

**HANDBOOK
OF
RESEARCH
ON
TEACHING**

**AMERICAN
EDUCATIONAL
RESEARCH
ASSOCIATION**

PREFACE

This book is designed primarily for college students and for seniors in secondary schools, a class of beginners in Greek which is increasing in numbers. No introduction to Greek exists which attempts in brief compass to introduce to such students reading of wide variety.

Real Greek has, in large measure, been selected for the reading material; continuous narrative has been introduced early. It is hoped that those studying this book may acquire, in addition to knowledge of the forms of the Greek language, some conception of the importance of Greek civilization. The authors assume that the majority of those studying Greek today will not be able to continue for so long a time in the language as was possible twenty-five years ago. Beginners today must early meet Democritus, Plato, Thucydides, and Herodotus if they are ever to be encouraged to go farther.

The vocabularies contain words which are of great enough frequency in the Greek literature commonly read in schools and colleges (excluding poetry) to justify recommending that these words be learned permanently as soon as met. Guidance in the choice of words has been furnished by the booklet, *Basic Greek Vocabulary*, by J. R. Cheadle (New York: Macmillan, 1939).

For securing as large a vocabulary as possible, it is strongly recommended that many of the sentences be learned by heart. The brevity of the book and the character of the reading do not provide for repetition of vocabulary on any systematic scale. The instructor can easily provide material for reviews; or, better still, provide for memorizing the sentences.

In Lessons 15 and following are given, and designated by letters (A, B, C, D), passages of merit and interest which should elicit discussion of the basic ideas they contain. These should not be

assigned, but worked out in class by students and instructor. They are particularly worth memorizing.

There is ample reading material in the lessons. Not all need be prepared in advance. Extra passages, annotated in the text for more rapid reading, occur in many of the later lessons.

The order in which the lessons are presented in this book is different from that of other such books. For example, the μ - and contract verbs have been placed early. This has made easier the choice of real Greek to be read in the early stages.

The book is designed to be completed in one semester of a college course, where classes normally meet three times a week. In the schools there is usually more time available.

The authors are grateful for the many helpful suggestions offered by users of this book in previous editions. They wish in particular to record their gratitude to the late Professor Carl Newell Jackson of Harvard University, who inspired them to undertake the present work. Dr. Cedric Whitman has offered much valuable assistance. Professor O. J. Todd of the University of British Columbia has contributed advice of the most valuable and painstaking nature.

The illustrations were selected and the captions written by Sterling Dow, Hudson Professor of Archaeology in Harvard University, who has helped the book in numerous ways. He and we wish to thank Mrs. J. J. Whitehead, Jr., of New York for advice and encouragement; and not less the Bollingen Foundation, for a subsidy to the Archaeological Institute of America which made the illustrations possible.

A. H. C.
H. P., JR.

PREFACE TO THE THIRD EDITION

Twenty years and two wars have gone by since this book was first published. The authors hope that they, like Solon, have learned much as they have grown older. The changes in the present edition reflect their own experience and that of many friends who have used the book.

The paradigms have been set in larger type. Sentences in Greek and in English have been composed to provide review of vocabulary

and syntax. Lists of prepositions and of the commonest irregular verbs have been added. Both the Greek-English and English-Greek vocabularies have been rewritten.

The illustrations and their captions have proved to be a notable feature of the book.* For the present edition, Professor Dow has revised the text of the captions, and has added two new illustrations. Professor Homer A. Thompson, Director of the Agora Excavations, has supplied an up-to-date photograph for Figure 5. All classical studies are a unity, and archaeology ought to play a part from the very beginning.

We wish to acknowledge the generous assistance of Professor Zeph Stewart of Harvard University, Dr. W. Ernest Gillespie of the Phillips Exeter Academy, and of many others who have used the book.

A. H. C.
H. P., JR.

* Reproduced in full, these served as the basis for an article by Sterling Dow, "Illustrations in Textbooks," *Journal of General Education*, 5 (1951), 101-115.

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THE GREEK ALPHABET. PUNCTUATION

1. The Greek alphabet has twenty-four letters:

<i>A</i>	α	alpha, pronounced when short like the first <i>a</i> in <i>aha</i> ; when long, like the <i>a</i> in <i>archon</i> .
<i>B</i>	β	beta, pronounced like the <i>b</i> in <i>biology</i> .
<i>Γ</i>	γ	gamma, pronounced like the <i>g</i> in <i>graph</i> .
<i>Δ</i>	δ	delta, pronounced like the <i>d</i> in <i>democracy</i> .
<i>E</i>	ϵ	epsilon, pronounced like the <i>e</i> in <i>epigram</i> .
<i>Z</i>	ζ	zeta, pronounced like the <i>z</i> in <i>glaz'd</i> (zd) or <i>adze</i> (dz).
<i>H</i>	η	eta, pronounced like the <i>e</i> in <i>fête</i> , or the <i>a</i> in <i>paper</i> .
<i>Θ</i>	θ	theta, pronounced like the <i>th</i> in <i>theater</i> .
<i>I</i>	ι	iota, pronounced like the <i>i</i> in <i>geranium</i> , when short; when long, like the <i>i</i> in <i>police</i> .
<i>K</i>	κ	kappa, pronounced like the <i>k</i> in <i>kinetic</i> .
<i>Λ</i>	λ	lambda, pronounced like the <i>l</i> in <i>labyrinth</i> .
<i>M</i>	μ	mu, pronounced like the <i>m</i> in <i>metaphor</i> .
<i>N</i>	ν	nu, pronounced like the <i>n</i> in <i>naphtha</i> .
<i>Ξ</i>	ξ	xi, pronounced like the <i>x</i> in <i>axiom</i> .
<i>O</i>	\omicron	omicron, pronounced like the <i>o</i> in <i>optics</i> , or the <i>o</i> in <i>polemic</i> (not a diphthong).
<i>Π</i>	π	pi, pronounced like the <i>p</i> in <i>perimeter</i> .
<i>P</i>	ρ	rho, pronounced like the <i>r</i> in <i>rhinoceros</i> (ρ is trilled).
<i>Σ</i>	σ	sigma, pronounced like the <i>s</i> in <i>semaphore</i> . The form <i>s</i> is used at the end of a word, σ elsewhere.
<i>T</i>	τ	tau, pronounced like the <i>t</i> in <i>tactics</i> .
<i>Υ</i>	υ	upsilon, pronounced like the <i>u</i> in French <i>tu</i> , when short;

when long, like the *u* in French *sur*, German *ü* in *hübsch*.

Φ φ phi, pronounced like the *ph* in *Philip*.

X χ chi, pronounced like the *ch* in German *machen*, or, less correctly, like the *ch* in *chorus*.

Ψ ψ psi, pronounced like the *ps* in *eclipse*.

Ω ω omega, pronounced like the *o* in *ode*, or else between *o* of *ocean* and *o* of *orgy*.

2. The capital letters are used at the beginning of names. They are not used at the beginning of sentences unless the sentences begin a paragraph or quotation.

3. There is no letter *h* in Greek. When a word begins with a vowel, if *h* should be pronounced before it, the sign ‘, called a rough breathing, is written over the initial vowel or over the second vowel of a proper diphthong. If *h* is not to be pronounced, the sign ’, called a smooth breathing, is written in similar fashion. Initial *ρ* and *υ* always have the rough breathing.

4. The letter *γ* is pronounced like *ng* in *angle* when it comes before *κ*, *γ*, *χ*, or *ξ*, e.g., ἄγγελος, ἄγκυρα, λάρυγξ, ἄγχουσα.

5. The letters ζ, ξ, and ψ are known as double consonants, θ, φ, and χ as aspirated consonants.

6. The vowels *ε* and *ο* are always short; *η* and *ω* are always long; *α*, *ι*, *υ* are sometimes long and sometimes short.

7. The diphthongs are:

αι pronounced like *ai* in *aisle*.

αυ pronounced like *ou* in *house*, *now*.

ει pronounced like *ei* in *feign*.

ευ pronounced like the *e* in *met* plus the *oo* in *moon*.

ηυ pronounced like the *e* in *fête* plus the *oo* in *moon*.

οι pronounced like the *oi* in *foil*, *boy* with close *o*.

ου pronounced like the *oo* in *moon*.

υι pronounced like the English *we*.

8. The letter iota (*ι*) is often written beneath *α*, *η*, and *ω*. It is then known as *iota subscript* and is not pronounced. When such an

iota accompanies a capital it is written on the line, but it is still not pronounced.

9. The Greek question mark is like the English semicolon. For the semicolon Greek uses a single point set above the line. The period and comma are like the English.

10. The following words may be used for practice:

δράμα, ἄσβεστος	νάφθα, νέκταρ
βιογραφία, βιβλίον	ἄξιωμα, ἔξοδος
γραφή, γυμνάσιον, γένεσις	ὄρνις, ὄψις
δημοκρατία, διάγνωσις	ποιητής, περίμετρον
ἐπίγραμμα	ῥινόκερως, ῥεύμα
ζῶον, ζώνη, ἰσχίζω	συνώνυμος, νέμεσις
ἄστηρ, ὑπερβολή	τακτικός, τονή
θέατρον, πάνθηρ	ὔβρις, ὕμνος
γεράνιον, πολίτης, βίος	Φίλιππος, φύλαξ, φίλος
κρίσις	χορός, χαρακτήρ
λόγος, λαβύρινθος	ψυχή, ἔκλειψις
μεταφορά, μέτρον	ὠδή, ὠκεανός

DIPHTHONGS (δίφθογγοι)

φαινόμενον, δαίμων	εὐγενής, ἰχνεύμων
παύω, ναῦς	ὅμοιος
σπονδεῖος	πλοῦτος

LESSON 2

ACCENTS

1. It is customary to write most Greek words with accents, which occur only on the last three syllables. These originally denoted a quality of pitch, not of stress, but they are now usually given a stress value.

A Greek word has as many syllables as it has vowels and diphthongs.

The last syllable of a word is called the ultima, the next to the last the penult, the one before the penult the antepenult.

There are three accents:

- (a) The acute accent, ' , may stand upon any one of the last three syllables, but stands upon the antepenult only when the ultima is short.
- (b) The grave accent, ` , is written instead of the acute when the latter would naturally stand upon the last syllable of a word followed by another word in the sentence without any intervening mark of punctuation. Enclitics (Lesson 11) involve exceptions to this rule. Thus the grave accent is found only upon the ultima.
- (c) The circumflex accent, ^ , stands only upon a long vowel or diphthong and only upon the penult or ultima. It stands on the long penult only when the ultima is short.

A word bearing the acute upon the ultima is known as an oxytone, one with the acute upon the penult as a paroxytone, one with the acute upon the antepenult as a proparoxytone. One which bears the circumflex upon the ultima is called a perispomenon, one with the circumflex upon the penult is a properispomenon. These terms, though formidable, will save much laborious periphrasis.

2. The following rules of accent are of great importance:

- (a) The position of accent in Greek is conditioned by the quantity of the ultima, in Latin by that of the penult: e.g., *Κικέρων* but *Cícero*.
- (b) The accent of a noun, adjective, and participle is *persistent*, that is, it tends to remain upon the syllable receiving the accent in the nominative case, so far as the quantity of the ultima allows. Its position in the nominative must be learned by observation.
- (c) The accent of the finite forms of a verb is *recessive*, that is, it goes as far back from the ultima as the quantity of the ultima allows, e.g., *λαμβάνουσι*.
- (d) When the ultima includes a long vowel or a diphthong, the antepenult cannot be accented, e.g., *λαμβάνειν*.
- (e) When the ultima includes a long vowel or a diphthong, the circumflex cannot stand upon the penult, e.g., *ποῖα*, but *ποίων*.
- (f) A long penult before a short ultima, if accented, must bear the circumflex, e.g., *ποῖα*.

Accent may be graphically represented by the following table (s=syllable):

Acute \acute{s} \acute{s} \acute{s}
 \mathring{s} \mathring{s} \mathring{s}
 $\underset{\cdot}{s}$ $\underset{\cdot}{s}$ $\underset{\cdot}{s}$ Circumflex \mathring{s} \mathring{s}
 $\underset{\cdot}{s}$ $\underset{\cdot}{s}$ Grave \grave{s} (before another word).
 ss ss

The Greeks considered a syllable long if it contained a long vowel or a diphthong. *αι* and *οι*, when they are the last two letters of a word, are counted short in determining accent, except in the optative mood and the adverb *οἴκοι*.

When breathing and accent must be written over the same initial vowel, the breathing is written before the acute or grave accent and beneath the circumflex. Both are written before capitals, with the same arrangement. Breathing and accent are written over the second vowel of an initial diphthong. E.g., $\tilde{\alpha}$, $\hat{\alpha}$, $\sigma\acute{\alpha}$, $\sigma\grave{\alpha}$, $\tau\acute{A}$, $\tau\grave{A}$, $\tau\hat{\Omega}$.

A few words called proclitics and some of those called enclitics have no accent.¹

¹ The proclitics are the forms *ὁ, ἡ, οἱ* and *αἱ* from the definite article, the prepositions *ἐν* (in), *ἐκ* (out of), and *εἰς* (into), and the words *εἰ* (if), *ὥς* (as, so that), and *οὐ* (not). For enclitics see Lesson 11.

LESSON 3

FIRST AND SECOND DECLENSIONS. THE DECLENSION OF ἀγαθός. THE DEFINITE ARTICLE

1. Besides the singular and plural, the Greek has another number, the dual, used to refer to two persons or things. The dual is obsolescent in classical Greek, though frequent in Homer. It is limited in Attic for the most part to natural pairs (hands, a pair of oxen, etc.), and even so, other words in agreement with it are sometimes found in the plural.

Throughout the text of this book dual forms will be omitted from paradigms but will appear in the complete inflectional appendices on pages 158–186. For a description of the forms see page 158, note 1.

2. Greek has three grammatical genders—masculine, feminine, and neuter.

3. Greek has the following five cases:

Nominative, the case of the subject of a finite verb.

Genitive, the case of possession, origin, and separation.

Dative, the case of the indirect object and of locative and instrumental relationships.

Accusative, the case of the direct object.

Vocative, the case of direct address.

4. Learn the declension of ἀγαθός, good.

	SINGULAR			PLURAL		
	M	F	N	M	F	N
N	ἀγαθός	ἀγαθή	ἀγαθόν	ἀγαθοί	ἀγαθαί	ἀγαθά
G	ἀγαθοῦ	ἀγαθῆς	ἀγαθοῦ	ἀγαθῶν	ἀγαθῶν	ἀγαθῶν
D	ἀγαθῷ	ἀγαθῇ	ἀγαθῷ	ἀγαθοῖς	ἀγαθαῖς	ἀγαθοῖς
A	ἀγαθόν	ἀγαθήν	ἀγαθόν	ἀγαθοὺς	ἀγαθάς	ἀγαθά
V	ἀγαθέ	ἀγαθή	ἀγαθόν	ἀγαθοί	ἀγαθαί	ἀγαθά

5. This adjective exemplifies the endings of the nouns of the second, or *ο*, declension, and of a large number of nouns in the first, or *α*, declension. Masculine nouns of the second declension are declined like *ἀγαθός*, neuters like *ἀγαθόν*. The second declension consists almost entirely of masculine and neuter nouns, with a few rare feminines like *ὁδός*, road, which follow the masculine nouns in their declension. Many nouns of the first declension are declined like *ἀγαθή*.

6. Learn the declension of the definite article: Note that only in the forms *ὁ* and *τό* does it differ from the endings of *ἀγαθός*.

	SINGULAR			PLURAL		
	M	F	N	M	F	N
N	ὁ	ἡ	τό	οἱ	αἱ	τά
G	τοῦ	τῆς	τοῦ	τῶν	τῶν	τῶν
D	τῷ	τῇ	τῷ	τοῖς	ταῖς	τοῖς
A	τόν	τήν	τό	τούς	τάς	τά

7. In general, the definite article is used in Greek as it is in English. Thus, *ὁ ἀγαθὸς ἄνθρωπος*, the good man.

8. The adjective is most commonly placed in what is known as the attributive position. In this position the article appears directly before the adjective or other modifier, as in *ὁ ἀγαθὸς ἄνθρωπος* above. A more formal arrangement, bearing the same meaning, is the following: *ὁ ἄνθρωπος ὁ ἀγαθός*. Sometimes there occurs a third arrangement *ἄνθρωπος ὁ ἀγαθός*. In place of the adjective may be used a possessive genitive, as *ὁ Κύρου φίλος*, Cyrus's friend; an adverb, as *οἱ τότε ἄνθρωποι* (or simply *οἱ τότε*), the men of that time; or a prepositional phrase, as *οἱ ἐν τῷ πεδίῳ ἵπποι*, the horses in the plain. The article is sometimes used to denote a class, e.g. *ὁ ἄνθρωπος*, man. This is called the generic article.

9. A complete sentence may be formed of a noun or a pronoun as subject and an adjective as predicate, the verb *to be* being omitted. In this case, the adjective is outside the article noun group, that is, it does not directly follow the article, and it is said to be in the predicate position.

ὁ ἄνθρωπος ἀγαθός. The man is good.

ἀγαθὸς ὁ ἄνθρωπος. The man is good.

τὰ τοῦ ἀνθρώπου παιδιὰ καλὰ. The man's children are beautiful.

10. The article is commonly used in place of a possessive where ownership is clearly implied, as *ἔλαβε τὸ βιβλίον*, he took his book.

11. With *μέν* and *δέ* the article means the one . . . the other, as *ὁ μὲν . . . ὁ δέ*; or, in the plural, *οἱ μὲν . . . οἱ δέ*, some . . . others.

12. There is no indefinite article (a, an) in Greek. Sometimes the indefinite pronoun, used as adjective, is so employed.

13. Learn the declension of the following nouns. Note that oxytones of the first and second declensions circumflex the genitive and dative of both numbers, and that the ultima of the genitive plural of the first declension is always circumflexed. See also Rules (d) and (f) on p. 5.

	M <i>speech</i>	M <i>man</i>	F <i>road</i>	F <i>opinion</i>	N <i>gift</i>
SINGULAR					
N	λόγος	ἄνθρωπος	ὁδός	γνώμη	δῶρον
G	λόγου	ἀνθρώπου	ὁδοῦ	γνώμης	δώρων
D	λόγῳ	ἀνθρώπῳ	ὁδῷ	γνώμῃ	δώρῳ
A	λόγον	ἄνθρωπον	ὁδόν	γνώμην	δῶρον
V	λόγε	ἄνθρωπε	ὁδέ	γνώμη	δῶρον
PLURAL					
N	λόγοι	ἄνθρωποι	ὁδοί	γνώμαι	δῶρα
G	λόγων	ἀνθρώπων	ὁδῶν	γνωμῶν	δώρων
D	λόγοις	ἀνθρώποις	οδοῖς	γνωμαῖς	δώροις
A	λόγους	ἀνθρώπους	οδοῦς	γνωμας	δῶρα
V	λόγοι	ἄνθρωποι	οδοί	γνωμαι	δῶρα

READING

1. ἀθάνατος ἡ ψυχή. 2. χαλεπὰ τὰ καλὰ. 3. μέτρον ἄριστον. 4. τῷ σοφῷ ξένον οὐδέν.—ANTISTHENES. 5. κοινὰ τὰ τῶν φίλων.—ARISTOTLE. 6. ὁ χρόνος ἱατρός τῶν πόνων ἐστίν. 7. λόγος γὰρ ἔργου σκιά. 8. λύπης ἱατρός ἐστὶν ἀνθρώποις χρόνος. 9. εἰδωλον ἔργων ἐστὶν ἀνθρώπου λόγος. 10. μέτρον γὰρ τοῦ βίου τὸ καλόν, οὐ τὸ τοῦ χρόνου μῆκος.—PLUTARCH.

Notes: 1. ἀθάνατος: compound adjectives, and some others, have the same endings for the feminine as masculine. 2. τὰ καλὰ, beautiful things, beauty. The neuter singular or plural of an adjective, preceded by an article, often forms a substantive. Cf. Sentence 10, τὸ καλόν. 3. μέτρον, "the golden mean." 4. ξένον (adjective), strange [xenophobia]; οὐδέν, nothing. 5. τὰ, the neuter plural of the article is used here as a substantive: the things = the property. 6. ἱατρός, physician [psychiatry]; πόνων, of pain (*lit.*, of pains); ἐστίν, is (Lesson 12). 7. σκιά (nominative), shadow [sciagraph]. 8. λύπης, of pain. For the accent of ἱατρός, see Lesson 12. 9. εἰδωλον, likeness [idol]. 10. μῆκος (neuter noun, 3rd declension), length.

(Words in square brackets are derivatives, not necessarily translations.)

VOCABULARY

ἄνθρωπος, -ου, ὁ, man, human being [anthropology]

βίος, -ου, ὁ, life [biography]

γνώμη, -ης, ἡ, opinion

δῶρον, -ου, τό, gift

ἔργον, -ου, τό, work, deed, act [erg]

λόγος, -ου, ὁ, word, speech, reason, account [logic]

μέτρον, -ου, τό, measure, "mean"

ὁδός, -οῦ, ἡ, road

παιδίον, -ου, τό, child

φίλος, -ου, ὁ, friend

χρόνος, -ου, ὁ, time [chronometer]

ψυχή, -ῆς, ἡ, soul

ἀγαθός, -ή, -όν, noble, good

ἄθάνατος, -ον, deathless (ἀ- privative + θάνατος, death) [Athanasius]

ἄριστος, -η, -ον, best [aristocrat]

καλός, -ή, -όν, good, beautiful

κοινός, -ή, -όν, common [epicene]

σοφός, -ή, -όν, wise [Sophomore]

χαλεπός, -ή, -όν, difficult, harsh

ἐστί[ν], he, she, it is (from the verb εἰμί, to be; see Lesson 12)

ἀεί, always (adverb)

γάρ, for (conjunction, postpositive)

ὁ, ἡ, τό, the (definite article)

οὐ, not (adverb, proclitic). This word is written οὐκ before a word beginning with a smooth breathing, οὐχ before a rough breathing.

ENGLISH SENTENCES

1. Men's souls (are) immortal. 2. For the words of friends (are) best. 3. Good men (are) not always deathless. 4. The property of the best (men) is (in) common. 5. The opinion of noble men is wise. 6. The best road (is) difficult for (dative) a child.

REVIEW EXERCISES

Write out, with correct accents and breathings:

Genitive plural of τὸ δῶρον

Dative singular of ὁ βίος

Nominative plural of ὁ ἄνθρωπος

Masculine genitive singular of ἄθάνατος

Feminine dative singular of κοινός

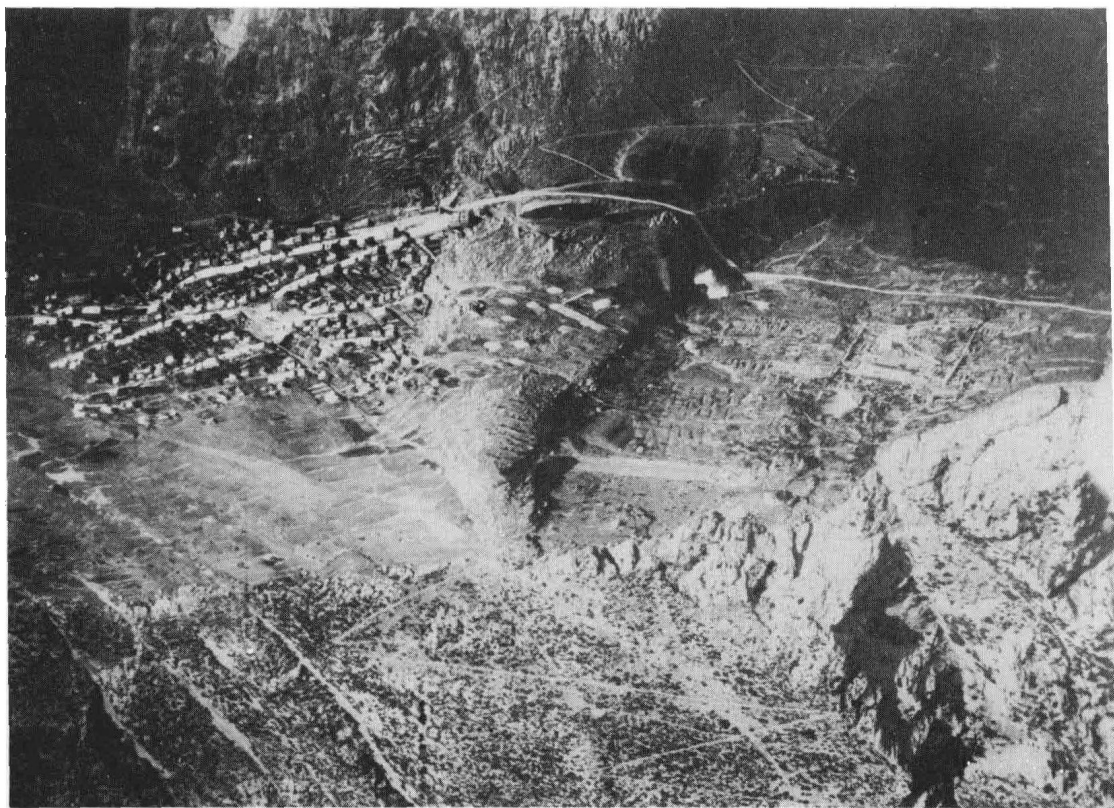
Genitive plural of ἡ γνώμη

Feminine accusative singular of σοφός

Accusative plural of ὁ ἄνθρωπος

Nominative plural of τὸ παιδίον

Neuter dative singular of ἄριστος



2 DELPHI, ON THE SLOPE OF MOUNT PARNASSUS

Above all others, Olympia and Delphi were the national shrines of Greece. The view shows Delphi, the modern village, on the left; and to the right of the central ridge, the ancient precinct. The stadium is clearly visible as a horizontal light gray band at the top of the precinct just to the right of this same central ridge. Lower and farther to the right, near the mouth of the chasm, is a bowl-like white patch, the theater. The oracle and Apollo's temple were slightly below the theater.

From the olive plain far beneath and out of sight, the road zigzags up to the town. Above, a trail to the high summer pastures on Parnassus has been trodden out by shepherds for centuries, perhaps from earlier even than the time when Apollo (*Ἀπόλλων*) took over the sanctuary. Before Apollo, it belonged to Γῆ, the old Mother-Earth goddess of the pre-Greek inhabitants, and Γῆ retained a minor cult. Later, when a new and wild worship arrived, that of Dionysus (*Διόνυσος*), Apollo's priests applied their motto *μηδὲν ἄγαν* ("nothing overmuch," i.e., no excess), and Dionysus became civilized. In fact, it was Delphi which taught all Greece the sane, wise, essentially humane doctrine of moderation, the Golden Mean.

The houses of the citizens of the city-state (which managed the oracle) may have looked from a distance much as the town does today in the picture. Then as now the citizens lived mostly on olive-culture and grazing. The economic basis of ancient Greece was largely agrarian, alike under the early kings and in all later periods. Excavations have revealed much of Delphi's history, from the early formative Homeric years all the way down into the Roman time when Plutarch, himself a priest of Delphi,