνθρωποι βλέπουσιν· ἔλαιον ἔχω ἐπὶ τῆς κεφαλῆς μου, καὶ τὸ ποτήριόν μου μέγα ἐστίν.

καὶ τὸ ἔλεος τοῦ κυρίου μετ᾽ ἐμοῦ ἐστι πάσας τὰς ἡμέρας τῆς ζωῆς μου, καὶ ἐν τῷ οἴκῳ τοῦ κυρίου μένω εἰς τὸν αἰῶνα.

The original *(Psalm 22, Septuagint, text of Rahlfs)*

Ψαλμὸς τῷ Δαυιδ.

Κύριος ποιμαίνει με, καὶ οὐδέν με ὑστερήσει. εἰς τόπον χλόης, ἐκεῖ με κατεσκήνωσεν, ἐπὶ ὕδατος ἀναπαύσεως ἐξέθρεψέν με, τὴν ψυχήν μου ἐπέστρεψεν. ὡδήγησέν με ἐπὶ τρίβους δικαιοσύνης ἕνεκεν τοῦ ὀνόματος αὐτοῦ.

ἐὰν γὰρ καὶ πορευθῶ ἐν μέσῳ σκιᾶς θανάτου, οὐ φοβηθήσομαι κακά, ὅτι σὺ μετ᾽ ἐμοῦ εἶ· ἡ ῥάβδος σου καὶ ἡ βακτηρία σου, αὐταί με παρεκάλεσαν.

ἡτοίμασας ἐνώπιόν μου τράπεζαν ἐξ ἐναντίας τῶν θλιβόντων με· ἐλίπανας ἐν ἐλαίῳ τὴν κεφαλήν μου, καὶ τὸ ποτήριόν σου μεθύσκον ὡς κράτιστον.

καὶ τὸ ἔλεός σου καταδιώξεταί με πάσας τὰς

χλόης — of fresh grass *(**τόπος χλόης**, a place of grass: a pasture)*
ἐκεῖ — there
κατεσκήνωσεν — he settled *(me)*, made *(me)* camp *(aorist; a **σκηνή**, tent, is inside it)*
ἀναπαύσεως — of rest *(**ὕδωρ ἀναπαύσεως**: restful water)*
ἐξέθρεψέν με — he reared me, fed me up *(aorist)*
ἐπέστρεψεν — he turned back, restored *(aorist)*
ὡδήγησέν με — he guided me *(aorist; **ὁδός** is inside it)*
τρίβους — paths *(accusative plural)*
ἕνεκεν τοῦ ὀνόματος αὐτοῦ — for the sake of his name
ἡ βακτηρία — staff, walking-stick
αὐταί — they *(feminine; emphatic — Lesson 21)*
παρεκάλεσαν — comforted *(aorist, plural)*
ἡτοίμασας — you prepared *(aorist, second person)*
ἐνώπιόν μου — before me, in my sight
ἐξ ἐναντίας τῶν θλιβόντων με — over against those who oppress me *(a participle, Lesson 22)*
ἐλίπανας — you made rich with oil, anointed *(aorist, second person)*
ἐν ἐλαίῳ — with oil *(**ἐν** for the instrument: the Hebrew showing)*
μεθύσκον — making drunk, intoxicating *(a participle agreeing with **ποτήριον**)*
ὡς κράτιστον — like the strongest *(wine)*; as the best
τὸ κατοικεῖν με — my dwelling *(an infinitive made a noun by the article, with **με** as its subject — Lesson 16's accusative)*
εἰς μακρότητα ἡμερῶν — to length of days
For **ὑστερήσει**, **πορευθῶ**, **φοβηθήσομαι** and **καταδιώξεται**, see The Ancient Voice.

ἡμέρας τῆς ζωῆς μου, καὶ τὸ κατοικεῖν με ἐν
οἴκῳ κυρίου εἰς μακρότητα ἡμερῶν.

Exercise 20.5 — Understanding the reading

Read the adapted Psalm aloud, all of it, before you look at the original.

1. In the adapted text, who is the subject of **ποιμαίνει**, and what tells you that **Κύριος** is a name here rather than *the master*?
2. Count the **καί** in the first paragraph of the adapted text. How many clauses do they join? What would an Athenian have done instead?
3. The adapted text has **ἐπὶ τὸ ὕδωρ**; the original has **ἐπὶ ὕδατος ἀναπαύσεως**. What case follows **ἐπί** in each, and what has the original's second noun added?
4. In the original, find the four verbs of the second and third sentences (**κατεσκήνωσεν** … **ὡδήγησεν**). What tense are they, and what two marks tell you?
5. **ἡ ῥάβδος σου καὶ ἡ βακτηρία σου, αὐταί με παρεκάλεσαν.** The verb ending already says *they*. Why is **αὐταί** there?
6. **ἡτοίμασας** and **ἐλίπανας** — what person are they? Where in the Psalm does the speaker stop saying *he* about God and start saying *you*?
7. **ἐν ἐλαίῳ.** What case, and what is **ἐν** doing that an Athenian would have done with the bare dative?
8. **πάσας τὰς ἡμέρας τῆς ζωῆς μου.** What case is **πάσας τὰς ἡμέρας**, what question does it answer, and what idiom is being carried whole?
9. The original ends with **τὸ κατοικεῖν με**. What kind of word is **κατοικεῖν**, what has the article done to it, and what case is **με** and why?
10. Find every genitive chain in the original — a noun hanging from a noun where Attic would have an adjective. There are at least five. Which of them, if any, could stand in a sentence of Plato?

Answer key

1. **Κύριος**; it has no article, and a nominative with no article at the head of a sentence is a name (the grammar note). A pupil who says *the article is missing* has seen the evidence and needs to be told what it is evidence of.
2. Three, joining five clauses in one paragraph. An Athenian would have subordinated — *when he leads me … my soul lives* — or used **δέ**, or a participle, which they meet in Lesson 22.
3. Accusative (**τὸ ὕδωρ**: motion *on to*) and genitive (**ὕδατος**: position *on, at*). The original's **ἀναπαύσεως** is a genitive doing an adjective's work — *water of rest* for *restful water* — the fourth feature of the grammar section.
4. Aorist. The augment at the front (**κατ-ε-σκήνωσεν**, **ἐξ-έ-θρεψεν**, **ἐπ-έ-στρεψεν**, **ὡ-δήγησεν** — the **ὁ-** of **ὁδηγέω** lengthened to **ὡ-**) and the **σ** before the ending. A pupil who calls them imperfect has seen the augment and not the **σ**.
5. Emphasis — *they*, those two things, and nothing else comforted me. The Hebrew writes its pronoun there, and the translators kept it. (They meet **αὐτός** properly in

Lesson 21; here they can simply see what it does.)

6. Second person singular: *you prepared, you anointed.* The turn is at **σὺ μετ᾽ ἐμοῦ εἶ** in verse 4 — the Psalm speaks *about* God for three verses and *to* God for three, and the moment it turns is the shadow of death.
7. Dative. Marking the instrument: Attic says **ἐλαίῳ** alone for *with oil*; **ἐν** is there because the Hebrew preposition was, and it is one of the places where the dative is being propped up by a preposition (Lesson 23 will say more).
8. Accusative; *for how long?*; **πάσας τὰς ἡμέρας τῆς ζωῆς μου**, *all the days of my life*, for *as long as I live* — the fifth feature, carried across whole.
9. An infinitive; the article has made it a noun, *the dwelling*; **με** is accusative because it is the subject of the infinitive — the rule of Lesson 16, turning up in the Psalter. The clause has no main verb: *and my dwelling [will be] in the house of the Lord.*
10. **τόπον χλόης**, **ὕδατος ἀναπαύσεως**, **τρίβους δικαιοσύνης**, **σκιᾶς θανάτου**, **μακρότητα ἡμερῶν**; accept also **οἴκῳ κυρίου**. **τρίβους δικαιοσύνης** is the one Plato could nearly write — *paths of justice* is a Greek picture too — and the class should argue about it. The point is that they can now hear which chains are Greek and which are Hebrew in Greek clothing.

The Question

1. The translators could have made the Greek sound natural and chose not to. What were they protecting? What did they give up?
2. Julia said *this is not good Greek* and was right. Is *good* the right word to judge a translation by? What would be?
3. The Latin you grew up with has the same strangeness, and you never noticed. Why not?

Discussing the questions

1. The shape of the Hebrew, which they thought was part of its meaning: Theodoros says every word of it was holy, and the **καί, καί, καί**, the verb in *the Lord shepherds me* and the chains of genitives are that shape showing through. They gave up the Greek Plato would have written, and with it ease and elegance. *Rewrite as Attic* measures the cost from the other side: each Attic version is "more elegant and less faithful", and item 7 loses most.
2. By Plato's standard Julia is right, and the lesson says so. Whether that is the standard for a translation is the question; Theodoros puts it as "a defect or a decision". A strong answer names a standard (faithfulness, clarity to its readers, staying power) and tests it on the Psalm: **σκιᾶς θανάτου** fails as Attic and, as The Ancient Voice says, has outlived every elegant alternative. The aim, as the note on her objection says, is that the class can say why it reads so.
3. Because they heard it before they could judge it. The class grew up with the Latin Psalms, so the *and-and-and* sounded like the Psalms and not like a mistake; Theodoros's remark that the strangeness becomes a style in three hundred years

holds for the Latin too. Augustine, the Latin bridge says, did notice as a young man, so it can be heard. Aelia's grandmother is the same thing in Greek: seventy years of translation Greek without a Hebrew text in front of her.

The Story

Aelia said that in Antioch, where her mother's family came from, people talked like the Psalm.
"Like the Psalm?"
"And *this,* and *that,* and *the other.* ***καί, καί, καί.*** *My grandmother does it in Greek and in Syriac both."*
Theodoros considered this.
"Then your grandmother," he said, "has been speaking translation Greek for seventy years without a Hebrew text in front of her, which tells you that the Septuagint did not only come out of the streets. It went back into them."

21

The Sermon on the Mount — sentences with no verb, ὅτι meaning because, and the dative of respect

The Story

"You all know this," said Theodoros. "Every one of you. You have known it since before you could read."
He wrote the first line on the board, in Greek:

> ***μακάριοι οἱ πτωχοὶ τῷ πνεύματι, ὅτι αὐτῶν ἐστιν ἡ βασιλεία τῶν οὐρανῶν.***

Eight people said the Latin under their breath before they had finished reading it.
Beati pauperes spiritu, quoniam ipsorum est regnum caelorum.
"Good. Now read the Greek. Not the Latin that is already in your head — the Greek. And tell me what is different."
There was a long silence, of the kind that meant everybody was reading the Latin. Theodosius put his hand up. He had been expecting to find something holier *in the Greek, Theodoros suspected — something the Latin had flattened — and had been looking forward to it since the start of Part IV.*
*"**πτωχοί**," he said.*
"Yes."
"That is not pauperes. Pauper *is — my uncle's clerk is* pauper. *He has a room and a bed. **πτωχός** is —" He stopped, and looked at the word again. "It is the one who crouches. The one with his hand out. It is the man at the gate."*
"Yes."
"The Greek is harsher."
"The Greek is harsher. There is a Greek word for poor *in your clerk's sense, and it is **πένης**, and it is not the word here. The word here is the beggar." Theodoros let it sit. "You expected the Greek to be loftier than the Latin. It is lower. It goes further down than the Latin dared to go, and the Latin, which you have said ten thousand times, has been softening it for you the whole time."*
Theodosius did not say anything for a while.
"That is not what I expected to find," he said at last.

> *"No. That is what I was hoping you would say." Theodoros turned back to the board. "Eight lines. Every line has a word like that in it. Let us find them."*

Sentences with no verb: the blessing formula

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μακάριοι οἱ πτωχοί. Two words, no verb.
You met this shape in Lesson 3, and again in the *Apology* in Lesson 17: Greek does not need **ἐστίν** when the sentence is *X is Y*. Here it is used as a formula. **μακάριος** goes first, in the nominative, agreeing with whoever is being called blessed; then the article and the group. *Blessed the poor.* The verb is understood, and the sentence is a pronouncement.
Each line then adds **ὅτι** — *because* — and a reason.

ὅτι again, this time meaning because

In Lesson 16 you met **ὅτι** meaning *that*, introducing reported speech: **λέγει ὅτι …**, *he says that ….* Here it means *because*. Same word; context decides, and the Gospels use both constantly. A **ὅτι** after a blessing is *because*; a **ὅτι** after *he said* is *that*.

The article turning an adjective into a noun

Student edition, p. 210

οἱ πτωχοί is an adjective with the article: *the poor ones*. You know this from Lesson 10.
Some lines do the same thing with a form you have not had yet:
οἱ πενθοῦντες — *the mourning ones*, *those who mourn*. **πενθέω** is *I mourn*, and **πενθοῦντες** is a **participle** — a verb turned into an adjective — and the article turns the adjective into a noun. Participles are the subject of the next lesson. For now, treat **οἱ** + a word ending in **-οντες**, **-οῦντες** or **-ῶντες** (and, once, **-μένοι**) as *the people who are doing, or have had done to them, that*, and move on.

The dative of respect: poor in what?

Student edition, p. 210

οἱ πτωχοὶ τῷ πνεύματι — *the poor in spirit*. The dative says *in what respect*: poor *as to* spirit. **οἱ καθαροὶ τῇ καρδίᾳ** — the pure *in heart*. You know the dative from Lesson 9 as the case of *to* and *for*; here it answers *in what way?*

αὐτοί: the pronoun used for emphasis

Most of the reasons begin **ὅτι αὐτοί** — *because they*. Greek, you remember, does not need a word for *they*; the verb ending carries it. When the word is put in

anyway, it is for emphasis. **αὐτοὶ παρακληθήσονται**: *they*, and nobody else, will be comforted.

Note

The futures. You will see **-σουσιν** and **-θήσονται** on the ends of verbs in this passage. They are future tense, active and passive — *they will inherit*, *they will be comforted*. You can recognise them by the **σ**, which is the future's mark in Greek as it was the aorist's. You are not asked to produce them.

From Latin

The Latin is not wrong. It is gentler. *Beati pauperes spiritu* is a rendering by a translator who had a Latin word for the beggar — *mendicus*, which he uses of Lazarus — and chose not to use it here. Every line has a choice like that in it. *Mites* for **πραεῖς**; *misericordes* for **ἐλεήμονες**; *mundo corde* for **καθαροὶ τῇ καρδίᾳ** — the dative of respect carried straight across into the Latin ablative, which is the Latin that does that job.
You have been reading the Latin as though it were the thing itself. It is a translation, with a translator's choices in it, and now you can see them.

Words to Learn

μακάριος — blessed, fortunate; beyond the reach of trouble
ὁ πτωχός — beggar; destitute *(not merely poor)*
ἡ βασιλεία — kingdom, kingship
ἡ γῆ — earth, land
καθαρός — clean, pure
ἡ καρδία — heart
αὐτός, αὐτή, αὐτό — he, she, it; *(in the nominative)* emphatic: *they themselves*
τὸ πνεῦμα — breath; wind; spirit *(neuter; dative **τῷ πνεύματι**)*
ὁ οὐρανός — heaven, sky *(Lesson 2; the Gospel uses the plural, **οἱ οὐρανοί**)*
ὁ ὄχλος — crowd
τὸ ὄρος — mountain, hill *(third declension; dative **τῷ ὄρει**)*
ὁ μαθητής — pupil, learner; disciple *(from **μανθάνω**, Lesson 11)*
ὁ προφήτης — prophet; one who speaks for a god
οὕτως — thus, so, in this way *(Lesson 7)*

Note

μακάριος comes from a word older than any religion in this room. In Homer **οἱ μάκαρες** (from **μάκαρ**, the root of our word), *the blessed ones*, are the gods — the beings whom nothing can touch. The word is also used of the dead, who are past harm. It does not mean *lucky*; luck can turn. It means *in a state that trouble cannot reach*. That is what is being said of the beggar and the mourner, and it is a startling thing to say.

τὸ πνεῦμα is *breath* first, *wind* second, and *spirit* third, and all three are alive in the Gospel's use of it. Latin *spiritus* has the same range, which is why you did not notice.

The Investigation

Theodoros took the first four lines and made them say, for each one, what the Latin had changed — once the ten from memory were out of the way.

Exercise 21.1 — Retrieval

From Lessons 17 to 20. Answer from memory.

1. **ὁ μὲν ποιμὴν ἄγει, τὰ δὲ πρόβατα ἀκούει.** Translate. Why is the second verb singular?
2. **Κύριος ποιμαίνει με.** Translate, and say what is un-Greek about it.
3. **ἔμενε** and **ἔμεινε** — which is imperfect and which aorist? Translate both.
4. Write *I trust God* in Attic, and then in the New Testament's other way.
5. **ὁ δὲ ἀνεξέταστος βίος οὐ βιωτὸς ἀνθρώπῳ.** Which word is missing, and how do you know one is?
6. **εἰς τὸν αἰῶνα.** Translate it literally, then as English says it.
7. **τὸ ἔλεος** is neuter in Koine. What gender is it in Attic? Give the Attic article.
8. **γιγνώσκομεν τὴν πίστιν δῶρον εἶναι.** Say it the Koine way, with **ὅτι**.
9. Give the genitive of **ὁ ποιμήν**, **ἡ χάρις**, **ὁ παῖς**.
10. **οὐδεὶς βλέπει τὸν θεόν.** What case is **οὐδείς**? What would the sentence mean with **οὐδένα** instead?

Answer key

1. *The shepherd leads, and the sheep listen.* **πρόβατα** is neuter plural, and a neuter plural subject takes a singular verb (Lesson 7). A pupil who "corrects" it to **ἀκούουσι** has forgotten the rule, not found an error.
2. *The Lord shepherds me* — a verb where Greek wants a noun (*is my shepherd*), and **Κύριος** without the article, as a name.
3. **ἔμενε** imperfect (present stem **μεν-**), *he was staying*; **ἔμεινε** aorist (stem **μειν-**, the lengthened vowel doing the work of **σ**), *he stayed*.
4. **πιστεύω τῷ θεῷ**; **πιστεύω εἰς τὸν θεόν**.
5. **ἐστίν**. Two nominative groups, **ὁ βίος** and **βιωτός**, and no verb: the sentence must be *X is Y* with the verb understood, as in Lesson 3 and in this lesson's formula.
6. *Into the age*; *forever*.
7. Masculine: **ὁ ἔλεος**.
8. **γιγνώσκομεν ὅτι ἡ πίστις δῶρόν ἐστιν.** — the accusative becomes a nominative with its own verb. **ὅτι τὴν πίστιν** is the half-way house to watch for.
9. **ποιμένος**, **χάριτος**, **παιδός**.
10. Nominative, the subject. **οὐδένα** is accusative, so the sentence would become *[someone] sees no one*, with **τὸν θεόν** left over and nothing for it to do. The case of **οὐδείς** decides who is doing the seeing; that is the whole of Lesson 3, still working.

Exercise 21.2 — Translate

1. **μακάριοι οἱ καθαροὶ τῇ καρδίᾳ.**
2. **μακάριος ὁ ἄνθρωπος ὃς λέγει τὴν ἀλήθειαν.**
3. **ἡ βασιλεία τῶν οὐρανῶν δῶρόν ἐστιν.**
4. **αὐτῶν ἐστιν ἡ γῆ.**
5. **μακάριοι οἱ μαθηταί, ὅτι ἀκούουσι τοὺς λόγους τοῦ διδασκάλου.**
6. **ὁ προφήτης εἶπε τῷ ὄχλῳ τὴν ἀλήθειαν, ὁ δὲ ὄχλος οὐκ ἤκουσεν.**
7. **ὁ διδάσκαλος ἦλθεν εἰς τὸ ὄρος καὶ ἐδίδασκε τοὺς μαθητὰς ἐν τῷ ὄρει.**
8. **μακάριος ὁ πτωχὸς τῷ πνεύματι, ὅτι αὐτοῦ ἐστιν ἡ βασιλεία.**
9. **οὕτω γὰρ ἔλεγον οἱ προφῆται τοῖς ἀνθρώποις.**
10. **καθαρὰ ἡ καρδία τοῦ παιδός· αὐτὸς οὖν τὸν θεὸν βλέπει.**

Answer key

1. *Blessed are the pure in heart.* — no verb; **τῇ καρδίᾳ** dative of respect.
2. *Blessed is the man who speaks the truth.* — composed for the lesson. **ὅς** from Lesson 17; **μακάριος** singular agreeing with **ἄνθρωπος**.
3. *The kingdom of heaven is a gift.* — **τῶν οὐρανῶν** is plural: *of the heavens*. The Gospel's idiom is plural throughout, and a pupil who translates it singular has done what every English Bible does, and should know they have done it.
4. *Theirs is the earth.* — **αὐτῶν** genitive, *of them*; the Gospel's own word order, with the possessor first for emphasis.
5. *Blessed are the disciples, because they hear the words of the teacher.* — the formula, then **ὅτι** *because*. **μαθητής** is **μανθάνω** with a person-ending; a pupil who guesses *learners* has earned it.
6. *The prophet told the crowd the truth, but the crowd did not listen.* — **εἶπε** aorist, one act; **ἤκουσεν** aorist, one refusal. **ὁ δέ** marks the turn.
7. *The teacher went up into the mountain and was teaching the disciples on the mountain.* — **ἦλθεν** aorist, **ἐδίδασκε** imperfect: he arrived once and taught for a while. **τῷ ὄρει** is the dative of **ὄρος**; they have it from the box.
8. *Blessed is the poor man in spirit, because his is the kingdom.* — singular throughout; **αὐτοῦ**, *of him*, in the Gospel's position.
9. *For so the prophets used to speak to the people.* — **οὕτω**, the form before a consonant; **γάρ** second; imperfect **ἔλεγον**, a habit. Watch for *I was saying*, which the ending allows and the subject forbids.
10. *The child's heart is pure; he himself, therefore, sees God.* — no verb in the first half (the formula's shape without **μακάριος**); **αὐτός** nominative, emphatic; **οὖν** second.

Exercise 21.3 — What tells you that?

μακάριοι οἱ πενθοῦντες, ὅτι αὐτοὶ παρακληθήσονται.

1. Which word tells you there is no verb in the first half, and how?

2. What does **ὅτι** mean here, and what else could it mean? What decides?
3. Why is **αὐτοί** there at all, when the verb ending already says *they*?

Now the other lines.

4. **μακάριοι οἱ καθαροὶ τῇ καρδίᾳ.** What case is **τῇ καρδίᾳ**, and what question does it answer?
5. **αὐτῶν ἐστιν ἡ βασιλεία τῶν οὐρανῶν.** Which word is the subject, and why is **αὐτῶν** first?
6. **μακάριοι οἱ πραεῖς, ὅτι αὐτοὶ κληρονομήσουσιν τὴν γῆν.** What tells you **κληρονομήσουσιν** is future and not present?
7. **υἱοὶ θεοῦ κληθήσονται.** There is no article on **θεοῦ**. Does that make it *sons of a god*?
8. **οἱ πεινῶντες καὶ διψῶντες τὴν δικαιοσύνην.** What tells you these two words are *the people who …* and not verbs?
9. **ἕνεκεν δικαιοσύνης** in the eighth line, **τὴν δικαιοσύνην** in the fourth. Why is the case different?
10. The first and eighth lines end with the same four words. What does that tell you about the shape of the whole?

Answer key

1. No single word does; the *absence* tells you. **μακάριοι** is nominative plural and so is **οἱ πενθοῦντες**, and there is nothing else, so the sentence must be *X [is] Y*, with **ἐστίν** understood. This is Lesson 3 working again.
2. *Because.* It could mean *that*, as in Lesson 16; what decides is that there is no verb of saying or thinking for a *that* to hang from, and a blessing followed by a reason is the pattern of all eight lines.
3. Emphasis: *they* and not others. A pupil who says "it is just there" has missed the one thing in the sentence that is doing rhetorical work, and should be asked what the line would lose without it.
4. Dative; *in what respect?* — pure *as to* the heart. The error is to read it as *to the heart* (Lesson 9's dative) and produce *blessed are the pure to the heart*, which means nothing.
5. **ἡ βασιλεία**, nominative with the article. **αὐτῶν** is first because it is the point: *theirs*, and not anyone else's. Greek fronts the word it cares about (Lesson 3, Marcus's objection).
6. The **σ** before the ending: the present would be **κληρονομοῦσιν**. The grammar note gave them this; a pupil who says *because it must be future to make sense* is right and has not answered the question.
7. No — Lesson 18 again: a predicate noun, and a noun in a genitive chain, can drop the article and stay definite. **υἱοὶ θεοῦ** is a Hebrew-style chain (Lesson 20), and the Hebrew behind it has no indefinite sense.
8. The article **οἱ** in front, and the ending **-ντες**, which no finite verb has. **πεινῶσι** would be the verb, *they hunger*. (Lesson 22 will build this; for now the rule of thumb is enough.)
9. **τὴν δικαιοσύνην** is the object of hungering and thirsting — accusative. **ἕνεκεν** is a preposition and takes the genitive, so **δικαιοσύνης**. Same word, two jobs, two cases.
10. That it is a ring: the first and last lines are the frame, and the six between them are

held inside it. The pupil who notices that the two framing lines also both have **αὐτῶν ἐστιν** where the others have **αὐτοί** + future has seen the shape entirely.

Exercise 21.4 — Into Greek

1. Blessed are the pure.
2. Blessed is the man who speaks the truth.
3. The kingdom of the heavens is a gift.
4. Theirs is the earth.
5. Blessed are the disciples, because they hear the truth.
6. The prophet spoke to the crowd.
7. The teacher went up into the mountain. *(use **ἦλθεν**)*
8. Blessed is the child, because his heart is pure.
9. The kingdom of God is not of the earth.
10. So the prophets used to speak.

Answer key

1. **μακάριοι οἱ καθαροί.** — no verb. A pupil who adds **εἰσίν** has written correct Greek and missed the formula.
2. **μακάριος ὁ ἄνθρωπος ὃς λέγει τὴν ἀλήθειαν.**
3. **ἡ βασιλεία τῶν οὐρανῶν δῶρόν ἐστιν.**
4. **αὐτῶν ἐστιν ἡ γῆ.** — the Gospel's order. Accept **ἡ γῆ αὐτῶν ἐστιν**; ask what moved and why the Gospel put **αὐτῶν** first.
5. **μακάριοι οἱ μαθηταί, ὅτι ἀκούουσι τὴν ἀλήθειαν.** — no verb in the first half; **ὅτι** *because*. A pupil who writes **γάρ** has given a reason in Attic and lost the formula.
6. **ὁ προφήτης εἶπε τῷ ὄχλῳ.** — dative; **ὄχλος** is masculine. **τὸν ὄχλον** after a verb of speaking is the Latin *alloqui* coming through.
7. **ὁ διδάσκαλος ἦλθεν εἰς τὸ ὄρος.** — **εἰς** with the accusative; **ὄρος** is neuter, so its accusative looks like its nominative. The Gospel's own verb, **ἀνέβη**, arrives in Lesson 23.
8. **μακάριος ὁ παῖς, ὅτι ἡ καρδία αὐτοῦ καθαρά ἐστιν.** — **αὐτοῦ**, genitive of this lesson's **αὐτός**, after its noun as the Gospel puts it. **καθαρά** feminine, agreeing with **καρδία**; **καθαρός** is the error of a pupil who has made it agree with the child.
9. **ἡ βασιλεία τοῦ θεοῦ οὐκ ἐκ τῆς γῆς ἐστιν.** — **ἐκ** + genitive for *of* in the sense of *from*. Accept **οὐκ ἔστι τῆς γῆς**, the bare genitive of belonging.
10. **οὕτως ἔλεγον οἱ προφῆται.** — imperfect for *used to*; **οὕτως** first, because it is the point. **εἶπον** is the aorist error: *so the prophets said*, once.

Eight lines. You know every one in Latin. Read the Greek.

μακάριοι οἱ πτωχοὶ τῷ πνεύματι, ὅτι αὐτῶν ἐστιν ἡ βασιλεία τῶν οὐρανῶν. *Blessed the beggars in spirit, because theirs is the kingdom of the heavens.*

μακάριοι οἱ πενθοῦντες, ὅτι αὐτοὶ παρακληθήσονται. *Blessed those who mourn, because they will be comforted.*

μακάριοι οἱ πραεῖς, ὅτι αὐτοὶ κληρονομήσουσιν τὴν γῆν. *Blessed the gentle, because they will inherit the earth.*

μακάριοι οἱ πεινῶντες καὶ διψῶντες τὴν δικαιοσύνην, ὅτι αὐτοὶ χορτασθήσονται. *Blessed those who hunger and thirst for justice, because they will be filled.*

μακάριοι οἱ ἐλεήμονες, ὅτι αὐτοὶ ἐλεηθήσονται. *Blessed the merciful, because they will be shown mercy.*

μακάριοι οἱ καθαροὶ τῇ καρδίᾳ, ὅτι αὐτοὶ τὸν θεὸν ὄψονται. *Blessed the pure in heart, because they will see God.*

μακάριοι οἱ εἰρηνοποιοί, ὅτι αὐτοὶ υἱοὶ θεοῦ κληθήσονται. *Blessed the peacemakers, because they will be called sons of God.*

μακάριοι οἱ δεδιωγμένοι ἕνεκεν δικαιοσύνης, ὅτι αὐτῶν ἐστιν ἡ βασιλεία τῶν οὐρανῶν. *Blessed those who have been persecuted for the sake of justice, because theirs is the kingdom of the heavens.*

Words beyond the course list, glossed in order: **πενθέω** I mourn · **παρακαλέω** I comfort · **πραΰς** gentle, mild · **κληρονομέω** I inherit · **πεινάω** I hunger · **διψάω** I thirst · **χορτάζω** I fill, I feed · **ἐλεήμων** merciful · **ὁράω** I see (future **ὄψομαι**) · **εἰρηνοποιός** peacemaker · **καλέω** I call · **διώκω** I persecute · **ἕνεκεν** for the sake of (with the genitive).

Now look at the shape. Eight lines; every one is *blessed — the group — because — they*, and six of them end *they will*; the first and last end *theirs is*, the same words, which closes the whole thing like a bracket. This is built to be remembered by people who could not read, and it was, and you are the proof.

And look at the fourth line. τὴν δικαιοσύνην — *justice*, from Lesson 17, the thing Socrates was asked about. Here it is something you can hunger for. The

word has not changed. What people wanted from it has.

And the eighth. ἕνεκεν δικαιοσύνης — the same word, with no article. *For the sake of justice*, not *of the justice*. Four lessons ago you learned to notice an article's absence. This is what it is for.

For the teacher

Verify before teaching. The text follows the standard Greek New Testament (see *Sources*); check each verse against the edition in use, especially the readings at 5:4–5, where some editions reverse the order of the two lines, and the form **κληρονομήσουσιν**.

On Theodosius. His discovery that the Greek is *lower* than the Latin is the point of the scene; do not soften it. He came looking for his reverence confirmed and found a beggar. That is the better outcome, and he is old enough to be told so.

On the participles. Three of the eight lines use them. Do not teach the participle here; give the rule of thumb and let the class read past them. Lesson 22 builds the form, and a class that has already met four of them in a passage it knows by heart will find that lesson easy.

The Reading

On the mountain · Matthew 5:1–12 (NA28), with an adapted tier

The Ancient Voice gave you the eight blessings. Here is the whole passage — how the crowd and the mountain and the disciples get there, the eight lines, and the ninth, which is longer than the others and turns from *they* to *you*. First in the Greek you have, then in Matthew's.

Adapted *(composed for this lesson from Matthew 5:1–12, in the words and forms you have)*

ὁ δὲ Ἰησοῦς εἶδε τοὺς ὄχλους καὶ ἦλθεν εἰς τὸ ὄρος· καὶ οἱ μαθηταὶ ἦλθον πρὸς αὐτόν. καὶ ἐδίδασκεν αὐτοὺς καὶ ἔλεγεν·

μακάριοι οἱ πτωχοὶ τῷ πνεύματι, ὅτι αὐτῶν

ὁ Ἰησοῦς — Jesus *(genitive **Ἰησοῦ**)*
εἶδε — saw *(aorist of **ὁράω**, I see; Lesson 22 has its participle)*
αὐτόν, αὐτοῖς, αὐτούς — him, to them, them *(cases of this lesson's **αὐτός**)*
οἳ … ἔχουσιν — *(the people)* who have … *(the relative with no noun in front of it: Greek lets it stand alone)*
εἰρήνην ἄγουσιν — keep peace *(**ἡ εἰρήνη**, peace; the Attic idiom)*
ὑμεῖς, ὑμῶν, ὑμᾶς — you *(plural)*; of you; you *(accusative)*
ὅτε — when
ὁ μισθός — wages, pay; reward
Ἰδών — having seen *(aorist participle, Lesson 22)*
ἀνέβη — went up *(aorist of **ἀναβαίνω**, Lesson 23)*
καθίσαντος αὐτοῦ — when he had sat

ἐστιν ἡ βασιλεία τῶν οὐρανῶν. μακάριοι οἱ ἄνθρωποι οἳ κακὰ ἔχουσιν, ὅτι ὁ θεὸς αὐτοῖς ἀγαθὰ δίδωσιν. μακάριοι οἱ μικροί, ὅτι αὐτῶν ἐστιν ἡ γῆ. μακάριοι οἳ τὴν δικαιοσύνην ἐθέλουσιν, ὅτι ὁ θεὸς αὐτοῖς δικαιοσύνην δίδωσιν. μακάριοι οἳ ἔλεος ἔχουσιν, ὅτι ὁ θεὸς αὐτοῖς ἔλεος δίδωσιν. μακάριοι οἱ καθαροὶ τῇ καρδίᾳ, ὅτι αὐτοὶ τὸν θεὸν βλέπουσιν. μακάριοι οἳ εἰρήνην ἄγουσιν, ὅτι υἱοὶ θεοῦ εἰσιν. μακάριοι οἳ κακὰ ἔχουσι περὶ τῆς δικαιοσύνης, ὅτι αὐτῶν ἐστιν ἡ βασιλεία τῶν οὐρανῶν.

μακάριοί ἐστε ὑμεῖς, ὅτε οἱ κακοὶ κακὰ λέγουσι περὶ ὑμῶν· ὁ γὰρ μισθὸς ὑμῶν μέγας ἐστὶν ἐν τοῖς οὐρανοῖς.

The original *(Matthew 5:1–12, NA28)*

Ἰδὼν δὲ τοὺς ὄχλους ἀνέβη εἰς τὸ ὄρος, καὶ καθίσαντος αὐτοῦ προσῆλθαν αὐτῷ οἱ μαθηταὶ αὐτοῦ· καὶ ἀνοίξας τὸ στόμα αὐτοῦ ἐδίδασκεν αὐτοὺς λέγων·

Μακάριοι οἱ πτωχοὶ τῷ πνεύματι, ὅτι αὐτῶν ἐστιν ἡ βασιλεία τῶν οὐρανῶν. μακάριοι οἱ πενθοῦντες, ὅτι αὐτοὶ παρακληθήσονται. μακάριοι οἱ πραεῖς, ὅτι αὐτοὶ κληρονομήσουσιν τὴν γῆν. μακάριοι οἱ πεινῶντες καὶ διψῶντες τὴν δικαιοσύνην, ὅτι αὐτοὶ χορτασθήσονται. μακάριοι οἱ ἐλεήμονες, ὅτι αὐτοὶ ἐλεηθήσονται. μακάριοι οἱ καθαροὶ τῇ καρδίᾳ, ὅτι αὐτοὶ τὸν θεὸν ὄψονται. μακάριοι οἱ εἰρηνοποιοί, ὅτι αὐτοὶ υἱοὶ θεοῦ κληθήσονται. μακάριοι οἱ δεδιωγμένοι ἕνεκεν δικαιοσύνης, ὅτι αὐτῶν ἐστιν ἡ βασιλεία τῶν οὐρανῶν.

down *(two genitives making a clause of their own; take the phrase whole)*
προσῆλθαν — came to *(a Koine spelling of **προσῆλθον**: the aorist of Lesson 14 with the ending of the first aorist)*
ἀνοίξας — having opened *(aorist participle)*
τὸ στόμα — mouth
λέγων — saying *(present participle)*
ὅταν ὀνειδίσωσιν … διώξωσιν … εἴπωσιν — whenever they insult … persecute … say *(forms you meet in Lesson 35; take the three whole)*
πᾶν πονηρόν — every evil thing *(**πονηρός**, wicked)*
καθ᾽ ὑμῶν — against you *(**κατά** with the genitive)*
[ψευδόμενοι] — lying, falsely *(the brackets are the editors': the word is doubtful)*
ἕνεκεν ἐμοῦ — for my sake
χαίρετε καὶ ἀγαλλιᾶσθε — rejoice and be glad *(two commands; Lesson 26)*
πολύς — much, great *(the singular of **πολλοί**, Lesson 7)*
ἐδίωξαν — they persecuted *(aorist of **διώκω**, I pursue)*
τοὺς πρὸ ὑμῶν — the ones before you *(**πρό**, before, with the genitive)*
For lines 3–10, see The Ancient Voice.

μακάριοί ἐστε ὅταν ὀνειδίσωσιν ὑμᾶς καὶ
διώξωσιν καὶ εἴπωσιν πᾶν πονηρὸν καθ᾽ ὑμῶν
[ψευδόμενοι] ἕνεκεν ἐμοῦ. χαίρετε καὶ
ἀγαλλιᾶσθε, ὅτι ὁ μισθὸς ὑμῶν πολὺς ἐν τοῖς
οὐρανοῖς· οὕτως γὰρ ἐδίωξαν τοὺς προφήτας
τοὺς πρὸ ὑμῶν.

Exercise 21.5 — Understanding the reading

Read the adapted text aloud. Then read the original aloud, and listen for where it is longer.

1. In the adapted text, who is the subject of **εἶδε** and **ἦλθεν**, and who is the subject of **ἦλθον**? What tells you the number changed?
2. The original begins **᾽Ιδὼν δὲ τοὺς ὄχλους ἀνέβη.** Where has the adapted text's first verb, **εἶδε**, gone?
3. **καθίσαντος αὐτοῦ.** What case are both words? What does that tell you about who is the subject of **προσῆλθαν**?
4. **ἐδίδασκεν** — what tense, and what does it say about the teaching that **ἐδίδαξεν** would not?
5. Where the original has **οἱ πενθοῦντες** and **οἱ πεινῶντες**, the adapted text has clauses with **οἵ**. What did the adaptation have to add, and how many words did the participle save each time?
6. The adapted text has **οἱ μικροί** for **οἱ πραεῖς**. Is that a translation or a substitution? What is lost?
7. The original promises in futures, **παρακληθήσονται** and **χορτασθήσονται**; the adapted text has **δίδωσιν**. What does a blessing lose when its *will* becomes *does*?
8. **μακάριοί ἐστε.** Why does **μακάριοι** carry two accents here and one everywhere else?
9. **ὁ μισθὸς ὑμῶν πολὺς ἐν τοῖς οὐρανοῖς.** Which word is missing, and how do you know?
10. **τοὺς προφήτας τοὺς πρὸ ὑμῶν.** What is the second **τούς** doing? Where did you first meet that device?

Answer key

1. Jesus (**ὁ ᾽Ιησοῦς**, singular) for the first two; the disciples (**οἱ μαθηταί**, plural) for the third. The ending: **ἦλθε(ν)** third singular, **ἦλθον** third plural — the same letters that in the first person mean *I came* (Lesson 13's warning).
2. Into **᾽Ιδών**, a participle: *having seen*. One main verb, **ἀνέβη**, with the seeing hung from it. This is Lesson 22 one lesson early, and it is why the original is shorter than the adaptation.
3. Genitive, both. So **αὐτοῦ** is not the subject of **προσῆλθαν** — the disciples are (**οἱ**

μαθηταί, nominative). The genitive pair is a clause of its own, *he having sat down*; the pupils will build it in Part V, and can recognise it now by its case.

4. Imperfect: *he was teaching*, *he began to teach* — the teaching goes on through everything that follows. **ἐδίδαξεν** would make it one act and shut the door on the sermon.
5. It had to add a noun or let **οἵ** stand alone, and a finite verb with an object (**κακὰ ἔχουσιν** for **πενθοῦντες**). The participle saves three words for **πενθοῦντες**; for **πεινῶντες** the adaptation is actually shorter, because it dropped *thirsting* — the participle's gain is that it keeps the group a single noun.
6. A substitution. **πραΰς** is *gentle*, *mild*, *not asserting oneself*; **μικρός** is *small*. The adaptation kept the lowliness and lost the gentleness — and the class had no word for gentleness, which is the honest reason.
7. Its promise. *They will be comforted* is said about a future that has not come; *God gives them good things* claims it is already so. The Beatitudes are addressed to people for whom it is visibly not yet so, and the future tense is where that is admitted.
8. Because **ἐστε** is an enclitic — a word with no accent of its own that leans on the word before it — and a word ending in two unaccented syllables before an enclitic takes a second accent on its last syllable. In **αὐτῶν ἐστιν** the enclitic has lost its accent just the same, but **αὐτῶν** is accented on its last syllable already and has nowhere to put a second one.
9. **ἐστίν**. Nominative subject with the article, nominative adjective without, no verb: *your reward [is] great* — the formula of this lesson with **πολύς** in the place of **μακάριος**.
10. It puts **πρὸ ὑμῶν** inside the noun's article group — the attributive position of Lesson 10 (**ὁ ποιμὴν ὁ καλός**): *the prophets, the ones before you*, as a single description, not *the prophets [were] before you*.

The Question

1. **μακάριος** is often translated *blessed*, which sounds religious, and sometimes *fortunate*, which sounds like luck. The Greek word is older than both. Which English word loses less?
2. The Latin softened **πτωχός** to *pauper*. Was that a mistake, a mercy, or a translator's limit?
3. Every line gives a reason with **ὅτι**. Would the blessings be stronger or weaker without their reasons?

Discussing the questions

1. Open. *Blessed* keeps the solemnity and sounds religious; *fortunate* keeps the everyday sense and brings in luck, which the note rules out because luck can turn. The note's own definition is the test: the word for the gods in Homer, used of the dead, *in a state that trouble cannot reach*. A strong answer measures each English word against that and may offer a phrase instead. Felix's *happy* in the closing story is a third candidate, and Theodoros's reply says what it misses.

2. Not a limit: the Latin bridge says the translator had *mendicus*, used it of Lazarus, and chose not to use it here. So it was a choice, and the lesson calls it gentler, not wrong. A strong answer says what *pauper* lets a Latin hearer picture (Theodosius's uncle's clerk, with a room and a bed) and what **πτωχός**, the man at the gate, does not. A pupil who calls it a mercy should say who was spared, the beggar or the comfortable listener; Theodoros's word for it is softening.
3. Open. Without the reasons each line is the bare formula, **μακάριοι οἱ πτωχοί**, a pronouncement with no verb. With them each line is a promise, carried by the futures; item 7 of *Understanding the reading* says the future is where the text admits it is not yet so. A strong answer weighs both: without reasons the blessing rests on the speaker's word alone; with them it gives grounds, makes the ring of **αὐτῶν ἐστιν** at each end, and points to a future the hearers have not seen.

The Story

> *Felix, who had been counting, announced that* **μακάριοι** *appeared eight times and that he could now say it in his sleep.*
> *"You could say it in your sleep before," said Theodoros. "In Latin. What you can do now is say what it means."*
> *"It means* happy."
> *"It means the state the gods are in, and the dead, and the beggar at the gate, all at once. Find me a Latin word for that and I will let you off the next exercise."*
> *Felix thought about it for the rest of the lesson and was not let off.*

22

The Good Samaritan — the participle, its agreement, and the genitive absolute

Student edition, p. 218

The Story

Theodoros read the story through once, in Greek, at speaking pace, and then asked who had done what.
Marcus started to answer and stopped, because he had lost the thread somewhere around the second priest.
Julia had the first sentence and was still working on the second.
Sabina had the whole thing.
"One man is done to," she said. "From the moment the bandits get him, he never does anything again. He is stripped, he is beaten, he is left, he is seen, he is seen, he is seen, he is bound up, he is lifted, he is carried, he is paid for. He is the object of every verb in the story and the subject of none."
"Go on."
*"Three men see him. The word is the same each time — **ἰδών**,* having seen. *Two of them see and go round. One sees and* stops. *The whole story is three men doing the same first thing and then not the same second thing."*
"And the Samaritan?"
"He does thing after thing. He comes, he sees, he pities, he goes up, he binds, he pours, he lifts, he leads, he looks after, he takes out money, he gives it, he speaks, he promises. Thirteen verbs, if you count the participles, and I did. The bandits get four between them; the priest and the Levite three each." She looked up. "It is not a story about who *the neighbour is. It is a story about who* does *things. You can see it in the grammar before you can see it in the sense."*
There was a pause.
"Sabina," said Theodoros, "has just told you what a participle is for, and she has done it without knowing the word. The rest of you have spent twenty-one lessons being told that parsing is plot and not believing it. Now it is going to be impossible not to."

The participle: a verb in adjective's clothes

Student edition, p. 219

Most of Sabina's thirteen verbs for the Samaritan are participles. A **participle** is a verb wearing an adjective's clothes. It has a verb's meaning — *seeing*, *having come*, *having bound* — and an adjective's endings, so that it can agree with a noun in case, number and gender.

Greek narrative runs on participles. Where English says *he saw him and passed by*, Greek says **ἰδὼν αὐτὸν ἀντιπαρῆλθεν** — *having seen him, he passed by*. One main verb; the other action hangs from it as a participle. A Greek sentence can have one main verb and five participles, each marking a step, and the whole thing reads as a single movement.

The participle forms you need

Student edition, p. 219

The nominative singular, masculine, feminine and neuter. The masculine is the one you will meet most.

	Masculine	Feminine	Neuter	Meaning
Present	**λέγων**	**λέγουσα**	**λέγον**	saying, while saying
First aorist	**γράψας**	**γράψασα**	**γράψαν**	having written
Second aorist	**ἰδών**	**ἰδοῦσα**	**ἰδόν**	having seen
	ἐλθών	**ἐλθοῦσα**	**ἐλθόν**	having come
	εἰπών	**εἰποῦσα**	**εἰπόν**	having said

The masculine genitive is **-οντος** or **-αντος**: **ἰδόντος**, **γράψαντος**. You will see one in the passage — **τοῦ ἐμπεσόντος**, *of the one who fell among* — and you can recognise it from the ending.

The participle carries aspect, not time

Student edition, p. 219

The participle carries aspect, not time. This is the third time the course has said this and it is the most important.

A present participle means *while doing*: the action runs alongside the main verb. **ἐπιχέων ἔλαιον** — *pouring on oil*, as he binds.

An aorist participle means *having done*: one complete act, usually the step before the main verb. **ἰδὼν … ἀντιπαρῆλθεν** — *having seen, he passed by*. **προσελθὼν κατέδησεν** — *having come up, he bound*.

A chain of aorist participles is a sequence of steps. A present participle among them is something going on during a step. Read the aspect and you have the

choreography.

Agreement tells you who is doing it

Student edition, p. 220

The participle agrees with the person doing it. **ἰδών** is masculine nominative singular, so it goes with the subject — the priest, the Levite, the Samaritan, each in turn. If it were **ἰδόντα**, accusative, it would go with the man on the ground. This is how you track who is doing what in a long sentence: the participle ending points at its noun the way an adjective ending did in Lesson 10.

The articular participle: the one who did it

Student edition, p. 220

You saw this in Lesson 21: **οἱ πενθοῦντες**, *those who mourn*. The passage ends with two of them. **ὁ ποιήσας τὸ ἔλεος** — *the one who did the mercy*. **τοῦ ἐμπεσόντος εἰς τοὺς λῃστάς** — *of the one who fell among the bandits*. Article plus participle equals *the person who*.

From Latin

Latin has participles and uses them less. Latin's present participle (*videns*) and perfect participle (*visus*) exist, and the ablative absolute is built on them. But Latin's perfect participle is passive (except in the deponents) — *visus* is *having been seen*, not *having seen* — so Latin can rarely do what Greek does in **ἰδὼν ἀντιπαρῆλθεν**. Jerome writes *et viso illo praeterivit — and that man having been seen, he passed by* — because that is the shape Latin has.
Greek's aorist active participle is the thing Latin lacks, and it is what lets Greek narrative move the way it does.

The genitive absolute

Student edition, p. 220

Everything above depends on a participle agreeing with a word in the sentence. Greek has one construction where it agrees with nothing in the sentence at all, and it is the commonest way a Greek narrator says *while* or *after*.

Put a noun and a participle **both in the genitive**, and stand them outside the main clause:

> **ταῦτα λέγοντος τοῦ διδασκάλου, οἱ μαθηταὶ ἐσίγων.** — *While the teacher was saying these things, the pupils were silent.*

τοῦ διδασκάλου is not the subject of **ἐσίγων**, and it is not the object of anything. It is not a part of the main sentence; it is a little scene set beside it. That is the **genitive absolute** — *absolute* in its old sense of *loosed*, standing free.

How to recognise one. A genitive noun and a genitive participle, side by side, with no other word in the sentence for them to belong to. If the genitive noun *does*

have a job in the main clause, it is not a genitive absolute and you should not read it as one.

How to translate one. Supply a conjunction English requires and Greek does not — *when*, *while*, *since*, *after*, *although* — and let the aspect choose it for you:

present participle	*while X was doing* — going on at the same time
aorist participle	*after X had done* — finished first

From Latin

You have met this before, in the ablative. Latin's *ablative absolute* — *Caesare duce, his rebus dictis* — is the same idea in a different case: a noun and a participle, loosed from the sentence, setting the scene.
Greek has no ablative, so it does the job with the genitive. If you can construe *his rebus dictis*, you can construe **τούτων ῥηθέντων**, and you have one less thing to learn than you thought.

The Ancient Voice

Simonides, quoted by Herodotus, *Histories* 7.228

In 480 BC three hundred Spartans held the pass at Thermopylae against the Persian army until they were surrounded and killed. A stone was set up over them. Herodotus, writing a generation later, copied down what it said, and that copy is the only reason we have it: the stone is long gone, and the inscription you can photograph at Thermopylae today was cut in the twentieth century.
Two lines. The grammar is all yours.

ὦ ξεῖν', ἀγγέλλειν Λακεδαιμονίοις ὅτι τῇδε
κείμεθα τοῖς κείνων ῥήμασι πειθόμενοι.

- **ὦ ξεῖν'** — *O stranger* · vocative *(Lesson 4)*, and **ξεῖνε** elided before the vowel. **ξένος** in Attic; this is the epic form, because the verse is epic
- **ἀγγέλλειν** — *to announce* · an infinitive, where you expect a command
- **Λακεδαιμονίοις** — *to the Spartans* · dative, the one the message goes to *(Lesson 9)*
- **ὅτι** — *that* · introducing what is to be announced *(Lesson 16)*
- **τῇδε** — *here*
- **κείμεθα** — *we lie* · first person plural, middle *(Lesson 31)*

- **τοῖς ῥήμασι** — *to the words* · dative, with the participle
- **κείνων** — *of those men* · genitive of **ἐκεῖνος**, epic form
- **πειθόμενοι** — *obeying* · present middle participle, masculine nominative plural

Stranger, tell the Spartans that we lie here, obedient to their words.

The participle is the sentence. πειθόμενοι is nominative plural masculine, so it belongs to the subject of **κείμεθα** — the *we* buried under the stone. It is a circumstantial participle, and you have to choose what kind: *because* we were obeying? *while* obeying? The Greek does not say, and every translator has had to decide. Most choose none of them and write a bare adjective — *obedient* — which is the honest answer, because the participle is doing the work of a clause that was never spelled out.

And look at ἀγγέλλειν. An infinitive where you would expect **ἄγγελλε**, the imperative. Greek can use a bare infinitive as a command, and it sounds formal, carved, impersonal — an instruction rather than a request. That is why it is here: the dead are not asking.

Words to Learn

ὁ ἱερεύς — priest *(genitive **ἱερέως**)*
ὁ λῃστής — bandit, robber
παρέρχομαι — I pass by *(aorist **παρῆλθον**; the passage has **ἀντιπαρῆλθεν**, "passed by on the other side")*
σπλαγχνίζομαι — I am moved with compassion *(Koine; from **τὰ σπλάγχνα**, the inward parts — the place pity is felt)*
ὁ πλησίον — the neighbour *(an adverb, "nearby", with the article)*
ἐλεέω — I show mercy *(the verb of **τὸ ἔλεος**, Lesson 20)*
ποιέω — I make, I do *(aorist **ἐποίησα**; participle **ποιήσας**)*
ἰδών — having seen *(aorist participle of **ὁράω**)*
ἔρχομαι — I come, I go *(3rd singular **ἔρχεται**; aorist **ἦλθον**, Lesson 14; participle **ἐλθών**)*
ὁ νόμος — law; custom *(Lesson 4)*
ἐκεῖνος, ἐκείνη, ἐκεῖνο — that; that one *(declined like **αὐτός**)*
ὅλος — whole, entire *(**ἐξ ὅλης τῆς καρδίας**, from the whole heart)*
δύο — two
ὁ οἶνος — wine *(Lesson 2)*

Note

σπλαγχνίζομαι is the Gospels' word for the pity that grips you physically — it is built on the word for the guts, and the nearest English is *his heart went out to him*, which puts the feeling in a different organ. There is no Attic equivalent. The word belongs to the Septuagint and the Gospels and, like **ἀγάπη**, it was made for them.
ὁ πλησίον is an adverb, *near*, turned into a noun by the article: *the near one*. It is the word the lawyer used in his question, and the whole story is an answer to what it means.

The Investigation

Theodoros had them mark every participle in the passage with a stroke above it and every main verb with a stroke below, and then count. Before that, the ten from memory.

Exercise 22.1 — Retrieval

From Lessons 18 to 21. Answer from memory.

1. **καὶ θεὸς ἦν ὁ λόγος.** Which word is the subject, and what tells you?
2. **ἀγάπη** went into Latin as *caritas*. What else did *caritas* mean?
3. **εἰς τὸν αἰῶνα** — literally, and then in English.
4. **Κύριος** without the article means what? With the article?
5. **μακάριοι οἱ καθαροὶ τῇ καρδίᾳ.** Translate; name the case of **τῇ καρδίᾳ** and its job.
6. **ὅτι** has two meanings. Which one follows a blessing, and which follows **λέγει**?
7. **ἀπέστειλε** and **ἔπεμπε** — which is aorist and which imperfect? Translate both.
8. **ὅτι αὐτοὶ παρακληθήσονται.** Why is **αὐτοί** there, when the ending already says *they*?
9. Give the accusative of **ἡ πίστις** and the genitive of **ὁ ποιμήν**.
10. **ὁ θεὸς ὥσπερ ποιμὴν ἐπιμελεῖταί μου.** Say it the Septuagint's way, in three words.

Answer key

1. **ὁ λόγος**; it has the article and **θεός** does not. Both are nominative, so nothing else can decide.
2. *Dearness* — including high prices; *annonae caritas* is the cost of corn. The point of remembering it is that the Latin word was borrowed for the Greek, not born for it.
3. *Into the age*; *forever*.
4. A name — God, as the Septuagint names him; with the article, *the master*, the man in charge of a household.
5. *Blessed are the pure in heart.* Dative of respect: pure *as to* the heart. *To the heart* is the Lesson 9 dative misapplied.
6. *Because* after a blessing; *that* after **λέγει**.
7. **ἀπέστειλε** aorist (*he sent out*, once); **ἔπεμπε** imperfect (*he was sending*, *he kept sending*).
8. Emphasis: *they* and no one else. The verb would be complete without it, which is exactly why its presence means something.

9. **τὴν πίστιν**; **τοῦ ποιμένος**.
10. **Κύριος ποιμαίνει με.** — the simile becomes a metaphor, the description becomes a name, the verb of caring becomes the verb of herding.

Exercise 22.2 — Translate

1. **ὁ ἱερεὺς ἰδὼν τὸν ἄνθρωπον παρῆλθεν.**
2. **ὁ Σαμαρίτης ἐλθὼν ἐποίησε τὸ ἔλεος.**
3. **ὁ λέγων τὴν ἀλήθειαν φίλος ἐστίν.**
4. **ἄνθρωπός τις ἦλθεν εἰς τὸν οἶκον.**
5. **ὁ λῃστὴς ἰδὼν τὸν ἱερέα ἀπῆλθεν.**
6. **ὁ Σαμαρίτης ἐλθὼν εἰς τὸν οἶκον ἤνεγκε τῷ ἀνδρὶ οἶνον.**
7. **ὁ ἱερεὺς καὶ ὁ Λευίτης τὸν νόμον ἐγίγνωσκον, ἀλλὰ τὸ ἔλεος οὐκ ἐποίησαν.**
8. **ἐν ἐκείνῃ τῇ ἡμέρᾳ δύο ἄνθρωποι ἦλθον εἰς τὴν ὁδόν.**
9. **ὁ ποιήσας τὸ ἔλεος πλησίον ἐστὶ τοῦ ἀνθρώπου.**
10. **οἱ λῃσταὶ εἰπόντες κακὰ ἀπῆλθον, ὁ δὲ ἀνὴρ ἔμενεν ἐν τῇ ὁδῷ.**

Answer key

1. *The priest, having seen the man, passed by.* — or *saw the man and passed by*. **ἰδών** nominative, agreeing with **ὁ ἱερεύς**; **τὸν ἄνθρωπον** is what he saw.
2. *The Samaritan, having come, showed mercy* — literally *did the mercy*, which is the passage's own phrase.
3. *The one who speaks the truth is a friend.* — article plus present participle; *the speaking one*.
4. *A certain man came into the house.* — **τις** without an accent is the indefinite, *a certain*, *some*; with an accent, **τίς**, it would be *who?*. The difference is the subject of Lesson 25, and this is the first sight of it: the passage opens **ἄνθρωπός τις**, *a certain man*.
5. *The bandit, having seen the priest, went off.* — **ἀπῆλθεν** is **ἦλθεν** with **ἀπό** on the front, *went away*; the Voice has the plural. The participle agrees with the bandit; **ἰδόντα** would have the priest doing the seeing.
6. *The Samaritan, having come into the house, brought the man wine.* — **ἤνεγκε** is Lesson 14's aorist of **φέρω**; **τῷ ἀνδρί** dative, the recipient. *Carried wine to the man* is fine.
7. *The priest and the Levite knew the law, but did not do the mercy* — that is, *showed no mercy*. Imperfect **ἐγίγνωσκον** (a standing knowledge) against aorist **ἐποίησαν** (one act, not done). The contrast of tenses is the sentence.
8. *On that day two men came into the road.* — **ἐκείνῃ** agreeing with **ἡμέρᾳ**, the article between them; **δύο** does not change its ending. *Those day* is the error of a pupil who has read **ἐκείνῃ** as plural.
9. *The one who did the mercy is neighbour to the man.* — article plus aorist participle as a noun; **πλησίον** with the genitive, *near to*.
10. *The bandits, having said evil things, went off; but the man stayed in the road.* — **εἰπόντες** is the plural of **εἰπών**, the ending **-οντες** from Lesson 21's rule of thumb; it agrees with **λῃσταί**. **ἔμενεν** imperfect: he stayed and went on staying. Watch for *the man was remaining*, which is correct and not English.

Exercise 22.3 — Who did what?

Σαμαρίτης δέ τις ὁδεύων ἦλθεν κατ᾽ αὐτὸν καὶ ἰδὼν ἐσπλαγχνίσθη.

1. Find the main verbs. How many are there?
2. Find the participles. For each, say whether it is present or aorist, and what that tells you about when it happens relative to its main verb.
3. Who is **αὐτόν**, and how do you know he is not the one travelling?

καὶ ἰδὼν αὐτὸν ἀντιπαρῆλθεν.

4. What is the main verb? Who is its subject — and where in the passage do you find him?
5. Who is **αὐτόν** this time? Is it the same man as in the first sentence?

καὶ προσελθὼν κατέδησεν τὰ τραύματα αὐτοῦ ἐπιχέων ἔλαιον καὶ οἶνον.

6. One participle is aorist and one is present. Which is which, and what is the order of events?
7. **αὐτοῦ** — whose wounds? What case is it, and what is the case doing?

ὁ ποιήσας τὸ ἔλεος μετ᾽ αὐτοῦ.

8. Where is the main verb? If there is none, what kind of sentence is this, and what has the article done to **ποιήσας**?

οἳ καὶ ἐκδύσαντες αὐτὸν καὶ πληγὰς ἐπιθέντες ἀπῆλθον.

9. The two participles end in **-ντες** and the verb in **-ον**. Why are all three plural, and who are they about?
10. Go back to the first sentence. If **ὁδεύων** were **ὁδεύοντα**, who would be travelling?

Answer key

1. Two: **ἦλθεν** (*came*) and **ἐσπλαγχνίσθη** (*was moved with compassion*), joined by **καί**.
2. **ὁδεύων**, present — *travelling*, going on while he came. **ἰδών**, aorist — *having seen*, the step before he was moved. The sequence is: on his journey, he came up to him; having seen, he was moved.
3. **αὐτόν** is accusative — the man on the ground. The traveller is **Σαμαρίτης τις**, nominative, and both participles are nominative and agree with him. Sabina's point exactly: the victim is in the accusative for the whole story.
4. **ἀντιπαρῆλθεν**. Its subject is the priest, **ἱερεύς τις**, who is named in the clause before — the sentence carries him over, and **ἰδών**, nominative singular, points back at him. A pupil who makes **αὐτόν** the subject has read the accusative as a nominative.
5. The man on the ground, again — and yes, the same man. He is **αὐτόν** every time anyone sees him. The story has one accusative and three nominatives looking at it.
6. **προσελθών** is aorist (*having come up* — first, one step); **ἐπιχέων** is present (*pouring* — going on while he binds). Order: he came up; then he bound, and the pouring went

on through the binding. A pupil who puts the pouring before the binding has read the present as an aorist.

7. The man's. Genitive, possession — *the wounds of him*. It is the first time in the story that anything is *his*, and it is his wounds.
8. There is none. It is the lawyer's answer to a question beginning **τίς**, and a Greek answer to *who?* needs no verb — it is a noun phrase. The article has turned **ποιήσας** into that noun: *the one who did*. Without **ὁ** it would be a participle waiting for a verb that never comes.
9. Because they are about the bandits: **οἵ**, the relative, is plural and picks up **λῃσταῖς**. **-ντες** is the nominative plural of the participle (Lesson 21's rule of thumb, now built); **-ον** on **ἀπῆλθον** is third plural, the same ending that in the first person means *I* (Lesson 13's warning, again).
10. The man on the ground. **ὁδεύοντα** is accusative, so it would agree with **αὐτόν** and not with **Σαμαρίτης**: *a Samaritan came up to him as he travelled*. The whole story would turn on that one ending — the victim would have a verb of his own at last, and Sabina's reading would be wrong.

Exercise 22.4 — Into Greek

1. Having seen the man, the priest passed by.
2. The Samaritan, having come, showed mercy.
3. The one who speaks the truth is a friend.
4. And who is my neighbour?
5. On that day two men came into the road.
6. The bandit, having seen the priest, went away.
7. The priest knew the law, but did not show mercy.
8. The one who did the mercy is the neighbour.
9. The Samaritan brought the man wine.
10. The bandits, having said evil things, went away.

Answer key

1. **ὁ ἱερεὺς ἰδὼν τὸν ἄνθρωπον παρῆλθεν.** — the participle agrees with the priest, not with the man. **ἰδόντα** here would make the man do the seeing.
2. **ὁ Σαμαρίτης ἐλθὼν ἐποίησε τὸ ἔλεος.** — accept **ἠλέησεν**, the aorist of **ἐλεέω**, if they are given it.
3. **ὁ λέγων τὴν ἀλήθειαν φίλος ἐστίν.**
4. **καὶ τίς ἐστίν μου πλησίον;** — this is Luke 10:29, the lawyer's question, word for word. **τίς** with the accent: *who?*. If the class can produce this unprompted, they have written a sentence of the Gospel from nothing, and should be told so.
5. **ἐν ἐκείνῃ τῇ ἡμέρᾳ δύο ἄνθρωποι ἦλθον εἰς τὴν ὁδόν.** — **ἐκείνῃ** outside the article, **ἡμέρᾳ** inside it: the demonstrative takes the predicate position, as **αὐτός** does. **δύο** unchanged. Watch for **ἦλθεν** with a plural subject.
6. **ὁ λῃστὴς ἰδὼν τὸν ἱερέα ἀπῆλθεν.** — **ἱερέα**, the accusative of **ἱερεύς**; a pupil who writes **ἱερέον** has put a second-declension ending on a third-declension noun.
7. **ὁ ἱερεὺς τὸν νόμον ἐγίγνωσκεν, ἀλλὰ τὸ ἔλεος οὐκ ἐποίησεν.** — imperfect for

the standing knowledge, aorist for the act not done. Accept **οὐκ ἠλέησεν**. **ἔγνω**, if anyone has picked it up from the Lesson 19 gloss, is right and should be asked what it would mean here.

8. **ὁ ποιήσας τὸ ἔλεος ὁ πλησίον ἐστίν.** — article plus participle as the subject; **ὁ πλησίον** with its article as the predicate. Accept **πλησίον ἐστίν** without the article, which is how the Gospel uses **πλησίον** in verse 36.
9. **ὁ Σαμαρίτης ἤνεγκε τῷ ἀνδρὶ οἶνον.** — **ἤνεγκε**, the aorist of **φέρω** from Lesson 14; the recipient in the dative. **τὸν ἄνδρα** is the error of a pupil translating *brought the man* as a direct object.
10. **οἱ λῃσταὶ εἰπόντες κακὰ ἀπῆλθον.** — **εἰπόντες**, plural of **εἰπών**. A pupil who writes **εἰπών** has forgotten that the participle agrees in number too; a pupil who writes **εἶπον κακὰ καὶ ἀπῆλθον** has written correct Greek and no participle, and should be asked to try again.

The Ancient Voice — Luke 10:30–37, abridged

The story, with two verses left out to keep it to a page. The participles are marked in the glosses.

ἄνθρωπός τις κατέβαινεν ἀπὸ Ἰερουσαλὴμ εἰς Ἰεριχὼ καὶ λῃσταῖς περιέπεσεν, οἳ καὶ ἐκδύσαντες αὐτὸν καὶ πληγὰς ἐπιθέντες ἀπῆλθον ἀφέντες ἡμιθανῆ.

- **ἄνθρωπός τις** — a certain man
- **κατέβαινεν** — was going down *(imperfect)*
- **λῃσταῖς περιέπεσεν** — fell among bandits *(dative)*
- **οἳ** — who *(the relative, Lesson 17)*
- **ἐκδύσαντες** — having stripped *(aorist participle, plural)*
- **πληγὰς ἐπιθέντες** — having laid on blows *(aorist participle)*
- **ἀπῆλθον** — they went off *(the main verb)*
- **ἀφέντες ἡμιθανῆ** — leaving him half dead *(aorist participle)*

A certain man was going down from Jerusalem to Jericho and fell among bandits, who stripped him and beat him and went off, leaving him half dead.

Three participles hanging from one verb, **ἀπῆλθον**. The bandits do three things on the way; the grammar makes them one act of going away.

κατὰ συγκυρίαν δὲ ἱερεύς τις κατέβαινεν ἐν τῇ ὁδῷ ἐκείνῃ, καὶ ἰδὼν αὐτὸν ἀντιπαρῆλθεν.

- **κατὰ συγκυρίαν** — by chance
- **ἱερεύς τις** — a certain priest
- **ἐν τῇ ὁδῷ ἐκείνῃ** — on that road *(**ὁδός**, Lesson 2)*
- **ἰδὼν αὐτόν** — having seen him
- **ἀντιπαρῆλθεν** — passed by on the opposite side

By chance a certain priest was going down on that road, and having seen him, passed by on the other side.

ὁμοίως δὲ καὶ Λευίτης γενόμενος κατὰ τὸν τόπον ἐλθὼν καὶ ἰδὼν ἀντιπαρῆλθεν.

Likewise a Levite too, coming to the place and seeing, passed by on the other side. — one verb, three participles. Then:

Σαμαρίτης δέ τις ὁδεύων ἦλθεν κατ᾽ αὐτὸν καὶ ἰδὼν ἐσπλαγχνίσθη, καὶ προσελθὼν κατέδησεν τὰ τραύματα αὐτοῦ ἐπιχέων ἔλαιον καὶ οἶνον, ἐπιβιβάσας δὲ αὐτὸν ἐπὶ τὸ ἴδιον κτῆνος ἤγαγεν αὐτὸν εἰς πανδοχεῖον καὶ ἐπεμελήθη αὐτοῦ.

- **ὁδεύων** — travelling *(present participle)*
- **ἦλθεν κατ᾽ αὐτόν** — came up to him
- **ἰδὼν ἐσπλαγχνίσθη** — having seen, was moved with compassion
- **προσελθὼν κατέδησεν** — having come up, bound *(aorist participle, main verb)*
- **τὰ τραύματα αὐτοῦ** — his wounds
- **ἐπιχέων ἔλαιον καὶ οἶνον** — pouring on oil and wine *(present participle)*
- **ἐπιβιβάσας** — having set him *(aorist participle)*
- **ἐπὶ τὸ ἴδιον κτῆνος** — on his own animal
- **ἤγαγεν** — led *(aorist of **ἄγω**, Lesson 3)*
- **εἰς πανδοχεῖον** — to an inn
- **ἐπεμελήθη αὐτοῦ** — took care of him

A certain Samaritan, travelling, came up to him and, having seen, was moved with compassion; and having come up he bound his wounds, pouring on oil and wine, and having set him on his own animal led him to an inn and took care of him.

Five participles. Five main verbs. One man.

(He pays the innkeeper and promises to cover the rest. Then the question:)

τίς τούτων τῶν τριῶν πλησίον δοκεῖ σοι γεγονέναι τοῦ ἐμπεσόντος εἰς τοὺς λῃστάς; ὁ δὲ εἶπεν· ὁ ποιήσας τὸ ἔλεος μετ᾽ αὐτοῦ. εἶπεν δὲ αὐτῷ ὁ Ἰησοῦς· πορεύου καὶ σὺ ποίει ὁμοίως.

- **τίς τούτων τῶν τριῶν** — which of these three *(**τίς** with the accent: a question)*
- **πλησίον … γεγονέναι** — to have become neighbour *(an infinitive after **δοκεῖ**, seems; not quite the accusative-and-infinitive of Lesson 16, since **τίς** stays nominative)*
- **δοκεῖ σοι** — seems to you
- **τοῦ ἐμπεσόντος** — of the one who fell among *(article + aorist participle, genitive)*
- **ὁ ποιήσας τὸ ἔλεος μετ᾽ αὐτοῦ** — the one who did the mercy with him
- **πορεύου καὶ σὺ ποίει ὁμοίως** — go, and you do likewise *(two imperatives; Lesson 26)*

"Which of these three seems to you to have become neighbour to the one who fell among the bandits?" He said, "The one who did the mercy with him." And Jesus said to him, "Go, and you do likewise."

Notice the lawyer's answer. He does not say *the Samaritan*. He says **ὁ ποιήσας τὸ ἔλεος** — *the one who did the mercy* — a participle with the article, naming the man by his act and not by his nation. Whether he could not bring himself to say the word, or whether the story has taught him to name people by what they do, the grammar does not say. It only gives you the participle, and lets you decide.

For the teacher

Verify before teaching. The text follows the standard Greek New Testament (see *Sources*), with verse 35 summarised rather than quoted; verse 32 prints **γενόμενος** without the square brackets that NA28 puts round it (the Reading below keeps them). Check the passage against the edition in use; **Σαμαρίτης** is also spelt **Σαμαρείτης** in some editions, and the word order in verse 34 varies.

On Sabina. She has been impatient with parsing all along; here she parses fastest, because the parsing is a story, and for her it always was one. Let her account stand as the model and build the grammar under it.

On the lawyer's answer. The reading offered in the last paragraph is one reading, and the text does not settle it. Say so if a pupil asks.

The Reading — Who is my neighbour? · Luke 10:25–37 (NA28), whole, with an adapted tier

The Ancient Voice gave you the story. Here is the whole episode — the lawyer's question that starts it, the commandment he recites, the story, and the question that answers his. First in the Greek you have, then as Luke wrote it. In the adapted text every participle is one you can build from this lesson's table; in the original, count how many more there are.

Adapted *(composed for this lesson from Luke 10:25–37, in the words and forms you have)*

νομικός τις ἦλθε πρὸς τὸν Ἰησοῦν καὶ εἶπεν· ὦ διδάσκαλε, τί ποιήσας ζωὴν ἔχω εἰς τὸν αἰῶνα; ὁ δὲ εἶπεν αὐτῷ· τί λέγει ὁ νόμος; πῶς ἀναγιγνώσκεις; ὁ δὲ εἶπεν· ἀγαπᾷς τὸν κύριον τὸν θεόν σου ἐξ ὅλης τῆς καρδίας σου καὶ ἐξ ὅλης τῆς ψυχῆς σου, καὶ τὸν πλησίον σου ὥσπερ σεαυτόν. εἶπε δὲ αὐτῷ ὁ Ἰησοῦς· καλῶς λέγεις· τοῦτο ποιήσας ζωὴν ἔχεις. ὁ δὲ δίκαιος εἶναι ἐθέλων εἶπεν· καὶ τίς ἐστίν μου πλησίον;

ὁ δὲ Ἰησοῦς εἶπεν· ἄνθρωπός τις ἦλθεν ἀπὸ Ἰερουσαλὴμ εἰς Ἰεριχώ, καὶ λῃσταὶ ἔλαβον αὐτὸν καὶ κακὰ ποιήσαντες ἀπῆλθον. ἱερεὺς δέ τις ἦλθεν ἐν τῇ ὁδῷ ἐκείνῃ, καὶ ἰδὼν αὐτὸν παρῆλθεν· οὕτω δὲ καὶ Λευίτης ἐλθὼν καὶ ἰδὼν παρῆλθεν. Σαμαρίτης δέ τις ἐλθὼν καὶ ἰδὼν

νομικός — a lawyer; an expert in the law *(**νόμος** inside it)*
τί — what? *(the accent makes it a question; Lesson 25)*
πῶς — how?
ἀγαπᾷς — you love *(a form of **ἀγαπάω**, Lesson 19; the adapted text says the commandment as a plain present)*
σου — your; of you *(genitive of **σύ**, with no accent of its own)*
σεαυτόν — yourself
καλῶς — well, rightly *(**καλός** as an adverb)*
Λευίτης — a Levite: a man of the tribe that served in the temple
τὸ ἔλαιον — olive oil
ἔβαλεν — put, threw *(aorist of **βάλλω**, I throw)*
δύο δηνάρια — two denarii *(a Roman coin; two days' wages)*
τῷ πανδοχεῖ — to the innkeeper
σοι — to you *(dative of **σύ**, enclitic)*
ἰδού — look, behold *(Lesson 27)*
ἀνέστη — stood up *(aorist of **ἀνίστημι**, a verb of Lesson 36; take it whole)*
ἐκπειράζων — testing, putting to the test *(present participle)*
ζωὴν αἰώνιον — eternal life *(**αἰώνιος**, the adjective of **αἰών**)*
κληρονομήσω — shall I inherit *(future; the Beatitudes' verb)*
γέγραπται — stands written *(a perfect passive of **γράφω**; Lesson 33)*
ἀναγινώσκεις — you read *(**ἀναγιγνώσκω**, Lesson 6, in its Koine spelling)*
ἀποκριθείς — answering *(aorist participle of **ἀποκρίνομαι**, Lesson 25; take it whole)*

ἠλέησεν αὐτόν, καὶ ἔλαιον καὶ οἶνον ἐπὶ τὰ τραύματα αὐτοῦ ἔβαλεν, καὶ ἤγαγεν αὐτὸν εἰς πανδοχεῖον καὶ ἔμενε σὺν αὐτῷ. ἔπειτα δὲ ἔδωκε δύο δηνάρια τῷ πανδοχεῖ καὶ εἶπεν· ἐγὼ πάλιν ἔρχομαι, καὶ τότε τὰ ἄλλα δίδωμί σοι.

τίς οὖν τούτων τῶν τριῶν πλησίον ἦν τοῦ ἀνθρώπου; ὁ δὲ εἶπεν· ὁ ποιήσας τὸ ἔλεος μετ᾽ αὐτοῦ. εἶπε δὲ αὐτῷ ὁ Ἰησοῦς· καὶ σὺ οὖν οὕτω ποιήσας ζωὴν ἔχεις.

The original *(Luke 10:25–37, NA28)*

Καὶ ἰδοὺ νομικός τις ἀνέστη ἐκπειράζων αὐτὸν λέγων· διδάσκαλε, τί ποιήσας ζωὴν αἰώνιον κληρονομήσω; ὁ δὲ εἶπεν πρὸς αὐτόν· ἐν τῷ νόμῳ τί γέγραπται; πῶς ἀναγινώσκεις; ὁ δὲ ἀποκριθεὶς εἶπεν· ἀγαπήσεις κύριον τὸν θεόν σου ἐξ ὅλης [τῆς] καρδίας σου καὶ ἐν ὅλῃ τῇ ψυχῇ σου καὶ ἐν ὅλῃ τῇ ἰσχύϊ σου καὶ ἐν ὅλῃ τῇ διανοίᾳ σου, καὶ τὸν πλησίον σου ὡς σεαυτόν. εἶπεν δὲ αὐτῷ· ὀρθῶς ἀπεκρίθης· τοῦτο ποίει καὶ ζήσῃ. ὁ δὲ θέλων δικαιῶσαι ἑαυτὸν εἶπεν πρὸς τὸν Ἰησοῦν· καὶ τίς ἐστίν μου πλησίον;

Ὑπολαβὼν ὁ Ἰησοῦς εἶπεν· ἄνθρωπός τις κατέβαινεν ἀπὸ Ἰερουσαλὴμ εἰς Ἰεριχὼ καὶ λῃσταῖς περιέπεσεν, οἳ καὶ ἐκδύσαντες αὐτὸν καὶ πληγὰς ἐπιθέντες ἀπῆλθον ἀφέντες ἡμιθανῆ. κατὰ συγκυρίαν δὲ ἱερεύς τις κατέβαινεν ἐν τῇ ὁδῷ ἐκείνῃ καὶ ἰδὼν αὐτὸν ἀντιπαρῆλθεν· ὁμοίως δὲ καὶ Λευίτης [γενόμενος] κατὰ τὸν τόπον ἐλθὼν καὶ ἰδὼν ἀντιπαρῆλθεν. Σαμαρίτης δέ τις ὁδεύων ἦλθεν κατ᾽ αὐτὸν καὶ ἰδὼν ἐσπλαγχνίσθη, καὶ προσελθὼν κατέδησεν τὰ τραύματα αὐτοῦ

ἀγαπήσεις — you shall love *(future, as a command — the Septuagint's way of saying the Hebrew* thou shalt*)*
[τῆς] — the brackets are the editors': the word is doubtful
ἡ ἰσχύς — strength *(dative **ἰσχύϊ**)*
ἡ διάνοια — mind, understanding
ὡς σεαυτόν — as yourself *(**ὡς**, Lesson 17)*
ὀρθῶς ἀπεκρίθης — you answered rightly *(an aorist of **ἀποκρίνομαι**; take it whole)*
τοῦτο ποίει καὶ ζήσῃ — do this and you will live *(a command, Lesson 26, and a future)*
θέλων δικαιῶσαι ἑαυτόν — wanting to justify himself *(**θέλω**, Lesson 23; **δικαιόω**, the verb of **δίκαιος**)*
Ὑπολαβών — taking him up, replying *(aorist participle of **ὑπολαμβάνω**)*
[γενόμενος] — coming to be there, arriving *(an aorist participle of **γίγνομαι**; the brackets are the editors')*
ἐπὶ τὴν αὔριον — on the next day *(**αὔριον**, tomorrow)*
ἐκβαλών — taking out *(aorist participle of **ἐκβάλλω**, I throw out)*
ἐπιμελήθητι αὐτοῦ — take care of him *(a command; the verb of **ἐπεμελήθη** above)*
ὅ τι ἂν προσδαπανήσῃς — whatever you spend besides *(Lesson 35's forms; take the phrase whole)*
ἐν τῷ ἐπανέρχεσθαί με — when I come back *(an infinitive with the article, making a clause; take it whole)*
ἀποδώσω σοι — I will pay you back *(future of **ἀποδίδωμι**)*
For verses 30–34 and 36–37, see The Ancient Voice.

ἐπιχέων ἔλαιον καὶ οἶνον, ἐπιβιβάσας δὲ αὐτὸν ἐπὶ τὸ ἴδιον κτῆνος ἤγαγεν αὐτὸν εἰς πανδοχεῖον καὶ ἐπεμελήθη αὐτοῦ. καὶ ἐπὶ τὴν αὔριον ἐκβαλὼν ἔδωκεν δύο δηνάρια τῷ πανδοχεῖ καὶ εἶπεν· ἐπιμελήθητι αὐτοῦ, καὶ ὅ τι ἂν προσδαπανήσῃς ἐγὼ ἐν τῷ ἐπανέρχεσθαί με ἀποδώσω σοι.

τίς τούτων τῶν τριῶν πλησίον δοκεῖ σοι γεγονέναι τοῦ ἐμπεσόντος εἰς τοὺς λῃστάς; ὁ δὲ εἶπεν· ὁ ποιήσας τὸ ἔλεος μετ᾽ αὐτοῦ. εἶπεν δὲ αὐτῷ ὁ Ἰησοῦς· πορεύου καὶ σὺ ποίει ὁμοίως.

Exercise 22.5 — Understanding the reading

Read the adapted text aloud. Then read the original and mark every participle, as you did in The Investigation.

1. The adapted text opens with the lawyer's **τί ποιήσας ζωὴν ἔχω;** and closes with Jesus's **οὕτω ποιήσας ζωὴν ἔχεις.** What has the adaptation done with the beginning and the end? What does the original end with instead?
2. **ὁ δὲ δίκαιος εἶναι ἐθέλων εἶπεν.** Which word is the participle, and what is it doing to the sentence? The original has **θέλων δικαιῶσαι ἑαυτόν**: what has changed in the verb of wanting?
3. **καὶ τίς ἐστίν μου πλησίον;** In Lesson 21 **ἐστιν** lost its accent after **αὐτῶν**. Why does it keep one here?
4. **λῃσταὶ ἔλαβον αὐτὸν καὶ κακὰ ποιήσαντες ἀπῆλθον.** Whom is **ποιήσαντες** about, and which ending tells you? The original has two participles in its place — find them.
5. **νομικός τις ἀνέστη ἐκπειράζων αὐτὸν λέγων.** One main verb, two participles. Name the main verb, and say what the two participles are doing while it happens. Are they present or aorist, and does that fit?
6. **ἀγαπήσεις κύριον τὸν θεόν σου.** The verb is a future. Why does a commandment use a future, and what did the adapted text do with it?
7. **ἐξ ὅλης [τῆς] καρδίας σου.** What do the square brackets mean? Does the sense change with or without the word?
8. **ὁ δὲ ἀποκριθεὶς εἶπεν.** The original says *answering, he said*; the adapted text says only **εἶπεν**. Find the other place where Luke puts a participle of answering in front of **εἶπεν**. What does this tell you about how Koine narrative moves?
9. **ἐκβαλὼν ἔδωκεν δύο δηνάρια τῷ πανδοχεῖ.** Name the case of each of the last three words and say what it is doing. Why does **δύο** not change its ending?
10. **τοῦτο ποίει καὶ ζήσῃ** in the original; **τοῦτο ποιήσας ζωὴν ἔχεις** in the adap-

tation. One is a command and a promise; the other is a statement. What does the adaptation lose? Why might Luke have wanted the story to end, as it does, on a command?

Answer key

1. It has made a ring: the answer repeats the question's words — **ποιήσας ζωὴν ἔχ-** — with the person changed from *I* to *you*, so that the lawyer gets back exactly what he asked for. The original ends with two commands, **πορεύου καὶ σὺ ποίει ὁμοίως**, which the class cannot yet produce (Lesson 26) and which do not look back to verse 25 at all.
2. **ἐθέλων**, present participle, nominative, agreeing with **ὁ δέ** — the lawyer: *wanting to be just, he said*. It hangs the motive from the main verb **εἶπεν**. The original has **θέλων**, the Koine form of the same verb (Lesson 23's first word), with an aorist infinitive; the adaptation has **ἐθέλων** with **εἶναι**. Same participle, same job, one letter's difference in the stem.
3. Because another enclitic follows it. An enclitic standing before an enclitic takes an acute on its last syllable so that **μου** has something to lean on: **ἐστίν μου**. In **αὐτῶν ἐστιν** nothing follows **ἐστιν**, so it has nothing to carry and leans on **αὐτῶν**. (A pupil who answers "because it is a question" has guessed; the accent would be the same in a statement.)
4. The bandits — **ποιήσαντες** is nominative plural, **-αντες**, the plural of **ποιήσας** from the box, and the only plural subject in reach is **λῃσταί**. The original has **ἐκδύσαντες** and **ἐπιθέντες**, both hanging from **ἀπῆλθον** as the Voice showed, with **ἀφέντες** as a third.
5. **ἀνέστη**, *stood up*. **ἐκπειράζων** (*testing him*) and **λέγων** (*saying*) are both present participles, so both run alongside the standing up: he stands up testing and speaking, all one movement. It fits — the testing is not a step before the standing but the manner of it. Aorists here would make three separate acts.
6. Because the Hebrew of the commandment uses a form that Greek could best match with a future — *you will love* — and the Septuagint carried it over; the Gospel quotes the Septuagint. A future used as a command says *this is what will be the case*, which is stronger than *do this*. The adapted text, which may not use the future, flattened it to a present, **ἀγαπᾷς**, and lost the command altogether.
7. The editors are not sure the word belongs in the text: some good manuscripts have it and some do not, and the brackets print it and doubt it at once. The sense scarcely changes — *from your whole heart* either way — which is why editors could leave the question open.
8. **Ὑπολαβὼν ὁ Ἰησοῦς εἶπεν** in verse 30 — *taking him up, Jesus said*. Koine narrative likes to put a participle of answering, replying or seeing in front of its verb of saying, so that each speech is introduced by a movement: *answering, he said*; *taking him up, he said*. The adaptation dropped both because the participles added no information the class needed — which is exactly the point: they add rhythm, not information.
9. **δύο δηνάρια** accusative, the thing given; **τῷ πανδοχεῖ** dative, the person it is given to (Lesson 9); **ἐκβαλών** nominative, the Samaritan, taking them out before he gives. **δύο** is one of the few Greek numerals that does not decline in the ordinary way; the class has seen it unchanged in the box and in **δύο ἄνθρωποι** in The Investigation.
10. It loses the command, and with it the sense that the thing has not yet been done.

ποιήσας … ἔχεις says: do this and you already have life; **ποίει καὶ ζήσῃ** says: do this, and life will follow. The original ends on a command because the story was told to answer a man who wanted a definition, and a command refuses to give him one. He asked *who is my neighbour?* and was told *go and be one*. The grammar of the last word is the answer to The Question's first question.

The Question

1. The parable answers a question the lawyer did not ask — *who acted as a neighbour?* — and refuses the one he did — *who is my neighbour?* Does that count as an answer?
2. From the moment the bandits take him, the victim is the object of every verb and the subject of none. What would the story be like if he were given one verb of his own?
3. The lawyer names the Samaritan by what he did, not who he was. Is that a generous way to name someone, or an evasive one?

Discussing the questions

1. The lesson leans to yes. Jesus ends with **πορεύου καὶ σὺ ποίει ὁμοίως**, and the last answer to *Understanding the reading* reads the command as the reply: he asked *who is my neighbour?* and was told *go and be one*. Luke says the lawyer was **θέλων δικαιῶσαι ἑαυτόν**, wanting to justify himself; a strong answer may argue that a definition would have told him where his duty stopped. A pupil who calls it a dodge has a fair first reading; ask what definition would have served.
2. Open, but the lesson has one consequence ready: in *Who did what?* item 10, **ὁδεύοντα** for **ὁδεύων** would give him "a verb of his own at last, and Sabina's reading would be wrong". A strong answer picks a verb and follows it through. If he called out, the priest and the Levite would be refusing a request, not passing a sight, and the Samaritan would be answering rather than beginning. The story as told puts the whole weight on what the three men do on seeing him.
3. Open, and the lesson declines to settle it: The Ancient Voice offers both readings, and its teacher's note says the text does not decide. The evasive reading assumes the hostility between Jews and Samaritans, which the lesson implies and does not state; supply it if the class lacks it. The generous reading rests on the grammar: **ὁ ποιήσας τὸ ἔλεος** names a man by his act, which is the parable's own account of a neighbour. A strong answer notices that it can be both at once.

The Story

Marcus said that he had lost the thread at the Levite because the sentence had too many verbs in it.
*"It has one verb," said Sabina. "**ἀντιπαρῆλθεν.** The rest are participles. If you had been reading the endings you would have known which one was the verb and which ones were hanging from it."*
"I was reading the story."
"So was I," said Sabina. "That is what the endings are."

23

Attic and Koine Face to Face — what separates Koine Greek from Attic

Student edition, p. 231

The Story

Felix had been waiting twenty-two lessons to be right about something, and when it came he very nearly missed it.
Theodoros was reading from the Gospel of John, as he had been for several lessons, and he had slipped — as he sometimes did when he was reading rather than teaching — out of the careful, measured Greek he used in the classroom and into something quicker, flatter, with the vowels run together.
Felix sat up.
"That is how you talk at home."
Theodoros stopped reading.
"I beg your pardon?"
"When you are angry. When you shouted at the carter. You said **βλέπε** *and* **ὕπαγε** *and* **θέλω** *— not* **ἐθέλω** *— and you said* and, and, and. *You sounded like the Psalm. You sounded like* this." *He pointed at the scroll. "You do not teach us that Greek. You teach us Plato's. But that is the Greek you* speak."
The silence was of a different quality from usual.
"Yes," said Theodoros, after a moment. "It is."
"Then why —"
"Because you cannot see a difference without a standard. I told you that in Lesson 15, about Homer, and it is true of this as well." He put the scroll down. "The Greek I grew up speaking in Antioch is closer to this Gospel than to anything in Plato. It is the Greek of the harbour and the market and my mother's kitchen. If I had taught you that first you would have learned it well and never known it was one kind of Greek among several. I taught you Attic so that when you met the common speech you would be able to hear *it as common speech — and Felix, who has the best ear in the room and the worst habits, has just done exactly that."*
Felix looked as if he did not know whether he had been praised.
"You have," said Theodoros. "It will not happen often. Enjoy it."

Attic and Koine: two varieties of one language

Student edition, p. 232

Felix heard the difference before he had a name for it: the Greek Theodoros teaches, and the Greek he shouts at carters. **Attic** is the Greek of Athens in its great century, polished by Plato and the orators into the standard every educated Greek afterwards learned to write. **Koine** — *common* — is what happened to Greek when Alexander's armies carried it from Egypt to India and millions of people whose first language was something else learned to speak it. It is simpler in some ways, looser in others, and it is the Greek of nearly everything written between 300 BC and AD 300 that was not trying to sound like Plato.

Neither is better. They are the same language at two moments, used by different people for different ends. Here is where they part.

	Attic	Koine
Reported speech	accusative + infinitive: **λέγει τὸν ἄνθρωπον ἀγαθὸν εἶναι**	**ὅτι** + ordinary verb: **λέγει ὅτι ὁ ἄνθρωπος ἀγαθός ἐστιν**
Purpose	**ἵνα**, **ὅπως** + subjunctive (a mood called the optative after a past tense)	**ἵνα** + a verb; the optative nearly gone
Wish, command	infinitive: **βούλομαι** + infinitive	**θέλω ἵνα** + a verb, or an infinitive
Sentence shape	long, subordinate, held together by **μέν … δέ, γάρ, οὖν**	short, coordinated, strung on **καί** and **δέ**; **μέν** rare
Pronouns	dropped — the ending carries them	often written: **ἐγώ**, **σύ**, **ὑμεῖς**
The dative	in full use	receding; **ἐν** and **εἰς** doing its work
"I want"	**βούλομαι**, **ἐθέλω**	**θέλω**
"I see"	**ὁράω**; **βλέπω** = *look at*	**βλέπω** = *see*
"I go"	**ἔρχομαι**, **εἶμι**	**ὑπάγω**, **πορεύομαι**
"I speak"	**λέγω**	**λέγω**, and **λαλέω**, which in Attic meant *chatter*

Diminutives	rare, affectionate	everywhere, and flat: **παιδίον** *child*, **πλοιάριον** *boat*
Spelling	**θάλαττα**, **πράττω**	**θάλασσα**, **πράσσω**
The dual	present	gone

Three Koine changes that matter for reading

Student edition, p. 233

One. ὅτι replaces the infinitive. The construction you built in Lesson 16 — *he says the man to be good* — is still available in Koine but is losing ground to **ὅτι** + an ordinary verb, which is how English does it too. A Koine writer can do both. Attic writers strongly preferred the infinitive.

Two. ἵνα spreads. In Attic prose **ἵνα** means *in order that* and almost nothing else. In Koine it spreads to cover *that* after verbs of wanting, asking, commanding — **θέλω ἵνα**, *I want that*, where Attic would have **βούλομαι** plus an infinitive. You will meet it constantly in the Gospels. Recognise it; the verb form after it is one you have not learned.

Three. The dative is under pressure. Attic says **πιστεύω τῷ θεῷ**; Koine also says **πιστεύω εἰς τὸν θεόν**. Attic says **ἐν τῇ ὁδῷ** and so does Koine, but Koine says it more, because the bare dative is retreating and prepositions are moving in to hold its ground. This is a language in the middle of a change you can watch.

NOTE

Why the change? Look down the Koine column and think who was speaking it: millions of people learning it as adults. Second-language speakers simplify: they drop forms with no obvious job (the dual), they prefer one way of saying a thing to three (the optative goes), they say the pronoun because the ending is hard to hear in a noisy market. Attic was a language of native speakers writing for one another. Koine was a language of everyone.

FROM LATIN

Latin had the same two registers and you already know both. Cicero's periods and the Vulgate's *et … et … et* are the Latin of the senate and the Latin of the street. The Old Latin translators chose the street on purpose, and Jerome, revising them, kept it, for the same reason the Gospel writers did: so that the people the book was for could read it.

So the distinction is not new. What is new is hearing it in Greek — which Felix, who has never once construed a Ciceronian period correctly, can apparently do by instinct.

WORDS TO LEARN

θέλω — I want *(Koine; Attic **ἐθέλω**, Lesson 11)*
λαλέω — I speak, I talk *(Koine; in Attic, "I chatter")*
ὑπάγω — I go, I go away *(Koine)*
ἵνα — in order that; *(Koine)* that
ἡ θάλασσα — sea *(Attic **θάλαττα**)*
τὸ παιδίον — child, little child *(a diminutive of **παῖς**)*
ἀναβαίνω — I go up *(aorist **ἀνέβη**, he went up — Matthew's verb in Lesson 21; participle **ἀναβαίνων**)*
καταβαίνω — I go down *(imperfect **κατέβαινεν**, Lesson 22's first verb)*
ἐπεί — when; since
ὡς — as, like; *(after a verb of saying or accusing)* that, how *(**ὥσπερ**, Lesson 20, is **ὡς** made emphatic)*
ὁ στρατηγός — general, commander *(**στρατός**, army, + **ἄγω**)*
ὁ Ἕλλην — a Greek *(genitive **Ἕλληνος**; plural **οἱ Ἕλληνες**)*
ὁ ἄρχων — ruler, commander *(genitive **ἄρχοντος**; a participle of **ἄρχω**, I rule, turned into a noun — compare **ἡ ἀρχή**, Lesson 6)*
ἀγαπητός — beloved *(the adjective of **ἀγαπάω**, Lesson 19)*

> Note
>
> Every word in the first six of this list is a word you could have met in Attic with a slightly different shape or sense. None is new in the way **σπλαγχνίζομαι** was new. That is what a change of variety looks like from the inside: not new words, mostly, but old ones that have shifted a step.
>
> The other eight belong to both Greeks without change. **ἀναβαίνω** opens Xenophon's march and Mark's baptism in the same breath; **ὡς** is in both of this lesson's readings, doing slightly different work; **ὁ ἄρχων** is what Lesson 22's participle looks like once it has settled down and become a noun.

The Investigation

Theodoros gave them sentences and asked them to say, for each, *which Greek it was* — and what told them. But first the ten from memory, in which the two Greeks were already mixed, as they had been all along.

Exercise 23.1 — Retrieval

From Lessons 19 to 22. Answer from memory.

1. **ὁ ἱερεὺς ἰδὼν τὸν ἄνθρωπον ἀντιπαρῆλθεν.** Which word is the participle? Present or aorist? Translate.
2. **ἦγεν** and **ἤγαγεν** — which is imperfect and which aorist? Translate both.
3. **πιστεύω εἰς τὸν θεόν.** Which Greek says it this way? Say it the Attic way.
4. **ἐπὶ τῆς τραπέζης** and **ἐπὶ τὴν τράπεζαν.** Translate both. What has the case changed?
5. **μακάριοι οἱ πενθοῦντες.** How do you know **πενθοῦντες** is not a verb?

6. **αὐτῶν ἐστιν ἡ βασιλεία τῶν οὐρανῶν.** Translate. Why is **οὐρανῶν** plural?
7. **ὁ ποιήσας τὸ ἔλεος.** Translate. What has the article done to the participle?
8. Give the genitive of **ὁ ἱερεύς**, **ἡ πίστις**, **ὁ αἰών**.
9. **γιγνώσκομεν ὅτι ὁ θεὸς ἀγάπη ἐστίν.** Say it the Attic way, with the infinitive. Which one word in it would Plato not have known?
10. **οἱ λῃσταὶ ἀπῆλθον, ὁ δὲ ἀνὴρ ἔμενεν ἐν τῇ ὁδῷ.** Which verb is aorist and which imperfect, and why has the writer chosen each?

Answer key

1. **ἰδών**; aorist — *having seen*, the step before the passing by. *The priest, having seen the man, passed by on the other side.*
2. **ἦγεν** imperfect (*he was leading*; the augment on the present stem **ἀγ-**); **ἤγαγεν** aorist (*he led*; the doubled stem **ἀγαγ-** is the mark of this verb's aorist, Lesson 22's Voice). A pupil who calls **ἤγαγεν** the imperfect because it is longer has reasoned from length.
3. The New Testament's. **πιστεύω τῷ θεῷ** — the bare dative, Lesson 19.
4. *On the table* (where something is); *on to the table* (where it is going). Genitive for rest, accusative for motion — Lesson 20's **ἐπί**.
5. The article **οἱ** in front of it and the ending **-ντες**, which no finite verb has (Lesson 21, now Lesson 22). *Blessed are those who mourn.*
6. *Theirs is the kingdom of the heavens.* Because the Gospel's idiom is plural: Hebrew says *heavens*, and the Greek followed it (Lesson 21).
7. *The one who did the mercy.* Turned it into a noun — the lawyer's answer, which names the Samaritan by his act.
8. **ἱερέως**, **πίστεως**, **αἰῶνος**.
9. **γιγνώσκομεν τὸν θεὸν ἀγάπην εἶναι.** — the subject of the infinitive goes into the accusative, and so does what is said of it. **ἀγάπη**, the word that barely exists outside the Greek Bible (Lesson 19); Plato would have written **φιλία** or **ἔρως** and meant something else.
10. **ἀπῆλθον** aorist — the bandits leave, once, and are gone; **ἔμενεν** imperfect — the man stays, and goes on staying, so that the priest can find him there. The aorist closes a door; the imperfect leaves one open for the next person to walk through.

Exercise 23.2 — Attic or Koine?

1. **λέγει ὅτι ὁ διδάσκαλος ἀγαθός ἐστιν.**
2. **λέγει τὸν διδάσκαλον ἀγαθὸν εἶναι.**
3. **ἐγὼ θέλω μανθάνειν.**
4. **ὁ μὲν ἀνὴρ ἐθέλει μανθάνειν, ὁ δὲ παῖς οὔ.**
5. **ἡ θάλαττα μεγάλη ἐστίν.**
6. **ὁ Ἰησοῦς ὑπάγει εἰς τὴν Γαλιλαίαν.**
7. **ὁ στρατηγὸς τοὺς Ἕλληνας ἄγει ἐπὶ τὴν θάλατταν.**
8. **θέλω ἵνα τὸ παιδίον μανθάνῃ.** *(**μανθάνῃ** is the form **μανθάνει** takes after **ἵνα**)*
9. **ἐπεὶ δὲ ἀπῆλθεν ὁ ἱερεύς, ὁ Σαμαρίτης ἦλθεν· ἐλθὼν δὲ εἶδε τὸν ἄνθρωπον.**
10. **καὶ ἐλάλησεν αὐτοῖς, καὶ πάντες ἤκουσαν αὐτοῦ.**

Answer key

1. Koine, most likely: **ὅτι** + verb for reported speech. (Attic *can* do this; it mostly does not.)
2. Attic: accusative and infinitive.
3. Koine: **θέλω** for **ἐθέλω**, and **ἐγώ** written out where the ending already says *I*.
4. Attic: **μέν … δέ**, **ἐθέλω**, no pronouns.
5. Attic, from the spelling **θάλαττα** alone. A Koine writer would have **θάλασσα**.
6. Koine: **ὑπάγω** for *go*, which in Attic meant *lead away* or *withdraw*; and the subject is a Gospel's.
7. Attic, from **θάλατταν**; everything else in the sentence — **ἄγω**, **ἐπί** with the accusative, the article — is common to both. One letter decides. Note the box's **στρατηγός** and **Ἕλληνες** at work.
8. Koine: **θέλω ἵνα** where Attic would have **βούλομαι** with an infinitive — and **παιδίον**, the flat diminutive.
9. Neither can be told — and the pupil should say so. **ἐπεί**, the aorist, the participle **ἐλθών** hanging from **εἶδε**, **δέ** in second place: every feature is common property. Xenophon and Luke both write sentences like this one. The exercise's title has an answer missing from it, and that is the lesson.
10. Koine: **λαλέω** for *speak*, **καί … καί** stringing two clauses where Attic would subordinate one, and **αὐτοῖς**, **αὐτοῦ** — the pronouns said aloud. A pupil who adds *and* **πάντες** *without an article* has found a fourth mark, though not a decisive one.

Both varieties are grammatical Greek, and a pupil who says *this one is wrong* about any of them should be stopped. The question is *which*, not *whether*.

Exercise 23.3 — What tells you that?

Here is the same idea twice.

- **βούλεται τὸν υἱὸν σοφὸν εἶναι.**
- **θέλει ἵνα ὁ υἱὸς σοφὸς ᾖ.**

(***ᾖ*** *is a form of* ***εἰμί*** *you have not met; it means "be" after* ***ἵνα****.)*

1. Translate both.
2. Name every feature that differs.
3. Which has more words, and which is easier to say aloud in a crowd?

Now a second pair, one from each of this lesson's readings.

- **ἀναβαίνει οὖν ὁ Κῦρος λαβὼν Τισσαφέρνην ὡς φίλον.**
- **καὶ εὐθὺς ἀναβαίνων ἐκ τοῦ ὕδατος εἶδεν τοὺς οὐρανούς.**

4. Both have a form of **ἀναβαίνω**. In which sentence is it the main verb, and in which the participle? Who goes up, in each?
5. **ἀναβαίνει** is present, but Cyrus went up some thirty years before Xenophon wrote. What is Xenophon doing? Would Mark do it?

6. **οὖν** in the first; **καὶ εὐθύς** in the second. What does each connector tell you about the sentence before it?

And a third.

- **πιστεύω τῷ θεῷ.**
- **πιστεύω εἰς τὸν θεόν.**

7. Translate both. Which case has gone, and what has come in to do its work?
8. The second looks like the Latin *credo in Deum*. Does that make the Koine Latin-influenced, or the Latin Greek-influenced — or neither?

And a fourth, the shortest.

- **ὁ παῖς εἶπεν.**
- **τὸ παιδίον ἐλάλησεν.**

9. Name every feature that differs.
10. What did **λαλέω** mean in Attic? What would an Athenian have heard in the second sentence that a Galilean would not?

Answer key

1. Both: *He wants his son to be wise.*
2. **βούλεται / θέλει**; infinitive / **ἵνα** + verb; the son in the accusative as subject of the infinitive / the son in the nominative as subject of his own verb; **σοφόν** following the accusative / **σοφός** following the nominative.
3. The Koine has more words and is easier to hear: every word in it carries its own accent and its own ending, and the listener does not have to hold an accusative in mind waiting for the infinitive to arrive. That is not an accident. It is the whole history of the language in one sentence.
4. In Xenophon's it is the main verb, **ἀναβαίνει**, with **λαβών** hanging from it; Cyrus goes up, from his province towards the king. In Mark's it is the participle, **ἀναβαίνων**, hanging from **εἶδεν**; Jesus goes up, out of the water. Same verb, opposite jobs — and the Reading will show that both passages begin with a going-up.
5. Telling a past story in the present tense, to make it vivid — the *historic present*, which Attic narrative uses constantly and which the class should recognise by the mismatch between tense and sense. Mark does it too, more than any other Gospel: *and he says to them*. It is one of the few things the two Greeks share that English does not.
6. **οὖν** says *therefore*: what follows is a consequence of what went before, and the reader is expected to hold the argument. **καὶ εὐθύς** says *and at once*: what follows comes next, and the hearer need hold nothing. Attic connects by logic; Koine by sequence.
7. Both: *I trust God*, *I believe in God*. The dative has gone, and **εἰς** with the accusative has come in — the preposition doing the case's work (the table's row on the dative).
8. The second: the Latin *credo in Deum* was made by Christians translating this Greek, so the Latin is Greek-influenced; the Greek itself grew out of the Septuagint's Hebrew. The resemblance to Latin is real and tells you about the translators, not about Koine. A pupil who says "it is just like Latin, so it must be later" has the direction of influence backwards.
9. **παῖς / παιδίον** — the plain noun against the diminutive, which in Koine has gone flat

and simply means *child*; **εἶπεν / ἐλάλησεν** — Attic's verb of saying against Koine's **λαλέω**; **ὁ / τό** — the gender has changed with the ending, because diminutives in **-ιον** are neuter. Three differences in three words.

10. *Chatter*, *babble* — the noise of birds and children. An Athenian would have heard *the little one babbled*, faintly comic; a Galilean heard *the child spoke*, which is what it means in every Gospel. Same word, two centuries, a step sideways.

Exercise 23.4 — Into Greek, twice

Write each sentence in Attic and then in Koine.

1. He says that the man is good.
2. I want to learn.
3. The sea is great.
4. You will know the truth. *(use* **γνώσεσθε***, the future of* **γιγνώσκω***)*
5. The child goes away.
6. He says that the sea is great.
7. I spoke to the children.
8. The general wants the Greeks to go up.
9. The man was going down the road, and the bandits saw him.
10. We know that the Greeks are wise.

Answer key

1. Attic **λέγει τὸν ἄνθρωπον ἀγαθὸν εἶναι.** Koine **λέγει ὅτι ὁ ἄνθρωπος ἀγαθός ἐστιν.**
2. Attic **βούλομαι μανθάνειν.** Koine **θέλω μανθάνειν.** — Koine keeps the infinitive here; **ἵνα** is an alternative, not a requirement.
3. Attic **ἡ θάλαττα μεγάλη ἐστίν.** Koine **ἡ θάλασσα μεγάλη ἐστίν.** — one sound's difference, and a Greek of the fourth century AD would have heard it as the difference between a book and a person.
4. **γνώσεσθε τὴν ἀλήθειαν.** — the same in both. Not everything changed, and the class should notice that this sentence, which is John 8:32, is Greek that Plato would have written without altering a letter.
5. Attic **ὁ παῖς ἀπέρχεται.** Koine **τὸ παιδίον ὑπάγει.** — two words changed out of three, and the article with them. Accept **ἀπέρχεται** in the Koine too; **ὑπάγει** is the Gospels' favourite, not their only word.
6. Attic **λέγει τὴν θάλατταν μεγάλην εἶναι.** Koine **λέγει ὅτι ἡ θάλασσα μεγάλη ἐστίν.** — the pupil must change the construction *and* the spelling; one without the other is half a sentence in each Greek.
7. Attic **εἶπον τοῖς παισίν.** Koine **ἐλάλησα τοῖς παιδίοις.** — the dative plural of **παῖς** is **παισί(ν)**, with the **δ** gone before **σ**, as in **ποιμέσι**; that is the error to expect.
8. Attic **ὁ στρατηγὸς βούλεται τοὺς Ἕλληνας ἀναβαίνειν.** Koine **ὁ στρατηγὸς θέλει τοὺς Ἕλληνας ἀναβαίνειν**, or **θέλει ἵνα οἱ Ἕλληνες ἀναβαίνωσιν** (the **ἵνα**-form of **ἀναβαίνουσιν**; give it if asked). **Ἕλληνας** accusative plural of the third declension, from the box.

9. Attic **τὸν ἄνδρα καταβαίνοντα οἱ λησταὶ εἶδον.** Koine **καὶ ὁ ἄνθρωπος κατέβαινεν ἐν τῇ ὁδῷ, καὶ εἶδον αὐτὸν οἱ λησταί.** — the Attic hangs the going-down from the seeing as a participle, in the accusative because it agrees with the man who is seen; the Koine gives it a clause of its own and strings the two on **καί**, and says **αὐτόν** where the Attic does not need to. **ἀνήρ** against **ἄνθρωπος** is the Koine's preference, not a rule; accept either in either. This is Luke 10:30's own shape.
10. Attic **γιγνώσκομεν τοὺς Ἕλληνας σοφοὺς εἶναι.** Koine **γινώσκομεν ὅτι οἱ Ἕλληνες σοφοί εἰσιν.** — and the Koine spelling of the verb, **γινώσκω** without its second **γ** (Lesson 19's gloss), is a third mark if the pupil remembers it. Reward the pupil who does.

THE ANCIENT VOICE — PLATO, *APOLOGY* 38A; JOHN 8:32

Two sentences about truth and how to live, nearly five hundred years apart, each in its own Greek.

ὁ δὲ ἀνεξέταστος βίος οὐ βιωτὸς ἀνθρώπῳ.

You read this in Lesson 17. Attic: no verb, a postpositive **δέ** tying it to an argument, a dative of the person at the end, a long adjective built with the **ἀ-** prefix. It is a sentence that expects to be read slowly by somebody who has just read the sentence before it.

γνώσεσθε τὴν ἀλήθειαν, καὶ ἡ ἀλήθεια ἐλευθερώσει ὑμᾶς.

- **γνώσεσθε** — you will know *(future of* **γιγνώσκω***, Lesson 5; plural)*
- **τὴν ἀλήθειαν** — the truth *(Lesson 4)*
- **καί** — and
- **ἡ ἀλήθεια** — the truth, again, now as subject
- **ἐλευθερώσει** — will set free *(future;* ***ἐλεύθερος*** *is* free*)*
- **ὑμᾶς** — you *(accusative plural)*

You will know the truth, and the truth will set you free.

Koine: two short clauses joined by **καί** where Attic might have subordinated one to the other; the key word repeated rather than replaced by a relative; verbs in the future, plain and concrete. It is a sentence that expects to be heard once, by a crowd, and remembered.

Now set them side by side. Both are about truth and a life. Both are short.

Both have outlived everything around them.

Socrates says that a life without examining is not a life. John says that knowing the truth frees you. Those are not the same claim, and the class will be tempted to say they are. Socrates's good is in the *examining* — the activity, the daily questioning, never finished. John's good is in a truth that can be *known*, arrived at, and that then does something to you. One is a process with no end; the other is a result. You may think both are true. You may not say they are one thought.

And listen to the Greek. The Attic sentence is built like an argument: hinge, subject, denial, qualification. The Koine sentence is built like a promise: you will, and it will. Each variety is doing what it was shaped to do, by the people who shaped it.

For the teacher

Verify before teaching. Both quotations follow the standard texts (see *Sources*) and should be checked against the editions in use. John 8:32 is stable across editions; confirm the accent on **ἐλευθερώσει**.

On the comparison. The temptation to harmonise Socrates and John is strong; resist it in front of the class, because Lesson 24 depends on their having seen it resisted. The pair works because the sentences *sound* alike and are not. If a pupil insists they agree, ask what Socrates would make of a truth known once and for all, and let them discover he would have examined it.

On Felix. Give his vindication its full weight: after twenty-two lessons of guessing from sound, sound is for once exactly the right instrument. Do not undercut it with a reminder of his habits; the story does that already.

The ReadingTwo beginnings · Xenophon, *Anabasis* 1.1.1–3 (Marchant's Oxford text) and Mark 1:9–11 (NA28), each with an adapted tier

Two openings, four hundred and fifty years apart. Xenophon begins the story of a march with a king's two sons; Mark begins the story of a ministry with a man coming up out of a river.

Δαρείου καὶ Παρυσάτιδος — of Darius and Parysatis *(the Persian king and queen; genitives: the sons are theirs)*
Ἀρταξέρξης, Κῦρος — Artaxerxes, Cyrus *(the two sons; accusative **Κῦρον**, dative **Κύρῳ**)*

Both begin with a going-up — **ἀνέβη**, **ἀναβαίνων** — and after that they could not be less alike. Read each first in the Greek you have, then as its author wrote it, and keep the table from The New Greek open beside you.

Xenophon, adapted *(composed for this lesson from Anabasis 1.1.1–3, in the words and forms you have)*

Δαρείου καὶ Παρυσάτιδος δύο παῖδες ἦσαν, ὁ μὲν πρῶτος Ἀρταξέρξης, ὁ δὲ νέος Κῦρος. ἐπεὶ δὲ Δαρεῖος κακῶς εἶχε καὶ τὸ τέλος τοῦ βίου ἔβλεπεν, ἤθελε τοὺς δύο παῖδας πρὸς αὐτὸν ἐλθεῖν. ὁ μὲν οὖν Ἀρταξέρξης ἐκεῖ ἦν· τῷ δὲ Κύρῳ ἐπιστολὴν ἔπεμψεν ἀπὸ τῆς ἀρχῆς· ἐκείνης γὰρ ἄρχοντα αὐτὸν ἐποίησεν. ὁ οὖν Κῦρος ἀνέβη πρὸς τὸν πατέρα, ἔχων Ἕλληνας τριακοσίους καὶ ἄρχοντα αὐτῶν Ξενίαν.

ἐπεὶ δὲ Δαρεῖος οὐκέτι ἦν καὶ Ἀρταξέρξης τὴν βασιλείαν εἶχε, Τισσαφέρνης κακὰ εἶπε περὶ τοῦ Κύρου πρὸς τὸν ἀδελφόν· ἔλεγε γὰρ τὸν Κῦρον κακὰ ἐθέλειν ποιεῖν αὐτόν. ὁ δὲ ἐπίστευσε καὶ ἔλαβε τὸν Κῦρον, ἀποκτείνειν ἐθέλων· ἡ δὲ μήτηρ πολλὰ εἰποῦσα ἔλαβε τὸν υἱὸν ἀπὸ τοῦ θανάτου καὶ πάλιν ἔπεμψεν αὐτὸν εἰς τὴν ἀρχήν.

Xenophon, the original *(Anabasis 1.1.1–3, Marchant)*

Δαρείου καὶ Παρυσάτιδος γίγνονται παῖδες δύο, πρεσβύτερος μὲν Ἀρταξέρξης, νεώτερος δὲ Κῦρος· ἐπεὶ δὲ ἠσθένει Δαρεῖος καὶ ὑπώπτευε τελευτὴν τοῦ βίου, ἐβούλετο τὼ παῖδε

Τισσαφέρνης — Tissaphernes, a Persian governor
κακῶς εἶχε — was ill *(the Attic idiom: **ἔχω** with an adverb, literally "was having badly")*
ἐλθεῖν — to come *(aorist infinitive of **ἦλθον**)*
ἐκείνης … ἄρχοντα — ruler of it *(**ἄρχων** takes the genitive of what is ruled)*
τὸν πατέρα — his father *(**ὁ πατήρ**, Lesson 28)*
τριακοσίους — three hundred
Ξενίαν — Xenias, a Greek captain *(**ξένος** inside the name)*
τὸν ἀδελφόν — his brother *(**ὁ ἀδελφός**, Lesson 28)*
ποιεῖν — to do *(present infinitive of **ποιέω**, a contract verb, Lesson 34; take it whole)*
ἀποκτείνειν — to kill *(**ἀποκτείνω**)*
ἡ μήτηρ — his mother *(Lesson 28)*
γίγνονται — are born *(a present of **γίγνομαι**, whose aorist you know as **ἐγένετο**; a present tense telling a past story — see* What tells you that?*)*
πρεσβύτερος, νεώτερος — the elder, the younger *(**-τερος** makes a comparison; **νέος** is Lesson 10's)*
ἠσθένει — was ill *(imperfect of **ἀσθενέω**, I am weak)*
ὑπώπτευε τελευτήν — suspected the end *(imperfect of **ὑποπτεύω**; **ἡ τελευτή**, end, is the noun behind **ἐτελεύτησε** below)*
ἐβούλετο — he wanted *(imperfect of **βούλομαι**, Lesson 16)*
τὼ παῖδε ἀμφοτέρω — both his sons *(the **dual**: a number for exactly two, which Attic still has and Koine lost — the table's last row)*
παρεῖναι — to be present *(infinitive of **πάρειμι**: **παρά** + **εἰμί**)*
παρὼν ἐτύγχανε — happened to be present *(participle of **πάρειμι** with **τυγχάνω**, I happen)*
μεταπέμπεται — sends for *(a middle form of **πέμπω**, Lesson 31; another present for the past)*
ἧς — of which *(the relative has been*

ἀμφοτέρω παρεῖναι. ὁ μὲν οὖν πρεσβύτερος παρὼν ἐτύγχανε· Κῦρον δὲ μεταπέμπεται ἀπὸ τῆς ἀρχῆς ἧς αὐτὸν σατράπην ἐποίησε, καὶ στρατηγὸν δὲ αὐτὸν ἀπέδειξε πάντων ὅσοι ἐς Καστωλοῦ πεδίον ἀθροίζονται. ἀναβαίνει οὖν ὁ Κῦρος λαβὼν Τισσαφέρνην ὡς φίλον, καὶ τῶν Ἑλλήνων ἔχων ὁπλίτας ἀνέβη τριακοσίους, ἄρχοντα δὲ αὐτῶν Ξενίαν Παρράσιον. ἐπεὶ δὲ ἐτελεύτησε Δαρεῖος καὶ κατέστη εἰς τὴν βασιλείαν Ἀρταξέρξης, Τισσαφέρνης διαβάλλει τὸν Κῦρον πρὸς τὸν ἀδελφὸν ὡς ἐπιβουλεύοι αὐτῷ. ὁ δὲ πείθεται καὶ συλλαμβάνει Κῦρον ὡς ἀποκτενῶν· ἡ δὲ μήτηρ ἐξαιτησαμένη αὐτὸν ἀποπέμπει πάλιν ἐπὶ τὴν ἀρχήν.

Mark, adapted *(composed for this lesson from Mark 1:9–11, in the words and forms you have)*

καὶ ἐν ἐκείναις ταῖς ἡμέραις ἦλθεν ὁ Ἰησοῦς ἀπὸ Ναζαρὲτ τῆς Γαλιλαίας πρὸς τὸν Ἰωάννην, καὶ ὁ Ἰωάννης ἐβάπτισεν αὐτὸν ἐν τῷ Ἰορδάνῃ. καὶ εὐθὺς ἀναβαίνων ἐκ τοῦ ὕδατος εἶδε τοὺς οὐρανοὺς καὶ τὸ πνεῦμα καταβαῖνον ὡς περιστερὰν ἐπ᾽ αὐτόν. καὶ φωνὴ ἦλθεν ἐκ τῶν οὐρανῶν· σὺ εἶ ὁ υἱός μου ὁ ἀγαπητός· ἐν σοί ἐστιν ἡ χάρις μου.

Mark, the original *(Mark 1:9–11, NA28)*

Καὶ ἐγένετο ἐν ἐκείναις ταῖς ἡμέραις ἦλθεν Ἰησοῦς ἀπὸ Ναζαρὲτ τῆς Γαλιλαίας καὶ ἐβαπτίσθη εἰς τὸν Ἰορδάνην ὑπὸ Ἰωάννου. καὶ εὐθὺς ἀναβαίνων ἐκ τοῦ ὕδατος εἶδεν σχιζομένους τοὺς οὐρανοὺς καὶ τὸ πνεῦμα ὡς περιστερὰν καταβαῖνον εἰς αὐτόν· καὶ φωνὴ ἐγένετο ἐκ τῶν οὐρανῶν· σὺ εἶ ὁ υἱός μου ὁ

pulled into the case of the word before it; read it as ***ἦν****)*
σατράπην — satrap: a Persian provincial governor
ἀπέδειξε — appointed *(aorist of* ***ἀποδείκνυμι****)*
πάντων ὅσοι — of all who *(****ὅσος****, as many as)*
ἐς Καστωλοῦ πεδίον — to the plain of Castolus *(****ἐς*** *is the older spelling of* ***εἰς****, which Xenophon keeps here)*
ἀθροίζονται — muster, are gathered *(passive)*
λαβών — having taken *(aorist participle of* ***λαμβάνω****: ****ἔλαβον****, Lesson 14)*
ὁπλίτας — hoplites, heavy-armed infantry
Παρράσιον — of Parrhasia, in Arcadia
ἐτελεύτησε — died *(aorist of* ***τελευτάω****, I come to an end)*
κατέστη εἰς τὴν βασιλείαν — was established in the kingship *(aorist of* ***καθίστημι****; Lesson 36)*
διαβάλλει — slanders *(the verb behind* ***διάβολος****, the slanderer — the devil; another present for the past)*
ὡς ἐπιβουλεύοι αὐτῷ — saying that he was plotting against him *(****ὡς*** *+ a mood called the optative, which Koine lost; take the phrase whole)*
πείθεται — is persuaded, believes it *(middle of* ***πείθω****, Lesson 26)*
συλλαμβάνει — arrests *(****σύν*** *+* ***λαμβάνω****: takes him together)*
ὡς ἀποκτενῶν — meaning to kill him *(****ὡς*** *+ a future participle of* ***ἀποκτείνω****: purpose; take it whole)*
ἐξαιτησαμένη — having begged him off *(aorist middle participle of* ***ἐξαιτέομαι****)*
ἀποπέμπει — sends back *(****ἀπό*** *+* ***πέμπω****, Lesson 9)*
Ναζαρὲτ τῆς Γαλιλαίας — Nazareth of Galilee *(the town, then its region in the genitive)*
Ἰωάννης — John, the Baptist *(accusative* ***Ἰωάννην****, genitive* ***Ἰωάννου****)*
ἐβάπτισεν — dipped, baptised *(aorist of* ***βαπτίζω****)*

ἀγαπητός, ἐν σοὶ εὐδόκησα.

ὁ Ἰορδάνης — the Jordan
περιστεράν — dove
ἐπ᾽ αὐτόν — on to him *(**ἐπί** with the accusative, Lesson 20)*
μου — my *(genitive of **ἐγώ**, with no accent of its own)*
ἐν σοί — in you *(**σοί**, dative of **σύ**; it keeps its accent after a preposition)*
ἐγένετο … ἦλθεν — it came to pass … came *(Lesson 14's **ἐγένετο** opening the sentence as the Septuagint does, Lesson 20)*
ἐβαπτίσθη — was baptised *(aorist passive of **βαπτίζω**; Lesson 31)*
εἰς τὸν Ἰορδάνην — in the Jordan *(**εἰς** where Attic would write **ἐν** — the table's row on the dative)*
ὑπὸ Ἰωάννου — by John *(**ὑπό** with the genitive marks who did it)*
σχιζομένους — being torn open *(present passive participle of **σχίζω**, whose noun gives English* schism*; take it whole)*
εὐδόκησα — I am well pleased *(aorist of **εὐδοκέω**: **εὖ** + **δοκέω**, it seems good; the aorist for a settled state)*

Exercise 23.5 — Understanding the reading

Read each adapted text aloud, then its original. Keep the table open.

1. Both passages have a going-up. Find the three forms of **ἀναβαίνω** in the originals, say what each is (tense; verb or participle), and say who goes up, from where.
2. **γίγνονται παῖδες δύο.** The verb is present; the sons were born long before Xenophon wrote. What is he doing? Find three more presents in his passage that do the same thing.
3. **τὼ παῖδε ἀμφοτέρω.** What number is this, and which row of the table does it belong to? What did the adapted text put in its place?
4. **ἐβούλετο τὼ παῖδε ἀμφοτέρω παρεῖναι.** Which construction of Lesson 16 is this? How would a Koine writer have been likely to say it?
5. **ὡς φίλον**, **ὡς ἐπιβουλεύοι**, **ὡς ἀποκτενῶν**, **ὡς περιστεράν**. Four **ὡς**. Which two are the plain *as, like* of the vocabulary box?
6. Count the **καί**s in Mark's three verses. Then count **μέν**, **δέ**, **οὖν** and **γάρ** in Xenophon's three sentences. Which row of the table is each writer sitting in?
7. **ἐβαπτίσθη εἰς τὸν Ἰορδάνην.** What case follows **εἰς**, and what would an Attic writer have put for *in the Jordan*? Which row of the table is this?
8. **σὺ εἶ ὁ υἱός μου ὁ ἀγαπητός.** Why is **σύ** written out when **εἶ** already says *you*? Where have you seen the shape **ὁ … ὁ …** before, and what is it doing here?

9. **Τισσαφέρνης διαβάλλει τὸν Κῦρον … ὡς ἐπιβουλεύοι αὐτῷ.** The adapted text had **ἔλεγε γὰρ τὸν Κῦρον κακὰ ἐθέλειν ποιεῖν αὐτόν.** What did the adaptation change, and which mood has gone missing between Xenophon and the Gospels?
10. In the adapted Xenophon, **ἤθελε** is the imperfect of **θέλω** — and also of Lesson 11's **ἐθέλω**. How can one form belong to both verbs? What does that tell you about where Koine's **θέλω** came from?

Answer key

1. **ἀνέβη** in Xenophon — aorist, a main verb: Cyrus went up from his province inland towards the king (*up* because away from the sea, which is what the *Anabasis*, the Going-Up, means). **ἀναβαίνων** in Mark — present participle, hanging from **εἶδεν**: Jesus going up out of the water. The pupil should notice that Xenophon also has **ἀναβαίνει**, the present, in the sentence before — see the next question.
2. Telling the past in the present tense — the historic present, as in The Investigation. **μεταπέμπεται**, **διαβάλλει**, **πείθεται**, **συλλαμβάνει**, **ἀποπέμπει**, **ἀναβαίνει**: six in all; any three. The pupil who notices that the aorists **ἐποίησε**, **ἀπέδειξε**, **ἀνέβη**, **ἐτελεύτησε** sit among them has seen that Xenophon switches tense within a sentence, for pace, and that this is normal.
3. The dual — a number for exactly two, beside singular and plural; the table's last row, *present* in Attic, *gone* in Koine. The adapted text had **τοὺς δύο παῖδας**, plural, which is how Koine (and, by the fourth century AD, nearly all Greek) says it.
4. Accusative and infinitive after a verb of wanting: *he wanted both his sons to be present*. Koine would be likely to write **ἤθελεν ἵνα οἱ δύο υἱοὶ αὐτοῦ παρῶσιν** — **θέλω ἵνα** with a verb — or keep the infinitive, as *Into Greek, twice* allowed. Either is possible; the dual is not.
5. **ὡς φίλον** — *as a friend*; **ὡς περιστεράν** — *like a dove*. The other two take verb forms the class has not met: **ὡς ἐπιβουλεύοι** is *(alleging) that he was plotting*, and **ὡς ἀποκτενῶν** is *as (one) going to kill* — purpose. Four jobs for one small word, and the box gives the two the class can use.
6. Mark: five **καί** in three verses, the first of them **καὶ ἐγένετο**, the Septuagint's opening. Xenophon: **μέν** twice, **δέ** eight times, **οὖν** twice, **γάρ** none in the original (two in the adaptation). Mark is in the Koine column of *sentence shape*: short, coordinated, strung on **καί**. Xenophon is in the Attic column: clauses held together by **μέν … δέ** and **οὖν**, each sentence carrying the last.
7. Accusative, **τὸν Ἰορδάνην**. Attic would have **ἐν τῷ Ἰορδάνῃ**, dative, which is what the adapted text wrote. The table's row on the dative: *receding; **ἐν** and **εἰς** doing its work* — and here **εἰς** has gone a step further and taken over **ἐν**'s job as well.
8. Emphasis, and Koine's habit of saying the pronoun: *you* — this one, out of the water — *are my son*. **ὁ ποιμὴν ὁ καλός**, Lesson 10: the article repeated puts the adjective in attributive position, so that **ὁ ἀγαπητός** is part of the name — *my son, the beloved one* — and not a separate remark about him.
9. The adaptation turned an accusation into reported speech, with Lesson 16's accusative and infinitive (**τὸν Κῦρον … ἐθέλειν**). Xenophon has **ὡς** with the optative, **ἐπιβουλεύοι**, a mood used after past tenses for what someone said or thought. The optative is the mood Koine lost almost entirely — the table's row on *purpose* — and the Gospels get by with **ὅτι**, **ἵνα** and the forms you will meet in Lesson 35.

10. Because **θέλω** is **ἐθέλω** with its first vowel worn off, and the imperfect of **ἐθέλω** already began with **ἠ-** (the augment lengthening the **ε**): **ἤθελον**. When the present lost its **ἐ-**, the imperfect had nothing to lose. So the past tense never changed, and only the present tells you which Greek you are reading. Koine's **θέλω** is not a new word: it is an Attic word shortened in the mouth, which is what most of the table's differences turn out to be.

The Question

1. Koine is often described as *simpler* than Attic. Simpler for whom? Is a language that more people can use a worse language or a better one?
2. Theodoros speaks Koine and taught Attic. Was that honest? Was it kind?
3. Socrates and John both wrote one unforgettable sentence about truth. Which Greek was the better instrument for what each wanted to say?

Discussing the questions

1. Simpler for adults learning it as a second language, and for listeners: *Why the change?* says such speakers drop forms with no obvious job, and *What tells you that?* finds the Koine longer but easier to hear. The lesson says "Neither is better". A strong answer names something Koine gave up (the dual, the optative, **μέν … δέ** holding an argument) and something it gained, and asks whether *better* belongs to a language or to a language used for a purpose.
2. Take the two words separately. Honest: he never told them, but he admitted it the moment Felix asked and gave his reason, that you cannot see a difference without a standard. Kind is more open. A strong answer weighs what Attic gave the class (the standard every educated Greek learned to write, and the ear Felix has just used) against the cost of not knowing what their teacher spoke. His last speech in the closing story is his own defence; let the class judge it.
3. On The Ancient Voice's reading, each had the right instrument. The Attic sentence is "built like an argument", for a reader who has the sentence before it, and Socrates's good is an examining that never ends; the Koine is "built like a promise", heard once by a crowd, and John's good is a truth that arrives. A strong answer tries the swap and says what breaks. A pupil may object that Socrates wrote nothing; the source line credits Plato. Keep the two claims apart: Lesson 24 needs it.

The Story

At the end, Felix asked whether he could learn the Greek Theodoros spoke at home instead of the Greek he taught.
"You already have," said Theodoros. "You have been hearing it since Lesson 1, every time I forgot myself. What you could not do, until now, was tell that it was different. Now you can. That is the only thing I have ever been trying to teach any of you, about anything."

24

Two Worlds, One Language Family — five questions to ask of a whole passage

Student edition, p. 242

The Story

"One rule," said Theodoros. "You may not say that two texts agree when they do not."
Each pupil had been given two passages — one from the classical authors, one from scripture — and the instruction to read both, explain the grammar of both, and say what each one meant. Now they were to present.
"That is a strange rule," said Quintus.
"It is the only rule that matters. You are going to stand up with Homer in one hand and the Gospel in the other, and you will feel a pull to make them say the same thing, because they are both old and both beautiful and both in this book. Resist it. If they disagree, say so. If you cannot tell, say that. The one thing I will not accept is a pupil smoothing two texts into one because it felt tidier."
Julia went first, with the two first lines — Homer's **ἄνδρα** *and John's* **ὁ λόγος** *— and showed that both poems open by naming their subject in the first words and then do opposite things with it: Homer asks a goddess to tell him about his man, John asserts about his Word and asks nobody.*
Quintus took Socrates and John on truth, and reported — with the air of a man who had argued with himself at length and lost — that they did not say the same thing, and that he had wanted them to.
Theodosius had Protagoras's man the measure *against* blessed are the beggars, *and found, to his evident surprise, that it was* easier *to present two texts that flatly disagreed than two that nearly agreed. "They are not even arguing," he said. "They are in different rooms."*
Sabina had Odysseus and the Samaritan, and said that both were stories about a stranger whose name was the point — one who hid it, one who was never given one — and that she did not think the two authors would have liked each other.
Theodoros listened to all of it without a word, which was unusual, and at the end said only: "Nobody broke the rule. I was not sure anybody would manage that. Sit down, all of you, and we will see what you have found."

No new grammar: the four kinds of Greek you now read

Student edition, p. 243

This is the last lesson of Part IV. You now have four kinds of Greek in your hands:

	When	Who wrote it	What it is like
Homeric	8th c. BC and earlier	oral poets	no article; long old endings; the metre in charge
Attic	5th–4th c. BC	Athenians writing for Athenians	the article load-bearing; subordinate clauses; **μέν … δέ**
Septuagint	3rd c. BC onward	translators in Alexandria	grammatical and unidiomatic; Hebrew showing through
New Testament	1st c. AD	Koine speakers writing for crowds	short clauses on **καί**; **ὅτι** and **ἵνα**; pronouns said aloud

You can tell them apart. That is the achievement of Parts III and IV, and it is a larger one than it looks.

Five questions to put to a whole passage

Student edition, p. 243

In Lesson 18 you had four questions for a *sentence*. For a *passage* — a whole text, with an author and an audience — add five more, and put them first.

One. Who wrote this, and when? Not the name; the kind of writer. A poet composing aloud? A philosopher? A translator with a sacred text in front of him? A preacher writing for people who would hear it read?

Two. For whom? Readers or hearers? Natives or learners? People who already agreed, or people who had to be won?

Three. In which Greek? Homeric, Attic, Septuagint, Koine — and what features tell you.

Four. What is the sentence doing? Asserting, asking, commanding, blessing, arguing, telling a story. The Beatitudes pronounce. The *Apology* argues. Homer invokes.

Five. What does it claim? Only now, once you know who is speaking, to whom, in what Greek, doing what — because each of those changes what the words mean.

Why not making two texts agree is a rule of reading

Student edition, p. 244

You may not say two texts agree when they do not sounds like a rule about honesty. It is also a rule about reading.

Two texts that *seem* to agree usually seem so because the reader has already translated both into a third thing — a summary, a moral, a familiar idea — and is comparing the summaries. The Greek has been left behind. A pupil who says *Socrates and John both think truth matters* has not read either; they have read their own sentence about both.

The cure is the Greek. Put the two sentences on the board. Ask what each verb is doing, what each noun has for an article, what each connector joins. Agreement that survives *that* is real. Agreement that does not was never there.

From Latin

You have done this before, in Latin, without the rule. Every educated Roman child is taught Virgil and the Psalms side by side and encouraged to hear the one in the other — *Arma virumque cano* and *Cantate Domino* — as if they belonged to one tradition. They do not. Virgil would not have understood a word of the Psalms' purpose, and the Psalmist had never heard of Troy.

What Rome has done is build a culture in which one person can hold both at once. That is a real achievement, and it is not the same as the two texts agreeing.

Words to Learn

No new words. Twelve old ones, each of which has turned up in more than one of the four Greeks, with the lesson that first gave it to you. These are the words the pairs are built from, and they are the ones to be sure of.

ὁ ἄνθρωπος — human being, person *(Lesson 1; Protagoras's measure, Luke's* ***ἄνθρωπός τις****)*

ὁ λόγος — word; account; reason *(Lesson 1; John's first subject; the fable's* ***ὁ λόγος δηλοῖ****)*

ὁ θεός — god *(Lesson 2; Homer's* ***θεά****, John's* ***ὁ θεός****)*

ὁ οὐρανός — sky, heaven *(Lesson 2; plural in the Gospel)*

ἡ ἀλήθεια — truth *(Lesson 4; the noun Socrates and John do not share)*

ἡ ἀρχή — beginning; rule *(Lesson 6;* ***ἐν ἀρχῇ****, and Cyrus's province)*

τὸ ὄνομα — name *(Lesson 8; Odysseus's false one, the Samaritan's missing one)*

ὁ ἀνήρ — man, as against a woman *(Lesson 15; Homer's* ***ἄνδρα****)*

ὁ βίος — life as it is lived *(Lesson 17; Socrates's noun)*

ἡ ἀγάπη — love *(Lesson 19; Koine — the word that gives a Gospel away)*

μακάριος — blessed, beyond the reach of trouble *(Lesson 21; Homer's gods, Matthew's beggars)*

θέλω — I want *(Lesson 23; Koine — Attic* ***ἐθέλω****, Lesson 11)*

Note

Before the exercises, take the cumulative list at the back of the book and find every word that has appeared in **more than one** of the four Greeks — in Homer and Attic, or Attic and the Gospel. There are more than a dozen; the twelve above are a start. For each, say in one line whether it means the same thing in both places.

The Investigation

Theodoros set the exercises after the presentations, so that they would be answered with the presentations still in the room — all but the first ten, which he set before anyone stood up, to clear the ground.

Exercise 24.1 — Retrieval

From Lessons 20 to 23. Answer from memory.

1. **Κύριος ποιμαίνει με.** Which Greek, and what two things tell you?
2. **ἐδίδασκε** and **ἐδίδαξε** — which is imperfect and which aorist? Translate both.
3. **θέλω** and **ἐθέλω** — which is Attic and which Koine? What happened to the word?
4. Spell **ἡ θάλαττα** the Koine way. What other Attic spelling changes in the same way?
5. **μακάριος ὁ λέγων τὴν ἀλήθειαν.** Translate. What is **λέγων**, and what has the article made of it?
6. **ἰδὼν αὐτὸν ἀντιπαρῆλθεν.** Who saw? How does the ending of **ἰδών** tell you?
7. **λέγει τὸν ἄνθρωπον ἀγαθὸν εἶναι.** Say it the Koine way.
8. **ὡς φίλον** and **ὥσπερ ποιμήν** — translate both. Which lesson gave you each word?
9. Give the genitive of **τὸ πνεῦμα**, **ὁ ἱερεύς**, **ὁ ἄρχων**.
10. **ἄνθρωπός τις κατέβαινεν ἀπὸ Ἰερουσαλήμ.** Why is the verb imperfect? What does the tense do for the bandits who are about to arrive?

Answer key

1. The Septuagint's: **Κύριος** without the article, as a name, and a verb of herding used of a god — a metaphor where Attic would have a simile (Lesson 20).
2. **ἐδίδασκε** imperfect (*he was teaching*, *he went on teaching*); **ἐδίδαξε** aorist (*he taught*, once — the **σ** after the stem, with **κ** + **σ** written **ξ**).
3. **ἐθέλω** Attic, **θέλω** Koine. The first vowel wore off in speech; the past tense **ἤθελον** never changed.
4. **θάλασσα**; **πράττω** becomes **πράσσω** — Attic **-ττ-** is Koine **-σσ-** throughout.
5. *Blessed is the one who speaks the truth.* A present participle; the article has made it a noun, *the speaking one*, and the formula needs no verb (Lesson 21, Lesson 22).
6. The priest — or the Levite, or the Samaritan; in each sentence the one in the nominative. **ἰδών** is nominative singular masculine, so it agrees with the subject, not with **αὐτόν**; **ἰδόντα** would make the man on the ground do the seeing.

7. **λέγει ὅτι ὁ ἄνθρωπος ἀγαθός ἐστιν.** — the accusative becomes a nominative with a verb of its own.
8. *As a friend*; *just like a shepherd*. **ὡς** is Lesson 17's, **ὥσπερ** Lesson 20's — and **ὥσπερ** is **ὡς** with **περ** on the end to make it emphatic.
9. **πνεύματος**, **ἱερέως**, **ἄρχοντος**.
10. Because the going-down is the background: it was in progress, and something happened in the middle of it. The imperfect leaves the man on the road so that the aorist **περιέπεσεν** — the bandits — can interrupt him. Aorist for the event, imperfect for what it interrupts (Lesson 14, still working).

Exercise 24.2 — Which Greek?

Name the variety, and the feature that gives it away.

1. **μῆνιν ἄειδε, θεά.**
2. **καὶ ἐγένετο, καὶ ἦλθεν ὁ ποιμὴν εἰς τὸν οἶκον.**
3. **ὁ μὲν δίκαιος λέγει τὴν ἀλήθειαν, ὁ δὲ ἄδικος ψεύδεται.**
4. **λέγει ὅτι ὁ θεὸς ἀγάπη ἐστίν.**
5. **ἐγὼ θέλω ὑπάγειν εἰς τὴν θάλασσαν.**
6. **ὁ δὲ στρατηγὸς τοὺς Ἕλληνας ἄγει ἐπὶ τὴν θάλατταν.**
7. **καὶ εὐλόγησεν Κύριος τὸν οἶκον αὐτοῦ ἐκ τοῦ οὐρανοῦ εἰς τὸν αἰῶνα.**
8. **Οὖτις ἐμοί γ᾽ ὄνομα· Οὖτιν δέ με κικλήσκουσι.**
9. **οἱ μὲν οὖν Ἕλληνες ἀνέβαινον, ὁ δὲ Κῦρος αὐτοὺς ἦγεν.**
10. **μακάριος ὁ ἀνὴρ ὃς οὐκ ἦλθεν εἰς τὴν ὁδὸν τῶν κακῶν.**

Answer key

1. Homeric: no article, uncontracted **ἄειδε**, a goddess invoked in the vocative.
2. Septuagint style: **καὶ ἐγένετο** opening a narrative, **καί** linking. (Composed; the class should say so if they can.)
3. Attic: **μέν … δέ**, balanced clauses, no pronouns.
4. Koine: **ὅτι** + verb for reported speech, and the word **ἀγάπη**, which barely exists outside the Greek Bible.
5. Koine, three times over: **θέλω**, **ὑπάγω**, **θάλασσα** — and **ἐγώ** said aloud. (Composed.)
6. Attic: **θάλατταν**. Nothing else in the sentence decides it, and the pupil should say so; one letter is enough. (Composed.)
7. Septuagint style: **καί** opening, **Κύριος** as a name without the article, **αὐτοῦ** after its noun where Attic would not bother, **εἰς τὸν αἰῶνα**. (Composed, in the Psalm's manner; the class should say so.)
8. Homeric: no article, the old verb **κικλήσκουσι** for *they call*, **ἐμοί γ᾽** with its particle, the verb *is* left out. Lesson 16; a pupil who names the speaker has done more than was asked.
9. Attic: **μὲν οὖν … δέ**, two imperfects laid side by side for a scene in progress, Xenophon's names. **αὐτούς** is an object, which Attic needs; it is the *subject* pronoun that Attic drops. (Composed.)
10. Septuagint or Gospel — the class may say either, and should be asked what would

decide. The **μακάριος** formula with no verb and the relative clause after it are the Psalms' opening shape (Psalm 1 begins almost exactly so); the Psalm itself has **μακάριος ἀνήρ** without the article; the composed version has added one. (Composed, after Psalm 1:1.)

Exercise 24.3 — Do they agree?

For each pair, say whether the two texts make the same claim, different claims, or claims that do not meet. Give one reason from the Greek.

1. **ὁ δὲ ἀνεξέταστος βίος οὐ βιωτὸς ἀνθρώπῳ. / γνώσεσθε τὴν ἀλήθειαν, καὶ ἡ ἀλήθεια ἐλευθερώσει ὑμᾶς.**
2. **πάντων χρημάτων μέτρον ἐστὶν ἄνθρωπος. / μακάριοι οἱ πτωχοὶ τῷ πνεύματι.**
3. **ἄνδρα μοι ἔννεπε, Μοῦσα. / ἐν ἀρχῇ ἦν ὁ λόγος.**
4. **Κύριος ποιμαίνει με. / ἐγώ εἰμι ὁ ποιμὴν ὁ καλός.**
5. **πάντων χρημάτων μέτρον ἐστὶν ἄνθρωπος. / ὁ δὲ ἀνεξέταστος βίος οὐ βιωτὸς ἀνθρώπῳ.**
6. **ὁ θεὸς ἀγάπη ἐστίν. / μῆνιν ἄειδε, θεά.**
7. **ἰδὼν αὐτὸν ἀντιπαρῆλθεν. / ἰδὼν ἐσπλαγχνίσθη.**
8. **Οὖτις ἐμοί γ᾽ ὄνομα. / Σαμαρίτης δέ τις.**
9. **ἐν ἀρχῇ ἦν ὁ λόγος. / πάντων χρημάτων μέτρον ἐστὶν ἄνθρωπος.**
10. **σὺ δέ μοι δὸς ξείνιον, ὥς περ ὑπέστης. / ἔδωκεν δύο δηνάρια τῷ πανδοχεῖ.**

Answer key

1. Different claims that *sound* alike. Socrates's noun is **βίος**, a life as lived, and his good is the examining; John's noun is **ἀλήθεια** and his verb is a future, **γνώσεσθε** — a knowing that arrives and then acts. One is a process, the other a result. Credit a pupil who says *both value truth* only if they go on to say that this is not the same as agreeing.
2. Claims that do not meet. Protagoras makes **ἄνθρωπος** the measure of everything; the Beatitude blesses **οἱ πτωχοί**, whom nobody would choose as a measure of anything. They are not contradicting one another; they are not in the same conversation. Theodosius's "different rooms" is exactly right.
3. Neither agreement nor disagreement — they are not claims of the same kind. Homer asks (**ἔννεπε**, an imperative, to a goddess); John states (**ἦν**, indicative). The comparison is about *shape*: both put the subject of the whole work in the first words. A pupil who wants to say they agree should be asked what claim Homer's line makes that John could agree with.
4. Claims that meet, and are meant to. The Psalm says who the shepherd is — **Κύριος**, a name, no article; John has the speaker claim the title — **ὁ ποιμὴν ὁ καλός**, two articles, *the* shepherd and no other. The second sentence is written to be heard against the first. Whether that makes them *agree* is a question the Greek cannot settle; the class should see that the second text knows the first, which is a different thing from saying the same.

5. Different claims, in the same room — the pair Theodosius said would be harder. Both are Attic, both are about **ἄνθρωπος**, and they disagree: Protagoras makes man the measure of everything, so that nothing stands above him to examine him by; Socrates makes a human life answerable to examination, which means there is a measure a life can fail. The dative **ἀνθρώπῳ** — *for a man* — puts the human being on the receiving end of the judgement, where Protagoras's nominative had him giving it.
6. Claims that do not meet. **ὁ θεός**, singular with the article, *the God*, is said to *be* something; **θεά**, a goddess among many, is *asked* to sing of anger. One text defines its god; the other gives hers a job. The pupil who says *both are about gods* has summarised, and the rule says to send them back to the article.
7. Different claims — from the same story, two verses apart. The participle is identical, **ἰδών**; the main verb is the opposite. The whole parable turns on two men doing the same first thing and not the same second thing, and the exercise is here to show that the rule works inside one text as well as between two.
8. Claims of the same kind, pointing opposite ways — Sabina's pair. Both authors withhold a name on purpose, and the Greek shows it: Homer's **Οὖτις** is a name that is also the word *nobody*; Luke's **τις** is the indefinite, *a certain one*, and the man never gets more. One hides a name to escape; one is given none and is named at the end by his act. Agreement about what a name is worth; nothing else.
9. Claims that meet and collide. Both say what stands first: John puts **ὁ λόγος** at **ἀρχή**, with the article and the imperfect **ἦν** — it *was*, already, before anything; Protagoras puts **ἄνθρωπος** without the article, *a human being*, any one, as the **μέτρον**, in the present, **ἐστίν**. Each answers the other's question with a different noun. This is the pair that *nearly* agrees in shape and does not in substance.
10. Claims that meet — both are about what one owes a stranger — and go opposite ways. Odysseus *demands* the gift: **δός**, an imperative, and **ὥς περ ὑπέστης**, *as you promised*: the guest-gift is a debt the host owes by custom. The Samaritan *gives*: **ἔδωκεν**, a plain aorist, with no request before it and no custom behind it. Homer's world has a rule about strangers; Luke's story has a man who did not need one.

Exercise 24.4 — Into Greek

1. The man of many turns came home. *(Attic)*
2. Blessed is the one who speaks the truth. *(Gospel style)*
3. And it came to pass, and the Lord shepherded the people. *(Septuagint style)*
4. We know that the two books do not say the same thing. *(Attic; use **τὰ δύο βιβλία** and **τὸ αὐτό**, "the same thing")*
5. The child wants to go up to the sea. *(Koine)*
6. The general led the Greeks to the sea. *(Attic)*
7. Blessed are the pure in heart. *(Gospel style)*
8. And the Lord blessed the house from heaven forever. *(Septuagint style)*
9. The priest, having seen the man, passed by; but the Samaritan, having seen him, showed mercy. *(Gospel style; use participles)*
10. The teacher says that the man of many turns is wise. *(Attic, then Koine)*

Answer key

1. **ὁ πολύτροπος ἀνὴρ οἴκαδε ἦλθεν.** — Attic, with the article; **οἴκαδε**, *homeward*, is the Attic for Homer's **οἶκόνδε** (Lesson 15). Accept **εἰς τὸν οἶκον**, *into the house*. Not Homeric; the class cannot yet write Homer and should not try.
2. **μακάριος ὁ λέγων τὴν ἀλήθειαν.** — article + participle, no verb.
3. **καὶ ἐγένετο, καὶ Κύριος ἐποίμανεν τὸν λαόν.** — accept **ποιμαίνει**; **ἐποίμανεν** is the aorist. **ὁ λαός**, *the people*, may need to be given.
4. **γιγνώσκομεν τὰ δύο βιβλία οὐ τὸ αὐτὸ λέγειν.** — accusative and infinitive. The sentence is this lesson's rule, written in the Greek of Lesson 16, and a class that can produce it has consolidated Part III and Part IV at once.
5. **τὸ παιδίον θέλει ἀναβαίνειν εἰς τὴν θάλασσαν.** — three Koine marks in seven words: **παιδίον**, **θέλει**, **θάλασσαν**. **βούλεται** or **θάλατταν** would each pull the sentence back into the other column.
6. **ὁ στρατηγὸς τοὺς Ἕλληνας ἤγαγεν ἐπὶ τὴν θάλατταν.** — **ἤγαγεν**, the aorist of **ἄγω**; **θάλατταν**. Accept **ἦγεν** if the pupil wants the march still in progress, and ask why.
7. **μακάριοι οἱ καθαροὶ τῇ καρδίᾳ.** — Matthew 5:8, word for word. No verb; dative of respect. The pupil who adds **εἰσίν** has written Attic grammar over a Gospel formula.
8. **καὶ εὐλόγησεν Κύριος τὸν οἶκον ἐκ τοῦ οὐρανοῦ εἰς τὸν αἰῶνα.** — **καί** first, **Κύριος** bare, **εὐλόγησεν** the aorist of **εὐλογέω** (Lesson 20), **ἐκ τοῦ οὐρανοῦ** singular (the Septuagint has both numbers; the plural is the Gospel's habit), **εἰς τὸν αἰῶνα** for *forever*. **ὁ Κύριος** with the article is the mark of a pupil writing Attic by habit.
9. **ὁ ἱερεὺς ἰδὼν τὸν ἄνθρωπον παρῆλθεν, ὁ δὲ Σαμαρίτης ἰδὼν αὐτὸν ἠλέησεν.** — or **ἐποίησε τὸ ἔλεος**, the parable's own phrase. Both participles nominative, each agreeing with its own man; **ὁ δέ** for the turn. Accept **ἀντιπαρῆλθεν**. The sentence is Lesson 22's whole plot in one line.
10. Attic **ὁ διδάσκαλος λέγει τὸν πολύτροπον ἄνδρα σοφὸν εἶναι.** Koine **ὁ διδάσκαλος λέγει ὅτι ὁ πολύτροπος ἄνθρωπος σοφός ἐστιν.** — the construction changes, and so, if the pupil is listening, does the noun: Koine reaches for **ἄνθρωπος** where Attic has **ἀνήρ**. Accept **ἀνήρ** in the Koine; **πολύτροπος** itself is Homer's word and sits oddly in both, which is worth a remark.

The Ancient Voice — The pupils' own pairs

There is no single text for this lesson. There are four pairs, and the Greek of every one of them is already in this book.

Julia. *Odyssey* 1.1 and John 1:1. **ἄνδρα μοι ἔννεπε, Μοῦσα, πολύτροπον** — **ἐν ἀρχῇ ἦν ὁ λόγος**. Both open by naming the subject of the whole work in the first words: **ἄνδρα**, **ὁ λόγος**. Then they diverge. Homer's subject is an accusative — the object of a verb of telling, with a goddess asked to do the telling.

John's is a nominative with the article — the subject of **ἦν**, asserted, with nobody asked. One poem begins by admitting it does not know; one gospel begins by stating what is. The grammar of the first word tells you which.

Quintus. *Apology* 38a and John 8:32. The pair from Lesson 23, and he reported what the class found there: that the two sentences sound alike and make different claims, and that he had gone on wanting them to agree before conceding that **βίος** and **ἀλήθεια** are not the same noun and *examining* and *knowing* are not the same act.

Theodosius. Protagoras and the first Beatitude. **πάντων χρημάτων μέτρον ἐστὶν ἄνθρωπος — μακάριοι οἱ πτωχοὶ τῷ πνεύματι.** Man as the measure of all things; the destitute as the blessed. He had expected to find it hard to set a pagan philosopher against the Gospel. He found it easy, because the two are not arguing — they do not share a question. The hard pair, he said, would have been two that nearly agreed.

Sabina. *Odyssey* 9.366 and Luke 10:33. **Οὖτις ἐμοί γ᾽ ὄνομα — Σαμαρίτης δέ τις.** A man who gives a false name and a man who is given none. Odysseus hides behind **Οὖτις** and the trick is in the grammar; the Samaritan is **τις**, *a certain one*, and never more, and the story names him at the end only by what he did. Both authors, she said, knew exactly what a name was worth and used its absence on purpose — and she did not think they would have agreed about anything else.

What the four have in common. Nothing in their claims. Everything in their method. Each pupil read the Greek first and the meaning second, said what the endings and the articles and the connectors were doing, and only then said what the text meant — and when the two texts disagreed, said so.

That is what Part IV was for.

For the teacher

On running this lesson. It works best as a real presentation lesson, with the pupils' own pairs replacing or adding to the four here, which are models, not a syllabus. Any two passages from the book may be paired; the rule is the only constraint.

On the rule. Hold it strictly. Pupils almost never say two texts disagree when they agree; they find a comfortable generality that covers both and stop there. The rem-

edy, every time, is to send them back to the Greek: *which word in each text is making that claim?*

Verify before teaching. The wording of the fable's Greek in the Reading — in particular **τῷ Ἡλίῳ μεταπαρέδωκε**, where some texts have **τῷ Ἡλίῳ αὐτὸν παρέδωκε** — should be checked against Chambry or Perry before it goes on the board.

If it was not said at Lesson 18, where the scope-and-sequence suggests it, this is the time to tell the class what the teacher's notes say about the characters: that every one of them has got better at something they began badly at. They have watched Felix's ear be right, Sabina's impatience with parsing turn into the fastest parsing in the room, Julia learn to be heard, Marcus learn to stop. Say it now, briefly, and do not say it again.

The Reading — The wind and the sun · Aesop, *The North Wind and the Sun* (Perry 46), in the Attic-ising Greek of the late collections (Chambry 73), with an adapted tier

A fifth Greek, to end the Part with — and a test of the Five Questions. Everyone in the room knows this fable; nobody has read it in Greek. Aesop, if he lived, was a slave of the sixth century BC and wrote nothing down. The text below is from a collection put together perhaps a thousand years later, by someone writing a careful, bookish Greek that *tries* to be Attic and does not quite manage it. Read the adapted version first; then the collection's text; then say which Greek it is, and why that is a hard question.

Adapted *(composed for this lesson from the fable, in the words and forms you have)*

ὁ Βορέας καὶ ὁ Ἥλιος περὶ τῆς δυνάμεως ἔλεγον· ὁ μὲν γὰρ Βορέας ἔλεγεν ἑαυτὸν μέγαν εἶναι, ὁ δὲ Ἥλιος ἑαυτόν. ἔπειτα δὲ ἄνθρωπον

ὁ Βορέας — the North Wind, as a person *(a god, in the old stories)*
ἑαυτόν — himself
τὸ ἱμάτιον — cloak; garment
ἔπνει — was blowing *(imperfect of **πνέω**; the verb of **πνεῦμα**; take it whole)*
μέγα — hard *(the neuter adjective used as an adverb)*
ψυχρός — cold
μᾶλλον — more
ἐδύνατο — he could *(imperfect of **δύναμαι**, Lesson 16; take it whole)*
ἔλαμπεν — was shining *(imperfect of **λάμπω**; English* lamp*)*
ἔλιπεν — left off, took off *(aorist of **λείπω**, Lesson 6; the aorist drops the **ε**)*
θερμός — hot *(English* thermal*)*
δηλοῖ — shows, makes plain *(a contract verb, Lesson 34; take it whole)*
ὁ πείθων — the one who persuades *(present participle of **πείθω**, Lesson 26, made a noun by the article)*
πολλάκις — often *(**πολλοί** inside it)*
ἡ βία — force
περὶ δυνάμεως — about strength *(**ἡ δύναμις**, power; **δύναμαι** inside it)*

ἐν τῇ ὁδῷ εἶδον, καὶ εἶπεν ὁ Ἥλιος· ὁ τὸ ἱμάτιον ἀπὸ τοῦ ἀνθρώπου λαβὼν μέγας ἐστίν.

πρῶτον οὖν ὁ Βορέας ἔπνει μέγα· ὁ δὲ ἄνθρωπος, ὅτι ψυχρὸς ἦν, τὸ ἱμάτιον ἔτι μᾶλλον εἶχεν. ὁ δὲ Βορέας ἔτι μᾶλλον ἔπνει· ὁ δὲ ἄνθρωπος καὶ ἄλλο ἱμάτιον ἔλαβεν. τέλος δὲ ὁ Βορέας οὐκέτι ἐδύνατο.

ἔπειτα δὲ ὁ Ἥλιος πρῶτον μὲν μικρὸν ἔλαμπεν, καὶ ὁ ἄνθρωπος τὸ ἄλλο ἱμάτιον ἔλιπεν· ἔπειτα δὲ μᾶλλον ἔλαμπε, καὶ ὁ ἄνθρωπος, ὅτι θερμὸς ἦν, καὶ τὸ πρῶτον ἱμάτιον ἔλιπε καὶ ἔδραμεν εἰς τὸν ποταμόν.

ὁ λόγος δηλοῖ ὅτι ὁ πείθων πολλάκις δύναται ὃ ἡ βία οὐ δύναται.

The collection's text *(Chambry 73 — not Aesop's words, which nobody has, but the Greek of a late collector writing in the Attic manner)*

Βορέας καὶ Ἥλιος περὶ δυνάμεως ἤριζον· ἔδοξε δὲ αὐτοῖς ἐκείνῳ τὴν νίκην ἀπονεῖμαι, ὃς ἂν αὐτῶν ἄνθρωπον ὁδοιπόρον ἀποδύσῃ. Καὶ ὁ Βορέας ἀρξάμενος σφοδρὸς ἦν· τοῦ δὲ ἀνθρώπου ἀντεχομένου τῆς ἐσθῆτος μᾶλλον ἐπέκειτο. Ὁ δὲ ὑπὸ τοῦ ψύχους καταπονούμενος ἔτι μᾶλλον καὶ περιττοτέραν ἐσθῆτα προσελάμβανεν, ἕως ἀποκαμὼν ὁ Βορέας τῷ Ἡλίῳ μεταπαρέδωκε. Κἀκεῖνος τὸ μὲν πρῶτον μετρίως προσέλαμψε· τοῦ δὲ ἀνθρώπου τὰ περισσὰ τῶν ἱματίων ἀποτιθεμένου σφοδρότερον τὸ καῦμα ἐπέτεινε, μέχρις οὗ πρὸς τὴν ἀλέαν ἀντέχειν μὴ δυνάμενος ἀποδυσάμενος ποταμοῦ παραρρέοντος ἐπὶ λουτρὸν ἀπῄει.

ἤριζον — were quarrelling *(imperfect of **ἐρίζω**; **ἡ ἔρις**, strife)*
ἔδοξε αὐτοῖς — it seemed good to them: they decided
ἐκείνῳ τὴν νίκην ἀπονεῖμαι — to award the victory to that one *(**ἡ νίκη**, victory; **ἀπονέμω**, I assign)*
ὃς ἂν αὐτῶν … ἀποδύσῃ — whichever of them should strip *(**ἄν** with a form from Lesson 35; take the clause whole)*
ὁδοιπόρον — travelling, a traveller *(**ὁδός** + a root meaning* pass*)*
ἀρξάμενος — beginning *(aorist middle participle of **ἄρχω**; Lesson 31)*
σφοδρός — violent, fierce
τοῦ δὲ ἀνθρώπου ἀντεχομένου τῆς ἐσθῆτος — and as the man held on to his clothing *(two genitives making a clause of their own, as in Matthew's **καθίσαντος αὐτοῦ**, Lesson 21; **ἀντέχομαι** takes the genitive; **ἡ ἐσθής**, clothing)*
ἐπέκειτο — pressed on him *(imperfect middle of **ἐπίκειμαι**)*
ὑπὸ τοῦ ψύχους — by the cold *(**ὑπό** with the genitive, the cause; **τὸ ψῦχος**, cold — **ψυχρός** above)*
καταπονούμενος — being worn down *(present passive participle)*
περιττοτέραν ἐσθῆτα — still more clothing *(a comparative; Attic **-ττ-**)*
προσελάμβανεν — kept taking on besides *(imperfect; **πρός** + **λαμβάνω**)*
ἕως — until
ἀποκαμών — giving up exhausted *(aorist participle of **ἀποκάμνω**)*
μεταπαρέδωκε — handed over in turn *(aorist of **μεταπαραδίδωμι**; **δίδωμι** inside, Lesson 9)*
Κἀκεῖνος — **καὶ ἐκεῖνος**, two words run into one *(the mark over the **ἀ** shows the join)*
τὸ μὲν πρῶτον — at first
μετρίως — moderately *(**μέτρον** inside it)*
προσέλαμψε — shone upon him *(aorist of **προσλάμπω**)*
τὰ περισσὰ τῶν ἱματίων — the surplus of his garments *(the same word*

Ὁ λόγος δηλοῖ ὅτι πολλάκις τὸ πείθειν τοῦ βιάζεσθαι ἀνυστικώτερόν ἐστι.

*as **περιττοτέραν** above, now spelt with the Koine **-σσ-** — the collector's two Greeks in one paragraph)*
ἀποτιθεμένου — putting off *(present middle participle, with **τοῦ ἀνθρώπου**: the genitive clause again)*
σφοδρότερον — more fiercely
τὸ καῦμα — the heat *(**καίω**, I burn)*
ἐπέτεινε — intensified *(imperfect of **ἐπιτείνω**, I stretch tight)*
μέχρις οὗ — until
πρὸς τὴν ἀλέαν — against the warmth
ἀντέχειν μὴ δυνάμενος — not being able to hold out *(**μή**, the* not* used with participles, Lesson 26)*
ἀποδυσάμενος — having stripped off *(aorist middle participle of **ἀποδύω**)*
ποταμοῦ παραρρέοντος — a river flowing past *(the genitive clause a third time; **ποταμός**, Lesson 3)*
ἐπὶ λουτρόν — for a bath *(**τὸ λουτρόν**, bath; **λούω**, I wash)*
ἀπῄει — went off *(imperfect of **ἄπειμι**, a verb of Lesson 32; take it whole)*
τὸ πείθειν — persuading *(an infinitive with the article, made a noun)*
τοῦ βιάζεσθαι — than forcing *(another, in the genitive: the genitive is how Greek says* than*)*
ἀνυστικώτερον — more effective; gets more done *(a comparative)*

Exercise 24.5 — Understanding the reading

Read the adapted text aloud. Then read the collection's text and find the places where it is doing something the adaptation could not.

1. The label calls the text *Attic-ising*. Find **περιττοτέραν** and **περισσά**. What is the difference between them, and what does it tell you about the writer?
2. In the adapted text, which verbs are imperfect and which aorist? Why is **ἔπνει** imperfect and **ἔλαβεν** aorist?
3. **ὁ τὸ ἱμάτιον ἀπὸ τοῦ ἀνθρώπου λαβὼν μέγας ἐστίν.** Where is the subject of this sentence? What has the first word done?
4. The original has **ὃς ἂν αὐτῶν ἄνθρωπον ὁδοιπόρον ἀποδύσῃ** where the adaptation has the sentence of question 3. Which is a rule for any case and which a statement about one? What word in the original marks the difference?
5. **τοῦ δὲ ἀνθρώπου ἀντεχομένου τῆς ἐσθῆτος.** Two genitives making a clause, as in Matthew's **καθίσαντος αὐτοῦ**. Find the two other places in the fable

where the writer does this. What does the construction let him do that the adaptation had to do with **ὅτι … ἦν**?

6. **Κἀκεῖνος.** What two words are inside it, and who is **ἐκεῖνος**?
7. **ὁ λόγος δηλοῖ ὅτι …** Is this **ὅτι** *that* or *because*? Which column of Lesson 23's table does the construction come from — and does that settle which Greek the writer is writing?
8. Put the Five Questions to the fable: who wrote it, for whom, in which Greek, doing what, claiming what? One line each.
9. The rule, one last time. **τὸ πείθειν τοῦ βιάζεσθαι ἀνυστικώτερόν ἐστι** beside **μακάριοι οἱ πραεῖς, ὅτι αὐτοὶ κληρονομήσουσιν τὴν γῆν.** Do they agree? One reason from the Greek.
10. Is this Aesop's Greek? Which of the four Greeks of the table is the text closest to, and why does it fit none of them exactly?

Answer key

1. The same word for *surplus, excessive* spelt twice: once with Attic **-ττ-**, once with Koine **-σσ-** (Lesson 23's row on spelling). The writer is aiming at Attic and his own Greek is showing through — he remembered the Attic spelling in one sentence and forgot it in the next. That is what *Attic-ising* means: not Attic, but trying.
2. Imperfect: **ἔλεγον**, **ἔλεγεν**, **ἔπνει**, **εἶχεν**, **ἐδύνατο**, **ἔλαμπεν**, **ἦν**. Aorist: **εἶδον**, **εἶπεν**, **ἔλαβεν**, **ἔλιπεν**, **ἔδραμεν**. The blowing goes on, and the man's holding on goes on through it; taking a second cloak is one act, done and finished. The fable is built like Lesson 14's tablet: a background of imperfects with aorists happening against it.
3. The subject is the whole phrase **ὁ … λαβών**, *the one who has taken the cloak from the man*, and it is in the nominative — **ὁ** at the start and **λαβών** at the end are its two ends, with the object **τὸ ἱμάτιον** and its **ἀπό**-phrase packed between them. The article has done what it did in Lesson 22: turned a participle into *the one who*. A pupil who makes **τὸ ἱμάτιον** the subject has read the first accusative as a nominative — the error of Lesson 3, still available.
4. The original is the rule: *whichever of them should strip* — any wind, any sun, any traveller. The adaptation is a statement: *the one who has taken it is great*, said of this traveller, after the fact. The mark is **ἄν**, the little word that makes a clause general and conditional, and which drags the verb into a form (Lesson 35) the class cannot yet use. The adaptation lost the *if*.
5. **τοῦ δὲ ἀνθρώπου … ἀποτιθεμένου** (*as the man was putting off*) and **ποταμοῦ παραρρέοντος** (*a river flowing past*). The construction sets a scene in two words and lets the main clause get on with the story: *the man holding on, the wind pressed harder*. The adaptation had to stop and give the man a sentence of his own — **ὅτι ψυχρὸς ἦν** — each time. Three genitive clauses in nine lines is a writer who has read his Attic prose and is showing it.
6. **καὶ ἐκεῖνος** — *and that one*, run together with the mark over the **ὰ** to show where the join is. **ἐκεῖνος** is the Sun: *that one* as against the Wind who has just given up. The pupil should notice that this is the first time the Sun has had a word of his own.
7. *That* — it follows a verb of showing, so it reports what the fable shows. The construction is the Koine column: **ὅτι** + verb where strict Attic would prefer the accusative

and infinitive. But Attic *can* do this (Lesson 23 said so), and a formula repeated at the end of two hundred fables is not evidence of much. It does not settle the question; it leans.

8. *Who:* an anonymous compiler, late, educated, writing down stories that had been told aloud for a thousand years. *For whom:* readers — people learning Greek, probably, since fables were a school text; perhaps children like these. *Which Greek:* a literary Koine dressed as Attic — see question 10. *Doing what:* telling a story and then stating its moral; narrative, then a flat assertion with **δηλοῖ**. *Claiming:* that persuasion gets more done than force — a claim about effectiveness, note, not about right.
9. They nearly agree, and the rule says to look harder. Aesop's claim is a comparative of *usefulness* — **ἀνυστικώτερον**, *more effective*: gentleness is recommended because it works. The Beatitude is a blessing with a future promise — **μακάριοι … κληρονομήσουσιν** — and says nothing about whether the gentle get anything done; it says they are blessed, and that the earth will be theirs. One is advice to winds; the other is a pronouncement over people who are not winning. A pupil who says *both prefer gentleness* has found the comfortable generality the lesson warned about, and should be sent back to **ἀνυστικώτερον**.
10. No — Aesop's Greek, if he had any, is lost; this is the Greek of a collector writing, probably, some time after the New Testament. It is closest to Attic in its ambitions — participles, genitive clauses, the infinitive with the article, **μέν … δέ**, **-ττ-** — and to Koine in its slips — **-σσ-**, **ὅτι** after **δηλοῖ**, and a word, **ἀνυστικός**, that no classical author uses. It fits none of the four rows because it is not a living variety at all: it is a learned imitation of one by a speaker of another, which is a fifth thing, and the thing most Greek written after AD 100 actually is. The class has just read a text whose author was doing what they are doing — writing Attic in a Koine world — and did it imperfectly, and that is the kindest possible end to Part IV.

The Question

1. Homer, Plato, the Psalms and the Gospels are all in this book. They do not agree with each other about very much. What is gained by reading them together rather than separately?
2. Theodosius found it easier to present two texts that disagreed than two that nearly agreed. Why might that be true of reading in general?
3. Rome holds Virgil and the Psalms in one culture without pretending they are one tradition. Can a person do the same thing inside one mind?

Discussing the questions

1. Open. The lesson's first answer is that you learn to tell them apart, which Lesson 23 says needs a standard to compare against. The pairs show more: Julia's first lines show what each opening chooses, by contrast with the other, and **Κύριος ποιμαίνει με** beside **ἐγώ εἰμι ὁ ποιμὴν ὁ καλός** is a text that knows an earlier one. A strong answer names one thing a pair showed that neither text showed alone. *They agree*

underneath is the answer the rule exists to stop.

2. The lesson gives the reason under *The rule, and why it is a grammar rule*: texts that seem to agree have usually been turned into a third thing, a summary, and the summaries compared. Near-agreement invites that; flat disagreement does not, because no summary covers both. Strictly, Theodosius's pair did not disagree but failed to meet ("different rooms"); *Do they agree?* keeps those apart, and so should a strong answer.
3. Theodoros says yes in the closing story: a reader and a believer can be one person, "so long as you know at every moment which one is holding the scroll". The Latin bridge supplies the distinction: holding both is a real achievement and "not the same as the two texts agreeing". Quintus is the worked example: he wanted Socrates and John to agree, checked, and conceded that they did not. Pupils of any belief or none can answer; a strong answer shows how two things are kept apart.

The Story

> *Afterwards Quintus asked whether it had been wrong of him to want Socrates and John to agree.*
> *"No," said Theodoros. "It was wrong of you not to check. You checked. That is the whole difference between a reader and a believer, and you can be both, so long as you know at every moment which one is holding the scroll."*

Part V

Becoming a Reader

Consolidate, read authentic passages, compose a little, and finish something.

25

The Grammar of Questions — τίς and the question words, and indirect questions

The Story

"I will answer any question," said Theodoros, "that is correctly formed in Greek. Any question at all. You have until the water-clock runs out to write one."
This was greeted with the suspicion it deserved.
Felix wrote ***ποῦ ἐστιν ὁ αἴλουρος;*** — where is the cat? — *and was told, correctly, that the cat was on the roof.*
Sabina asked ***τίς ἐστιν ὁ σοφώτατος τῶν μαθητῶν;*** — who is the wisest of the pupils? — *and was told that the question was grammatical and that the answer was Livia, and nobody argued.*
Livia, when it came to her, read out ***λέγει τις τὴν ἀλήθειαν.***
Theodoros waited.
"Is that your question?"
"Yes."
"It is not a question. It is a statement. Someone is telling the truth. *True, as it happens, but not something I can answer." He went to the board and wrote the word twice. "****τίς*** *with an accent is* who?, *and it stands at the front, where a question word belongs.* ***τις*** *without one is* someone; *it has no accent of its own, it leans on the word before it, and so it cannot stand first at all. You have written the second — and it has slid into second place to prove it. One stroke of the pen, Livia, and you have told me a fact instead of asking me one."*
Livia, who did not make mistakes, looked at her tablet for a long time and then said, quietly, "I would like to try again," and was allowed to.
Marcus went last, as he had arranged to.
τί ἐστιν ἀλήθεια;
The room recognised it. It had been on the board in Lesson 4.
"That," said Theodoros, "is a perfectly formed question. It is the best formed question in this room. And I will answer it exactly as it was answered the first time it was asked."
He said nothing. He let the silence run until it was clearly the answer.
"Pilate asked it," he said eventually, "and walked out before anyone could reply. You have asked it, Marcus, and the water-clock has run out. There is such a thing as a grammatical question that is its own punishment, and you have just written one. Sit down."

τίς and τί: the interrogative pronoun

τίς — *who?*, *which?* — and its neuter **τί** — *what?* — decline like the third-declension nouns you have been recognising all through this course.

	Masc./Fem.	Neuter
Nominative sg.	**τίς**	**τί**
Genitive sg.	**τίνος**	**τίνος**
Dative sg.	**τίνι**	**τίνι**
Accusative sg.	**τίνα**	**τί**
Nominative pl.	**τίνες**	**τίνα**
Genitive pl.	**τίνων**	**τίνων**
Dative pl.	**τίσι(ν)**	**τίσι(ν)**
Accusative pl.	**τίνας**	**τίνα**

τίς ἐστιν; — *who is it?* **τίνα βλέπεις;** — *whom do you see?* **τίνος ἐστὶ τὸ βιβλίον;** — *whose is the book?* **τί λέγεις;** — *what are you saying?*

τίς against τις: the accent is the whole difference

Livia's sentence and the one she meant to write differ by a single stroke. **τίς** with the acute is the question word. It keeps its acute always — it never turns to a grave before another word, which no other word in the language can say. **τις** with no accent is a different word: *someone*, *a certain*, *some*. It is an **enclitic**, leaning on the word before it. You met it in Lesson 22 — **ἄνθρωπός τις**, *a certain man*; **Σαμαρίτης δέ τις** — and now you know why it had no accent of its own.

τίς λέγει τὴν ἀλήθειαν;	*Who is telling the truth?*
λέγει τις τὴν ἀλήθειαν.	*Someone is telling the truth.*

The only other change is the word's place: without its accent it cannot stand first, so it slips in behind the verb. (And a detail for later: before another enclitic, such as **ἐστιν**, even *someone* takes an accent — **τίς ἐστιν** can be either word, and only the context tells you which.)

NOTE

What the marks are called, and why.
You have been saying *acute*, *grave* and *circumflex* since Lesson 2 without being told where the words come from. They are Latin translations of what the Greeks called them, and the Greek names describe a voice:

Greek	meaning	Latin	ours
ἡ ὀξεῖα	sharp	*acuta*	acute
ἡ βαρεῖα	heavy	*gravis*	grave
ἡ περισπωμένη	drawn around	*circumflexus*	circumflex

The breathings are named the same way: **ἡ δασεῖα** *the thick one* and **ἡ ψιλή** *the bare one*, which Latin rendered *spiritus asper* and *spiritus lenis* — the rough breath and the smooth — and which you met in Lesson 2.
Every one of these is a feminine adjective with **ἡ προσῳδία** *accent, tune* understood: *the sharp one*, *the heavy one*, *the drawn-around one*. You can now parse the names of the marks you have been writing for twenty-five lessons, which is a small thing, and a fair measure of how far this has come.
Nobody will ask you for these. They are here because a word you have used for a year and never looked at is exactly the kind of thing this course has been trying to make you look at.

ποῦ, πῶς, πότε, διὰ τί: the other question words

ποῦ	where?	**ποῦ ἐστιν ὁ οἶκος;**
πῶς	how?	**πῶς γιγνώσκεις;**
πότε	when?	**πότε ἦλθεν;**
διὰ τί	why? *(literally "on account of what?")*	**διὰ τί βούλεται μανθάνειν;**

Each has a twin without the accent — **που** *somewhere*, **πως** *somehow*, **ποτε** *at some time* — and each twin is enclitic. The pattern is the same every time: the accent asks; its absence states.

Yes-or-no questions, and what ἆρα, οὐ and μή expect

Is the man wise? has no *who* or *what* in it. Greek asks it in three ways.

- **σοφός ἐστιν ὁ ἀνήρ;** — the words of the statement, with a question mark. The voice did the work.
- **ἆρα σοφός ἐστιν ὁ ἀνήρ;** — **ἆρα** at the front marks a question and expects nothing in particular.

- **ἆρ᾽ οὐ σοφός ἐστιν;** — with **οὐ**, the asker expects *yes*. **μὴ σοφός ἐστιν;** — with **μή**, the asker expects *no*.

The Greek question mark is **;** — what English uses for a semicolon. You have been reading it since Lesson 2.

Indirect questions

Student edition, p. 256

I do not know who he is. The question has gone inside another sentence. Greek keeps the question word, accent and all:
οὐκ οἶδα τίς ἐστιν.
οἶδα is *I know* — a different verb from **γιγνώσκω**, meaning to know a fact rather than to get to know a thing. It shares a root with Latin *video* and English *wit*: in Greek, to know a fact is to have seen it. Learn it; it is one of the commonest words in the language.

From Latin

Latin has the same trap, and you have been falling into it for years. *Quis* is *who?* and *quis* is also *anyone*, after *si*, *nisi*, *ne*, *num*. Latin tells them apart by position; Greek tells them apart by the accent. If you have ever construed *si quis* as *if who?*, you already know what Livia felt.
Latin's *num* and *nonne* are **μή** and **ἆρ᾽ οὐ**: *surely not* and *surely*.

Words to Learn

τίς, τί — who? what? which? *(the accent is the question)*
τις, τι — someone, something; a certain *(enclitic)*
ποῦ — where?
πῶς — how?
πότε — when?
διὰ τί — why?
ἆρα — *(marks a question; untranslated)*
οἶδα — I know *(a fact)*
ἐρωτάω — I ask *(a question)*
ἀποκρίνομαι — I answer
ἡ ἀρετή — excellence, virtue; being good at what you are *(Lesson 2)*
ἡ πόλις — city *(third declension; accusative **πόλιν**, genitive **πόλεως**)* *(Lesson 15)*
οὐδείς, οὐδέν — no one, nothing *(the **οὐ** word; **οὐδείς, οὐδεμία, οὐδέν**, genitive **οὐδενός** — **οὐδὲ εἷς**, not even one)* *(Lesson 19)*
θαυμάζω — I wonder at, I am amazed; I admire *(Lesson 6)*

Note

οἶδα against **γιγνώσκω**. **γιγνώσκω** is to come to know, to recognise, to get acquainted with — a process. **οἶδα** is to know, flat — to have the fact. Socrates's famous claim is built on **οἶδα**: he knows that he knows nothing. He would have had to use the other verb to say he was getting to know it.
ἀποκρίνομαι is the verb for answering in the Gospels — **ἀποκριθείς**, *answering*, opens a hundred sentences — and it belongs to the **-ομαι** family of Lesson 16.

The Investigation

Theodoros made them read each sentence aloud *before* deciding what it meant, on the grounds that the accent was audible and the meaning was not.

Exercise 25.1 — Retrieval

From memory. Everything here is from Lessons 21 to 24.

1. **ἰδών** — what form is it, from what verb, and what does it mean?
2. Translate **μακάριοι οἱ καθαροὶ τῇ καρδίᾳ.** What is the dative doing?
3. **θέλω** — Attic or Koine? Give the other one.
4. **ὁ ποιήσας τὸ ἔλεος** — what has the article done to the participle?
5. Turn into the Koine way of reporting speech, with **ὅτι**: **λέγει τὸν διδάσκαλον σοφὸν εἶναι.**
6. Name the case of **τῷ πνεύματι**.
7. A text has no article and ends its genitives in **-οιο**. Which Greek?
8. **ἐγένετο** — tense, and meaning.
9. **αὐτοὶ παρακληθήσονται** — why is **αὐτοί** written at all?
10. **πορεύου καὶ σὺ ποίει ὁμοίως** — a command or a statement? Translate.

Answer key

1. Aorist participle, masculine nominative singular, of **ὁράω**: *having seen* (Lesson 22). A pupil who says *present* has read the **-ων** ending and not the stem.
2. *Blessed are the pure in heart.* — dative of respect: pure *in respect of* the heart (Lesson 21).
3. Koine. Attic **ἐθέλω** (Lessons 11 and 23).
4. Made a noun of it: *the one who did the mercy* (Lesson 22).
5. **λέγει ὅτι ὁ διδάσκαλος σοφός ἐστιν.** — the accusative goes back to the nominative and the infinitive becomes a real verb (Lesson 23).
6. Dative (Lesson 21; neuter, third declension).
7. Homeric (Lessons 15 and 24).
8. Aorist; *it happened*, *it became*, *there was* (Lesson 14).
9. Emphasis. The ending already says *they*; the pronoun says *they and nobody else* (Lesson 21).
10. A command: *go, and you do likewise* (Lesson 22). Two present imperatives, though the class has not yet been told the form's name; that comes in Lesson 26.

Exercise 25.2 — Question or statement?

1. **τίς ἔγραψε τὴν ἐπιστολήν;**
2. **ἔγραψέ τις τὴν ἐπιστολήν.**
3. **ποῦ ἐστιν ὁ ἀνὴρ ὃς εἶπε τὴν ἀλήθειαν;**
4. **οὐκ οἶδα διὰ τί ἦλθεν.**
5. **πῶς ἦλθεν ὁ παῖς εἰς τὴν πόλιν;**
6. **ἦλθέ πως ὁ παῖς εἰς τὴν πόλιν.**
7. **ἆρα οἶδεν ὁ Μᾶρκος τί λέγει;**
8. **βούλεταί τις μανθάνειν τὴν ἀρετήν.**
9. **τίνα θαυμάζουσιν οἱ παῖδες;**
10. **οὐκ οἶδα ποῦ ἐστιν ὁ αἴλουρος.**

Answer key

1. Question. *Who wrote the letter?* — **τίς**, accented.
2. Statement. *Someone wrote the letter.* — **τις**, enclitic; note that it has thrown an accent back onto **ἔγραψέ**, which is what enclitics do to the word before them when that word has room.
3. Question. *Where is the man who told the truth?* — **ποῦ** at the front; **ὅς** is the relative from Lesson 17, not a question word.
4. Statement containing a question. *I do not know why he came.* — an indirect question: the question word is there, the question mark is not.
5. Question. *How did the child come into the city?* — **πῶς**, accented and first.
6. Statement. *The child came into the city somehow.* — **πως** without its accent is *somehow*, and it has done to **ἦλθέ** what **τις** did to **ἔγραψέ** in 2. A pupil who translates *how did the child come?* has read the letters and not the accent — read it aloud.
7. Question. *Does Marcus know what he is saying?* — **ἆρα** marks it, and it has an indirect question inside it: **τί λέγει**.
8. Statement. *Someone wants to learn virtue.* — enclitic **τις** in second place, with its accent thrown back onto **βούλεταί**.
9. Question. *Whom do the children admire?* — **τίνα**, accusative: the answer will be a person in the accusative.
10. Statement containing a question. *I do not know where the cat is.* — like 4. **ποῦ** keeps its accent inside the indirect question, which is how you know it is not **που**, *somewhere*.

Exercise 25.3 — What tells you that?

τίνος ἐστὶ τὸ βιβλίον; / τίνι ἔδωκε τὸ βιβλίον;

1. Translate both.
2. The question word changes case between them. What does each case tell you about the answer that is expected?
3. **ἐστί** has an accent in the first sentence. Why? *(Think about what comes before it.)*

For each, translate, and say what in the Greek tells you.

4. **τί λέγει ὁ διδάσκαλος;** — what case is **τί**, and what tells you it is not the subject?
5. **τίνες εἰσὶν οἱ παῖδες;** — singular or plural, and what tells you?
6. **ἄνθρωπός τις ἦλθεν.** — why does **ἄνθρωπός** carry two accents?
7. **διὰ τί οὐ λέγεις;** — what case is **τί** here, and why? What does the phrase mean word for word?
8. **πότε ἦν Σωκράτης ἐν τῇ πόλει; / ἦν ποτε Σωκράτης ἐν τῇ πόλει.** — translate both; what does **ποτε** mean without its accent?
9. **ποῦ ἐστιν ἡ ἀρετή; / ἔστι που ἡ ἀρετή.** — translate both. Why does **ἔστι** carry an accent in the second sentence, and what does **που** mean?
10. **οὐκ οἶδα τίς ἔγραψεν.** — does **τίς** keep its accent inside the indirect question? Why can it not mean *someone* here?

Answer key

1. *Whose is the book? / To whom did he give the book?*
2. Genitive asks for an owner; dative asks for a recipient — **ἔδωκε** is the aorist of **δίδωμι**, Lesson 9, and takes the dative. The case of the question word is the case the answer will come in.
3. Because **τίνος** is accented on its first syllable and a two-syllable enclitic after such a word keeps its own accent. This is the first time the course has asked a pupil to *explain* an enclitic accent rather than simply reproduce one; take the answer in any words that show they have seen that the enclitic's accent depends on the word before it.
4. *What is the teacher saying?* — **τί** is accusative, the object of **λέγει**. The form is the same in both cases (neuter, Lesson 3), so the form cannot tell you; **ὁ διδάσκαλος** has the article and the nominative ending, and a sentence has one subject.
5. *Who are the children?* — plural: **τίνες** ends in **-ες** like the third-declension plurals, and **εἰσίν** and **οἱ παῖδες** agree with it.
6. *A certain man came.* — **τις** is enclitic and has thrown an accent onto the last syllable of **ἄνθρωπος**, which, being accented on its third syllable from the end, has room for a second. This is **ἄνθρωπός τις** from Lesson 22, explained at last.
7. *Why are you not speaking?* — **τί** is accusative, because **διά** with the accusative means *on account of*; word for word, *on account of what?* A pupil who says *nominative* has forgotten that the preposition governs the case.
8. *When was Socrates in the city? / Once upon a time Socrates was in the city.* — **ποτε** without the accent is *at some time*, *once*. A pupil who translates the second as a question has not heard that **ἦν** keeps its circumflex and nothing follows it with an accent of its own.
9. *Where is virtue? / Virtue is somewhere, I suppose.* — **ἔστι** at the head of a sentence takes an accent on its first syllable, because an enclitic that begins the sentence has nothing to lean on; **που** is *somewhere*, and gives the sentence the shrug of *I suppose*. Accept either sense of **που**.
10. Yes: **οὐκ οἶδα τίς ἔγραψεν**, *I do not know who wrote it*. It cannot be *someone* because the enclitic cannot stand at the head of its clause — it would have had to slip in behind the verb, as Livia's did.

Exercise 25.4 — Into Greek

1. Who is the teacher?
2. Where is the book?
3. I do not know who he is.
4. Why does he want to learn?
5. Whom does the teacher see?
6. Someone is writing a letter.
7. When did the children come?
8. Whose is the house?
9. Surely virtue is a fine thing?
10. I do not know what virtue is.

Answer key

1. **τίς ἐστιν ὁ διδάσκαλος;** — with the accent. Without it the word would mean *someone*, and could not stand there at all (Livia's mistake).
2. **ποῦ ἐστι τὸ βιβλίον;**
3. **οὐκ οἶδα τίς ἐστιν.** — the question word keeps its accent inside the indirect question.
4. **διὰ τί βούλεται μανθάνειν;** — **βούλεται** + infinitive, Lesson 16.
5. **τίνα βλέπει ὁ διδάσκαλος;** — accusative **τίνα**. A pupil who writes **τίς** has asked *who sees the teacher?*, which is a different question with a different answer.
6. **γράφει τις ἐπιστολήν.** — no accent on **τις**, and it stands second. A pupil who writes **τίς γράφει ἐπιστολήν** has asked a question. Note that **γράφει**, accented on its second-last syllable, has no room to take an accent from the enclitic, so nothing visible happens to it; that is Livia's sentence exactly.
7. **πότε ἦλθον οἱ παῖδες;** — **ἦλθον** is both *I came* and *they came*; the subject settles it.
8. **τίνος ἐστὶν ἡ οἰκία;** — genitive, because the answer will be an owner.
9. **ἆρ᾽ οὐ καλή ἐστιν ἡ ἀρετή;** — **ἆρ᾽ οὐ** expects *yes*. A pupil who writes **μὴ καλή ἐστιν** has asked *surely virtue is not fine?*, which expects *no*. Note **καλή ἐστιν**: a word accented on its last syllable keeps the acute before an enclitic instead of turning it to a grave.
10. **οὐκ οἶδα τί ἐστιν ἡ ἀρετή.** — Socrates's own position, which you will read him stating in the Reading. Accept **τί ἐστιν ἀρετή** without the article, on the model of **τί ἐστιν ἀλήθεια**.

Two questions. One opens a dialogue; one ends an interrogation.

Ἔχεις μοι εἰπεῖν, ὦ Σώκρατες, ἆρα διδακτὸν ἡ ἀρετή;

- **ἔχεις** — you have; *can you (**ἔχω** + infinitive = to be able)*
- **μοι** — to me
- **εἰπεῖν** — to tell *(aorist infinitive, Lesson 16)*
- **ὦ Σώκρατες** — Socrates *(vocative, Lesson 4)*
- **ἆρα** — *(the question marker)*
- **διδακτόν** — teachable *(neuter)*
- **ἡ ἀρετή** — excellence, virtue

Can you tell me, Socrates, whether virtue is a teachable thing?

This is the first sentence of the *Meno*. A young man walks up to Socrates and asks the question that the rest of the dialogue will fail to answer. And look at the grammar: it is an **indirect question** — the real question, *is virtue teachable?*, is tucked inside *can you tell me*. **ἆρα** marks where the inner question begins.

And look at διδακτόν. It is neuter, and **ἀρετή** is feminine. They do not agree, and that is not a mistake. A neuter adjective used as a predicate puts the subject into a *category*: not *virtue is a teachable (feminine) thing* but *virtue is-a-teachable-kind-of-thing*. Greek does this constantly, and English can only do it clumsily.

Meno goes on: *or is it not teachable but acquired by practice? Or neither, but comes to people by nature, or some other way?* Four questions in one breath. Socrates's answer is that he does not even know what virtue *is*, let alone whether it can be taught — and the dialogue spends the rest of its length finding out whether that is honesty or a trick.

τί ἐστιν ἀλήθεια;

You read this in Lesson 4, before you could parse a word of it. Now: **τί**, neuter, *what?*, with its accent; **ἐστιν**; **ἀλήθεια** with no article — *what is truth?*, not *what is the truth?* A question about the thing itself, not about any particular fact.

Pilate asks it and leaves. The Gospel gives no answer. Marcus asked it in the classroom and got none either, and was right to feel that the silence was a kind

of reply.

Set them side by side. Both are questions about an abstract noun — **ἀρετή**, **ἀλήθεια**. Both have no answer in their text. One is asked by a man who wants to know and will spend a day finding out that he does not. One is asked by a man who does not wait. The grammar of the two questions is nearly identical. What they *are* could not be more different, and the only thing that tells you is what the asker did next.

For the teacher

Verify before teaching. The *Meno* opening follows the standard text (see *Sources*) and should be checked against the edition in use; the punctuation after **Σώκρατες** varies. John 18:38 is the text used in Lesson 4 and is stable.

On Livia. Her mistake is the lesson's centre, and it is hers on purpose: the pupil who never errs makes the one error invisible on the page and audible aloud. (Her sentence is real Greek — enclitic **τις** after a paroxytone verb keeps the verb's accent unchanged — which is why Theodoros can call it a true statement rather than a mistake in grammar.) Let her re-ask. What matters is that she heard the difference the moment it was named; the lesson is trying to make the others do the same.

On Marcus. His question is a good one and he knows it. Let him see that the silence was honest, not evasive: the text he quoted gives no answer either.

The Reading

Meno asks, and Socrates does not know · Plato, *Meno* 70a–71a

The Ancient Voice gave you the first sentence of the *Meno*. Here is the whole opening, twice. The first version was written for you, in the Greek you have, and it is **adapted**; it keeps the shape of the exchange and drops most of the Thessalians. The second is Plato's, from Burnet's text, with a running vocabulary beside it. Read the adapted version first, aloud, and then see how much of the real one you already own.

The first sentence is glossed in The Ancient Voice.

ἤ — or
ἀσκητόν — got by practice *(neuter, like* ***διδακτόν****)*
οὔτε … οὔτε — neither … nor
μαθητόν — learnable *(the root of* ***μανθάνω****)*
φύσει — by nature *(dative)*
παραγίγνεται — comes to, arrives in *(****γίγνομαι*** *with a prefix)*
ἄλλῳ τινὶ τρόπῳ — in some other way
πρὸ τοῦ — before this, formerly
ὦ Μένων — Meno *(vocative)*

Adapted.

MEN. ἔχεις μοι εἰπεῖν, ὦ Σώκρατες, ἆρα διδακτόν ἐστιν ἡ ἀρετή; ἢ οὐ διδακτόν, ἀλλὰ φύσει ἐστὶν ἐν τοῖς ἀνθρώποις;

ΣΩ. ὦ Μένων, οἱ Θετταλοὶ σοφοί εἰσιν, καὶ οἱ ἄλλοι Ἕλληνες θαυμάζουσιν αὐτούς. Γοργίας γὰρ ἦλθεν εἰς τὴν πόλιν ὑμῶν καὶ ἐδίδαξεν ὑμᾶς ἀποκρίνεσθαι. ἐνθάδε δέ, ὦ φίλε Μένων, οὐδείς ἐστι σοφός. ἐρωτᾷ ξένος τις ἄνθρωπόν τινα τῶν ἐνθάδε· "ἆρα διδακτόν ἐστιν ἡ ἀρετή;" ὁ δὲ ἀποκρίνεται· "ὦ ξένε, διδακτὸν ἢ οὐ διδακτόν, οὐκ οἶδα· οὐδὲ γὰρ οἶδα τί ἐστιν ἡ ἀρετή." καὶ ἐγώ, ὦ Μένων, οὐκ οἶδα.

The original (Burnet).

ΜΕΝ. Ἔχεις μοι εἰπεῖν, ὦ Σώκρατες, ἆρα διδακτὸν ἡ ἀρετή; ἢ οὐ διδακτὸν ἀλλ᾽ ἀσκητόν; ἢ οὔτε ἀσκητὸν οὔτε μαθητόν, ἀλλὰ φύσει παραγίγνεται τοῖς ἀνθρώποις ἢ ἄλλῳ τινὶ τρόπῳ;

ΣΩ. Ὦ Μένων, πρὸ τοῦ μὲν Θετταλοὶ εὐδόκιμοι ἦσαν ἐν τοῖς Ἕλλησιν καὶ ἐθαυμάζοντο ἐφ᾽ ἱππικῇ τε καὶ πλούτῳ, νῦν δέ, ὡς ἐμοὶ δοκεῖ, καὶ ἐπὶ σοφίᾳ, καὶ οὐχ ἥκιστα οἱ τοῦ σοῦ ἑταίρου Ἀριστίππου πολῖται Λαρισαῖοι. τούτου δὲ ὑμῖν αἴτιός ἐστι Γοργίας· ἀφικόμενος γὰρ εἰς τὴν πόλιν ἐραστὰς ἐπὶ σοφίᾳ εἴληφεν Ἀλευαδῶν τε τοὺς πρώτους, ὧν ὁ σὸς ἐραστής ἐστιν Ἀρίστιππος, καὶ τῶν ἄλλων Θετταλῶν. καὶ δὴ καὶ τοῦτο τὸ ἔθος ὑμᾶς εἴθικεν, ἀφόβως τε καὶ μεγαλοπρεπῶς ἀποκρίνεσθαι ἐάν τίς τι ἔρηται, ὥσπερ εἰκὸς τοὺς εἰδότας, ἅτε καὶ αὐτὸς

Θετταλοί — Thessalians; Meno is one
εὐδόκιμοι ἦσαν — were well thought of *(**ἦσαν**: they were)*
ἐν τοῖς Ἕλλησιν — among the Greeks
ἐθαυμάζοντο — were admired *(a passive; gloss it whole)*
ἐφ᾽ ἱππικῇ τε καὶ πλούτῳ — for horsemanship and wealth
ὡς ἐμοὶ δοκεῖ — as it seems to me
ἐπὶ σοφίᾳ — for wisdom
οὐχ ἥκιστα — not least
οἱ τοῦ σοῦ ἑταίρου Ἀριστίππου πολῖται Λαρισαῖοι — the fellow-citizens of your friend Aristippus, the people of Larisa
τούτου … αἴτιος — responsible for this
Γοργίας — Gorgias, the famous teacher of speaking
ἀφικόμενος — having arrived *(an aorist participle; gloss it whole)*
ἐραστὰς … εἴληφεν — has won lovers, admirers *(**εἴληφεν**: has taken, a perfect of **λαμβάνω**)*
Ἀλευαδῶν τε τοὺς πρώτους — the first men of the Aleuadae, the ruling family
ὧν ὁ σὸς ἐραστής — of whom your admirer *(**σός**: your)*
καὶ δὴ καί — and in particular
τοῦτο τὸ ἔθος ὑμᾶς εἴθικεν — has given you this habit
ἀφόβως τε καὶ μεγαλοπρεπῶς — fearlessly and grandly
ἐάν τίς τι ἔρηται — if anyone asks anything *(**τίς** is accented only because **τι** follows it — see the exercise)*
ὥσπερ εἰκὸς τοὺς εἰδότας — as is natural for those who know
ἅτε … παρέχων αὑτὸν ἐρωτᾶν — inasmuch as he offers himself to be questioned
τῶν Ἑλλήνων τῷ βουλομένῳ — to any Greek who wishes
ὅτι ἄν τις βούληται — whatever anyone wishes *(**ὅτι** here is the relative* whatever, *not* that*)*
οὐδενὶ ὅτῳ οὐκ ἀποκρινόμενος — refusing an answer to no one *(**οὐδενί**, dative of **οὐδείς, οὐδεμία, οὐδέν**, genitive*

παρέχων αὐτὸν ἐρωτᾶν τῶν Ἑλλήνων τῷ βουλομένῳ ὅτι ἄν τις βούληται, καὶ οὐδενὶ ὅτῳ οὐκ ἀποκρινόμενος. ἐνθάδε δέ, ὦ φίλε Μένων, τὸ ἐναντίον περιέστηκεν· ὥσπερ αὐχμός τις τῆς σοφίας γέγονεν, καὶ κινδυνεύει ἐκ τῶνδε τῶν τόπων παρ᾽ ὑμᾶς οἴχεσθαι ἡ σοφία. εἰ γοῦν τινα ἐθέλεις οὕτως ἐρέσθαι τῶν ἐνθάδε, οὐδεὶς ὅστις οὐ γελάσεται καὶ ἐρεῖ· "Ὦ ξένε, κινδυνεύω σοι δοκεῖν μακάριός τις εἶναι — ἀρετὴν γοῦν εἴτε διδακτὸν εἴθ᾽ ὅτῳ τρόπῳ παραγίγνεται εἰδέναι — ἐγὼ δὲ τοσοῦτον δέω εἴτε διδακτὸν εἴτε μὴ διδακτὸν εἰδέναι, ὥστ᾽ οὐδὲ αὐτὸ ὅτι ποτ᾽ ἐστὶ τὸ παράπαν ἀρετὴ τυγχάνω εἰδώς."

***οὐδενός**: it is **οὐδὲ εἷς**, not even one, and declines like* one, *not like **τίς**)*
ἐνθάδε — here
τὸ ἐναντίον περιέστηκεν — the opposite has come about
αὐχμός τις … γέγονεν — a kind of drought has set in
κινδυνεύει … οἴχεσθαι — is in danger of having gone away
ἐκ τῶνδε τῶν τόπων παρ᾽ ὑμᾶς — from these parts to you
εἰ γοῦν … ἐθέλεις — if, at any rate, you are willing
οὕτως ἐρέσθαι — to ask in this way *(aorist infinitive of **ἐρωτάω**)*
οὐδεὶς ὅστις οὐ — there is no one who will not
γελάσεται καὶ ἐρεῖ — will laugh and will say *(two futures)*
ὦ ξένε — stranger *(vocative)*
κινδυνεύω σοι δοκεῖν — I am in danger of seeming to you; I dare say I seem to you
μακάριός τις εἶναι — to be a fortunate man
γοῦν — at any rate
εἴτε … εἴτε — whether … or
ὅτῳ τρόπῳ — in whatever way
εἰδέναι — to know *(the infinitive of **οἶδα**)*
τοσοῦτον δέω … ὥστε — I am so far from … that
οὐδὲ αὐτό — not even this itself
ὅτι ποτ᾽ ἐστί — what on earth it is *(**ὅτι** again the relative; **ποτέ** adds* on earth*)*
τὸ παράπαν — at all
τυγχάνω εἰδώς — I happen to know *(**εἰδώς**: knowing, the participle of **οἶδα**)*

Exercise 25.5 — Understanding the reading

Read both versions aloud before you answer anything.

1. Who asks the first question, and what is it about? Which word in it tells you that it is a question?
2. Meno offers four possibilities for how virtue comes to people. Find them in the original. What connector joins them?
3. In the adapted version, why are the Thessalians wise? Which **γάρ** gives the reason, and who is named?

4. **ἐάν τίς τι ἔρηται. τίς** has an accent. Is it *who?* Say what tells you.
5. Find **οὐδείς** in both versions. What does the original add to it?
6. In the adapted version, the Athenian is asked **ἆρα διδακτόν ἐστιν ἡ ἀρετή;** What is his answer, and what is his reason for it? Which word introduces the reason?
7. **οὐκ οἶδα τί ἐστιν ἡ ἀρετή.** Is **τί** a question word here? What kind of question is this?
8. Find the sentence in the original that says the same thing as the adapted Athenian's **οὐδὲ γὰρ οἶδα τί ἐστιν ἡ ἀρετή**. It is longer. Which words in it mean *what it is*?
9. The adapted version ends **καὶ ἐγώ, ὦ Μένων, οὐκ οἶδα.** The original does not say this in so many words. Where does Socrates say it?
10. Translate the last sentence of the adapted version. Then say what it does to Meno's question.

Answer key

1. Meno; whether virtue is teachable. **ἆρα**, which marks the question and sits where the inner question begins — the Voice's point, not repeated here.
2. Teachable (**διδακτόν**); got by practice (**ἀσκητόν**); by nature (**φύσει**); or in some other way (**ἄλλῳ τινὶ τρόπῳ**). **ἤ**, *or*, joins them, three times.
3. Because Gorgias came to their city and taught them to answer: **Γοργίας γὰρ ἦλθεν … καὶ ἐδίδαξεν**. The **γάρ** is the second word of its clause, as it must be (Lesson 17).
4. No — it is *anyone*. The lesson's note said that even *someone* takes an accent before another enclitic, and **τι** is one. The context settles it too: *if who asks what?* is not a sentence. This is the one place in the passage where the accent does *not* ask, and a pupil who spots that has understood the lesson rather than the rule.
5. Adapted: **οὐδείς ἐστι σοφός**, *no one is wise*. Original: **οὐδεὶς ὅστις οὐ γελάσεται**, *there is no one who will not laugh* — a double negative that comes out positive: *everyone will laugh*.
6. *Teachable or not teachable, I do not know; for I do not even know what virtue is.* **γάρ** introduces the reason (**οὐδὲ γὰρ οἶδα**), and the reason is a real one: you cannot say whether a thing can be taught before you know what it is.
7. Yes, with its accent; and it is an indirect question, folded inside **οὐκ οἶδα** — the construction from the New Greek. Not *I do not know something is virtue*; the accent forbids that.
8. **ὥστ᾽ οὐδὲ αὐτὸ ὅτι ποτ᾽ ἐστὶ τὸ παράπαν ἀρετὴ τυγχάνω εἰδώς.** The words for *what it is* are **ὅτι ποτ᾽ ἐστί** — with **ὅτι** the relative *what(ever)*, which the gloss flags, and **ποτέ** turning it into *what on earth*.
9. He does not say it of himself at all in this passage; he puts it in the mouth of an imaginary Athenian, *anyone here*. The adapted version makes him own it. Plato's Socrates does own it a few lines later, at 71b, which is why the adaptation is fair — but a pupil who notices that the original is more careful than the adaptation has read both.
10. *And I, Meno, do not know.* It turns the question round: Meno asked whether virtue can be taught, and Socrates answers by asking what virtue is — a prior question that, it will turn out, nobody in the dialogue can answer either. The rest of the *Meno* is that

question.

The Question

1. Socrates mostly asks questions and rarely answers them. Is that a method, an evasion, or a kind of politeness?
2. Livia changed a question into a statement by leaving off an accent. Can you think of a way to do the same thing in English?
3. Pilate's question has no answer in the text. Marcus's had none in the room. Is a question with no answer a failed question?

Discussing the questions

1. Open; the Voice says the *Meno* spends its length finding out "whether that is honesty or a trick". A strong answer uses the reading. The reason given there for not answering is a real one: you cannot say whether virtue can be taught before you know what it is (**οὐδὲ γὰρ οἶδα τί ἐστιν ἡ ἀρετή**). Gorgias, by contrast, taught the Thessalians to answer anyone. A pupil who says *evasion* has noticed that no answer comes; ask what an honest answer to Meno would have been.
2. Yes: the question mark, with the voice behind it. *You came?* differs from *You came.* by one stroke on the page and a rise in the voice aloud, which is the lesson's **σοφός ἐστιν ὁ ἀνήρ;** in English. Otherwise English moves words (*is he* for *he is*) or adds *do*, which costs more than a stroke. A pupil who offers *I know who came* has found the indirect question: the question word kept, the question gone.
3. Open, and the lesson supplies both sides. Meno's question also goes unanswered (the dialogue "will fail to answer" it), and yet it opens the whole *Meno*; Pilate's ends an interrogation because he does not wait. The Voice's point is that only what the asker did next tells them apart. A strong answer separates *unanswered* from *failed*. Marcus got silence, and the Voice says he was right to feel that it was a kind of reply.

The Story

*Livia's second question, when she was allowed it, was **τίς ἐστιν ὁ διδάσκαλος;** with the accent, read aloud so that everyone could hear it.*
"I am," said Theodoros. "And you have just taught the rest of them more about the accent than I managed in all my explaining, by getting it wrong first. Thank you."
Livia, who did not usually enjoy being thanked for mistakes, found that this time she did not mind.

26

Commands, Advice, and Persuasion — the imperative, prohibition with μή, and δεῖ and χρή

The Story

Marcus had asked for a long hearing and been given a short one, and he used it.
The argument, delivered standing and in Greek, ran roughly as follows. Learning takes place in the soul. The soul is not in the house. Therefore nothing that takes place in the house — specifically, the copying of paradigms by lamplight — is learning. ***οὐ δεῖ οὖν τοὺς παῖδας γράφειν ἐν τῷ οἴκῳ****: it is therefore not necessary for the pupils to write at home. He sat down to something close to applause.*
"Grammar first," said Theodoros. "Then the argument. Separately. Julia."
*"The grammar is perfect," said Julia, and sounded as if it cost her. "****οὐ δεῖ*** *with the accusative and infinitive.* ***οὖν*** *in second place. The* ***γάρ*** *clauses all give reasons. He used* ***μέν … δέ*** *twice and both times correctly. I cannot find anything."*
"Nor can I. It is the best Greek anyone in this room has produced so far, and I include myself." He turned. "Now the argument. Livia."
Livia had been waiting.
"The ***γάρ*** *gives a reason," she said. "Every* ***γάρ*** *clause gives a reason. The reasons are not reasons.* The soul is not in the house *— the soul is wherever the pupil is, and the pupil is in the house. He has used the connector that promises evidence and put a sentence after it that is not evidence. Every one of his* ***γάρ****s is a false promise, in flawless Greek."*
Marcus opened his mouth.
"She is right," said Theodoros, before he could. "And so are you, Marcus, about one thing: you have shown that an argument can be grammatically perfect and still wrong, which is a lesson I have been trying to teach since Lesson 18, and you have taught it better by being *the example. For that you have my thanks." He paused. "The homework stands.* ***γράφετε.****"*
It was, the class agreed afterwards, the best speech Marcus had ever made, and he had lost.

The imperative: the forms of command

Student edition, p. 265

You have been reading commands since Lesson 1 — **γνῶθι**, **ἄειδε**, **ἔννεπε**, **πορεύου**, **ποίει** — without the form being named. The **imperative** is the mood of telling someone to do something, and it comes in present and aorist, like everything else.

	2nd sg.	2nd pl.	
Present	**λέγε**	**λέγετε**	be saying; keep saying
	ἄκουε	**ἀκούετε**	be listening
First aorist	**γράψον**	**γράψατε**	write (now, once)
	ἄκουσον	**ἀκούσατε**	listen (now)
Second aorist	**εἰπέ**	**εἴπετε**	say
	ἐλθέ	**ἔλθετε**	come
	μάθε	**μάθετε**	learn

The second-person plural of the present looks exactly like the indicative — **λέγετε** is both *you say* and *say!* — and context decides. (**ἀγαπᾶτε τοὺς ἐχθροὺς ὑμῶν** in Lesson 11 was a command, and you read it as one without knowing why.)

Aspect in a command: present against aorist

Student edition, p. 265

A present imperative asks for an *activity* — ongoing, repeated, a habit, a rule of life. An aorist imperative asks for a *deed* — once, now, complete.

- **ἄκουε** — *listen* as a habit; be a listener.
- **ἄκουσον** — *listen!* — to this, now.
- **πορεύου καὶ σὺ ποίει ὁμοίως** — both present. *Go on your way and keep doing likewise.* Not an errand; a way to live.
- **εἰπέ μοι** — aorist. *Tell me.* One answer, now.

You have met this difference in the indicative (Lesson 14), the infinitive (Lesson 16) and the participle (Lesson 22). The imperative is the fourth and, for this course, the last place it lives, and the one that matters most in daily speech: most of what people say to each other is commands.

Prohibition: μή, never οὐ

Greek forbids with **μή**, never with **οὐ**.

μή + present imperative: *stop doing that* or *don't be the kind of person who does that*. **μὴ λέγε** — *don't say* (as a habit; or, stop). **μὴ φοβοῦ** — *do not be afraid*, which the Gospels say to people who already are.
For *don't* as a single act — *don't say that one thing* — Greek uses **μή** with a form called the aorist subjunctive, which you have not learned. Recognise **μή** + a verb as a prohibition and let the exact form wait.

NOTE

This is why μηδὲν ἄγαν has μηδέν and not οὐδέν. You may have wondered in Lesson 2 why the maxim used the **μή** word for *nothing*. It is a command — *[do] nothing in excess* — and commands take the **μή** family. There is no verb in the maxim; the **μ-** tells you one is understood.

δεῖ and χρή: saying what must be done

Look again at how Marcus's conclusion began. **δεῖ** — *it is necessary* — and **χρή** — *one ought* — are impersonal. They have no subject in the ordinary sense; the person who must do the thing goes in the accusative, and the thing to be done is an infinitive.
δεῖ σε μανθάνειν. — *It is necessary for you to learn. You must learn.* **χρὴ τοὺς παῖδας ἀκούειν.** — *The children ought to listen.*
It is the construction of Lesson 16 with a one-word verb on the front. Marcus's whole argument rested on **οὐ δεῖ** + accusative + infinitive, and he built it correctly.

κελεύω, συμβουλεύω, πείθω: telling, advising, persuading

Greek keeps these apart with its verbs, not its moods.

- **κελεύω** — I order. The imperative's verb.
- **συμβουλεύω** — I advise. Takes the dative: advice is given *to*.
- **πείθω** — I persuade. And **πείθομαι**, the middle, is *I am persuaded* — which is to say, *I obey*.

The ordinary classical word for obeying is the middle of the word for persuading. A Greek who **πείθεται** has, by the grammar, agreed.

From Latin

Latin's imperative is simpler and says less. *Dic*, *audi*, *scribe* — one form, no aspect. Latin cannot tell you whether *audi* means *listen to this now* or *be a listener*. Greek always does.
Latin prohibits with *nōlī* + infinitive — *nōlī dīcere*, literally *be unwilling to say* — which is polite and roundabout. Greek says **μὴ λέγε** and is done. And *oportet* with accusative and infinitive is exactly **δεῖ**; you have had the construction in Latin for years and are now learning its original.

Words to Learn

ἄκουε — listen! *(present imperative; aorist **ἄκουσον**)*
λέγε — speak! *(present imperative; aorist **εἰπέ**, say!)*
γνῶθι — know! *(aorist imperative of **γιγνώσκω**; irregular)*
μή — not *(with commands, wishes and prohibitions)*
δεῖ — it is necessary *(+ accusative + infinitive)*
χρή — one ought, one must *(+ accusative + infinitive)*
πείθω — I persuade; *(middle **πείθομαι**)* I obey
κελεύω — I order, I command
αἰτέω — I ask for, I request *(a thing; **ἐρωτάω** asks a question)*
ζητέω — I seek, I look for
εὑρίσκω — I find *(aorist **εὗρον**) (Lesson 5)*
λαμβάνω — I take, I receive *(aorist **ἔλαβον**) (Lesson 5)*
πᾶς, πᾶσα, πᾶν — all, every; *(with the article)* the whole *(genitive **παντός**; **πάντες**, all people; **πάντα**, all things) (Lesson 15)*
ὁ νόμος — law; custom *(Lesson 4)*

Note

γνῶθι is the one imperative in this lesson that does not fit the table. It is the aorist imperative of **γιγνώσκω**, built on the bare root **γνω-**, with an old ending **-θι** that survives in only a handful of verbs. You have been saying **γνῶθι σαυτόν** since Lesson 1. It is aorist: *come to know yourself* — not as a habit, but as a thing to be done, once, completely, and the maxim does not say it is easy.

The Investigation

Theodoros had them sort Marcus's sentences into *commands*, *reasons* and *conclusions* before they were allowed to say whether any of them were true.

Exercise 26.1 — Retrieval

From memory. Lessons 22 to 25; nothing from this lesson.

1. **ἐλθών** — what form, from what verb, meaning what?

2. **τίς ἐστιν ὁ διδάσκαλος;** — translate. Now take the accent off **τίς**. What happens to the sentence?
3. **λαλέω** — Attic or Koine? What did it mean in Attic?
4. Turn into the Attic way of reporting speech: **λέγει ὅτι ὁ παῖς ἀγαθός ἐστιν.**
5. Name the case of **τίνι**, and say what kind of answer it asks for.
6. **οἶδα** or **γιγνώσκω** — which one knows a fact?
7. **ὑπάγω** — which Greek, and what is the Attic for it?
8. **ἰδὼν αὐτὸν ἀντιπαρῆλθεν.** — which word is the main verb? What is the participle doing?
9. **πότε** and **ποτε** — translate each.
10. Of the four kinds of Greek in Lesson 24, which has no article?

Answer key

1. Aorist participle, masculine nominative singular, of **ἔρχομαι**: *having come* (Lessons 22 and 14).
2. *Who is the teacher?* Without the accent it would mean *someone*, and could not stand first; the sentence would have to be rebuilt — Livia's lesson (Lesson 25).
3. Koine; in Attic, *I chatter* (Lesson 23).
4. **λέγει τὸν παῖδα ἀγαθὸν εἶναι.** — accusative and infinitive (Lessons 16 and 23).
5. Dative; the answer will be a recipient — *to whom?* (Lesson 25).
6. **οἶδα** (Lesson 25).
7. Koine; Attic **ἔρχομαι** (Lesson 23).
8. **ἀντιπαρῆλθεν**; the participle **ἰδών** gives the step before it, *having seen him* (Lesson 22).
9. *When? / at some time, once* (Lesson 25).
10. Homeric (Lesson 24).

Exercise 26.2 — Translate

1. **ἄκουσον, ὦ Μάρκε, καὶ μὴ λέγε.** *(ὦ Μάρκε = Marcus, vocative)*
2. **δεῖ τοὺς παῖδας μανθάνειν· οὐ γὰρ σοφοὶ γίγνονται ἐν τῷ οἴκῳ.** *(γίγνονται = they become)*
3. **χρὴ τὸν δίκαιον λέγειν τὴν ἀλήθειαν.**
4. **πορεύου καὶ σὺ ποίει ὁμοίως.**
5. **ζήτει τὴν ἀλήθειαν, ὦ παῖ, καὶ μὴ ψεύδου.** *(ὦ παῖ = child, vocative)*
6. **αἴτει, καὶ ὁ θεὸς δίδωσί σοι.** *(σοι = to you)*
7. **χρὴ πάντας τοὺς ἀνθρώπους τὸν νόμον γιγνώσκειν.**
8. **εἰπέ μοι, ὦ Ἰουλία, τίς ἔλαβε τὸ βιβλίον.**
9. **μὴ κέλευε τὸν αἴλουρον· οὐ γὰρ πείθεται.** *(πείθεται = obeys)*
10. **πᾶς γὰρ ὁ αἰτῶν λαμβάνει καὶ ὁ ζητῶν εὑρίσκει.** *(Matthew 7:8)*

Answer key

1. *Listen, Marcus, and do not speak.* — aorist **ἄκουσον**: listen *now*, to this; present **μὴ λέγε**:

stop talking, or don't be talking. Both aspects in one sentence, and the sentence was said in this classroom more than once.

2. *The children must learn; for they do not become wise at home.* — **δεῖ** + accusative + infinitive; **γάρ** giving the reason. Ask whether the reason is a reason. (It is Marcus's own argument turned round, and it is no better.)
3. *The just man ought to speak the truth.* — **χρή** works like **δεῖ**.
4. *Go, and you do likewise.* — both present imperatives: a way of life, not an errand. The class read this in Lesson 22; now they can say why the form is what it is.
5. *Seek the truth, child, and do not lie.* — two present imperatives: a habit to keep and a habit to drop. **ζήτει** is **ζητέω**'s present imperative with the vowels run together, like **ποίει** in 4.
6. *Ask, and God gives to you.* — **αἴτει**, present: be an asker. The enclitic **σοι** has thrown its accent back onto **δίδωσί** (Lesson 25).
7. *All people ought to know the law.* — **χρή** + accusative + infinitive; **πάντας** agrees with **τοὺς ἀνθρώπους**.
8. *Tell me, Julia, who took the book.* — aorist **εἰπέ**: one answer, now; then an indirect question (Lesson 25), with **τίς** keeping its accent. **ἔλαβε** is the aorist of **λαμβάνω**.
9. *Do not give orders to the cat; for it does not obey.* — **μή** + present imperative: stop doing it, or do not be the kind of person who does. **πείθεται** is the middle of **πείθω**: the cat has not been persuaded. The **γάρ** here is a real reason.
10. *For everyone who asks receives, and the one who seeks finds.* — article + participle = *the one who* (Lesson 22); **πᾶς** in front of it, *everyone who*. The class will read the whole passage in this lesson's Reading.

Exercise 26.3 — Grammar, then argument

Here is Marcus's conclusion with its reason.
οὐ δεῖ οὖν τοὺς παῖδας γράφειν ἐν τῷ οἴκῳ· ἡ γὰρ ψυχὴ οὐκ ἔστιν ἐν τῷ οἴκῳ.

1. Check the grammar. Is **οὖν** in the right place? Is the construction after **δεῖ** correct? Does **γάρ** stand where it should?
2. Now the argument. **γάρ** promises a reason. Is what follows it a reason?
3. Say in one sentence what Livia saw that the rest of the class did not.

Here are four more of Marcus's sentences, as Julia took them down. For each: grammar first, then argument.

4. **οἱ μὲν παῖδες μανθάνουσιν ἐν τῇ ψυχῇ, ἡ δὲ ψυχὴ οὐκ ἔστιν ἐν τῷ οἴκῳ.**
5. **χρὴ γὰρ τοὺς παῖδας ἐν τῷ διδασκαλείῳ μανθάνειν· ἐκεῖ γάρ ἐστιν ὁ διδάσκαλος.** *(τὸ διδασκαλεῖον = the school room; ἐκεῖ = there)*
6. **ὁ δὲ διδάσκαλος οὐκ ἔστιν ἐν τῷ οἴκῳ· οὐδεὶς οὖν διδάσκει ἐν τῷ οἴκῳ.**
7. **δεῖ οὖν τὸν διδάσκαλον μὴ κελεύειν τοὺς παῖδας γράφειν.** — there are two accusatives here. Which one is the subject of the infinitive, and what tells you?
8. Write Livia's reply in Greek: *the soul is always with the child.*
9. Which single word of Marcus's conclusion (the sentence at the top) would you change to make it true? Is the result still an argument?

10. Theodoros's whole reply was **γράφετε.** Give its mood, aspect and number, and say why he did not say **γράψατε**.

Answer key

1. Yes to all three. **οὖν** second; accusative + infinitive after **δεῖ**; **γάρ** second in its clause. The Greek is faultless.
2. No. *The soul is not in the house* is offered as the reason the children need not write at home, and it is neither true (the soul is wherever the pupil is) nor, if it were true, relevant (writing is done by hands). The connector promises evidence and the clause does not deliver it.
3. That the connectors are claims. **γάρ** does not just join two clauses; it asserts that the second supports the first, and that assertion can be false even when every word is correct. Lesson 17 taught the class to read **γάρ**; this is the lesson where they learn to *audit* it.
4. Grammar: **μέν … δέ** both second in their clauses, the subjects balanced — perfect. Argument: the first clause is true and the second is false, and **δέ** has set them side by side as if they were two facts. The balance is doing the persuading.
5. Grammar: two **γάρ**s, each second in its clause, the second giving the reason for the first — correct. Argument: *the teacher is there* is a reason for learning in the school room, not a reason against learning anywhere else. The sentence proves something nobody disputed.
6. Grammar: **οὖν** second — correct. Argument: *nobody teaches at home* does not follow from *the teacher is not at home*; the tablet, the book and the pupil are all at home, and each of them teaches. A pupil who notices that **οὐδείς** is doing more work than the evidence allows has audited the connector.
7. **τὸν διδάσκαλον** is the subject of **κελεύειν** — it is the teacher who orders; **τοὺς παῖδας** is the object of **κελεύειν** and the subject of **γράφειν**. Nothing in the endings tells you; the sense does, and the order helps. Note **μή** with the infinitive, which is correct: the infinitive takes **μή**, not **οὐ**. Argument: this is the conclusion again in different words, and a conclusion repeated is not a reason.
8. **ἡ ψυχὴ ἀεὶ σὺν τῷ παιδί ἐστιν.** — accept **ἐν τῷ παιδί**, or **ὅπου ὁ παῖς**, if a pupil knows **ὅπου**. Note **παιδί ἐστιν**: the acute stays acute before the enclitic.
9. Remove **οὐ**: **δεῖ οὖν τοὺς παῖδας γράφειν ἐν τῷ οἴκῳ** — and now the reason that follows it is a reason against it, so the **γάρ** would have to go too. Changing one word to make the conclusion true destroys the argument, which shows that the argument was never holding the conclusion up.
10. Imperative, present, plural: *keep writing*, *write — as a habit*. **γράψατε** would be *write this, now, once*, and the homework is not one deed but a rule of life. (At the end of the lesson he says **γράψον** to Marcus alone, and means one piece of work, completely.)

Exercise 26.4 — Into Greek

1. Listen! *(to one person, now)*
2. Do not lie. *(use **ψεύδου**, the command form of **ψεύδομαι**)*
3. The children must learn.

4. Know yourself.
5. Seek the truth! *(to one person, now)*
6. Do not be afraid.
7. One must find the way.
8. Take the book! *(to several people, now)*
9. Everyone ought to know the law.
10. The one who asks receives.

Answer key

1. **ἄκουσον.** — aorist. **ἄκουε** is *be a listener*, which is also a good thing to say to a child, but is not what was asked.
2. **μὴ ψεύδου.** — **μή**, not **οὐ**. A pupil who writes **οὐ ψεύδου** has written something that is not Greek.
3. **δεῖ τὰ παιδία μανθάνειν.** — or **τοὺς παῖδας**. Accusative, then infinitive.
4. **γνῶθι σαυτόν.** — and they should now be able to say that it is an aorist imperative, from the root **γνω-**, with **σαυτόν** the reflexive *yourself* in the accusative. Twenty-five lessons after they first copied it.
5. **ζήτησον τὴν ἀλήθειαν.** — aorist, on the pattern of **γράψον**. A pupil who writes **ζήτει** has said *be a seeker*, which is advice for a life and not for now; accept it if they can say so.
6. **μὴ φοβοῦ.** — the Gospels' phrase, given in the New Greek. **οὐ φοβοῦ** is not Greek.
7. **δεῖ εὑρίσκειν τὴν ὁδόν.** — with no accusative, because English *one* is nobody in particular; or **χρὴ τὸν ἄνθρωπον εὑρίσκειν τὴν ὁδόν**.
8. **λάβετε τὸ βιβλίον.** — second aorist imperative plural, like **εἴπετε**, **μάθετε**; the stem is **λαβ-**, as in **ἔλαβον**. A pupil who writes **λαμβάνετε** has told them to keep taking it.
9. **χρὴ πάντας γιγνώσκειν τὸν νόμον.** — or **δεῖ πάντας …**; **πάντας** alone is *everyone*.
10. **ὁ αἰτῶν λαμβάνει.** — article + participle as subject (Lesson 22); the Gospel's own words, less **πᾶς**.

The Ancient Voice — Carved at Delphi; quoted by Plato, *Charmides* 164d–165a and *Protagoras* 343b

> The two sentences you began with, for the third and last time. You copied them in Lessons 1 and 2 before you could read a letter. You can now explain every mark in them.
>
> **γνῶθι σαυτόν**
>
> - **γνῶθι** — know! *(aorist imperative, second singular, of* **γιγνώσκω***; the root* **γνω-** *with the old ending* **-θι***)*

- **σαυτόν** — yourself *(accusative; **σ-** for* you* + **αὐτόν**)*

Know yourself.

Aorist. Not *be always getting to know yourself* — which a present imperative would say — but *come to know yourself*: arrive, once, at the knowledge. The form implies that the thing can be done and that it has not been done yet. Those are both claims, and the Greeks carved them in the forecourt of their holiest temple.

μηδὲν ἄγαν

- **μηδέν** — nothing *(the **μή** word, because this is a command)*
- **ἄγαν** — too much, in excess

Nothing in excess.

No verb. The **μ-** on **μηδέν** is the only grammar in the sentence and it tells you that a verb of doing is understood and that the whole thing is an instruction, not a description. **οὐδὲν ἄγαν** would mean *there is nothing in excess*, which would be false. **μηδὲν ἄγαν** means *do nothing in excess*, which is advice.

Three lessons in two words each. Aspect — the aorist of **γνῶθι**. The negative of command — the **μή** of **μηδέν**. The verb that need not be written — the missing *do*. In Lesson 1 you copied the letters. Now you can read the grammar, and it turns out to have been saying something all along.

FOR THE TEACHER

On the maxims. They are proverbial and the Delphic carving is attested only by report; the Plato references are the course's sources for the wording, as in Lessons 1 and 2, and should be given as such.

On Marcus. This is his best argument in the course, and its flaw. Give him the grammar victory in full — Julia's concession should sound like a concession — before Livia takes the argument apart. The lesson fails if he is made ridiculous; it works if he is made right about the Greek and wrong about the world, in that order, and knows which is which by the end.

On πείθομαι. Pause on it. (Koine has **ὑπακούω** as well, which has nothing to do with persuasion; the point is about **πείθομαι**, not about the whole language.) It also answers the thoughtful pupil who asks why **κελεύω** and **πείθω** are different verbs at all.

The Reading

Ask, seek, knock · Matthew 7:7–12

Six verses from the Sermon on the Mount, which you entered in Lesson 21. They are built almost entirely out of commands, and the commands are present imperatives — a way to live, not an errand. The first version is **adapted**: it has no futures, because you have none, and so it says *gives* where the Gospel says *will be given*. Notice what that costs. The second is the text of Nestle–Aland, glossed beside it.

Adapted.

αἰτεῖτε, καὶ ὁ θεὸς δίδωσιν ὑμῖν· ζητεῖτε, καὶ εὑρίσκετε· κρούετε, καὶ ὁ θεὸς ἀνοίγει ὑμῖν. πᾶς γὰρ ὁ αἰτῶν λαμβάνει, καὶ ὁ ζητῶν εὑρίσκει, καὶ τῷ κρούοντι ὁ θεὸς ἀνοίγει.

ὁ υἱὸς αἰτεῖ ἄρτον· τίς πατὴρ δίδωσιν αὐτῷ λίθον; ὁ υἱὸς αἰτεῖ ἰχθύν· τίς δίδωσιν αὐτῷ ὄφιν; οὐδείς. ὑμεῖς κακοί ἐστε, ἀλλὰ ἀγαθὰ δῶρα φέρετε τοῖς παιδίοις ὑμῶν· ὁ οὖν πατὴρ ὑμῶν ὁ ἐν τοῖς οὐρανοῖς πολλῷ μᾶλλον δίδωσιν ἀγαθὰ τοῖς αἰτοῦσιν αὐτόν.

πάντα οὖν ἃ θέλετε τοὺς ἀνθρώπους ποιεῖν ὑμῖν, ταῦτα καὶ ὑμεῖς ποιεῖτε αὐτοῖς· οὗτος γάρ ἐστιν ὁ νόμος.

The original (Nestle–Aland).

Αἰτεῖτε καὶ δοθήσεται ὑμῖν, ζητεῖτε καὶ εὑρήσετε, κρούετε καὶ ἀνοιγήσεται ὑμῖν· πᾶς γὰρ ὁ αἰτῶν λαμβάνει καὶ ὁ ζητῶν εὑρίσκει καὶ τῷ

αἰτεῖτε — ask! *(present imperative plural of **αἰτέω**)*
δοθήσεται ὑμῖν — it will be given to you *(a future; gloss it whole)*
εὑρήσετε — you will find *(future of **εὑρίσκω**)*
κρούετε — knock!
ἀνοιγήσεται — it will be opened *(future; gloss it whole. In verse 8 Nestle–Aland prints **ἀνοιγ[ής]εται**: the brackets mean some manuscripts have the present, **ἀνοίγεται**, it is opened)*
πᾶς ὁ αἰτῶν — everyone who asks
τῷ κρούοντι — to the one who knocks *(the participle in the dative)*
ἤ — or
ἐξ ὑμῶν — among you *(**ὑμῶν**: of you, plural)*
ὃν αἰτήσει … ἄρτον — whom his son will ask for bread *(**αἰτέω** takes two accusatives: the person and the thing)*
ὁ υἱὸς αὐτοῦ — his son
μή — surely not …? *(the question expects no; Lesson 25)*
ὁ λίθος — stone
ἐπιδώσει αὐτῷ — will hand him *(future of **δίδωμι** with a prefix)*
ὁ ἰχθύς — fish *(accusative **ἰχθύν**)*
ὁ ὄφις — snake *(accusative **ὄφιν**)*
εἰ — if
ὑμεῖς — you *(plural, written out: Koine)*
πονηροὶ ὄντες — being bad *(**ὤν**, the participle of **εἰμί**)*
οἴδατε — you know *(**οἶδα** in the Koine plural; Attic **ἴστε**)*
δόματα — gifts
διδόναι — to give *(the infinitive of **δίδωμι**)*
τοῖς τέκνοις ὑμῶν — to your children
πόσῳ μᾶλλον — how much more
ὁ πατὴρ ὑμῶν ὁ ἐν τοῖς οὐρανοῖς — your father, the one in the heavens *(the article repeated to attach the phrase:*

κρούοντι ἀνοιγ[ής]εται. ἢ τίς ἐστιν ἐξ ὑμῶν ἄνθρωπος, ὃν αἰτήσει ὁ υἱὸς αὐτοῦ ἄρτον, μὴ λίθον ἐπιδώσει αὐτῷ; ἢ καὶ ἰχθὺν αἰτήσει, μὴ ὄφιν ἐπιδώσει αὐτῷ; εἰ οὖν ὑμεῖς πονηροὶ ὄντες οἴδατε δόματα ἀγαθὰ διδόναι τοῖς τέκνοις ὑμῶν, πόσῳ μᾶλλον ὁ πατὴρ ὑμῶν ὁ ἐν τοῖς οὐρανοῖς δώσει ἀγαθὰ τοῖς αἰτοῦσιν αὐτόν. Πάντα οὖν ὅσα ἐὰν θέλητε ἵνα ποιῶσιν ὑμῖν οἱ ἄνθρωποι, οὕτως καὶ ὑμεῖς ποιεῖτε αὐτοῖς· οὗτος γάρ ἐστιν ὁ νόμος καὶ οἱ προφῆται.

Lesson 10)
δώσει — will give *(future of **δίδωμι**)*
τοῖς αἰτοῦσιν αὐτόν — to those who ask him
ὅσα ἐάν — whatever *(**ὅσα**: as many things as)*
θέλητε — you want *(a subjunctive after **ἐάν**; the form is new, the verb is Lesson 23's)*
ἵνα ποιῶσιν — that they should do *(Koine **ἵνα**, Lesson 23; **ποιῶσιν** a subjunctive — gloss it whole)*
οὕτως — so, in this way
ποιεῖτε — do! *(present imperative plural of **ποιέω**)*
οὗτος — this
οἱ προφῆται — the prophets; *the law and the prophets* is the whole of Scripture
(adapted version only) **ἀνοίγει** — opens;
πολλῷ μᾶλλον — by much more;
ταῦτα — these things

Exercise 26.5 — Understanding the reading

Read both versions aloud before you answer anything.

1. The first verse has three commands. Find them, name their aspect, and say what the aspect asks for.
2. **πᾶς ὁ αἰτῶν λαμβάνει.** What is the article doing, and what does **πᾶς** add?
3. In the adapted version, *ask* is answered by *gives*. In the original it is answered by **δοθήσεται**. What has the adaptation lost?
4. **τίς ἐστιν ἐξ ὑμῶν ἄνθρωπος …;** Is **τίς** *who?* or *someone*? Give two reasons.
5. **μὴ λίθον ἐπιδώσει αὐτῷ;** The question begins with **μή**. What answer does it expect, and how does the adapted version say the same thing?
6. **εἰ οὖν ὑμεῖς πονηροὶ ὄντες οἴδατε …** Why is **ὑμεῖς** written out, when **οἴδατε** already means *you know*? Which Greek does this?
7. Find the **οὖν** in the last verse. What has gone before that it draws a conclusion from?
8. **ποιεῖτε** in the last verse could be *you do* or *do!* Which is it, and what tells you?
9. What are *the law and the prophets*, and why does the adapted version leave the prophets out?
10. Translate the last verse of the original. Then say in one sentence why a passage about asking ends with a sentence about giving.

Answer key

1. **αἰτεῖτε**, **ζητεῖτε**, **κρούετε** — all present imperatives: keep asking, be a seeker, go on

knocking. Not one request but a habit. A pupil who says *aorist* has not looked at the endings; the aorist would be **αἰτήσατε**, **ζητήσατε**, **κρούσατε**.

2. The article turns the participle into a noun — *the one who asks* (Lesson 22); **πᾶς** makes it *everyone who asks*, without exception.
3. The promise. **δοθήσεται** is future and passive: *it will be given*, by someone unnamed, later. The adaptation's **ὁ θεὸς δίδωσιν** names the giver and makes it a present fact. The Gospel is more reticent and more hopeful at once; the adaptation is more certain and says less.
4. *Who?* — it has its accent and stands at the head of its clause, and the sentence ends with a question mark. (Both reasons are needed: in Lesson 25's **ἐάν τίς τι** the accent alone was not enough.)
5. *No* — nobody would. **μή** opens a question that expects a negative answer (Lesson 25's **μὴ σοφός ἐστιν;**). The adapted version asks **τίς δίδωσιν …;** and answers itself: **οὐδείς**.
6. For emphasis — *you, bad as you are* — and because Koine writes its pronouns out (Lesson 23). The emphasis is the argument: if even *you* give good gifts, how much more will God.
7. The whole passage: God gives to those who ask; therefore (**οὖν**) you, who have been given to, give. The connector claims that the rule of life follows from the picture of God, and here the claim is fair.
8. *Do!* — a command. The form alone cannot tell you (the lesson's point about **λέγετε**); what tells you is that the sentence is parallel to the three commands at the start, and that **οὕτως καὶ ὑμεῖς**, *so you too*, is how Greek introduces an instruction, not a report.
9. The Scriptures as a Jew of the first century named them: the books of Moses and the books of the prophets. The adaptation keeps **ὁ νόμος** because it is in this lesson's vocabulary and drops **οἱ προφῆται** because it is not — and in doing so loses the claim that the whole of Scripture comes to this one sentence. Say so.
10. *So everything that you want people to do for you, you also do for them; for this is the law and the prophets.* The passage began by telling you to ask and promising that you will receive; it ends by telling you to be, for other people, the one who gives. The grammar moves from the imperative *ask* to the imperative *do*, and the **οὖν** is the hinge.

The Question

1. A command, a piece of advice, and a persuasive argument can all produce the same action. Which does Greek make easiest to say? Which does it make hardest?
2. **γνῶθι** is aorist: *come to know yourself*, once. Is that possible? Would the maxim be truer in the present imperative?
3. Marcus's Greek was perfect and his argument was not. Which would you rather be good at? Which is harder to fix?

Discussing the questions

1. The command is easiest: Theodoros's whole reply to Marcus was **γράφετε**. Persuasion is hardest, because it needs reasons, and Marcus has just shown that a **γάρ** can promise one and not deliver. Greek keeps the three apart with verbs (**κελεύω**, **συμβουλεύω**, **πείθω**), not moods. A strong answer adds **πείθομαι**: the ordinary word for obeying is *I am persuaded*, so Greek files obedience under persuasion, not command.
2. Open. The Voice reads the aorist as two claims: that the knowing can be done, and that it has not been done yet. The present, *be always getting to know yourself*, sounds humbler and may be truer to experience. A strong answer weighs a goal that can be reached against one that never quite is. Listen for a pupil who hears *once* as *quickly*: the aorist presents the knowing as one complete thing, and the maxim, the note says, "does not say it is easy".
3. Open. Most pupils will say grammar is easier to fix, and the lesson shows why: Julia checked the Greek against rules and found nothing, while Livia had to ask whether each **γάρ** clause was evidence, which no table answers. But Livia's audit depended on reading the connector exactly; the skills are not rivals. Ask whether a well-formed bad argument is more dangerous than a clumsy good one: Marcus sat down "to something close to applause".

The Story

> *Marcus asked, at the end, whether he had at least been right that learning takes place in the soul.*
> *"You were," said Theodoros. "It does. And the soul, as Livia pointed out, is wherever you are, and when you go home it will be in your house, with a lamp and a tablet, copying the aorist imperative until it knows it.* ***γράψον.****"*
> *"That is aorist," said Marcus.*
> *"It is. Once, now, and completely. I chose it on purpose."*

27

The Translator's Dilemma — ambiguity, idiom, and what every translation gives up

Student edition, p. 273

The Story

Two tablets, one sentence, and Theodoros said that this time both translations were defensible and only one was right.

ἡ βασιλεία τοῦ θεοῦ ἐντὸς ὑμῶν ἐστιν.

Julia had written the kingdom of God is within you.

Livia had written the kingdom of God is among you.

"Defend them."

*Julia went first, and her defence was what everyone expected from Julia: exact and complete. "**ἐντός** means* inside. *With a genitive,* inside of. ***ὑμῶν** is* you, *plural, genitive.* Inside of you. *The word means what it means. I have looked it up."*

"Livia."

"The word means what it means," Livia agreed. "And he is talking to Pharisees."

There was a pause while the room worked out why that mattered.

"The verse before," said Livia. "He has been asked a question — when is the kingdom coming? *— and the people asking are the Pharisees, and the whole of the rest of the Gospel is a quarrel with them. He is not telling the Pharisees that the kingdom of God is inside* them. *He is telling them it is already here, in their midst, and they have not seen it. **ἐντὸς ὑμῶν** can mean* in your midst. *With a plural* you, *it very often does. And the sentence before it tells you which."*

Julia looked at her tablet.

"Nothing in my sentence is wrong," she said.

"No," said Theodoros. "Nothing in your sentence is wrong. The grammar is right. The lexicon is right. The translation is wrong, and the reason is not in the sentence. It is in the one before it, and in who was in the room when it was said." He sat down. "This is the lesson where I tell you that everything you have learned in this course is necessary and none of it is sufficient. You have the grammar. Now you find out what the grammar cannot do."

Where grammar stops and judgement begins

Student edition, p. 274

Julia's translation passes every test of the method Lesson 18 gave you: endings, article, aspect, connectors, and then the fifth question. So does Livia's. The method tells you which translations are *possible*; it will not, by itself, choose between them. For that you need three things that are not grammar.

One. Range. A Greek word covers a region (Lesson 19). When the region is wider than any English word's, the translator must choose a corner, and the grammar does not say which. **ἐντός** covers *inside* and *in the midst of*. Both are the word.

Two. Context. What came before, who is speaking, to whom, in what situation. The sentence before **ἐντὸς ὑμῶν** tells you the audience, and the audience decides the corner.

Three. Usage. How the word is *actually used* elsewhere — by this author, in this period, in this kind of text. A lexicon gives you the range; usage tells you where in the range a writer like this one tends to land.

A translation can be grammatically perfect and fail on any of the three. Julia's failed on the second. Marcus's in Lesson 18 failed on none of them — it failed on the grammar — and that is the difference between a bad translation and a *wrong* one. A bad translation can be shown wrong from the sentence. A wrong one needs the page.

Ambiguity is not always a problem

Student edition, p. 274

Sometimes the Greek is open on purpose. **καὶ ἡ σκοτία αὐτὸ οὐ κατέλαβεν** (John 1:5) — *and the darkness did not …* what? **καταλαμβάνω** is *seize*, *overtake*, *grasp*, and from *grasp* it comes to mean *understand*. *The darkness did not overcome it* and *the darkness did not comprehend it* are both the verb, and a great many readers have thought the writer wanted both at once. (English *comprehend* made the same journey: Latin *prehendere* is *to seize*.)

A translator who picks one has made a choice. A translator who finds an English verb that keeps both — *the darkness has not mastered it* — has done better, and such verbs are rare. The honest thing, often, is to pick one and say in a note that the other was there.

What a translator chooses between: not right and wrong, but losses

Student edition, p. 274

Not between right and wrong, mostly. Between *losses*. Every translation of a sentence with range in it loses something; the translator's job is to choose which loss the reader can best afford.

Within you loses the audience. *Among you* loses the inwardness that **ἐντός** usually carries. *Overcome* loses the understanding; *comprehend* loses the struggle. You can know what you gave up, and say so.

Note

Marcus has been doing this on purpose all through this course. Every one of his technically-possible-and-absurd translations was a demonstration that the grammar permits more than the sense does. He was being annoying. He was also, every time, right about the grammar — and the lesson he was teaching without meaning to is that *the grammar permits it* is never the end of the argument.

From Latin

The Latin kept the ambiguity and you never noticed. *Regnum Dei intra vos est.* *Intra vos* is *within you* and *among you* with exactly the same openness as the Greek, and the Latin translators, who could have chosen, did not. Every Latin reader has been making Julia's choice or Livia's silently for two hundred years, and most of them never knew there was one.

That is the other thing a translation can do: pass the dilemma on intact. It is sometimes the most faithful choice, and it is always the least helpful.

The Ancient Voice

attributed to Plato, *Greek Anthology* 7.670

A last dilemma, and a small one, which is why it is the clearest. Two lines about a boy called Aster, who had died. The attribution to Plato is ancient and almost certainly wrong, which does not matter here.

Ἀστὴρ πρὶν μὲν ἔλαμπες ἐνὶ ζωοῖσιν Ἑῷος·
νῦν δὲ θανὼν λάμπεις Ἔσπερος ἐν φθιμένοις.

- **Ἀστήρ** — *Aster* · vocative, and also the common noun **ἀστήρ**, *star*
- **πρὶν μέν** — *formerly, on the one hand* · and **μέν** promises a **δέ** *(Lesson 17)*
- **ἔλαμπες** — *you shone* · imperfect, second singular *(Lesson 13)*
- **ἐνὶ ζωοῖσιν** — *among the living* · epic for **ἐν ζωοῖς**, from **ζωός**, *alive* — not **τὸ ζῷον**, *animal*
- **Ἑῷος** — *as the Morning Star* · nominative, agreeing with the subject of the verb *(§15.1)*
- **νῦν δὲ θανών** — *but now, having died* · aorist participle of **θνῄσκω**, and the **δέ** paying off the **μέν**
- **Ἔσπερος** — *as the Evening Star*
- **ἐν φθιμένοις** — *among the perished* · a participle used as a noun *(Lesson 22)*

Aster, once you shone among the living as the Morning Star; now, dead, you shine among the dead as the Evening Star.

Now the problem. Ἑῷος and Ἔσπερος are the same object. The Morning Star and the Evening Star are both the planet Venus, and the Greeks knew it — the discovery is credited to Pythagoras or to Parmenides. So the poem is not saying *you were one thing and now you are another*. It is saying *you are the same star, and only your sky has changed*, which is the consolation, and it is the whole poem.

A translator has three choices and no good one.

	What it costs
Morning Star and *Evening Star*	Clear, and most English readers will not know they are one planet. The consolation is lost.
Phosphorus and *Hesperus*	Keeps the Greek names, and now almost nobody knows what they mean, let alone that they are the same.
Either, plus a	Nothing is lost except the poem, which cannot

Words to Learn

ἐντός — inside; in the midst of *(with the genitive)*
ἰδού — behold, look *(an interjection, from **εἶδον**)*
τὸ φῶς — light *(genitive **φωτός**)*
ἡ σκοτία — darkness *(Koine; Attic usually **ὁ σκότος**)*
ὁ κόσμος — order; ornament; the world *(three corners of one field)*
ἡ δόξα — opinion; reputation; glory *(the same word, moving)*
καταλαμβάνω — I seize, overtake; grasp, understand *(aorist **κατέλαβον**)*
τὸ πλοῖον — boat, ship *(the Gospels' word; **ναῦς** is the older word, Homer's and Attic's)*
ὁ ἄνεμος — wind
ὁ φόβος — fear *(Lesson 1)*
ὁ ὄχλος — crowd *(Lesson 21)*
καθεύδω — I sleep *(imperfect **ἐκάθευδον**: the augment goes in front of the prefix, as if the verb were not a compound; Attic also has **καθηῦδον**) (Lesson 5)*
ἐγείρω — I wake *(someone)*, I raise *(aorist **ἤγειρα**)*
ἐκεῖνος, ἐκείνη, ἐκεῖνο — that, that one *(stands outside the article group, like **οὗτος**: **ἐκεῖνος ὁ ἀνήρ**, that man) (Lesson 22)*

> Note
>
> **Words whose range is wider in Greek than in English.** You now have most of them. **λόγος** (Lesson 19): word, account, argument, reason. **ψυχή** (Lesson 1): breath, life, soul, self. **ἀρχή** (Lesson 6): beginning, origin, rule. **χάρις** (Lesson 19): charm, favour, thanks, grace. **κόσμος**: order, adornment, world. **δόξα**: what seems so, reputation, glory. **πνεῦμα** (Lesson 21): breath, wind, spirit.
> Every one of these, when you meet it, is a dilemma. Every one of them is a word English has borrowed — *logic*, *psyche*, *archaic*, *charisma*, *cosmos*, *orthodox*, *pneumatic* — and kept one corner of.

The Investigation

Theodoros said that for every sentence he wanted two translations and a reason for preferring one — and that *the dictionary says so* was not a reason, since the dictionary said both.

Exercise 27.1 — Retrieval

From memory. Lessons 23 to 26; nothing from this lesson.

1. **εἰπέ** — what form? From what verb?
2. Translate **οὐκ οἶδα τίς ἐστιν.**
3. **θάλαττα** or **θάλασσα** — which is Attic?
4. **ἀκούεις** — *you are listening.* Make it a command to the same person; then forbid it.
5. **τίνι ἔδωκε τὸ βιβλίον;** — name the case of **τίνι** and say what it asks for.
6. **δεῖ σε μανθάνειν.** — what case is **σε**, and why?

7. **πότε / ποτε** — translate each.
8. **λέγει ὅτι σοφός ἐστιν.** — put it into the Attic construction.
9. **γνῶθι** — present or aorist? Why does the maxim use that aspect?
10. **ὁ ποιήσας** — what tense is the participle, and what has the article done to it?

Answer key

1. Aorist imperative, second singular, of **λέγω**: *say!* (Lesson 26).
2. *I do not know who he is* — an indirect question (Lesson 25).
3. **θάλαττα**; **θάλασσα** is Koine (Lesson 23).
4. **ἄκουε** (or **ἄκουσον**, for *listen to this now*); **μὴ ἄκουε**. A pupil who writes **οὐκ ἄκουε** has used the wrong negative (Lesson 26).
5. Dative; a recipient — *to whom?* (Lesson 25).
6. Accusative: the person who must do the thing goes in the accusative after **δεῖ**, with the infinitive following (Lesson 26).
7. *When? / at some time, once* (Lesson 25).
8. **λέγει τὸν ἄνδρα σοφὸν εἶναι** (or **αὐτὸν σοφὸν εἶναι**) — accusative and infinitive (Lessons 16 and 23). Accept **λέγει σοφὸς εἶναι** from a pupil who takes *he* to be the speaker himself.
9. Aorist: *come to know yourself*, once, completely — a thing to be done, not a habit (Lesson 26).
10. Aorist; the article has made a noun of it, *the one who did* (Lesson 22).

Exercise 27.2 — Two renderings, one reason

1. **ὁ κόσμος αὐτὸν οὐκ ἔγνω.** *(John 1:10; **ἔγνω** = knew, recognised)*
2. **ἡ δόξα τοῦ ἀνδρὸς μεγάλη ἦν.**
3. **καὶ τὸ φῶς ἐν τῇ σκοτίᾳ φαίνει, καὶ ἡ σκοτία αὐτὸ οὐ κατέλαβεν.** *(John 1:5; **φαίνει** = shines)*
4. **ἐν ἀρχῇ ἦν ὁ λόγος.** *(John 1:1)*
5. **πνεῦμα ὁ θεός.** *(John 4:24, the first three words)*
6. **χάρις ὑμῖν καὶ εἰρήνη.** *(the greeting that opens most of Paul's letters, e.g. Romans 1:7; **εἰρήνη** = peace)*
7. **ἡ ψυχὴ τοῦ ἀνθρώπου ἐν τῷ πλοίῳ ἦν.**
8. **διδάσκαλε, οὐ μέλει σοι;** *(Mark 4:38; **μέλει σοι** = it is a care to you)*
9. **καὶ ἐγένετο γαλήνη μεγάλη.** *(Mark 4:39; **γαλήνη** = a calm)*
10. **ὁ ἄνεμος καὶ ἡ θάλασσα ὑπακούει αὐτῷ.** *(Mark 4:41; **ὑπακούω** = **ἀκούω** with a prefix: I listen to, I obey)*

Answer key

1. *The world did not know him / the world did not recognise him.* **κόσμος** here is the world of people, not the ordered universe; the context (he was in the world, the world was made through him) settles it. **ἔγνω** is the aorist of **γιγνώσκω**: a recognition that did not happen. Prefer *recognise* if the class can say why — it keeps the *coming-to-know* in

the verb.

2. *The man's reputation was great* / *the man's glory was great.* — a composed sentence, with no context, and so no way to decide. The right answer is *I cannot tell without the page*, and a pupil who says so has understood the lesson. Press one who chooses confidently.
3. *And the light shines in the darkness, and the darkness did not overcome it* / *... did not comprehend it.* Both are the verb. Accept either with the other acknowledged; give most credit to a pupil who finds an English word that holds both, or who says that the Greek may mean both and the English cannot.
4. *In the beginning was the Word* / *... the Reason* / *... the Account.* **λόγος** covers all three (Lesson 19), and **ἀρχή** is *beginning* or *origin* or *rule* (Lesson 6). Every English Bible says *Word*, and every one of them has made a choice. Usage decides: the Gospel goes on to say that the **λόγος** *became flesh*, which a reason does not do.
5. *God is spirit* / *God is breath* / *God is wind.* **πνεῦμα** covers all three (Lesson 21). The rest of the verse — *those who worship him must worship in spirit and truth* — settles the corner: the word is paired with **ἀλήθεια**, not with weather. No article on **πνεῦμα**: the predicate, as in **θεὸς ἦν ὁ λόγος** (Lesson 18).
6. *Grace to you and peace* / *favour to you and peace* / *thanks to you and peace.* **χάρις** (Lesson 19) can be any of them; usage decides — this is a letter's greeting, and in Lesson 28 you will see that a Greek letter opened with **χαίρειν**, *rejoice*. Paul has taken the ordinary word for *greetings* and bent it towards *grace*. A pupil who sees that the two words share a root has seen the move.
7. *The man's soul was in the boat* / *the man's life was in the boat* / *the man himself was in the boat.* Composed, no context, no way to decide; like 2. **ψυχή** has been a region since Lesson 1.
8. *Teacher, do you not care?* / *Master, is it nothing to you?* **διδάσκαλος** is *teacher*, and the Latin says *magister*, and the people shouting it are not in a classroom. The tone is the dilemma: *do you not care?* is a reproach; *does it not matter to you?* is a plea. The Greek is both, and the context — they think they are drowning — lets either stand.
9. *And there was a great calm* / *and a great calm came* / *and it became very calm.* **ἐγένετο** (Lesson 14) is *happened*, *became*, *there was*; the dilemma is small here and the choice is one of style. Accept any; ask which keeps the suddenness.
10. *The wind and the sea obey him* / *... listen to him.* **ὑπακούω** is *listen under* — hear and do. For a wind, *obey* is the only sense that works; *listen* would make the wind a pupil. Context has closed the range. (Note the singular verb with two subjects: Greek agrees with the nearer.)

Exercise 27.3 — What tells you that?

ἐπερωτηθεὶς δὲ ὑπὸ τῶν Φαρισαίων πότε ἔρχεται ἡ βασιλεία τοῦ θεοῦ ... *(Luke 17:20, the verse before the lesson's sentence.* ***ἐπερωτηθείς*** *= having been asked;* ***ὑπό*** *+ genitive = by.)*

1. Who asked the question?
2. What did they ask? *(There is a question word from Lesson 25 in it.)*
3. Now re-read **ἐντὸς ὑμῶν ἐστιν**. Who is **ὑμῶν**? What does that do to Julia's

translation?

4. **ἐντός** takes which case? Which word in the sentence shows it?
5. **ὑμῶν** is plural. If the Greek had **σοῦ**, *of you (one person)*, which of the two translations would gain?
6. **ἰδοὺ γάρ** — what does **γάρ** claim about the clause it introduces? What is it the reason for?
7. **ὧδε** and **ἐκεῖ** — which is *here*? Which word in this lesson's box has **ἐκεῖ** hiding inside it?
8. **ἀπεκρίθη αὐτοῖς καὶ εἶπεν** — two verbs of saying for one act of speech. Which Greek does this, and where did you meet the habit before?
9. **ὁ κόσμος αὐτὸν οὐκ ἔγνω** (from *Two renderings, one reason*). What tells you that **αὐτόν** is not the one who failed to know?
10. The Latin **intra vos**. What has the Latin translator kept, and what tells you he faced the same choice as Julia and Livia?

Answer key

1. The Pharisees — **ὑπὸ τῶν Φαρισαίων**, the agent after a passive participle.
2. *When is the kingdom of God coming?* — **πότε** from Lesson 25, in an indirect question.
3. **ὑμῶν** is the Pharisees. Julia's *within you* makes the sentence say the kingdom of God is inside the people the Gospel treats as its opponents. That is not impossible, but it needs an argument, and Livia's reading needs none. This is what *context decides* looks like in practice: not a feeling about the sentence, but a fact about the previous one.
4. The genitive; **ὑμῶν** is a genitive. (**ἐντός** is in the vocab box with its case; the exercise checks that the case was read, not remembered.)
5. *Within you. In the midst of* needs more than one person to be in the midst of; a singular **σοῦ** would all but force *inside*. The plural is what keeps Livia's reading open, and a pupil who sees that the *number* of a pronoun carries the argument has understood what the grammar can and cannot do.
6. That it gives the reason for what came before — for *nor will they say "here" or "there"*. The kingdom cannot be pointed at *because* it is already **ἐντὸς ὑμῶν**. The connector binds the dilemma to the sentence before it, which is Livia's whole case.
7. **ὧδε** is *here*; **ἐκεῖ** is *there*, and **ἐκεῖνος**, *that one*, is built on it — *the one over there*.
8. Koine, and the Septuagint before it: *he answered and said* is the Hebrew habit showing through (Lesson 20). Attic would write one verb.
9. Its ending. **αὐτόν** is accusative, the object of **ἔγνω**; the subject is **ὁ κόσμος**, nominative with the article. A pupil who translated *he did not know the world* read the order and not the endings, which is Lesson 3's mistake in a Lesson 27 sentence.
10. He kept the ambiguity: *intra* is *within* and *among* just as **ἐντός** is. What tells you he had the choice is that Latin *had* other words — *in vobis*, *inter vos* — and he used neither. He saw the fork and declined to take it.

Exercise 27.4 — Into Greek

1. Behold, the kingdom of God is among you.

2. The light shines in the darkness.
3. The glory of God was great.
4. I do not know what he means. *(literally, "what he is saying")*
5. Where is the boat?
6. The crowd does not know who he is.
7. The teacher was sleeping in the boat.
8. Wake the teacher! *(one person, now)*
9. That man has great fear.
10. Why do you have fear? *(to several people)*

Answer key

1. **ἰδοὺ ἡ βασιλεία τοῦ θεοῦ ἐντὸς ὑμῶν ἐστιν.** — and the class should notice that the Greek they have just written is *exactly as ambiguous* as the Greek they argued about. Writing it does not settle it.
2. **τὸ φῶς ἐν τῇ σκοτίᾳ φαίνει.**
3. **ἡ δόξα τοῦ θεοῦ μεγάλη ἦν.** — and here **δόξα** is *glory*, because nobody says God's *reputation* was great; the genitive has decided the corner. Ask them to say so.
4. **οὐκ οἶδα τί λέγει.** — Lesson 25; and a fair description of a translator's condition most of the time.
5. **ποῦ ἐστι τὸ πλοῖον;**
6. **ὁ ὄχλος οὐκ οἶδε τίς ἐστιν.** — indirect question; **τίς** keeps its accent. **ὄχλος** is singular and takes a singular verb, though it means many people.
7. **ὁ διδάσκαλος ἐκάθευδεν ἐν τῷ πλοίῳ.** — imperfect, because the sleeping went on; and the augment sits in front of the whole compound, **ἐ-κάθευδ-**, not inside it (**καθ-ηῦδ-**). A pupil who writes **ἐκαθεύδησεν** has made an aorist and said the sleeping was over.
8. **ἔγειρον τὸν διδάσκαλον.** — the aorist imperative of **ἐγείρω**, which has no **σ** because the stem ends in **ρ**; accept **ἔγειρε**, the present, from a pupil who has not met that and says why.
9. **ἐκεῖνος ὁ ἄνθρωπος μέγαν φόβον ἔχει.** — **ἐκεῖνος** outside the article group, like **οὗτος** (Lesson 17). A pupil who writes **ὁ ἐκεῖνος ἄνθρωπος** has put it where an adjective goes, and it does not go there.
10. **διὰ τί φόβον ἔχετε;** — the Gospel will say **τί δειλοί ἐστε;** in this lesson's Reading, with **τί** alone meaning *why?*; the class's **διὰ τί** is the fuller form of the same thing.

The Ancient Voice

Luke 17:20–21

The sentence, with the verse that decides it.

ἐπερωτηθεὶς δὲ ὑπὸ τῶν Φαρισαίων πότε ἔρχεται ἡ βασιλεία τοῦ θεοῦ ἀπεκρίθη αὐτοῖς καὶ εἶπεν· οὐκ ἔρχεται ἡ βασιλεία τοῦ θεοῦ μετὰ παρατηρήσεως, οὐδὲ ἐροῦσιν· ἰδοὺ ὧδε ἤ· ἐκεῖ, ἰδοὺ γὰρ ἡ βασιλεία τοῦ

θεοῦ ἐντὸς ὑμῶν ἐστιν.

- **ἐπερωτηθείς** — having been asked *(aorist passive participle)*
- **ὑπὸ τῶν Φαρισαίων** — by the Pharisees
- **πότε ἔρχεται** — when is coming *(indirect question, Lesson 25)*
- **ἀπεκρίθη … καὶ εἶπεν** — he answered and said *(**ἀποκρίνομαι**, Lesson 25)*
- **οὐ … μετὰ παρατηρήσεως** — not with observation; not by watching for it
- **οὐδὲ ἐροῦσιν** — nor will they say
- **ἰδοὺ ὧδε ἢ· ἐκεῖ** — "look, here!" or "there!"
- **ἰδοὺ γάρ** — for look *(**γάρ**: here comes the reason)*
- **ἐντὸς ὑμῶν ἐστιν** — is inside you / is in your midst

Having been asked by the Pharisees when the kingdom of God was coming, he answered them and said: "The kingdom of God does not come by watching for it, nor will they say 'look, here!' or 'there!' — for look, the kingdom of God is **ἐντὸς ὑμῶν**."

Now the argument, laid out fairly.

For "within you": **ἐντός** means *inside*; that is its first sense and its commonest. The kingdom that does not come by watching, that cannot be pointed at, is a kingdom of the inner life. Many careful readers across many centuries have taken it so.

For "among you": the hearers are the Pharisees; the Gospel does not elsewhere locate the kingdom inside them. **ἐντός** with a plural can mean *in the midst of*. The point of *not here, not there* is that it is already present, unrecognised, in the person speaking. Most modern translators take it so.

What the grammar settles: nothing. Both readings are the word. **What the page settles:** a good deal, and most of it is on Livia's side. **What remains open:** the writer may have meant the reader to feel both — a kingdom that is at once in your midst and not outside you — and a translator who chooses one has, either way, closed something the Greek left open.

That is the dilemma. It does not go away with more Greek. It goes away with a decision, and the decision is yours, and you owe the reader an account of it.

For the teacher

Verify before teaching. The passage follows the standard Greek New Testament (see *Sources*); check verse 21 in particular, where the punctuation after **ἐροῦσιν** and the form **ᾖ** vary between editions.

On adjudicating. The lesson gives Livia the stronger argument *on this evidence* and leaves the question open. Keep both. Watch for two failures: a class that decides *within you* is an error (it is not; it has a long and serious history), and a class that decides the question cannot be answered (it can be argued, and Livia argues it). You want a class that can say which reading the context favours, why, and what is lost by choosing it.

On Julia. Her translation is the lexicon's default and she defends it exactly as a careful pupil should. Do not let the class treat her as having blundered; she has done what Lesson 18 taught and discovered that Lesson 18 was not the end.

The Reading

The storm on the lake · Mark 4:35–41

A story, told fast, in the shortest Gospel. It ends with a question nobody answers, and it has in it three of the dilemmas you argued about in this lesson. The first version is **adapted**: it has no passives and no subjunctives, and it calls the man in the boat **ὁ διδάσκαλος** throughout, because that is what the others call him. The second is the text of Nestle–Aland, glossed beside it.

Adapted.

ἐν ἐκείνῃ τῇ ἡμέρᾳ ὁ διδάσκαλος εἶπε τοῖς φίλοις αὐτοῦ· "ἔλθετε εἰς τὸ πέραν τῆς θαλάσσης." καὶ ἦλθον ἐν τῷ πλοίῳ, ὁ δὲ ὄχλος οὐκ ἦλθε σὺν αὐτοῖς. καὶ ἐγένετο ἄνεμος μέγας, καὶ ἡ θάλασσα ἦλθεν εἰς τὸ πλοῖον. ὁ δὲ διδάσκαλος ἐκάθευδεν. καὶ ἐγείρουσιν αὐτὸν

ἐν ἐκείνῃ τῇ ἡμέρᾳ — on that day *(**ἐκεῖνος** outside the article group)*
ὀψίας γενομένης — evening having come *(a participle and its noun, both genitive, standing apart from the sentence: gloss it whole)*
διέλθωμεν — let us cross over *(a form you have not met; gloss it whole)*
εἰς τὸ πέραν — to the other side
ἀφέντες — having left *(an aorist participle; gloss it whole)*
παραλαμβάνουσιν — they take along *(**λαμβάνω** with a prefix)*
ὡς ἦν — as he was; just as he was
ἄλλα πλοῖα ἦν — other boats were *(neuter plural, singular verb: Lesson 7)*
μετ' αὐτοῦ — with him *(**μετά** + genitive)*
γίνεται — there arises *(Koine spelling of **γίγνεται**)*
λαῖλαψ μεγάλη ἀνέμου — a great storm of wind
τὰ κύματα ἐπέβαλλεν — the waves were breaking in *(imperfect; neuter plural subject again)*

καὶ λέγουσιν αὐτῷ· “διδάσκαλε, ἆρα οὐ βλέπεις; ὁ θάνατος ἐν τῷ πλοίῳ ἐστίν.” ὁ δὲ εἶπε τῷ ἀνέμῳ καὶ τῇ θαλάσσῃ· “σιώπα.” καὶ εὐθὺς οὐκ ἦν ἄνεμος, ἀλλὰ γαλήνη μεγάλη. καὶ εἶπεν αὐτοῖς· “διὰ τί φόβον ἔχετε; οὐκ ἔχετε πίστιν;” οἱ δὲ μέγαν φόβον εἶχον καὶ ἔλεγον· “τίς ἐστιν οὗτος; καὶ γὰρ ὁ ἄνεμος καὶ ἡ θάλασσα ἀκούει αὐτοῦ.”

The original (Nestle–Aland).

Καὶ λέγει αὐτοῖς ἐν ἐκείνῃ τῇ ἡμέρᾳ ὀψίας γενομένης· διέλθωμεν εἰς τὸ πέραν. καὶ ἀφέντες τὸν ὄχλον παραλαμβάνουσιν αὐτὸν ὡς ἦν ἐν τῷ πλοίῳ, καὶ ἄλλα πλοῖα ἦν μετ᾽ αὐτοῦ. καὶ γίνεται λαῖλαψ μεγάλη ἀνέμου καὶ τὰ κύματα ἐπέβαλλεν εἰς τὸ πλοῖον, ὥστε ἤδη γεμίζεσθαι τὸ πλοῖον. καὶ αὐτὸς ἦν ἐν τῇ πρύμνῃ ἐπὶ τὸ προσκεφάλαιον καθεύδων. καὶ ἐγείρουσιν αὐτὸν καὶ λέγουσιν αὐτῷ· διδάσκαλε, οὐ μέλει σοι ὅτι ἀπολλύμεθα; καὶ διεγερθεὶς ἐπετίμησεν τῷ ἀνέμῳ καὶ εἶπεν τῇ θαλάσσῃ· σιώπα, πεφίμωσο. καὶ ἐκόπασεν ὁ ἄνεμος καὶ ἐγένετο γαλήνη μεγάλη. καὶ εἶπεν αὐτοῖς· τί δειλοί ἐστε; οὔπω ἔχετε πίστιν; καὶ ἐφοβήθησαν φόβον μέγαν καὶ ἔλεγον πρὸς ἀλλήλους· τίς ἄρα οὗτός ἐστιν ὅτι καὶ ὁ ἄνεμος καὶ ἡ θάλασσα ὑπακούει αὐτῷ;

ὥστε — so that
ἤδη — already
γεμίζεσθαι — to be filling *(a passive infinitive; gloss it whole)*
αὐτός — he himself *(Lesson 21)*
ἐν τῇ πρύμνῃ — in the stern
ἐπὶ τὸ προσκεφάλαιον — on the cushion
καθεύδων — sleeping *(present participle)*
διδάσκαλε — teacher! *(vocative)*
οὐ μέλει σοι — is it no care to you? do you not care? *(**μέλει** is impersonal, like **δεῖ**, with the dative)*
ἀπολλύμεθα — we are perishing *(gloss it whole)*
διεγερθείς — having been roused *(a passive participle; gloss it whole; the verb is **ἐγείρω** with a prefix)*
ἐπετίμησεν — he rebuked *(+ dative)*
σιώπα — be silent! *(present imperative)*
πεφίμωσο — be muzzled! *(an imperative of a tense you have not met: stay muzzled)*
ἐκόπασεν — dropped, died down
ἡ γαλήνη — a calm
τί — why? *(the neuter alone, as an adverb)*
δειλοί — cowardly, frightened
οὔπω — not yet
ἐφοβήθησαν φόβον μέγαν — they feared a great fear *(the noun repeats the verb: the Hebrew habit of Lesson 20)*
πρὸς ἀλλήλους — to one another
ἄρα — then *(no circumflex: not the question marker **ἆρα** but a particle of inference,* who then is this?*)*
ὑπακούει — obeys *(singular, with two subjects)*
(adapted version only) **σιώπα** as above;
καὶ γάρ — for indeed

Exercise 27.5 — Understanding the reading

Read both versions aloud before you answer anything.

1. When does the story happen, and what does the original add about the time that the adapted version leaves out?
2. Find the sentence in the original that says the man was asleep. What two words

tell you where, and what form of the verb is **καθεύδων**?

3. **διδάσκαλε, οὐ μέλει σοι ὅτι ἀπολλύμεθα;** Give two English translations of **διδάσκαλε** and two of **οὐ μέλει σοι**. Which pair does the situation favour, and why?
4. The adapted version replaces that question with **ἆρα οὐ βλέπεις; ὁ θάνατος ἐν τῷ πλοίῳ ἐστίν.** What was lost?
5. **σιώπα, πεφίμωσο.** Both are commands. To whom? What is strange about that, and why does the adapted version keep only one?
6. **ἐκόπασεν** is aorist; **ἐπέβαλλεν**, earlier, is imperfect. Say what each aspect is doing in the story.
7. **τί δειλοί ἐστε;** — is **τί** *what?* here? What is it?
8. **οὔπω ἔχετε πίστιν;** The adapted version has **οὐκ ἔχετε πίστιν;** What does **οὔπω** add, and what does it imply about the future?
9. **τίς ἄρα οὗτός ἐστιν;** There are two words here that look like Lesson 25's question words. Which is one, and which is not? What tells you?
10. Translate the last sentence of the original. Then: the story ends on a question. Is it answered anywhere in the passage? What would a translator who wrote *Who is this man, then?* have decided about it?

Answer key

1. *On that day* — and the original adds **ὀψίας γενομένης**, *evening having come*: a genitive participle with its noun, standing outside the sentence to give the time. The adaptation drops it because the form is not yet the class's; the loss is the dusk, and the dusk is part of the fear.
2. **καὶ αὐτὸς ἦν ἐν τῇ πρύμνῃ ἐπὶ τὸ προσκεφάλαιον καθεύδων.** In the stern, on the cushion. **καθεύδων** is the present participle, *sleeping* — hanging from **ἦν**: *he was … sleeping*, the sleeping going on while the waves broke in.
3. *Teacher* / *Master*; *do you not care?* / *does it not matter to you?* The situation — they are shouting it while bailing — favours *Master, do you not care?*: the vocative is an appeal to authority, not an address to a lecturer, and the question is a reproach. But *Teacher* is what the word means, and a translator who keeps it has kept something Mark may have wanted: that the man they wake is, to them, the one who explains things.
4. The reproach. *Do you not see?* is a question about perception; *do you not care?* is a question about love, and it is the second that the disciples ask. The adaptation also loses **ἀπολλύμεθα**, *we are perishing*, which is a verb of action, and puts a noun, **ὁ θάνατος**, in its place — a thing sitting in the boat rather than a thing happening to them.
5. To the wind and the sea. Commands are given to people, and these are given to weather; the grammar treats the storm as something that can be told to stop — which is the point. **πεφίμωσο** is an imperative of a tense the class has not met and would have to be glossed whole; the adaptation keeps **σιώπα**, which is the ordinary present imperative, and loses the second, stranger word — *be muzzled, and stay muzzled*.
6. **ἐπέβαλλεν**: the waves *were breaking* in, again and again, a process. **ἐκόπασεν**: the wind *dropped* — once, complete, at a stroke. The imperfect builds the danger up and the aorist ends it; the aspects are the shape of the story.

7. No — *why?* The neuter **τί** on its own serves as an adverb, as in Attic; **διὰ τί** is the fuller form. A pupil who translates *what cowards you are* has made it an exclamation, which **τί** cannot be; the question mark is right.
8. *Not yet*. It implies that faith is expected, and coming, and has not arrived — the question is a rebuke with a future in it. **οὐκ** alone would be flat: *you have no faith*. One word, and the rebuke becomes patient.
9. **τίς** is the question word, with its acute and at the head. **ἄρα** is not **ἆρα**: it has an acute, not a circumflex, and it is not at the front. It is a particle of inference — *then*, *so*: *who, then, is this?* The accent is the whole difference, as in Lesson 25.
10. *Who then is this, that even the wind and the sea obey him?* It is not answered; the story stops on it. A translator who adds *man* has decided something the Greek leaves open — **οὗτος** is *this one*, and the question is precisely whether *man* is the right word. That is a translator's dilemma in a single pronoun, and the honest thing is to say so in a note.

The Question

1. Marcus has spent the course producing translations that were technically possible and absurd. He was being annoying on purpose. When a real translator does it by accident, how would anyone know?
2. The Latin kept the ambiguity. Was that faithfulness or abdication? Is there a difference?
3. Every translation loses something. Is a translation that *knows* what it lost better than one that does not — even if the two are word for word the same?

Discussing the questions

1. From the page, not the sentence: range, context and usage, the three things the lesson names that are not grammar. Julia's *within you* passed every grammatical test and was caught by the verse before it. Listen for *because it would sound absurd*: Marcus's translations did, which made them harmless; the accidental ones read smoothly, as Julia's does. A strong answer adds that a reader without the Greek usually cannot know, which is why the Voice says the translator owes the reader an account.
2. Open; the lesson calls passing the dilemma on "sometimes the most faithful choice" and "always the least helpful". A strong answer asks whether the Greek was open on purpose. Where the writer may have meant both, as the Voice allows for **ἐντὸς ὑμῶν**, keeping both is faithful; where the context decides, it hands the reader a choice the translator was better placed to make. The lesson argues that the Latin translator saw the fork: he had *in vobis* and *inter vos* and used neither.
3. Open, and both sides have a case. A pupil who says *no, the words are the same* is judging the translation as a product, which is reasonable. A strong answer notices that knowing usually leaves a mark: the lesson's advice is to pick one and "say in a note that the other was there". Without a note the difference is in the translator, not the

page: whether they can defend the choice, as Theodoros asked for two translations and a reason for preferring one.

The Story

> *Julia asked, at the end, whether she should have looked at the verse before.*
> *"Yes," said Theodoros.*
> *"I was given the sentence. I translated the sentence."*
> *"You were given the sentence as a test of whether you would ask for the page. Livia asked for the page." He paused. "It is the only thing she did that you did not, and it is the thing that will matter most for the rest of your life, in Greek and out of it. Nothing you are ever handed is the whole of it. Ask for the page."*

28

A Greek Letter from Rome — the form of a Greek letter, and writing within your range

Student edition, p. 284

The Story

"A letter," said Theodoros, "to anyone you like. In Greek. Using only what you have. I will mark it as I would mark a letter from a grown man, and I will mark it on whether it would have been understood."

Aelia wrote to a cousin in Antioch, and filled two tablets with the correct formulas and a great many questions about the harbour.

Quintus wrote to Socrates, on the grounds that the exercise had not specified the recipient be alive.

Felix wrote to the cat.

Φῆλιξ τῷ αἰλούρῳ χαίρειν. Felix to the cat, greetings. ***πρὸ μὲν πάντων εὔχομαί σε ὑγιαίνειν.*** Before all else I pray that you are well. ***σὺ εἶ ὁ κύριος τοῦ οἴκου.*** You are the master of the house. ***ἐγὼ δὲ οὔ.*** I, however, am not. ***ἔρρωσο.*** Farewell.

Theodoros read it twice and marked it in silence, and then read it aloud to the class, and then said that it was correct in every particular, that the formulas were in the right order, that ***εὔχομαί σε ὑγιαίνειν*** *was the accusative and infinitive of Lesson 16 used exactly as a Greek of any century would have used it, and that the cat would have understood every word if it had chosen to.*

"It is a joke," *said Marcus.*

"It is a letter," said Theodoros. "The joke is in the recipient. The Greek is in the letter, and the Greek is good. I did not ask for solemnity. I asked for a letter a Greek could read, and Felix has written one, to a cat, and the cat's part in it is not my concern." He handed the tablet back. "Aelia's letter is also correct, and longer, and I have marked them the same. Anyone who thinks that is unfair may write to me about it. In Greek."

The shape of a Greek letter: opening, body, farewell

Student edition, p. 285

Felix's letter to the cat opens and closes as Greek letters did for a thousand years, and the shape is built out of grammar you have.

The opening. The sender, in the nominative. The recipient, in the dative. Then the single word **χαίρειν**.

Ἀπίων Ἐπιμάχῳ χαίρειν. — *Apion to Epimachus, greetings.*

χαίρειν is an infinitive — *to rejoice* — and the verb it hangs from is not written. The full thought is *Apion [says] to Epimachus to rejoice*: **λέγει** understood, infinitive following, exactly the construction of Lesson 16 with its main verb worn away by use. Every Greek letter in existence begins with an indirect command whose verb nobody has bothered to write for seven centuries.

Extra warmth goes between recipient and **χαίρειν**: **τῷ πατρὶ καὶ κυρίῳ**, *to his father and master*; **πλεῖστα χαίρειν**, *very many greetings*.

The health wish. Immediately after, nearly always:

πρὸ μὲν πάντων εὔχομαί σε ὑγιαίνειν. — *Before all else I pray that you are well.*

εὔχομαι — *I pray, I wish* — then **σε**, accusative, then **ὑγιαίνειν**, infinitive. Lesson 16 again: *I pray you to be well.* The **μέν** promises a **δέ** that the letter will supply when it gets to its business — which makes the whole opening one balanced sentence: *first, health; and then …*

The body. Whatever needs saying, in the Greek you have. Short sentences on **καί** and **δέ** are how people wrote.

The greetings. ἀσπάζομαι — *I greet* — with the accusative, as many times as there are people to greet. **ἀσπάζομαι τὸν ἀδελφόν μου καὶ τὴν ἀδελφήν.** *I greet my brother and my sister.* The verb is **-ομαι**, Lesson 16's family.

The close. One word: **ἔρρωσο** — *be strong, farewell.* (To more than one person, **ἔρρωσθε**.) It is an imperative — a perfect one, a form you need not learn — and the verb it comes from, **ῥώννυμι**, you need not learn either: the one form is the one everybody used.

Writing within your range

Student edition, p. 285

The rule for this lesson is the opposite of the rule for most of them: do not reach. Use only the forms you are sure of. A letter that says less in correct Greek is a better letter than one that says more in Greek the reader has to repair.

This is how real letters were written. Apion, whose letter you will read, was a sailor, not a scholar; he misspells things, his sentences run on **καί**, and he is perfectly understood.

From Latin

Latin letters have the same bones and you know them. *Cicero Attico salutem* — sender nominative, recipient dative, and *salutem* (*dicit* understood) where Greek has **χαίρειν** (**λέγει** understood). *Si vales, bene est* for the health wish. *Vale* for **ἔρρωσο** — and *vale*, too, means *be strong*.
Cicero's letters are the most Greek thing he wrote. He had learned the form in Greek, as every educated Roman did, and kept it. When you write **χαίρειν**, you are using the original of the first Latin letter you ever read.

Words to Learn

χαίρειν — greetings *(infinitive of **χαίρω**, I rejoice; the opening formula)*
ἔρρωσο — farewell *(to several, **ἔρρωσθε**; the closing formula)*
ὑγιαίνω — I am well, I am in health
εὔχομαι — I pray, I wish *(+ accusative + infinitive)*
ἀσπάζομαι — I greet
ὁ ἀδελφός — brother
ἡ ἀδελφή — sister
ὁ πατήρ — father *(genitive **πατρός**; Lesson 16's Homer had it)*
ἡ μήτηρ — mother *(genitive **μητρός**)*
ὅτε — when *(not a question; the word that opens* when I came *...)*
σῴζω — I save, I keep safe *(aorist **ἔσωσα**)*
ἡ σωτηρία — safety; deliverance; *(in the Church)* salvation
ἡ χείρ — hand *(genitive **χειρός**; accusative **χεῖρα**)*
ἐλπίζω — I hope *(+ accusative + infinitive, like **εὔχομαι**)*
ῥώννυμι — I strengthen *(you need only its perfect imperative **ἔρρωσο**, the closing formula; initial rho always carries the rough breathing)*
ἡ Ῥώμη — Rome *(accusative **Ῥώμην**; the city this whole book happens in. Felix read it off the board in Lesson 1, in capitals, as* pwmh*)*

Note

ὑγιαίνω gives English *hygiene*. **ἀσπάζομαι** is the verb behind every greeting at the end of every letter in the New Testament — *greet so-and-so* — and it means, originally, to draw someone to yourself; it is the word for an embrace.
Two of the entries are **-ομαι** verbs, and **ἔρρωσο** is a middle form too. By now you can use them in the forms given without needing the rest of the family. **γράφω** takes the dative of the person written to: **γράφω σοι**, *I write to you*.

The Investigation

Theodoros set the exercises before the letters were written, so that the formulas would be in hand.

Exercise 28.1 — Retrieval

From memory. Lessons 24 to 27; nothing from this lesson.

1. **ἄκουσον** — what form? How does it differ from **ἄκουε**?
2. Translate **τίνος ἐστὶ τὸ πλοῖον;**
3. **μὴ λέγε** — why **μή** and not **οὐ**?
4. Turn into a question that expects nothing in particular: **σοφός ἐστιν ὁ ἀνήρ.**
5. **ἐντὸς ὑμῶν** — name the case of **ὑμῶν**, and give the two translations.
6. **κατέλαβεν** — tense, and two meanings.
7. A text runs on **καί**, writes its pronouns out and reports speech with **ὅτι**. Which Greek?
8. **χρὴ τοὺς παῖδας ἀκούειν.** — the case of **τοὺς παῖδας**, and why.
9. **ποῦ / που** — translate each.
10. **ἐκάθευδεν** — tense, and translation; and what is odd about where its augment sits?

Answer key

1. Aorist imperative, second singular: *listen — now, to this*. **ἄκουε** is present: *be a listener* (Lesson 26).
2. *Whose is the boat?* (Lessons 25 and 27).
3. Because commands and prohibitions take the **μή** family; **οὐ λέγε** is not Greek (Lesson 26).
4. **ἆρα σοφός ἐστιν ὁ ἀνήρ;** (Lesson 25). **ἆρ' οὐ** would expect *yes*; **μή** would expect *no*.
5. Genitive; *within you* / *among you* (Lesson 27).
6. Aorist; *seized, overcame* / *grasped, understood* (Lesson 27).
7. Koine (Lessons 23 and 24).
8. Accusative: after **χρή** and **δεῖ** the person who must act goes in the accusative, and the thing to be done is an infinitive (Lesson 26).
9. *Where?* / *somewhere* (Lesson 25).
10. Imperfect; *he was sleeping*. The augment stands in front of the prefix, **ἐ-κάθευδ-**, as if the verb were simple — not inside it, as in Attic **καθ-ηῦδ-** (Lesson 27).

Exercise 28.2 — Translate

1. **Αἰλία Μαρίᾳ τῇ ἀδελφῇ χαίρειν.**
2. **πρὸ μὲν πάντων εὔχομαί σε ὑγιαίνειν· ἐγὼ δὲ ὑγιαίνω.**
3. **ἀσπάζομαι τὸν πατέρα καὶ τὴν μητέρα.**
4. **γράφω σοι ὅτι ὁ διδάσκαλος ἀγαθός ἐστιν. ἔρρωσο.**
5. **Κόιντος Σωκράτει χαίρειν. ἐρωτῶ σε, τί ἐστιν ἡ ἀρετή;** *(**Σωκράτει** = to*

Socrates)

6. **ὅτε ἦλθον εἰς τὴν πόλιν, ἔγραψα τῷ πατρὶ ἐπιστολήν.**
7. **ὁ θεὸς ἔσωσέ με ἐκ τῆς θαλάσσης.** *(**με** = me)*
8. **ἐλπίζω σε ὑγιαίνειν· γράψον οὖν μοι περὶ τῆς σωτηρίας σου.** *(**σου** = your)*
9. **ἀσπάζεταί σε ὁ ἀδελφός μου καὶ ἡ μήτηρ.**
10. **ἔρρωσθε, ὦ παῖδες· ὁ γὰρ χρόνος μικρός ἐστιν.**

Answer key

1. *Aelia to Maria her sister, greetings.* — sender nominative, recipient dative, **χαίρειν**.
2. *Before all else I pray that you are well; and I am well.* — the **μέν** finds its **δέ**, and the health wish is answered with a health report, which is how most letters proceed.
3. *I greet my father and my mother.* — **πατέρα**, **μητέρα**: third declension accusatives, recognisable from the stem.
4. *I write to you that the teacher is good. Farewell.* — **ὅτι** + indicative, the Koine way (Lesson 23); **ἔρρωσο** to one person.
5. *Quintus to Socrates, greetings. I ask you: what is virtue?* — Quintus's letter, opening with the formula and going straight to the *Meno*'s question (Lesson 25). **ἐρωτῶ** is **ἐρωτάω** with its vowels run together.
6. *When I came into the city, I wrote a letter to my father.* — **ὅτε** is not **πότε**: no **π**, a rough breathing, no question. **τῷ πατρί**, dative: the person written to.
7. *God saved me out of the sea.* — Apion's sentence, nearly; **ἔσωσε** is the aorist of **σῴζω**, and the enclitic **με** has thrown an accent onto its last syllable (Lesson 25).
8. *I hope that you are well; write to me, then, about your safety.* — **ἐλπίζω** + accusative + infinitive, like **εὔχομαι**; **γράψον**, aorist imperative (Lesson 26): one letter, now. **σωτηρία** here is plain *safety*; a pupil who writes *salvation* has imported the Church.
9. *My brother and my mother greet you.* — the verb is singular and agrees with the nearer subject, as in Lesson 27's **ὁ ἄνεμος καὶ ἡ θάλασσα ὑπακούει**. **ἀσπάζεταί σε**: the enclitic again.
10. *Farewell, children; for the time is short.* — **ἔρρωσθε** to several; **γάρ** giving a reason, and the reason is a reason.

Exercise 28.3 — What tells you that?

Φῆλιξ τῷ αἰλούρῳ χαίρειν.

1. Which word is the sender and which the recipient? What tells you?
2. **χαίρειν** is an infinitive. What verb is it hanging from, and where is that verb?
3. Rewrite the opening as a complete sentence with the missing verb supplied.

Now the rest of Felix's letter, and Aelia's opening.

4. **πρὸ μὲν πάντων εὔχομαί σε ὑγιαίνειν.** — which word is the subject of **ὑγιαίνειν**? What case is it in, and why (Lesson 16)?
5. The **μέν** in that sentence promises a **δέ**. Where in Felix's letter is the promise paid?
6. **σὺ εἶ ὁ κύριος τοῦ οἴκου.** — which word is the subject and which the predicate?

What tells you? Why is **σύ** written at all?

7. **ἐγὼ δὲ οὔ.** — **οὐ** has an accent here. Why?
8. **ἔρρωσο.** — to how many people? What would Felix have written to the cat and the paedagogus together?
9. **ἀσπάζομαι τὸν ἀδελφόν μου** and **γράφω σοι** — what case is the person greeted, and what case the person written to?
10. **Αἰλία Μαρίᾳ τῇ ἀδελφῇ χαίρειν.** — why is **τῇ ἀδελφῇ** in the dative as well as **Μαρίᾳ**?

Answer key

1. **Φῆλιξ** is nominative, so sender; **τῷ αἰλούρῳ** is dative, so recipient. The endings, not the order, as in every lesson since 4.
2. **λέγει** — or any verb of saying or bidding — understood and not written. It has been dropped by convention: everybody knew it was there.
3. **Φῆλιξ λέγει τῷ αἰλούρῳ χαίρειν.** — *Felix tells the cat to rejoice.* A pupil who sees that this is an indirect command in the accusative and infinitive shape of Lesson 16, with the dative recipient standing in for an accusative subject, has understood the formula from the inside.
4. **σε** — accusative, because the subject of an infinitive goes in the accusative: *I pray you to be well.* A pupil who calls **σε** the object of **εὔχομαι** has not seen the construction.
5. **ἐγὼ δὲ οὔ** — *I, however, am not* [the master of the house]. The **μέν** of the health wish is answered two sentences later by a **δέ** that is doing a joke. (Strictly, the **δέ** in the letter answers **σὺ εἶ** rather than **πρὸ μὲν πάντων**; a pupil who says the **μέν** is never properly paid, as it often is not in real letters, is also right.)
6. **σύ** is the subject and **ὁ κύριος** the predicate — though both are nominative, and the predicate has the article, which is the unusual case: *you are the master* identifies one particular master. The pronoun is written because the ending of **εἶ** already says *you* and Felix wants to lean on it: *you, not I* (Lessons 11 and 23).
7. Because it has nothing after it. **οὐ** is normally unaccented and leans forward onto the next word; at the end of a clause, with no word to lean on, it takes an acute: **οὔ**. The same thing happened to **ἔστι** at the head of a sentence in Lesson 25.
8. One: **ἔρρωσο** is singular. To two or more, **ἔρρωσθε**.
9. Accusative (**τὸν ἀδελφόν**): you greet *someone*. Dative (**σοι**): you write *to* someone. Two verbs of communication, two cases; the letter formula itself uses the dative for the recipient.
10. Apposition: a noun set beside another noun to explain it takes the same case. *To Maria, her sister* — both dative. The class met the same thing in Apion's **Ἐπιμάχῳ τῷ πατρὶ καὶ κυρίῳ**.

Exercise 28.4 — Into Greek

1. Felix to the cat, greetings.
2. Before all else I pray that you are well.
3. I greet my brother and my sister.

4. Farewell. *(to one person)*
5. Quintus to Socrates, greetings.
6. I write to you that I am well.
7. When I came to Rome, I wrote to my mother. ***(ἡ Ῥώμη** = Rome)*
8. I hope that my father is well.
9. My father saved me.
10. Greet my sister and my friends. *(to one person, now; use **ἄσπασαι**, the command form of **ἀσπάζομαι**)*

Answer key

1. **Φῆλιξ τῷ αἰλούρῳ χαίρειν.**
2. **πρὸ μὲν πάντων εὔχομαί σε ὑγιαίνειν.** — the formula, whole. Note the accent thrown back onto **εὔχομαί** by the enclitic **σε** (Lesson 25).
3. **ἀσπάζομαι τὸν ἀδελφόν μου καὶ τὴν ἀδελφήν μου.** — accept without **μου**.
4. **ἔρρωσο.**
5. **Κόιντος Σωκράτει χαίρειν.** — the third-declension dative **Σωκράτει** was given in the Translate exercise; accept any sensible attempt at it, and mark the nominative **Κόιντος** and the infinitive.
6. **γράφω σοι ὅτι ὑγιαίνω.** — **ὅτι**, not the infinitive: **γράφω σοι ὑγιαίνειν** would be *I write telling you to be well*, like **χαίρειν**. The **ὅτι** way is also what Apion would have written.
7. **ὅτε ἦλθον εἰς Ῥώμην, ἔγραψα τῇ μητρί.** — **ὅτε**, not **πότε**: a pupil who writes **πότε** has asked *when?* A dative for the mother, as for every recipient of writing.
8. **ἐλπίζω τὸν πατέρα ὑγιαίνειν.** — accusative and infinitive after **ἐλπίζω**, exactly as after **εὔχομαι**; accept **ἐλπίζω ὅτι ὁ πατὴρ ὑγιαίνει**, which is Koine and correct.
9. **ὁ πατήρ μου ἔσωσέ με.** — aorist: once, and it is over. The enclitic **με** throws its accent onto **ἔσωσέ**.
10. **ἄσπασαι τὴν ἀδελφήν μου καὶ τοὺς φίλους μου.** — Apion's own verb and word order, as you will see in the Reading: **ἄσπασαι … τοὺς φίλους μου**.

Then the letter itself. Mark it on whether a Greek would have understood it; nothing else.

The Ancient Voice — A papyrus letter from Roman Egypt (BGU II 423), opening

A real letter, from a real sailor, to his father. Apion has just joined the Roman fleet at Misenum and writes home to a village in Egypt. He is not a scholar. He spells by ear. He is understood.

Ἀπίων Ἐπιμάχῳ τῷ πατρὶ καὶ κυρίῳ πλεῖστα χαίρειν. πρὸ μὲν πάντων εὔχομαί σε ὑγιαίνειν καὶ διὰ παντὸς ἐρρωμένον εὐτυχεῖν μετὰ τῆς ἀδελφῆς μου καὶ τῆς θυγατρὸς αὐτῆς καὶ τοῦ ἀδελφοῦ μου. εὐχαριστῶ

τῷ κυρίῳ Σεράπιδι ὅτι μου κινδυνεύσαντος εἰς θάλασσαν ἔσωσε εὐθέως.

- **Ἀπίων Ἐπιμάχῳ** — Apion to Epimachus *(nominative, dative)*
- **τῷ πατρὶ καὶ κυρίῳ** — his father and master *(**κύριος**, Lesson 19, used of one's father)*
- **πλεῖστα χαίρειν** — very many greetings
- **πρὸ μὲν πάντων εὔχομαί σε ὑγιαίνειν** — before all else I pray you are well *(the formula)*
- **καὶ διὰ παντὸς ἐρρωμένον εὐτυχεῖν** — and always, in strength, to prosper
- **μετὰ τῆς ἀδελφῆς μου** — with my sister
- **καὶ τῆς θυγατρὸς αὐτῆς** — and her daughter *(**θυγάτηρ**, Lesson 8)*
- **καὶ τοῦ ἀδελφοῦ μου** — and my brother
- **εὐχαριστῶ τῷ κυρίῳ Σεράπιδι** — I give thanks to the lord Serapis *(**κύριος** again, of a god)*
- **ὅτι** — because
- **μου κινδυνεύσαντος εἰς θάλασσαν** — when I was in danger at sea *(a participle with its noun in the genitive, standing apart from the sentence: recognise the shape)*
- **ἔσωσε εὐθέως** — he saved me at once *(**εὐθέως** is **εὐθύς**, Lesson 14, in its Koine dress)*

Apion to Epimachus his father and master, very many greetings. Before all else I pray that you are well and always in strength prosper, with my sister and her daughter and my brother. I give thanks to the lord Serapis because when I was in danger at sea he saved me at once.

Count what you know. The formula, whole. **κύριος** twice — once of a father, once of a god, and the same word for both. **ἀδελφή**, **θυγάτηρ**, **ἀδελφός**: a family, in the cases you learned in Lesson 8. **ὅτι** meaning *because*. **θάλασσα** in the Koine spelling. **εὐθέως**. A sailor from Egypt, writing in the second century AD, used almost nothing you have not had.

And look at what the letter does with the formulas. It fills them. He has just nearly drowned, and *I pray you are well* is followed at once by *I give thanks that I am*.

The original is full of spellings no grammar would allow — he writes **ἐρωμένον** for **ἐρρωμένον**, **Μησήνους** for Misenum, **χέραν** for **χεῖρα** — and the letter has been read and understood by every scholar who has handled it since it came out of the sand. Aim for Apion.

For the teacher

Verify before teaching. The letter is Berlin papyrus BGU II 423, widely reprinted; the text here regularises Apion's spellings and is given from memory of the standard editions. Check it against a printed text before putting it on the board, and consider showing the class the unregularised version afterwards: the misspellings are the point.

On the anachronism. The papyrus was found in Egypt in modern times; no teacher in Rome in AD 400 could have had it. The course gives Theodoros a copy anyway, because no better specimen of an ordinary person's Greek exists, and admits the licence here rather than hide it. If a pupil asks how he came by it, the honest answer is that the book did.

On Felix's letter. It is marked equal to Aelia's on purpose: the task was correct Greek, and his is correct. If a class feels the mark is unfair, have the argument; a longer correct letter and a shorter one have both done what was asked. Do not raise Aelia's mark; if anything, point out that Felix's **ἐγὼ δὲ οὔ** is a **μέν**-less **δέ** used with real wit.

On Quintus's letter to Socrates. Allow it. The instruction did not say the recipient had to be alive, and he will enjoy having found the gap.

The Reading — Apion's letter, whole · BGU II 423 (regularised, then the papyrus's own spellings)

The Ancient Voice gave you the opening, down to the thanksgiving. Here is the whole letter, twice. The first version is **regularised**: it is in standard spelling, and where Apion uses a form you have not met it uses one you have, so that you can read it straight through. The second is the papyrus as it was published, with Apion's

*The opening, down to **εὐθέως**, is glossed in The Ancient Voice.*

ὅτε εἰσῆλθον — when I came in, arrived *(**ἦλθον**, Lesson 14, with **εἰς** on the front)*
εἰς Μησήνους — to Misenum *(the fleet's base on the bay of Naples; Apion's spelling of **Μισηνούς**)*
ἔλαβα — I got *(**ἔλαβον**, Lesson 14, with*

own spellings and the first of the two addresses on the back, glossed beside it. Read the regularised version first, aloud; then read the original and see what a sailor's ear did to his Greek.

Regularised.

Ἀπίων Ἐπιμάχῳ τῷ πατρὶ καὶ κυρίῳ πλεῖστα χαίρειν. πρὸ μὲν πάντων εὔχομαί σε ὑγιαίνειν καὶ ἀεὶ καλῶς ἔχειν μετὰ τῆς ἀδελφῆς μου καὶ τῆς θυγατρὸς αὐτῆς καὶ τοῦ ἀδελφοῦ μου. εὐχαριστῶ τῷ κυρίῳ Σεράπιδι ὅτι ἐκ τῆς θαλάσσης εὐθὺς ἔσωσέ με. ὅτε ἦλθον εἰς Μισηνούς, ἔλαβον βιάτικον παρὰ Καίσαρος χρυσοῦς τρεῖς· καλῶς μοί ἐστιν. ἐρωτῶ σε, κύριέ μου πάτερ, γράψον μοι ἐπιστολὴν πρῶτον μὲν περὶ τῆς σωτηρίας σου, δεύτερον περὶ τῆς τῶν ἀδελφῶν μου, τρίτον ὅτι ἐθέλω προσκυνεῖν τὴν χεῖρά σου, ὅτι καλῶς με ἐπαίδευσας· ἐλπίζω οὖν ταχὺ προκόπτειν σὺν τοῖς θεοῖς. ἄσπασαι Καπίτωνα πολλὰ καὶ τοὺς ἀδελφούς μου καὶ Σερηνίλλαν καὶ τοὺς φίλους μου. ἔπεμψά σοι εἰκόνιόν μου διὰ Εὐκτήμονος. ἔστι μου ὄνομα Ἀντώνιος Μάξιμος. ἔρρωσο.

The original (the papyrus's own spellings; the brackets that mark restored letters have been removed).

Ἀπίων Ἐπιμάχῳ τῷ πατρὶ καὶ κυρίῳ πλεῖστα χαίρειν. πρὸ μὲν πάντων εὔχομαί σε ὑγιαίνειν καὶ διὰ παντὸς ἐρωμένον εὐτυχεῖν μετὰ τῆς ἀδελφῆς μου καὶ τῆς θυγατρὸς αὐτῆς καὶ τοῦ ἀδελφοῦ μου. εὐχαριστῶ τῷ κυρίῳ Σεράπιδι, ὅτι μου κινδυνεύσαντος εἰς θάλασσαν ἔσωσε

*the first-aorist ending **-α** that ordinary speech was spreading to every aorist)*
βιάτικον — travelling money *(Latin* viaticum *in Greek letters)*
παρὰ Καίσαρος — from Caesar *(**παρά** + genitive: from the hands of)*
χρυσοῦς τρεῖς — three gold pieces
καλῶς μοί ἐστιν — it is well with me; I am all right
κύριέ μου πατήρ — my lord father *(Apion writes the nominative **πατήρ** where the vocative is **πάτερ**; the regularised tier mends it)*
γράψον μοι ἐπιστόλιον — write me a little letter *(aorist imperative, Lesson 26; **-ιον** makes a diminutive, as in **παιδίον**, Lesson 23)*
πρῶτον μὲν … δεύτερον … τρίτον — first … second … third
περὶ τῆς τῶν ἀδελφῶν μου — about that of my brothers *(supply **σωτηρίας**: the article stands in for the noun)*
ἵνα σου προσκυνήσω τὴν χέραν — so that I may kiss your hand *(a subjunctive after **ἵνα**; gloss it whole. **χέραν** is Apion's spelling of **χεῖρα**)*
ὅτι με ἐπαίδευσας καλῶς — because you brought me up well *(aorist of **παιδεύω**, the verb inside **παιδαγωγός**)*
ἐκ τούτου — from this; and so
ἐλπίζω ταχὺ προκόσαι — I hope to get on quickly *(**προκόψαι**, an aorist infinitive of **προκόπτω**, make progress; **ἐλπίζω** + infinitive as in the vocab box)*
τῶν θεῶν θελόντων — the gods willing *(a participle with its noun in the genitive, standing apart from the sentence, as in the Voice; **θέλω**, Lesson 23)*
ἄσπασαι … πολλά — greet … warmly *(**πολλά**, neuter plural as an adverb: many greetings)*
Καπίτωνα, Σερηνίλλαν — Capito, Serenilla *(people at home)*
ἔπεμψά σοι εἰκόνιν μου — I have sent you my portrait *(aorist of **πέμπω**, Lesson 9; **εἰκόνιν** is **εἰκόνιον**, a little picture, with its ending clipped)*
διὰ Εὐκτήμονος — by Euctemon *(**διά** + genitive: through, by way of; the man who*

εὐθέως. ὅτε εἰσῆλθον εἰς Μησήνους, ἔλαβα βιάτικον παρὰ Καίσαρος χρυσοῦς τρεῖς καὶ καλῶς μοί ἐστιν. ἐρωτῶ σε οὖν, κύριέ μου πατήρ, γράψον μοι ἐπιστόλιον πρῶτον μὲν περὶ τῆς σωτηρίας σου, δεύτερον περὶ τῆς τῶν ἀδελφῶν μου, τρίτον, ἵνα σου προσκυνήσω τὴν χέραν, ὅτι με ἐπαίδευσας καλῶς, καὶ ἐκ τούτου ἐλπίζω ταχὺ προκόσαι τῶν θεῶν θελόντων. ἄσπασαι Καπίτωνα πολλὰ καὶ τοὺς ἀδελφούς μου καὶ Σερηνίλλαν καὶ τοὺς φίλους μου. ἔπεμψά σοι εἰκόνιν μου διὰ Εὐκτήμονος. ἔστι δέ μου ὄνομα Ἀντῶνις Μάξιμος. ἐρρῶσθαί σε εὔχομαι. κεντυρία Ἀθηνονίκη.

On the back: εἰς Φιλαδέλφιαν Ἐπιμάχῳ ἀπὸ Ἀπίωνος υἱοῦ. *(A second line, not printed here, tells the carrier to deliver the letter first to the first cohort of the Apamenians, to a secretary named Julianus, to be passed on to Epimachus.)*

carried it)
ἔστι δέ μου ὄνομα — and my name is *(**ἔστι** at the head of its clause, Lesson 25)*
Ἀντῶνις Μάξιμος — Antonius Maximus *(**Ἀντώνιος**: the Roman name he was given on enlisting)*
ἐρρῶσθαί σε εὔχομαι — I pray that you are well *(the **ἔρρωσο** of the formula turned into an infinitive after **εὔχομαι**; gloss it whole)*
κεντυρία Ἀθηνονίκη — century Athenonike *(his unit; the papyrus abbreviates the first word)*
εἰς Φιλαδέλφιαν — to Philadelphia *(the village in the Fayum; standard spelling **Φιλαδέλφειαν**)*
ἀπὸ Ἀπίωνος υἱοῦ — from Apion his son
(regularised tier only) **καλῶς ἔχειν** — to be well; **Μισηνούς** — Misenum; **προσκυνεῖν** — to kiss *(the hand)*; **προκόπτειν** — to get on; **σὺν τοῖς θεοῖς** — with the gods' help; **εἰκόνιον** — portrait

Exercise 28.5 — Understanding the reading

Read both versions aloud before you answer anything.

1. Where does the text of The Ancient Voice stop, and what is the first thing Apion tells his father after it? Which word opens that sentence, and why is it not **πότε**?
2. **ἔλαβα.** Which lesson's verb is this, and what has happened to its ending? Does the regularised tier agree with him?
3. **βιάτικον.** It is not a Greek word. What is it, and what does it tell you about where Apion now lives?
4. **γράψον μοι ἐπιστόλιον.** Which aspect, and why a letter takes it. What has **-ιον** done to **ἐπιστολή**, and where have you met that ending?
5. **πρῶτον μὲν … δεύτερον … τρίτον.** The **μέν** promises a **δέ**. Is it paid? Where else in this letter is a **μέν** left waiting?
6. **περὶ τῆς τῶν ἀδελφῶν μου.** A **τῆς** with no noun. What noun is missing, and how does the article hold its place?
7. **ἵνα σου προσκυνήσω τὴν χέραν.** What does Apion want to do, and to what? Which spelling is his and which is the vocab box's? What did the regularised

tier put in place of **ἵνα** + **προσκυνήσω**, and why?

8. **ἔστι δέ μου ὄνομα Ἀντῶνις Μάξιμος.** A man called Apion says his name is Antonius Maximus. Explain. And why does **ἔστι** carry its accent on the first syllable?
9. The regularised tier closes with **ἔρρωσο**; the papyrus closes with **ἐρρῶσθαί σε εὔχομαι.** What construction has Apion used, and where in the letter has he used it before?
10. The address on the back: **εἰς Φιλαδέλφιαν Ἐπιμάχῳ ἀπὸ Ἀπίωνος υἱοῦ.** Name the case of each noun and say what it is doing. Then list three spellings the regularised tier corrected, and say for each what Apion's ear had heard.

Answer key

1. After **ἔσωσε εὐθέως**. The first news is **ὅτε εἰσῆλθον εἰς Μησήνους, ἔλαβα βιάτικον** — *when I arrived at Misenum I got my travelling money*. **ὅτε** opens it: *when* as a clause-opener, not a question (Lesson 28's box). A pupil who reads **πότε** has put a **π** on the front that is not there and has asked a question Apion did not ask.
2. **ἔλαβον**, Lesson 14 — the aorist of **λαμβάνω** — with the first person ending **-α** of the first aorist (**ἔγραψα**) in place of the second aorist's **-ον**. Speech was levelling the two patterns, and the Koine of the New Testament does it too (**εἶπαν**). The regularised tier writes **ἔλαβον**, which is what the class has learned; both were understood.
3. Latin *viaticum*, travelling money, spelled by ear in Greek letters (**β** for *v*: by now the letter sounded so). Apion is in the Roman fleet, paid by Caesar in Roman coin, and the first Latin word in his Greek is the word for his pay. Lesson 24's observation in miniature: when a language borrows, it borrows the words for what is new.
4. Aorist: *write — one letter, now*. A letter is a deed, not a habit (Lesson 26); **γράφε μοι** would be *keep writing to me*, which a son might also mean, but Apion wants one. **-ιον** makes a diminutive — a *little letter*, a note — as **παιδίον** is a *little child* (Lesson 23). The regularised tier has **ἐπιστολήν**; the diminutive is affectionate and would need a gloss.
5. It is not paid. **δεύτερον** and **τρίτον** follow without **δέ**; the list carried the contrast and the particle was not needed. The same happened in the opening: **πρὸ μὲν πάντων** never finds a **δέ** either, though the New Greek promised one. Real letters leave **μέν** waiting all the time, and the class's own letters may.
6. **σωτηρίας**: *about the [safety] of my brothers*. The article agrees with the missing noun (feminine genitive singular) and so tells you which noun it is; Greek can leave a noun out when the article points back to it clearly enough. English does the same with *that of*.
7. To kiss — do reverence to — his father's hand: a son's greeting, and one he cannot give from Misenum, so he asks for a letter instead. **χέραν** is Apion's; **χεῖρα** is the box's (Lesson 28). The regularised tier wrote **ὅτι ἐθέλω προσκυνεῖν τὴν χεῖρά σου** — *because I want to kiss your hand* — using **ἐθέλω** + infinitive (Lesson 11) because **προσκυνήσω** is a subjunctive and the class has not met one; the loss is the purpose. Apion did not say he *wanted* to; he said the letter was *so that* he could.
8. He has enlisted, and the fleet gave him a Roman name; Apion is who he was at home, Antonius Maximus is who he is on the muster roll, and his father needs the second to write back to him. (The second letter that survives, years later, is signed with the

Roman name only.) **ἔστι** carries the accent on its first syllable because it stands at the head of its clause, as in Lesson 25 — *there is, moreover, to me a name …*

9. Accusative and infinitive after a verb of praying: **εὔχομαι** + **σε**

   - **ἐρρῶσθαι**, exactly the shape of **εὔχομαί σε ὑγιαίνειν** in the second line (Lessons 16 and 28). He has closed the letter with the construction he opened it with, and the two sentences bracket the body. The regularised tier's **ἔρρωσο** is the shorter formula of the vocab box; both were in use.

10. **Φιλαδέλφιαν** accusative after **εἰς**: where it is going. **Ἐπιμάχῳ** dative: the person it is for — the letter's recipient in the recipient's case, as on the front. **Ἀπίωνος** genitive after **ἀπό**, with **υἱοῦ** in apposition: *from Apion, his son*. The back is the envelope, and it carries two addresses: this one, for the family in Philadelphia, and another sending the letter first to the first cohort of the Apamenians, for a secretary named Julianus, to be passed on. It went by hand, in stages, across the sea and up the Nile. Spellings the regularised tier corrected: **Μησήνους** for **Μισηνούς** — **η** and **ι** had come to sound the same; **χέραν** for **χεῖρα** — **ει** and **ε** likewise, and the ending levelled to the first declension; **εἰκόνιν** for **εἰκόνιον** — the unstressed **-ο-** swallowed; **Ἀντῶνις** for **Ἀντώνιος** — the same. Any three. (Two more are not in the regularised tier at all: **ἐρωμένον** for **ἐρρωμένον**, one **ρ** heard for two, and **Φιλαδέλφιαν** for **Φιλαδέλφειαν**, **ει** and **ι** again.) Every one is the sound of Greek as it was spoken in AD 100, and most of them are the sound of Greek as it is spoken now.

For the teacher

Verify before teaching. The text follows the first edition (BGU II 423) as reprinted in the standard anthologies (Deissmann, *Light from the Ancient East*; Hunt and Edgar, *Select Papyri* I 112). Points to check against a printed text: the punctuation around **τρίτον** and after **τρεῖς**, the accent of **Ἀντῶνις**, the papyrus spelling of the address (printed here **Φιλαδέλφιαν**; some editions accent it **Φιλαδελφίαν**), and the abbreviated **κεντυρί(α)**, expanded here. The second address line on the back (to the first cohort of the Apamenians, for Julianus the secretary, to be forwarded to Epimachus) is described rather than printed; take its wording from Hunt and Edgar if the class wants it. The editorial brackets have been removed for the class's sake and the fragmentary greetings written sideways in the left margin (Serenus, Turbo and others send their greetings) are omitted; say so if a pupil asks whether this is *all* of it.

The Question

1. The papyrus letter was written by someone who never expected it to be read nineteen hundred years later. Does that change how you should read it?
2. Apion spells by ear and is understood. Felix writes correctly to a cat.

Which of them is the better writer of Greek? Is that the right question?

3. Every Greek letter begins with an infinitive whose verb nobody writes. What else in your own language is like that — a form everybody uses and nobody could parse?

Discussing the questions

1. Open, with a case for *yes*. It was written for one reader who knew everything it leaves out; to us Capito and Serenilla are only "people at home". A strong answer reads it for what it takes for granted, and does not mark Apion down for spelling: he wrote for his father, not an examiner. Listen for the observation that the formulas are not empty here: he has nearly drowned, and the health wish is followed at once by thanks for his rescue.
2. Open, and the second question is the better one. By Theodoros's test, whether a letter would have been understood, both pass. The lesson pulls both ways: its rule prefers less in correct Greek to more that the reader must repair, and its Voice says "Aim for Apion". A strong answer asks what each letter was for: Apion had news, a request and a father waiting; Felix had an exercise and a cat. A pupil who says spelling does not matter has gone a step too far.
3. The lesson gives one: Latin *salutem*, with *dicit* understood. English has plenty. *Thank you* has lost its *I*; *Yours sincerely* has no verb; *goodbye* is a worn-down *God be with you*, which few speakers could reconstruct. A strong answer finds them where the Greek has them, at the opening and the close, and says why: a formula wears down because everyone knows what it says. **ἔρρωσο** belongs here too, the one form of its verb that everybody used.

The Story

Aelia asked whether her cousin in Antioch would actually be able to read the letter.
"Every word," said Theodoros. "Your cousin speaks the Greek of Antioch, which is the Greek of Apion, which is the Greek you have just written. She will think you have been living there."
"I have never been there."
"No. But you have been reading its letters all through this course, and that is the next best thing, and in some ways the better one."

29

The Great Reading — using a lexicon, and reading a passage unprepared

Student edition, p. 294

The Story

"Three questions," said Theodoros. "Each of you. About your own passage, which you have chosen, and which you will read to the courtyard in Lesson 30. I will answer three and no more, so decide what you most need to know before you ask the first one."
The passages had been chosen from a list. Julia had taken the opening of the Odyssey, *on the grounds that she had been saying for fourteen lessons that Homer had no article and intended to prove it in public. Theodosius had the Beatitudes. Sabina had the Samaritan. Quintus, inevitably, had Socrates. Livia had the kingdom* **ἐντὸς ὑμῶν** *and the verse before it. Aelia had the Psalm. Felix had Apion's letter, which he said was the only text in the book written by somebody he would have liked.*
Marcus had not told anyone what he had chosen.
The three questions turned out to be the hardest part. Felix used his first to ask whether the cat could attend and was told that it counted. Quintus laboured over a question so precise it answered itself, and then did not need to ask it. Livia asked one question, wrote the answer down, and said she would keep the other two in case.
Marcus asked all three straight away, all about the same two words, and all of them good. Theodoros answered them without comment and then, when Marcus had gone back to his tablet, watched him for a while.
"He is preparing," said Julia, who had noticed too.
"He is."
"He has never prepared anything."
"No," said Theodoros. "I wonder what he has chosen."

The New Greek

Reading something you have not seen

Student edition, p. 294

Everything in this course so far has been scaffolded: glossed, prepared, set be-

side something you knew. The passage you read in Lesson 30 will not be. You need a *method* — a way of reading an unfamiliar sentence that does not depend on hope. (The word itself is Greek: a road to follow.)

Do it in this order, and skip nothing.

One. Read it aloud. All of it, before you look anything up. You will hear things — the shape of the clauses, the **καί**s and **δέ**s, a word you know — that your eye skates over. Lesson 25 taught you the accent is audible. So is everything else.

Two. Mark the verbs. Every finite verb — the ones with person endings. Underline them. They are the spine. A sentence has as many clauses as it has finite verbs, and now you know how many pieces you are dealing with.

Three. Find each verb's subject. Nominative noun with the article, or the ending on the verb, or a pronoun. Lesson 3 and Lesson 5. Write *who* next to each verb.

Four. Mark the participles and infinitives. They hang from the verbs. Draw a line from each to the verb it belongs to. Lesson 22's choreography.

Five. Read the connectors. γάρ, οὖν, δέ, ἀλλά, ὅτι, ἵνα. They tell you how the pieces are joined — reason, conclusion, contrast, report, purpose.

Six. Now, and only now, look up what is left. Most of the sentence has already declared itself.

Seven. Translate. Then ask the fifth question. *What would have to be true in the Greek for this to be wrong?* If you cannot answer, go back to step two.

Using a lexicon: finding the dictionary form

Student edition, p. 295

Look up **ἦλθεν** and you will not find it; the lexicon lists **ἔρχομαι**. Every word is entered in its *dictionary form*: nouns in the nominative singular with the article and the genitive ending, verbs in the first person singular present.

So before you can look a word up, you have to undress it.

- **Strip the ending. λόγου → λόγ- → λόγος. ἀνθρώποις → ἄνθρωπ- → ἄνθρωπος.**
- **Strip the augment. ἔγραψε → γραψ-** → the aorist stem of **γράφω. ἦλθεν → ἐλθ-** → and here you must *know* that **ἐλθ-** belongs to **ἔρχομαι**, because nothing on the page will tell you. The irregular aorists of Lesson 14 are the price of reading.
- **Strip the participle ending. ἰδών → ἰδ-** → the aorist stem of **ὁράω**. Same problem, same price.

NOTE

The forms that will not undress. A short list of stems that belong to verbs they do not resemble. Learn these; they cannot be looked up.

Form you meet	Belongs to	Means
ἦλθον, ἐλθών, ἐλθεῖν	**ἔρχομαι**	come, go
εἶπον, εἰπών, εἰπεῖν	**λέγω**	say
εἶδον, ἰδών, ἰδεῖν	**ὁράω**	see
ἔγνων, γνούς, γνῶναι	**γιγνώσκω**	know
ἐγένετο, γενόμενος	**γίγνομαι**	become, happen
ἔλαβον, λαβών, λαβεῖν	**λαμβάνω**	take
ἦν	**εἰμί**	be

What you may skip without construing

Student edition, p. 296

Not everything in a sentence needs to be construed to be understood. A place-name is a place-name. A string of genitives after **ὑπό** is *by somebody*. A verb form you cannot parse but whose stem you recognise — **παρακληθήσονται** from **παρακαλέω** — can be read as *something about comforting, future, passive* and the sentence will usually still stand.

Reading is not parsing every word. It is parsing enough words to know what the others must be doing.

FROM LATIN

This is the method you were taught for an unseen in Latin, if you were taught one, and it is the same method because it is the method. Verbs first, subjects second, connectives third, dictionary last. The only difference is that the Greek dictionary form of a verb is first person singular — **λέγω**, *I say* — where the Latin is also first person singular — *dīcō* — and so there is no difference.

If you were never taught an unseen method in Latin, you now have one, and it will work there too.

WORDS TO LEARN

No new words in this lesson; each of you builds your own list from your own passage. These twelve are review — words the lesson's Reading leans on, with the lesson where you first met each. If any is not yours, it is now.

θαυμάζω — I wonder at, I am surprised *(Lesson 6)*
καθεύδω — I sleep *(Lesson 5)*
ἐγείρω — I wake *(someone)*; aorist **ἤγειρα** *(Lesson 27)*

φέρω — I carry, bear; *(of trouble)* I put up with *(Lesson 11)*
μένω — I stay, remain; I wait *(Lesson 5)*
ὁ βίος — life, a life as it is lived *(Lesson 17)*
ὁ τρόπος — way, manner; a person's way of taking things *(Lesson 1)*
τὸ δῶρον — gift *(Lesson 1)*
δεῖ — it is necessary *(+ accusative + infinitive; Lesson 26)*
ἤδη — already; by now *(Lesson 6)*
ἔτι — still, yet *(Lesson 6)*
εὐθύς — at once *(Lesson 14)*

Note

Lay the personal list out like this:

Form in the text	Dictionary form	Meaning here	Lesson
ἀκολουθῶν	**ἀκολουθέω**	following	—
ἕξει	**ἔχω**	will have	5
τῆς ζωῆς	**ἡ ζωή**	of life	5

Four columns. The last one tells you how much of your passage you already owned before you started.

The Investigation

Theodoros gave them one sentence none of them had seen and made them do the seven steps on it, aloud, in turn.

Exercise 29.1 — Retrieval

From memory. Lessons 25 to 28; nothing from this lesson.

1. **ἔρρωσο** — to how many people? Give the form for several.
2. Translate **λέγει τις.** Now translate **τίς λέγει;** What has changed on the page?
3. **γράψον μοι** — present or aorist? Why does a request for a letter take that aspect?
4. **ἐντὸς ὑμῶν** — give both translations, and say what settles it.
5. **ἔσωσέ με** — tense, and translation. Why has **ἔσωσε** two accents?
6. **πῶς / πως** — translate each.
7. **μὴ ἐγείρετε τὸν διδάσκαλον.** — translate. Why **μή**?
8. **κατέλαβεν / καταλαμβάνει** — name the tense of each.
9. **εὔχομαί σε ὑγιαίνειν.** — what case is **σε**, and what is it doing?
10. **ὅτε ἦλθεν / πότε ἦλθεν;** — translate each. What tells them apart?

Answer key

1. One; **ἔρρωσθε** (Lesson 28).

2. *Someone is speaking / Who is speaking?* The accent on **τίς**; with it, the order — the enclitic cannot stand first — and the question mark (Lesson 25).
3. Aorist: a letter is one deed, done once. **γράφε μοι** would be *keep writing to me* (Lessons 26 and 28).
4. *Within you / among you.* The page — who is being spoken to — not the grammar; the hearers are Pharisees (Lesson 27).
5. Aorist, *he saved me*. The enclitic **με** has thrown an accent onto the last syllable of the word before it (Lessons 25 and 28).
6. *How? / somehow* (Lesson 25).
7. *Do not wake the teacher.* Prohibitions take **μή**, never **οὐ** (Lessons 26 and 27).
8. Aorist / present (Lesson 27). A pupil who says *past* for the first has named the time and not the tense; ask for the aspect too.
9. Accusative, the subject of the infinitive **ὑγιαίνειν**: *I pray you to be well* (Lessons 16 and 28). The likely wrong answer is *object of* ***εὔχομαι***.
10. *When he came / When did he come?* The **π** and the question mark (both words have an acute on the first syllable); **ὅτε** opens a clause, **πότε** asks (Lesson 28).

Exercise 29.2 — The method, applied

ἐγώ εἰμι τὸ φῶς τοῦ κόσμου· ὁ ἀκολουθῶν ἐμοὶ οὐ μὴ περιπατήσῃ ἐν τῇ σκοτίᾳ, ἀλλ᾽ ἕξει τὸ φῶς τῆς ζωῆς. *(John 8:12)*

1. Step two: find the finite verbs. How many clauses?
2. Step three: the subject of each.
3. Step four: any participles? What do they hang from?
4. Step five: the connectors, and what each joins.
5. Step six: what is left to look up? *(**ἀκολουθέω** = I follow; **οὐ μὴ**
    - a verb = emphatically "never"; **περιπατέω** = I walk about.)*
6. Translate.
7. Step seven's other half: what would have to be true in the Greek for *I am the light of the world* to be wrong?
8. **ἐγώ εἰμι τὸ φῶς.** Both nouns are nominative and *both* have what they need to be the subject — a pronoun and an article. Which is the subject, and what tells you, since the article cannot this time?
9. **οὐ μὴ** — two negatives together. Which family is each from, and why is this not **οὐκ οὐ**?
10. **τοῦ κόσμου**, **τῆς ζωῆς** — name the case, and say what each genitive is doing to the noun before it.

Answer key

1. **εἰμι**, **περιπατήσῃ**, **ἕξει** — three verbs, three clauses. (The second is a form the class has not met; they can see it is a verb from its position after **οὐ μή** and its ending.)
2. **ἐγώ** for the first; **ὁ ἀκολουθῶν**, *the one following*, for the second and third.

3. **ἀκολουθῶν**, present participle with the article — Lesson 22's *the person who* — serving as the subject of the second and third clauses. **ἐμοί** is its object: *following me*.
4. **·** (the raised point) separates the first clause from the rest; **ἀλλά** sets the third clause against the second — *not darkness, but light*.
5. **ἀκολουθῶν**, **περιπατήσῃ**, and perhaps **κόσμου** and **σκοτίᾳ** if Lesson 27 has faded. Everything else is owned: **ἐγώ, εἰμι, τὸ φῶς, τοῦ, ὁ, ἐμοί, οὐ, μή, ἐν, τῇ, ἀλλά, ἕξει, τῆς ζωῆς**. Seventeen of twenty-one words — nineteen, if Lesson 27 has held.
6. *I am the light of the world; the one who follows me will never walk in the darkness, but will have the light of life.*
7. **εἰμι** would have to be a different person — **ἐστι**, say — or **ἐγώ** would have to be some other case. Neither is so: the verb says *I* by its ending and the pronoun says it again. A pupil who cannot name what would have to change has not finished step seven.
8. **ἐγώ**. A pronoun in the nominative is a subject before anything else is; and **εἰμι** is first person, which **τὸ φῶς** cannot be. The article on **τὸ φῶς** marks it as definite — *the* light, not *a* light — and that is a different job from marking the subject; the class has seen the article do the second job so often that they should notice when it is doing only the first. (Lesson 30's Reading has **οὐκ ἦν ἐκεῖνος τὸ φῶς**, the same shape.)
9. **οὐ** is the family of statements, **μή** of commands and wishes (Lesson 26); together before a verb they make the strongest *never* the language has. **οὐκ οὐ** would cancel out; **οὐ μή** reinforces, because the two negatives are not the same word.
10. Genitive, both. *The light of the world*: the world is what the light is for, or shines on — a genitive of belonging stretched. *The light of life*: the light that life has, or that is life — the genitive is open, as Lesson 27 taught, and a translator must choose. Either way the genitive hangs from the noun before it, not from the verb.

The point to make at the end is the count in step five. A sentence they had never seen was four-fifths theirs before they opened a lexicon. That is what twenty-eight lessons have bought.

Exercise 29.3 — Choose your three

Before you ask Theodoros anything, write down the three questions you would ask about your passage, and beside each one say *why that one* — what you could not work out alone.

Answer key

No key. Read what they wrote and look at the *why* column. A pupil whose three questions are all vocabulary has not used the method; a pupil whose three questions are all about connectors or aspect has. Say so, and let them revise the list before they spend it.

Exercise 29.4 — Into Greek

1. I am the light of the world.
2. The one who follows the teacher learns.

3. We do not know what the word means.
4. Read the passage aloud! *(to several people; use* ***ἀναγίγνωσκε****, "read", and* ***ἡ γραφή*** *from Lesson 3 for "passage")*
5. Why did you come now, Crito? *(****Κρίτων****, vocative* ***Κρίτων****)*
6. Is it still early? *(****πρῴ*** *= early)*
7. Socrates was sleeping, and his friend did not wake him.
8. I wonder that you bear it so easily. *(****ῥᾳδίως*** *= easily)*
9. One must first learn the method. *(****ἡ ὁδός****, Lesson 2, will do for "method": it is where the word comes from)*
10. Ask three questions and no more. *(to one person, now;* ***τρεῖς*** *= three)*

Answer key

1. **ἐγώ εἰμι τὸ φῶς τοῦ κόσμου.** — the Gospel's own words. The emphatic **ἐγώ**, written out, is the Koine of Lesson 23 and the point of the sentence.
2. **ὁ ἀκολουθῶν τῷ διδασκάλῳ μανθάνει.** — **ἀκολουθέω** takes the dative; give it. Article + participle as subject.
3. **οὐκ οἴδαμεν τί ὁ λόγος λέγει.** — or **τί λέγει ὁ λόγος**; indirect question, Lesson 25. **οἴδαμεν** is the Koine *we know*; Attic has **ἴσμεν** and either is acceptable if given.
4. **ἀναγιγνώσκετε τὴν γραφήν.** — present imperative plural: the reading is an activity. **ἀνάγνωτε**, the aorist, would be *read it through*, once; either is defensible and the choice is worth a sentence.
5. **διὰ τί νῦν ἦλθες, ὦ Κρίτων;** — the Reading's first question, in the class's words; Plato's has **τί** alone for *why*. Aorist: one arrival.
6. **ἆρα ἔτι πρῴ ἐστιν;** — or without **ἆρα**, on the voice alone. A pupil who writes **πρῲ ἐστιν** has turned the acute to a grave before an enclitic, which never happens: the word before an enclitic keeps its acute.
7. **ὁ Σωκράτης ἐκάθευδεν, ὁ δὲ φίλος αὐτοῦ οὐκ ἤγειρεν αὐτόν.** — imperfect for the sleeping, which went on; for the not-waking, the third person **ἤγειρεν** is both imperfect and aorist (the two tenses meet in the third singular, though elsewhere they part: **ἤγειρον / ἤγειρα** for *I*), so the form stands whichever aspect the pupil means. Plato's Crito, speaking of himself, has the imperfect: **οὐκ ἤγειρον**, *I kept not waking you*.
8. **θαυμάζω ὅτι οὕτω ῥᾳδίως αὐτὸ φέρεις.** — **ὅτι** reporting the fact wondered at (Lesson 23); **φέρω** in the sense the box gives, *put up with*. Attic could say **θαυμάζω σου ὡς ῥᾳδίως φέρεις** — the shape of Crito's **σοῦ … θαυμάζω … ὡς ἡδέως καθεύδεις**; the class's **ὅτι** is correct and plainer.
9. **δεῖ πρῶτον μανθάνειν τὴν ὁδόν.** — **δεῖ** + infinitive with no person expressed: *it is necessary to learn*. A pupil who adds **σε** or **ἡμᾶς** has said *you* or *we* must, which the English did not. (And *method* is **μέθοδος**, *the way after* — **ὁδός** with **μετά** on the front.)
10. **ἐρώτησον τρεῖς ἐρωτήσεις καὶ μὴ πλείους** — is more than they have. Accept **ἐρώτησον τρία καὶ μηδὲν ἄλλο** or, best, **ἐρώτησον τρία· μηδὲν ἄλλο** — *ask three things; nothing else* — with the aorist imperative of **ἐρωτάω** (one act of asking) and **μή**, not **οὐ**, because it is a prohibition (Lesson 26). Mark the imperative and the negative; the word for *more* is not theirs.

There is no single text in this lesson. There is a list, and every passage on it is in this book, and you have read every one of them with help. In Lesson 30 you read one of them without.

	Passage	Lesson	Greek	What it tests
Homer	*Odyssey* 1.1	15	Homeric	reading without the article
Homer	*Odyssey* 9.366–367	16	Homeric	case endings carrying a trick
Protagoras	*Man the measure*	12	Attic	a genitive first; a predicate without an article
Plato	*Apology* 38a	17	Attic	a sentence with no verb and a **δέ** that matters
Plato	*Meno* 70a	25	Attic	an indirect question; a neuter predicate
The Psalms	Psalm 22 (LXX)	20	Septuagint	Hebrew showing through Greek
Matthew	The Beatitudes	21	Koine	the blessing formula; **ὅτι** as *because*
Luke	The Samaritan	22	Koine	participles carrying a story
Luke	The kingdom **ἐντὸς ὑμῶν**	27	Koine	a dilemma the grammar cannot settle
John	1:1, 1:14, 1:5	6, 13, 14, 27	Koine	the article; the imperfect; a verb with two meanings

John	8:12	29	Koine	reading unseen, by the method
Apion	A letter home	28	Koine	the formulas; a real person's Greek

How to choose. Not the shortest. Not the one you like best. The one whose *what it tests* is the thing you are least sure of — because that is the one where preparing it will teach you something, and the one where standing up and reading it will be an achievement rather than a performance.

How to prepare. The seven steps, on your own, with the lexicon, before you spend a single question. Then the four-column list. Then the three questions — and spend them on what the method could not give you.

What you will be asked, after you read. Three things, which are the three things this course has asked of every sentence since Lesson 1: what it says; what one feature of its grammar is doing; and what, having read it in Greek, you now know that you did not.

For the teacher

Verify before teaching. John 8:12 in the exercise follows the standard text (see *Sources*); check it against the edition in use.

On the list. Every passage is already in the book, by design: the Great Reading tests independence, not range. Can a pupil take a text they have met with scaffolding and stand it up without? Any passage from the course may be added; passages from outside it should not be, at this stage, unless a pupil asks for one and you have checked it.

On the three questions. The limit is the lesson. A pupil who could ask unlimited questions would ask about vocabulary; a pupil who may ask three has to decide what they cannot work out, which means working out what they can. Hold the limit. Felix's cat question counts.

On Marcus. He has chosen, and he has not said what, and the scene leaves it so. Lesson 30 answers it. If a pupil in your own class is doing something similar — preparing, for the first time, and not saying so — the right response is Theodoros's: notice, say nothing, wait.

The Reading — Crito comes early · Plato, *Crito* 43a–b (adapted, then Burnet)

This one is an **unseen**. Nobody has prepared it for you and nothing in it has been on the board. It is the first page of the *Crito*: Socrates is in prison, condemned, and wakes before dawn to find his oldest friend sitting beside him in the dark. Cover the gloss column. Read the **adapted** version — written for you, in the Greek you have, with the shape of the conversation kept and Crito's long speech shortened — and do steps one to five on it before you uncover anything. Then do the same with Plato's own text, from Burnet, and uncover the glosses only at step six.

Adapted.

ΣΩ. διὰ τί νῦν ἦλθες, ὦ Κρίτων; ἆρ᾽ οὐκ ἔτι πρῴ ἐστιν;

ΚΡ. ναί· πρῴ ἐστιν.

ΣΩ. πότε μάλιστα;

ΚΡ. ὄρθρος βαθύς ἐστιν.

ΣΩ. θαυμάζω ὅτι ὁ φύλαξ τοῦ δεσμωτηρίου ἤκουσέ σου.

ΚΡ. φίλος μοί ἐστιν, ὦ Σώκρατες, ὅτι πολλάκις ἐνθάδε ἔρχομαι· καὶ δῶρόν τι ἔλαβε παρ᾽ ἐμοῦ.

ΣΩ. νῦν δὲ ἦλθες ἢ πάλαι;

ΚΡ. πάλαι.

ΣΩ. διὰ τί οὐκ εὐθὺς ἤγειράς με, ἀλλὰ σιγῇ μένεις;

ΚΡ. οὐ μὰ τὸν Δία, ὦ Σώκρατες, οὐκ ἤθελόν σε ἐγείρειν. ἐθαύμαζον γὰρ ὅτι οὕτως ἡδέως

τί — why? *(the neuter alone, as in Mark 4:40)*
τηνικάδε — at this hour
ἀφῖξαι — have you come *(a form you have not met; gloss it whole)*
ὦ Κρίτων — Crito *(vocative)*
ἢ οὐ … ; — or is it not …?
πρῲ ἔτι — still early *(**πρῴ**, early in the morning)*
πάνυ μὲν οὖν — certainly; very much so
πηνίκα μάλιστα — about what time? *(**πηνίκα** asks the hour; **μάλιστα**, "most nearly")*
ὄρθρος βαθύς — deep dawn: the dark just before daybreak
ὅπως ἠθέλησέ σοι … ὑπακοῦσαι — how he was willing to answer you *(the door; **ἠθέλησε**, aorist of **ἐθέλω**; **ὑπακούω** of a doorkeeper is "answer a knock")*
ὁ τοῦ δεσμωτηρίου φύλαξ — the guard of the prison
συνήθης — used to me; on familiar terms
διὰ τὸ πολλάκις δεῦρο φοιτᾶν — because of my coming here often *(an infinitive with the article, used as a noun: "the often coming here")*
καί τι καὶ εὐεργέτηται ὑπ᾽ ἐμοῦ — and he has had a kindness or two from me *(a form you have not met; gloss it whole)*
ἄρτι … ἢ πάλαι — just now, or long since
ἥκεις — you have come *(present in form, perfect in sense)*
ἐπιεικῶς — fairly; pretty *(long)*
εἶτα — then; in that case
ἐπήγειρας — you woke *(**ἐγείρω** with a prefix; aorist)*
σιγῇ — in silence *(dative)*
παρακάθησαι — you sit beside me *(a form you have not met; gloss it whole)*
οὐ μὰ τὸν Δία — no, by Zeus
οὐδ᾽ ἂν αὐτὸς ἤθελον … εἶναι — I would not myself have wished to be

καθεύδεις. καὶ πολλάκις μὲν καὶ πρότερον ἐν παντὶ τῷ βίῳ ἐθαύμαζον τὸν τρόπον σου, μάλιστα δὲ νῦν ἐν τῷ κακῷ τούτῳ, ὅτι οὕτω ῥᾳδίως αὐτὸ φέρεις.

ΣΩ. καὶ γάρ, ὦ Κρίτων, κακόν ἐστι τὸν γέροντα χαλεπῶς φέρειν, εἰ δεῖ ἤδη ἀποθνήσκειν.

The original (Burnet).

ΣΩ. Τί τηνικάδε ἀφῖξαι, ὦ Κρίτων; ἢ οὐ πρῲ ἔτι ἐστίν;

ΚΡ. Πάνυ μὲν οὖν.

ΣΩ. Πηνίκα μάλιστα;

ΚΡ. Ὄρθρος βαθύς.

ΣΩ. Θαυμάζω ὅπως ἠθέλησέ σοι ὁ τοῦ δεσμωτηρίου φύλαξ ὑπακοῦσαι.

ΚΡ. Συνήθης ἤδη μοί ἐστιν, ὦ Σώκρατες, διὰ τὸ πολλάκις δεῦρο φοιτᾶν, καί τι καὶ εὐεργέτηται ὑπ᾽ ἐμοῦ.

ΣΩ. Ἄρτι δὲ ἥκεις ἢ πάλαι;

ΚΡ. Ἐπιεικῶς πάλαι.

ΣΩ. Εἶτα πῶς οὐκ εὐθὺς ἐπήγειράς με, ἀλλὰ σιγῇ παρακάθησαι;

ΚΡ. Οὐ μὰ τὸν Δία, ὦ Σώκρατες, οὐδ᾽ ἂν αὐτὸς ἤθελον ἐν τοσαύτῃ τε ἀγρυπνίᾳ καὶ λύπῃ εἶναι, ἀλλὰ καὶ σοῦ πάλαι θαυμάζω αἰσθανόμενος ὡς ἡδέως καθεύδεις· καὶ ἐπίτηδές σε οὐκ ἤγειρον ἵνα ὡς ἥδιστα διάγῃς. καὶ πολλάκις μὲν δή σε καὶ πρότερον ἐν παντὶ τῷ βίῳ ηὐδαιμόνισα τοῦ τρόπου, πολὺ δὲ μάλιστα ἐν τῇ νῦν παρεστώσῃ συμφορᾷ, ὡς ῥᾳδίως αὐτὴν καὶ πρᾴως φέρεις.

*(**ἄν** turns the imperfect into "would")*
ἐν τοσαύτῃ τε ἀγρυπνίᾳ καὶ λύπῃ — in such sleeplessness and grief
σοῦ … θαυμάζω αἰσθανόμενος — I have been marvelling at you, seeing *(**θαυμάζω** + genitive of the person; **αἰσθανόμενος** a participle, gloss it whole)*
ὡς ἡδέως καθεύδεις — how sweetly you sleep
ἐπίτηδες — on purpose
οὐκ ἤγειρον — I was not waking you; I kept not waking you *(imperfect)*
ἵνα ὡς ἥδιστα διάγῃς — so that you might pass the time as pleasantly as possible *(a subjunctive after **ἵνα**; gloss it whole)*
πολλάκις μὲν δή … πολὺ δὲ μάλιστα — often indeed … but by far the most
πρότερον — before now
ἐν παντὶ τῷ βίῳ — in all your life
ηὐδαιμόνισα … τοῦ τρόπου — I have counted you happy for your way of taking things *(aorist; the genitive gives the ground)*
ἐν τῇ νῦν παρεστώσῃ συμφορᾷ — in the misfortune now upon you *(**παρεστώσῃ**, a participle: standing beside)*
ὡς ῥᾳδίως … καὶ πρᾴως φέρεις — how easily and gently you bear it
καὶ γὰρ ἄν … πλημμελὲς εἴη — for indeed it would be out of tune *(**εἴη**: would be; a form you have not met)*
ἀγανακτεῖν — to fret, be indignant
τηλικοῦτον ὄντα — being as old as I am *(**ὄντα**, the participle of **εἰμί**, accusative)*
εἰ δεῖ ἤδη τελευτᾶν — if one must now die *(**εἰ**, if; **τελευτάω**, to end — of a life, to die)*
(adapted version only) **πρῴ ἐστιν** — it is early; **ὁ φύλαξ** — guard; **τὸ δεσμωτήριον** — prison; **πολλάκις** — often; **ἐνθάδε** — here; **παρ᾽ ἐμοῦ** — from me; **ὁ γέρων** — old man; **χαλεπῶς φέρειν** — to take hard; **ἀποθνήσκειν** — to die

ΣΩ. Καὶ γὰρ ἄν, ὦ Κρίτων, πλημμελὲς εἴη
ἀγανακτεῖν τηλικοῦτον ὄντα εἰ δεῖ ἤδη
τελευτᾶν.

Exercise 29.5 — Understanding the reading

The seven steps, on Crito's long speech in the original — **Οὐ μὰ τὸν Δία … φέρεις** — and then three questions about the whole.

1. Step one. Read the speech aloud. Before construing anything: how many times do you hear **καί**, and what does that tell you about how the speech is built?
2. Step two. Mark the finite verbs. How many clauses?
3. Step three. The subject of each verb. Which are *I* and which are *you*, and what tells you?
4. Step four. Two participles and one infinitive. Find them and say which verb each hangs from.
5. Step five. **ἀλλά**, the **καί**s, **ἵνα**, **μὲν … δέ**, **ὡς** three times (once with a superlative). Say what each joins.
6. Step six. Now uncover the glosses. Which words did you *need*? Which did you look at and find you had already understood?
7. Step seven. Translate the speech. Then: what would have to be true in the Greek for *I kept not waking you on purpose* to be wrong?
8. **Τί τηνικάδε ἀφῖξαι;** against the adapted **διὰ τί νῦν ἦλθες;** — what did the adaptation change, and what did each change cost?
9. **ὄρθρος βαθύς** has no verb in Plato and has **ἐστιν** in the adaptation. Why is the verb missing, and where in this course have you met a Greek sentence with no verb before?
10. **καὶ γὰρ ἄν, ὦ Κρίτων, πλημμελὲς εἴη …** Socrates has just been told he bears his misfortune well. What does his answer say about *why*? And what has the adaptation's **κακόν ἐστι** lost from **πλημμελές**?

Answer key

1. Six, counting the one that joins **ἀγρυπνίᾳ** to **λύπῃ** — and the speech runs on them: this is a man talking, not a man writing, and Plato lets him add thought to thought as people do. A pupil who heard the **καί**s before parsing anything has done step one properly.
2. **ἤθελον**, **θαυμάζω**, **καθεύδεις**, **ἤγειρον**, **διάγῃς**, **ηὐδαιμόνισα**, **φέρεις** — seven finite verbs, seven clauses, though **διάγῃς** sits inside the **ἵνα** clause and **καθεύδεις** and **φέρεις** inside **ὡς** clauses, so there are four main statements.
3. *I*: **ἤθελον**, **θαυμάζω**, **ἤγειρον**, **ηὐδαιμόνισα** — all first singular by their endings, and **αὐτός**, *myself*, leans on the first. *You*: **καθεύδεις**, **διάγῃς**, **φέρεις** — second singular, and **σοῦ**, **σε**, **σε** confirm it. Nobody else is in the room; the speech is all *I* and *you*, which is what a conversation before dawn between two old men should be.
4. **αἰσθανόμενος** hangs from **θαυμάζω** — *I marvel, perceiving*; **παρεστώσῃ** is attributive to **συμφορᾷ** inside the article group — *the now-standing-by misfortune*; **εἶναι** hangs

from **ἤθελον** — *I would not have wished to be*.

5. **ἀλλά** sets *I marvel at you* against *I would not wish to be awake and grieving*; the **καί**s add; **ἵνα** gives the purpose of the not-waking; **μὲν … δέ** balances *often before* against *most of all now*; **ὡς** twice introduces what Crito perceives — *how sweetly*, *how easily* — the exclamation turned into a report; the third, **ὡς ἥδιστα**, is *as … as possible* with a superlative.
6. Needed: **ἀγρυπνίᾳ**, **λύπῃ**, **αἰσθανόμενος**, **ἐπίτηδες**, **διάγῃς**, **ηὐδαιμόνισα**, **παρεστώσῃ**, **συμφορᾷ**, **πράῳως** — about nine words. Already understood: **ἤθελον**, **εἶναι**, **θαυμάζω**, **καθεύδεις**, **ἤγειρον**, **πολλάκις** from the adapted tier, **βίῳ**, **τρόπου**, **φέρεις**, **πάλαι**, and every pronoun, article and connector. Make them count it; the number will be close to Lesson 29's four-fifths again.
7. *No, by Zeus, Socrates; I would not myself have wished to be in such sleeplessness and grief, but I have long been marvelling at you, seeing how sweetly you sleep; and I was not waking you, on purpose, so that you might pass the time as pleasantly as possible. And often before now, all your life, I have counted you happy for your temper, but most of all in the misfortune now upon you, seeing how easily and gently you bear it.* For *I kept not waking you* to be wrong, **ἤγειρον** would have to be aorist — **ἤγειρα** — and it is not: the imperfect says the not-waking went on, for as long as Crito sat there.
8. Plato's **τί** alone is *why* (the adapted tier spelled it out as **διὰ τί**); **τηνικάδε** is *at this hour*, more pointed than **νῦν**; **ἀφῖξαι** is *have you arrived* — a form the class has not met — where the adapted **ἦλθες** is a plain aorist. The adaptation cost the hour and the *have*: Socrates is not asking about an event but about a state, *why are you here so early?*, and the original's verb carries that.
9. Greek leaves **ἐστί** out when the sentence is a bare answer or a proverb — *deep dawn* is all Crito needs to say, and a verb would make it a lecture. The class met the same thing in Lesson 17: **ὁ δὲ ἀνεξέταστος βίος οὐ βιωτὸς ἀνθρώπῳ**, no verb, and in Lesson 27's **πνεῦμα ὁ θεός**. The adaptation added **ἐστιν** so that step two would find something.
10. That there would be something *wrong* — out of tune, **πλημμελές**, a word from music, a false note — in a man of seventy fretting because he must die now rather than later. The reason is not courage but proportion: at his age the thing was coming anyway. The adaptation's **κακόν** keeps the judgement and loses the metaphor; Socrates does not say it would be *bad* but that it would be *discordant*, which is a different kind of objection, and the class should be able to say what kind.

For the teacher

Verify before teaching. The original follows Burnet's Oxford text (see *Sources*); the points to check are **πρῲ** (some editions **πρῴ** or **πρῶι**), **πράῳως** (some **πράως**), and the punctuation after **τηνικάδε ἀφῖξαι, ὦ Κρίτων;**.

On running it as an unseen. The gloss column must actually be covered: a strip of paper will do. The pupils should do steps one to five on the adapted tier, uncover nothing, and do steps one to five again on Burnet's text, and only then read the glosses — item 6 asks them to report what they needed, and the report is worthless if they looked first. Expect the adapted tier to go almost entirely without glosses, and say that this is the point: it is Plato's conversation, in the class's Greek, and they read it cold.

The Question

1. You were allowed three questions. Which three did you choose, and what does that say about where your Greek is weakest?
2. A sentence you had never seen was four-fifths yours before you opened the lexicon. What does that number say about what learning a language actually is?
3. Theodoros answers three questions and no more. Is a limit on help a kindness or a cruelty? Would unlimited help have taught you more?

Discussing the questions

1. Personal, so there is no key, but the key to *Choose your three* gives the measure. Questions that are all vocabulary say less about weak Greek than about an unused method; a lexicon answers them. Questions about connectors, aspect or what a participle hangs from point to the step where reading breaks down, and naming that step answers the second half. The story gives the range: Livia spent one, Marcus all three on the same two words, Felix one on the cat.
2. Look at what the four-fifths were, in the key to *The method, applied*: mostly articles, pronouns, the negatives, a preposition and **ἀλλά**, the words in every sentence. A strong answer says that learning a language is largely owning those; the lexicon is for the rest. Listen for *so I understood four-fifths*: reasonable, but the count is of words, and the method still had to find the verbs and their subjects. And some forms, like **ἦλθον**, cannot be looked up at all.
3. Open. The case for kindness is in the story: Quintus framed a question so precisely that it answered itself, which is what the limit is for. The case against: a question spent badly, like Felix's on the cat, is gone. A strong answer weighs what the help is for: unlimited answers might buy a better-prepared passage and a weaker reader, and Lesson 30 is read without help. A pupil who says unlimited help teaches more, faster, is right about vocabulary; ask whether it would teach the method.

The Story

Felix asked, as his second question, whether Apion had ever got home.
"We do not know," said Theodoros. "The letter is all there is. He joined the fleet, he wrote to his father, somebody kept the letter. Whether he saw Egypt again, nobody can tell you."

For the teacher

A second letter from the same man does in fact survive — BGU II 632, to his sister Sabina, written years later under his Roman name Antonius Maximus, with a wife and children. It shows he lived and stayed in the service; it does not say he went home. Theodoros, who could not have had either papyrus, is allowed his answer.

Felix considered this.
"I will read it," he said, "as if he did."
"That is not in the Greek."
"No," said Felix. "But he would have wanted it there, and I have one question left, and I am not going to waste it finding out."

30

The Final Examination — the whole course examined, on the prologue of John

Student edition, p. 304

The Story

The courtyard had been swept, which it never was, and there were benches in it, which there never were, and on the benches sat parents, an uncle who was a deacon, a physician, a minor official, several household servants who had found reasons to be passing, and — on the wall, at a distance it had chosen itself — the cat.

Eight pupils read. In Greek. Aloud. To a courtyard that, for the most part, did not understand a word.

Julia read the first line of the Odyssey *and then, as she had promised for fifteen lessons, pointed out to the courtyard that there was no article in it, and explained why, and her father, who had no Greek, nodded as if this were the most natural thing in the world to be told by his daughter.*

Theodosius read the Beatitudes and stopped after **πτωχοί** *to say what the word meant and what the Latin had made of it, and his uncle the deacon went very still, and afterwards asked him to say it again.*

Sabina read the Samaritan as if it were a play, giving the priest a voice and the Levite a different one, and the courtyard laughed in the right place, which in Greek is an achievement.

Quintus read Socrates and did not editorialise, which cost him visibly. Livia read two verses of Luke and one sentence of explanation and sat down, and the explanation was the clearest thing anyone said in the courtyard. Aelia read the Psalm in the Greek of her grandmother's kitchen. Felix read Apion's letter and, at the end, said and he got home, *which was not in the text, and nobody corrected him.*

Marcus read last.

He had chosen five words. The courtyard, which had sat through Homer, looked faintly puzzled at the brevity.

καὶ θεὸς ἦν ὁ λόγος.

"I translated this wrongly," he said, "in Lesson 18, in front of the class, and I did it beautifully, and I was sure. I said God was the Word. *I followed the order of the Greek. I thought that was the honest thing."*

He pointed at the tablet.

"It is not. The order is not what carries it. **ὁ λόγος** *has the article.* **θεός** *does not. The*

article marks the subject — we learned that in Lesson 3, and I knew it, and I did not look. The sentence is about the Word. The Word was God. ***θεός*** *is first because Greek puts a word first to lean on it, and the article is there so that it can." He stopped. "Julia told me this. I did not hear her, because I was listening to myself. I have had since Lesson 18 to work out why I should have, and I have chosen this sentence so that I would have to say so in front of people who do not know Greek and will not know whether I am right. You will have to take it from the grammar."*
He sat down.
Theodoros, who had not said a word all through the readings, did not say one now. He looked at Marcus for a moment, and then at Julia, and then at the courtyard, and then he stood up and said, "That concludes the examination," and nothing else, and it was the highest mark he ever gave anyone.

Everything the course has taught, in one list

Student edition, p. 305

No new grammar. This is what you have, and Marcus's five words used most of it.

	You can	Since
The noun	read five cases and know what each does; decline the first and second declensions; recognise the third	1–9
The article	use it to find the subject; see what is definite; read attributive against predicate position; notice when it is *absent*	2, 3, 7, 10, 18
The adjective	make it agree; put it inside or outside the article group and know the difference	10
The verb	read the present, imperfect and aorist and say what the *aspect* is doing; recognise the future; use the infinitive in its two jobs; read the participle in a chain; give a command in either aspect	5, 11, 13, 14, 16, 21, 22, 26

The sentence	read word order as emphasis, not role; follow **μέν … δέ**, **γάρ**, **οὖν**; report speech with the infinitive or with **ὅτι**; build and read a relative clause; ask a question and tell it from a statement by its accent	4, 16, 17, 25
The Greeks	tell Homeric from Attic from Septuagint from Koine, and say what gave each away	15, 20, 23, 24
The method	put four questions to a sentence and five to a passage; ask what would have to be true for you to be wrong; know where the grammar stops and the page begins	18, 24, 27, 29

Twenty-nine lessons. About a hundred and fifty words. You could do nothing on this list at the start of the course, and most people never do most of it at all.

What the examination asks

Student edition, p. 306

Three things, of each of you, about the passage you read. They are the three things the course has asked of every sentence since Lesson 1.

What does it say? A translation, defended — with the feature of the Greek it rests on named aloud.

What is one piece of its grammar doing? Not all of it. One thing — an article, an aspect, a connector, a participle — explained so that a listener who has no Greek can see why it matters.

What do you know now that you did not before you read it in Greek? Not what the passage means. What *reading it in Greek* gave you that the Latin, or the English, had not. If the answer is *nothing*, say so and say why; that is also an answer.

And the fifth question, one last time

Student edition, p. 306

What would have to be true in the Greek for my translation to be wrong?

Marcus asked it of himself, twelve lessons late, about five words, and the answer was *the article would have to be on the other noun*, and he checked, and it was not. That is the whole method. It is the only thing Theodoros has been teaching since Lesson 1, and it works on everything.

From Latin

At the start of this course, Latin was the thing you knew and Greek was the thing you did not. Now you have two languages, and each one shows you the other. You know that Latin has no article because Greek does. You know that Latin's perfect is doing two jobs because Greek gives each its own tense. You know that *caritas* was a word for *expensive* because **ἀγάπη** never was.
That is what a second ancient language is for. Not to replace the first. To make the first visible.

Words to Learn

No new words. The complete course list is at the back of the book, in both directions. Every word in it is one you have read in a sentence somebody wrote two thousand years ago, and most of them are words you can now write in a sentence of your own.

These twelve are review: the words the Great Reading's own passage, John 1:1–14, is built from, with the lesson where each arrived. Between them they span the course.

ὁ λόγος — word, speech, account, reason *(Lesson 1)*
ἡ ἀρχή — beginning; origin *(Lesson 6)*
ἡ ζωή — life *(Lesson 5)*
τὸ φῶς — light; genitive **φωτός** *(Lesson 27)*
ἡ σκοτία — darkness *(Lesson 27)*
ὁ κόσμος — the world; order *(Lesson 27)*
ἡ δόξα — glory; opinion; reputation *(Lesson 27)*
ἡ χάρις — grace, favour; genitive **χάριτος** *(Lesson 19)*
ἡ ἀλήθεια — truth *(Lesson 4)*
ὁ μάρτυς — witness *(Lesson 4)*
τὸ ὄνομα — name *(Lesson 8)*
πιστεύω — I trust, I believe; **πιστεύω εἰς** + accusative *(Lesson 19)*

The Investigation

The written part of the examination. Theodoros set it before the courtyard, and said that anyone who could do it had nothing to fear from an audience. The Retrieval came first, as it has in every lesson; the examination proper has four sections of ten.

Exercise 30.1 — Retrieval

From memory. Lessons 26 to 29; nothing from this lesson.

1. **ἄκουσον / ἄκουε** — which asks for a deed and which for a habit?
2. **Ἀπίων Ἐπιμάχῳ χαίρειν.** — name the two cases, and the verb that is not written.
3. **ἦλθεν** — under which word would you look it up in a lexicon?

4. **τί δειλοί ἐστε;** — is **τί** *what?* here? What is it?
5. **δεῖ σε μανθάνειν.** — case of **σε**, and why.
6. **ἐγείρουσιν αὐτόν / ἤγειραν αὐτόν** — tense of each, and the translation of each.
7. **ἀσπάζομαι τὸν ἀδελφόν / γράφω τῷ ἀδελφῷ** — two cases for two verbs. Why?
8. **ὁ ἀκολουθῶν ἐμοί** — what has the article done to the participle?
9. **χρὴ τοὺς παῖδας ἀκούειν.** — translate; what case are the children in?
10. In the method of Lesson 29, what is step two, and why does it come before the lexicon?

Answer key

1. **ἄκουσον** (aorist) a deed; **ἄκουε** (present) a habit (Lesson 26).
2. Nominative sender, dative recipient; **λέγει**, understood and dropped (Lesson 28).
3. **ἔρχομαι** — the stem **ἐλθ-** will not undress to anything else; it has to be known (Lesson 29).
4. No — *why?*; the neuter alone as an adverb (Lesson 27).
5. Accusative: the subject of the infinitive after **δεῖ** (Lesson 26). The likely wrong answer is *object*.
6. Present, *they wake him*; aorist, *they woke him* (Lesson 27).
7. Accusative: you greet *someone*. Dative: you write *to* someone. The letter formula uses the dative for the same reason (Lesson 28).
8. Made a noun of it: *the one following me* (Lessons 22 and 29).
9. *The children ought to listen.* Accusative — the person who must act, after **χρή** (Lesson 26).
10. Mark the finite verbs. Because the verbs tell you how many clauses there are, and until you know that you do not know what you are looking up (Lesson 29).

Exercise 30.2 — Unseen

Apply the method of Lesson 29, step by step, and then translate.
ὁ θεὸς φῶς ἐστιν καὶ σκοτία ἐν αὐτῷ οὐκ ἔστιν οὐδεμία. *(1 John 1:5)*
*(**οὐδεμία** = none, no — feminine, agreeing with **σκοτία**.)*

1. Step one. Read it aloud. How many clauses do you hear, and what word divides them?
2. Step two. The finite verbs.
3. Step three. The subject of each. What marks the first subject, and what is missing from the second?
4. Step four. Participles and infinitives?
5. Step five. The connectors.
6. Step six. What is left to look up?
7. Step seven. Translate.
8. The fifth question: what would have to be true in the Greek for *God is light* to be

wrong — for the sentence to say *the light is God*?

9. **οὐκ ἔστιν οὐδεμία.** Two negatives. What do they do together in Greek, and what would they do in English?
10. Set beside it **ὁ θεὸς ἀγάπη ἐστίν** (1 John 4:8, Lesson 19) and **θεὸς ἦν ὁ λόγος** (John 1:1, Lesson 18). What do the three sentences have in common, and which one is built the other way round?

Answer key

1. Two; **καί**.
2. **ἐστιν**, **ἔστιν**.
3. **ὁ θεός**, marked by its article; **σκοτία**, with no article — *darkness*, not *the darkness*. The missing article is the point: there is not any darkness of any kind.
4. None — and *none* is the right answer; a pupil who hunts for one has not trusted step two.
5. **καί**, joining the two clauses; nothing else. The sentence is as plain as Greek gets.
6. **οὐδεμία** only, and it is given. Every other word is owned.
7. *God is light, and in him there is no darkness at all.*
8. **φῶς** would have to carry the article and **θεός** go without it: **τὸ φῶς θεός ἐστιν**. It is the other way; **φῶς** has no article and is the predicate, exactly as **ἀγάπη** was in Lesson 19 and **θεός** in Lesson 18 — the same rule, for the third time, and they should say so.
9. They reinforce; Greek piles its negatives and each one strengthens the last: *there is not any at all*. In English two negatives cancel — *there isn't no darkness* would mean there is some — which is why the translation needs *at all* to carry what the second Greek negative carried.
10. All three have a definite subject with the article (**ὁ θεός**, **ὁ λόγος**) and a predicate noun without one (**φῶς**, **ἀγάπη**, **θεός**). John 1:1 is the one turned round: the predicate stands first, before the verb, and the article has to do the work the order does not — which is Marcus's sentence, and the whole reason he chose it.

Exercise 30.3 — One feature

For the passage you read in the courtyard, write three sentences explaining one grammatical feature so that someone with no Greek could follow. Then write one sentence saying what would have to be different in the Greek for your explanation to be wrong.

The ten features below are one for each passage on the list. Write on the one that is yours; be able to say, for any of the others, what the three sentences would have to contain.

1. Homer, *Odyssey* 1.1 — **ἄνδρα μοι ἔννεπε, Μοῦσα**: the missing article.
2. Homer, *Odyssey* 9 — **Οὖτις**: a name that is a trick of case.
3. Plato, *Apology* 38a — **ὁ δὲ ἀνεξέταστος βίος οὐ βιωτὸς ἀνθρώπῳ**: a sentence with no verb, and a **δέ**.
4. Plato, *Meno* 70a — **ἆρα διδακτὸν ἡ ἀρετή;**: a neuter predicate for a feminine

subject.

5. Psalm 22 — **Κύριος ποιμαίνει με**: no article on **Κύριος**, and why.
6. Matthew 5 — **μακάριοι οἱ πτωχοὶ τῷ πνεύματι, ὅτι …**: a blessing formula and an **ὅτι** that means *because*.
7. Luke 10 — **ἰδὼν … ἐσπλαγχνίσθη**: a participle carrying the story to its verb.
8. Luke 17 — **ἐντὸς ὑμῶν**: a preposition with a genitive and two meanings.
9. Apion — **Ἀπίων Ἐπιμάχῳ χαίρειν**: an infinitive whose verb nobody writes.
10. John 1:1 — **καὶ θεὸς ἦν ὁ λόγος**: the article marking the subject when the order does not.

Answer key

No key for the four sentences themselves; mark the *fourth* hardest. It is the one that shows whether the pupil has understood that an explanation is a claim about evidence, and a pupil who cannot write it has explained a feeling. For each feature, what the three sentences must contain:

1. That Greek of Homer's time had no word for *the*; that **ἄνδρα** is *man* or *the man* alike; that the later language grew the article (Lesson 15). Wrong if: a **τόν** stood before **ἄνδρα**.
2. That **Οὖτις** is *Nobody* dressed as a name, and declines like one — **Οὖτις**, **Οὖτιν**; that in ordinary Greek the same sounds are **οὔ τις**, *not anyone*; that the pun works because the name changes its case exactly as the two words would (Lesson 16). Wrong if: the name did not decline — a **Οὖτις** that stayed **Οὖτις** in the accusative would be a foreign name, and no pun.
3. That the verb *is* is left out when the sentence is a maxim; that **δέ** marks this as the other half of a pair; that *not worth living* is one adjective, **βιωτός**, with **οὐ** (Lesson 17). Wrong if: an **ἐστίν** were present, or the **δέ** were **γάρ**.
4. That **διδακτόν** is neuter though **ἀρετή** is feminine; that Greek uses the neuter for *a teachable thing*, a category; that the sentence therefore asks what kind of thing virtue *is* (Lesson 25). Wrong if: it read **διδακτή**.
5. That **Κύριος** without the article is the Septuagint's name for God, standing for a name that was not pronounced; that a Greek reader would have expected **ὁ κύριος**; that the absence is a Hebrew habit showing through (Lesson 20). Wrong if: the article were there, in which case **κύριος** would read as a common noun, *the* lord or master, not the name.
6. That **μακάριοι** has no verb and needs none; that **οἱ πτωχοί** is the subject with the article; that **ὅτι** gives the reason, not a report (Lesson 21). Wrong if: **ὅτι** followed a verb of saying.
7. That **ἰδών** is *having seen*, aorist, and happens before the main verb; that the Samaritan sees and is then moved; that the participle does what English does with *when* (Lesson 22). Wrong if: it were **βλέπων**, present, *while seeing*.
8. That **ἐντός** takes the genitive; that **ὑμῶν** is plural; that the plural is what keeps *among* open (Lesson 27). Wrong if: it read **σοῦ**.
9. That **χαίρειν** is *to rejoice*; that the sender is nominative and the recipient dative; that **λέγει** is understood (Lesson 28). Wrong if: **Ἐπίμαχος** stood in the nominative — then he would be sending it.
10. That both nouns are nominative; that the article on **λόγος** marks it as the subject;

that **θεός** stands first for emphasis and not for role (Lesson 18). Wrong if: the article were on **θεός** instead.

Exercise 30.4 — Into Greek

1. In the beginning was the Word, and the Word was with God, and the Word was God.
2. The one who did the mercy was a Samaritan.
3. We know that the unexamined life is not worth living.
4. Felix to the teacher, greetings. I learned. Farewell. *(use **ἔμαθον**, the aorist of **μανθάνω**)*
5. The light shines in the darkness, and the darkness did not overcome it. *(**φαίνει** = shines)*
6. Who is this? Even the wind and the sea obey him. *(**ὑπακούει** = obeys)*
7. Before all else I pray that my father is well.
8. Do not wake the teacher; he is sleeping. *(to several people)*
9. We do not know when he came.
10. Listen, children, and learn! Then say what you heard. *(to several; the first two commands once, now)*

Answer key

1. **ἐν ἀρχῇ ἦν ὁ λόγος, καὶ ὁ λόγος ἦν πρὸς τὸν θεόν, καὶ θεὸς ἦν ὁ λόγος.** — John 1:1, entire, from Lessons 6, 13 and 18. The article on **λόγος** in the third clause and not on **θεός**: Marcus's sentence, written correctly.
2. **ὁ ποιήσας τὸ ἔλεος Σαμαρίτης ἦν.** — the lawyer's phrase from Lesson 22 as subject; **Σαμαρίτης** predicate, no article.
3. **γιγνώσκομεν τὸν ἀνεξέταστον βίον οὐ βιωτὸν εἶναι.** — Socrates's sentence put through Lesson 16. **βίος** and **ἀνεξέταστος** both go to the accusative; **βιωτόν** follows them; **εἶναι** supplies the verb the original did without. A pupil who produces this has used Lessons 10, 16 and 17 on one of the most famous sentences in Greek and should be told exactly that.
4. **Φῆλιξ τῷ διδασκάλῳ χαίρειν. ἔμαθον. ἔρρωσο.** — the formulas of Lesson 28 around one aorist verb: *I learned* — once, completely, and the aspect is the claim.
5. **τὸ φῶς ἐν τῇ σκοτίᾳ φαίνει, καὶ ἡ σκοτία αὐτὸ οὐ κατέλαβεν.** — John 1:5, from Lesson 27, and the second half of this lesson's Reading is built on it. Present for the shining, which goes on; aorist for the failure to overcome, which is over. **αὐτό** neuter, agreeing with **φῶς**.
6. **τίς ἐστιν οὗτος; καὶ ὁ ἄνεμος καὶ ἡ θάλασσα ὑπακούει αὐτῷ.** — Mark 4:41, Lesson 27. **τίς** with its acute, first; **καὶ … καί**, *both … and* (or *even*, Lesson 2); singular verb with two subjects, as the class saw. A pupil who writes **ὑπακούουσιν** has written correct Greek and not Mark's.
7. **πρὸ μὲν πάντων εὔχομαι τὸν πατέρα ὑγιαίνειν.** — Apion's formula with a noun for its subject; accusative and infinitive (Lessons 16 and 28). Accept **τὸν πατέρα μου**.
8. **μὴ ἐγείρετε τὸν διδάσκαλον· καθεύδει γάρ.** — **μή** with the present imperative plu-

ral (Lesson 26); **γάρ** second in its clause, giving the reason (Lesson 17). A pupil who writes **οὐκ ἐγείρετε** has written a statement — *you are not waking him* — which is not what was asked.

9. **οὐκ οἴδαμεν πότε ἦλθεν.** — indirect question; **πότε** keeps its accent, because it is a question still (Lesson 25); a pupil who writes **ὅτε** has written *we do not know, when he came*, which is a different and stranger sentence (Lesson 28).
10. **ἀκούσατε, ὦ παῖδες, καὶ μάθετε· ἔπειτα εἴπετε τί ἠκούσατε.** — three aorist imperatives plural (Lesson 26), the first two for single acts *now*; **εἴπετε** from **εἶπον**; **ἔπειτα**, Lesson 14; **τί** with the acute in an indirect question (Lesson 25); **ἠκούσατε**, the aorist with its augment lengthening **α** to **η** (Lesson 14). Accept **ἀκούετε … μανθάνετε** from a pupil who says the listening and the learning are meant as habits.

Exercise 30.5 — Reflection

In your own language. Ten questions; a sentence or two on each, and the ten together are your paragraph.

1. What can you do now that you could not do at the start of this course — not in Greek, but because of it?
2. Which sentence in the course did you read first without help, and when did you notice?
3. Which word's range — **λόγος**, **ψυχή**, **χάρις**, **κόσμος**, one of the others — has changed how you hear its English descendant?
4. Which mistake of your own taught you most, and what was the grammar behind it?
5. Which of the four Greeks — Homeric, Attic, Septuagint, Koine — do you now hear most clearly, and what gives it away to you?
6. What has Greek shown you about Latin that Latin alone did not?
7. What is one thing a translation you trusted turns out to have chosen for you?
8. Of the seven steps, which do you still skip, and what does it cost you when you do?
9. What did reading your passage aloud to people without Greek teach you that reading it to the class had not?
10. What do you want to be able to read next?

Answer key

No key, and read every one. This is the only exercise in the book with no Greek in it, and it is the one that tells you whether the course worked. The tenth question has a practical use: it tells you what to put in front of them in Part VI.

Eight passages, every one of them in this book, read aloud to people who could not follow them, by pupils who could.

Julia — *Odyssey* 1.1. *Tell me of the man, Muse.* Chosen to prove, in public, that Homer has no article, and to explain why — which she did, and her father nodded.

Theodosius — the Beatitudes. Stopped at **πτωχοί** to say that the Greek goes lower than the Latin. His uncle asked him to say it again.

Sabina — the Samaritan. Read as a play; the courtyard laughed at the Levite, in Greek, which means she made the participles audible.

Quintus — *Apology* 38a. Read without comment, which was the hardest thing he did in the course, and the explanation he gave afterwards was about the **δέ**.

Livia — Luke 17:20–21. Two verses, one sentence of explanation: *he is answering Pharisees*. Nobody in the courtyard needed more.

Aelia — Psalm 22. In the Greek of Antioch, which is the Greek of the Septuagint, which is the Greek her grandmother speaks, and she said so.

Felix — Apion's letter. He added *and he got home*, which is not in the text, and the deacon, who knew it was not, let it stand.

Marcus — **καὶ θεὸς ἦν ὁ λόγος.** Five words, the ones he had got wrong, read correctly, with the grammar explained to people who could not check it and had to take it from the article.

What the eight have in common. Every one is a text somebody wrote in Greek because they had something to say that they could not say otherwise. Every one was read, in the courtyard, by a child who at the start of this course could not read the letters. And every one was explained — not performed, explained — with a feature of the grammar named aloud, so that the listener could see the reasoning even where they could not see the Greek. A great many grown people with a great deal of Greek cannot do that.

For the teacher

Verify before teaching. 1 John 1:5 in the written examination is quoted from the standard text (see *Sources*); check it against the edition in use.

On running the Great Reading. Invite an audience. The point is that the pupils explain Greek to people who do not have it, and that cannot be simulated; a class explaining to one another is a rehearsal. Parents will do; so will another class; so will the school's kitchen staff, who will be more attentive than you expect.

On the three questions. Ask them of every pupil, in order, and do not let the first swallow the third. *What do you know now that you did not?* is the one that tells you whether the course taught reading or decoding, and a pupil who answers it well has usually surprised themselves.

On Marcus. His reading is the course's ending; let it land. He has chosen the sentence he got wrong, prepared it properly for the first time, and said in public that Julia was right. Theodoros gives him no praise in words: none would be adequate, and Marcus no longer needs it. If your own class has a Marcus, you will know whether to speak. Mostly, do not.

On the preface. Return now to the question the course opened with — why learn Greek — and let the class answer it. The honest teacher's answer is in the preface: pupils asked it two thousand years ago, in this very city, and the language is still here, and so is the question, and so, now, are they.

The Reading

In the beginning · John 1:1–14 (adapted, then NA28)

The Great Reading closes with the passage the course has been circling since Lesson 6: the opening of John, whole, to the verse where the Word becomes flesh. You have had its first sentence since Part I, its first five verses since Lesson 18, and the last five words of its first verse since Marcus got them wrong. The first version is **adapted** — cut to its spine, with John the Baptist's verses reduced to one sentence and no form you have not met; it is there so that you can hear the shape of the whole in Greek you own, and it is short because the original is long and is the one that matters. The second is

οὗτος — this one; he *(Lesson 17; the pronoun picks up* ***ὁ λόγος****)*
πάντα — all things *(neuter plural of* ***πᾶς****, Lesson 15, and so a singular verb follows: Lesson 7)*
δι᾽ αὐτοῦ — through him *(****διά*** *+ genitive)*
χωρὶς αὐτοῦ — apart from him
οὐδὲ ἕν — not even one thing *(****ἕν****, neuter of* one*)*
ὃ γέγονεν — what has come to be *(a form you have not met; gloss it whole. Nestle-Aland reads it with the words that follow)*
φαίνει — shines
ἀπεσταλμένος παρὰ θεοῦ — sent from God *(a participle of* ***ἀποστέλλω****, Lesson 19, of a tense you have not met; gloss it whole)*

the text of Nestle–Aland, glossed beside it. Read both aloud; the second one slowly.

Adapted.

ἐν ἀρχῇ ἦν ὁ λόγος, καὶ ὁ λόγος ἦν πρὸς τὸν θεόν, καὶ θεὸς ἦν ὁ λόγος. ἐν αὐτῷ ζωὴ ἦν, καὶ ἡ ζωὴ ἦν τὸ φῶς τῶν ἀνθρώπων, καὶ ἡ σκοτία αὐτὸ οὐ κατέλαβεν. ἦλθε μάρτυς τοῦ φωτός, καὶ ὄνομα αὐτῷ Ἰωάννης· οὐκ ἦν αὐτὸς τὸ φῶς. καὶ ὁ λόγος ἄνθρωπος ἐγένετο, καὶ εἴδομεν τὴν δόξαν αὐτοῦ, πλήρη χάριτος καὶ ἀληθείας.

The original (Nestle–Aland).

Ἐν ἀρχῇ ἦν ὁ λόγος, καὶ ὁ λόγος ἦν πρὸς τὸν θεόν, καὶ θεὸς ἦν ὁ λόγος. οὗτος ἦν ἐν ἀρχῇ πρὸς τὸν θεόν. πάντα δι᾽ αὐτοῦ ἐγένετο, καὶ χωρὶς αὐτοῦ ἐγένετο οὐδὲ ἕν. ὃ γέγονεν ἐν αὐτῷ ζωὴ ἦν, καὶ ἡ ζωὴ ἦν τὸ φῶς τῶν ἀνθρώπων· καὶ τὸ φῶς ἐν τῇ σκοτίᾳ φαίνει, καὶ ἡ σκοτία αὐτὸ οὐ κατέλαβεν.

Ἐγένετο ἄνθρωπος, ἀπεσταλμένος παρὰ θεοῦ, ὄνομα αὐτῷ Ἰωάννης· οὗτος ἦλθεν εἰς μαρτυρίαν ἵνα μαρτυρήσῃ περὶ τοῦ φωτός, ἵνα πάντες πιστεύσωσιν δι᾽ αὐτοῦ. οὐκ ἦν ἐκεῖνος τὸ φῶς, ἀλλ᾽ ἵνα μαρτυρήσῃ περὶ τοῦ φωτός.

Ἦν τὸ φῶς τὸ ἀληθινόν, ὃ φωτίζει πάντα ἄνθρωπον, ἐρχόμενον εἰς τὸν κόσμον. ἐν τῷ κόσμῳ ἦν, καὶ ὁ κόσμος δι᾽ αὐτοῦ ἐγένετο, καὶ ὁ κόσμος αὐτὸν οὐκ ἔγνω. εἰς τὰ ἴδια ἦλθεν, καὶ οἱ ἴδιοι αὐτὸν οὐ παρέλαβον. ὅσοι δὲ ἔλαβον αὐτόν, ἔδωκεν αὐτοῖς ἐξουσίαν τέκνα θεοῦ γενέσθαι, τοῖς πιστεύουσιν εἰς τὸ ὄνομα αὐτοῦ, οἳ οὐκ ἐξ αἱμάτων οὐδὲ ἐκ θελήματος σαρκὸς

ὄνομα αὐτῷ Ἰωάννης — his name John *(literally "a name to him"; no verb)*
εἰς μαρτυρίαν — for a witness; to bear witness *(the noun of **μάρτυς**, Lesson 4)*
ἵνα μαρτυρήσῃ — so that he might bear witness *(a subjunctive after **ἵνα**; gloss it whole)*
ἵνα πάντες πιστεύσωσιν — so that all might believe *(the same; gloss it whole)*
ἀλλ᾽ ἵνα — but *(he came)* so that
τὸ ἀληθινόν — the true, the real *(the adjective of **ἀλήθεια**)*
ὃ φωτίζει — which gives light to *(**φῶς** turned into a verb)*
ἐρχόμενον εἰς τὸν κόσμον — coming into the world *(a participle of **ἔρχομαι**, Lesson 22; neuter, with **τὸ φῶς**)*
ἔγνω — knew, recognised *(aorist of **γιγνώσκω**; Lesson 27)*
εἰς τὰ ἴδια … οἱ ἴδιοι — to his own *(things, home)* … his own *(people)*: neuter, then masculine
οὐ παρέλαβον — did not receive *(**ἔλαβον**, Lesson 14, with a prefix: take to oneself)*
ὅσοι — as many as; all who
ἔδωκεν — he gave *(**ἔδωκα**, Lesson 16)*
ἐξουσίαν — right, authority
τέκνα θεοῦ γενέσθαι — to become children of God *(**γενέσθαι**, the infinitive of **ἐγένετο**; **τέκνον**, Lesson 1)*
τοῖς πιστεύουσιν εἰς — to those who believe in *(**πιστεύω εἰς**, Lesson 19; the participle with the article, Lesson 22)*
οἳ … ἐγεννήθησαν — who were born *(a passive; gloss it whole)*
οὐκ ἐξ αἱμάτων — not of blood *(plural in Greek)*
ἐκ θελήματος σαρκὸς … ἀνδρός — of the will of flesh … of a man *(**θέλημα**, the noun of **θέλω**, Lesson 23; **σάρξ**, flesh)*
σὰρξ ἐγένετο — became flesh *(no article: the predicate)*
ἐσκήνωσεν ἐν ἡμῖν — pitched his tent among us; dwelt among us
ἐθεασάμεθα — we beheld *(a form you have not met; gloss it whole)*
ὡς μονογενοῦς παρὰ πατρός — as of an only son from a father

οὐδὲ ἐκ θελήματος ἀνδρὸς ἀλλ᾽ ἐκ θεοῦ ἐγεννήθησαν.

Καὶ ὁ λόγος σὰρξ ἐγένετο καὶ ἐσκήνωσεν ἐν ἡμῖν, καὶ ἐθεασάμεθα τὴν δόξαν αὐτοῦ, δόξαν ὡς μονογενοῦς παρὰ πατρός, πλήρης χάριτος καὶ ἀληθείας.

πλήρης — full *(of, + genitive; the form does not change here)*
(adapted version only) **εἴδομεν** — we saw *(**εἶδον**, Lesson 15, first plural)*; **πλήρη** — full *(accusative, agreeing with **δόξαν**)*

Exercise 30.6 — Understanding the reading

Read both versions aloud before you answer anything. The original is set in four paragraphs; the questions follow them in order.

1. Verse 1 has three clauses on **καί**. In which one does the predicate stand before the verb, and what marks the subject there?
2. **οὗτος ἦν ἐν ἀρχῇ πρὸς τὸν θεόν.** Who is **οὗτος**, and what does the verse add to verse 1 — or does it only repeat it?
3. **πάντα δι᾽ αὐτοῦ ἐγένετο.** Translate. Why is the verb singular?
4. **φαίνει … κατέλαβεν.** Name the tense of each and say what the difference does. Then give the two meanings of **κατέλαβεν** and say what the adapted version lost by keeping only that verb.
5. **ὄνομα αὐτῷ Ἰωάννης.** No verb. What case is **αὐτῷ**, and what has the adapted version added to make the clause stand?
6. **οὐκ ἦν ἐκεῖνος τὸ φῶς.** The predicate has the article. Set it beside **ἡ ζωὴ ἦν τὸ φῶς τῶν ἀνθρώπων** in verse 4 and **θεὸς ἦν ὁ λόγος** in verse 1. What is the article doing in each, and why does Marcus's rule — *the article marks the subject* — not decide this sentence?
7. **ὁ κόσμος αὐτὸν οὐκ ἔγνω. αὐτόν** is masculine. What has it been referring to for two verses, and what gender is that word? What has happened?
8. **εἰς τὰ ἴδια ἦλθεν, καὶ οἱ ἴδιοι αὐτὸν οὐ παρέλαβον.** The same adjective twice, neuter then masculine. Translate both and say what the change of gender does.
9. **ὅσοι δὲ ἔλαβον αὐτόν, ἔδωκεν αὐτοῖς …** Two verbs from Lessons 14 and
16. **ὅσοι** is nominative; what is its verb? And why does the sentence then say **αὐτοῖς** — *to them* — when it has already named them?
10. **καὶ ὁ λόγος σὰρξ ἐγένετο.** The adapted version wrote **ἄνθρωπος**. What was lost? Then the fifth question, one last time: what would have to be true in the Greek for *the Word became flesh* to be wrong?

Answer key

1. The third: **θεὸς ἦν ὁ λόγος**. The article on **ὁ λόγος**. In the second clause the subject stands first with its article, and in the first there is no predicate noun to confuse it

with; in the third order and article part company and the article wins. This is Lesson 18 and Marcus's reading, and the class should be able to say it in two sentences by now.

2. **ὁ λόγος** — the pronoun picks up the last noun with the article. The verse gathers the first two clauses of verse 1 into one and says them again: *this one was, in the beginning, with God*. It is repetition, and the repetition is the Hebrew habit of saying a thing twice to fix it (Lesson 20); a pupil who calls it redundant has described it correctly and judged it by the wrong language.
3. *All things came to be through him.* **πάντα** is neuter plural, and a neuter plural subject takes a singular verb (Lesson 7). A pupil who wants **ἐγένοντο** has written the Greek of a different century.
4. **φαίνει** present: the shining goes on, now, as the reader reads. **κατέλαβεν** aorist: the attempt — whichever it was — happened once and failed. *Overcome* or *comprehend* (Lesson 27). The adapted version kept the verb and so kept both meanings; what it lost was **φαίνει**, the present tense that makes the darkness's failure a thing still going on.
5. Dative — *a name to him*, the dative of the possessor: *he had a name, John*. Greek leaves the verb out of such clauses as it does from proverbs. The adapted version supplied **καί** to join it to **ἦλθε**, and left the verb out as the original does, so the pupil who looked for one in either version should report that there was none to find.
6. In verse 1 the article is on the subject and the predicate has none. In verse 4 both have it — **ἡ ζωή** and **τὸ φῶς** — and the sentence identifies the two: *the life was the light*, and the second noun carries its article because it is the particular light already named. In verse 8 the subject is **ἐκεῖνος**, a pronoun, which needs no article to be a subject, and **τὸ φῶς** is again *the* light, the one under discussion, so it keeps its article as a predicate. Marcus's rule decides between two nouns of which one has the article and one has not; when both have it, or when the subject is a pronoun, the rule has nothing to say, and the reader falls back on sense and on what the writer has been talking about — which is Lesson 27's lesson, that the grammar permits and the page decides.
7. **τὸ φῶς**, neuter — **ὃ φωτίζει**, **αὐτό** in verse 5. In verse 10 the pronoun turns masculine without warning: the writer has stopped speaking of the light and begun speaking of the person, and the grammar changes gender before the sentence says why. A pupil who noticed the switch has read the Greek; a pupil who translated *him* without noticing has read the English they already knew.
8. *He came to his own* — things, home, what belonged to him — *and his own* — people — *did not receive him*. The neuter is a place; the masculine is the people in it. English has one *his own* for both and the sentence's turn — he came home and the household shut the door — is carried in Greek by a vowel.
9. **ὅσοι** is the subject of **ἔλαβον**, its own clause; it has no place in the main clause: the sentence begins with it and then abandons it, picking it up again as **αὐτοῖς** in the dative because **ἔδωκεν** needs a dative. Grammarians call it a hanging nominative; the Hebrew behind the Greek did it all the time (Lesson 20), and so does anyone talking: *the ones who took him in — he gave them the right …* Both verbs are the class's: **ἔλαβον** (Lesson 14) and **ἔδωκεν** (Lesson 16).
10. **σάρξ** is *flesh* — meat, the body as a body, the thing that is hungry and dies. **ἄνθρωπος** is *a human being*, a word with dignity in it. The adaptation kept the sense and lost the shock; the Gospel chose the lower word on purpose, and the Latin, *Verbum caro*

factum est, kept it. For the translation to be wrong, the articles would have to change places — **ἡ σὰρξ λόγος ἐγένετο**, *the flesh became word*, which is nonsense and which the Greek does not say — or **ἐγένετο** would have to be **ἦν**, *was*, which is what verse 1 says of the Word and what verse 14 pointedly does not say of flesh. It is not; it is **ἐγένετο**, Lesson 14's *it happened* — and that difference, between what the Word *was* and what it *became*, is carried in two verbs the class has owned since Part III.

For the teacher

Verify before teaching. The original is the Nestle–Aland text; the points to check are the full stop after **οὐδὲ ἕν** and the attachment of **ὃ γέγονεν** to verse 4, where editions and translations divide, and **πλήρης** in verse 14, which NA28 prints in the nominative. The adapted tier has **ἄνθρωπος** for **σάρξ** and drops **ἐσκήνωσεν** altogether, so that the exercise can ask what was lost; say so if a pupil objects to the theology of the adaptation, which they may.

On the ending. The Reading, not the courtyard, is where Part V ends: the same sentence that opened Lesson 6 read whole, in context, by a class that can now say what every word of it is doing. Let the last question land and do not add to it. Part VI begins with the voice they have been glossing past all through the course — the middle — and the first thing the cat does in Part VI is get washed.

The Question

1. At the start of this course you could not read the letters. Now you read aloud, in Greek, to a room. What else that you currently believe to be impossible is merely unlearned?
2. Marcus chose the sentence he had got wrong. Was that courage, penance, or simply the best way to learn it? Does it matter which?
3. Theodoros gave no verdict. The courtyard could not check the grammar. On what, in the end, was anyone's reading judged — and who was doing the judging?

Discussing the questions

1. Personal; push for one specific thing rather than *anything is possible*. The lesson's table is the evidence: nothing on it could be done at the start, and each line came a few lessons at a time. A strong answer asks whether its own example would yield to the same treatment. The closing story offers one: the middle voice, of which the class knows a dozen forms without having been shown how they hang together. A pupil who questions *merely* has read the question carefully.
2. Open, and Marcus's speech supports all three. Courage: he said it in public, and named Julia as the one who had been right. Penance: he chose the sentence "so that

I would have to say so". Learning: in Lesson 29 he prepared for the first time. A strong answer quotes him rather than guessing, and sees that the three are not exclusive. On *does it matter*: the grammar is the same whatever the motive, and a pupil who says it matters only to Marcus has a good answer.

3. Open, but the lesson gives the material. The Voice names the standard: every reading was "explained — not performed, explained", with a feature of the grammar named aloud. That much the courtyard could judge: Livia's explanation was "the clearest thing anyone said in the courtyard". Marcus pointed his listeners to the evidence: "You will have to take it from the grammar." A strong answer adds the reader, through the fifth question, and Theodoros, whose silence was "the highest mark he ever gave anyone".

The Story

Afterwards, when the benches had been carried back in and the courtyard was a courtyard again, Felix found Theodoros putting the scrolls away.

"Sir. Was it worth it?"

"Was what worth it?"

"Greek. All of it. My mother asked what it was for*, and I did not have an answer."*

Theodoros finished tying the Homer, which took some time, and set it on the shelf next to the Psalms, where it had always lived.

"When I was your age," he said, "in Antioch, I asked my teacher the same question, in the same words. He told me that his own teacher had been asked it, and his before that, back as far as anyone could trace, and that the question was older than the Gospels and older than Plato and that every generation of pupils had asked it and every generation had gone on learning the language anyway — which he said was the only answer the question had ever had, and the only one it needed."

"That is not an answer."

"No," said Theodoros. "It is a fact. You have the Greek now. Make the answer yourself. You have until we begin again to do it in."

"Begin what*? We have read everything."*

"You have read everything that is done by somebody to something else. Every verb you know looks outward. The Greeks had a whole voice of the verb that looks back at its own subject — I wash*, meaning myself;* I am persuaded*, meaning I obey — and you have been reading round it all through the course, naming it and stepping round it.* ***βούλομαι. δύναμαι. ἔρχομαι.*** *You know a dozen of its forms already and have never been shown how they hang together. That is what comes next, and the cat is in it." He put the last scroll on the shelf. "****ἔρρωσο*** *— for now. After that, ****ἔρρωσθε****, all of you, and bring your tablets clean."*

Felix went home. The cat, which had understood none of it, stayed on the wall until

> *dark, and was, in its own estimation, the* **κύριος** *of everything it could see; and had no idea what Part VI had in store for it.*

Part VI

Writing What You Read

Learn the rest of the verb — its voices, its future, its perfect, its contracted and subjunctive and ancient forms — and write Greek of your own that a reader in this city would have accepted.

31

The Voice That Looks Back — the middle and passive voices, and the deponents

Student edition, p. 316

The Story

Nobody saw how the cat got into the ink, and the cat was not saying.
What was certain was that it had, and that it had then walked the length of the courtyard and up the step and across the first of the clean tablets the class had brought back, which was Julia's, and that the household had decreed it washed. Asked who should do the washing, Theodoros said that the pupil who had most often claimed the cat might reasonably be given it, and so Felix, who had labelled it in Lesson 3 and written to it in Lesson 28, was in the courtyard with a basin, and the cat was in the courtyard with opinions.
The class was supposed to be writing. It was watching through the door.
Theodoros did not stop them. He wrote three sentences on the board and waited for the noise from the courtyard to reach a natural pause.

ὁ Φῆλιξ λούει τὸν αἴλουρον.

ὁ αἴλουρος λούεται ὑπὸ τοῦ Φήλικος.

ὁ αἴλουρος λούεται.

"Which of these is true?"
"The first two," said Sabina, "and they are the same thing. Felix washes the cat; the cat is washed by Felix. One event. You have written it from both ends."
"And the third?"
"That one will be true soon enough," said Livia, "when the cat has finished removing the washing."
*"The second and third are the same word," said Marcus. "**λούεται**, twice. One means* is being washed *and the other means* washes itself, *and the form does not care which."*
"It does not. So what in the sentence tells you which?"
*"**ὑπό**.* By Felix. *Take it away and there is nothing."*
"Nothing in the form," *said Theodoros. "Something in the world: you know what cats do, and you know what Felix is doing, and you read the sentence with both in your head. The ending **-εται** is honest about exactly one thing — the cat is the subject and the washing is happening to it. Whether the cat is doing it or having it done is a question*

the ending declines to answer, and that is the voice you are learning now. It is called the middle, and it looks back at its own subject."
The door opened. Felix came in wet to the elbows and did not sit down.
"Sir. In the street, when a man says he is off to the baths, he says **λοῦμαι** — I'm washing. *He does not mean someone is going to do it to him."*
"No. He means your third sentence, said of himself, with the vowels run together the way the street runs them. Your ear is ahead of your grammar again, which is the right order." Theodoros turned back to the board. "Now — one word. What happened out there?"
*"***ἐλούθη***," said Felix, with feeling.* It got washed.
"And after that?"
*Livia, from the back: "***ἐλούσατο.***"* It washed itself.
"Two different endings. Listen to them. In the present the two voices share a form and let **ὑπό** *or the world decide. In the aorist they do not share: -***θη***- is passive, -***σατο*** is middle, and nobody can confuse the cat being washed with the cat washing. That is the whole lesson. The cat has done most of the teaching, and Felix the rest, and I will now do the paradigms, which is the part nobody else wanted."*
"The cat is not persuaded," said Felix, drying his hands.
*"***ὁ αἴλουρος οὐ πείθεται.*** Lesson 26: the middle of* persuade *is* obey. *No. It is not."*

Active, middle and passive

Student edition, p. 317

Look at the board again. In the first sentence Felix does the washing: that is the **active** voice, and until this lesson it was the only one you could write. In the second the cat has the washing done to it: the **passive**. In the third the cat does it and is caught up in it — to itself, for itself, with its own interest in the result: the **middle**. English has no middle; it borrows a reflexive, *itself*, or does without.

Active	**λούει**	he washes (someone)
Middle	**λούεται**	he washes (himself)
Passive	**λούεται**	he is being washed

The middle and the passive share their forms in the present and the imperfect. Only the aorist keeps them apart, which is why the paradigms come in two halves.

The present and imperfect: one set of endings, two voices

Student edition, p. 318

Here is **λύω** — *I loose* — which the course has used as its pattern verb since Lesson 11, in its middle-and-passive form.

	Present	Imperfect
1 sing.	**λύομαι**	**ἐλυόμην**
2 sing.	**λύῃ**	**ἐλύου**
3 sing.	**λύεται**	**ἐλύετο**
1 plur.	**λυόμεθα**	**ἐλυόμεθα**
2 plur.	**λύεσθε**	**ἐλύεσθε**
3 plur.	**λύονται**	**ἐλύοντο**

λύομαι is *I loose myself* or *I am loosed*; **ἐλυόμην** is *I was loosing myself* or *I was being loosed*. The imperfect takes the augment as it did in the active; everything Lesson 13 said about the **ἐ-** still holds.

You have been reading these endings for seventeen lessons without a name for them. **βούλεται**, **δύναται**, **ψεύδεται**, **γίγνονται**, **ἔρχεται**, **ἀποκρίνομαι**, **εὔχομαι**, **ἀσπάζομαι** — every one is in this table.

The aorist middle and the aorist passive

Student edition, p. 318

The aorist middle has the **-σα-** of Lesson 14 with a second set of endings behind it:

	First aorist middle	Second aorist middle
1 sing.	**ἐλυσάμην**	**ἐγενόμην**
2 sing.	**ἐλύσω**	**ἐγένου**
3 sing.	**ἐλύσατο**	**ἐγένετο**
1 plur.	**ἐλυσάμεθα**	**ἐγενόμεθα**
2 plur.	**ἐλύσασθε**	**ἐγένεσθε**
3 plur.	**ἐλύσαντο**	**ἐγένοντο**

ἐγένετο, which you took whole in Lesson 14 — *it came to be* — is the third singular of a second aorist middle, built on the stem **γεν-** the way **εἶπον** is built on **εἰπ-**. You may now stop taking it whole.

The aorist passive is a different animal. It has no **-σα-** at all. Its mark is **-θη-**, and its endings are the *active* ones of Lesson 13:

	Aorist passive	
1 sing.	**ἐλύθην**	I was loosed
2 sing.	**ἐλύθης**	
3 sing.	**ἐλύθη**	
1 plur.	**ἐλύθημεν**	
2 plur.	**ἐλύθητε**	
3 plur.	**ἐλύθησαν**	

Before the **θ**, a stem consonant shifts: **πέμπω → ἐπέμφθην**, **διδάσκω → ἐδιδάχθην**, **πείθω → ἐπείσθην**, **ἀκούω → ἠκούσθην**, **βαπτίζω → ἐβαπτίσθην**. A few verbs drop the **θ** and keep only the **η** — a *second* aorist passive, like a second aorist active: **γράφω → ἐγράφην**, *I was written*. The dictionary tells you which.
So, for the cat:

ἔλουσε	he washed (it)	active
ἐλούσατο	it washed (itself)	middle
ἐλούθη	it was washed	passive

ὑπό with the genitive: the agent of a passive

The person a passive action is done *by* goes after **ὑπό** with the genitive. **ὁ αἴλουρος ἐλούθη ὑπὸ τοῦ Φήλικος** — *the cat was washed by Felix*. A *thing* it was done *with* goes in the plain dative, as the dative of means always did: **ὕδατι**, *with water*.
ὑπό is the word that settles the cat. Without it, **λούεται** is middle or passive and only the world can tell you; with it, the sentence has named an agent, and an agent means a passive.

Deponents: middle in form, active in meaning

Student edition, p. 319

Some verbs have middle or passive forms and no active at all, and mean something perfectly active by them. Grammarians call them **deponents** — verbs that have *laid aside* one voice. You have met ten:
βούλομαι, δύναμαι, ψεύδομαι, γίγνομαι, ἔρχομαι, ἀποκρίνομαι, εὔχομαι, ἀσπάζομαι, σπλαγχνίζομαι, παρέρχομαι.
There is nothing passive about *I want* or *I come*. The form is middle because, to a Greek ear, wanting and coming and praying and greeting are things the subject is *in*. Do not translate the voice; translate the verb.
In the aorist, some deponents go middle (**ἐγενόμην**, **ἐψευσάμην**, **ηὐξάμην**, and in Attic **ἀπεκρινάμην**, *I answered*) and some go passive (**ἐβουλήθην**, *I*

wanted; the Gospels' **ἀπεκρίθην**, *I answered*, is Koine). It is a fact about each verb, learned with the verb, like a second aorist.

The middle and passive infinitive and participle

Student edition, p. 320

The middle-and-passive infinitives are **λύεσθαι** (present), **λύσασθαι** (aorist middle) and **λυθῆναι** (aorist passive); you had **ψεύδεσθαι** in Lesson 16. The second aorist middle is **γενέσθαι**, *to become*.

The participles are **λυόμενος, -η, -ον** (present), **λυσάμενος** (aorist middle) and **λυθείς, λυθεῖσα, λυθέν** (aorist passive). Mark's account of the baptism has two of the present kind: **σχιζομένους**, *being torn open*, and **πειραζόμενος**, *being tested*. They decline like adjectives and agree like participles, as in Lesson 22.

What "middle" means

Student edition, p. 320

A Greek grammarian called this voice **μέση**, *the middle one*, because it sits between doing and being done to. That is a fair name and a slightly misleading one. The middle is not a compromise; it is a claim that the subject is inside the action. **λούομαι** — the washing is mine, I am its object and its agent. **πείθομαι** — I let myself be persuaded: I obey. **εὔχομαι** — I pray, which is something one does *to* nobody but on one's own account. The voice looks back at its subject and says: *this concerns you*.

This is also where the middle is confused with the reflexive pronoun of Lesson 17, and the difference is worth holding onto. **λούω ἐμαυτόν** says *I wash myself* and makes a small drama of it: there is an agent, and there is a separate object that happens to be the same person. **λούομαι** does not split them at all. It is one act with the subject inside it, and English has no way to say it in one word, which is why *I wash* has to do.

From Latin

Latin has a passive, and you have had it for years. *Lavātur*, *he is washed*; *lavābātur*, *he was being washed*; the agent with *ā* or *ab* and the ablative, which is exactly **ὑπό** and the genitive. Everything in the second sentence on the board is Latin you already know.

Latin has deponents, and the name is Latin. *Loquor*, *sequor*, *morior*, *cōnor* — passive forms, active meanings, *dēpōnentia*, verbs that have *laid down* their active. **βούλομαι** and **ἔρχομαι** are the same beast. The grammarians of both languages noticed the same thing, but only the Latin grammarians named it; we borrow their name for Greek.

What Latin does not have is the middle, and that is where Latin will mislead you. *Lavātur* is usually passive; a Roman who wanted to say *the cat washes itself* said *sē lavat*, with a reflexive, as English does. (The bath-house *lavor*, *I am bathing*, is the nearest Latin comes to a middle, and it has no name for it and no separate form.) So when you meet **λούεται** without **ὑπό**, do not reach for *lavātur*. It may be *sē lavat*. Only the sentence, or the cat, can tell you.

Words to Learn

λούω — I wash *(middle **λούομαι**, I wash myself; aorist **ἔλουσα**; aorist passive **ἐλούθην**, later **ἐλούσθην**)*
βαπτίζω — I dip, I immerse; I baptise *(aorist passive **ἐβαπτίσθην**)*
γίγνομαι — I become, I come to be; I happen *(deponent; aorist **ἐγενόμην** — you have had **ἐγένετο** since Lesson 14)*
ἔρχομαι — I come, I go *(deponent; aorist **ἦλθον**) (Lesson 22)*
ὑπό — by *(with the genitive: the agent of a passive)*
μετά — with *(with the genitive)*; after *(with the accusative) (Lesson 20)*
ὡς — as, like *(Lesson 17)*
τὸ ὕδωρ — water *(genitive **ὕδατος**) (Lesson 20)*
ἡ φωνή — voice; sound *(Lesson 1)*
ὁ ἄγγελος — messenger; angel *(Lesson 9)*
ἡ ἔρημος — desert, wilderness *(feminine, despite the **-ος** — like **ἡ ὁδός**)*
ἀγαπητός — beloved *(the adjective of **ἀγάπη**) (Lesson 23)*
πειράζω — I test; I tempt *(passive **πειράζομαι**, I am tested)*
ἐκβάλλω — I throw out, I drive out *(aorist **ἐξέβαλον**)*
ἡ περιστερά — dove

Note

λούω in the mouths of Athenians often ran its vowels together — **λοῦμαι**, **λοῦται**, as Felix heard in the street — and the tidy **λούομαι** of the table is the grammarian's form. Both are Attic. You will write the tidy one and should recognise the other.
ὑπό has other jobs with other cases — *under*, with the dative or the accusative — which

you will meet as they come. With the genitive and a passive verb it means *by*, and that is the one to learn now.

The Investigation

Theodoros set the three sentences from the board at the head of the tablet and said that every exercise on it was one of them in disguise.

Exercise 31.1 — Retrieval

From memory, not from the book.

1. **τοῦ διδασκάλου** — name the case and say what it does.
2. **ἔγραψε** — imperfect or aorist, and what told you?
3. Translate **δεῖ τοὺς παῖδας μανθάνειν**.
4. **τίς** or **τις** — which one asks a question, and how do you know?
5. Turn **ὁ ἄνθρωπος βλέπει τὸν ἵππον** round so that the horse sees the man, without moving a word.
6. In **θεὸς ἦν ὁ λόγος**, what does the article tell you?
7. **ὁ σοφὸς διδάσκαλος** and **σοφὸς ὁ διδάσκαλος** — which is a sentence?
8. Translate **ἰδὼν ἀντιπαρῆλθεν**, and name the aspect of the participle.
9. Give the aorist infinitive of **λέγω**.
10. **μὴ λέγε** or **οὐ λέγε** — which is Greek, and why?

Answer key

1. Genitive singular; *of the teacher* — possession, or the *from* and *about* relations of Lesson 8.
2. Aorist — the **-ψ-** is **φ + σ**. The imperfect is **ἔγραφε**.
3. *The children must learn* — **δεῖ** + accusative + infinitive.
4. **τίς**, with the accent: the question. **τις**, enclitic, is *someone*.
5. **τὸν ἄνθρωπον βλέπει ὁ ἵππος.** Only the endings and the articles change.
6. That **ὁ λόγος** is the subject; **θεός** without the article is the predicate. *The Word was God.*
7. The second. Predicate position: *the teacher is wise*. The first is a noun phrase, *the wise teacher*, and says nothing yet.
8. *Having seen, he passed by on the other side.* Aorist: one complete step before the main verb.
9. **εἰπεῖν.**
10. **μὴ λέγε.** Commands are negated with **μή**; **οὐ** with an imperative is not Greek.

Exercise 31.2 — Which voice, and what tells you?

For each, say *active*, *middle*, *passive*, or *cannot tell from the form*, and name the evidence.

1. **ὁ αἴλουρος λούεται ὑπὸ τοῦ Φήλικος.**
2. **ὁ αἴλουρος λούεται.**
3. **ὁ Φῆλιξ λούει τὸν αἴλουρον.**
4. **ἐλούθη ὁ αἴλουρος.**
5. **ἐλούσατο ὁ αἴλουρος.**
6. **ἐγενόμην σοφός.**
7. **ἡ ἐπιστολὴ ἐγράφη ὑπὸ τῆς Ἰουλίας.**
8. **βούλονται μανθάνειν.**
9. **ἐπείσθησαν οἱ παῖδες.**
10. **ἐπέμφθη ὁ ἄγγελος πρὸς τὸν διδάσκαλον.**

Answer key

1. Passive — **ὑπό** with the genitive names an agent. *The cat is being washed by Felix.*
2. Cannot tell from the form. **-εται** is middle or passive; there is no **ὑπό**. In the world, a cat on its own washes itself: middle. A pupil who says *I cannot tell yet* has read the ending correctly.
3. Active — **-ει**, and the cat is in the accusative.
4. Passive — **-θη-**. *The cat was washed.*
5. Middle — **-σατο**: the **-σα-** of the aorist with a middle ending. *The cat washed itself.*
6. Deponent: middle in form, active in sense. *I became wise.* There is no passive meaning to be had.
7. Passive — **ἐγράφη** is the second aorist passive of **γράφω** (no **θ**), and **ὑπό** names the agent. *The letter was written by Julia.*
8. Deponent — *they want to learn*.
9. Passive — **-θησαν**. *The children were persuaded* — which, by Lesson 26, is *the children obeyed*. Both translations are right and they are one fact.
10. Passive — **-θη** with the consonant shift **π** → **φ**. *The messenger was sent to the teacher.*

2 is the item that matters. The rest can be answered from the ending; 2 cannot, and the correct answer is to say so.

Exercise 31.3 — Translate

1. **ὁ Φῆλιξ ἔλουσε τὸν αἴλουρον· ὁ δὲ αἴλουρος οὐκ ἐβούλετο λούεσθαι.**
2. **ἐλούθη οὖν ὁ αἴλουρος ὑπὸ τοῦ Φήλικος, καὶ εὐθὺς ἐλούσατο πάλιν.**
3. **ἡ ἐπιστολὴ ἐγράφη ὑπὸ τοῦ Φήλικος καὶ ἐπέμφθη πρὸς τὸν αἴλουρον.**
4. **οἱ παῖδες ἐδιδάσκοντο ὑπὸ τοῦ Θεοδώρου καὶ ἐμάνθανον.**
5. **φωνὴ ἐγένετο ἐκ τοῦ οὐρανοῦ· οἱ δὲ ἄνθρωποι οὐκ ἤκουσαν.**
6. **ὁ ἄγγελος ἐπέμφθη ὑπὸ τοῦ θεοῦ πρὸς τοὺς ἀνθρώπους.**
7. **ἐπειράζετο ὁ Μᾶρκος ὑπὸ τοῦ Φήλικος, ἀλλ᾽ οὐκ ἐπείσθη.**
8. **ἐγενόμεθα μάρτυρες τοῦ ἔργου.**
9. **ὁ κύριος ἐβαπτίσθη ἐν τῷ ὕδατι ὑπὸ τοῦ Ἰωάννου.** *(**Ἰωάννου** = of John)*
10. **τὸ ὕδωρ ἐφέρετο εἰς τὴν οἰκίαν ὑπὸ τοῦ παιδαγωγοῦ.**

Answer key

1. *Felix washed the cat; but the cat did not want to be washed.* — **ἔλουσε** aorist active; **λούεσθαι** present passive infinitive after **ἐβούλετο**, which is the imperfect of a deponent.
2. *So the cat was washed by Felix, and at once washed itself again.* — **ἐλούθη** passive, **ἐλούσατο** middle, in one sentence, which is the lesson.
3. *The letter was written by Felix and sent to the cat.* — Lesson 28, in the passive. Two aorist passives: a second (**ἐγράφη**) and a first (**ἐπέμφθη**).
4. *The children were being taught by Theodoros and were learning.* — imperfect passive beside imperfect active; both unfinished.
5. *A voice came from the sky; but the people did not hear.* — **φωνή** without the article: *a* voice. **ἐγένετο** deponent.
6. *The messenger was sent by God to the people.* Accept *angel*; the word is the same and the class should say so.
7. *Marcus was being tempted by Felix, but was not persuaded.* — or *did not obey*; imperfect passive for the attempt, aorist passive for the result. The sentence is about the cat, at one remove.
8. *We became witnesses of the deed.* — **μάρτυρες** nominative plural, agreeing with the subject across **ἐγενόμεθα** as across **εἰμί**.
9. *The Lord was baptised in the water by John.* — Mark 1:9, nearly; the Reading has the original.
10. *The water was being carried into the house by the paedagogus.* — the paedagogus's whole job, in the imperfect passive.

Exercise 31.4 — Turn it round

Make each active sentence passive, keeping the tense and naming the agent with **ὑπό**.

1. **ὁ Φῆλιξ λούει τὸν αἴλουρον.**
2. **ὁ Φῆλιξ ἔλουσε τὸν αἴλουρον.**
3. **ὁ διδάσκαλος διδάσκει τοὺς παῖδας.**
4. **ὁ διδάσκαλος ἐδίδασκε τοὺς παῖδας.**
5. **ἡ Ἰουλία ἔγραψε τὴν ἐπιστολήν.**
6. **ὁ πατὴρ ἔπεμψε τὸν ἄγγελον.**
7. **ὁ Ἰωάννης ἐβάπτισε τὸν Ἰησοῦν.** *(**Ἰησοῦν** — accusative of **Ἰησοῦς**, Jesus)*
8. **τὸ πνεῦμα ἐκβάλλει αὐτόν.**
9. **ὁ Μᾶρκος πείθει τὴν Σαβῖναν.**
10. **οἱ ἄνθρωποι ἤκουσαν τὴν φωνήν.**

Answer key

1. **ὁ αἴλουρος λούεται ὑπὸ τοῦ Φήλικος.**
2. **ὁ αἴλουρος ἐλούθη ὑπὸ τοῦ Φήλικος.**
3. **οἱ παῖδες διδάσκονται ὑπὸ τοῦ διδασκάλου.**
4. **οἱ παῖδες ἐδιδάσκοντο ὑπὸ τοῦ διδασκάλου.**

5. **ἡ ἐπιστολὴ ἐγράφη ὑπὸ τῆς Ἰουλίας.** — second aorist passive; a pupil who writes **ἐγράφθη** has applied the rule to the one verb in the list that breaks it, and should be told the rule was right and the verb is odd.
6. **ὁ ἄγγελος ἐπέμφθη ὑπὸ τοῦ πατρός.**
7. **ὁ Ἰησοῦς ἐβαπτίσθη ὑπὸ τοῦ Ἰωάννου.**
8. **ἐκβάλλεται ὑπὸ τοῦ πνεύματος.** — no pronoun; the ending carries him. **αὐτός** in the nominative would mean *he himself*.
9. **ἡ Σαβῖνα πείθεται ὑπὸ τοῦ Μάρκου.** — *Sabina is persuaded by Marcus*, and also *Sabina obeys Marcus*, which is a different claim about Sabina and is why the sentence was set.
10. **ἡ φωνὴ ἠκούσθη ὑπὸ τῶν ἀνθρώπων.** — the augment lengthens **ἀ-** to **ἠ-** as in the imperfect.

In every item the object became the subject, the subject went after **ὑπό**, and the verb changed its ending and nothing else. Word order was free before and is free now.

Exercise 31.5 — Into Greek

1. The cat is being washed by Felix.
2. The cat washes itself.
3. Felix washes the cat.
4. The cat was washed by Felix.
5. The cat washed itself again.
6. I want to become wise.
7. The letter was written by Julia.
8. The children were being taught by the teacher.
9. A voice came from heaven.
10. He was being tested in the desert for forty days. *(forty days: **τετταράκοντα ἡμέρας**, accusative — the length of time)*

Answer key

1. **ὁ αἴλουρος λούεται ὑπὸ τοῦ Φήλικος.**
2. **ὁ αἴλουρος λούεται.** — the same verb as 1; the sentence is shorter and the meaning is different, and nothing in the verb says so.
3. **ὁ Φῆλιξ λούει τὸν αἴλουρον.**
4. **ὁ αἴλουρος ἐλούθη ὑπὸ τοῦ Φήλικος.**
5. **ὁ αἴλουρος ἐλούσατο πάλιν.** — middle. Watch for **ἐλούθη πάλιν**, which says somebody washed it twice, and is not what the cat did.
6. **βούλομαι σοφὸς γενέσθαι.** — the aorist infinitive of a deponent; **σοφός** nominative, agreeing with the subject of **βούλομαι**.
7. **ἡ ἐπιστολὴ ἐγράφη ὑπὸ τῆς Ἰουλίας.**
8. **οἱ παῖδες ἐδιδάσκοντο ὑπὸ τοῦ διδασκάλου.**
9. **φωνὴ ἐγένετο ἐκ τοῦ οὐρανοῦ.** — no article on **φωνή**.
10. **ἐπειράζετο ἐν τῇ ἐρήμῳ τετταράκοντα ἡμέρας.** — imperfect passive for forty days of it. **τῇ ἐρήμῳ** is feminine; a pupil who writes **τῷ ἐρήμῳ** has trusted the **-ος**.

1, 2 and 3 are the board. A pupil who produces three different verb forms has not under-

stood that 1 and 2 share one; a pupil who produces the same form for 1 and 2 and can say why has understood the lesson.

The Ancient Voice — Mark 1:9

One verse, and two of this lesson's three voices in it. You read it in Lesson 23 beside Xenophon, for the Greek it was written in. Read it now for the endings.

Καὶ ἐγένετο ἐν ἐκείναις ταῖς ἡμέραις ἦλθεν Ἰησοῦς ἀπὸ Ναζαρὲτ τῆς Γαλιλαίας καὶ ἐβαπτίσθη εἰς τὸν Ἰορδάνην ὑπὸ Ἰωάννου.

- **καὶ ἐγένετο** — and it happened *(aorist middle, deponent; a Hebrew way of opening a story, carried into Greek)*
- **ἐν ἐκείναις ταῖς ἡμέραις** — in those days
- **ἦλθεν** — came *(aorist of **ἔρχομαι**)*
- **Ἰησοῦς** — Jesus *(no article: Mark introduces him)*
- **ἀπὸ Ναζαρὲτ τῆς Γαλιλαίας** — from Nazareth of Galilee
- **ἐβαπτίσθη** — was baptised *(aorist passive, third singular)*
- **εἰς τὸν Ἰορδάνην** — into the Jordan
- **ὑπὸ Ἰωάννου** — by John *(**ὑπό** with the genitive: the agent)*

And it happened in those days that Jesus came from Nazareth of Galilee and was baptised into the Jordan by John.

Three verbs, three different things. ἐγένετο is a deponent: middle in form, and the meaning is *happened*. **ἦλθεν** is active: he came, he did the coming. **ἐβαπτίσθη** is passive — the **-θη-** says so — and **ὑπὸ Ἰωάννου** names the one who did it. Mark could have written **Ἰωάννης ἐβάπτισεν αὐτόν**, *John baptised him*; the event is the same. He wrote it from the other end, and the sentence is about Jesus from its first verb to its last, and John is in the genitive at the back of it.

And one preposition doing something Attic would not. εἰς τὸν Ἰορδάνην, *into the Jordan*, where an Attic writer would say **ἐν**: Koine is reaching for the motion in the verb — **βαπτίζω** is *dip*, and one dips *into*. Felix should be asked whether that is a mistake or a meaning.

For the teacher

Verify before teaching. Mark 1:9 is quoted from NA28; check it against the edition in use. Westcott–Hort reads identically here.

On the cat and the Jordan. The two share grammar, not events, and a class that has been watching a wet cat will want to run them together. Do not let it. Theodoros's rule — scripture is read with reverence, and the pupils may not turn it into a joke — holds here, and Theodosius will be watching to see whether you keep it. The cat taught the *voice* of **ἐβαπτίσθη**, and its lesson ends at the ending. If a pupil makes the joke anyway, ask what **ὑπὸ Ἰωάννου** is doing, and move on.

On Felix. This is his lesson. His ear caught **λοῦμαι** in the street before his grammar could name the middle, and the course has been saying since Part IV that his ear is a talent. Let him be right first and taught second; that is the order the story keeps.

On ἐγένετο. Some pupils will have been waiting since Lesson 14 to find out what it was. Tell them, and let them read the paradigm it comes from; it is the first time the course has repaid a *take it whole* in full, and there will be more.

The Reading

The baptism and the desert · Mark 1:9–13 (adapted, then NA28)

First, adapted. The forms are the ones you have, Attic where the original is Koine, and the baptism is told twice, once in each voice, so that you can see both. What is glossed is new or not yet yours.

ἐν ἐκείναις ταῖς ἡμέραις ἦλθεν ὁ Ἰησοῦς ἀπὸ τῆς Ναζαρὲτ τῆς Γαλιλαίας πρὸς τὸν Ἰωάννην. καὶ ὁ Ἰωάννης ἐβάπτισεν αὐτὸν ἐν τῷ Ἰορδάνῃ· ὁ οὖν Ἰησοῦς ἐβαπτίσθη ὑπὸ τοῦ Ἰωάννου ἐν τῷ ὕδατι.

καὶ εὐθὺς ἀνέβη ἐκ τοῦ ὕδατος καὶ εἶδε τοὺς οὐρανούς· οἱ γὰρ οὐρανοὶ ἐσχίζοντο, καὶ τὸ πνεῦμα κατέβαινεν ὡς περιστερὰ εἰς αὐτόν. καὶ φωνὴ ἐγένετο ἐκ τῶν οὐρανῶν· σὺ εἶ ὁ υἱός μου

ἐκείναις — those *(dative plural, with **ταῖς ἡμέραις**)*
ὁ Ἰησοῦς — Jesus *(genitive and dative **Ἰησοῦ**, accusative **Ἰησοῦν**)*
ἡ Ναζαρέτ, ἡ Γαλιλαία — Nazareth, Galilee
ὁ Ἰωάννης — John *(genitive **Ἰωάννου**)*
ὁ Ἰορδάνης — the Jordan *(a river)*
ἀνέβη — went up *(aorist of **ἀναβαίνω**; take it whole)*
ἀναβαίνων — going up *(present participle)*
εἶδε(ν) — saw *(aorist of **ὁράω**)*
σχίζω — I split, I tear open *(**ἐσχίζοντο** were being torn open; **σχιζομένους** being torn open, accusative plural with **τοὺς οὐρανούς**)*
καταβαίνω — I come down *(**κατέβαινεν** was coming down; **καταβαῖνον** coming down, neuter, with **τὸ πνεῦμα**)*

ὁ ἀγαπητός· ἐν σοὶ εὐδόκησα.

καὶ εὐθὺς τὸ πνεῦμα ἐξέβαλεν αὐτὸν εἰς τὴν ἔρημον. καὶ ἦν ἐν τῇ ἐρήμῳ τετταράκοντα ἡμέρας, καὶ ἐπειράζετο ὑπὸ τοῦ σατανᾶ· καὶ ἦν μετὰ τῶν θηρίων, καὶ οἱ ἄγγελοι ἐδιακόνουν αὐτῷ.

Then Mark's own words. Koine, unaltered. Four participles where the adaptation had clauses, **εἰς** where it had **ἐν**, and one present tense in the middle of a story in the past.

Καὶ ἐγένετο ἐν ἐκείναις ταῖς ἡμέραις ἦλθεν Ἰησοῦς ἀπὸ Ναζαρὲτ τῆς Γαλιλαίας καὶ ἐβαπτίσθη εἰς τὸν Ἰορδάνην ὑπὸ Ἰωάννου. καὶ εὐθὺς ἀναβαίνων ἐκ τοῦ ὕδατος εἶδεν σχιζομένους τοὺς οὐρανοὺς καὶ τὸ πνεῦμα ὡς περιστερὰν καταβαῖνον εἰς αὐτόν· καὶ φωνὴ ἐγένετο ἐκ τῶν οὐρανῶν· σὺ εἶ ὁ υἱός μου ὁ ἀγαπητός, ἐν σοὶ εὐδόκησα.

Καὶ εὐθὺς τὸ πνεῦμα αὐτὸν ἐκβάλλει εἰς τὴν ἔρημον. καὶ ἦν ἐν τῇ ἐρήμῳ τεσσεράκοντα ἡμέρας πειραζόμενος ὑπὸ τοῦ σατανᾶ, καὶ ἦν μετὰ τῶν θηρίων, καὶ οἱ ἄγγελοι διηκόνουν αὐτῷ.

μου — my *(genitive of **ἐγώ**, enclitic)*
σοί — you *(dative of **σύ**)*
εὐδόκησα — I am well pleased *(aorist; take it whole)*
τετταράκοντα — forty *(Attic; Mark's Koine spells it **τεσσεράκοντα**)*
ὁ σατανᾶς — Satan, the adversary *(genitive **σατανᾶ**)*
πειραζόμενος — being tested *(present passive participle)*
τὸ θηρίον — wild animal
ἐδιακόνουν, διηκόνουν — were serving, were looking after *(imperfect of **διακονέω**, with the dative; take it whole)*

Exercise 31.6 — Understanding the reading

Read both tiers aloud before you answer anything.

1. In the adapted tier, the baptism is told twice. Give the two verbs and name the voice of each.
2. Mark tells it once. Which voice did he choose, and what word names the agent?
3. **ἀνέβη** in the adaptation becomes **ἀναβαίνων** in Mark. What kind of word is each, and what does the change do to the sentence?
4. **ἐσχίζοντο** — give the tense and voice. Who or what is the subject?
5. Find the deponent verb that introduces the voice from the sky in each tier. What does it mean, and why is its form middle?

6. **ἐκβάλλει** in Mark is present tense in a story told in the past. What is the adaptation's verb, and which is the stranger choice?
7. **ἐπειράζετο** and **πειραζόμενος** say the same thing in two shapes. Which is a finite verb and which a participle? What does each agree with or depend on?
8. **ὑπό** appears twice in Mark. Give both phrases and say what each is the agent of.
9. **ἦν … ἦν … διηκόνουν**: three imperfects in a row. What do they say about the forty days?
10. Translate the last sentence of Mark's tier.

Answer key

1. **ἐβάπτισεν** — active, John the subject; **ἐβαπτίσθη** — passive, Jesus the subject. One event.
2. Passive, **ἐβαπτίσθη**; the agent is **ὑπὸ Ἰωάννου**.
3. **ἀνέβη** is a finite aorist, *he went up*; **ἀναβαίνων** is a present participle, *going up*. Mark's sentence has one main verb, **εἶδεν**, and the going-up hangs from it as the circumstance: *as he came up, he saw*. The adaptation gave each action its own clause.
4. Imperfect passive, third plural; the subject is **οἱ οὐρανοί**, *the skies were being torn open*. In Mark the same thing is a participle, **σχιζομένους**, agreeing with **τοὺς οὐρανούς** in the accusative, because the skies are what he *saw*.
5. **ἐγένετο** — *there came, there was* (a voice). Deponent: the form is middle, the sense is simply that it happened. Lesson 14's word, with its paradigm now behind it.
6. The adaptation has **ἐξέβαλεν**, aorist. Mark's present, **ἐκβάλλει**, is the stranger: it is the storyteller's present — *and at once the Spirit drives him out* — and it makes the listener watch it happen. Mark does this constantly; Attic historians do it too, more sparingly. It is not a mistake about time. It is a choice about distance.
7. **ἐπειράζετο** is a finite verb, imperfect passive, with **ἦν**'s subject as its own; **πειραζόμενος** is a participle, nominative masculine singular, agreeing with that subject and depending on **ἦν**: *he was in the desert … being tested*.
8. **ὑπὸ Ἰωάννου**, agent of **ἐβαπτίσθη**; **ὑπὸ τοῦ σατανᾶ**, agent of **πειραζόμενος**. Both genitive; both with a passive form.
9. That they were a state, not an event: he *was* there, he *was* with the animals, the angels *kept* serving him. Nothing in the forty days is reported as a single completed thing; Lesson 13's tense, doing Lesson 13's job.
10. *And he was in the desert forty days, being tested by Satan, and he was with the wild animals, and the angels were serving him.* — **τεσσεράκοντα ἡμέρας** accusative for the stretch of time; **αὐτῷ** dative after **διηκόνουν**.

The Question

1. The middle says that the subject is inside its own action. English has no voice for this. Does English lose something, or does it say the same thing another way — and if the latter, why did Greek bother?
2. **πείθομαι**: to obey is to have been persuaded. Is that a fact about Greek, or a claim about obedience? Could a language make that claim without anyone noticing?
3. **λούεται** means *is washed* or *washes itself*, and only **ὑπό** or the world decides. When a language lets two meanings share one form, who carries the burden — the writer, the reader, or the cat?

Discussing the questions

1. Open. For washing, English says the same thing another way: *the cat washes itself* is **λούεται** with a reflexive, as the lesson says. For **εὔχομαι** or **βούλομαι** there is nothing for a reflexive to point back at, and English uses a plain active and feels no gap. A strong answer tests both kinds and uses the lesson's own account of why Greek bothered: to a Greek ear, wanting and praying are things the subject is *in*. Ask whether English speakers fail to hear that or to think it.
2. Open, and the lesson's own keys pull both ways. *Which voice* item 9 calls *were persuaded* and *obeyed* "one fact"; *Turn it round* item 9 calls *Sabina obeys Marcus* "a different claim about Sabina". Let the class find the pair. As a claim, it says obedience is a kind of being convinced, which pupils can test against obeying out of fear. The second half is the sharper one: a speaker who says **πείθομαι** makes the claim every time without choosing to, which is how a language claims unnoticed.
3. In the present the reader carries it: **-εται** says only that the cat is the subject and the washing is happening to it, and Theodoros sends the class to the world, to what cats do. The writer can lift it by adding **ὑπό** or by moving to the aorist, where **ἐλούθη** and **ἐλούσατο** cannot be confused. The cat stands for the world. Who *should* carry it is open; a strong answer asks how often the shared form costs a reader anything. *Which voice* item 2 rewards *I cannot tell yet*.

The Story

By the end of the lesson the cat was clean, dry, on the wall, and washing itself, and Felix had written three sentences on his tablet without being asked.
ὁ αἴλουρος ἐλούθη ὑπ᾽ ἐμοῦ.
ὁ αἴλουρος ἐλούσατο.
ὁ αἴλουρος οὐ πείθεται.
"The first is passive," said Theodoros, reading over his shoulder. "The second is middle.

The third is middle too, a middle that has stopped meaning persuade yourself *and means* obey*, and it is also the truest sentence anyone has written yet.* ***ὑπ᾽ ἐμοῦ*** — by me — *you have put yourself in the genitive, at the end, after the cat. That is where the agent goes.*"

"*I know, sir.*"

"*I know you know. I am saying that you chose it.*" *He handed the tablet back.* "*Julia's tablet is still ruined, by the way. Somebody will have to copy it out.*"

Felix looked at the wall. The cat looked at the courtyard. Neither of them volunteered.

32

What Will Be — the future, the liquid futures, and the middle futures

Student edition, p. 327

The Story

"One sentence each," said Theodoros, "about the end of the course. In Greek. What you will have done by then. You may be ambitious; you may not be vague."
Marcus wrote six.
He read them standing, which was his habit when he expected to be right, and the class, which had learned to tell, settled in.

γράψω τὰ γράμματα καλῶς.

μαθήσομαι πάντα τὰ ῥήματα.

οὐ ψεύσομαι.

ἔσομαι σοφός.

μένω ἐν τῷ διδασκαλείῳ.

ἐλεύσομαι αὔριον.

"I will write the letters well. I will learn all the verbs. I will not lie. I will be wise. I will stay in the school. I will come tomorrow." *He sat down. "Six promises. All in the future. You may check them at the end."*
"I will check them now," said Theodoros, "because a promise is a sentence whose truth is decided later, and its grammar is decided at once. Julia. Line four."
*"**ἔσομαι.** The future of **εἰμί**." Julia paused. "It ends in **-ομαι**. It is middle."*
"It is. The future of I am *has middle endings and no middle meaning, and no grammarian has given a reason for it that survives being asked a second question. Line two."*
*"**μαθήσομαι** — also middle.* I will learn." *Julia frowned at it. "Is it a deponent in the future only?"*
*"It is. So is **γνώσομαι**, so is **ἀκούσομαι**, so is **ὄψομαι**,* I will see. *A whole family of common verbs that are active everywhere else and go middle to talk about what has not happened yet. You will learn the list and you will not be given a reason. Now line five."*
*Marcus looked at it. "**μένω ἐν τῷ διδασκαλείῳ.**"*
"Which means?"

"I will stay in —" *He stopped.* "I stay. *It is present.*"
"*It is present. You have promised to be sitting where you are, which I grant you are. The future of* ***μένω*** *is* ***μενῶ****. The accent moves to the end and becomes a circumflex, and that is the entire difference between staying now and staying later. Lesson 25: one accent turned a question into a statement. Here one accent turns a fact into a promise.*"
"*That is unreasonable.*"
"*It is Attic. Liquid verbs —* ***μένω****,* ***κρίνω****,* ***ἀποκρίνομαι*** *— will not take the* **σ***, and they contract instead, and the accent is what is left. Line six.*"
*Marcus had been expecting this one. "****ἐλεύσομαι.*** I will come. *Felix says it is in the Gospels.*"
"*Felix is right. It is in the Gospels; it is good Koine; you will read it in church on Sunday and you may write it in Lesson 35. In this room we write Attic, and Attic prose hardly ever uses a future of* ***ἔρχομαι****. It uses a different verb.* ***εἶμι****:* I am going, I am on my way. *In Attic, to say you will come is to say you have already started.*"
"*That is not a future. That is a present with its mind made up.*"
"*That is the best description of* ***εἶμι*** *I have heard, and you may keep it.*" *Theodoros picked up the tablet. "Lines one and three are correct.* ***γράψω****: the* **σ***, on the stem of* ***γράφω****, fused to* **ψ** *as in the aorist — but no augment, and the endings of the present.* ***οὐ ψεύσομαι****: deponent,* **σ***, future. Four out of six, and the two wrong ones the two you wrote last, after you began to feel confident.*"
He set the tablet on the shelf.
"*I am keeping this. It will be read aloud in the last lesson of the course, and each sentence will be checked against the facts. That is what the future tense is for. It is the only tense whose sentences can be marked twice.*"

The future: the σ without the augment

Look again at Marcus's first line, which he got right. The **σ** is the one you know from the first aorist — but there is no augment at the front, and the endings behind it are the *present* ones. That is the **future**.

	Future active	Future middle
1 sing.	**λύσω**	**λύσομαι**
2 sing.	**λύσεις**	**λύσῃ**
3 sing.	**λύσει**	**λύσεται**
1 plur.	**λύσομεν**	**λυσόμεθα**
2 plur.	**λύσετε**	**λύσεσθε**
3 plur.	**λύσουσι(ν)**	**λύσονται**

Compare the three you now have:

λύω	I loose	present stem, present endings
ἔλυσα	I loosed	augment + **σα** + past endings
λύσω	I will loose	**σ** + present endings

The **σ** fuses with a stem consonant as it did in the aorist: **γράφω → γράψω**, **πέμπω → πέμψω**, **διδάσκω → διδάξω**, **ἄγω → ἄξω**, **πείθω → πείσω**, **βλέπω → βλέψω**.

> Note
>
> **How to tell a future from an aorist**, since both have a **σ**: look at the front and the back. An aorist has an augment and past endings (**ἔγραψα**, **ἔγραψε**); a future has no augment and present endings (**γράψω**, **γράψει**). **ἔγραψε** and **γράψει** differ at both ends and share only the middle, and the middle is the **σ**, which only tells you that one of the two is in play.

Liquid futures: verbs whose stem ends in λ, μ, ν, ρ

Verbs whose stem ends in **λ, μ, ν** or **ρ** — the *liquid* verbs — refuse the **σ**. They form the future with **-ε-** and then contract it, so that the future looks like the present with the accent moved to the end:

	μένω I stay	**μενῶ** I will stay
1 sing.	**μένω**	**μενῶ**
2 sing.	**μένεις**	**μενεῖς**
3 sing.	**μένει**	**μενεῖ**
1 plur.	**μένομεν**	**μενοῦμεν**
2 plur.	**μένετε**	**μενεῖτε**
3 plur.	**μένουσι(ν)**	**μενοῦσι(ν)**

ἀποκρίνομαι → ἀποκρινοῦμαι, *I will answer*. **κρίνω → κρινῶ**, *I will judge*. And

λέγω — which has a second aorist of its own — has a future of its own too: **ἐρῶ**, *I will say*, on this same pattern. Learn it as a pair with **εἶπον**.

The future of εἰμί

1 sing.	**ἔσομαι**	I will be
2 sing.	**ἔσῃ**	
3 sing.	**ἔσται**	
1 plur.	**ἐσόμεθα**	
2 plur.	**ἔσεσθε**	
3 plur.	**ἔσονται**	

Middle in form, with no middle meaning. Note **ἔσται**, without the vowel the rest of the table has; it is the form you will meet most.

εἶμι: the future that stands in for ἔρχομαι

Attic prose avoids a future of **ἔρχομαι**. It borrows one from an older verb, **εἶμι**, which in the present means *I am going* and in Attic prose is used as the future *I will go, I will come*:

1 sing.	**εἶμι**	I will go
2 sing.	**εἶ**	
3 sing.	**εἶσι(ν)**	
1 plur.	**ἴμεν**	
2 plur.	**ἴτε**	
3 plur.	**ἴασι(ν)**	

Two warnings. **εἶμι** is not **εἰμί**: the breathing is the same and the accent is not, and *I will go* has it on the first syllable. And **εἶ** — *you will go* — is spelled exactly like **εἶ**, *you are*. The sentence decides, as it decided **λούεται**.
Koine let **ἔρχομαι** grow a future of its own, **ἐλεύσομαι**, and the Gospels use it. Recognise it; in this room, write **εἶμι**.

Verbs that are active now and middle in the future

Student edition, p. 330

A number of common verbs are active in the present and **middle in the future**, with no change of meaning. There is no rule. There is a list.

ἀκούω	**ἀκούσομαι**	I will hear
γιγνώσκω	**γνώσομαι**	I will know
μανθάνω	**μαθήσομαι**	I will learn
λαμβάνω	**λήψομαι**	I will take
ὁράω	**ὄψομαι**	I will see
εἰμί	**ἔσομαι**	I will be

The deponents stay deponent: **βούλομαι → βουλήσομαι**, **δύναμαι → δυνήσομαι**, **γίγνομαι → γενήσομαι**, **ψεύδομαι → ψεύσομαι**, **εὔχομαι → εὔξομαι**.

Why the future carries no aspect

Student edition, p. 331

Every tense you have learned so far asked two questions: *when*, and *what shape*. **ἔλεγε** and **εἶπε** are both past and differ in aspect; **λέγε** and **εἰπέ** are both commands and differ in aspect. The future asks only *when*. **γράψω** is *I will write* — once, or at length, or habitually; the form does not say. It is the one tense in Greek that behaves the way Marcus wanted them all to behave in Lesson 14, and he may add it to the other side of his column.

Note

For reading: the future infinitive. Reported speech (Lesson 16) can carry a future: **λέγει γράψειν** — *he says he will write*; **λέγει τοὺς παῖδας σοφοὺς ἔσεσθαι** — *he says the children will be wise*. **λύσειν**, **ἔσεσθαι**: the **σ** with the infinitive endings. You need only recognise them.

And the future passive, which you have seen twice: **παρακληθήσονται** in the Beatitudes, *they will be comforted*; **προστεθήσεται** in this lesson's Reading, *will be added*. Its mark is **-θησ-**: the **θη** of the aorist passive with the **σ** of the future behind it. **λυθήσομαι**, *I will be loosed*. Recognise it; you will not be asked to write it in this course.

From Latin

Latin has a future, and it has two of them, and that is the trouble. *Amābō, monēbō* — the **-bō** future of the first two conjugations — is clear enough. But *dīcam, dūcam, audiam* — the future of the third and fourth — is spelled in its first person exactly like the present subjunctive: *dīcam* is *I will say* and *let me say* and *I might say*, and Latin leaves you to work it out. Greek's **σ** narrows it but does not close it: **λέξω** can also be an aorist subjunctive (Lesson 35); **ἐρῶ** is a future and nothing else.

And Latin's *eō* is Greek's εἶμι. The same verb, from the same ancient root: *eō, īs, it* beside **εἶμι, εἶ, εἶσι**. Latin kept it as a plain present, *I go*; Attic took its present and made it do the future's work. If you have conjugated *eō* you have conjugated **εἶμι** and need only move the meaning forward a day.

Where Latin is richer: it has a future perfect, *scrīpserō*, *I will have written*, and uses it constantly. Greek almost never does. When a Latin sentence has *cum scrīpserō*, the Greek will have an aorist participle or a subjunctive, and no tense at all for the *will have*.

Words to Learn

μένω — I remain, I stay; I wait *(future **μενῶ**; aorist **ἔμεινα**) (Lesson 5)*
εἶμι — I will go, I will come *(the Attic future of **ἔρχομαι**)*
ἔσομαι — I will be *(future of **εἰμί**; third singular **ἔσται**)*
λαμβάνω — I take, I receive *(future **λήψομαι**; aorist **ἔλαβον**) (Lesson 5)*
ὁράω — I see *(future **ὄψομαι**; aorist **εἶδον**)*
ζητέω — I seek, I look for *(future **ζητήσω**) (Lesson 26)*
μεριμνάω — I worry, I am anxious *(future **μεριμνήσω**)*
ὑμεῖς — you *(plural; **ὑμῶν, ὑμῖν, ὑμᾶς**) (Lesson 17)*
πᾶς, πᾶσα, πᾶν — all, every; *(plural)* everyone, everything *(Lesson 15)*
σήμερον — today
αὔριον — tomorrow
πρῶτον — first, first of all
μᾶλλον — more; rather
οὕτως — thus, so, in this way *(**οὕτω** before a consonant) (Lesson 7)*
τὸ σῶμα — body *(genitive **σώματος**)*
τὸ ῥῆμα — word; thing said *(third declension, genitive **ῥήματος**; one of the **-ματ-** neuters, which name the result of an action — here, of **εἴρω**, I say)*

Note

ζητέω and **μεριμνάω** are *contract* verbs — their present forms run two vowels together (**ζητεῖτε**, **μεριμνᾶτε**) and Lesson 34 unpacks them. Their futures are regular, **ζητήσω** and **μεριμνήσω**, with the stem vowel lengthened before the **σ**, and those you can write now. The present forms, when you meet them in the Reading, are glossed whole.

πᾶς is of the third declension: **πᾶς, παντός** masculine, **πᾶσα, πάσης** feminine, **πᾶν, παντός** neuter. **πάντα** is *all things, everything*. With **πᾶς** outside the article group — **πᾶσα ἡ γῆ** — it is *all the earth*; without an article — **πᾶσα γῆ** — *every land*.
αὔριον is an adverb, *tomorrow*. Matthew gives it an article, **ἡ αὔριον**, and makes a noun of it, as Luke made **ὁ πλησίον** a noun in Lesson 22. *The tomorrow* then has a verb of its own, and that is the point of the verse.

The Investigation

Marcus's six sentences were on the tablet on the shelf. These were on the one Theodoros handed out, and the first exercise, he said, was about things that had already happened.

Exercise 32.1 — Retrieval

From memory.

1. **ἐλούθη** — give the tense and the voice.
2. Translate **ὁ ποιμὴν ὁ καλός**.
3. After **ὑπό**, which case names the agent of a passive?
4. **ἦν** and **ἐγένετο**: which one has a beginning in it?
5. Give the vocative of **Μᾶρκος**.
6. Translate **γνῶθι σαυτόν** and say what aspect the imperative is.
7. What does **ὅτι** do after **λέγει**?
8. **πιστεύω** takes which case?
9. Turn **βούλομαι μανθάνειν** into *we want to learn*.
10. **χαίρειν** at the head of a letter: what form is it, and what is it doing there?

Answer key

1. Aorist passive — **-θη-**.
2. *The good shepherd* — attributive position, Lesson 10, with the article repeated.
3. The genitive.
4. **ἐγένετο** — *came to be*. **ἦν** has no edges.
5. **Μᾶρκε.**
6. *Know yourself* — aorist: come to know, once, completely.
7. Introduces reported speech: *he says that …*
8. The dative (and in the New Testament also **εἰς** with the accusative).
9. **βουλόμεθα μανθάνειν.**
10. An infinitive, *to rejoice*; it is the greeting formula, with a verb of wishing understood.

Exercise 32.2 — Present or future, and what tells you?

1. **γράφω — γράψω**
2. **μένω — μενῶ**

3. **ἀκούετε — ἀκούσεσθε**
4. **ἐστί — ἔσται**
5. **ἔρχεται — εἶσι**
6. **λαμβάνει — λήψεται**
7. **πέμπομεν — πέμψομεν**
8. **διδάσκεις — διδάξεις**
9. **γίγνεται — γενήσεται**
10. **βλέπω — ὄψομαι**

Answer key

1. Present; future — the **σ** fused to **ψ**.
2. Present; future — nothing but the accent: liquid verb.
3. Present active; future *middle* — **ἀκούω** goes middle in the future. Watch for pupils who call **ἀκούσεσθε** a passive: there is no **θη**.
4. Present; future of **εἰμί**.
5. Present (deponent); future — a different verb altogether, **εἶμι**.
6. Present; future middle, with the stem changed: **λαμβάνω** keeps its **-αν-** only in the present.
7. Present; future — **π + σ = ψ**.
8. Present; future — **κ + σ = ξ**.
9. Present; future — a deponent staying deponent, with the stem **γεν-** and a lengthened vowel.
10. Present; future — **ὄψομαι** is the future of **ὁράω**, and the class has **βλέπω** for *see*. Accept the pair as *I look at* / *I will see*; the point is that the future comes from a different stem, like **εἶπον**.

Exercise 32.3 — Translate

1. **αὔριον γράψω τὴν ἐπιστολήν· σήμερον δὲ οὐ γράφω.**
2. **μενοῦμεν ἐν τῷ διδασκαλείῳ καὶ μαθησόμεθα τὰ γράμματα.** *(**τὸ διδασκαλεῖον** = the schoolroom)*
3. **ὁ διδάσκαλος εἶσι πρὸς τὸν πατέρα καὶ ἐρεῖ τὴν ἀλήθειαν.**
4. **οὐκ ἔσεσθε σοφοί· οὐ γὰρ ἀκούετε.**
5. **τίς ὄψεται τὸν αἴλουρον; οὐδεὶς ὄψεται· ἐν τῇ οἰκίᾳ γάρ ἐστιν.** *(**οὐδείς** = nobody)*
6. **ὁ πατὴρ ὑμῶν δώσει ὑμῖν πάντα.** *(**δώσει** = will give, future of **δίδωμι**)*
7. **ἡ αὔριον μεριμνήσει περὶ ἑαυτῆς.** *(**ἑαυτῆς** = itself)*
8. **ζητήσομεν πρῶτον τὴν δικαιοσύνην, καὶ τὰ ἄλλα ληψόμεθα.** *(**τὰ ἄλλα** = the other things)*
9. **ὁ Μᾶρκος λέγει πάντα γράψειν.**
10. **σήμερον μὲν παῖδές ἐσμεν, αὔριον δὲ ἄνδρες ἐσόμεθα.**

Answer key

1. *Tomorrow I will write the letter; but today I am not writing.* — the two forms differ by **σ** and nothing else.
2. *We will stay in the schoolroom and will learn the letters.* — a liquid future beside a middle future. **μενοῦμεν**: the accent is the tense.
3. *The teacher will go to the father and will tell the truth.* — **εἶσι** third singular of **εἶμι**; **ἐρεῖ** the liquid-pattern future of **λέγω**.
4. *You will not be wise; for you do not listen.* — **ἔσεσθε** future; **ἀκούετε** present; **γάρ** promising a reason, and here delivering one.
5. *Who will see the cat? Nobody will see it; for it is in the house.* — **ὄψεται** twice, with the object understood the second time.
6. *Your father will give you everything.* — Matthew 6:33, nearly.
7. *Tomorrow will worry about itself.* — Matthew 6:34, nearly; the adverb with the article as subject, and a future for its verb.
8. *We will seek justice first, and will receive the rest.* — a **σ** future beside **λήψομαι**.
9. *Marcus says he will write everything.* — the future infinitive in reported speech. The subject of the infinitive is the same as the subject of **λέγει**, so it stays unexpressed and in the nominative.
10. *Today we are children, but tomorrow we will be men.* — **μέν … δέ** carrying the two times; **παῖδες** and **ἄνδρες** both predicates, both without the article.

Exercise 32.4 — Marcus's tablet

Marcus's six sentences, and four more he added afterwards. For each, say whether it is a correct future, and if it is not, say what it is and correct it.

1. **γράψω τὰ γράμματα καλῶς.**
2. **μαθήσομαι πάντα τὰ ῥήματα.** *(τὸ **ῥῆμα** = word; verb)*
3. **οὐ ψεύσομαι.**
4. **ἔσομαι σοφός.**
5. **μένω ἐν τῷ διδασκαλείῳ.**
6. **ἐλεύσομαι αὔριον.**
7. **ἀκούσω τοῦ διδασκάλου.**
8. **ἔγραψα τὴν ἐπιστολὴν αὔριον.**
9. **γνώσομαι τὴν ἀλήθειαν.**
10. **ἔσται καλῶς.**

Answer key

1. Correct. **φ + σ = ψ**, no augment, present ending.
2. Correct. The future of **μανθάνω** is middle.
3. Correct. Deponent; **δ + σ = σ**.
4. Correct, and middle in form, as Julia said.
5. Present. *I stay.* Correct to **μενῶ**.
6. Koine. Correct in a Gospel; in Attic, **εἶμι αὔριον**. Accept a pupil who says it is a future and *not wrong*, and ask them whose Greek it is.

7. Half right. The sense is future but the Attic form is **ἀκούσομαι**: **ἀκούω** goes middle. (**ἀκούσω** does exist — as an aorist subjunctive, which is Lesson 35's business, and is why it is dangerous here.) **τοῦ διδασκάλου** is the right case: one hears a *person* in the genitive.
8. Aorist with a future adverb. **ἔγραψα** has an augment and a past ending; **αὔριον** contradicts it. Correct to **γράψω τὴν ἐπιστολὴν αὔριον** — or keep the aorist and change the adverb to **χθές**, *yesterday*, which Marcus would prefer not to.
9. Correct. Middle future of **γιγνώσκω**.
10. Correct. *It will be well.* **ἔσται**, the form without the vowel.

Six correct out of ten. The four wrong ones are wrong in the ways the lesson warned about: a present posing as a future (5), Koine for Attic (6), an active where the future goes middle (7), and an aorist with the **σ** but the wrong ends (8).

Exercise 32.5 — Into Greek

1. I will write the letter tomorrow.
2. We will stay in the house.
3. You *(one person)* will be wise.
4. The teacher will go to the father.
5. They will learn all the letters.
6. I will not lie.
7. Who will see the cat?
8. We will hear the voice of the teacher.
9. Tomorrow will worry about itself. *(itself:* ***ἑαυτῆς****)*
10. Today we are children; tomorrow we will be men.

Answer key

1. **αὔριον γράψω τὴν ἐπιστολήν.**
2. **μενοῦμεν ἐν τῇ οἰκίᾳ.** — a pupil who writes **μένομεν** has promised to be where they are.
3. **ἔσῃ σοφός.** — accept **ἔσει**, which Attic also wrote.
4. **ὁ διδάσκαλος εἶσι πρὸς τὸν πατέρα.** — **εἶσι**, not **ἐστί** (*the teacher is to the father*), and not **εἰσί**, *they are*, which is one accent away.
5. **μαθήσονται πάντα τὰ γράμματα.** — middle. **μαθήσουσι** is not Greek.
6. **οὐ ψεύσομαι.**
7. **τίς ὄψεται τὸν αἴλουρον;**
8. **ἀκουσόμεθα τὴν φωνὴν τοῦ διδασκάλου.** — the *thing* heard in the accusative. (Accept **τῆς φωνῆς**; Greek does both.) **ἀκούσομεν** is the error to expect.
9. **ἡ αὔριον μεριμνήσει ἑαυτῆς.** — Matthew's own sentence, with the article making a noun of the adverb; accept **περὶ ἑαυτῆς**.
10. **σήμερον μὲν παῖδές ἐσμεν, αὔριον δὲ ἄνδρες ἐσόμεθα.** — **παῖδές ἐσμεν**: the enclitic throws its accent back onto the noun. A pupil who writes **παῖδες ἐσμέν** has forgotten Lesson 25.

The examination is 2 and 5: the liquid future that is all accent, and the middle future that

English gives no warning of.

The Ancient Voice — Matthew 6:34

The last sentence of the passage you will read in this lesson's Reading. One future in it, and it is not given to you.

Μὴ οὖν μεριμνήσητε εἰς τὴν αὔριον, ἡ γὰρ αὔριον μεριμνήσει ἑαυτῆς· ἀρκετὸν τῇ ἡμέρᾳ ἡ κακία αὐτῆς.

- **μὴ … μεριμνήσητε** — do not worry *(**μή** with a form you have not learned — the aorist subjunctive, the* don't* of a single act that Lesson 26 said to let wait; it waits until Lesson 35)*
- **οὖν** — therefore *(second in its clause, as always)*
- **εἰς τὴν αὔριον** — about tomorrow *(Koine **εἰς** for* concerning*; the adverb with the article, made a noun)*
- **ἡ αὔριον** — tomorrow *(now the subject)*
- **μεριμνήσει** — will worry *(future, third singular)*
- **ἑαυτῆς** — about itself *(genitive, after the verb of worrying)*
- **ἀρκετόν** — enough, sufficient *(neuter; the predicate, with no article and no verb)*
- **τῇ ἡμέρᾳ** — for the day
- **ἡ κακία** — trouble, badness *(the noun of **κακός**)*
- **αὐτῆς** — its *(the day's)*

Therefore do not worry about tomorrow, for tomorrow will worry about itself. Enough for the day is its own trouble.

Read the tenses. The command to the listener is a prohibition; the only future tense in the sentence belongs to **ἡ αὔριον**. Tomorrow has a verb. You do not. The grammar gives the future to the future and leaves you the day, and **ἀρκετόν** — no article, no verb, Lesson 10's predicate standing alone — says the day is enough.

And read the γάρ. *For tomorrow will worry about itself.* Lesson 26 taught you to audit a **γάρ**: does the reason given support the instruction? Here the claim

is that worry is tomorrow's business and tomorrow is competent to do it. Whether that is consolation or irony depends on how you read **μεριμνήσει**, and the class will not agree.

For the teacher

Verify before teaching. Matthew 6:34 is quoted from NA28; check it against the edition in use. The verse is the close of the Reading, by design: the class meets the sentence first and the passage it closes afterwards.

On ἀρκετόν. It is a one-word sentence of the kind the course has read since **χαλεπὰ τὰ καλά** in Lesson 3: predicate, no article, verb understood. A pupil who sees that without being told has carried Lesson 3 through thirty lessons.

On Marcus. His promises are meant, not performed, and the class should hear that. He is wrong about the grammar twice in six and right about what the future is *for* — a sentence that can be checked later — and Theodoros gives him that in the closing scene. Do not let the room laugh at line five; let it see that the error is one accent, and that an accent is enough.

On the subjunctive. μεριμνήσητε is the second time a pupil has had to take the aorist subjunctive whole (Lesson 26 named the construction). Keep the promise the gloss makes: Lesson 35 pays it.

The Reading — The birds and the lilies · Matthew 6:25–34 (adapted selection, then NA28)

First, adapted. A selection — about half the passage — in Attic forms you have, present and future, with the verbs of worrying and seeking taken whole where they contract. The futures are the point; find them first.

διὰ τοῦτο λέγω ὑμῖν· μὴ μεριμνᾶτε περὶ τῆς ψυχῆς ὑμῶν μηδὲ περὶ τοῦ σώματος ὑμῶν. ἡ γὰρ ψυχὴ πλέον ἐστὶ τῆς τροφῆς, καὶ τὸ σῶμα πλέον τοῦ ἐνδύματος.

βλέπετε τὰ πετεινὰ τοῦ οὐρανοῦ· οὐ σπείρουσιν

διὰ τοῦτο — for this reason, therefore
μὴ μεριμνᾶτε — do not worry *(present imperative of **μεριμνάω**, contracted; take it whole)*
μηδέ — nor, and not *(the **μή** form of **οὐδέ**)*
πλέον, πλεῖον … τῆς τροφῆς — more than the food *(the thing surpassed goes in the genitive)*
ἡ τροφή — food, nourishment
τὸ ἔνδυμα — clothing *(genitive **ἐνδύματος**)*
τί φάγητε, τί πίητε, τί ἐνδύσησθε — what you are to eat, drink, put on *(aorist subjunctives; Lesson 35)*
τὸ πετεινόν — bird

οὐδὲ θερίζουσιν, καὶ ὁ πατὴρ ὑμῶν ὁ ἐν τῷ οὐρανῷ τρέφει αὐτά. ἆρα οὐχ ὑμεῖς πλέον ἐστὲ τῶν πετεινῶν;

βλέπετε τὰ κρίνα τοῦ ἀγροῦ· οὐκ ἐργάζονται οὐδὲ νήθουσιν· λέγω δὲ ὑμῖν ὅτι οὐδὲ ὁ Σολομὼν ἐν πάσῃ τῇ δόξῃ αὐτοῦ οὕτω καλὸς ἦν ὡς ἓν τούτων. εἰ δὲ ὁ θεὸς τὸν χόρτον τοῦ ἀγροῦ οὕτως ἐνδύει, ὃς σήμερον μέν ἐστιν, αὔριον δὲ εἰς τὸ πῦρ βάλλεται, οὐ πολλῷ μᾶλλον ὑμᾶς ἐνδύσει;

μὴ οὖν μεριμνᾶτε λέγοντες· τί ἐδόμεθα; τί πιόμεθα; οἶδε γὰρ ὁ πατὴρ ὑμῶν ὅτι τούτων πάντων χρῄζετε. ζητεῖτε δὲ πρῶτον τὴν βασιλείαν τοῦ θεοῦ καὶ τὴν δικαιοσύνην αὐτοῦ, καὶ ταῦτα πάντα δώσει ὑμῖν. μὴ οὖν μεριμνᾶτε περὶ τῆς αὔριον· ἡ γὰρ αὔριον μεριμνήσει ἑαυτῆς. ἱκανὸν τῇ ἡμέρᾳ τὸ κακὸν αὐτῆς.

Then Matthew's own words. The whole passage. Words in square brackets are ones the editors of the standard text print but doubt.

Διὰ τοῦτο λέγω ὑμῖν· μὴ μεριμνᾶτε τῇ ψυχῇ ὑμῶν τί φάγητε [ἢ τί πίητε], μηδὲ τῷ σώματι ὑμῶν τί ἐνδύσησθε. οὐχὶ ἡ ψυχὴ πλεῖόν ἐστιν τῆς τροφῆς καὶ τὸ σῶμα τοῦ ἐνδύματος; ἐμβλέψατε εἰς τὰ πετεινὰ τοῦ οὐρανοῦ ὅτι οὐ σπείρουσιν οὐδὲ θερίζουσιν οὐδὲ συνάγουσιν εἰς ἀποθήκας, καὶ ὁ πατὴρ ὑμῶν ὁ οὐράνιος τρέφει αὐτά· οὐχ ὑμεῖς μᾶλλον διαφέρετε αὐτῶν; τίς δὲ ἐξ ὑμῶν μεριμνῶν δύναται προσθεῖναι ἐπὶ τὴν ἡλικίαν αὐτοῦ πῆχυν ἕνα;

Καὶ περὶ ἐνδύματος τί μεριμνᾶτε; καταμάθετε τὰ

ἐμβλέψατε εἰς — look at *(aorist imperative)*
σπείρω, θερίζω, συνάγω — I sow, I reap, I gather
ἡ ἀποθήκη — storehouse, barn
οὐράνιος — heavenly
τρέφω — I feed, I nourish
διαφέρετε αὐτῶν — you are worth more than they *(**διαφέρω** with the genitive)*
μεριμνῶν — by worrying *(present participle, contracted)*
προσθεῖναι ἐπὶ τὴν ἡλικίαν … πῆχυν ἕνα — to add one cubit to his height *(or* his span of life*; **προσθεῖναι** is an aorist infinitive of a **-μι** verb, Lesson 36)*
τὸ κρίνον — lily
ὁ ἀγρός — field
καταμάθετε — consider, study *(aorist imperative of **καταμανθάνω**)*
αὐξάνω — I grow
κοπιῶσιν — they toil *(contracted)*
ἐργάζομαι — I work *(deponent)*
νήθω — I spin
Σολομών — Solomon
περιεβάλετο — clothed himself *(aorist middle of **περιβάλλω**; **περιβαλώμεθα**, what are we to put on, is its subjunctive)*
ἓν τούτων — one of these
ὁ χόρτος — grass
ὄντα — being *(present participle of **εἰμί**, accusative, with **τὸν χόρτον**)*
ὁ κλίβανος — oven
βάλλω — I throw *(**βάλλεται** is thrown; **βαλλόμενον** being thrown)*
τὸ πῦρ — fire
ἐνδύω — I clothe *(**ἐνδύσει** will clothe)*
ἀμφιέννυσιν — clothes *(a **-μι** verb, Lesson 36; take it whole)*
πολλῷ μᾶλλον — much more *(dative of the amount)*
ὀλιγόπιστοι — you of little faith *(vocative; **ὀλίγος** little + **πίστις**)*
μὴ μεριμνήσητε — do not worry *(aorist subjunctive; see the Voice)*
λέγοντες — saying *(present participle, nominative plural)*
ἐδόμεθα, πιόμεθα — we will eat, we will drink *(the Attic futures of **ἐσθίω** and*

κρίνα τοῦ ἀγροῦ πῶς αὐξάνουσιν· οὐ κοπιῶσιν οὐδὲ νήθουσιν· λέγω δὲ ὑμῖν ὅτι οὐδὲ Σολομὼν ἐν πάσῃ τῇ δόξῃ αὐτοῦ περιεβάλετο ὡς ἓν τούτων. εἰ δὲ τὸν χόρτον τοῦ ἀγροῦ σήμερον ὄντα καὶ αὔριον εἰς κλίβανον βαλλόμενον ὁ θεὸς οὕτως ἀμφιέννυσιν, οὐ πολλῷ μᾶλλον ὑμᾶς, ὀλιγόπιστοι;

Μὴ οὖν μεριμνήσητε λέγοντες· τί φάγωμεν; ἤ· τί πίωμεν; ἤ· τί περιβαλώμεθα; πάντα γὰρ ταῦτα τὰ ἔθνη ἐπιζητοῦσιν· οἶδεν γὰρ ὁ πατὴρ ὑμῶν ὁ οὐράνιος ὅτι χρῄζετε τούτων ἁπάντων. ζητεῖτε δὲ πρῶτον τὴν βασιλείαν [τοῦ θεοῦ] καὶ τὴν δικαιοσύνην αὐτοῦ, καὶ ταῦτα πάντα προστεθήσεται ὑμῖν. Μὴ οὖν μεριμνήσητε εἰς τὴν αὔριον, ἡ γὰρ αὔριον μεριμνήσει ἑαυτῆς· ἀρκετὸν τῇ ἡμέρᾳ ἡ κακία αὐτῆς.

***πίνω**, both middle)*
τὰ ἔθνη — the nations; the gentiles
ἐπιζητοῦσιν — they seek after *(contracted)*
χρῄζω — I need *(with the genitive)*
ἅπας — all, the whole *(a strengthened **πᾶς**)*
ζητεῖτε — seek *(present imperative of **ζητέω**, contracted; take it whole)*
δώσει — will give *(future of **δίδωμι**)*
προστεθήσεται — will be added *(future passive)*
ἑαυτῆς — itself *(genitive)*
ἱκανόν, ἀρκετόν — enough, sufficient
ἡ κακία — trouble; badness

Exercise 32.6 — Understanding the reading

Read both tiers aloud before you answer anything.

1. List every future tense in the adapted tier. There are five. Give each with its subject.
2. Matthew's tier has only two futures. Find them. Then say what Matthew wrote in place of each of the adaptation's other four.
3. **ἐδόμεθα** and **πιόμεθα** are futures. What is unusual about their form, and which verbs in the vocabulary box behave the same way?
4. **σήμερον … αὔριον** in the sentence about the grass. What is the grass's verb for today, and for tomorrow? Name the voice of the second.
5. **ἡ αὔριον μεριμνήσει ἑαυτῆς.** What part of speech is **αὔριον** here, and what has made it so?
6. **προστεθήσεται.** Divide it into its marks and say what each one tells you.
7. Twice Matthew says **ὁ πατὴρ ὑμῶν ὁ οὐράνιος**, and the adaptation gives the father a third verb besides. What does the father *do* in each of the three? Give the verbs and their tenses.
8. **οἶδε γὰρ ὁ πατὴρ ὑμῶν** — *for your father knows.* What is the **γάρ** giving a reason for? Audit it, as in Lesson 26.
9. Compare **ζητεῖτε δὲ πρῶτον** with **μὴ μεριμνᾶτε.** One is a command and one is a prohibition; what do they have in common, and what does the passage put

in the place of worrying?

10. Translate verse 33 from Matthew's tier.

Answer key

1. **ἐνδύσει** (ὁ θεός); **ἐδόμεθα** (we); **πιόμεθα** (we); **δώσει** (ὁ πατήρ, understood from the sentence before — accept *God*); **μεριμνήσει** (ἡ ἄνθρωπος).
2. **μεριμνήσει** and **προστεθήσεται**. For **ἐνδύσει** Matthew has no verb at all: **οὐ πολλῷ μᾶλλον ὑμᾶς**, with *clothe* understood from **ἀμφιέννυσιν** before it. For **ἐδόμεθα** and **πιόμεθα** he has **τί φάγωμεν; τί πίωμεν;** — subjunctives, *what are we to eat, what are we to drink*: not a prediction but a deliberation. For **δώσει** he has the passive **προστεθήσεται**, *will be added*, with no giver named. Each change says something: the adaptation names who will act; Matthew twice declines to.
3. They are middle in form, though *eat* and *drink* are active in the present. **ἀκούω, γιγνώσκω, μανθάνω, λαμβάνω, ὁράω, εἰμί** do the same.
4. **ἐστιν**, present — *it is*, today; **βάλλεται**, present passive — *it is thrown*, tomorrow. Matthew has participles, **ὄντα** and **βαλλόμενον**, both agreeing with **τὸν χόρτον**. The grass's whole life is two days and two verbs.
5. A noun. The article **ἡ** has made it one: *the tomorrow*. Compare **ὁ πλησίον** in Lesson 22. Without the article it is an adverb, as in **ἄνθρωπον ... βάλλεται**.
6. **προσ-** (to, in addition) + **τε-** (the stem **θε-** of *put*, its **θ** turned to **τ** before the **θ** that follows) + **-θησ-** (the aorist passive **θη** with the future **σ**) + **-εται** (present middle ending, third singular). Future passive: *it will be put to you*, *will be added*.
7. **τρέφει αὐτά** — feeds the birds; **οἶδεν** — knows what you need; and in the adaptation **δώσει** — will give. Two presents and a future: what he does now and what he will do.
8. For the prohibition before it: *do not go about asking what to eat ... for your father knows you need these things.* The reason supports the instruction only if knowing implies providing; the next sentence (**δώσει**, **προστεθήσεται**) supplies the missing step. A pupil who says the **γάρ** is doing more work than it can carry alone, and that the passage then pays the debt, has audited it properly.
9. Both are present imperatives, both about a way of living rather than a single act (Lesson 26). In place of worrying, seeking: **ζητεῖτε** is what the passage puts where **μεριμνᾶτε** was.
10. *But seek first the kingdom [of God] and his justice, and all these things will be added to you.* — **πρῶτον** adverb; **αὐτοῦ** *his*, which is why the editors suspect **τοῦ θεοῦ** was added to make the *his* clear; **ταῦτα πάντα** neuter plural subject with a singular verb, Lesson 7's rule.

The Question

1. A promise is a sentence in the future tense. Does writing it down make it truer, or only checkable — and is checkable worth anything on its own?
2. The future is the one tense where Greek asks *when* and not *what shape*. Why might a language that cares about aspect everywhere else give it up

exactly there?

3. **εἶμι**: in Attic, to say *I will go* is to say *I am on my way*. Does that make an Athenian's promise more binding than a Roman's *ībō*, or only differently worded?

Discussing the questions

1. Open. Writing it down does not make it truer; it fixes the words so they can be checked, which is Theodoros's point: the future is "the only tense whose sentences can be marked twice". A strong answer separates being true from being held to account, and uses the closing story: **μένω ἐν τῷ διδασκαλείῳ** will be checked, will probably come out true, and was still not a promise. A pupil who says a written promise is more likely to be kept has a good point; it is about the promiser.
2. The lesson states the fact and gives no reason, so this is open. The likely answer is that an action not yet done has no shape to look at. It is a reasonable thought, and the lesson itself tests it: a command is also about what has not happened, and **λέγε** and **εἰπέ** still differ in aspect. A strong answer explains why the imperative keeps what the future drops, or admits that the guess fails. Marcus, who wanted every tense to ask only *when*, may be asked whether this proves him right.
3. Open, and most strong answers land on *differently worded*. The Athenian who said **εἶμι** was using the ordinary future of his language, and the lesson says Latin's *eō* is the same verb. A strong answer says what makes a promise binding (the person, the hearer, the occasion) and asks whether the tense touches any of them. Marcus's "a present with its mind made up" is the case for the other side, and worth hearing out. The closing **εἶ**, answered "Yes", keeps it alive.

The Story

Marcus stayed behind.
"The tablet on the shelf. When you read it at the end — if I have done the things, do the two wrong sentences count?"
"Which two?"
"The present and the Koine. ***μένω*** *and* ***ἐλεύσομαι****. The other four you said were right."*
"They were. Four right, two wrong, and you have the number." Theodoros took the tablet down and looked at it. "The sentences will be read as written. ***μένω ἐν τῷ διδασκαλείῳ*** *will be checked against whether you are, at that moment, in the schoolroom, and I expect you will be, so it will be true, and it will also not be a promise, and the class will see the difference. That is worth more than a mark."*
"And ***ἐλεύσομαι****?"*
"Is a future, and will be checked as one, and I will note that it is Felix's Greek and not yours, and that you borrowed it from the one person in the room whose ear you have

> *spent this whole course pretending not to trust." He put the tablet back. "**εἶ.**"*
> *Marcus hesitated.* "You are? *Or* you will go?"
> "*Yes," said Theodoros, and went back to his scrolls.*

33

What Stands Done — the perfect, reduplication, οἶδα, and the pluperfect

The Story

The written papers came back face down, one to a desk, which was how Theodoros returned anything he had marked and the reason the room was quiet for once.
It had been the first examination since the class came back: a page of Greek of their own, composed, not copied — write what you can read — and they had been waiting for the marks.
*Julia turned hers over, read the single line at the foot of it, and said, not loudly, "**τετέλεσται.**"*
Theodosius looked up sharply.
"That is the word from the cross."
"It is a word," said Julia. "It means it is finished. The paper is finished. I have been waiting for it since —"
"It is the word. John 19. You cannot use it for an examination."
*"Both of you stop," said Theodoros, "and both of you are right, and I will take the grammar first and the text second, because the text deserves to be taken on its own and will be, later in the lesson. Julia. You said **τετέλεσται**. Is that a past or a present?"*
"A past. It is finished. It was finished — you marked it."
*"Then why did you not say **ἐτελέσθη**? It was finished. Aorist passive, Lesson 31; you can form it."*
Julia opened her mouth, and closed it, and looked at the word.
*"Because that is not what I meant," she said slowly. "**ἐτελέσθη** says something happened to it. I did not mean that something happened. I meant — it is done. Now. It is in the state of being finished."*
"So it is a present."
"It is about now." She was frowning. "But the finishing is in the past. Both. It is a present with the past inside it."
"That," said Theodoros, "is the perfect tense, and it has taken grammarians a good deal longer than that to say it as well. Livia, write it on the board as she said it."
Livia wrote: a present with the past inside it.
"Marcus. What is at the foot of yours?"
*Marcus had been looking at it for some time. "One word. **μεμάθηκας.**"*
"Which is?"

"You have learned." He paused. "Not **ἔμαθες**. You learned — *that would be about the event. You wrote — you have learned. I am in the state of someone who has."*
"I chose the tense," said Theodoros. "I always do."
Felix, at the back, had his hand half up. "Sir. **οἶδα**. I know. *Is that one? It looks like one. It has no present ending and no past ending and we were told in Lesson 25 to take it whole."*
"It is one. It is the perfect of a verb that means see: I have seen, and therefore I know. *You have been using the perfect tense since Lesson 25 without being told, and you have been using it correctly, because the meaning was never in doubt — only the name. Now you get the name, and the rest of the paradigm, and Theodosius gets his text back at the end, intact, which he is right to want."*

The New Greek

The perfect: a state that stands

Student edition, p. 341

Julia's words are on the board: *a present with the past inside it.* **τετέλεσται** — *it is finished*: the finishing happened, the thing now stands finished, and the **perfect** is the tense about the standing.

ἐτελέσθη	it was finished	aorist: an event, past, complete
τετέλεσται	it is finished; it stands finished	perfect: the state, now

Both have a finishing in them. The aorist reports it. The perfect reports where things stand because of it. English has *has finished* and *is finished* and uses them loosely; Greek means the second by the perfect and means it exactly.

Reduplication: the mark of the perfect

Student edition, p. 341

Look at the front of the word on Marcus's paper. The perfect announces itself there, as the augment did, but differently: the stem's first consonant is repeated with an **ε** between. **λύω → λέ-λυκα**, **γράφω → γέ-γραφα**, **πιστεύω → πε-πίστευκα**. This is **reduplication**, and it is the perfect's badge in every mood, not only the indicative — unlike the augment, which belongs to the past indicative and nowhere else.
Four adjustments. A stem beginning with **φ, θ** or **χ** reduplicates with **π, τ, κ**: **θνῄσκω → τέθνηκα**, **φιλέω → πεφίληκα**. A stem beginning with a vowel lengthens it, as the augment would: **ἄγω → ἦχα**. A stem beginning with two consonants usually takes a plain **ἐ-** (but a stop followed by **λ** or **ρ** reduplicates

normally, as in **γέγραφα**): **γιγνώσκω → ἔγνωκα**. A few verbs double a whole syllable — **ἀκούω → ἀκήκοα**, **ἐγείρω → ἐγήγερμαι**, **ἔρχομαι → ἐλήλυθα** — which is old and Attic and only needs recognising.

The perfect active

Student edition, p. 342

	Perfect active	
1 sing.	**λέλυκα**	I have loosed
2 sing.	**λέλυκας**	
3 sing.	**λέλυκε(ν)**	
1 plur.	**λελύκαμεν**	
2 plur.	**λελύκατε**	
3 plur.	**λελύκασι(ν)**	

The mark after the stem is **-κ-**, and the endings are nearly the first aorist's — **-α, -ας, -ε, -αμεν, -ατε** — with **-ασι** in the third plural. Some verbs have no **κ** and keep their stem consonant, sometimes changed: **γέγραφα**, **πέπομφα** (πέμπω), **γέγονα** (γίγνομαι), **ἀκήκοα**. Grammarians call these second perfects; you need only learn them with the verb.

A short list, worth having whole:

γράφω	**γέγραφα**	I have written
μανθάνω	**μεμάθηκα**	I have learned
γιγνώσκω	**ἔγνωκα**	I have come to know
πιστεύω	**πεπίστευκα**	I have believed
ἔρχομαι	**ἐλήλυθα**	I have come — I am here
γίγνομαι	**γέγονα**	I have become — I am
λαμβάνω	**εἴληφα**	I have taken
ἀποθνῄσκω	**τέθνηκα**	I have died — I am dead

Read the glosses of **ἐλήλυθα**, **γέγονα** and **τέθνηκα** together. *I have come* and so *I am here*; *I have become* and so *I am*; *I have died* and so *I am dead*. That is the perfect, every time: the English on the right is what the Greek means, and the English in the middle is how it got there.

The perfect middle and passive

Student edition, p. 343

	Perfect middle/passive	
1 sing.	**λέλυμαι**	I have been loosed
2 sing.	**λέλυσαι**	
3 sing.	**λέλυται**	
1 plur.	**λελύμεθα**	
2 plur.	**λέλυσθε**	
3 plur.	**λέλυνται**	

Reduplication, then the bare stem, then the middle endings of Lesson 31 with no vowel between — **-μαι, -σαι, -ται**. Where the stem ends in a consonant, it meets the ending and changes: **γράφω → γέγραμμαι, γέγραψαι, γέγραπται**. The third singular, **γέγραπται** — *it is written, it stands written* — is the form the Gospels use to quote scripture, and you will meet it more than any other perfect in Greek.

τετέλεσται is this form, from **τελέω**: the stem **τελε-** gained a **σ** before the ending, as some vowel stems do. **ἐγήγερται**, *he has been raised — he is risen*, is the same ending on **ἐγείρω**.

οἶδα: a perfect that means I know

οἶδα is a perfect. Its root is the one in **εἶδον**, *I saw*; the perfect of *see* is *I have seen*, and in Greek, to have seen is to know. It has a perfect's endings and no present at all:

1 sing.	**οἶδα**	I know
2 sing.	**οἶσθα**	
3 sing.	**οἶδε(ν)**	
1 plur.	**ἴσμεν**	
2 plur.	**ἴστε**	
3 plur.	**ἴσασι(ν)**	

The infinitive is **εἰδέναι**; the participle **εἰδώς, εἰδυῖα, εἰδός**. Koine evens the plural out — **οἴδαμεν, οἴδατε, οἴδασι** — and you will see those in the Gospels; in this room, write the Attic.

This is the whole perfect in one word. A past act — the seeing — of which nothing remains but the state it produced, and the tense names the state. Lesson 25 set **οἶδα** against **γιγνώσκω**: *to know* against *to come to know*. You can now say why. **γιγνώσκω** is a process in the present; **οἶδα** is a perfect, the process over and its result in hand.

The pluperfect, in a paragraph

Student edition, p. 344

What the perfect does for the present, the **pluperfect** does for the past: the state as it *then* stood. It takes the augment in front of the reduplication. **ἐγέγραπτο** — *it had been written, it stood written then*; **ἐτεθνήκει** — *he had died, he was dead by then*; **ἐλελύκη, ἐλελύκης, ἐλελύκει** — *I had loosed*. The pluperfect of **οἶδα** is **ᾔδη, ᾔδησθα, ᾔδει** — *I knew*. It is the only one of these you will need to write in this course, and you will need it: *I knew* is a common thing to have to say. The rest, recognise.

Is the perfect a past or a present?

Student edition, p. 344

Julia's question. The perfect is about *now* and built on *then*, and a language with this tense can say in one word what English needs a clause for: *it is in the condition of having been done*.

So **τετέλεσται** is not *it was finished* and not quite *it has been finished*. It is *it stands finished*. **γέγραπται** is not *it was written* but *it is written* — it stands on the page, now, and you may go and look. **μεμάθηκας** is not *you learned* but *you have learned*: you are, now, someone who knows.

When you read a perfect, ask what state the world is in because of it. When you write one, be sure that is what you mean.

From Latin

Latin's perfect does two jobs, and you were told so in Lesson 14. *Scrīpsī* is *I wrote* — the Greek aorist, **ἔγραψα** — and *I have written* — the Greek perfect, **γέγραφα**. One Latin form, two Greek tenses. Every time you translate a Latin perfect you have been deciding which, and Greek now makes you say which.

Latin's perfect passive is the same ambiguity in two words. *Scrīptum est* is *it was written* (**ἐγράφη**) or *it is written* (**γέγραπται**). Jerome's *scrīptum est* for the Gospels' **γέγραπται** is right because he chose the second reading; a Latin reader has to choose it too. *Cōnsummātum est* for **τετέλεσται** is the same choice, made the same way.

And Latin has perfects that mean the present — exactly οἶδα's case. *Nōvī*, *I have come to know* and so *I know*; *meminī*, *I have called to mind* and so *I remember*; *ōdī*, *I hate*. If you have ever wondered why *nōvī* is a perfect that your grammar translates as a present, you have already met the Greek perfect and were not told its name. **οἶδα** and *nōvī* are the same idea in two languages — and **οἶδα** and *vīdī* are the same ancient root.

Words to Learn

τελέω — I finish, I complete (*aorist* ***ἐτέλεσα***, *passive* ***ἐτελέσθην***; *perfect passive* ***τετέλεσμαι*** — ***τετέλεσται***, *it is finished*)

γέγραπται — it is written, it stands written (*perfect passive of* **γράφω**; *the active is*

γέγραφα)
οἶδα — I know *(a perfect: I have seen, and so I know;* ***οἶσθα, οἶδε, ἴσμεν, ἴστε, ἴσασι****; pluperfect* ***ᾔδη****, I knew) (Lesson 25)*
ἀποθνῄσκω — I die *(aorist* ***ἀπέθανον****; perfect* ***τέθνηκα****, I am dead)*
ἐγείρω — I raise, I wake *(passive* ***ἐγείρομαι****, I rise; perfect passive* ***ἐγήγερμαι*** *—* ***ἐγήγερται****, he is risen) (Lesson 27)*
θάπτω — I bury *(aorist passive* ***ἐτάφην****)*
ἡ ἁμαρτία — sin; a missing of the mark *(Lesson 19)*
παραδίδωμι — I hand over; I hand on *(aorist* ***παρέδωκα****)*
παραλαμβάνω — I receive, I take over *(aorist* ***παρέλαβον****)*
ὤφθη — he was seen; he appeared *(aorist passive of* ***ὁράω****; with the dative of the person who saw)*
ὑπέρ — on behalf of, for *(with the genitive)*
κατά — according to *(with the accusative)*; down from, against *(with the genitive)*
τρίτος — third
ὁ ἀπόστολος — one sent out; messenger; apostle
ἡμεῖς — we *(****ἡμῶν, ἡμῖν, ἡμᾶς****) (Lesson 19)*

Note

τελέω is a contract verb in the present (**τελεῖ**, Lesson 34), which is why this lesson gives you its aorist and perfect and not its present. It is the verb of **τὸ τέλος**, *end, completion*, which you have had as the adverb **τέλος** since Lesson 14. **τετέλεσται** is *it has reached its τέλος and is there*.
παραδίδωμι and **παραλαμβάνω** are a pair — *hand on* and *take over* — and Paul uses them of a teaching that passed through his hands: he received it and handed it on. **παρά** on the front of each is the *alongside* that makes a handing-over of a giving.
ὤφθη is the aorist passive of **ὁράω**, on yet another stem — the course's list of forms that will not undress (Lesson 29) gains an entry. *He was seen by Cephas* is the grammar; *he appeared to Cephas* is the English; the person who did the seeing is in the dative, not after **ὑπό**.

The Investigation

Theodoros returned the papers to their owners a second time, face up, and said that every sentence on this tablet was about the state something was now in.

Exercise 33.1 — Retrieval

From memory.

1. **μενῶ** — present or future, and what told you?
2. Give the aorist passive, third singular, of **λούω**.
3. Translate **ἔσται**.
4. **ὁ αἴλουρος λούεται** — translate it two ways and say what is missing.
5. **ἐγένετο** — name the voice, and say what kind of verb has that voice without

that meaning.
6. Name the four postpositives of Lesson 17.
7. **πρὸς τὸν θεόν** — case, and meaning.
8. **ὁ ποιήσας τὸ ἔλεος** — what is the participle's aspect, and what is the article doing?
9. **εἶμι** or **εἰμί** — which is *I will go*?
10. Translate **δεῖ τοὺς παῖδας γράφειν**.

Answer key

1. Future — the circumflex on the last syllable; a liquid verb.
2. **ἐλούθη.**
3. *He, she, it will be.*
4. *The cat is being washed / the cat washes itself.* **ὑπό** with an agent is missing, and without it the form will not choose.
5. Middle. A deponent.
6. **μέν ... δέ**, **γάρ**, **οὖν**.
7. Accusative; *towards, with, in the presence of God*.
8. Aorist — *the one who did*; the article makes a noun of the participle.
9. **εἶμι**, with the circumflex on the first syllable.
10. *The children must write.*

Exercise 33.2 — Aorist or perfect, and what tells you?

1. **ἔγραψα — γέγραφα**
2. **ἐλύθη — λέλυται**
3. **ἔμαθον — μεμάθηκα**
4. **ἐγένετο — γέγονε**
5. **ἀπέθανε — τέθνηκε**
6. **ἐγράφη — γέγραπται**
7. **ἠκούσαμεν — ἀκηκόαμεν**
8. **ἐπιστεύσατε — πεπιστεύκατε**
9. **ἦλθον — ἐλήλυθα**
10. **εἶδον — οἶδα**

Answer key

1. Aorist — augment and **σα**; perfect — reduplication **γε-** and a stem with no **σ**. *I wrote; I have written.*
2. Aorist passive — **θη**; perfect passive — reduplication and **-ται** with no vowel. *It was loosed; it is loosed.*
3. Second aorist — stem **μαθ-** with past endings; perfect — **με-** and **-κα**. *I learned; I have learned.*
4. Second aorist middle; second perfect — **γε-** and the stem **γον-** with no **κ**. *It happened; it has come to be — it is.*

5. Aorist — *he died*; perfect — **τε-** for **θ**, and the meaning *he is dead*.
6. Second aorist passive — *it was written*; perfect passive — *it is written*, the scripture formula.
7. Aorist — augment **ἠ-**; perfect — Attic reduplication **ἀκηκο-**, which must simply be known. *We heard; we have heard.*
8. Aorist; perfect, with **πε-** and **-κατε**. *You believed; you have believed* — and so you now believe.
9. Second aorist; perfect, with the doubled **ἐληλυθ-**. *I came; I have come* — and so I am here.
10. Aorist of *see*; perfect of the same root, meaning *know*. The one pair in the list where the two tenses have different English verbs, and the reason is the lesson.

Exercise 33.3 — Translate

1. **ἡ γραφὴ τετέλεσται· ἐτελέσθη γὰρ χθὲς ὑπὸ τῆς Ἰουλίας.** *(**χθές** = yesterday)*
2. **γέγραπται ἐν τῷ βιβλίῳ ὅτι ὁ θεὸς φῶς ἐστιν.**
3. **ὁ Μᾶρκος μεμάθηκε τὰ γράμματα· νῦν οἶδεν.**
4. **ὁ αἴλουρος λέλουται, ἀλλ᾽ οὐχ ὑπὸ τοῦ Φήλικος.**
5. **ὁ Χριστὸς ἀπέθανε καὶ ἐτάφη καὶ ἐγήγερται.**
6. **πεπιστεύκαμεν καὶ ἐγνώκαμεν ὅτι σὺ εἶ ὁ ἅγιος τοῦ θεοῦ.** *(**ἅγιος** = holy; John 6:69)*
7. **ἐλήλυθεν ὁ διδάσκαλος· ἐν τῷ διδασκαλείῳ οὖν ἐστιν.**
8. **οἱ πολλοὶ τῶν ἀδελφῶν ἔτι μένουσιν, τινὲς δὲ τεθνήκασιν.** *(**ἔτι** = still)*
9. **ᾔδη ὅτι ὁ αἴλουρος οὐκ ἐβούλετο λούεσθαι.**
10. **ὃ γέγραφα, γέγραφα.** *(John 19:22)*

Answer key

1. *The paper is finished; for it was finished yesterday by Julia.* — the perfect for the state, the aorist for the event that produced it, in one sentence; **γάρ** joining them as result and cause.
2. *It is written in the book that God is light.* — **γέγραπται**: the formula; 1 John 1:5, from Lesson 30, as the thing written.
3. *Marcus has learned the letters; so he now knows.* — a perfect, and then the perfect that is **οἶδα**, with **οὖν** between them doing what the tense already did.
4. *The cat has been washed, but not by Felix.* — the perfect passive with an agent denied: the state holds and the cat is responsible for it.
5. *Christ died and was buried and has been raised.* — two aorists and a perfect, which is the shape of the Reading, and the reason the third verb is in a different tense is the whole of the lesson.
6. *We have believed and have come to know that you are the Holy One of God.* — Peter's two perfects: not *we believed* once, but *we are now in the state of believing and knowing*. **ὁ ἅγιος τοῦ θεοῦ** with the article: a title, the predicate marked as definite.
7. *The teacher has come; so he is in the schoolroom.* — **ἐλήλυθεν** means *is here*; the second clause only spells it out.

8. *Most of the brothers still remain, but some have died.* — Paul's sentence, nearly; **οἱ πολλοί** with the article and a partitive genitive is *the majority*. **τεθνήκασιν** — *are dead*.
9. *I knew that the cat did not want to be washed.* — the pluperfect of **οἶδα**; the imperfect **ἐβούλετο** keeps the time of the knowing.
10. *What I have written, I have written.* — Pilate, refusing to change the inscription. Two perfects: the writing stands, and the refusal is carried by the tense. **ἔγραψα, ἔγραψα** would mean only that he did it twice.

Exercise 33.4 — Julia's question

Each sentence has a perfect in it. Say (a) what state now holds, (b) what past act produced it, and (c) how the sentence would change if the verb were made aorist.

1. **τετέλεσται.**
2. **γέγραπται.**
3. **μεμάθηκας.**
4. **ἐλήλυθεν ὁ πατήρ.**
5. **ὁ αἴλουρος λέλουται.**
6. **τέθνηκεν ὁ ποιμήν.**
7. **ἐγήγερται τῇ τρίτῃ ἡμέρᾳ.**
8. **πεπίστευκα.**
9. **οἶδα.**
10. **γεγόναμεν μάρτυρες.**

Answer key

1. (a) It is in the finished state. (b) Somebody finished it. (c) **ἐτελέσθη** — *it got finished*, an event, and nothing said about now.
2. (a) The words stand on the page. (b) Somebody wrote them. (c) **ἐγράφη** — *it was written*, once, by someone, and perhaps since erased.
3. (a) You are one who knows. (b) You learned. (c) **ἔμαθες** — *you learned*, which does not say whether it stuck.
4. (a) The father is here. (b) He came. (c) **ἦλθεν** — *he came*, which is compatible with his having left again.
5. (a) The cat is clean. (b) Somebody — or the cat — washed it. (c) **ἐλούθη** — *it was washed*, which the cat may by now have undone.
6. (a) The shepherd is dead. (b) He died. (c) **ἀπέθανεν** — *he died*, a report of the event; the perfect reports the loss.
7. (a) He is risen — alive, now. (b) He was raised, on the third day. (c) **ἠγέρθη** — *he was raised*, the event on its day. Paul chooses the perfect among aorists, and the Reading asks why.
8. (a) I am a believer. (b) I came to believe. (c) **ἐπίστευσα** — *I believed*, at some point; a conversion, not a condition.
9. (a) I know. (b) I saw. (c) **εἶδον** — *I saw*, with the knowing gone out of it: the two tenses have become two English verbs.

10. (a) We are witnesses. (b) We became them. (c) **ἐγενόμεθα** — *we became witnesses*, which is Lesson 31's sentence and says nothing about whether we still are.

The exercise is (c) ten times over. A pupil who can say in each case what the aorist would *fail* to say has understood what the perfect is for.

Exercise 33.5 — Into Greek

1. It is finished.
2. It was finished yesterday. *(yesterday:* ***χθές****)*
3. It is written in the book.
4. I have learned the letters.
5. We know the truth.
6. The teacher has come.
7. The cat has been washed.
8. They are dead.
9. Christ has been raised on the third day.
10. What I have written, I have written.

Answer key

1. **τετέλεσται.**
2. **ἐτελέσθη χθές.** — aorist passive. A pupil who writes **τετέλεσται χθές** has put a *now* tense with a *then* adverb, which is Marcus's error of Lesson 32 in reverse.
3. **γέγραπται ἐν τῷ βιβλίῳ.**
4. **μεμάθηκα τὰ γράμματα.**
5. **ἴσμεν τὴν ἀλήθειαν.** — accept **οἴδαμεν**, which is Koine, if the pupil says so.
6. **ἐλήλυθεν ὁ διδάσκαλος.** — **ἦλθεν** is correct Greek and the wrong answer: it reports the arrival and not the presence.
7. **ὁ αἴλουρος λέλουται.**
8. **τεθνήκασιν.** — one word; English needs three. The perfect is the claim that they *are* dead, not that they died; **ἀπέθανον** is the likely wrong answer and is a different sentence.
9. **ὁ Χριστὸς ἐγήγερται τῇ τρίτῃ ἡμέρᾳ.** — dative of the time *at which*; the Reading has it in that order.
10. **ὃ γέγραφα, γέγραφα.**

1 and 2 are the examination. A pupil who writes the same Greek for both has not heard Julia's answer; a pupil who writes **τετέλεσται** for 1 and **ἐτελέσθη** for 2 and can say what each refuses to claim has.

Theodosius's text, on its own, as promised. Three aorists and a participle tell what happened. One perfect is spoken.

ὅτε οὖν ἔλαβεν τὸ ὄξος [ὁ] Ἰησοῦς εἶπεν· τετέλεσται, καὶ κλίνας τὴν κεφαλὴν παρέδωκεν τὸ πνεῦμα.

- **ὅτε** — when
- **οὖν** — then, so *(second in its clause)*
- **ἔλαβεν** — took *(aorist of **λαμβάνω**)*
- **τὸ ὄξος** — the sour wine *(the soldiers' drink)*
- **[ὁ] Ἰησοῦς** — Jesus *(the brackets are the editors': the article is in some manuscripts and not in others)*
- **εἶπεν** — said *(aorist)*
- **τετέλεσται** — it is finished; it stands completed *(perfect passive, third singular, of **τελέω**)*
- **κλίνας** — having bowed *(aorist participle of **κλίνω**)*
- **τὴν κεφαλήν** — his head
- **παρέδωκεν** — handed over *(aorist of **παραδίδωμι**)*
- **τὸ πνεῦμα** — his spirit, his breath

When, then, Jesus had taken the sour wine, he said, "It is finished," and bowing his head he handed over his spirit.

Read the tenses. ἔλαβεν, εἶπεν, παρέδωκεν: three aorists, three steps, with an aorist participle, **κλίνας**, for the step between the second and the third. This is the choreography of Lesson 22 — a sequence of complete acts, each one before the next — and it is how the narrator tells what happened.

Inside it, one word is not the narrator's. **τετέλεσται** is spoken, and it is a perfect. The man speaking does not say **ἐτελέσθη**, *it was finished*, which would report an event; nor **τέλος**, *at last*, which would be a comment. He says that the thing stands complete — that the world is, now, in the state of its being done. The narrator uses the tense of events because he is telling events. The speaker uses the tense of states because he is naming one.

ὅτε … οὖν: *when, then* — the **οὖν** is not *therefore* here but the narrative *so*, pick-

ing up the thread from the verse before, where the wine is offered. Lesson 17's connector, in its Koine use.

For the teacher

Verify before teaching. John 19:30 is quoted from NA28, with its bracketed article; check it against the edition in use.

On the two uses of τετέλεσται. Theodoros does not allow Julia's use of the word for her examination, and refuses it gently: he separates the grammar from the text and gives the text its own place. Play Theodosius's objection as right, not as fussiness; Julia's answer to the grammar question is also right. Keep both. The course has held since Lesson 16 that scripture is read with reverence and that the grammar is the same grammar wherever it stands; here the two rules meet, and Theodoros's way through is the one to take: the word's *form* is anyone's to study, its *use* on the cross is not anyone's to borrow.

On Julia. *A present with the past inside it* is hers, and it is the best one-line account of the perfect the course offers; Livia writes it on the board so that it is seen to be Julia's. Her arc is learning to commit before she is certain, and she does it here, thinking aloud, in front of the class, and is right. Let that land.

On consummatum est. Jerome's Latin is the perfect passive, which Latin uses for both the aorist and the perfect; here it carries the Greek perfect correctly because the reader supplies the *is* reading. A pupil who has done Lesson 14 should be able to say why this is the one place Latin's double-duty perfect does no harm.

The Reading — What was handed on · 1 Corinthians 15:3–8 (adapted, then NA28)

First, adapted. Attic forms you have; the connective **ὅτι** kept each time, as Paul keeps it; one verb changed where Paul's is a figure of speech. Two aorists and a perfect, then four of the same aorist. Find the perfect first and ask why it is alone.

παρέδωκα γὰρ ὑμῖν πρῶτον ὃ καὶ αὐτὸς παρέλαβον· ὅτι ὁ Χριστὸς ἀπέθανεν ὑπὲρ τῶν

ἐν πρώτοις — among the first things, first of all *(the adaptation has the adverb **πρῶτον**)*
ὃ καὶ παρέλαβον — which I also received *(**ὅς** neuter, the thing handed on)*
αὐτός — myself *(nominative, emphatic: I myself)*
ὁ Χριστός — the Anointed; Christ *(Paul uses it without the article, as a name)*
ἀπέθανεν — died *(aorist of **ἀποθνῄσκω**)*
αἱ γραφαί — the scriptures *(Lesson 3's*

ἁμαρτιῶν ἡμῶν κατὰ τὰς γραφάς, καὶ ὅτι ἐτάφη, καὶ ὅτι ἐγήγερται τῇ τρίτῃ ἡμέρᾳ κατὰ τὰς γραφάς, καὶ ὅτι ὤφθη τῷ Κηφᾷ, ἔπειτα δὲ τοῖς δώδεκα.

ἔπειτα ὤφθη πεντακοσίοις ἀδελφοῖς ἅμα, ὧν οἱ μὲν πολλοὶ ἔτι μένουσιν ἐν τῷ βίῳ, τινὲς δὲ τεθνήκασιν. ἔπειτα ὤφθη τῷ Ἰακώβῳ, ἔπειτα τοῖς ἀποστόλοις πᾶσιν. τέλος δὲ πάντων ὤφθη καὶ ἐμοί, ὥσπερ τῷ ἐκτρώματι.

Then Paul's own words. Koine; one sentence, in the standard text, from **παρέδωκα** to **κἀμοί**.

παρέδωκα γὰρ ὑμῖν ἐν πρώτοις, ὃ καὶ παρέλαβον, ὅτι Χριστὸς ἀπέθανεν ὑπὲρ τῶν ἁμαρτιῶν ἡμῶν κατὰ τὰς γραφὰς καὶ ὅτι ἐτάφη καὶ ὅτι ἐγήγερται τῇ ἡμέρᾳ τῇ τρίτῃ κατὰ τὰς γραφὰς καὶ ὅτι ὤφθη Κηφᾷ εἶτα τοῖς δώδεκα· ἔπειτα ὤφθη ἐπάνω πεντακοσίοις ἀδελφοῖς ἐφάπαξ, ἐξ ὧν οἱ πλείονες μένουσιν ἕως ἄρτι, τινὲς δὲ ἐκοιμήθησαν· ἔπειτα ὤφθη Ἰακώβῳ εἶτα τοῖς ἀποστόλοις πᾶσιν· ἔσχατον δὲ πάντων ὡσπερεὶ τῷ ἐκτρώματι ὤφθη κἀμοί.

γραφή*, writing, *with a new weight)
ἐτάφη — was buried *(second aorist passive of **θάπτω**)*
ἐγήγερται — has been raised, is risen *(perfect passive of **ἐγείρω**)*
τῇ ἡμέρᾳ τῇ τρίτῃ — on the third day *(the adjective after the noun with the article repeated — Lesson 10's second attributive position)*
Κηφᾶς — Cephas, the Aramaic name of Peter *(dative **Κηφᾷ**)*
εἶτα, ἔπειτα — then, next
οἱ δώδεκα — the Twelve
ἐπάνω — more than, above *(with a number)*
πεντακόσιοι — five hundred
ἐφάπαξ, ἅμα — at one time, all at once
οἱ πλείονες — the greater number, the majority *(the adaptation has **οἱ πολλοί**)*
ἕως ἄρτι — until now
ἔτι — still
ἐκοιμήθησαν — have fallen asleep *(aorist passive of **κοιμάομαι**; Paul's word for dying — the adaptation says **τεθνήκασιν**)*
Ἰάκωβος — James
ἔσχατον — last *(adverb; the adaptation has **τέλος**)*
ὡσπερεί — as it were, as if *(**ὥσπερ** + **εἰ**)*
τὸ ἔκτρωμα — a child born too early, an untimely birth *(Paul's word for himself: the apostle born out of due time)*
κἀμοί — to me also *(**καὶ ἐμοί** run together)*

Exercise 33.6 — Understanding the reading

Read both tiers aloud before you answer anything.

1. **παρέδωκα … παρέλαβον.** Translate the pair and say what the **παρα-** on each contributes.
2. Four **ὅτι** clauses hang from **παρέδωκα**. Give the four verbs and name the tense and voice of each.
3. Three of those four verbs are aorist and one is perfect. Which is the perfect, and what does the change of tense claim that an aorist would not?
4. Rewrite **ἐγήγερται** as an aorist passive. Translate both. Which one would Paul's readers, reading in the present, have more reason to care about?
5. **ὤφθη** occurs four times in Paul's tier. What voice is it, and why are the people

who saw in the dative rather than after **ὑπό**?

6. **κατὰ τὰς γραφάς**, twice. Which two events does Paul attach it to, and which two does he not?
7. **οἱ πλείονες μένουσιν … τινὲς δὲ ἐκοιμήθησαν.** Paul puts the living in the present and the dead in the aorist. The adaptation puts the dead in the perfect. What is the difference in claim?
8. **ἔσχατον δὲ πάντων … κἀμοί.** Where does Paul put himself in the list, and what word tells you how he regards the position?
9. Translate the adaptation's second paragraph.
10. Paul's whole passage is one sentence held together by **ὅτι** and **ἔπειτα**. Read it aloud once more as a list. What is being listed — events, or witnesses? Where in the sentence does the list change kind?

Answer key

1. *I handed on … I received.* **παρά**, *alongside*: a giving and a taking that pass a thing from one hand to the next. What was handed on is what was received; the two verbs make a chain and Paul is one link.
2. **ἀπέθανεν** — aorist active; **ἐτάφη** — aorist passive; **ἐγήγερται** — perfect passive; **ὤφθη** — aorist passive.
3. **ἐγήγερται.** The aorists report events that happened and are over: he died, was buried, was seen. The perfect claims a state that still holds: he *is* risen, now, as Paul writes. The death and burial are over; the rising is not reported as over.
4. **ἠγέρθη** — *he was raised*; **ἐγήγερται** — *he has been raised and is risen*. The second: it is the one of the two that is about the reader's own present. (Both forms are Paul's elsewhere; here he chose this one.)
5. Aorist passive of **ὁράω**: *he was seen*. The seers are in the dative because the idiom is *he appeared to*, not *he was seen by*: the grammar treats them as the ones the appearing was directed at, not as agents. **ὑπὸ Κηφᾶ** would make Cephas the doer, and the sentence is not about what Cephas did.
6. To the death and the raising; not to the burial or the appearances. The scriptures are cited for what needed foretelling.
7. Paul's aorist says what happened to them — they fell asleep. The adaptation's **τεθνήκασιν** says the state they are in — they are dead. Paul's word, **ἐκοιμήθησαν**, is itself a figure that declines to say *dead* at all, and that is why the adaptation could not keep it.
8. Last — **ἔσχατον πάντων**. **ὡσπερεὶ τῷ ἐκτρώματι**: he regards it as the place of one born out of time, not entitled to it.
9. *Then he appeared to more than five hundred brothers at once, of whom most still remain alive, but some have died. Then he appeared to James, then to all the apostles. And last of all he appeared also to me, as to one born out of time.*
10. The first four **ὅτι** clauses list events — died, buried, raised, seen. From **εἶτα τοῖς δώδεκα** onward the verb stays **ὤφθη** and what changes is the dative: the list has become a list of witnesses. The hinge is the fourth **ὅτι**, where the last event is a seeing, and the seers take over the sentence.

The Question

1. Is **τετέλεσται** a past or a present? Does the answer change if you ask what it *says* rather than when it *happened* — and which question does a grammar exist to answer?
2. Greek says *I know* with a word that means *I have seen*. What does that suggest the Greeks thought knowing was? Is **γιγνώσκω**, *coming to know*, a different theory or the same one earlier?
3. Latin's one perfect does two jobs and Romans managed. What is lost when a language stops marking a difference — and who is the first to notice, the speakers or the people who learn it afterwards?

Discussing the questions

1. Both, in Julia's words: *a present with the past inside it*. What it says is a present state, the thing stands finished; the finishing happened in the past. The key to *Into Greek* item 2 makes the test: **τετέλεσται χθές** puts a *now* tense with a *then* adverb. On the last part the lesson sides with what it *says*: "ask what state the world is in because of it." A pupil who answers *past* is hearing English *has been finished*; Theodoros's question, why not **ἐτελέσθη**, answers them.
2. The second part has the lesson's answer: the same theory, earlier. **γιγνώσκω** is the process; **οἶδα** is "the process over and its result in hand". The first part is open. A strong answer notes that the word ties knowing to having witnessed, and also that a word's history need not be its speakers' theory: Theodoros tells Felix the meaning of **οἶδα** was never in doubt, only the name. Latin *nōvī*, built on *coming to know* rather than on *seeing*, is a useful contrast.
3. Open. What is lost is not the meaning, which context and adverbs supply, but the obligation to choose: *scrīpsī* leaves it to the reader, and Greek "makes you say which". The lesson's evidence for the second part is Jerome: *cōnsummātum est* carries **τετέλεσται** correctly only because the reader supplies the *is*. Speakers rarely miss a distinction they never had; translators and learners meet it first, as Marcus did. His new heading in the closing story is that discovery written down.

The Story

Marcus kept his paper. He had kept the tablet from Lesson 14 too, the one headed ***things Latin cannot do****, and afterwards he added a line to it, then crossed the line out, then wrote it again lower down under a heading of its own.*
The new heading read: ***things Latin does with one word and Greek with two****.*
Under it: scrīpsī — ***ἔγραψα, γέγραφα****.*

And beneath that, in smaller letters, after some thought: nōvī — **οἶδα**, and this one Latin got right.
He showed it to Julia, which he had never done with the first tablet. She read it twice, corrected an accent, and said that the second heading was better than the first because it was true in both directions.
"**μεμάθηκας**," *she said, handing it back. It was not entirely clear whether she was quoting Theodoros or agreeing with him. Marcus decided, on reflection, that it did not matter which, and that the tense was the point.*

34

Verbs That Melt — contract verbs in -άω, -έω and -όω

The Story

Theodosius had been reading ahead, which was not forbidden, and had brought the result to the lesson, which was.

"The last chapter of John," he said. "By the sea. He asks Peter three times whether he loves him. I know it in Latin. Diligis me? Diligis me? Amas me? *And Peter says* amo te *all three times. I always thought Jerome was being elegant." He put the scroll on the bench. "He was not. He was copying. The Greek asks it twice with one verb and the third time with another.* ***ἀγαπᾷς με; ἀγαπᾷς με; φιλεῖς με;*** *And Peter answers* ***φιλῶ σε****, three times, with the second verb, every time."*

"So?" said Marcus.

"So does it matter*? Are they two words for one thing, or is Peter refusing the word he is offered and giving back a smaller one?"*

"Two words," said Felix. "People say things twice in different words. My father does it in every letter."

"Then why change on the third?" said Marcus, who had already decided it mattered because that was the more interesting position.

*Livia had the scroll. "The sheep change too," she said. "****ἀρνία*** *the first time,* ***πρόβατα*** *the second and third. And* feed *changes —* ***βόσκε****,* ***ποίμαινε****,* ***βόσκε****. And* you know *changes at the end,* ***οἶδας*** *to* ***γινώσκεις****. If the verb for love means something by changing, so do the sheep."*

There was a silence while the class considered the sheep.

"Before anyone argues about what the two verbs mean," said Theodoros, "the class will learn why they look as they do. ***ἀγαπᾷς*** *has a circumflex and an iota hiding under it, and you have been reading it since Lesson 11 without being told why.* ***φιλεῖς*** *has an* ***ει*** *that is not in* ***φιλέω****. Those are not decorations. They are the remains of a collision. Learn the collision; then we argue; and I tell you now that I shall not settle it."*

Contract verbs: stems ending in α, ε or ο

Both of John's verbs for love have a stem that ends in a vowel, and so do many others — **α**, **ε** or **ο**. In most of the verb that is no trouble: the future, the aorist and the perfect put a consonant between stem and ending (**ἀγαπή-σ-ω**, **ἐ-ποίη-σ-α**, **δε-δήλω-κ-α**), and the stem vowel lengthens before it, **α** and **ε** to **η**, **ο** to **ω**.

But in the **present** and the **imperfect** there is no consonant. The stem vowel runs straight into the vowel of the ending, and the two fuse into one long vowel or diphthong. These are the **contract verbs** — verbs that melt — and you have been reading them, unexplained, since Lesson 11: **ἀγαπᾶτε**, **ποιεῖ**, **εὐλογεῖ**, **λαλεῖ**, **ἐρωτᾷ**. Only two tenses melt. The rest of the verb is as regular as **λύω**.

The contraction table

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stem vowel	+ ε	+ ει	+ ο	+ ου	+ ω	+ η	+ ᾳ	+ οι
α	ᾱ	ᾳ	ω	ω	ω	ᾱ	ᾳ	ῳ
ε	ει	ει	ου	ου	ω	η	ᾳ	οι
ο	ου	οι	ου	ου	ω	ω	οι	οι

Three sentences hold the whole table.

- **α swallows.** Whatever meets it, an **ε**-sound comes out **ᾱ** and an **ο**-sound comes out **ω**; if there was an iota anywhere in the ending, it survives underneath (**ᾳ**, **ῳ**).
- **ε vanishes** before any long vowel or diphthong, leaving it unchanged. Before short **ε** it gives **ει**; before short **ο**, **ου**.
- **ο** gives **ου** with a short vowel, **ω** with a long one, and **οι** whenever an iota is anywhere in sight.

The **accent** follows one rule. In the uncontracted form, the accent falls where it always does. If it fell on the *first* of the two vowels that melted, the new long vowel takes a **circumflex**: **ποιέ-ω → ποιῶ**. If it fell on the *second*, an acute: **ἀγαπα-όμεθα → ἀγαπώμεθα**. If it fell earlier in the word than either, nothing happens: **ἐποίε-ε → ἐποίει**. Lesson 11 called the circumflex a scar. It is: the mark of an accent that was standing on the first vowel when the two became one.

The present active of -άω, -έω and -όω verbs

	-**άω** ἀγαπάω, *I love*	-**έω** ποιέω, *I make*	-**όω** δηλόω, *I show*
1 sing.	**ἀγαπῶ**	**ποιῶ**	**δηλῶ**
2 sing.	**ἀγαπᾷς**	**ποιεῖς**	**δηλοῖς**
3 sing.	**ἀγαπᾷ**	**ποιεῖ**	**δηλοῖ**
1 plur.	**ἀγαπῶμεν**	**ποιοῦμεν**	**δηλοῦμεν**
2 plur.	**ἀγαπᾶτε**	**ποιεῖτε**	**δηλοῦτε**
3 plur.	**ἀγαπῶσι(ν)**	**ποιοῦσι(ν)**	**δηλοῦσι(ν)**
infinitive	**ἀγαπᾶν**	**ποιεῖν**	**δηλοῦν**
imperative 2 sing.	**ἀγάπα**	**ποίει**	**δήλου**
imperative 2 plur.	**ἀγαπᾶτε**	**ποιεῖτε**	**δηλοῦτε**

The infinitive is the one exception to the table: its **-ειν** was once **-εν**, so **ἀγαπά-εν** → **ἀγαπᾶν** and **δηλό-εν** → **δηλοῦν**, with no iota.
Under the melt, the endings are still there and still visible: **-ς** on the second person, **-μεν**, **-τε**, **-σι**. Ask of **ποιοῦμεν** *what in the word tells you that?* and the answer is **-μεν**, as it was for **λύομεν**. The stem has changed its surface; the evidence has not moved.

The imperfect active of contract verbs

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1 sing.	**ἠγάπων**	**ἐποίουν**	**ἐδήλουν**
2 sing.	**ἠγάπας**	**ἐποίεις**	**ἐδήλους**
3 sing.	**ἠγάπα**	**ἐποίει**	**ἐδήλου**
1 plur.	**ἠγαπῶμεν**	**ἐποιοῦμεν**	**ἐδηλοῦμεν**
2 plur.	**ἠγαπᾶτε**	**ἐποιεῖτε**	**ἐδηλοῦτε**
3 plur.	**ἠγάπων**	**ἐποίουν**	**ἐδήλουν**

The augment is the one you know (Lesson 13): **ἐ-** before a consonant, **α** lengthened to **η** in **ἠγάπων**. First singular and third plural are identical, as they were in **ἔλεγον**.

The present and imperfect middle of contract verbs

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The middle and passive endings of Lesson 31 melt in exactly the same way.

present			
1 sing.	**ἀγαπῶμαι**	**ποιοῦμαι**	**δηλοῦμαι**
2 sing.	**ἀγαπᾷ**	**ποιῇ**	**δηλοῖ**
3 sing.	**ἀγαπᾶται**	**ποιεῖται**	**δηλοῦται**
1 plur.	**ἀγαπώμεθα**	**ποιούμεθα**	**δηλούμεθα**
2 plur.	**ἀγαπᾶσθε**	**ποιεῖσθε**	**δηλοῦσθε**
3 plur.	**ἀγαπῶνται**	**ποιοῦνται**	**δηλοῦνται**

imperfect			
1 sing.	**ἠγαπώμην**	**ἐποιούμην**	**ἐδηλούμην**
2 sing.	**ἠγαπῶ**	**ἐποιοῦ**	**ἐδηλοῦ**
3 sing.	**ἠγαπᾶτο**	**ἐποιεῖτο**	**ἐδηλοῦτο**
1 plur.	**ἠγαπώμεθα**	**ἐποιούμεθα**	**ἐδηλούμεθα**
2 plur.	**ἠγαπᾶσθε**	**ἐποιεῖσθε**	**ἐδηλοῦσθε**
3 plur.	**ἠγαπῶντο**	**ἐποιοῦντο**	**ἐδηλοῦντο**

Find **ἀγαπᾷ** in the second singular of the middle, then look for it in the active table. **ἀγαπᾷ** is *he loves* and also *you are loved*, and only the sentence can tell you which.

Note

Six verbs you already own are contract verbs, and you can now explain every form of them you have met. **ποιέω** (Lesson 22): **ποίει** in the Samaritan is its imperative. **εὐλογέω** (20) and **ἐλεέω** (22): **-έω**. **λαλέω** (23): **-έω**. **ἐρωτάω** (25): **-άω**, so *he asks* is **ἐρωτᾷ**. And **ὁράω**, *I see*, whose aorist **εἶδον** you met in Lesson 22 and whose imperative **ἰδού** you met in Lesson 27: its present is **ὁρῶ, ὁρᾷς, ὁρᾷ**, and its imperfect takes a double augment, **ἑώρων**, which you need only recognise.

καλέω keeps its **ε** short outside the present: future **καλῶ** (which is a contracted future, Lesson 32), aorist **ἐκάλεσα**. It is the commonest exception to the lengthening rule (**τελέω, ἐτέλεσα**, Lesson 33, is another), and it is in the Gospels on every page.

From Latin

Latin has no contraction to speak of — and that is because it finished melting before anyone wrote it down. *Amō* is **amā-ō** with the vowels already fused; *amās*, *amat*, *amāmus* are what an **-άω** verb looks like when the collision happened a thousand years ago and the dictionary has forgotten the uncontracted form. The Latin first conjugation *is* the Greek **-άω** class, cooled and set. Greek keeps both layers in view: **ἀγαπάω** in the lexicon, **ἀγαπῶ** on the page. That is why the Greek table has a fold in it and the Latin table is flat.

So Latin will not help you with the forms. It helps with the argument. Jerome, translating John 21, had *amō* and *dīligō* and could have used either three times. He did not. **ἀγαπᾷς** became *dīligis* and **φιλεῖς** became *amās*, and he kept the change exactly where John put it. Whether that is because the Greek meant something by it, or because Jerome, like John, disliked saying the same thing twice in the same words, is the question the class is about to take up.

Words to Learn

ἀγαπάω — I love *(ἀγαπῶ; aorist **ἠγάπησα**) (Lesson 19)*
φιλέω — I love, I am fond of; I kiss *(φιλῶ; aorist **ἐφίλησα**)*
δηλόω — I show, I make clear *(δηλῶ; aorist **ἐδήλωσα**)*
ζητέω — I seek, look for *(Lesson 26)*
καλέω — I call, I name *(aorist **ἐκάλεσα**; passive **καλοῦμαι**, I am called)*
ὁράω — I see *(ὁρῶ; imperfect **ἑώρων**; aorist **εἶδον**) (Lesson 32)*
τιμάω — I honour
αἰτέω — I ask for, I request *(a thing; **ἐρωτάω** asks a question) (Lesson 26)*
τηρέω — I keep, I guard, I observe
λυπέω — I grieve, I cause pain *(passive **λυποῦμαι**, I am grieved)*
τὸ πρόβατον — sheep
πᾶς, πᾶσα, πᾶν — all, every; *(neuter plural **πάντα**)* everything *(Lesson 15)*
ναί — yes *(Lesson 6)*
δεύτερος — second *(**τὸ δεύτερον**, a second time)*
τρίτος — third *(**τὸ τρίτον**, the third time) (Lesson 33)*

Note

ἀγαπάω and φιλέω. In classical prose **φιλέω** is the ordinary word for loving — friends, family, one's city — and for kissing. **ἀγαπάω** is rarer and cooler: *to be content with*, *to prize*. The Septuagint chose **ἀγαπάω** for the love of God and of neighbour, and the Gospels inherited the choice, and by John's day the two verbs overlapped a great deal. That overlap is the whole difficulty of the Ancient Voice.

πᾶς is third declension (**παντός**, **παντί**, **πάντα**); the feminine **πᾶσα** is first. With **πᾶς** outside the article group, **πᾶσα ἡ πόλις**, it means *the whole city*; with no article, **πᾶσα πόλις**, *every city*; and **πᾶς ὁ** + participle is *everyone who*. **πάντα**, neuter plural, is *every-*

thing: **πάντα σὺ οἶδας**.

The Investigation

Theodoros had them unmelt every contract form in the three verses before he would let anyone say the word *love*.

Exercise 34.1 — Retrieval

From memory, not from the book.

1. **τὸν ἵππον** — which case, and what two things tell you?
2. **ἔγραφε** and **ἔγραψε**: which is the aorist, and what is the evidence?
3. Translate **δεῖ τοὺς παῖδας μανθάνειν.**
4. **πιστεύω** takes which case in Attic?
5. **ἐλύθη** — tense and voice?
6. **γράψω** — tense? What one letter tells you?
7. **πεπίστευκα** — tense? What does the **πε-** at the front tell you?
8. Why is it **μὴ ψεύδου** and not **οὐ ψεύδου**?
9. **τίς** and **τις** — which asks a question, and what is the difference on the page?
10. **ὁ ποιμὴν ὁ καλός** against **καλὸς ὁ ποιμήν** — translate both.

Answer key

1. Accusative — **τόν** and **-ον** (Lesson 3).
2. **ἔγραψε** — the **ψ** is **φ** + **σ**, the first-aorist marker (Lesson 14).
3. *The children must learn.* — **δεῖ** with accusative and infinitive (Lesson 26).
4. The dative (Lesson 19); Koine adds **εἰς** + accusative.
5. Aorist passive — **-θη-** (Lesson 31). *He, she or it was loosed.*
6. Future — the **σ** between stem and ending, with no augment in front (Lesson 32).
7. Perfect — reduplication, the first consonant repeated with **ε** (Lesson 33). *I have come to believe, and still do.*
8. It is a command, and commands take the **μή** family (Lesson 26).
9. **τίς** with the acute asks; **τις** without an accent is *someone*, an enclitic (Lesson 25). The accent is the question.
10. *The good shepherd* (attributive, inside the article group) against *the shepherd is good* (predicate, outside it) — Lesson 10.

Exercise 34.2 — Unmelt it

For each form give the verb, the person and number, the tense and voice, and the *uncontracted* form the rules would produce. Say which letter in the ending told you.

1. **ποιεῖτε**
2. **ἀγαπᾷ**
3. **δηλοῦσιν**

4. **ἐφίλει**
5. **ἠρώτων**
6. **ζητοῦμεν**
7. **ὁρᾷς**
8. **ἐτίμα**
9. **τηροῦνται**
10. **ἐκαλεῖτο**

Answer key

1. **ποιέω**, 2 plur. present active — or imperative, which is identical — **ποιέ-ετε**; the **-τε**.
2. **ἀγαπάω**, 3 sing. present active, **ἀγαπά-ει** — but also 2 sing. present middle, **ἀγαπά-ῃ**, *you are loved*. Both are correct; a pupil who gives only one has missed half the lesson.
3. **δηλόω**, 3 plur. present active, **δηλό-ουσι(ν)**; the **-σι**.
4. **φιλέω**, 3 sing. imperfect active, **ἐφίλε-ε**; the augment, and the bare **-ε**.
5. **ἐρωτάω**, 1 sing. or 3 plur. imperfect active, **ἠρώτα-ον**; the augment (**ε** became **η**) and **-ν**. Ambiguous, like **ἔλεγον**.
6. **ζητέω**, 1 plur. present active, **ζητέ-ομεν**; the **-μεν**.
7. **ὁράω**, 2 sing. present active, **ὁρά-εις**; the **-ς**, with the iota of **-εις** surviving under the **ᾳ**.
8. **τιμάω**, 3 sing. imperfect active, **ἐτίμα-ε**. The accent has not moved because it was never on either melting vowel.
9. **τηρέω**, 3 plur. present middle or passive, **τηρέ-ονται**; *they are kept*, or *they keep for themselves*.
10. **καλέω**, 3 sing. imperfect middle or passive, **ἐκαλέ-ετο**; almost always *was called* — the ordinary way Greek gives a name.

Exercise 34.3 — Translate

Composed sentences, except where a source is given.

1. **ὁ διδάσκαλος τοὺς παῖδας φιλεῖ, ἀλλ᾽ οὐ πάντας τιμᾷ.**
2. **τί ζητεῖτε;** *(John 1:38 — the first words Jesus speaks in that Gospel)*
3. **ὁ αἴλουρος ὁρᾷ τὸ πρόβατον· τὸ δὲ πρόβατον οὐχ ὁρᾷ τὸν αἴλουρον.**
4. **ἐποίουν τὸ ἔργον ἀεί, ἀλλ᾽ οὐκ ἐποίησαν.**
5. **ὁ παῖς Φῆλιξ καλεῖται.**
6. **ὁ θεὸς τὸν κόσμον ἀγαπᾷ· τοῦτο δηλοῖ ἡ γραφή.**
7. **τίς ἐστιν ὁ ἄνθρωπος ὃς τηρεῖ τοὺς λόγους τοῦ κυρίου;**
8. **τὸν μὲν Μᾶρκον ἠρώτων, ὁ δὲ οὐκ ἀπεκρίνετο.**
9. **αἰτοῦμεν τὸν διδάσκαλον δῶρον.**
10. **ἐλυπεῖτο ὁ Πέτρος ὅτι τὸ τρίτον ἠρώτα αὐτὸν ὁ κύριος.**

Answer key

1. *The teacher loves the pupils, but does not honour them all.* — **πάντας**, accusative plural of

πᾶς.

2. *What are you looking for?* — present: an activity, not a single request. **ζητέ-ετε**.
3. *The cat sees the sheep; but the sheep does not see the cat.* — **ὁρᾷ** twice, and **οὐχ** before the rough breathing (Lesson 6).
4. *They were always doing the work, but they did not do it.* — the joke of Lesson 14 again, now with a contract verb: imperfect **ἐποίουν**, aorist **ἐποίησαν** with the **η** of the lengthened stem and no melting at all.
5. *The boy is called Felix.* — **καλεῖται**, passive; **Φῆλιξ** without an article is the name he is called, a predicate (Lesson 10).
6. *God loves the world; the scripture makes this clear.* — **δηλοῖ**: **δηλό-ει**, 3 sing.; **τοῦτο** is its object.
7. *Who is the man who keeps the words of the Lord?* — **τίς** with the accent (Lesson 25); **ὅς** the relative (Lesson 17); **τηρεῖ**.
8. *They kept asking Marcus, but he would not answer.* — **ἠρώτων**, imperfect, repeated asking; **ἀπεκρίνετο**, imperfect middle of **ἀποκρίνομαι** (Lesson 31); **ὁ δέ** *and he* (Lesson 17).
9. *We ask the teacher for a gift.* — **αἰτέω** takes two accusatives, the person asked and the thing asked for. English needs *for*; Greek does not.
10. *Peter was grieved because the Lord was asking him a third time.* — **ἐλυπεῖτο**, imperfect passive of **λυπέω**; **ἠρώτα**, imperfect of **ἐρωτάω**. Adapted from John 21:17, which has the aorist **ἐλυπήθη**; the Reading will ask what the change of aspect does.

Exercise 34.4 — Into Greek

One sentence each. Use the contracted form.

1. I love the truth.
2. Do you love me? *(**με** = me)*
3. The children were looking for the cat.
4. We are doing the work.
5. The teacher was honouring the judge.
6. The sheep sees the shepherd.
7. The writing makes the truth clear.
8. They keep the words of the father.
9. Yes, Lord, you know that I love you. *(**σε** = you)*
10. The cat is called master.

Answer key

1. **φιλῶ τὴν ἀλήθειαν.** — or **ἀγαπῶ**. Either; the class will have views.
2. **ἀγαπᾷς με;** — or **φιλεῖς με;** — John's two questions. **με** is enclitic, and **ἀγαπᾷς** with its circumflex on the last syllable takes no extra accent before it.
3. **οἱ παῖδες ἐζήτουν τὸν αἴλουρον.** — imperfect: an activity, probably unsuccessful.
4. **ποιοῦμεν τὸ ἔργον.** — **ποιέ-ομεν → ποιοῦμεν**. Watch for **ποιῶμεν**, which is a different mood and the subject of Lesson 35.
5. **ὁ διδάσκαλος ἐτίμα τὸν κριτήν.** — **ἐτίμα** with the acute on the **ι**; a circumflex here

is the commonest accent error in the exercise.

6. **τὸ πρόβατον ὁρᾷ τὸν ποιμένα.** — **ποιμένα**, third declension (Lesson 20).
7. **ἡ γραφὴ δηλοῖ τὴν ἀλήθειαν.** — **δηλοῖ**, not **δηλεῖ**: an **-όω** verb gives **οι** before an iota.
8. **τηροῦσι τοὺς λόγους τοῦ πατρός.** — **τηροῦσι(ν)**; **πατρός** from Lesson 28.
9. **ναί, κύριε, σὺ οἶσθα ὅτι φιλῶ σε.** — Peter's answer, John 21:15, in Attic; accept John's **οἶδας** if the pupil says it is Koine. **σύ** written out because it is emphatic (Lesson 11): *you* know, whatever I say.
10. **ὁ αἴλουρος κύριος καλεῖται.** — **κύριος** predicate, no article; the cat's own position since Lesson 30.

The first of the three questions, entire. It is Koine; read it in Attic and say what the Koine did instead.

Ὅτε οὖν ἠρίστησαν λέγει τῷ Σίμωνι Πέτρῳ ὁ Ἰησοῦς· Σίμων Ἰωάννου, ἀγαπᾷς με πλέον τούτων; λέγει αὐτῷ· ναὶ κύριε, σὺ οἶδας ὅτι φιλῶ σε. λέγει αὐτῷ· βόσκε τὰ ἀρνία μου.

- **ὅτε οὖν ἠρίστησαν** — so when they had breakfasted *(**ἀριστάω**, a contract verb in its aorist: the **η** of the lengthened stem and no melting)*
- **λέγει** — says *(present, in a past story: the Gospels do this constantly)*
- **τῷ Σίμωνι Πέτρῳ** — to Simon Peter *(dative; both names decline)*
- **Σίμων Ἰωάννου** — Simon, son of John *(the genitive alone says* son of*)*
- **ἀγαπᾷς με** — do you love me *(**ἀγαπά-εις**; **με** enclitic)*
- **πλέον τούτων** — more than these *(**τούτων**, genitive of comparison: more than these [men love me]? or more than [you love] these [boats]? The Greek allows both and the argument has been going on since antiquity)*
- **ναὶ κύριε** — yes, Lord
- **σὺ οἶδας** — *you* know *(Koine second singular; Attic **οἶσθα**)*
- **φιλῶ σε** — I love you *(**φιλέ-ω**; **σε** enclitic)*
- **βόσκε** — feed! *(present imperative: keep feeding)*
- **τὰ ἀρνία μου** — my lambs *(a diminutive, Lesson 23; **μου** enclitic, but **ἀρνία**, accented on its second-last syllable, takes no second accent — compare **πρόβατά μου**, which does)*

So when they had breakfasted, Jesus says to Simon Peter: Simon, son of John, do you love me more than these? He says to him: Yes, Lord, you know that I love you. He says to him: Feed my lambs.

Three contract forms in one verse — **ἠρίστησαν**, **ἀγαπᾷς**, **φιλῶ** — and only two of them melted. The aorist put a **σ** between stem and ending and the vowel lengthened instead.

And the question. Jesus asks with **ἀγαπάω**. Peter answers with **φιλέω**. Peter also answers **ναί**, *yes* — which is not the answer to a question in which the verb had been refused. He says *yes* and changes the verb, and whether the second cancels the first is the argument. This much is not in dispute: **σύ** is written. Peter does not say *I love you*; he says *you know that I love you*, and throws the weight on the *you* — appealing to the other man's knowledge of his feeling instead of describing it. Lesson 11 told you a written pronoun is a raised voice. Here it is raised.

For the teacher

Verify before teaching. The text follows the standard Greek New Testament (see *Sources*). Check in particular **Ἰωάννου**, where older editions and the Vulgate's *Simon Ioannis* rest on a different reading from the **Ἰωνᾶ** of the Received Text, and **ἀρνία** against **πρόβατα** and **προβάτια** in the verses that follow; editions differ.

On the argument. Do not settle it. The older commentators mostly held that the change of verb is deliberate: Peter, having denied three times, will not now claim the greater word. Many modern readers note that John varies **βόσκε/ποίμαινε**, **ἀρνία/πρόβατα** and **οἶδας/γινώσκεις** in the same three verses and uses **φιλέω** elsewhere of the Father's love for the Son (5:20), and hold that the variation is style and carries no weight. Both positions are respectable and defended from the page. Livia's point about the sheep is the second in a sentence; give it its full force before Marcus answers it — which he can, by observing that Peter was *grieved* at the third question and not the first two, and asking what changed. The class should leave with the evidence on both sides, no verdict, and the news that this is what reading a real text is like.

On Theodosius. He has brought the Latin to the Greek and found the Greek *behind* it, which is Lesson 19's discovery made a second time with a harder passage. He should be allowed to notice that Jerome kept the change; it is his best evidence that it mattered to at least one careful reader, and it is also, as Theodoros will point out,

no evidence at all about what it meant.

The whole exchange, in two tiers. Read the adapted Attic first and unmelt every contract form; then read the original and find what the Koine did differently.

First tier — adapted. *Attic; composed in the words of the course.*

τότε λέγει τῷ Πέτρῳ ὁ Ἰησοῦς· “ὦ Σίμων, ἀγαπᾷς με πλέον τούτων;” λέγει αὐτῷ ὁ Πέτρος· “ναί, κύριε· σὺ οἶσθα ὅτι φιλῶ σε.” λέγει αὐτῷ· “ποίμαινε τὰ πρόβατά μου.”

λέγει αὐτῷ πάλιν τὸ δεύτερον· “ὦ Σίμων, ἀγαπᾷς με;” λέγει αὐτῷ· “ναί, κύριε· σὺ οἶσθα ὅτι φιλῶ σε.” λέγει αὐτῷ· “ποίμαινε τὰ πρόβατά μου.”

λέγει αὐτῷ τὸ τρίτον· “ὦ Σίμων, φιλεῖς με;” ὁ δὲ Πέτρος ἐλυπεῖτο ὅτι τὸ τρίτον ἠρώτα αὐτόν· “φιλεῖς με;” καὶ λέγει αὐτῷ· “κύριε, πάντα σὺ οἶσθα· σὺ γιγνώσκεις ὅτι φιλῶ σε.” λέγει αὐτῷ ὁ Ἰησοῦς· “ποίμαινε τὰ πρόβατά μου.”

Second tier — the original. *John 21:15–17, Koine, from the standard text.*

Ὅτε οὖν ἠρίστησαν λέγει τῷ Σίμωνι Πέτρῳ ὁ Ἰησοῦς· Σίμων Ἰωάννου, ἀγαπᾷς με πλέον τούτων; λέγει αὐτῷ· ναὶ κύριε, σὺ οἶδας ὅτι φιλῶ σε. λέγει αὐτῷ· βόσκε τὰ ἀρνία μου. λέγει

ὁ Ἰησοῦς — Jesus *(dative **Ἰησοῦ**)*
ὁ Πέτρος, ὁ Σίμων — Peter; Simon *(dative **Σίμωνι**)*
με, σε — me, you *(accusative; the enclitic forms of **ἐγώ** and **σύ**)*
μου — my, of me *(enclitic genitive)*
πλέον τούτων — more than these
οἶσθα — you know *(Attic second singular of **οἶδα**; the Koine has **οἶδας**)*
ἐλυπεῖτο — was grieved *(imperfect passive of **λυπέω**)*
ὅτε οὖν ἠρίστησαν — so when they had breakfasted *(aorist of **ἀριστάω**)*
Ἰωάννου — of John; *son of John*
βόσκε — feed! *(present imperative)*
τὰ ἀρνία — the lambs
δεύτερον — a second time
ἐλυπήθη — was grieved *(aorist passive of **λυπέω**)*
γινώσκεις — you know *(Koine spelling of **γιγνώσκεις**)*
[ὁ Ἰησοῦς] — the brackets are the editors’: some manuscripts have the words and some do not

αὐτῷ πάλιν δεύτερον· Σίμων Ἰωάννου, ἀγαπᾷς
με; λέγει αὐτῷ· ναὶ κύριε, σὺ οἶδας ὅτι φιλῶ σε.
λέγει αὐτῷ· ποίμαινε τὰ πρόβατά μου. λέγει
αὐτῷ τὸ τρίτον· Σίμων Ἰωάννου, φιλεῖς με;
ἐλυπήθη ὁ Πέτρος ὅτι εἶπεν αὐτῷ τὸ τρίτον·
φιλεῖς με; καὶ λέγει αὐτῷ· κύριε, πάντα σὺ οἶδας,
σὺ γινώσκεις ὅτι φιλῶ σε. λέγει αὐτῷ [ὁ
Ἰησοῦς]· βόσκε τὰ πρόβατά μου.

Exercise 34.5 — Understanding the reading

Read both tiers aloud before you answer anything.

1. Which verb does the first question use, and which the third? Quote the forms.
2. Which verb does Peter answer with, each of the three times? What does that tell you — and what does it *not* tell you?
3. **ἀγαπᾷς** and **φιλεῖς**: unmelt both, and say which letter in each ending gives you the person.
4. In the adapted tier Peter **ἐλυπεῖτο**; in the original he **ἐλυπήθη**. Name both forms. What does the change of aspect do to the sentence?
5. Find every imperative in the original. Are they present or aorist, and what does that choice ask of Peter?
6. The adaptation has **ποίμαινε τὰ πρόβατά μου** three times. The original does not. List what the original varies, verse by verse.
7. **σὺ οἶδας** — why is **σύ** written? What does Lesson 11 say about a pronoun that need not be there?
8. **πάντα σὺ οἶδας** — parse **πάντα**. Why is it first in its clause?
9. Attic **οἶσθα** against Koine **οἶδας**: which is the regular-looking form, and what does that tell you about how Koine changed (Lesson 23)?
10. In one sentence, give the best evidence that the change of verb matters, and in one more the best evidence that it does not. Do not decide.

Answer key

1. **ἀγαπᾷς** (verses 15 and 16); **φιλεῖς** (verse 17).
2. **φιλῶ**, all three times. It tells you Peter does not take up the word he is offered; it does not tell you whether that is a refusal, a modesty, or simply his word for the thing. The third question adopts his verb, which can be read as concession or as pressure.
3. **ἀγαπά-εις**, **φιλέ-εις**; the **-ς** is the second person in both, and the **ει** of the ending survives whole in **φιλεῖς** and as the iota under **ᾷ** in **ἀγαπᾷς**.
4. **ἐλυπεῖτο** — 3 sing. imperfect passive, **ἐλυπέ-ετο**: *was grieving*, a state going on. **ἐλυπήθη** — 3 sing. aorist passive (Lesson 31): *was grieved*, a thing that happened to him at that moment, with the lengthened **η** and no melt. The original reports the moment the third question landed; the adaptation reports his mood. The original is

sharper.

5. **βόσκε**, **ποίμαινε**, **βόσκε** — all present imperatives: *keep feeding*, a way of life and not an errand (Lesson 26), which is what one would expect of a shepherd's instructions.
6. Verse 15: **ἀγαπᾷς / φιλῶ / βόσκε τὰ ἀρνία**. Verse 16: **ἀγαπᾷς / φιλῶ / ποίμαινε τὰ πρόβατα**. Verse 17: **φιλεῖς / φιλῶ / βόσκε τὰ πρόβατα**; and **οἶδας** becomes **οἶδας ... γινώσκεις**. Four things vary, not one.
7. Because the ending **-ας** already says *you*; the pronoun is spent on emphasis. Peter is not stating his love but appealing to the other's knowledge of it: *you know*.
8. Neuter plural accusative of **πᾶς**, object of **οἶδας**: *everything*. First for weight, as Marcus explained of **θεός** in Lesson 30 — *you know everything; so you know this.*
9. **οἶδας** looks regular: it has the ordinary **-ς** of the second person. **οἶσθα** is an old irregular ending. Koine, spoken by people learning it as adults, replaced the irregular form with the regular one (Lesson 23). **γινώσκω** for **γιγνώσκω** is a different kind of change, of sound rather than of form.
10. For: Peter is grieved at the third question and not at the first two, and the third is the one that changes verb — something changed, and the verb is the only candidate the text offers. Against: the lambs, the feeding and the knowing all vary too, and nobody argues that **βόσκε** and **ποίμαινε** ask for different things. A pupil who gives both and stops has done what was asked. A pupil who decides has done what Theodoros said he would not.

The Question

1. Peter says *yes* and changes the verb. If someone asks whether you are their friend and you answer *yes, I like you*, have you agreed?
2. **ἀγαπᾷ** is *he loves* and also *you are loved*. A language that lets two sounds melt into one loses a distinction every time. What does it gain, and is the trade worth it?
3. Jerome kept the two verbs. A translator who smooths them into one has lost something; a translator who keeps them may be inventing a difference. Which error would you rather make, and which would you rather read?

Discussing the questions

1. Open, and the teacher's note on the Voice says not to settle it. The lesson gives both halves: **ναί** is not the answer to a question whose verb has been refused, and Peter changes the verb anyway. Press on the analogy, which loads the dice: *friend* and *like* come ranked, and whether **φιλέω** is the smaller word is what is in dispute. The vocabulary note says classical prose had it the other way round, and that by John's day the two overlapped a great deal.
2. Open, but test the premise first. Most forms in the tables stay distinct, because the endings survive the melt: **ποιοῦμεν** still has its **-μεν**. Some clashes were there before any melting: **ἠγάπων** is *I* and *they*, as **ἔλεγον** was. The obvious gain is a shorter

word, two syllables for three in **ποιῶ**. Whether that is worth an occasional **ἀγαπᾷ** is a judgement; a strong answer asks how often the sentence fails to settle it.

3. Open. The evidence is Jerome, who kept **ἀγαπᾷς** as *dīligis* and **φιλεῖς** as *amās*; the teacher's note calls that evidence that it mattered to one careful reader and no evidence of what it meant. A strong answer notices the two errors are not symmetrical: a kept difference can still be read as style, as Theodosius read Jerome's, but a smoothed one cannot be recovered by a reader without the Greek. Which to make and which to read may differ; let pupils who split them say why.

The Story

Theodosius asked, at the end, whether — if the two verbs were the same — John had wasted a word.

"John never wastes a word," said Theodoros, "and John never says a thing the same way twice when he can vary it, and both of those are true, and I told you I would not settle it."

Theodosius wrote both verbs at the top of his tablet, uncontracted and contracted, four forms in a row. Under them he wrote **σὺ οἶδας**, *and underlined the* **σύ**, *and did not translate it, because by now he did not need to.*

35

What Might Be — the subjunctive, purpose clauses, and conditions

Student edition, p. 361

The Story

"Two lessons remain," said Theodoros. "This one and one more. I have not decided what the last will contain, and since you have opinions about everything else you may as well have one about that."

Quintus had his hand up before the sentence ended. He had been waiting all through the course for a question with philosophy in it, and this was one.

*"**τί ποιοῦμεν;**" he said, in his best Greek.*

Theodoros looked at him with interest.

"You are sitting on a bench," he said. "Marcus is sitting on a bench. Felix is looking at the cat. Livia is looking at you. That is what we are doing, and you asked, and I have answered, and I do not think it is what you wanted to know."

"That is not what I asked."

*"It is exactly what you asked. **ποιοῦμεν** is the indicative. The indicative* reports. *You asked what we are doing, and I reported. What you wanted to ask is what we are* to do *— what might be done, what should be done, what is open — and you cannot ask that in any mood you own. Every finite verb you have learned in this course states a fact or gives an order. You wanted a third thing."*

Livia had the Luke open. She had been looking for something since Quintus spoke.

*"Everyone asks John the Baptist the same question," she said. "The crowds, the tax collectors, the soldiers — three times, in one chapter. **τί οὖν ποιήσωμεν;** I thought it was a mistake in the copy. It has an omega where the indicative would have an omicron, and no augment, and it is not asking what they are doing. It is asking what they are to do." She turned the scroll round. "I think it is the mood he means. I think Quintus wants to say **τί ποιῶμεν;** — with the long vowel."*

Quintus said it. One vowel longer.

"Now you have asked," said Theodoros. "And I shall not answer until you can read every form of that mood in the third chapter of John, because that is where it lives, and because the question of what we are to do with the last lesson is, as it happens, the question that chapter is about."

The subjunctive: a mood for what is not yet

Student edition, p. 362

Quintus changed his question by making one vowel longer. The **indicative** states what is; the **imperative** orders what is to be done; the **subjunctive** is the mood of what *might* be — what is intended, feared, hoped, supposed, open. English has almost lost it (*if I were*, *lest he fall*, *be that as it may* are its fossils) and does the work with *may*, *might*, *should*, *let*. Greek has a full set of forms, and they are the easiest forms in the language, because they are the indicative with its vowel lengthened.

ο becomes ω; ε becomes η; an iota stays, underneath. That is the entire rule. The present subjunctive of **λύω**:

	active	middle and passive
1 sing.	**λύω**	**λύωμαι**
2 sing.	**λύῃς**	**λύῃ**
3 sing.	**λύῃ**	**λύηται**
1 plur.	**λύωμεν**	**λυώμεθα**
2 plur.	**λύητε**	**λύησθε**
3 plur.	**λύωσι(ν)**	**λύωνται**

Set it beside **λύω, λύεις, λύει, λύομεν, λύετε, λύουσι** and test each difference against the rule. The first singular, **λύω**, is identical in both moods; the sentence decides.

The aorist subjunctive, and why it has no augment

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The aorist subjunctive has **no augment**. The augment is a mark of past time (Lesson 13), and the subjunctive has no time in it — only aspect, as the infinitive had none in Lesson 14 and the imperative none in Lesson 26. Take the aorist stem, drop the augment, add the long vowels.

	first aorist	second aorist	aorist middle	aorist passive
1 sing.	**λύσω**	**εἶπω**	**λύσωμαι**	**λυθῶ**
2 sing.	**λύσῃς**	**εἴπῃς**	**λύσῃ**	**λυθῇς**
3 sing.	**λύσῃ**	**εἴπῃ**	**λύσηται**	**λυθῇ**
1 plur.	**λύσωμεν**	**εἴπωμεν**	**λυσώμεθα**	**λυθῶμεν**
2 plur.	**λύσητε**	**εἴπητε**	**λύσησθε**	**λυθῆτε**
3 plur.	**λύσωσι(ν)**	**εἴπωσι(ν)**	**λύσωνται**	**λυθῶσι(ν)**

So **ἔλθω, ἴδω, μάθω, λάβω, γένωμαι** are the aorist subjunctives of **ἔρχομαι, ὁράω, μανθάνω, λαμβάνω, γίγνομαι** — the stems you learned as pairs in Lesson 14 and Lesson 29, with the augment gone and the vowel long. The aorist passive takes a circumflex throughout, because **-θέ-ω** melted into **-θῶ** by Lesson 34's rules.

The difference between **λύω** and **λύσω** in the subjunctive is not time. It is the difference of Lesson 14: **λύω** is the activity, **λύσω** the single deed. **ἵνα μανθάνω** is *so that I may be learning*; **ἵνα μάθω** is *so that I may learn* — once, and have it.

NOTE

Two small tables that complete the set. **εἰμί**: **ὦ, ᾖς, ᾖ, ὦμεν, ἦτε, ὦσι(ν)** — the endings alone, with nothing in front of them. And the contract verbs melt as they did in Lesson 34: **ποιῶ, ποιῇς, ποιῇ, ποιῶμεν, ποιῆτε, ποιῶσι(ν)**; **δηλῶ, δηλοῖς, δηλοῖ, δηλῶμεν, δηλῶτε, δηλῶσι(ν)**. For **-άω** verbs, **α** swallows the long vowel exactly as it swallowed the short one, so **ἀγαπῶ, ἀγαπᾷς, ἀγαπᾷ, ἀγαπῶμεν, ἀγαπᾶτε, ἀγαπῶσι(ν)** is *both* the indicative and the subjunctive. Only the sentence tells you which.

Six jobs for the subjunctive

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Six jobs; you have met five of them already without the name.

One. Purpose — ἵνα, ὅπως. *In order that.* **ἀκούω ἵνα μάθω** — *I listen so that I may learn.* Negative **ἵνα μή**. This is the **ἵνα** of Lesson 23, and the form after it is the one you were told to wait for.

Two. Condition — ἐάν. **ἐάν** is **εἰ** + **ἄν**, *if* with a particle that opens the door to the subjunctive. **ἐὰν λέγῃς, ἀκούω** — *if ever you speak, I listen*; **ἐὰν εἴπῃς, ἀκούσομαι** — *if you say it, I shall listen.* The same particle makes **ὅταν** (*whenever*, **ὅτε** + **ἄν**) and **ὃς ἄν** (*whoever*), and all of them take the subjunctive.

Three. Exhortation — the first person plural. **μάθωμεν** — *let us learn.* **μὴ ψευδώμεθα** — *let us not lie.* Greek has no imperative in the first person; the subjunctive does its work.

Four. Deliberation — the question with no fact in it. τί ποιῶμεν; — *what are we to do?* **τί εἴπω;** — *what am I to say?* Quintus's question. It asks not what *is* but what *should be*, and the indicative cannot ask it.
Five. Prohibition — μή with the aorist. μὴ εἴπῃς — *don't say it* (this once). Lesson 26 promised you this form: **μή** + present imperative forbids a habit, **μή** + aorist subjunctive forbids a single act. **μὴ θαυμάσῃς** — *do not be surprised* — in this lesson's Reading.
Six. Emphatic denial — οὐ μή with the aorist. Two negatives, and they do not cancel: **οὐ μὴ εἴπω** is *I will certainly not say it*; **οὐ μὴ ἀπόληται** is *he will by no means perish*. It is the strongest *no* Greek has about the future.
The negative of the subjunctive is **μή**, always, in every job but the last — and there **μή** is present too.

Conditional sentences, in one table

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	the *if*-clause	the main clause	
Simple	**εἰ** + indicative	indicative	**εἰ λέγεις, ἀκούω.** *If you are speaking, I am listening.*
Future, vivid	**ἐάν** + subjunctive	future	**ἐὰν εἴπῃς, ἀκούσομαι.** *If you say it, I shall listen.*
General	**ἐάν** + subjunctive	present	**ἐὰν λέγῃς, ἀκούω.** *If ever you speak, I listen.*
Contrary to fact, now	**εἰ** + imperfect	imperfect + **ἄν**	**εἰ ἔλεγες, ἤκουον ἄν.** *If you were speaking, I would be listening.*
Contrary to fact, then	**εἰ** + aorist	aorist + **ἄν**	**εἰ εἶπες, ἤκουσα ἄν.** *If you had said it, I would have listened.*
Remote	**εἰ** + optative	optative + **ἄν**	*(a mood this book leaves for another book:* ***εἰ λέγοις, ἀκούοιμι ἄν****, "if you were to speak, I would listen")*

Read the table downward and it is a scale of confidence. The top row takes no view; the second expects; the third generalises; the fourth and fifth deny; the sixth supposes faintly. The *if*-clause negative is **μή**, the main clause's is **οὐ**. And **ἄν** has two jobs: with the subjunctive it opens the door (**ἐάν**, **ὅταν**); with a past indicative it marks the *would* of a thing that did not happen.

From Latin

Latin has a subjunctive, and here it both helps and misleads. It helps with the jobs. *Ut discam* is **ἵνα μάθω**; *discāmus* is **μάθωμεν**; *quid faciāmus?* is **τί ποιῶμεν;** — Quintus could have asked his question in Latin and been understood. *Nē dīxerīs*, the Latin *don't say it*, uses a perfect subjunctive where Greek uses the aorist, and for the same reason: a single act, not a habit.

It misleads in two ways. First, *ut* means *as* and *when* as well as *in order that*, and you have spent years deciding which; **ἵνα** with the subjunctive is purpose and nothing else in Attic (on its own it can mean *where*), and in Koine only stretches to *that*. Second — and this is the one place in the course where Latin is the more complicated language — the Latin subjunctive has four tenses and a sequence of tenses to govern them. The Greek subjunctive has no tenses of time; Attic may shift to the optative after a past verb (Lesson 23), and Koine never does. **ἵνα μάθω** can follow a present verb and a past one alike; Greek asks the mood only about aspect, never about time, which is why it has no augment and why Marcus's column of things Latin cannot do does not need an entry here. It gets one anyway: Latin has no **οὐ μή**.

Words to Learn

ἐάν — if *(with the subjunctive; **εἰ** + **ἄν**)*
ἄν — *(a particle: with the subjunctive, opens a general or future clause; with a past indicative, marks "would" or "would have")*
ὅταν — whenever, when *(with the subjunctive; **ὅτε** + **ἄν**)*
ὥστε — so that, with the result that
οὐδείς, οὐδεμία, οὐδέν — no one, nothing *(**μηδείς** with the **μή** family) (Lesson 19)*
ἀμήν — truly *(Hebrew; the Gospels' way of beginning a solemn statement)*
γεννάω — I beget, I bear *(passive **γεννάομαι**, I am born; aorist passive **ἐγεννήθην**)*
ἄνωθεν — from above; again *(both at once, in John)*
τὸ σημεῖον — sign
ἡ νύξ — night *(genitive **νυκτός**; **νυκτός** alone = by night)*
ἡ σάρξ — flesh *(genitive **σαρκός**)*
τὸ ὕδωρ — water *(genitive **ὕδατος**) (Lesson 20)*
ἡ φωνή — voice, sound *(Lesson 1)*
λαμβάνω — I take, I receive *(aorist **ἔλαβον**; Lesson 29's table)*
αἰώνιος — eternal, everlasting *(the adjective of **ὁ αἰών**, Lesson 20)*

Note

ἄνωθεν is the word the whole Reading turns on. It means *from above* and it means *again*, and Nicodemus hears the second where the speaker means the first — or both. No Latin or English word does the same, which is why *born again* and *born from above* are two translations of one Greek word and both lose half of it. Lesson 27's dilemma, once

more.
οὐδείς is **οὐδὲ εἷς**, *not even one*; it declines like **εἷς**, *one* (**οὐδενός**, **οὐδενί**, **οὐδένα**). You met its feminine in Lesson 30: **σκοτία οὐκ ἔστιν οὐδεμία**.

The Investigation

Theodoros wrote **ποιοῦμεν** and **ποιῶμεν** on the board, one above the other, and said that anyone who could not tell him the difference by the end of the lesson would be asked the first one and answered literally.

Exercise 35.1 — Retrieval

From memory.

1. **ἡ ψυχή** — gender and case?
2. Translate **ὁ παιδαγωγὸς ἔχει τὸ βιβλίον.**
3. **τῷ διδασκάλῳ** — which case, and name one thing it can mean.
4. Give the aorist of **λέγω**, first singular.
5. **ὁ ἀνεξέταστος βίος οὐ βιωτὸς ἀνθρώπῳ** — what word is missing, and how do you know one is?
6. **ἰδὼν αὐτὸν ἀντιπαρῆλθεν** — what is **ἰδών**, and which verb does it belong to?
7. **βούλεται** — voice? What kind of verb is this?
8. **ἔσται** — tense, and of which verb?
9. **γέγραπται** — tense and voice? Give the English the Gospels use for it.
10. **ἀγαπᾷ** — give both things it can be.

Answer key

1. Feminine, nominative singular (Lesson 3).
2. *The paedagogus has the book* (Lesson 3).
3. Dative; indirect object (*to the teacher*), or *with*, or *by means of* (Lesson 9).
4. **εἶπον** (Lesson 14).
5. **ἐστί**, the verb *is*: a nominative subject and a nominative predicate with no verb between them (Lesson 17; Lesson 21).
6. Aorist participle, *having seen*; **ὁράω** — a stem that does not match its present (Lessons 22 and 29).
7. Middle in form; a deponent, with no active (Lessons 16 and 31).
8. Future, third singular, of **εἰμί**: *he, she or it will be* (Lesson 32).
9. Perfect passive: *it stands written — it is written* (Lesson 33).
10. Third singular present active, *he loves*; second singular present middle or passive, *you are loved* (Lesson 34).

Exercise 35.2 — Indicative or subjunctive?

Say which mood each form is, and name the one thing on the page that told you. Where a form could be either, say so.

1. **λύῃ**
2. **λύει**
3. **γράψωμεν**
4. **ἐγράψαμεν**
5. **ἀκούσῃς**
6. **ἤκουσας**
7. **ᾖ**
8. **ἦν**
9. **ποιῶμεν**
10. **λύσω**

Answer key

1. Subjunctive — the **ῃ** where the indicative has **ει**. (Also 2 sing. middle indicative **λύῃ**, *you are being loosed*; the sentence decides.)
2. Indicative — **ει**, not **ῃ**.
3. Subjunctive — aorist stem **γραψ-** with **no augment** and long **ω**.
4. Indicative — the augment **ἐ-** and short **α**. *We wrote.*
5. Subjunctive — aorist stem, no augment, **ῃ**.
6. Indicative — augment (**α** lengthened to **η**). *You heard.*
7. Subjunctive of **εἰμί**, 3 sing. — the circumflex and iota, no other letters at all.
8. Indicative, imperfect of **εἰμί** (Lesson 13).
9. Subjunctive — **ποιέ-ωμεν**; the indicative is **ποιοῦμεν**. Quintus's vowel.
10. Either: aorist subjunctive 1 sing. (*that I may loose*), or future indicative 1 sing. (*I shall loose*). Identical. **τί γράψω;** is *what am I to write?* or *what shall I write?*, and the reader must choose.

Exercise 35.3 — Translate

Composed, except where a source is given. Name the job the subjunctive is doing in each.

1. **ἀκούομεν ἵνα μάθωμεν.**
2. **ἐὰν ὁ διδάσκαλος λέγῃ, οἱ παῖδες ἀκούουσιν.**
3. **ἐὰν μὴ γράψῃς τὴν ἐπιστολήν, οὐ πέμψομεν αὐτήν.**
4. **μὴ εἴπῃς τοῦτο τῷ κριτῇ.**
5. **γράψωμεν τῷ διδασκάλῳ.**
6. **τί εἴπω; οὐκ οἶδα.**
7. **οὐ μὴ ἴδῃς τὸν αἴλουρον· ἐν γὰρ τῇ οἰκίᾳ ἐστίν.**
8. **ὅταν ἔλθῃ ὁ παιδαγωγός, εἰς τὴν οἰκίαν ἴμεν.**
9. **ἐὰν μή τις γεννηθῇ ἄνωθεν, οὐ δύναται ἰδεῖν τὴν βασιλείαν τοῦ θεοῦ.** (*John 3:3*)
10. **εἰ ἤκουσας, ἔμαθες ἄν.**

Answer key

1. *We listen in order to learn.* — purpose; aorist: so as to have learned.
2. *If ever the teacher speaks, the children listen.* — general condition; present subjunctive for the repeated case.
3. *If you do not write the letter, we shall not send it.* — future vivid; **μή** in the *if*-clause, **οὐ** in the main.
4. *Do not tell the judge this.* — prohibition, aorist: this once.
5. *Let us write to the teacher.* — exhortation.
6. *What am I to say? I do not know.* — deliberation; **εἶπω**, no augment.
7. *You will certainly not see the cat; for it is in the house.* — emphatic denial; **ἴδῃς**, aorist subjunctive of **ὁράω**.
8. *Whenever the paedagogus comes, we shall go into the house.* — **ὅταν** + subjunctive; **ἴμεν**, the present of **εἶμι** with future sense (Lesson 32).
9. *Unless someone is born from above, he cannot see the kingdom of God.* — **ἐὰν μή** = *unless*; **γεννηθῇ**, aorist passive subjunctive; **τις** enclitic, so **μή** takes the acute. A pupil who writes *born again* has chosen one half of **ἄνωθεν**; ask what the other half was.
10. *If you had listened, you would have learned.* — contrary to fact in the past: both verbs aorist indicative, **ἄν** in the main clause. No subjunctive here; the item is in the exercise to see who notices.

Exercise 35.4 — Into Greek

One sentence each.

1. Let us learn.
2. Do not say that. *(once)*
3. What am I to write?
4. I am listening in order to learn.
5. If you come, I shall write.
6. If anyone speaks the truth, the judge listens.
7. Whenever the teacher speaks, listen! *(to several)*
8. He will certainly not persuade the judge.
9. He came so that the children might learn.
10. If you had written, I would have answered.

Answer key

1. **μάθωμεν.** — aorist, as a resolve usually is. **μανθάνωμεν**, *let us be learning*, is correct and means something slightly different.
2. **μὴ εἴπῃς τοῦτο.** — not **μὴ εἰπέ**: Greek does not use **μή** with the aorist imperative. **μὴ λέγε τοῦτο** is *stop saying that*, a different request.
3. **τί γράψω;** — and, as the class now knows, also *what shall I write?*
4. **ἀκούω ἵνα μάθω.** — or **μανθάνω**; ask which the pupil meant.
5. **ἐὰν ἔλθῃς, γράψω.** — subjunctive after **ἐάν**, future in the main clause. **εἰ ἔλθῃς** is not Greek: **εἰ** does not take the subjunctive.
6. **ἐάν τις λέγῃ τὴν ἀλήθειαν, ὁ κριτὴς ἀκούει.** — general; present both sides.

7. **ὅταν ὁ διδάσκαλος λέγῃ, ἀκούετε.** — **ἀκούετε** is indicative and imperative alike (Lesson 26); the sentence makes it a command.
8. **οὐ μὴ πείσῃ τὸν κριτήν.** — **πείσῃ**, aorist subjunctive of **πείθω**.
9. **ἦλθεν ἵνα οἱ παῖδες μάθωσιν.** — after a past verb strict Attic prose would often shift to the optative, **μάθοιεν**; the subjunctive is also Attic, and is the only form the Gospels use. Accept it and say why.
10. **εἰ ἔγραψας, ἀπεκρινάμην ἄν.** — two aorists and **ἄν**. **ἀπεκρινάμην** is the Attic aorist middle (Lesson 31); the Gospels say **ἀπεκρίθην**.

The verse Theodosius knows best in Latin, and the one that uses most of this lesson in a single sentence.

Οὕτως γὰρ ἠγάπησεν ὁ θεὸς τὸν κόσμον, ὥστε τὸν υἱὸν τὸν μονογενῆ ἔδωκεν, ἵνα πᾶς ὁ πιστεύων εἰς αὐτὸν μὴ ἀπόληται ἀλλ᾽ ἔχῃ ζωὴν αἰώνιον.

- **οὕτως γάρ** — for thus, for so *(**γάρ** second, as always)*
- **ἠγάπησεν** — loved *(aorist of **ἀγαπάω**: lengthened **η**, no melting — Lesson 34's rule)*
- **τὸν κόσμον** — the world *(Lesson 27: order, ornament, world)*
- **ὥστε … ἔδωκεν** — so that he gave *(**ὥστε** with the indicative: a result that actually happened)*
- **τὸν υἱὸν τὸν μονογενῆ** — the only son *(attributive position, article repeated — Lesson 10; **μονογενής**, only-begotten, third declension)*
- **ἔδωκεν** — gave *(aorist of **δίδωμι**: the verb of Lesson 9 and of Lesson 36)*
- **ἵνα … μὴ ἀπόληται** — in order that he may not perish *(aorist subjunctive, middle, of **ἀπόλλυμαι**)*
- **πᾶς ὁ πιστεύων εἰς αὐτόν** — everyone who believes in him *(**πᾶς** outside the article group:* every*; **πιστεύω εἰς**, Lesson 19)*
- **ἀλλ᾽ ἔχῃ** — but may have *(present subjunctive: go on having)*
- **ζωὴν αἰώνιον** — eternal life *(no article:* life of the age*, as a kind of thing)*

For God so loved the world that he gave the only son, in order that everyone who believes in him may not perish but may have eternal life.

Two subjunctives, two aspects. **ἀπόληται** is aorist: perishing is a single event, and the purpose is that it not happen. **ἔχῃ** is present: having life is a condition that continues, and the purpose is that it go on. The sentence chooses an aspect for each half of its purpose. English *may not perish but may have* flattens both to *may*.

And one ὥστε. Result, with the indicative: the giving *happened*. Had John written **ὥστε δοῦναι**, with an infinitive, he would have said the love was *such as to* give; with **ἔδωκεν** he says it did. Lesson 29's method — mark the verbs — finds four here: one indicative of fact (**ἠγάπησεν**), one indicative of result (**ἔδωκεν**), two subjunctives of purpose. The whole shape of the sentence is in its moods.

For the teacher

Verify before teaching. The text follows the standard Greek New Testament (see *Sources*); check it against the edition in use. The punctuation and the elision **ἀλλ'** vary between printings and do not affect the reading.

On οὕτως. The Latin *sīc … ut* and the English *so … that* have taught generations to hear *so much*; the Greek **οὕτως** more often means *in this way*, pointing back at the bronze serpent of verse 14. Mention it if a pupil raises it: it is a famous case of the translator's dilemma the class already knows.

On Theodosius. This is his verse and he will want to say so. Let him read it first, in Greek, and then ask him what **ἀπόληται** is — he will get it, because the lesson has just taught it — and what the aspect does. He should discover that the sentence he has known by heart since he was six has a grammar, and that the grammar agrees with him.

The Reading

A visitor by night · John 3:1–8

Nicodemus comes with a statement and a question in the indicative. He is answered, three times, in the subjunctive. Read the adapted Attic first; mark every verb and name its mood; then read the original and find what Koine did

Νικόδημος ὄνομα αὐτῷ — Nicodemus by name *(literally "a name to him", the dative of possession, Lesson 9)*
ὁ ἄρχων — ruler, leader *(genitive **ἄρχοντος**; from **ἀρχή**)*
οἱ Ἰουδαῖοι — the Jews
οὗτος — this man; he *(Lesson 17)*

instead.

First tier — adapted. *Attic; composed in the words of the course.*

ἦν δὲ ἄνθρωπος, Νικόδημος ὄνομα αὐτῷ, ἄρχων τῶν Ἰουδαίων. οὗτος ἦλθε πρὸς τὸν Ἰησοῦν νυκτὸς καὶ εἶπεν αὐτῷ· “ὦ διδάσκαλε, ἴσμεν ὅτι ἀπὸ τοῦ θεοῦ ἦλθες· οὐδεὶς γὰρ δύναται ποιεῖν τὰ σημεῖα ἃ σὺ ποιεῖς, ἐὰν μὴ ὁ θεὸς ᾖ σὺν αὐτῷ.”

ἀπεκρίνατο δὲ ὁ Ἰησοῦς· “ἀμὴν λέγω σοι· ἐὰν μή τις γεννηθῇ ἄνωθεν, οὐ δύναται ἰδεῖν τὴν βασιλείαν τοῦ θεοῦ.”

ὁ δὲ Νικόδημος ἠρώτα· “πῶς δύναται ἄνθρωπος γεννηθῆναι πάλιν; ἆρα δύναται πάλιν παιδίον γενέσθαι;”

ἀπεκρίνατο ὁ Ἰησοῦς· “ἐὰν μή τις γεννηθῇ ἐξ ὕδατος καὶ πνεύματος, οὐ δύναται εἰς τὴν βασιλείαν τοῦ θεοῦ ἐλθεῖν. μὴ θαυμάσῃς ὅτι εἶπόν σοι· δεῖ ὑμᾶς γεννηθῆναι ἄνωθεν. τὸ πνεῦμα πνεῖ ὅπου ἐθέλει, καὶ τὴν φωνὴν αὐτοῦ ἀκούεις, ἀλλ᾽ οὐκ οἶσθα πόθεν ἔρχεται καὶ ποῖ ἔρχεται.”

Second tier — the original. *John 3:1–8, Koine, from the standard text.*

Ἦν δὲ ἄνθρωπος ἐκ τῶν Φαρισαίων, Νικόδημος ὄνομα αὐτῷ, ἄρχων τῶν Ἰουδαίων· οὗτος ἦλθεν πρὸς αὐτὸν νυκτὸς καὶ εἶπεν αὐτῷ· ῥαββί, οἴδαμεν ὅτι ἀπὸ θεοῦ ἐλήλυθας διδάσκαλος· οὐδεὶς γὰρ δύναται ταῦτα τὰ σημεῖα ποιεῖν ἃ σὺ ποιεῖς, ἐὰν μὴ ᾖ ὁ θεὸς μετ᾽ αὐτοῦ. ἀπεκρίθη Ἰησοῦς καὶ εἶπεν αὐτῷ· ἀμὴν ἀμὴν λέγω σοι,

νυκτός — by night *(genitive of time)*
οἴδαμεν — we know *(1 plur. of **οἶδα**, Koine; Attic **ἴσμεν**)*
ἃ σὺ ποιεῖς — which you do *(neuter plural relative)*
ᾖ — may be *(subjunctive of **εἰμί**)*
ἀπεκρίνατο — answered *(Attic aorist middle; the Koine has **ἀπεκρίθη**)*
γεννηθῇ, γεννηθῆναι — be born *(aorist passive subjunctive and infinitive of **γεννάω**)*
ἰδεῖν — to see *(aorist infinitive of **ὁράω**)*
γενέσθαι — to become *(aorist infinitive of **γίγνομαι**)*
μὴ θαυμάσῃς — do not be amazed *(**θαυμάζω**; prohibition with the aorist subjunctive)*
ὑμᾶς — you *(plural, accusative)*
πνεῖ — blows, breathes *(**πνέω** — the verb of **πνεῦμα**)*
ὅπου — where
πόθεν — from where
ποῖ — to where *(Attic; the Koine asks **ποῦ ὑπάγει**, where it goes)*
οἱ Φαρισαῖοι — the Pharisees
ῥαββί — Rabbi, teacher *(Hebrew)*
ἐλήλυθας — you have come *(perfect of **ἔρχομαι**, Lesson 33)*
ταῦτα — these *(Lesson 17)*
μετ᾽ αὐτοῦ — with him
γέρων ὤν — being an old man *(**ὤν**, the participle of **εἰμί**)*
μὴ δύναται …; — surely he cannot …? *(**μή** opening a question expects the answer no)*
ἡ κοιλία — womb; belly
δεύτερον — a second time
εἰσελθεῖν — to go in *(**εἰς** + **ἐλθεῖν**)*
τὸ γεγεννημένον — what has been born *(perfect passive participle, neuter)*
ὁ γεγεννημένος — the one who has been born
οὕτως — so, in this way

ἐὰν μή τις γεννηθῇ ἄνωθεν, οὐ δύναται ἰδεῖν
τὴν βασιλείαν τοῦ θεοῦ. Λέγει πρὸς αὐτὸν [ὁ]
Νικόδημος· πῶς δύναται ἄνθρωπος γεννηθῆναι
γέρων ὤν; μὴ δύναται εἰς τὴν κοιλίαν τῆς
μητρὸς αὐτοῦ δεύτερον εἰσελθεῖν καὶ
γεννηθῆναι; ἀπεκρίθη Ἰησοῦς· ἀμὴν ἀμὴν λέγω
σοι, ἐὰν μή τις γεννηθῇ ἐξ ὕδατος καὶ
πνεύματος, οὐ δύναται εἰσελθεῖν εἰς τὴν
βασιλείαν τοῦ θεοῦ. τὸ γεγεννημένον ἐκ τῆς
σαρκὸς σάρξ ἐστιν, καὶ τὸ γεγεννημένον ἐκ τοῦ
πνεύματος πνεῦμά ἐστιν. μὴ θαυμάσῃς ὅτι εἶπόν
σοι· δεῖ ὑμᾶς γεννηθῆναι ἄνωθεν. τὸ πνεῦμα
ὅπου θέλει πνεῖ καὶ τὴν φωνὴν αὐτοῦ ἀκούεις,
ἀλλ᾽ οὐκ οἶδας πόθεν ἔρχεται καὶ ποῦ ὑπάγει·
οὕτως ἐστὶν πᾶς ὁ γεγεννημένος ἐκ τοῦ
πνεύματος.

Exercise 35.5 — Understanding the reading

Read both tiers aloud before you answer anything.

1. Who comes to whom, and when? Which word gives the time, and what case is it in?
2. Nicodemus's first sentence is in the indicative: **ἴσμεν ὅτι … ἦλθες**. What kind of sentence is that — a statement, a question, or a wish?
3. His sentence ends with a subjunctive: **ἐὰν μὴ ὁ θεὸς ᾖ σὺν αὐτῷ**. Which job from the lesson is it doing, and how do you translate **ἐὰν μή**?
4. The answer begins **ἐὰν μή τις γεννηθῇ ἄνωθεν**. Parse **γεννηθῇ**: tense, voice, mood, and what on the page tells you each.
5. Nicodemus's question is **πῶς δύναται**: indicative. The answer is subjunctive. Why can a *how* question not be answered in the mood it was asked in, here?
6. **ἄνωθεν** means two things. Which one does Nicodemus hear? Quote the words that show you.
7. **μὴ θαυμάσῃς** — what kind of **μή** is this (Lesson 26), and why is the verb aorist?
8. In the original, Nicodemus says **ἀπὸ θεοῦ ἐλήλυθας**; the adaptation says **ἦλθες**. Name both forms and say what the original claims that the adaptation does not.
9. Find three things in the original that mark it as Koine rather than Attic (Lesson 23). The adaptation has changed each; say what it changed it to.

10. **τὸ πνεῦμα ὅπου θέλει πνεῖ** — **πνεῦμα** was *breath*, *wind* and *spirit* in Lesson 21. Which is it here? Can the sentence be read with all three, and does that help or hinder a translator?

Answer key

1. Nicodemus to Jesus, by night: **νυκτός**, genitive — the genitive of the time *within which*.
2. A statement: *we know that you have come from God.* He arrives with a fact.
3. Condition — general: *unless God is with him.* **ἐὰν μή** = *if not* = *unless*; **ᾖ** is the subjunctive of **εἰμί**.
4. Aorist (stem **γεννη-** with **-θη-**, Lesson 31), passive (**-θη-**), subjunctive (long **ῃ**, no augment). *Be born* — once.
5. Because the answer is not a fact about how something is done but a condition about what must be the case: *unless someone be born …* The indicative reports what is; the answer is about what would have to be. Nicodemus asked a mechanism and was given a requirement.
6. *Again*: **δεύτερον εἰσελθεῖν καὶ γεννηθῆναι**, *enter a second time and be born*. The adaptation has **πάλιν**. The speaker's **ἐξ ὕδατος καὶ πνεύματος** points at the other sense, *from above*.
7. A prohibition — **μή**, never **οὐ**, with a command. Aorist because it forbids a single reaction, now, to this sentence; **μὴ θαύμαζε** would mean *stop being a person who is amazed*.
8. **ἐλήλυθας**, perfect: *you have come and are here*, a present state resulting from a past act (Lesson 33). **ἦλθες**, aorist: *you came*. The original claims the arrival still stands; Nicodemus is talking to someone whose coming is a present fact.
9. Any three of: **ἀπεκρίθη** (Attic **ἀπεκρίνατο**); **οἴδαμεν** (Attic **ἴσμεν**); **οἶδας** (Attic **οἶσθα**); **ποῦ ὑπάγει** (Attic **ποῖ ἔρχεται**); **θέλει** (Attic **ἐθέλει**); **μετ᾽ αὐτοῦ** (**σὺν αὐτῷ**); **ῥαββί** (**ὦ διδάσκαλε**); **ἀμὴν ἀμήν** doubled; **ἀπὸ θεοῦ** without the article. Credit a pupil who notes that the Koine is not *wrong*, only different.
10. *Wind* on its surface — it blows, it has a sound, you cannot see where it comes from; *spirit* in its point, since the sentence ends **πᾶς ὁ γεγεννημένος ἐκ τοῦ πνεύματος**; and *breath* underneath both, in the verb **πνεῖ**. The Greek holds all three in one word and the sentence depends on it. A translator must choose one and lose the sentence's turn, or keep the Greek word and lose the reader. Neither helps; both are honest.

The Question

1. Nicodemus asks *how* and is told *unless*. Is that an answer? When is a condition a better reply than a mechanism?
2. The indicative reports; the subjunctive opens. A language that has a whole mood for what might be — is it a more hopeful language, or merely a more careful one?

3. **τί ποιῶμεν;** — *what are we to do?* Lesson 25 ended with a question that had no answer. Does this one? Who is supposed to supply it?

Discussing the questions

1. Open. The key to item 5 names the exchange: Nicodemus "asked a mechanism and was given a requirement". His *how* comes from hearing **ἄνωθεν** as *again*; the second *unless*, with **ἐξ ὕδατος καὶ πνεύματος**, answers the other sense. A pupil who calls it a dodge is reasonable, and should be sent to the wind at the end: **οὐκ οἶδας πόθεν ἔρχεται**, a thing known by its effects and not its workings. Note that Nicodemus's own first sentence ends in **ἐὰν μὴ ὁ θεὸς ᾖ σὺν αὐτῷ**.
2. Open. A strong answer counts the six jobs before choosing. Purpose, exhortation and deliberation look forward; prohibition and **οὐ μή**, "the strongest *no* Greek has about the future", are not hopeful at all, and the lesson's list of what the mood covers puts *feared* before *hoped*. The conditions table is the best evidence for *careful*: read downward, it is "a scale of confidence". Press the premise too: English has almost lost the mood and does the work with *may*, *should*, *let*.
3. In the story it has an answer, and Theodoros gives it once the vowel is right: the last lesson, and **δίδωμι**. Pilate's question in Lesson 25 asked what *is*; **τί ποιῶμεν;** asks what should be, and is answered by a decision rather than a fact. So a strong answer says whose decision it is. Livia's crowds put **τί οὖν ποιήσωμεν;** to John the Baptist; the verb is first person plural, and whoever asks it has counted themselves among those who must answer.

The Story

Quintus asked again, at the door, what they were to do in the last lesson.
*"**τί ποιῶμεν;**" he said, and got the vowel right, and knew it.*
*"You have asked correctly," said Theodoros, "and now I am obliged to answer, and I shall. In the last lesson we read the oldest verbs in the language — the ones that were already old when **λύω** was new. One of them has been on your vocabulary list since Lesson 9 and you have never been shown how it works. And I shall give something back."*
"Give what back?"
*"**δίδωμι**," said Theodoros, "is the verb. Learn to ask about the rest in it, and I shall tell you."*

36

The Old Verbs — the -μι verbs, and εἰμί, εἶμι and φημί in full

The Story

Theodoros came in with the box.
Everyone knew the box. It had sat on the shelf beside the Psalms since the first lesson, and it was the one object in the room nobody had ever been allowed to label, and the one object Felix had never tried to.
He put it on the table and opened it, and took things out one at a time, and gave them back.
*"**δίδωμι**," he said, and gave Sabina a tablet on which eight adjectives had been written and seven crossed out. "**δίδωμι**," and Aelia had the first sentence she had ever said in Greek, written down afterwards by someone else, with the error marked. Quintus got his argument about the soul, and Marcus got a tablet he had not seen since Lesson 18, with* God was the Word *on it in his own hand, and Theodosius the Beatitudes with the Latin down the margin, and Livia a sheet of sentences with no subjects. Felix got his letter to the cat. The cat got nothing, and watched.*
*"**δίδωμι. δίδως. δίδωσι.** I give, you give, he gives. There is no **-ω** at the end, and there is no vowel between the stem and the ending, because this verb is older than the vowel. It was already old when **λύω** was new. It is the verb on your list since Lesson 9 that I have never once shown you how to build, and it is the last thing you learn from me, and I have kept it back on purpose."*
He reached into the box once more and took out three small wooden tags tied together with a thread, and put them on the bench in front of Julia, and said nothing about them at all, and went to the board.
*Julia looked at the tags. The top one read **ὁ διδάσκαλος**. She looked at Theodoros's back for some time. He did not turn round.*
*"**ἀπέδωκα**," he said to the board. "I have given back. Aorist. Once, completely. Now: the oldest verbs in the language. There are six of them you need, and you have been using two since Parts I and II without knowing they were strange."*

The -μι verbs: the ones that never changed

Say Theodoros's three words aloud and listen for what is missing. Every verb you have learned ends its first person in **-ω**, and puts a vowel — **ο** or **ε** — between the stem and the ending: **λύ-ο-μεν, λύ-ε-τε**. That vowel is the *thematic vowel*, and the **-ω** verbs are the younger family.

The older family has no thematic vowel and ends its first person in **-μι**. The ending sits directly on the stem; the stem vowel is **long in the singular and short in the plural**. There are not many of these verbs, but they are the commonest words in the language — *give*, *put*, *stand*, *be*, *go*, *say* — because the words people use most are the ones that change least. Latin kept the same ones: *dō*, *sum*, *eō*. English *am* is the same ending as **εἰμί**.

δίδωμι, τίθημι, ἵστημι: the present

	δίδωμι *give*	**τίθημι** *put*	**ἵστημι** *make stand*
1 sing.	**δίδωμι**	**τίθημι**	**ἵστημι**
2 sing.	**δίδως**	**τίθης**	**ἵστης**
3 sing.	**δίδωσι(ν)**	**τίθησι(ν)**	**ἵστησι(ν)**
1 plur.	**δίδομεν**	**τίθεμεν**	**ἵσταμεν**
2 plur.	**δίδοτε**	**τίθετε**	**ἵστατε**
3 plur.	**διδόασι(ν)**	**τιθέασι(ν)**	**ἱστᾶσι(ν)**
infinitive	**διδόναι**	**τιθέναι**	**ἱστάναι**
imperative	**δίδου, δίδοτε**	**τίθει, τίθετε**	**ἵστη, ἵστατε**
participle	**διδούς**	**τιθείς**	**ἱστάς**

Each present stem is *reduplicated*: the first consonant repeated with **ι** — **δι-δω-**, **τι-θη-** (the **θ** softened to **τ**), **ἱ-στη-** (the **σ** became a rough breathing). That is the reduplication of Lesson 33 doing a different job: there it marked the perfect; here it marks the present of an old verb. The stems themselves are **δω/δο**, **θη/θε**, **στη/στα**: long and short, as the table shows.

The imperfect takes an augment and the short-vowel endings: **ἐδίδουν, ἐδίδους, ἐδίδου, ἐδίδομεν, ἐδίδοτε, ἐδίδοσαν**; **ἐτίθην, ἐτίθεις, ἐτίθει, ἐτίθεμεν, ἐτίθετε, ἐτίθεσαν**; **ἵστην, ἵστης, ἵστη, ἵσταμεν, ἵστατε, ἵστασαν**. The singulars of the first two have borrowed the look of a contract verb; the plurals are plain.

The aorist of δίδωμι, τίθημι and ἵστημι

	δίδωμι	τίθημι	ἵστημι
1 sing.	**ἔδωκα**	**ἔθηκα**	**ἔστην**
2 sing.	**ἔδωκας**	**ἔθηκας**	**ἔστης**
3 sing.	**ἔδωκε(ν)**	**ἔθηκε(ν)**	**ἔστη**
1 plur.	**ἔδομεν**	**ἔθεμεν**	**ἔστημεν**
2 plur.	**ἔδοτε**	**ἔθετε**	**ἔστητε**
3 plur.	**ἔδοσαν**	**ἔθεσαν**	**ἔστησαν**
infinitive	**δοῦναι**	**θεῖναι**	**στῆναι**
imperative	**δός, δότε**	**θές, θέτε**	**στῆθι, στῆτε**
participle	**δούς**	**θείς**	**στάς**
subjunctive	**δῶ, δῷς, δῷ, δῶμεν, δῶτε, δῶσι(ν)**	**θῶ, θῇς, θῇ, θῶμεν, θῆτε, θῶσι(ν)**	**στῶ, στῇς, στῇ, στῶμεν, στῆτε, στῶσι(ν)**

Three things to see.

One. The aorist drops the reduplication: the stem is bare. **ἔδωκα** is **ἐ-δω-κ-α**: augment, stem, and a **κ** where the first aorist has **σ**. The plural has no **κ** at all and the short stem: **ἔδομεν**. Learn the singular and the plural as two halves.

Two. **ἵστημι** has two aorists with two meanings. **ἔστησα** (a regular first aorist) is *I made to stand, I set up*; **ἔστην** (the one in the table) is *I stood*. And its perfect **ἕστηκα** means *I am standing* — the perfect as a present state, Lesson 33, in its purest case.

Three. The imperatives are the shortest words in the language. **δός** — *give!* **θές** — *put!* **στῆθι** — *stand!*, with the **-θι** of **γνῶθι**, Lesson 26. And the aorist subjunctives are the lesson of Lesson 35 reduced to a single long vowel and an ending: **δῶ**, *that I may give*.

The middle of the -μι verbs

The middle endings of Lesson 31 go straight onto the short stem. Present: **δίδομαι, δίδοσαι, δίδοται, διδόμεθα, δίδοσθε, δίδονται**; so **τίθεται**, *is put*, **ἵσταται**, *stands* (the middle of *make stand* is *stand*). Aorist middle: **ἐδόμην, ἔδου, ἔδοτο, ἐδόμεθα, ἔδοσθε, ἔδοντο**; **ἐθέμην, ἔθου, ἔθετο …** The rest of the verb is regular and you can already read it: future **δώσω, θήσω, στήσω**; perfect **δέδωκα, τέθηκα, ἕστηκα**; aorist passive **ἐδόθην, ἐτέθην, ἐστάθην**; future passive **δοθήσομαι** — *it will be given*, the word this lesson's Ancient Voice turns on.

εἰμί, in full

You have had it in pieces since Lesson 5. Here is the whole.

	present	imperfect	future	subjunctive
1 sing.	**εἰμί**	**ἦν** *(or* **ἦ***)*	**ἔσομαι**	**ὦ**
2 sing.	**εἶ**	**ἦσθα**	**ἔσῃ**	**ᾖς**
3 sing.	**ἐστί(ν)**	**ἦν**	**ἔσται**	**ᾖ**
1 plur.	**ἐσμέν**	**ἦμεν**	**ἐσόμεθα**	**ὦμεν**
2 plur.	**ἐστέ**	**ἦτε**	**ἔσεσθε**	**ἦτε**
3 plur.	**εἰσί(ν)**	**ἦσαν**	**ἔσονται**	**ὦσι(ν)**

Imperative **ἴσθι, ἔστω, ἔστε, ἔστων**; infinitive **εἶναι**; participle **ὤν, οὖσα, ὄν** (genitive **ὄντος**). The stem is **ἐσ-**: **ἐσ-μί** became **εἰμί**, **ἐσ-σί** became **εἶ**, and **ἐσ-τί** stayed exactly as it was — which is why it is also Latin *est* and, with the vowel worn off the front, English *is*. The third singular of the future, **ἔσται**, has no thematic vowel either; it is the oldest form in the table.

εἶμι, I go, and why it has future meaning

εἶμι, *I go*, is a different verb from **εἰμί**, told apart only by its accent, and in Attic it has **future meaning**: Lesson 32 gave it to you as the future of **ἔρχομαι**, and that is how to use it.

1 sing.	**εἶμι**	1 plur.	**ἴμεν**
2 sing.	**εἶ**	2 plur.	**ἴτε**
3 sing.	**εἶσι(ν)**	3 plur.	**ἴασι(ν)**

Imperfect **ᾔα, ᾔεισθα, ᾔει, ᾖμεν, ᾖτε, ᾖσαν**; imperative **ἴθι, ἴτε**; infinitive **ἰέναι**; participle **ἰών, ἰοῦσα, ἰόν**. Two of its forms collide with **εἰμί**. **εἶ** is *you are* and also *you will go*; **εἶσι** is *he will go*, and **εἰσί** — accent on the end, no circumflex — is *they are*. What in the word tells you? It is the last time this book will ask the question, and the answer is the same as the first time: the accent, and nothing else.

φημί, I say, and reporting what somebody said

φημί, *I say, I assert*, is the Attic verb for stating a view, and the one Plato uses when Socrates reports what somebody *said*.

1 sing.	**φημί**	1 plur.	**φαμέν**
2 sing.	**φῄς**	2 plur.	**φατέ**
3 sing.	**φησί(ν)**	3 plur.	**φασί(ν)**

Imperfect **ἔφην, ἔφησθα, ἔφη, ἔφαμεν, ἔφατε, ἔφασαν**; infinitive **φάναι**. It takes the accusative and infinitive (Lesson 16): **φησὶ τὸν ἄνθρωπον σοφὸν εἶναι**. **οὔ φημι** is not *I do not say* but *I say no, I deny*. And **ἔφη**, *he said*, is dropped

into the middle of a quotation in the way English does with *said he*: **ὦ ἄνδρες, ἔφη, ἀκούετε** — *men, he said, listen.* Every dialogue of Plato has it on every page.

NOTE

Enclitics, for the last time. The present of **εἰμί** (except **εἶ**) and of **φημί** (except **φῄς**) is enclitic — it leans on the word before and gives up its accent, by the rules of Lesson 25. So **σοφός ἐστιν**, **ὁ θεὸς φῶς ἐστιν**, **οἱ πολλοί φασιν**. **ἐστί** gets its own accent on the first syllable, **ἔστι**, when it begins a sentence, when it follows **οὐκ**, **καί**, **ἀλλά**, **εἰ** or **τοῦτο**, and when it means *exists* or *is possible*: **οὐκ ἔστιν οὐδεμία** in Lesson 30. **εἶμι** and its forms are never enclitic — a second way, besides the accent's position, to tell *they are* from *he will go*.

FROM LATIN

Latin kept the same old verbs, and this is the lesson where the two languages turn out to be one, further back than either.

Greek	Latin	
δίδωμι, δίδως, δίδωσι	*dō, dās, dat*	the same root **δω-/dō-**
ἵστημι	*sistō*	both reduplicated: **ἱ-στη-**, *si-st-*
ἔστην *I stood*	*stō, stetī*	
εἰμί, εἶ, ἐστί, ἐσμέν, ἐστέ, εἰσί	*sum, es, est, sumus, estis, sunt*	*est* is **ἐστί** untouched
εἶμι, εἶ, εἶσι, ἴμεν, ἴτε, ἴασι	*eō, īs, it, īmus, ītis, eunt*	
φημί, φάναι, φήμη	*for, fārī, fāma*	

τίθημι looks as if it has no Latin cousin, and it has several in hiding: the root **θη-** is the *-dō* of *con-dō* (put together, found), *ab-dō* (put away) and *crē-dō* (put one's trust: believe). It is also English *do* and *deed*.
Where Latin misleads: *dō* has lost its reduplication, so a pupil will look for *didō* and not find it; Latin put the doubling into the perfect instead, *dedī*, where Greek has **δέδωκα**. And Latin *sum* has no participle to match **ὤν**, which is why *ens* had to be invented by philosophers and **ὄν** did not. Marcus's column gets one line now — *Latin cannot say* **ὤν** — and then he may close it, because the column was never really about Latin.

WORDS TO LEARN

τίθημι — I put, I place *(aorist **ἔθηκα**; middle **τίθεμαι**, I set for myself, I make)*
ἵστημι — I make stand, I set up *(aorist **ἔστησα**); **ἔστην**, I stood; perfect **ἕστηκα**, I am standing*
φημί — I say, I assert *(imperfect **ἔφην**; **ἔφη**, he said; **οὔ φημι**, I deny)*
εἶμι — I will go *(the future of **ἔρχομαι**; infinitive **ἰέναι**; imperative **ἴθι**) (Lesson 32)*

ἀποδίδωμι — I give back, I pay back *(aorist **ἀπέδωκα**)*
εὑρίσκω — I find *(aorist **εὗρον**; future **εὑρήσω**) (Lesson 5)*
ἀνοίγω — I open *(future passive **ἀνοιγήσομαι**, I will be opened)*
ὁ ἄρτος — bread, a loaf
ὁ λίθος — stone *(Lesson 3)*
τὸ τέκνον — child *(as someone's son or daughter; **παῖς** is the child as a young person) (Lesson 1)*
πονηρός — wicked, bad; worthless
μᾶλλον — more, rather *(**πόσῳ μᾶλλον**, how much more) (Lesson 32)*
παύω — I stop *(someone); middle **παύομαι**, I cease, I stop (myself)*
ἡ πόλις — city *(genitive **πόλεως**; third declension) (Lesson 15)*
ἡ τιμή — honour; price *(Lesson 4)*

Note

δίδωμι has been in your vocabulary since Lesson 9 and **εἰμί** since Lesson 5; they are the two oldest words on the list and this lesson has finally shown you their whole shape. They are not re-listed here. Their principal parts, for the back of the book: **δίδωμι, δώσω, ἔδωκα, δέδωκα, δέδομαι, ἐδόθην**.
ἀποδίδωμι is **ἀπό** + **δίδωμι**, and the augment goes *between* the two: **ἀπ-έ-δωκα**, as **ἀντι-παρ-ῆλθεν** did in Lesson 22. Its middle, **ἀποδίδομαι**, is *I sell* — to give away for oneself. **τιμή** is both *honour* and *price*, which tells you something about how the Greeks thought of each.

The Investigation

The last investigation. Theodoros said that anyone who finished first could label the box.

Exercise 36.1 — Retrieval

From memory. These range over the whole course.

1. **τὸ δῶρον** — nominative or accusative?
2. Why would a writer put **ἐγώ** in front of **λέγω**, when the ending already says *I*?
3. **εἶπον** and **ἔλεγον** — which is the aorist, and how do you know?
4. **Ἄνδρα μοι ἔννεπε, Μοῦσα** — what does Attic have that this line does not?
5. **ὁ ποιήσας τὸ ἔλεος** — what kind of word is **ποιήσας**, and what does the whole phrase mean?
6. **ἔρρωσο** — where in a letter, and what form is it?
7. **ἐλυσάμην** against **ἐλύθην** — voices?
8. **μενῶ** — tense? What tells you?
9. **ποιεῖ** — unmelt it, and name the person.
10. **μὴ εἴπῃς** — what mood, and why aorist?

Answer key

1. Either; neuter, so the sentence must decide (Lesson 3).
2. For contrast: *I* say, as against someone else (Lesson 11).
3. **εἶπον** — a different stem from the present **λέγ-** (Lesson 14).
4. The article: Homer has none where Attic would say **τὸν ἄνδρα** (Lesson 15).
5. An aorist participle, *having done*; *the one who did the mercy* — the lawyer's answer in Lesson 22.
6. The close; a perfect middle imperative, *be strong — farewell* (Lesson 28).
7. **ἐλυσάμην** middle, *I loosed for myself*; **ἐλύθην** passive, *I was loosed* (Lesson 31).
8. Future — a contracted future of a liquid stem; the circumflex is the only mark it has (Lesson 32).
9. **ποιέ-ει**, third singular present active (Lesson 34).
10. Subjunctive, a prohibition; aorist because it forbids a single act (Lesson 35).

Exercise 36.2 — Which old verb?

Give the verb, person, number and tense of each, and the one thing in the form that told you.

1. **δίδωσι**
2. **ἔθηκε**
3. **ἔστη**
4. **ἔστησε**
5. **τίθεμεν**
6. **εἶσι**
7. **εἰσί**
8. **φησί**
9. **ἔδοσαν**
10. **ἴθι**

Answer key

1. **δίδωμι**, 3 sing. present: reduplication **δι-**, long **ω**, **-σι**.
2. **τίθημι**, 3 sing. aorist: augment, bare stem **θη-**, the **κ**.
3. **ἵστημι**, 3 sing. aorist, *he stood*: augment, bare **στη-**, no ending at all.
4. **ἵστημι**, 3 sing. aorist, *he set up*: the **σ** of a first aorist. The difference between 3 and 4 is the difference between standing and making something stand, and a pupil who gives *stood* for both has missed the lesson's one trap.
5. **τίθημι**, 1 plur. present: reduplication **τι-**, short **ε**, **-μεν**.
6. **εἶμι**, 3 sing. present with future sense, *he will go*: circumflex on the first syllable.
7. **εἰμί**, 3 plur. present, *they are*: acute on the last syllable.
8. **φημί**, 3 sing. present, *he says*: **φη-** and **-σι**; enclitic.
9. **δίδωμι**, 3 plur. aorist, *they gave*: augment, short **δο-**, no **κ**, **-σαν**.
10. **εἶμι**, 2 sing. imperative, *go!*: the **-θι** of **γνῶθι** and **στῆθι**.

Exercise 36.3 — Translate

Composed, except where a source is given.

1. **ὁ διδάσκαλος δίδωσι τὰ δῶρα τοῖς παισίν.**
2. **ποῦ ἔθηκας τὴν ἐπιστολήν;**
3. **Σωκράτης ἔφη τὸν ἀνεξέταστον βίον οὐ βιωτὸν εἶναι.**
4. **ἔστη ὁ παιδαγωγὸς ἐν τῇ ὁδῷ καὶ οὐκ ἤθελεν ἰέναι.**
5. **δός μοι τὸ βιβλίον.**
6. **οἱ πολλοί φασιν ὅτι σοφός ἐστιν· ἐγὼ δὲ οὔ φημι.**
7. **αἰτεῖτε, καὶ δοθήσεται ὑμῖν.** *(Matthew 7:7)*
8. **ἀπέδωκεν ὁ διδάσκαλος τοῖς παισὶ τὰ γραμματεῖα ἃ εἶχεν.** ***(τὸ γραμματεῖον** = tablet)*
9. **ὁ αἴλουρος οὐδενὶ οὐδὲν δίδωσιν.**
10. **“ἴμεν εἰς τὴν πόλιν,” ἔφη ὁ πατήρ· “ὁ γὰρ ἱερεὺς ἔρχεται.”**

Answer key

1. *The teacher gives the gifts to the children.* — **παισί(ν)**, dative plural of **παῖς**.
2. *Where did you put the letter?* — **ἔθηκας**, aorist, the single act.
3. *Socrates said that the unexamined life is not worth living.* — **ἔφη** with accusative and infinitive: Lesson 17’s sentence reported by Lesson 16’s rule, with the verb Plato would use. The class has now written this sentence three ways.
4. *The paedagogus stood in the road and did not want to go.* — **ἔστη**, *stood*; **ἰέναι**, the infinitive of **εἶμι**.
5. *Give me the book.* — **δός**, with **μοι** leaning on it.
6. *Most people say that he is wise; but I say he is not.* — **οἱ πολλοί** keeps its acute before the enclitic; **οὔ φημι** is a denial, not a silence.
7. *Ask, and it will be given to you.* — **αἰτεῖτε**, contract imperative (Lesson 34); **δοθήσεται**, future passive of **δίδωμι** (Lesson 32’s future, Lesson 31’s passive).
8. *The teacher gave back to the children the tablets which he had.* — **ἀπέδωκεν** with the augment inside; **εἶχεν**, imperfect of **ἔχω**: he had been keeping them.
9. *The cat gives nothing to anyone.* — **οὐδενί, οὐδέν**: the two negatives reinforce. The sentence is from Lesson 9’s story and was true then.
10. *“We shall go into the city,” said the father; “for the priest is coming.”* — **ἴμεν**, future in sense; **ἔφη** inside the quotation.

Exercise 36.4 — Into Greek

One sentence each.

1. I give you the book.
2. The teacher gave back the tablets. ***(τὰ γραμματεῖα)***
3. Put the letter in the house. *(one person, now)*
4. We stood in the road.
5. He says that the cat is wise. *(use **φημί**)*
6. They will go to the city.

7. Give! *(one person, now)*
8. Be good. *(one person)*
9. God gives good things to the children.
10. The teacher sees.

Answer key

1. **δίδωμί σοι τὸ βιβλίον.** — **δίδωμι** takes a second accent before the enclitic **σοι**, by the rule of Lesson 25.
2. **ὁ διδάσκαλος ἀπέδωκε τὰ γραμματεῖα.** — augment between prefix and stem.
3. **θὲς τὴν ἐπιστολὴν ἐν τῇ οἰκίᾳ.** — aorist imperative **θές**; grave before the next word.
4. **ἔστημεν ἐν τῇ ὁδῷ.** — the second aorist; **ἐστήσαμεν** would mean we set something up.
5. **φησὶ τὸν αἴλουρον σοφὸν εἶναι.** — accusative and infinitive, Lesson 16; a pupil who writes **φησὶν ὅτι ὁ αἴλουρος σοφός ἐστιν** has written Koine, which is not wrong, and should say which they meant to write.
6. **ἴασιν εἰς τὴν πόλιν.** — **εἶμι**, future in sense. **ἐλεύσονται** is the Koine future and is also correct.
7. **δός.** — one syllable.
8. **ἴσθι ἀγαθός.** — the imperative of **εἰμί**; **ἀγαθή** for a girl.
9. **ὁ θεὸς ἀγαθὰ δίδωσι τοῖς τέκνοις.** — **ἀγαθά** without an article, *good things*, as in Matthew 7:11.
10. **ὁ διδάσκαλος βλέπει.** — Lesson 3's sentence, and Julia's. Nothing in it has changed. Everything in the pupil who writes it has.

The Ancient Voice — Matthew 7:7

One verse, three clauses, and every lesson of Part VI in it.

Αἰτεῖτε καὶ δοθήσεται ὑμῖν, ζητεῖτε καὶ εὑρήσετε, κρούετε καὶ ἀνοιγήσεται ὑμῖν·

- **αἰτεῖτε** — ask! *(present imperative of **αἰτέω**, a contract verb — Lesson 34; keep asking)*
- **δοθήσεται** — it will be given *(future passive of **δίδωμι**: stem **δο-**, **-θη-** of the passive, **-σ-** of the future, middle ending — Lessons 31, 32 and 36 in one word)*
- **ὑμῖν** — to you *(plural dative)*
- **ζητεῖτε** — seek! *(**ζητέω**)*
- **εὑρήσετε** — you will find *(future of **εὑρίσκω**)*
- **κρούετε** — knock! *(**κρούω**, an ordinary **-ω** verb at last)*

- **ἀνοιγήσεται** — it will be opened *(future passive of **ἀνοίγω**)*

Ask, and it will be given to you; seek, and you will find; knock, and it will be opened to you.

Three present imperatives. Not *ask once*: *be asking*, *be seeking*, *be knocking* — the aspect of a habit, Lesson 26, and the sentence is advice about a way of living, not about a single request. **Three futures.** Two of them passive, with no agent named: *it will be given*, *it will be opened* — by whom, the Greek does not say and the hearer is meant to supply. **And one -μι verb,** hidden inside **δοθήσεται**. **δοθήσεται** is **δίδωμι** with the reduplication gone, the passive marker, the future marker and a middle ending: four pieces, from three lessons, stacked on one stem. At the start of this course you could not read the letters; now you can take that word apart and say what each piece is doing.

For the teacher

Verify before teaching. The text follows the standard Greek New Testament (see *Sources*); check it against the edition in use, and note that in the verse that follows NA28 prints **ἀνοιγ[ής]εται**, bracketing the future marker, because some manuscripts read **ἀνοίγεται**.

On the verse as a summary. It is chosen because it is short, known to the class in Latin (*petite et dabitur vobis*), and contains a contract imperative, a future, a future passive and a **-μι** stem in eleven words. Have each pupil take one word and account for every piece of it aloud. This is the Great Reading's method on a single verse, and a fair final examination of Part VI.

On the box. The things Theodoros gives back are the class's own errors from the course, kept. If your own class has a course's worth of tablets, this is the lesson to return them; if not, the scene still works as a story, but better as a fact.

The last two readings, side by side: a Gospel and a philosopher, each with an old verb at its centre. Read the adapted tier first, marking every **-μι** form and every subjunctive; then the originals.

First tier — adapted. *Attic; composed in the words of the course.*

αἰτεῖτε, καὶ δώσει ὑμῖν ὁ θεός· ζητεῖτε, καὶ εὑρήσετε. πᾶς γὰρ ὁ αἰτῶν λαμβάνει, καὶ ὁ ζητῶν εὑρίσκει. τίς ἐστιν ἐξ ὑμῶν ἄνθρωπος ὃς τῷ τέκνῳ, ἐὰν ἄρτον αἰτῇ, λίθον δίδωσιν; εἰ οὖν ὑμεῖς, πονηροὶ ὄντες, ἀγαθὰ δίδοτε τοῖς τέκνοις ὑμῶν, πόσῳ μᾶλλον ὁ πατὴρ ὑμῶν ὁ ἐν τῷ οὐρανῷ δώσει ἀγαθὰ τοῖς αἰτοῦσιν αὐτόν;

ἐγὼ ὑμᾶς, ὦ ἄνδρες Ἀθηναῖοι, φιλῶ, πείσομαι δὲ μᾶλλον τῷ θεῷ ἢ ὑμῖν· καὶ οὐ μὴ παύσωμαι ζητῶν τὴν ἀλήθειαν καὶ λέγων ὑμῖν· "ὦ ἄνθρωπε, διὰ τί τὰ μὲν χρήματα ζητεῖς, τὴν δὲ ψυχὴν οὐ τιμᾷς;"

Second tier — the originals. *Matthew 7:7–11, Koine, from the standard text; then Plato, Apology 29d–e, Attic, from Burnet's text.*

Αἰτεῖτε καὶ δοθήσεται ὑμῖν, ζητεῖτε καὶ εὑρήσετε, κρούετε καὶ ἀνοιγήσεται ὑμῖν· πᾶς γὰρ ὁ αἰτῶν λαμβάνει καὶ ὁ ζητῶν εὑρίσκει καὶ τῷ κρούοντι ἀνοιγ[ής]εται. ἢ τίς ἐστιν ἐξ ὑμῶν ἄνθρωπος, ὃν αἰτήσει ὁ υἱὸς αὐτοῦ ἄρτον, μὴ λίθον ἐπιδώσει αὐτῷ; ἢ καὶ ἰχθὺν αἰτήσει, μὴ ὄφιν ἐπιδώσει αὐτῷ; εἰ οὖν ὑμεῖς πονηροὶ ὄντες οἴδατε δόματα ἀγαθὰ διδόναι τοῖς τέκνοις ὑμῶν,

ὑμῖν, ὑμῶν, ὑμᾶς, ὑμεῖς — to you, of you, you, you *(plural)*
ὁ αἰτῶν, ὁ ζητῶν — the one who asks, the one who seeks *(present participles of contract verbs)*
τοῖς αἰτοῦσιν — to those who ask
ἐξ ὑμῶν — of you, among you
αἰτῇ — asks for *(present subjunctive of **αἰτέω**)*
ὄντες — being *(participle of **εἰμί**, plural)*
πόσῳ μᾶλλον — how much more
ὦ ἄνδρες Ἀθηναῖοι — men of Athens *(the vocative Socrates uses to the jury)*
πείσομαι — I shall obey *(future of **πείθομαι**, Lesson 26)*
ἤ — than; *(at the start of a sentence)* or
τὰ χρήματα — money, possessions
ὦ ἄνθρωπε — man! *(vocative)*
κρούω — I knock; **τῷ κρούοντι** — to the one who knocks
ὃν αἰτήσει … ἄρτον — whom his son will ask for bread *(**αἰτέω** with two accusatives)*
μὴ … ἐπιδώσει; — he will not hand him …, will he? *(**ἐπιδίδωμι**, hand over; **μή** expects the answer no)*
ὁ ἰχθύς — fish
ὁ ὄφις — snake
οἴδατε … διδόναι — you know how to give *(**διδόναι**, present infinitive of **δίδωμι**)*
τὸ δόμα — gift *(Koine; Attic says **δῶρον**)*
ἀσπάζομαι — I greet; I am fond of *(Lesson 28)*
ἕωσπερ ἂν ἐμπνέω — for as long as I breathe *(subjunctive after **ἄν**)*
οἷός τε ὦ — I am able *(**ὦ**, subjunctive of **εἰμί**)*
φιλοσοφῶν — philosophising *(participle of **φιλοσοφέω**)*
παρακελευόμενος, ἐνδεικνύμενος — urging, pointing out *(middle participles)*
ὅτῳ ἂν ἀεὶ ἐντυγχάνω ὑμῶν — to whichever of you I ever meet
λέγων οἷάπερ εἴωθα — saying the very things I am accustomed to say

πόσῳ μᾶλλον ὁ πατὴρ ὑμῶν ὁ ἐν τοῖς οὐρανοῖς δώσει ἀγαθὰ τοῖς αἰτοῦσιν αὐτόν.

ἐγὼ ὑμᾶς, ὦ ἄνδρες Ἀθηναῖοι, ἀσπάζομαι μὲν καὶ φιλῶ, πείσομαι δὲ μᾶλλον τῷ θεῷ ἢ ὑμῖν, καὶ ἕωσπερ ἂν ἐμπνέω καὶ οἷός τε ὦ, οὐ μὴ παύσωμαι φιλοσοφῶν καὶ ὑμῖν παρακελευόμενός τε καὶ ἐνδεικνύμενος ὅτῳ ἂν ἀεὶ ἐντυγχάνω ὑμῶν, λέγων οἷάπερ εἴωθα, ὅτι "ὦ ἄριστε ἀνδρῶν, Ἀθηναῖος ὤν, πόλεως τῆς μεγίστης καὶ εὐδοκιμωτάτης εἰς σοφίαν καὶ ἰσχύν, χρημάτων μὲν οὐκ αἰσχύνῃ ἐπιμελούμενος ὅπως σοι ἔσται ὡς πλεῖστα, καὶ δόξης καὶ τιμῆς, φρονήσεως δὲ καὶ ἀληθείας καὶ τῆς ψυχῆς ὅπως ὡς βελτίστη ἔσται οὐκ ἐπιμελῇ οὐδὲ φροντίζεις;"

ὦ ἄριστε ἀνδρῶν — best of men
πόλεως τῆς μεγίστης καὶ εὐδοκιμωτάτης — of the greatest and most famous city *(genitive of* ***πόλις****)*
εἰς σοφίαν καὶ ἰσχύν — for wisdom and strength
οὐκ αἰσχύνῃ ἐπιμελούμενος — are you not ashamed, caring
ὅπως σοι ἔσται ὡς πλεῖστα — that you may have as much as possible *(literally "how there will be most to you")*
ἡ φρόνησις — understanding, good sense
ὡς βελτίστη — as good as possible
οὐκ ἐπιμελῇ οὐδὲ φροντίζεις — you do not care, nor give thought

Exercise 36.5 — Understanding the reading

Read both tiers aloud before you answer anything.

1. In the Gospel, who asks and who gives? Which verbs carry each, and in what forms?
2. **αἰτεῖτε … δοθήσεται**: name the mood and aspect of the first and the tense and voice of the second. Why is the first present and not aorist?
3. **πᾶς ὁ αἰτῶν λαμβάνει** — parse **ὁ αἰτῶν**. What is **πᾶς** doing outside the article group (Lesson 34's note)?
4. The adaptation has **δίδωσιν** where the original has **ἐπιδώσει**. Name both forms. What does the original's tense do to the question?
5. **μὴ λίθον ἐπιδώσει αὐτῷ;** — what answer does a question beginning **μή** expect? Translate it so that an English reader expects the same.
6. **εἰ οὖν ὑμεῖς … οἴδατε … δώσει** — which row of Lesson 35's table is this condition, and what tells you?
7. Socrates says **πείσομαι τῷ θεῷ**. Which verb is this the future of, and which lesson taught you that to obey is to have been persuaded?
8. **οὐ μὴ παύσωμαι φιλοσοφῶν** — which job from Lesson 35 is this, and what is the strength of the claim?
9. Find every form of **εἰμί** in the Plato: there are three, in three different moods or tenses. Name each.
10. Both passages end on **ὁ πατήρ … δώσει ἀγαθά** and **τῆς ψυχῆς … οὐκ ἐπιμελῇ**.

One is a promise and one is a reproach. What do the two men agree about, and what sentence in each shows it?

Answer key

1. The hearers ask (**αἰτεῖτε**, **ὁ αἰτῶν**), and the son asks (**αἰτήσει**); human fathers give (**ἐπιδώσει**, **διδόναι**) and the father in heaven gives (**δοθήσεται**, **δώσει**). Five forms of **δίδωμι** (two compounded) in five verses: a future passive, three futures and a present infinitive.
2. **αἰτεῖτε** — imperative, present: *keep asking*, a practice. **δοθήσεται** — future passive, 3 sing. Present because the instruction is a way of living, not a single request; **αἰτήσατε** would be *ask, once*.
3. Present participle, masculine nominative singular, of **αἰτέω**, with the article: *the one who asks*. **πᾶς** outside the group is *every*: *every asker receives*.
4. **δίδωσιν**, present of **δίδωμι**; **ἐπιδώσει**, future of **ἐπιδίδωμι**. The future puts the son's request and the father's response into a particular imagined occasion — *will he hand him a stone?* — rather than a general habit.
5. *No*: **μή** in a question is the questioner saying *surely not*. *He won't hand him a stone, will he?*
6. The first row — simple: **εἰ** with the indicative (**οἴδατε**) and an indicative (**δώσει**) in the main clause. It takes the *if* as granted: *since you know how*.
7. **πείθομαι**, the middle of **πείθω** — Lesson 26. Socrates will *be persuaded by* the god rather than by the jury, which is the Greek for obeying one rather than the other.
8. Emphatic denial: **οὐ μή** with the aorist subjunctive. *I will by no means stop.* The strongest future *no* the language has, said to a court that could have him killed, and did.
9. **ὦ** (subjunctive, in **οἷός τε ὦ**), **ὤν** (participle, in **Ἀθηναῖος ὤν**), **ἔσται** (future, twice). Two of the four columns of the **εἰμί** table, and the participle beneath it, in one sentence.
10. That what matters most is not what is asked for first. The Gospel says the father gives **ἀγαθά** — not stones and snakes, but not bread and fish either: *good things*, left undefined. Socrates says the Athenians care for **χρήματα, δόξα, τιμή** and not **φρόνησις, ἀλήθεια, ψυχή**. Both set the soul's good against the obvious goods, and both expect the hearer to have asked for the wrong one. Accept any answer that quotes the Greek on both sides.

The Question

1. *Ask, and it will be given.* Socrates asked the Athenians a question for thirty years and was given hemlock. Is one of these two sentences wrong, or are they about different kinds of asking?
2. The oldest verbs in the language are *give*, *put*, *stand*, *be*, *go*, *say*. If you had to guess the six oldest verbs of any language from nothing, would you

have guessed these? What does the list leave out, and why?

3. *What in the sentence tells you that?* You have been asked it of every sentence all through this course. Name one thing outside Greek it can be asked of, and ask it.

Discussing the questions

1. Open, and the strongest answers find two kinds of asking. **αἰτεῖτε** is asking *for* something (Lesson 34's vocabulary separates it from asking a question), and Socrates asked the Athenians nothing for himself: **διὰ τί τὰ μὲν χρήματα ζητεῖς** is a reproach. The Gospel also promises **ἀγαθά**, left undefined, not the thing requested. A pupil who says one sentence is wrong is arguing in good faith; ask what Socrates says he will do regardless, **οὐ μὴ παύσωμαι**.
2. The lesson's reason is frequency: "the words people use most are the ones that change least." Beyond that it is open. A strong answer looks for what the six share (arguably little content of their own, and a part in framing most other sentences) and names what is missing: seeing, eating, dying. The verb for *see* is common and did not stay regular either; its aorist and its *know* come from another stem (Lessons 32 and 33). Theodoros says six "you need", not six in all.
3. Open by design; the point is that pupils ask it. The lesson asks it a last time of **εἶ** and **εἰσί** and gets "the accent, and nothing else". A strong answer picks a real sentence (a speech, an advertisement, a translation, a headline) and separates what its words say from what the reader is left to supply, as the Voice did with the unnamed giver of **δοθήσεται**. The closing story is the last example: Theodoros's nine words say what the class now has and leave entirely unsaid what it is for, and nobody in the room asks.

The Story

The tags stayed on Julia's bench until the lesson ended, and she untied the thread and read all three and put them in her sleeve, and said nothing either, and the account was square.

Then Theodoros wiped the board, which he did not usually do, and wrote one line across the clean white of it, and said: "That is all. Go home."

ὁ διδάσκαλος οὐκέτι δίδωσιν· ὑμεῖς γὰρ ἔχετε.

Nobody asked what it meant. Marcus read it aloud without being asked to and without getting it wrong, which he would not have managed in Lesson 1 and knew it. Felix had it a moment earlier and said nothing, because he had noticed what the **γάρ** *was doing and wanted a moment longer with it. Livia was already writing it down.*

The teacher gives no longer; for you have it.

A **-μι** *verb and an* **-ω** *verb in one sentence, a postpositive sitting second, the* **οὐκέτι** *of*

Lesson 14, and a nominative pronoun that is there only because it is doing work. Seven words, every one of them with a lesson behind it, read off a board by children who had spent the first hour complaining that they already knew letters.

And **ἔχετε** *has no object. English cannot say the sentence without supplying one. Greek can, and Theodoros did not.*

That is the whole of it. Somebody had put the cat on the shelf, where it could see everything and be reached by nobody, and it stayed there until the room was empty.

Cumulative Vocabulary

Student edition, p. 383

Every word given in a lesson's vocabulary box, with the lesson that introduces it. Nouns are given with the article, verbs in the first person singular present (except where a single form is what was taught), adjectives in the masculine nominative singular.

A

ἀγαθός — good 10
ἀγαπάω — I love *(the verb of **ἀγάπη**; a contract verb — take these forms whole: **ἀγαπᾷ** he loves, **ἀγαπῶμεν** we love; aorist **ἠγάπησα**)* 19
ἡ ἀγάπη — love *(Koine)* 19
ἀγαπητός — beloved *(the adjective of **ἀγαπάω**, Lesson 19)* 23
ὁ ἄγγελος — messenger 9
ὁ ἀγρός — field; the countryside 2
ἄγω — I lead, bring *(you saw it inside **παιδαγωγός** in Lesson 3)* 20
ἡ ἀδελφή — sister 28
ὁ ἀδελφός — brother 28
ἄδικος — unjust 17
ἀεί — always, ever 13
ἄειδε — sing! *(imperative; Attic would contract this)* 15
ὁ αἴλουρος — cat 3
αἰτέω — I ask for, I request *(a thing; **ἐρωτάω** asks a question)* 26
ὁ αἰών — age; eternity *(**εἰς τὸν αἰῶνα** = forever)* 20
αἰώνιος — eternal, everlasting *(the adjective of **ὁ αἰών**, Lesson 20)* 35
ἄκουε — listen! *(present imperative; aorist **ἄκουσον**)* 26
ἀκούω — I hear, listen to 11
ἡ ἀλήθεια — truth 4
ἀλλά — but 4
ἄλλος — other, another *(neuter **ἄλλο**, not **ἄλλον**)* 10
ἡ ἁμαρτία — a missing of the mark; a fault; sin *(the New Testament's word)* 19
ἀμήν — truly *(Hebrew; the Gospels' way of beginning a solemn statement)* 35
ἄν — *(a particle: with the subjunctive, opens a general or future clause; with a past indicative, marks "would" or "would have")* 35
ἀναβαίνω — I go up *(aorist **ἀνέβη**, he went up — Matthew's verb in Lesson 21; participle **ἀναβαίνων**)* 23
ἀναγιγνώσκω — I read *(literally* I know again*: **ἀνα-** + **γιγνώσκω**)* 6
ὁ ἄνεμος — wind 27
ὁ ἀνήρ — man *(as against a woman; third declension)* 15
ὁ ἄνθρωπος — human being, person 1
ἀνοίγω — I open *(future passive **ἀνοιγήσομαι**, I will be opened)* 36
ἄνωθεν — from above; again *(both at once, in John)* 35
ἀπό — from, away from *(with the genitive)* 8
ἀποδίδωμι — I give back, I pay back *(aorist **ἀπέδωκα**)* 36
ἀποθνῄσκω — I die *(aorist **ἀπέθανον**; perfect **τέθνηκα**, I am dead)* 33
ἀποκρίνομαι — I answer 25
ἀποστέλλω — I send out, I send away *(aorist **ἀπέστειλα**; the word behind* apostle*)* 19
ὁ ἀπόστολος — one sent out; messenger; apostle 33
ἆρα — *(marks a question; untranslated)* 25
ἡ ἀρετή — excellence, virtue 2
ὁ ἄρτος — bread, a loaf 36
ἡ ἀρχή — beginning; origin; rule, power 6
ὁ ἄρχων — ruler, commander *(genitive **ἄρχοντος**; a participle of **ἄρχω**, I rule, turned into a noun — compare **ἡ ἀρχή**, Lesson 6)* 23
ἀσπάζομαι — I greet 28
αὔριον — tomorrow 32
αὐτός, αὐτή, αὐτό — he, she, it; *(in the nominative)* emphatic: *they themselves* 21

B

βαπτίζω — I dip, I immerse; I baptise *(aorist passive **ἐβαπτίσθην**)* 31
ἡ βασιλεία — kingdom, kingship 21
τὸ βιβλίον — book, scroll 3
ὁ βίος — life, a life as it is lived 17

βλέπω — I see, look at 5
βούλομαι — I want, I wish *(3rd singular **βούλεται**)* 16

Γ

γάρ — for, because *(postpositive)* 17
γέγραπται — it is written, it stands written *(perfect passive of **γράφω**; the active is **γέγραφα**)* 33
γεννάω — I beget, I bear *(passive **γεννάομαι**, I am born; aorist passive **ἐγεννήθην**)* 35
ἡ γῆ — earth, land 21
γίγνομαι — I become, I come to be; I happen *(deponent; aorist **ἐγενόμην** — you have had **ἐγένετο** since Lesson 14)* 31
γιγνώσκω — I know, come to know, recognise 5
γνῶθι — know! *(aorist imperative of **γιγνώσκω**; irregular)* 26
ἡ γνώμη — opinion, judgement; a verdict 4
τὰ γράμματα — letters; writing; literature 7
ἡ γραφή — writing; a drawing; anything written 3
γράφω — I write 5

Δ

δεῖ — it is necessary *(+ accusative + infinitive)* 26
ἡ δέλτος — writing tablet *(feminine, like **ἡ ὁδός**)* 3
ὁ δεσπότης — master *(of a household; of slaves)* 6
δεύτερος — second *(**τὸ δεύτερον**, a second time)* 34
δηλόω — I show, I make clear *(δηλῶ; aorist **ἐδήλωσα**)* 34
ὁ δῆμος — the people 4
διὰ τί — why? 25
ὁ διδάσκαλος — teacher 3
διδάσκω — I teach 11
δίδωμι — I give *(third person **δίδωσι** — he, she, or it gives)* 9
δίκαιος — just, righteous 17
ἡ δικαιοσύνη — justice 17
ἡ δίκη — justice; a trial, a case 4
διώκω — I chase, pursue 6
ὁ δόλος — trick, guile, cunning 16
ἡ δόξα — opinion; reputation; glory *(the same word, moving)* 27
ὁ δοῦλος — slave 2
δύναμαι — I am able, I can *(3rd singular **δύναται**)* 16
δύο — two 22
τὸ δῶρον — gift 1

Ε

ἐάν — if *(with the subjunctive; **εἰ** + **ἄν**)* 35
ἐγείρω — I wake *(someone)*, I raise *(aorist **ἤγειρα**)* 27
ἐγένετο — it happened, it became, it came to be 14
ἔγραψα — I wrote *(aorist of **γράφω**)* 14
ἐγώ — I 5
ἔδραμον — I ran *(aorist of **τρέχω**, I run)* 14
ἔδωκα — I gave *(aorist of **δίδωμι**; 3rd singular **ἔδωκε(ν)**)* 16
ἐθέλω — I am willing, I consent 11
εἶδον — I saw *(aorist; its present, **ὁράω**, is a verb of a kind you meet in Part VI — use **βλέπω** for* I see* until then)* 15
εἰμί — I am 5
εἶμι — I will go, I will come *(the Attic future of **ἔρχομαι**)* 32
εἶπον — I said *(aorist of **λέγω**)* 14
ἡ εἰρήνη — peace 2
εἰς — into, to *(with the accusative)* 14
ἐκ, ἐξ — out of *(with the genitive)* 8
ἐκβάλλω — I throw out, I drive out *(aorist **ἐξέβαλον**)* 31
ἐκεῖ — there 8
ἐκεῖνος, ἐκείνη, ἐκεῖνο — that; that one *(declined like **αὐτός**)* 22
ἔλαβον — I took *(aorist of **λαμβάνω**, I take)* 14
ἔλεγον — I was saying *(imperfect of **λέγω**)* 13
ἐλεέω — I show mercy *(the verb of **τὸ ἔλεος**, Lesson 20)* 22
τὸ ἔλεος — mercy, compassion *(neuter, Koine; Attic has **ὁ ἔλεος**, masculine)* 20
ὁ Ἕλλην — a Greek *(genitive **Ἕλληνος**; plural **οἱ Ἕλληνες**)* 23
ἐλπίζω — I hope *(+ accusative + infinitive, like **εὔχομαι**)* 28
ἔμαθον — I learned *(aorist of **μανθάνω**)* 14
ἐν — in, among *(with the dative)* 9
ἐνταῦθα — here; there 6
ἐντός — inside; in the midst of *(with the genitive)* 27
ἔπαθον — I suffered, I experienced *(aorist of **πάσχω**)* 15
ἐπεί — when; since 23
ἔπειτα — then, next, thereupon 14
ἔπεσον — I fell *(aorist of **πίπτω**, I fall)* 14

ἐπί — on, upon *(with the genitive)*; on to, against *(with the accusative)* 20
ἡ ἐπιστολή — letter, message 9
τὸ ἔργον — work, deed, task 7
ἡ ἔρημος — desert, wilderness *(feminine, despite the* ***-ος*** *— like* ***ἡ ὁδός****)* 31
ἔρρωσο — farewell *(to several,* ***ἔρρωσθε****; the closing formula)* 28
ἔρχομαι — I come, I go *(3rd singular* ***ἔρχεται****; aorist* ***ἦλθον****, Lesson 14; participle* ***ἐλθών****)* 22
ἐρωτάω — I ask *(a question)* 25
ἐσθίω — I eat *(imperfect* ***ἤσθιον****)* 15
ἔσομαι — I will be *(future of* ***εἰμί****; third singular* ***ἔσται****)* 32
ὁ ἑταῖρος — companion, comrade 2
ἔτι — still, yet 6
εὐθύς — at once, immediately 14
εὐλογέω — I bless *(****εὖ*** *well +* ***λέγω****: to speak well of)* 20
εὑρίσκω — I find 5
εὔχομαι — I pray, I wish *(+ accusative + infinitive)* 28
ἔχω — I have, hold 5

Z

ζητέω — I seek, I look for 26
ἡ ζωή — life 5
τὸ ζῷον — animal, living thing 7

H

ἤδη — already; by now 6
ἦλθον — I came, I went *(aorist)* 14
ὁ ἥλιος — sun 2
ἡμεῖς — we *(genitive* ***ἡμῶν****, dative* ***ἡμῖν****, accusative* ***ἡμᾶς****; emphatic, like* ***ἐγώ****)* 19
ἡ ἡμέρα — day 7
ἦν — he, she, or it was *(imperfect of* ***εἰμί****)* 13

Θ

ἡ θάλασσα — sea *(Attic* ***θάλαττα****)* 23
ἡ θάλαττα — sea *(genitive* ***τῆς θαλάττης****: alpha in the nominative, eta in the genitive)* 8
ὁ θάνατος — death 20
θάπτω — I bury *(aorist passive* ***ἐτάφην****)* 33
θαυμάζω — I wonder at, am amazed; I admire 6
θέλω — I want *(Koine; Attic* ***ἐθέλω****, Lesson 11)* 23
ὁ θεός — god 2
ἡ θυγάτηρ — daughter 8
ὁ θυμός — spirit, heart; the seat of anger and courage 15
ἡ θύρα — door 3

I

ἰδού — behold, look *(an interjection, from* ***εἶδον****)* 27
ἰδών — having seen *(aorist participle of* ***ὁράω****)* 22
ὁ ἱερεύς — priest *(genitive* ***ἱερέως****)* 22
ἵνα — in order that; *(Koine)* that 23
ὁ ἵππος — horse 3
ἵστημι — I make stand, I set up *(aorist* ***ἔστησα****);* ***ἔστην****, I stood; perfect* ***ἕστηκα****, I am standing* 36

K

καθαρός — clean, pure 21
καθεύδω — I sleep 5
καί — and; also, even 2
κακός — bad, evil 10
κακῶς — badly 11
καλέω — I call, I name *(aorist* ***ἐκάλεσα****; passive* ***καλοῦμαι****, I am called)* 34
καλός — fine, beautiful, noble 10
καλῶς — well, finely 11
ἡ καρδία — heart 21
κατά — according to *(with the accusative)*; down from, against *(with the genitive)* 33
καταβαίνω — I go down *(imperfect* ***κατέβαινεν****, Lesson 22's first verb)* 23
καταλαμβάνω — I seize, overtake; grasp, understand *(aorist* ***κατέλαβον****)* 27
κελεύω — I order, I command 26
ἡ κεφαλή — head 20
κλέπτω — I steal 11
ὁ κόσμος — order; ornament; the world *(three corners of one field)* 27
ὁ κριτής — judge; one who decides 4
ὁ κύριος — master, the one in charge; lord *(the Septuagint's word for God)* 19

Λ

λαλέω — I speak, I talk *(Koine; in Attic, "I chatter")* 23
λαμβάνω — I take, receive 5
λέγε — speak! *(present imperative; aorist* ***εἰπέ****, say!)* 26
λέγει — he, she, or it says, speaks, tells 4
λέγω — I say, speak, tell 5
λείπω — I leave, leave behind 6

ὁ λῃστής — bandit, robber 22
ὁ λίθος — stone 3
ὁ λόγος — word, speech, account, reason 1
λούω — I wash *(middle **λούομαι**, I wash myself; aorist **ἔλουσα**; aorist passive **ἐλούθην**, later **ἐλούσθην**)* 31
λυπέω — I grieve, I cause pain *(passive **λυποῦμαι**, I am grieved)* 34

M

ὁ μαθητής — pupil, learner *(a masculine noun of the first declension, like **ὁ κριτής**: **οἱ μαθηταί**, **τοὺς μαθητάς**)* 7
μακάριος — blessed, fortunate; beyond the reach of trouble 21
μακρός — long *(feminine **μακρά**; you met **μακραί** on the fifth tablet)* 10
μᾶλλον — more; rather 32
μανθάνω — I learn, understand 11
ὁ μάρτυς — witness 4
μέγας — great, large 10
μέν … δέ — on the one hand … on the other *(both postpositive)* 17
μένω — I stay, remain; I wait 5
μεριμνάω — I worry, I am anxious *(future **μεριμνήσω**)* 32
μετά — with *(with the genitive: **μετ᾽ ἐμοῦ**, with me)*; after *(with the accusative)* 20
τὸ μέτρον — measure, standard *(new)* 12
μή — not *(with commands, wishes and prohibitions)* 26
ἡ μῆνις — wrath, anger *(of a god or a hero; not ordinary temper)* 15
ἡ μήτηρ — mother *(genitive **μητρός**)* 28
μικρός — small, little 10
μόνος — only, alone 7

N

ναί — yes 6
ἡ ναῦς — ship *(irregular; recognise it)* 15
νέος — new; young *(feminine **νέα**, after **ε**)* 10
ὁ νόμος — law; custom 4
ὁ νόστος — homecoming, the journey home 16
νῦν — now 11
ἡ νύξ — night *(genitive **νυκτός**; **νυκτός** alone = by night)* 35

Ξ

ὁ ξένος — stranger; guest; foreigner 1

O

ἡ ὁδός — road, way 2
οἶδα — I know *(a fact)* 25
ἡ οἰκία — house, home 3
ὁ οἶκος — house, household 2
ὁ οἶνος — wine 2
ὀλίγος — little, few 10
ὅλος — whole, entire *(**ἐξ ὅλης τῆς καρδίας**, from the whole heart)* 22
τὸ ὄνομα — name 8
ὁράω — I see *(future **ὄψομαι**; aorist **εἶδον**)* 32
τὸ ὄρος — mountain, hill *(third declension; dative **τῷ ὄρει**)* 21
ὅς, ἥ, ὅ — who, which 17
ὅταν — whenever, when *(with the subjunctive; **ὅτε** + **ἄν**)* 35
ὅτε — when *(not a question; the word that opens when I came …)* 28
ὅτι — that *(introducing what somebody says or knows — the second way of Lesson 16)*; because 17
οὐ (οὐκ, οὐχ) — not 2
οὐδέ — and not, nor; not even 6
οὐδείς — no one; *(neuter **οὐδέν**)* nothing 19
οὐκέτι — no longer 14
οὖν — therefore, so *(postpositive)* 17
ὁ οὐρανός — sky, heaven 2
οὗτος, αὕτη, τοῦτο — this, this one; **ταῦτα** — these things *(it stands outside the article group: **οὗτος ὁ παῖς**, this boy)* 17
οὕτως — thus, so, in this way 7
ὁ ὄχλος — crowd 21

Π

ὁ παιδαγωγός — the household slave who walked a child to school 3
τὸ παιδίον — child, little child *(a diminutive of **παῖς**)* 23
ὁ παῖς — child, boy *(third declension; genitive **παιδός**)* 17
πάλιν — again, back 13
παραδίδωμι — I hand over; I hand on *(aorist **παρέδωκα**)* 33
παραλαμβάνω — I receive, I take over *(aorist **παρέλαβον**)* 33
παρέρχομαι — I pass by *(aorist **παρῆλθον**; the passage has **ἀντιπαρῆλθεν**, "passed by on the other side")* 22
πᾶς, πᾶσα, πᾶν — all, every; the whole *(third declension; genitive **παντός**; plural **πάντες**,*

πάντα) 15
ὁ πατήρ — father *(genitive **πατρός**; Lesson 16's Homer had it)* 28
παύω — I stop *(someone); middle **παύομαι**, I cease, I stop (myself)* 36
πείθω — I persuade; *(middle **πείθομαι**)* I obey 26
πειράζω — I test; I tempt *(passive **πειράζομαι**, I am tested)* 31
πέμπω — I send 9
περί — about, concerning *(with the genitive)* 8
ἡ περιστερά — dove 31
πίνω — I drink *(aorist **ἔπιον**; infinitives **πίνειν**, **πιεῖν**)* 16
πιστεύω — I trust, I believe *(with the dative; in the New Testament also **πιστεύω εἰς** + accusative)* 19
ἡ πίστις — trust, faith *(genitive **πίστεως**)* 19
ὁ πλησίον — the neighbour *(an adverb, "nearby", with the article)* 22
τὸ πλοῖον — boat, ship *(the Gospels' word; **ναῦς** is the older word, Homer's and Attic's)* 27
τὸ πνεῦμα — breath; wind; spirit *(neuter; dative **τῷ πνεύματι**)* 21
ποιέω — I make, I do *(aorist **ἐποίησα**; participle **ποιήσας**)* 22
ποιμαίνω — I shepherd, I tend 20
ὁ ποιμήν — shepherd *(genitive **ποιμένος**; you met **ὁ ποιμὴν ὁ καλός** in Lesson 10)* 20
ὁ πόλεμος — war 1
ἡ πόλις — city *(third declension, irregular: genitive **πόλεως**, accusative plural **πόλεις**; recognise it)* 15
πολλοί — many 7
πολύτροπος — of many turns; much-travelled; resourceful 15
πονηρός — wicked, bad; worthless 36
ὁ πόνος — toil, hard work; trouble 11
ὁ ποταμός — river 3
πότε — when? 25
ποῦ — where? 25
πράττω — I do, act; I fare *(with **καλῶς** or **κακῶς**: I do well, I do badly)* 11
τὸ πρόβατον — sheep 34
πρός — towards, with, in the presence of *(with the accusative)* 6
ὁ προφήτης — prophet; one who speaks for a god 21
πρῶτον — first, first of all 32
πρῶτος — first 10
ὁ πτωχός — beggar; destitute *(not merely poor)* 21
πῶς — how? 25

Ρ

ἡ ῥάβδος — rod, staff *(second declension and feminine, like **ἡ ὁδός** in Lesson 7)* 20
ῥᾴδιος, ῥᾳδία, ῥᾴδιον — easy *(neuter **ῥᾴδιον** as a predicate, with **ἐστίν** understood; initial rho always takes the rough breathing, Lesson 2)* 17
τὸ ῥῆμα — word; thing said *(third declension, genitive **ῥήματος**; one of the **-ματ-** neuters, which name the result of an action — here, of **εἴρω**, I say)* 32
ὁ ῥήτωρ — orator, public speaker *(a consonant that takes a breathing anyway: initial rho is always rough. Third declension, genitive **ῥήτορος**, in Lesson 15)* 2
ἡ Ῥώμη — Rome *(accusative **Ῥώμην**; the city this whole book happens in. Felix read it off the board in Lesson 1, in capitals, as* pwmh*)* 28
ῥώννυμι — I strengthen *(you need only its perfect imperative **ἔρρωσο**, the closing formula; initial rho always carries the rough breathing)* 28

Σ

ἡ σάρξ — flesh *(genitive **σαρκός**)* 35
τὸ σημεῖον — sign 35
σήμερον — today 32
ἡ σκοτία — darkness *(Koine; Attic usually **ὁ σκότος**)* 27
ἡ σοφία — wisdom; skill 16
σοφός — wise, skilled 10
σπεύδω — I hurry, am eager 11
σπλαγχνίζομαι — I am moved with compassion *(Koine; from **τὰ σπλάγχνα**, the inward parts — the place pity is felt)* 22
ὁ στρατηγός — general, commander *(**στρατός**, army, + **ἄγω**)* 23
σύ — you *(one person; emphatic, like **ἐγώ**)* 11
σύν — together with *(with the dative)* 9
σῴζω — I save, I keep safe *(aorist **ἔσωσα**)* 28
τὸ σῶμα — body *(genitive **σώματος**)* 32
ἡ σωτηρία — safety; deliverance; *(in the Church)* salvation 28

Τ

τὸ τέκνον — child 1
τελέω — I finish, I complete *(aorist **ἐτέλεσα**, passive **ἐτελέσθην**; perfect passive **τετέλεσμαι***

— ***τετέλεσται**, it is finished)* 33
τέλος — finally, in the end 14
ἡ τέχνη — skill, craft, art 1
τηρέω — I keep, I guard, I observe 34
τίθημι — I put, I place *(aorist **ἔθηκα**; middle **τίθεμαι**, I set for myself, I make)* 36
τιμάω — I honour 34
ἡ τιμή — honour; price 4
τίς, τί — who? what? which? *(the accent is the question)* 25
τις, τι — someone, something; a certain *(enclitic)* 25
ὁ τόπος — place 20
τότε — then, at that time 13
ἡ τράπεζα — table 3
τρέχω — I run 9
τρίτος — third 33
ὁ τρόπος — way, manner; a person's character 1

Υ

ὑγιαίνω — I am well, I am in health 28
τὸ ὕδωρ — water *(third declension; genitive **ὕδατος**)* 20
ὁ υἱός — son 8
ὑμεῖς — you *(plural; the dative **ὑμῖν** was in Lesson 11)* 17
ὑπάγω — I go, I go away *(Koine)* 23
ὑπέρ — on behalf of, for *(with the genitive)* 33
ὑπό — by *(with the genitive: the agent of a passive)* 31

Φ

φέρω — I carry, bear, bring 11
φεύγω — I flee, run away 5
φημί — I say, I assert *(imperfect **ἔφην**; **ἔφη**, he said; **οὔ φημι**, I deny)* 36
φιλέω — I love, I am fond of; I kiss *(**φιλῶ**; aorist **ἐφίλησα**)* 34
ὁ φίλος — friend 1
ὁ φόβος — fear 1
ἡ φωνή — voice; sound 1
τὸ φῶς — light *(genitive **φωτός**)* 27

Χ

χαίρειν — greetings *(infinitive of **χαίρω**, I rejoice; the opening formula)* 28
χαλεπός — difficult, hard, harsh *(the proverb's word, at last with its endings)* 10
ἡ χάρις — grace; favour; thanks *(genitive **χάριτος**)* 19
ἡ χείρ — hand *(genitive **χειρός**; accusative **χεῖρα**)* 28
χθές — yesterday 13
χρή — one ought, one must *(+ accusative + infinitive)* 26
ὁ χρόνος — time 7
ἡ χώρα — country, land 4

Ψ

ψεύδομαι — I lie, I speak falsely *(3rd singular **ψεύδεται**)* 16
ἡ ψυχή — soul, life, self 1

Ω

ὦ — O (used before a name or noun when addressing someone) 4
ἡ ὥρα — hour; season; the right time 2
ὡς — as, like; *(with a verb of saying)* how, that 17
ὥσπερ — just like, as 20
ὥστε — so that, with the result that 35
ὤφθη — he was seen; he appeared *(aorist passive of **ὁράω**; with the dative of the person who saw)* 33

English to Greek

Student edition, p. 389

The vocabulary list the other way round, for when you are composing rather than translating. Look the English up here, then check the word in the Greek list, which gives the article and the lesson it came from.

Where one English word answers to several Greek ones, all of them are given. They are rarely interchangeable, and choosing between them is most of what composing well consists of.

A

about — **περί** 8
according to — **κατά** 33
account — **ὁ λόγος** 1
act — **πράττω** 11
admire — **θαυμάζω** 6
after — **μετά** 20
again — **πάλιν, ἄνωθεν** 13, 35
against — **ἐπί, κατά** 20, 33
age — **ὁ αἰών** 20
all — **πᾶς, πᾶσα, πᾶν** 15
alone — **μόνος** 7
already — **ἤδη** 6
also — **καί** 2
always — **ἀεί** 13
am — **εἰμί** 5
am able — **δύναμαι** 16
am amazed — **θαυμάζω** 6
am anxious — **μεριμνάω** 32
am eager — **σπεύδω** 11
am fond of — **φιλέω** 34
am in health — **ὑγιαίνω** 28
am moved with compassion — **σπλαγχνίζομαι** 22
am standing — **ἵστημι** 36
am well — **ὑγιαίνω** 28
am willing — **ἐθέλω** 11
among — **ἐν** 9
and — **καί** 2
and not — **οὐδέ** 6
anger — **ἡ μῆνις** 15
animal — **τὸ ζῷον** 7
another — **ἄλλος** 10
answer — **ἀποκρίνομαι** 25
anything written — **ἡ γραφή** 3
apostle — **ὁ ἀπόστολος** 33
appeared — **ὤφθη** 33
art — **ἡ τέχνη** 1
as — **ὡς, ὥσπερ** 17, 20
ask — **ἐρωτάω** 25
ask for — **αἰτέω** 26
assert — **φημί** 36
at once — **εὐθύς** 14
at that time — **τότε** 13
away from — **ἀπό** 8

B

back — **πάλιν** 13
bad — **κακός, πονηρός** 10, 36
badly — **κακῶς** 11
bandit — **ὁ λῃστής** 22
baptise — **βαπτίζω** 31
bear — **φέρω, γεννάω** 11, 35
beautiful — **καλός** 10
became — **ἐγένετο** 14
because — **γάρ, ὅτι** 17, 17
become — **γίγνομαι** 31
beget — **γεννάω** 35
beggar — **ὁ πτωχός** 21
beginning — **ἡ ἀρχή** 6
behold — **ἰδού** 27
believe — **πιστεύω** 19
beloved — **ἀγαπητός** 23
bless — **εὐλογέω** 20
blessed — **μακάριος** 21
boat — **τὸ πλοῖον** 27
body — **τὸ σῶμα** 32
book — **τὸ βιβλίον** 3
boy — **ὁ παῖς** 17
bread — **ὁ ἄρτος** 36
breath — **τὸ πνεῦμα** 21
bring — **φέρω, ἄγω** 11, 20
brother — **ὁ ἀδελφός** 28
bury — **θάπτω** 33

but — **ἀλλά** 4
by — **ὑπό** 31
by now — **ἤδη** 6

C

call — **καλέω** 34
came — **ἦλθον** 14
came to be — **ἐγένετο** 14
can — **δύναμαι** 16
carry — **φέρω** 11
case — **ἡ δίκη** 4
cat — **ὁ αἴλουρος** 3
cause pain — **λυπέω** 34
cease — **παύω** 36
certain — **τις, τι** 25
chase — **διώκω** 6
child — **τὸ τέκνον**, **ὁ παῖς**, **τὸ παιδίον** 1, 17, 23
city — **ἡ πόλις** 15
clean — **καθαρός** 21
come — **ἔρχομαι** 22
come to be — **γίγνομαι** 31
come to know — **γιγνώσκω** 5
command — **κελεύω** 26
commander — **ὁ στρατηγός**, **ὁ ἄρχων** 23, 23
companion — **ὁ ἑταῖρος** 2
compassion — **τὸ ἔλεος** 20
complete — **τελέω** 33
comrade — **ὁ ἑταῖρος** 2
concerning — **περί** 8
consent — **ἐθέλω** 11
country — **ἡ χώρα** 4
countryside — **ὁ ἀγρός** 2
craft — **ἡ τέχνη** 1
crowd — **ὁ ὄχλος** 21
cunning — **ὁ δόλος** 16
custom — **ὁ νόμος** 4

D

darkness — **ἡ σκοτία** 27
daughter — **ἡ θυγάτηρ** 8
day — **ἡ ἡμέρα** 7
death — **ὁ θάνατος** 20
deed — **τὸ ἔργον** 7
deliverance — **ἡ σωτηρία** 28
desert — **ἡ ἔρημος** 31
destitute — **ὁ πτωχός** 21
die — **ἀποθνῄσκω** 33
difficult — **χαλεπός** 10
dip — **βαπτίζω** 31
do — **πράττω**, **ποιέω** 11, 22
door — **ἡ θύρα** 3
dove — **ἡ περιστερά** 31
down from — **κατά** 33
drawing — **ἡ γραφή** 3
drink — **πίνω** 16
drive out — **ἐκβάλλω** 31

E

earth — **ἡ γῆ** 21
easy — **ῥᾴδιος, ῥᾳδίᾱ, ῥᾴδιον** 17
eat — **ἐσθίω** 15
emphatic: they themselves — **αὐτός, αὐτή, αὐτό** 21
entire — **ὅλος** 22
eternal — **αἰώνιος** 35
eternity — **ὁ αἰών** 20
even — **καί** 2
ever — **ἀεί** 13
everlasting — **αἰώνιος** 35
every — **πᾶς, πᾶσα, πᾶν** 15
evil — **κακός** 10
excellence — **ἡ ἀρετή** 2
experienced — **ἔπαθον** 15

F

faith — **ἡ πίστις** 19
fare — **πράττω** 11
farewell — **ἔρρωσο** 28
father — **ὁ πατήρ** 28
fault — **ἡ ἁμαρτία** 19
favour — **ἡ χάρις** 19
fear — **ὁ φόβος** 1
fell — **ἔπεσον** 14
few — **ὀλίγος** 10
field — **ὁ ἀγρός** 2
finally — **τέλος** 14
find — **εὑρίσκω** 5
fine — **καλός** 10
finely — **καλῶς** 11
finish — **τελέω** 33
first — **πρῶτος, πρῶτον** 10, 32
first of all — **πρῶτον** 32
flee — **φεύγω** 5
flesh — **ἡ σάρξ** 35
for — **γάρ**, **ὑπέρ** 17, 33
foreigner — **ὁ ξένος** 1
fortunate — **μακάριος** 21
friend — **ὁ φίλος** 1
from — **ἀπό** 8
from above — **ἄνωθεν** 35

G

gave) — **ἔδωκα** 16
general — **ὁ στρατηγός** 23
gift — **τὸ δῶρον** 1
give — **δίδωμι** 9
give back — **ἀποδίδωμι** 36
glory — **ἡ δόξα** 27
go — **ἔρχομαι, ὑπάγω** 22, 23
go away — **ὑπάγω** 23
go down — **καταβαίνω** 23
go up — **ἀναβαίνω** 23
god — **ὁ θεός** 2
good — **ἀγαθός** 10
grace — **ἡ χάρις** 19
grasp — **καταλαμβάνω** 27
great — **μέγας** 10
Greek — **ὁ Ἕλλην** 23
greet — **ἀσπάζομαι** 28
greetings — **χαίρειν** 28
grieve — **λυπέω** 34
guard — **τηρέω** 34
guest — **ὁ ξένος** 1
guile — **ὁ δόλος** 16

H

hand — **ἡ χείρ** 28
hand on — **παραδίδωμι** 33
hand over — **παραδίδωμι** 33
happen — **γίγνομαι** 31
happened — **ἐγένετο** 14
hard — **χαλεπός** 10
hard work — **ὁ πόνος** 11
harsh — **χαλεπός** 10
have — **ἔχω** 5
having seen — **ἰδών** 22
he — **αὐτός, αὐτή, αὐτό** 21
head — **ἡ κεφαλή** 20
hear — **ἀκούω** 11
heart — **ὁ θυμός, ἡ καρδία** 15, 21
heaven — **ὁ οὐρανός** 2
here — **ἐνταῦθα** 6
hill — **τὸ ὄρος** 21
hold — **ἔχω** 5
home — **ἡ οἰκία** 3
homecoming — **ὁ νόστος** 16
honour — **ἡ τιμή, τιμάω** 4, 34
hope — **ἐλπίζω** 28
horse — **ὁ ἵππος** 3
hour — **ἡ ὥρα** 2
house — **ὁ οἶκος, ἡ οἰκία** 2, 3
household — **ὁ οἶκος** 2
how — **ὡς** 17
how? — **πῶς** 25
human being — **ὁ ἄνθρωπος** 1
hurry — **σπεύδω** 11

I

I — **ἐγώ** 5
if — **ἐάν** 35
immediately — **εὐθύς** 14
immerse — **βαπτίζω** 31
in — **ἐν** 9
in order that — **ἵνα** 23
in the end — **τέλος** 14
in the midst of — **ἐντός** 27
in the presence of — **πρός** 6
in this way — **οὕτως** 7
inside — **ἐντός** 27
into — **εἰς** 14
is necessary — **δεῖ** 26
is written — **γέγραπται** 33
it — **αὐτός, αὐτή, αὐτό** 21

J

journey home — **ὁ νόστος** 16
judge — **ὁ κριτής** 4
judgement — **ἡ γνώμη** 4
just — **δίκαιος** 17
just like — **ὥσπερ** 20
justice — **ἡ δίκη, ἡ δικαιοσύνη** 4, 17

K

keep — **τηρέω** 34
keep safe — **σῴζω** 28
kingdom — **ἡ βασιλεία** 21
kingship — **ἡ βασιλεία** 21
kiss — **φιλέω** 34
know — **γιγνώσκω, οἶδα** 5, 25
know! — **γνῶθι** 26

L

land — **ἡ χώρα, ἡ γῆ** 4, 21
large — **μέγας** 10
law — **ὁ νόμος** 4
lead — **ἄγω** 20
learn — **μανθάνω** 11
learned — **ἔμαθον** 14
learner — **ὁ μαθητής** 7
leave — **λείπω** 6
leave behind — **λείπω** 6

letter — **ἡ ἐπιστολή** 9
letters — **τὰ γράμματα** 7
lie — **ψεύδομαι** 16
life — **ἡ ψυχή, ἡ ζωή, ὁ βίος** 1, 5, 17
light — **τὸ φῶς** 27
like — **ὡς** 17
listen to — **ἀκούω** 11
listen! — **ἄκουε** 26
literature — **τὰ γράμματα** 7
little — **μικρός, ὀλίγος** 10, 10
little child — **τὸ παιδίον** 23
living thing — **τὸ ζῷον** 7
loaf — **ὁ ἄρτος** 36
long — **μακρός** 10
look — **ἰδού** 27
look at — **βλέπω** 5
look for — **ζητέω** 26
lord — **ὁ κύριος** 19
love — **ἡ ἀγάπη, ἀγαπάω, φιλέω** 19, 19, 34

M

make — **ποιέω** 22
make clear — **δηλόω** 34
make stand — **ἵστημι** 36
man — **ὁ ἀνήρ** 15
manner — **ὁ τρόπος** 1
many — **πολλοί** 7
master — **ὁ δεσπότης, ὁ κύριος** 6, 19
measure — **τὸ μέτρον** 12
mercy — **τὸ ἔλεος** 20
message — **ἡ ἐπιστολή** 9
messenger — **ὁ ἄγγελος, ὁ ἀπόστολος** 9, 33
middle παύομαι — **παύω** 36
missing of the mark — **ἡ ἁμαρτία** 19
more — **μᾶλλον** 32
mother — **ἡ μήτηρ** 28
mountain — **τὸ ὄρος** 21
much-travelled — **πολύτροπος** 15

N

name — **τὸ ὄνομα, καλέω** 8, 34
neighbour — **ὁ πλησίον** 22
new — **νέος** 10
next — **ἔπειτα** 14
night — **ἡ νύξ** 35
no longer — **οὐκέτι** 14
no one — **οὐδείς** 19
noble — **καλός** 10
nor — **οὐδέ** 6
not — **οὐ (οὐκ, οὐχ), μή** 2, 26
not even — **οὐδέ** 6
nothing — **οὐδείς** 19
now — **νῦν** 11

O

O — **ὦ** 4
obey — **πείθω** 26
observe — **τηρέω** 34
of many turns — **πολύτροπος** 15
on — **ἐπί** 20
on behalf of — **ὑπέρ** 33
on to — **ἐπί** 20
one in charge — **ὁ κύριος** 19
one must — **χρή** 26
one ought — **χρή** 26
one sent out — **ὁ ἀπόστολος** 33
one who decides — **ὁ κριτής** 4
only — **μόνος** 7
open — **ἀνοίγω** 36
opinion — **ἡ γνώμη, ἡ δόξα** 4, 27
orator — **ὁ ῥήτωρ** 2
order — **κελεύω, ὁ κόσμος** 26, 27
origin — **ἡ ἀρχή** 6
ornament — **ὁ κόσμος** 27
other — **ἄλλος** 10
out of — **ἐκ, ἐξ** 8
overtake — **καταλαμβάνω** 27

P

pass by — **παρέρχομαι** 22
pay back — **ἀποδίδωμι** 36
peace — **ἡ εἰρήνη** 2
people — **ὁ δῆμος** 4
perfect ἕστηκα — **ἵστημι** 36
person — **ὁ ἄνθρωπος** 1
person's character — **ὁ τρόπος** 1
persuade — **πείθω** 26
place — **ὁ τόπος, τίθημι** 20, 36
power — **ἡ ἀρχή** 6
pray — **εὔχομαι** 28
price — **ἡ τιμή** 4
priest — **ὁ ἱερεύς** 22
prophet — **ὁ προφήτης** 21
public speaker — **ὁ ῥήτωρ** 2
pupil — **ὁ μαθητής** 7
pure — **καθαρός** 21
pursue — **διώκω** 6
put — **τίθημι** 36

R

raise — **ἐγείρω** 27
ran — **ἔδραμον** 14
rather — **μᾶλλον** 32
read — **ἀναγιγνώσκω** 6
reason — **ὁ λόγος** 1
receive — **λαμβάνω, παραλαμβάνω** 5, 33
recognise — **γιγνώσκω** 5
remain — **μένω** 5
reputation — **ἡ δόξα** 27
request — **αἰτέω** 26
resourceful — **πολύτροπος** 15
right time — **ἡ ὥρα** 2
righteous — **δίκαιος** 17
river — **ὁ ποταμός** 3
road — **ἡ ὁδός** 2
robber — **ὁ λῃστής** 22
rod — **ἡ ῥάβδος** 20
Rome — **ἡ Ῥώμη** 28
rule — **ἡ ἀρχή** 6
ruler — **ὁ ἄρχων** 23
run — **τρέχω** 9
run away — **φεύγω** 5

S

safety — **ἡ σωτηρία** 28
said — **εἶπον** 14
salvation — **ἡ σωτηρία** 28
save — **σῴζω** 28
saw — **εἶδον** 15
say — **λέγω, φημί** 5, 36
says — **λέγει** 4
scroll — **τὸ βιβλίον** 3
sea — **ἡ θάλαττα, ἡ θάλασσα** 8, 23
season — **ἡ ὥρα** 2
second — **δεύτερος** 34
see — **βλέπω, ὁράω** 5, 32
seek — **ζητέω** 26
seize — **καταλαμβάνω** 27
self — **ἡ ψυχή** 1
send — **πέμπω** 9
send away — **ἀποστέλλω** 19
send out — **ἀποστέλλω** 19
set up — **ἵστημι** 36
she — **αὐτός, αὐτή, αὐτό** 21
sheep — **τὸ πρόβατον** 34
shepherd — **ὁ ποιμήν, ποιμαίνω** 20, 20
ship — **ἡ ναῦς, τὸ πλοῖον** 15, 27
show — **δηλόω** 34
show mercy — **ἐλεέω** 22
sign — **τὸ σημεῖον** 35
sin — **ἡ ἁμαρτία** 19
since — **ἐπεί** 23
sing! — **ἄειδε** 15
sister — **ἡ ἀδελφή** 28
skill — **ἡ τέχνη, ἡ σοφία** 1, 16
skilled — **σοφός** 10
sky — **ὁ οὐρανός** 2
slave — **ὁ δοῦλος** 2
sleep — **καθεύδω** 5
small — **μικρός** 10
so — **οὕτως, οὖν** 7, 17
so that — **ὥστε** 35
someone — **τις, τι** 25
something — **τις, τι** 25
son — **ὁ υἱός** 8
soul — **ἡ ψυχή** 1
sound — **ἡ φωνή** 1
speak — **λέγω, λαλέω** 5, 23
speak falsely — **ψεύδομαι** 16
speak! — **λέγε** 26
speaks — **λέγει** 4
speech — **ὁ λόγος** 1
spirit — **ὁ θυμός, τὸ πνεῦμα** 15, 21
staff — **ἡ ῥάβδος** 20
standard — **τὸ μέτρον** 12
stands written — **γέγραπται** 33
stay — **μένω** 5
steal — **κλέπτω** 11
still — **ἔτι** 6
stone — **ὁ λίθος** 3
stood — **ἵστημι** 36
stop — **παύω** 36
stranger — **ὁ ξένος** 1
strengthen — **ῥώννυμι** 28
suffered — **ἔπαθον** 15
sun — **ὁ ἥλιος** 2

T

table — **ἡ τράπεζα** 3
take — **λαμβάνω** 5
take over — **παραλαμβάνω** 33
talk — **λαλέω** 23
task — **τὸ ἔργον** 7
teach — **διδάσκω** 11
teacher — **ὁ διδάσκαλος** 3
tell — **λέγω** 5
tells — **λέγει** 4
tempt — **πειράζω** 31
tend — **ποιμαίνω** 20
test — **πειράζω** 31

thanks — **ἡ χάρις** 19
that — **ὅτι, ὡς, ἐκεῖνος, ἐκείνη, ἐκεῖνο, ἵνα** 17, 17, 22, 23
that one — **ἐκεῖνος, ἐκείνη, ἐκεῖνο** 22
then — **τότε, ἔπειτα** 13, 14
there — **ἐνταῦθα, ἐκεῖ** 6, 8
therefore — **οὖν** 17
thereupon — **ἔπειτα** 14
thing said — **τὸ ῥῆμα** 32
third — **τρίτος** 33
this — **οὗτος, αὕτη, τοῦτο** 17
this one — **οὗτος, αὕτη, τοῦτο** 17
throw out — **ἐκβάλλω** 31
thus — **οὕτως** 7
time — **ὁ χρόνος** 7
to — **εἰς** 14
today — **σήμερον** 32
together with — **σύν** 9
toil — **ὁ πόνος** 11
tomorrow — **αὔριον** 32
took — **ἔλαβον** 14
towards — **πρός** 6
trial — **ἡ δίκη** 4
trick — **ὁ δόλος** 16
trouble — **ὁ πόνος** 11
truly — **ἀμήν** 35
trust — **ἡ πίστις, πιστεύω** 19, 19
truth — **ἡ ἀλήθεια** 4
two — **δύο** 22

U

understand — **μανθάνω, καταλαμβάνω** 11, 27
unjust — **ἄδικος** 17
upon — **ἐπί** 20

V

verdict — **ἡ γνώμη** 4
virtue — **ἡ ἀρετή** 2
voice — **ἡ φωνή** 1

W

wait — **μένω** 5
wake — **ἐγείρω** 27
want — **βούλομαι, θέλω** 16, 23
war — **ὁ πόλεμος** 1
was — **ἦν** 13
was saying — **ἔλεγον** 13
was seen — **ὤφθη** 33
wash — **λούω** 31
water — **τὸ ὕδωρ** 20
way — **ὁ τρόπος, ἡ ὁδός** 1, 2
we — **ἡμεῖς** 19
well — **καλῶς** 11
went — **ἦλθον** 14
when — **ἐπεί, ὅτε, ὅταν** 23, 28, 35
when? — **πότε** 25
whenever — **ὅταν** 35
where? — **ποῦ** 25
which — **ὅς, ἥ, ὅ** 17
who — **ὅς, ἥ, ὅ** 17
who? what? which? — **τίς, τί** 25
whole — **πᾶς, πᾶσα, πᾶν, ὅλος** 15, 22
why? — **διὰ τί** 25
wicked — **πονηρός** 36
wilderness — **ἡ ἔρημος** 31
will be — **ἔσομαι** 32
will come — **εἶμι** 32
will go — **εἶμι** 32
wind — **τὸ πνεῦμα, ὁ ἄνεμος** 21, 27
wine — **ὁ οἶνος** 2
wisdom — **ἡ σοφία** 16
wise — **σοφός** 10
wish — **βούλομαι, εὔχομαι** 16, 28
with — **πρός, μετά** 6, 20
with the result that — **ὥστε** 35
witness — **ὁ μάρτυς** 4
wonder at — **θαυμάζω** 6
word — **ὁ λόγος, τὸ ῥῆμα** 1, 32
work — **τὸ ἔργον** 7
world — **ὁ κόσμος** 27
worry — **μεριμνάω** 32
worthless — **πονηρός** 36
wrath — **ἡ μῆνις** 15
write — **γράφω** 5
writing — **ἡ γραφή, τὰ γράμματα** 3, 7
writing tablet — **ἡ δέλτος** 3
wrote — **ἔγραψα** 14

Y

yes — **ναί** 6
yesterday — **χθές** 13
yet — **ἔτι** 6
you — **σύ, ὑμεῖς** 11, 17
young — **νέος** 10

T

ταῦτα — these things — **οὗτος, αὕτη, τοῦτο** 17

Ἔ

ἔστην — **ἵστημι** 36

Texts, Sources, and Permissions

Student edition, p. 395

Where the Greek comes from

Student edition, p. 395

Every passage attributed to an ancient author in this book follows the standard critical text, is cited by author, work, and location, and can be checked against the public-domain editions listed below. Sentences composed by the author of this course for teaching purposes are marked as such, in the body of the lesson, every time.

That distinction is kept rigorously, and students should be told that it is kept. A textbook that blurs the line between *this is how a Greek wrote* and *this is how your teacher writes when imitating a Greek* teaches something false about the language.

Principal editions used

Student edition, p. 395

Author	Edition
Homer	Monro & Allen (*Iliad*), Allen (*Odyssey*), *Homeri Opera* (Oxford Classical Texts), public domain
Plato	Burnet, *Platonis Opera* (Oxford Classical Texts), public domain
Protagoras	fr. 1 Diels–Kranz, as quoted by Sextus Empiricus, *Against the Mathematicians* 7.60; cf. Plato, *Theaetetus* 152a
Septuagint	Swete, *The Old Testament in Greek* (public domain), checked against Rahlfs–Hanhart
New Testament	Westcott–Hort (1881), public domain; spellings follow the Nestle–Aland convention (**Δαυίδ**, **Σαμαρίτης**) where the two differ
Papyri	BGU II 423 (Berlin), as printed in public-domain collections
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Adapted passages

Student edition, p. 395

Some passages — chiefly the sentence of Protagoras in Lesson 12 — appear first in a form adapted to the vocabulary and grammar available at that point in the course. Adapted passages are always labelled **adapted**, and the authentic text is printed alongside or immediately afterwards so that students can see exactly what was changed.

Inscriptions

Student edition, p. 396

Two objects are shown rather than quoted, and both are reproduced here from scholarly editions, not from the stone or the clay.

Lesson 1, the cup from Pithekoussai. Found in 1954–55 by Giorgio Buchner in tomb 168 of the San Montano necropolis on Ischia, and now in the Museo Archeologico di Pithecusae, Villa Arbusto, Lacco Ameno, inventory 166788. Late Geometric, a little before 700 BC; Euboean alphabet, written retrograde. The standard editions are **CEG 454** (Hansen) and **Meiggs–Lewis, *Greek Historical Inscriptions* no. 1**; see also *SEG* XIV 604 and XXVI 1144, and Jeffery, *LSAG*^{2}, p. 236.

The text printed in Lesson 1 is **normalised**: the epichoric letter-forms, the word-divider dots, and the editors' square brackets around the restored letters have all been silently removed, and the spelling brought to the one this book teaches. That is exactly what the lesson is about, and the lesson says so.

Lesson 4, the grave stele. The **χαῖρε** formula is given as a type, not as a transcription of one particular stone; thousands survive. **Ξανθίππη** is a real Athenian name and the example is composed.

Simonides on the Spartan dead (Lesson 22) survives only because Herodotus wrote it down at *Histories* 7.228. No ancient stone survives; the inscription now at Thermopylae was cut in the twentieth century, and the book says so where it prints the epigram.

Pictures of objects

Student edition, p. 396

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Fonts

Student edition, p. 396

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The characters

Student edition, p. 396

Theodoros, the eight pupils, and their school are fictional. The world they inhabit is not: late-fourth-century Rome, household schools, wax tablets, the *paedagogus*, and the place of Greek in a Latin-speaking Christian household are all drawn from the historical record. Where this book has had to choose between a plausible detail and a documented one, it has chosen the documented one — with one admitted exception, the papyrus letter of Lesson 28 — and said so in a note.



Theodoros, Marcus, Julia, Felix, Sabina, Quintus, Livia, Theodosius, Aelia and the cat, who is the κύριος of all of them.