

Grammatical Introduction

In the Introduction to *Grammar and Exercises* you will find the Greek alphabet and a guide to pronunciation (*GE* pp. 1–3), as well as a description of the basic terms used to describe the grammar (*GE* pp. 4–7 #1–7).

Reading and writing

Look at the alphabet and the pronunciation guide in *GE* pages 1–3. If you have the *Speaking Greek* CD it is very helpful to listen to the first section, ‘The sounds of Greek’, at the same time.

Exercise 1

Try the exercise on the alphabet on *GE* p. 3. In their English form the words will be:

Byzantium (Busdantion)	Parthenon
Dicaeopolis or Dikaiopolis	Chios (Khios)
Euboea or Euboia	acropolis (akropolis)
Zenothemis or Sdenothemis	emporium (emporion)
Hegestratus or Hegestratos	

As you see, this is not straightforward. For centuries it was common practice in English usage to turn all Greek spellings into their Latin equivalents. More recently it has been fashionable to keep to a spelling that is closer to the original Greek, but the difficulty with this practice is that some words and names, in particular, have become so much part of our English heritage that they look strange and unfamiliar in their ‘Greek’ form. E.g. we all recognise ‘Achilles’, but ‘Akhilleus’ comes as a shock.

Editors therefore have to make a decision whether to be consistently ‘Latin’ or consistently ‘Greek’, or whether to keep the familiar words in their ‘Latin’ form while treating the less familiar words in a ‘Greek’ way. The latter course has been followed in this book.

Exercise 2

The words in their Greek form (without accents) are:

drama	δραμα	comma	κομμα
panthēr	πανθηρ	cōlon	κωλον

2 Grammatical introduction

crocus	κροκος	Sōcratēs	Σωκρατης
geranium	γερανιον	Zeus	Ζευς
hippopotamus	ίποποταμος	Artemis	Άρτεμις
ibis	ίβις	*Hēraclēs	Ήρακλης
asbestos	άσβεστος	asthma	άσθμα
charactēr	χαρακτηρ	dyspepsia	δυσπεψια
scēnē	σκηνη	cinēma	κινημα
Periclēs	Περικλης	orchēstra	όρχηστρα
Sophoclēs	Σοφοκλης	mēlon	μηλον
Euripidēs	Εύριπιδης	iris	ίρις
*Hippocratēs	Ίπποκρατης		

Case: Subject and object (pp. 6–7, #7)

1. ό Ήγέστρατος is the subject.
τόν Ζηνόθεμιν is the object.
2. ό Ζηνόθεμις is the subject.
τούς ναύτας is the object.
3. ή γυνή is the subject.
τόν Ήγέστρατον is the object.

Hegestratos as subject will be	ό Ήγέστρατος
Hegestratos as object will be	τόν Ήγέστρατον
Zenothemis as subject will be	ό Ζηνόθεμις

When you have studied the Grammatical introduction you will be aware that in reading Greek it is necessary to learn not only to interpret the new script, but also to look closely at the endings of words. This is something which we do not need to do in English. You will have to train yourself consciously to notice the endings, or you will find that you are making avoidable mistakes in understanding Greek.

You will find more information about the Greek language in Part B of *GE* in the Reference Grammar (*GE* pp. 369–463, #340–406) and in Part C Language Surveys (*GE* pp. 465–495, #408–454). However, most of this will be of future interest, and you should certainly not try to absorb it all at this stage.

Section One: The insurance scam

Section 1A–G

1A

Speaking Greek CD

First, read the English introduction at the beginning of Section 1A.

Now listen to the whole of Section 1A as read on the *Speaking Greek* CD.

Replay the first paragraph (lines 1–7), pausing at the end of every sentence and repeating the Greek aloud.

Then try working out the translation of that first paragraph, with the aid of the running vocabulary on p. 5. You will find that several complete phrases are listed (e.g. ἐν Βυζαντίῳ) and that all the nouns appear with their articles (e.g. ὁ κυβερνήτης).

If you are uncertain, check with the translation suggested below.

NB. This procedure is recommended for the whole of Section 1. It should help you to get used to the script and the sound of the language.

If you think you would prefer to find out about the grammar and how it works before you start reading, then look at *GE* pp. 8–12, #8–11. You will find the answers to the exercises in this volume after our grammar and notes on 1A and 1B (p. 6).

Translation for 1A (ll. 1–7)

The ship is in Byzantium. And in Byzantium, Hegestratos goes into the ship, then Sdenothemis goes into the ship, and finally the captain and the sailors go into the ship. The ship sails to Chios. In Chios, the rhapsode boards. Then the ship sails to Euboea. And in Euboea, Dikaiopolis gets on board. Finally, the ship sails to Athens and the Piraeus.

Grammar

1. Greek, as you see, does not always have the same word order as English. This is because in Greek (as in Latin) case-endings, not word order, determine the functions of words in the sentence – the subject and object. (If these terms are not familiar to you, please see the Grammatical introduction *GE* 1–7 pp. 4–7, and the Grammar for Section 1A–B #8–11.)

4 Section 1B

2. Notice the various different forms of the definite article. They can be tabulated as follows:

	<i>Singular</i>			<i>Plural</i>		
<i>Nominative</i>	ὁ	ἡ	τό	οἱ	αἱ	(τά)
<i>Accusative</i>	τόν	τήν	τό	(τούς)	τάς	(τά)

(You may be puzzled by the change in accent. An acute accent on the last syllable usually changes to a grave when it is followed by another word. It is a printing convention to change this grave back to an acute when the word is printed in isolation with no word following it. So you will see τὸ πλοῖον in the text, but τό in the above table.)

3. Note also the change in verb-ending between βαίνει (line 2) and εἰσβαίνουσιν (line 3):
βαίνει is 3rd person singular ('he, she, it goes').
βαίνουσιν(ν) is 3rd person plural ('they go').
4. The preposition πρὸς ('towards') in line 6 is followed by the accusative case (τὰς Ἀθήνας, τὸν Πειραιᾶ).
5. The preposition ἐν ('in') is followed by the dative (ἐν Χίῳ, ἐν Εὐβοίᾳ).

Now move on to the second paragraph of 1A, using the same method.

Translation for 1A (ll. 8–14) (continued)

So the ship sails, and Sdenothemis looks towards the land. What does Sdenothemis see? Sdenothemis sees the acropolis and the Parthenon. Then both Dikaiopolis and the captain look towards the land. What do Dikaiopolis and the captain see? Dikaiopolis and the captain see the acropolis and the Parthenon. Suddenly, Dikaiopolis and the captain hear a noise.

Grammar

1. Notice again the flexibility of Greek word order: you will find that it is essential to concentrate upon word-endings and not word order to determine the structure.
2. Note slight variation in the verb-ending -ῶσι(ν) in ὀρῶσι(ν) (lines 11, 13). If the -ουσι or -ῶσι ending is followed by a word beginning with a vowel, or is the last word in a clause, then the (ν) is added.
3. Notice that Greek often includes a τε and καί to form a closely linked pair; it means (literally) 'both ... and', though in English this often seems strained, and it may seem more natural, when translating, to omit the 'both'.

1B

Using the same method as that recommended for Section 1A, listen to Section 1B on the CD. Then read it to yourself, before trying to translate it.

Notice that in Greek a semicolon is used as a question mark.
Note that καί can mean ‘and’, ‘also’ or ‘even’. Often here it is used in phrases like ‘I too’, or ‘you too’.

Page 6

- 3 ἄρα καὶ σὺ τὴν ἀκρόπολιν ὁρᾷς; ‘Can *you too* see the Acropolis?’ καί means ‘also’ and σύ emphasises *you*. Cf. line 11 ὁρῶ καὶ ἐγώ.
12 There is no indefinite article (‘a’, ‘an’) in Greek, only the absence of the definite article. Thus ὁ ψόφος = ‘the noise’, but ψόφος = ‘a noise’.
15 μὴ φρόντιζε ‘Don’t worry!’ μὴ is the negative used with imperatives. οὐ is used with statements. Thus, ‘He doesn’t worry’ would be οὐ φροντίζει.

Translation for 1B

SDENOTHEMIS Come over here, Dikaiopolis, and look. For I see the acropolis. Can you also see the acropolis?
DIKAIOPOLIS Where is the acropolis? For I cannot see the acropolis.
SDEN. Come over here and look. Do you not see the Parthenon?
DIK. Yes. Now I too can see the acropolis.
SDEN. O Zeus! How beautiful is the Parthenon, and [how] beautiful [is] the acropolis.
CAPTAIN You are right, Sdenothemis. (*Lit.* You speak the truth.)
Listen! A noise. Do you hear? What is the noise? Do you also hear the noise, Sdenothemis?
SDEN. No, by Zeus, I hear nothing, captain. Don’t worry. But come over here and look. For I see the dockyard and the Piraeus. Do you also see the dockyard?
CAPT. Yes.
SDEN. O Zeus, how beautiful is the dockyard, and [how] beautiful the Piraeus.
CAPT. You are right, Sdenothemis. Hey! A noise. For again I hear the noise.
DIK. I too hear the noise again, captain, clearly. So you and I hear the noise.

Grammar

Verbs. Here the other person-endings of the present tense are introduced. Note the pattern of endings (*GE* p. 14, #12):

<i>the regular</i>	-ω	-εις	-ει	-ομεν	-ετε	-ουσι(ν)
<i>the variant</i>	-ῶ	-ῖς	-ῖ	-ῶμεν	-ῖτε	-ῶσι(ν)

Learn the regular ones first. The other endings, which are logical variants, are set out fully in *GE* pp. 19–20, #23–25 and are explained in 1E–F.

EXERCISES

Translate the following sentences: (p. 9)

- The rhapsode goes.
The ship is at Byzantium.
The sailors see the land and the rhapsode.

Practice (p. 10)

feminine, accusative, singular	the city
masculine, accusative, singular	the king
masculine, nominative, plural	the old men
feminine, accusative, plural	the triremes
feminine, genitive, singular	of [the] democracy
masculine, dative, singular	for [the] Homer
m., f., or n., genitive, plural	of the atoms
feminine, dative, plural	by the skills

EXERCISES FOR SECTION 1A–B

1A–B: 1

- | | |
|--|---|
| 1. fem. dat. sing.
stage | 6. neut. nom/acc. sing.
breathing, gasping |
| 2. fem. nom. sing.
democracy | 7. masc. dat. pl.
masters |
| 3. neut. nom. acc. sing.
nerve, sinew | 8. fem. gen. pl.
sponges |
| 4. masc. gen. sing.
skeleton | 9. neut. nom. acc. pl.
heads |
| 5. masc. acc. pl.
eyes | 10. fem. gen. sing.
tragedy |

ADJECTIVES

1A–B: 2

- | | |
|--------------------------|------------------------|
| 1. ὁ καλὸς κυβερνήτης | 6. τὴν καλὴν ἀκρόπολιν |
| 2. τὸ καλὸν πλοῖον | 7. τὸν καλὸν Παρθενῶνα |
| 3. τοῦ καλοῦ ἔργου | 8. ταῖς καλαῖς βοαῖς |
| 4. τὰς καλὰς Ἀθήνας | 9. τῷ καλῷ πλοίῳ |
| 5. τοῖς καλοῖς ἀνθρώποις | 10. τῇ καλῇ ἀκροπόλει |

Note that the accent on καλός has changed from acute in the table to grave καλὸς in the exercise. This is because an acute accent on the last syllable of a word changes to grave when it is followed by another word (unless that word is an enclitic *GE* p. 30, #42). Unless you are planning to learn to use all accents, you need not remember this.

1C

Now you will have more practice with the different persons of the verb. Go on reading and listening to the CD.

Notice the words for ‘where from’ πόθεν and ‘where to’ ποῖ.
The same suffix -θεν as in πόθεν appears in κάτωθεν ‘from below’.

Translation for 1C

- SDENOTHEMIS I do not hear [it], friends. Don’t worry. But come over here and look, over here. For I see the markets and the merchant ships. Do you also see the markets?
- CAPTAIN AND DIKAIOPOLIS We also see them. So what?
- SDEN. O Poseidon, how beautiful are the merchant ships, how beautiful are the markets. But look over here, friends.
- CAPT. Listen, Sdenothemis, and don’t say ‘How beautiful are the markets.’ For we hear the noise clearly.
- DIK. But where is the noise [coming] from?
- CAPT. From below, Dikaiopolis. Why don’t we go down? Come on, Dikaiopolis –
- SDEN. Where are you going? Where are you going? Why don’t you stay, friends? Don’t worry. For I see –

Grammar

In this section you met the remaining person-endings:
2nd person plural: βαίνετε (14) and imperative plural: φροντίζετε (1).

1D

In this section you will meet another contracted verb, one with an -ε- rather than an -α-. You should have no difficulty in recognising the person from the ending (GE p. 20, #24).

Page 10

- 1 καταβαίνει μὲν ..., καταβαίνουνσι δὲ ... Notice the word order. The verb is particularly important here, so it is brought forward to the beginning of the phrase.
- 3 Similarly notice that τὸν ‘Ηγέστρατον is brought forward for emphasis. The only way we can express this emphasis in English is to say something like ‘It is Hegestratos whom ...’
- 8 τί with an accent means ‘what?’, but τι without an accent (see line 13) means ‘something’. διὰ τί, literally ‘on account of what?’, means ‘why?’

Translation for 1D

So down goes the captain, and down go both Dikaiopolis and the sailors. For the noise [is] from below. And below, it is Hegestratos that the captain and the sailors see. Hegestratos is making the noise below.

- CAPTAIN Hey, you! What are you doing? But what are *you* doing, Hegestratos? What [is] the noise?

8 Exercises for section 1C–D

HEGESTRATOS I am not doing anything, captain, nor do I hear any noise. Don't worry.
DIKAIOPOLIS Come over here and look, captain. For Hegestratos has something in his right hand.
CAPT. What have you in your right hand, Hegestratos?
HE. I have nothing, friend, not me.
DIK. O Zeus! For Hegestratos is not telling the truth. For Hegestratos has an axe in his right hand. The fellow is sinking the ship.
CAPT. What are you saying, Dikaiopolis? Hegestratos is sinking the ship? But why don't you catch the man, sailors? Over here, over here.
HE. O dear, I'm off, and I'm throwing myself out of the ship.
CAPT. Help, sailors, help and pursue [him].

Grammar

Notice again the way in which the pronouns can be used to emphasise the person in the verb-ending, e.g.:

τί ποιεῖς σὺ;
οὐδὲν ἔχω ἔγωγε.

EXERCISES FOR SECTION 1C–D

VERBS IN -ω

1C–D: 1

- | | |
|--------------------------|------------------------------|
| 1. you (s.) don't hear | 6. they go |
| 2. we are looking | 7. you (pl.) are not looking |
| 3. they remain | 8. he/she hears |
| 4. he/she does not flee | 9. you (s.) are running away |
| 5. you (s.) are pursuing | 10. he/she/it remains |

1C–D: 2

- | | |
|------------------|----------------|
| 1. ἀκούουσι(ν) | 6. φεύγει |
| 2. βλέπει | 7. διώκουσι(ν) |
| 3. διώκετε | 8. βλέπεις |
| 4. βαίνω | 9. μένομεν |
| 5. οὐ μένουσι(ν) | 10. οὐκ ἀκούει |

IMPERATIVES

1C–D: 3

- | | |
|--------------------------------------|---|
| 1. go! (s.) | 6. don't look! (pl.) |
| 2. look! (s.) | 7. go down! (pl.)/ you (pl.) are going down |
| 3. Sailors, pursue! (pl.) | 8. you (pl.) are going/ go! (pl.). |
| 4. listen! (s.) | 9. Hegestratos, don't wait! (s.) |
| 5. flee!(pl.)/ you (pl.) are fleeing | 10. don't go in! (pl.) |

1E

Page 12

- 1 ὁ μὲν Ἡγήστρατος ... οἱ δὲ ναῦται ... The particles μέν and δέ are frequently used to make a contrast. They can never be the first word in a phrase.

Notice the word order in this passage. The important words are often brought forward to the beginning of the sentence or phrase.

Translation for 1E

Hegestratos flees from below, and the sailors help, and chase Hegestratos. Sdenothemis remains above. Hegestratos looks towards Sdenothemis, Sdenothemis towards the sailors. For the sailors are coming up and are in pursuit.

- SDENOTHEMIS But what are you doing, Hegestratos?
HEGESTRATOS Look, the sailors are chasing me, Sdenothemis. I'm running away. Don't wait, but run away yourself as well, and throw yourself out of the ship. For the men are coming up here now.
SDEN. Oh dear! For now I see the sailors clearly. Where are *you* running away to?
HE. I'm escaping into the sea, I am. For the lifeboat is in the sea. Come along, save yourself. Throw yourself into the sea, and don't wait around.

1F

Translation for 1F

Hegestratos and Sdenothemis do not wait around but run away. For the men throw themselves into the sea and look for the lifeboat. The sailors clearly see their flight from the ship, and the captain unties the lifeboat. The lifeboat drifts away from the ship.

- SDENOTHEMIS Oh dear! Where is the lifeboat? Where is it, Hegestratos?
HEGESTRATOS I can't see the lifeboat, Sdenothemis – oh dear!
SDEN. We are dying, Hegestratos. Help, sailors, help!
HE. I'm dying –
DIKAIOPOLIS Do you see those men, captain? The men are dying. For the lifeboat is clearly drifting away from the ship.
CAPTAIN Don't worry about it. For the men are bad, Dikaiopolis, and they are dying badly.

The main new point of grammar here is the conjugation of 'contract' verbs, verbs ending in -εω, -αω and -οω. *GE* pp. 19–21, #23–25 sets this out and shows how the stem vowel contracts with the endings. You will find it easy to recognise the persons from the pattern of the endings.

EXERCISES FOR SECTION 1E–F

CONTRACT VERBS

1E–F: 1

- | | |
|------------------------|---------------------|
| 1. you (s.) see | 6. you (s.) help |
| 2. he/she sees | 7. you (s.) show |
| 3. they see | 8. you (s.) make/do |
| 4. we are doing/making | 9. you (pl.) show |
| 5. they show | 10. he/she helps |

1E–F: 2

- | | |
|----------------|---------------|
| 1. ὀρῶσι(v) | 6. ποιεῖ |
| 2. ποιεῖ | 7. ποιοῦσι(v) |
| 3. ποιεῖτε | 8. δηλοῖς |
| 4. δηλῶ | 9. ὀρῶμεν |
| 5. βοηθοῦσι(v) | 10. ποιεῖ |

1E–F: 3

- | | |
|---------------|-----------------|
| 1. τιμῶ | 6. ἀσθενεῖ |
| 2. γαμεῖς | 7. ἐλευθεροῦμεν |
| 3. οἰκοῦσι(v) | 8. ἐξαπατᾷ |
| 4. σιγῶμεν | 9. νοσῶ |
| 5. ἀσεβεῖτε | 10. τιμᾶτε |

CONTRACT IMPERATIVES

1E–F: 4

- | | |
|---------------------------|------------------------------|
| 1. see! | 6. stay (s.) |
| 2. do/make! (s.) | 7. you (pl.) go, Go! |
| 3. he/she is doing/making | 8. you (s.) are doing/making |
| 4. he/she sees | 9. don't show! |
| 5. don't show! (pl.) | 10. he/she is showing |

1E–F: 5

- | | |
|--------------|--------------|
| 1. μὴ μένετε | 6. ποιεῖ |
| 2. δίδωκε | 7. μὴ ποίει |
| 3. δηλοῦτε | 8. ὀρᾷ |
| 4. μὴ ἄκουε | 9. ὄρα |
| 5. βοήθει | 10. μὴ βαῖνε |