

Reading Greek

TEXT AND VOCABULARY

SECOND EDITION

First published in 1978, *Reading Greek* has become a best-selling one-year introductory course in ancient Greek for students and adults. It combines the best of modern and traditional language-learning techniques and is used widely in schools, summer schools and universities across the world. It has also been translated into several foreign languages. This volume contains a narrative adapted entirely from ancient authors, including Herodotus, Euripides, Aristophanes and Demosthenes, in order to encourage students rapidly to develop their reading skills. Generous support is provided with vocabulary. At the same time, through the texts and numerous illustrations, students will receive a good introduction to Greek culture, and especially that of Classical Athens. The accompanying *Grammar and Exercises* volume provides full grammatical support together with numerous exercises at different levels, Greek–English and English–Greek vocabularies, a substantial reference grammar and language surveys.

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THE JOINT ASSOCIATION OF CLASSICAL TEACHERS' GREEK COURSE

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Foreword

There is one criterion, and one only, by which a course for the learners of a language no longer spoken should be judged: the efficiency and speed with which it brings them to the stage of reading texts in the original language with precision, understanding and enjoyment. The setting-up of the Greek Project by the Joint Association of Classical Teachers was the product of a conviction that it was possible to compose an Ancient Greek course which would satisfy that criterion substantially better than any course already existing.

There would have been little point in such a project if the current decline of Greek in schools had clearly reflected a general, growing and irreversible failure on the part of modern society to respond aesthetically and intellectually to Greek culture; but there has been no such failure of response, for the popularity of Greek literature in translation and of courses in Greek art and history has continued to increase. It seemed to the Joint Association that there was a gap waiting for a bridge. Bridges cost money, and when an appeal for £40,000 was launched at the beginning of 1974 by Dr Michael Ramsey and others it was legitimate to wonder how the cause of Greek would fare in competition with louder claims. But the optimists were justified: by November £63,000 had been contributed, a sum which more than compensated for the effect of inflation after the original costing of the project, and in 1976 an appeal for the money required for a fourth and final year of work brought in more than £15,000. Gratitude is due to hundreds of individuals, to many schools, colleges, institutions and trusts, and in particular to the Leverhulme Trust Fund, the Ernest Cook Trust and the Cambridge University Faculty of Classics.

It would not have been difficult to compile yet another systematic descriptive grammar of Greek and interleave it with exercises which would test the learner's progress through grammar stage by stage. Nor would it have been difficult to confront the learner with an anthology of Greek literature, translate most of it for him, offer from time to time some grammatical rules-of-thumb and inspire him with the hope that he would get the hang of the language and eventually pick up the 'gist' or the 'essentials' of any Greek text.

Anyone who learns Greek by the first of those two ways will take a very long time to reach the point of reading a genuine Greek text; on the way he will have acquired much more grammatical knowledge than he needs and much less knowledge than he needs of Greek thought and feeling. The technique of compiling a descriptive grammar for reference purposes and the technique of

introducing a learner to a language are utterly different, as teachers of modern languages know.

The notion that one can get the gist of alien texts simply by reading a lot of them with the help of translations but without careful linguistic guidance is equally illusory. We can indeed hope to understand much of what is said to us in a modern language if we are put into an environment in which we hear it all day; but our progress depends on our being an ingredient of the situation in which the words are uttered and on the readiness of the native speaker to repeat, simplify, slow down and supplement language by signs and gestures. Our relationship to Greek authors is different; if we tackle Platonic argument or tragic dialogue with only a hazy idea of grammar the chances of misunderstanding – not marginal, but total misunderstanding – are very high.

The Project course has been composed and scrutinised by people who care most about what works best and do not use ‘traditional’ or ‘modern’ as complimentary or derogatory terms. In the earlier sections the commonest words and constructions preponderate, and the sentences are short; but the sentence-structure has not been anglicised, and the test of frequency has not been so rigorously applied to the admission of vocabulary and idiom as to bleach all colour out of the language. At the start the Greek text is modern composition, though its subject-matter is derived from Greek sources, but the voices of Plato and Aristophanes soon begin to be heard, and thereafter modern composers are edged out as the ancient authors, progressively less rewritten to suit the beginner’s limitations, take over. The content of the text is determined as seldom as possible by linguistic tidiness and as often as possible by the need to acquaint the adult and near-adult learner directly with the characteristic features of Greek culture.

Not everyone thinks that it is right to make up Greek or to adapt original texts. There is nothing, in any language course, that everyone thinks is right. The Project Team, the Steering Committee and the Advisory Panel have been compelled repeatedly to take decisions – sometimes against the judgment of a minority, but never without patient and friendly discussion – which will incur criticism. Critics are asked to reflect that the combined class-room, lecture-room and tutorial experience of Team, Committee and Panel is not only considerable but also very varied; that successive drafts, having been tested in the JACT Summer School and elsewhere, in this country and in the United States, have been constantly revised in the light of what emerged from the testing; and that in language-learning occasions may arise on which one man’s succulent meat is another man’s cold cabbage. The Team has been from first to last imaginative and resourceful, prompt and cheerful in response to criticism and unfailingly resilient in the face of technical difficulties. They have produced a course which they have many good reasons to believe will prove, for the majority of learners, a straighter and shorter path than any other into Greek literature as the Greeks themselves knew it.

K.J. Dover

Preface to the second edition

The Joint Association of Classical Teachers' Greek Course *Reading Greek* has been written for beginners in the upper school, at university and in adult education. Its aim is to enable students to read fifth- and fourth-century Attic Greek, Homer and Herodotus, with some fluency and intelligence in one to two years. It consists of a continuous, graded Greek text, adapted from original sources (contained in *Reading Greek [Text, with vocabularies]*), coupled with a grammar book (*Reading Greek [Grammar and Exercises]*) which runs in phase with the text.

Method

The two books are to be used in conjunction.

Stage One (using the *Text* and running vocabularies) With the help of the teacher and accompanying vocabularies, read and translate the Greek in the *Text* up to the point in the *Grammar* book where grammatical explanations for those sections begin. The text has been written to encourage beginners to read with increasing fluency and confidence. The running vocabularies are so written as to enable students to read ahead out of class once the main grammatical principles have been established. It is vital to encourage students to do this.

Stage Two Ensure that the learning vocabularies have been mastered.

Stage Three Turn to the running Grammar, which lays out and explains clearly and practically the relevant grammar which should now be learnt.

Stage Four Do as many of the Exercises as the teacher considers necessary to clarify and reinforce the grammar. When all this has been done, the student should be able to tackle successfully the Test Exercise as an unseen.

Then return to the *Text* and repeat the process. As the student progresses, adaptation of the *Text* lessens until wholly unadapted Greek is being read.

At the back of the *Grammar* is a Reference Grammar which summarises the material in the running Grammar, Language Surveys which review and expand upon the features met in the running Grammar, Vocabularies and various indices.

The use of the Course

It is essential that students should be encouraged to read the *Text* with as much speed – consonant with accurate understanding – as possible. The amount of

reading given, its controlled gradient and the very full vocabulary help should all further this end. The Grammar and Exercises contain the detailed linguistic work needed to clinch the grammatical lessons of the *Text*.

The design of the Course makes it ideal for students who can spend only a short time with their teachers each week. Because there is a great deal of carefully graded reading, supported by full vocabulary help, such students will find plenty of reading which they can do on their own.

Independent learners

Students working on their own will be helped through the course by *An Independent Study Guide to Reading Greek* (second edition, 2008).

Further help

Peter Jones, *Learn Ancient Greek* (Duckworth/Barnes and Noble, 1998) is a very simple self-teach introduction to the basics of ancient Greek which has proved a useful ‘starter’ course for *Reading Greek*.

The following two inexpensive Oxford paperbacks are highly recommended.

James Morwood and John Taylor (eds.), *Pocket Oxford Classical Greek Dictionary* (Oxford 2002).

James Morwood, *Oxford Grammar of Classical Greek* (Oxford 2001).

After Reading Greek

Reading Greek prepares students to read mainstream fifth- and fourth-century Attic, Homer and Herodotus.

The second part of the Course consists of three volumes - two texts (fully illustrated) and a vocabulary - again published by Cambridge University Press under the general rubric of ‘The Joint Association of Classical Teachers’ Greek Course’ series. Each text consists of 600-900 line selections from major classical authors, with facing-page vocabulary and notes:

A World of Heroes (1979): Homer, Herodotus, and Sophocles.

The Intellectual Revolution (1980): Euripides, Thucydides and Plato.

Greek Vocabulary (1980): this slim volume contains all the vocabulary not glossed on the facing pages of the above texts.

The success of *Reading Greek* has generated demand for further texts in the series, all with notes and facing-page vocabularies, and fully illustrated. These too are designed to follow on immediately after *Reading Greek*:

The Triumph of Odysseus (1996): Homer’s *Odyssey* 21–22 (complete).

New Testament Greek: A Reader (2001).

A Greek Anthology (2002): extracts from over a thousand years of Greek literature.

***The World of Athens* (second edition, 2008)**

Published in 1984 and now completely revised in the light of recent scholarship by Professor Robin Osborne (King’s College Cambridge), *The World of Athens*

provides an up-to-date, fully illustrated and clearly-written introduction to the history, culture and society of classical Athens. It deals with all the issues raised in the *Text* of *Reading Greek*. Cross-references to *The World of Athens* (second edition) will be found throughout the *Text*. From time to time we also quote extracts from *WoAⁱⁱ*, adjusted to fit the context or with additional relevant material. *WoAⁱⁱ*'s conventions of spelling have been brought into line with RG's in these cases.

Acknowledgements to the original edition of *Reading Greek* (1978)

Reading Greek was developed by a Project Team (Dr P.V. Jones, Dr K.C. Sidwell and Miss F.E. Corrie) under the guidance of a Steering Committee and Advisory Panel made up as follows:

Steering Committee: Professor J.P.A. Gould (Bristol University) (Chairman); M.G. Balme (Harrow School); R.M. Griffin (Manchester Grammar School); Dr J.T. Killen (Joint Treasurer, Jesus College, Cambridge); Sir Desmond Lee (Joint Treasurer, President, Hughes Hall, Cambridge); A.C.F. Verity (Headmaster, Leeds Grammar School); Miss E.P. Story (Hughes Hall, Cambridge).

Advisory Panel: G.L. Cawkwell (University College, Oxford); Dr J. Chadwick (Downing College, Cambridge); Professor A. Morpurgo Davies (Somerville College, Oxford); Sir Kenneth Dover (President, Corpus Christi College, Oxford); Professor E.W. Handley (University College, London); B.W. Kay (HMI); Dr A.H. Sommerstein (Nottingham University); Dr B. Sparkes (Southampton University); G. Suggitt (Headmaster, Stratton School); A.F. Turberfield (HMI). The Committee and Panel met in full session three times a year during the period 1974-8 while the Course was being developed, but also divided up into sub-committees to give specific help to the Project Team on certain aspects of the Course, as follows:

Text: K.J.D.; E.W.H.

Grammar: J.C.; A.M.D.; A.H.S. (who, with K.J.D., have kindly made individual contributions to the Reference Grammar and Language Surveys).

Exercises: M.G.B.; R.M.G.; A.C.F.V.

Background: G.L.C.; J.P.A.G.; B.S.

Dissemination: B.W.K.; H.D.P.L.; E.P.S.; G.S.; A.F.T.

We have also been guided by a number of overseas scholars who have used, or given advice on, the Course, as follows:

J.A. Barsby (Dunedin, New Zealand); S. Ebbesen (Copenhagen, Denmark); B. Gollan (Queensland, Australia); Professor A.S. Henry (Monash, Australia); Drs D. Sieswerda (Holland); Professor H.A. Thompson (Princeton, U.S.A.).

We would like to stress the immense debt of gratitude which we all owe to the Steering Committee, Advisory Panel and our overseas advisers. But we would also like to make it clear that the final decisions about every aspect of the Course and any errors of omission and commission are the sole responsibility of the Team.

We gratefully acknowledge the help and advice of Professor D. W. Packard (Chapel Hill, N. Carolina, U.S.A.) on the use of the computer in analysing and

printing Greek; and of Dr John Dawson of the Cambridge University Literary and Linguistic Computing Laboratory, who made available to us the resources of the Computer Centre for printing and analysing draft material in the early stages of the Project.

We have learnt a great deal from members of the Team who produced the Cambridge Latin Course, and are extremely grateful to them for help, especially in the early stages of the Project. If we have produced a Course which takes a more traditional view of language-learning, our debt to many of the principles and much of the practice which the C.L.C. first advocated is still very great.

Finally, our best thanks go to all the teachers in schools, universities and adult education centres both in the U.K. and overseas who used and criticised draft materials. We owe an especial debt of thanks to the organisers of the J.A.C.T. Greek Summer School in Cheltenham, who allowed us to use our material at the School for the three years while the Course was being developed.

Peter V. Jones (Director)
Keith C. Sidwell (Second Writer)
Frances E. Corrie (Research Assistant)

The second edition of *Reading Greek* (2007)

The main features of the revised course

Reading Greek was originally written on the assumption that its users would know Latin. *Tempora mutantur* – it has now been revised on the assumption that they do not, and in the light of the experiences of those using the course over nearly thirty years. While the overall structure of the course and its reading matter remain the same, the most important changes are:

Text

1. The running and learning vocabularies are now in the *Text*, on the same pages as the Greek to which they refer. The *Text* also has the total Greek-English Learning Vocabulary at the back, as does the *Grammar*.
2. There are indications throughout the *Text* of what grammatical material is being introduced and at what point; and there are cross-references to the sections of *The World of Athens* (second edition) relevant to the story-line and issues under discussion.

As a result of these changes, the Text can now act as a stand-alone ‘revision’ reader for anyone who has a basic grasp of ancient Greek, whatever beginners’ course they have used. The second half of the Text in particular, starting with its carefully adapted extracts from the extremely important legal speech

against the woman Neaira and leading on to Plato and an introduction to the dialects of Herodotus and Homer, makes an ideal introduction to some superb literature and central social, cultural, historical and philosophical issues relating to the ancient Greek world.

3. Various aspects of the cultural and historical background of the *Text* are discussed from time to time *in situ*.
4. The original Section Five has been split into two sections, Five and Six. As a result, there are now twenty sections to the course.

Grammar

The *Grammar* has been completely re-written and re-designed. The aim has been to make its lay-out and content more user-friendly:

1. There is an introduction to some basics of English grammar and its terminology, and its relation to ancient Greek.
2. Explanations are clearer and fuller, composed for those who have never learnt an inflected language, and the lay-out more generous on the eye.
3. Brief, usually one-word, *Exercises* accompany the explanations of each new item of grammar. *If the teacher so chooses*, these can be used to provide instant feed-back on the student's grasp of the new material.
4. Declensions go down, not across, the page and the 'shading' of cases has been abandoned.

Acknowledgements

The revision was conducted under the aegis of a sub-committee of the Joint Association of Classical Teachers' Greek Committee, the body that invented the idea of the Project and oversaw it from its inception in 1974. The sub-committee consisted of Professor David Langslow (University of Manchester, chairman), Dr Peter Jones (Course Director), Dr Andrew Morrison (University of Manchester), James Morwood (Wadham College, Oxford), Dr James Robson (Open University), Dr John Taylor (Tonbridge School), Dr Naoko Yamagata (Open University), Dr James Clackson (Jesus College, Cambridge) and Adrian Spooner (Management Consultant).

The sub-committee met roughly once a term for two years and took decisions that affected every aspect of the second edition. It concentrated particularly on the *Grammar*. Sections 1–2 were revised in the first instance by Dr Andrew Morrison, Sections 3–9 by Dr James Robson and Sections 10–20 by Dr Peter Jones, while the Language Surveys were revised by Professor David Langslow. Members of the sub-committee read and commented on virtually everything. Professor Brian Sparkes (University of Southampton) again advised on the illustrations. We are grateful to the students and tutors at the 2006 JACT Greek Summer School in Bryanston for giving a thorough testing to the first half of the revised course in draft form, especially to Anthony Bowen (Jesus College, Cambridge); and to Dr Janet Watson for work on the proofs.

Cambridge University Press has given its full backing to the revision. Dr Michael Sharp patiently discussed and met with most of our requests, Peter

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Ducker solved the complicated design problems with elegance and ingenuity and
Dr Caroline Murray expertly oversaw the computerisation of the text.
Dr Peter Jones as Director carries final responsibility for this second edition.

Peter Jones
Newcastle on Tyne
September 2006

Notes on illustrations

p. 3 <i>top</i>	Map showing the route from Byzantium to Athens.
p. 3 <i>bottom</i>	View of the Acropolis of Athens from the south-west. On the left are the Propylaia and small Nike temple; over the brow in the centre is the Erekhtheion with the Parthenon standing out at the southern edge. Photo: Alison Frantz (AT 71). Courtesy of the American School of Classical Studies at Athens.
p. 5	Detail of a merchant vessel taken from the same cup depicted on p. 7.
p. 7	Attic black-figure cup depicting a merchant vessel on the left and a two-level warship on the right. The merchant vessel is round and capacious and powered by sails; the warship is sleek and low and propelled by oars or sail. Late sixth century BC. London, British Museum (B 436). © The Trustees of the British Museum.
p. 11 <i>left</i>	Detail of an Attic red-figure Nolan amphora, attributed to the Oionokles Painter, showing Herakles destroying the house of Syleus; he puts his axe to a fallen capital. Syleus of Lydia usually forced passing strangers to dig his vineyard; Herakles uprooted his vines and/or tore down his house. Second quarter of the fifth century BC. Paris, Louvre (G 210). Photo: RMN – Hervé Lewandowski.
p. 11 <i>right</i>	Detail of an Attic black-figure oinokhoe, attributed to the Keyside Class, showing a ship with one man standing on the prow and others in the forepart of the ship – the subject is uncertain. That the ship is not coming to land is shown by the raised mast and sail and by the fact that ships were beached stern first. Late sixth century BC. London, British Museum (B 508). © The Trustees of the British Museum.
p. 16	Attic red-figure amphora of Panathenaic shape, attributed to the Kleophrades Painter, depicting Poseidon with some of the attributes of his realm: a trident and a fish. Poseidon is depicted as a mature man with beard and long hair. Early fifth century BC. © bpk, Berlin, 2006/Antikensammlung, SMB (F 2164)/Jutta Tietz-Glagow.
p. 19	Attic red-figure neck-amphora, attributed to the Kleophrades Painter, depicting an rhapsode on a platform. He stands with

	his staff held prominently in front of him, and the painter has added words in front of his mouth – ‘Once upon a time in Tyrins [<i>sic</i>] ...’ – most likely the beginning of an epic in hexameters. Early fifth century BC. London, British Museum (E 270). © The Trustees of the British Museum.
p. 22 left	Attic red-figure skyphos, attributed to a follower of Douris, depicting a Persian seated on a rock, his right hand stretched out to his large wicker shield. He wears an outfit that is furnished with trousers and long sleeves, and has a soft hat (<i>tiara</i>) on his head. This is one of a number of representations of Persians that seem to have been influenced by the contacts of the early fifth century. Mid-fifth century BC. © bpk, Berlin, 2006/Antikensammlung, SMB (VI 3156).
p. 22 right	Interior design of an Attic red-figure cup, attributed to the Triptolemos Painter, depicting a fight between a Greek and a Persian. A contrast is made between the outfit of the Greek warrior (bronze helmet, greaves and breast-plate) and the Persian trouser-suit. Both warriors wield curved swords, but the Greek has a shield and the Persian a bow and quiver. First quarter of the fifth century BC. Edinburgh, National Museums of Scotland (1887.213). © The Trustees of the National Museums of Scotland.
p. 24	Carved frieze from the ‘Treasury’ of the Palace at Persepolis. On a platform in the centre sits Dareios enthroned with Xerxes behind him. He is giving an audience to a Median official who is making a gesture of respect; in front of him are two incense burners. The poles of the now missing baldacchino separate the armed guards from the central characters. Behind Xerxes stand two high court officials. Much of the architecture and sculpture of the palace at Persepolis betrays the influence and the hand of Greek craftsmen. Early fifth century BC. Teheran, Archaeological Museum. Photo copyright The Oriental Institute Museum, Chicago, all rights reserved.
p. 26	Design on an Attic black-figure plate, attributed to Psiax, depicting a trumpeter, hand on hip, trumpet held high, blowing a summons. The trumpeter is dressed in armour. Last quarter of the sixth century BC. London, British Museum (B 590). © The Trustees of the British Museum.
p. 28	Map of Athens and Salamis.
p. 32	Interior design of an Attic red-figure cup depicting a warrior wearing a loin-cloth and greaves and carrying a shield, helmet and spear. The warrior runs to the right but looks left; is he fleeing from the fight? The painter, Skythes (‘Skythian’), tends to have a humourous view on life. Last quarter of the sixth century BC. Paris, Louvre (CA 1527). Photo: RMN.

p. 38 <i>left</i>	Map of Athens and the harbours at Periaieus
p. 38 <i>right</i>	Detail of an Attic red-figure oinokhoe depicting a young man in front of an altar pouring a libation from a shallow bowl. First quarter of the fifth century BC. Antikenmuseum Basel und Sammlung Ludwig, Inv. Kä 423. Photo: Andreas F. Vögelin and Claire Niggli.
p. 40	Bronze figurine of Zeus making ready to hurl his thunderbolt. The workmanship is most likely Corinthian. Second quarter of the fifth century BC. © bpk, Berlin, 2006/Antikensammlung, SMB (10561)/Christa Begall.
p. 42	Detail of Attic black-figure one-handed kantharos showing a man lying on his bier. The woman (painted white) had the duty of preparing the body for burial, and the men now come to pay their respects and to join in the lamentation. London, British Museum (1899.7-21.1). © The Trustees of the British Museum.
p. 46	Drawing of the sanctuary of the Twelve Gods in the centre of Athens. Situated near the northern edge of the Agora, this sanctuary, consisting of an altar within a fenced area, was a place of refuge and the point from which distances to other parts of Greece were measured. The sanctuary was founded by the younger Peisistratos in the year of his archonship, 522/1 BC.
p. 52 <i>left</i>	Attic red-figure skyphos, attributed to the Euaion Painter, depicting Theseus in a cloak and traveling hat. He carries two spears. Sinis, the pine-bender, is shown on the other side of the skyphos, seated under a tree and holding a club. This is one of Theseus' adventures on his way from Troizen to Athens. Mid-fifth century BC. © bpk, Berlin, 2006/Antikensammlung, SMB (F 2580)/Jutta Tietz-Glagow.
p. 52 <i>right</i>	Detail of an Attic red-figure pelike, attributed to a painter who is a bad imitation of the Chicago Painter, showing Telephos, king of the Mysians, who has seized the infant Orestes as hostage and has taken refuge on an altar as a suppliant. His bandaged left thigh indicates the place of the wound inflicted by Achilles' spear. Agamemnon (not shown) faces him on the left. Second quarter of the fifth century BC. London, British Museum (E 382). © The Trustees of the British Museum.
p. 53 <i>left</i>	Bronze figurine of a horse, part of a chariot team of four. The harness is particularly clear, showing the bit with curved cheek-piece and the collar to which the traces were fastened. Second quarter of the fifth century BC. Olympia, Museum. Photo: DAI Athen (Olympia 1808).
p. 53 <i>right</i>	A selection of Athenian silver coins of various denominations. Cambridge, Fitzwilliam Museum. Reproduced by permission of the Syndics of the Fitzwilliam Museum.

p. 57	A clay lamp with lighted wick. This small container for oil could supply light for 2-3 hours and burn brighter than a candle. Athens, Agora Museum (L 4137). Photo courtesy of the American School of Classical Studies at Athens, Agora Excavations.
p. 61	These two oven-bells were pre-heated and placed over already prepared dough; they were also used as fire extinguishers. C. 500 BC (left) and c. 400 BC (right). Athens, Agora Museum (P 8862 and P 10133). Photo courtesy of the American School of Classical Studies at Athens, Agora Excavations.
p. 64 left	A pair of model clay travelling boots found in an Early Geometric cremation grave of a woman. Athens, Agora Museum (P 19429). Photo courtesy of the American School of Classical Studies at Athens, Agora Excavations.
p. 64 right	Detail of an Attic red-figure amphora, attributed to the Painter of the Munich Amphora, depicting a pair of boots on a small footstool under a table; above the table a man reclines on a couch. Early fifth century BC. Munich, Antikensammlung (2303). Photo: Hirmer Fotoarchiv.
p. 72	View of Delphi facing south-east. The fourth-century version of Apollo's temple lies beyond the theatre in the foreground. Photo: Alison Frantz (ST 1b). Courtesy of the American School of Classical Studies at Athens.
p. 73	Detail of an Attic red-figure volute-krater, attributed to the Kleophon Painter and found at Spina in Italy, depicting a procession to Apollo at Delphi. Apollo is seated at the right on a throne raised on a platform. The setting is a temple represented by four columns of the Doric order. Apollo's attributes consist of a laurel branch and crown, and a quiver and bow on the wall; the Delphic location is given by the naval stone and tripod in front of the columns. An official waits for the procession to arrive; it is headed by a young girl in festal robe carrying a sacrificial basket (<i>kanoun</i>) on her head. Third quarter of the fifth century BC. Museo Archeologico Nazionale di Ferrara (T 57C VP).
p. 76 left	The pedestal of an Attic marble votive relief showing a cobbler's shop with men and a child at work. The inscription which starts below this scene indicates that the dedication is by a cobbler Dionysios and his children to the hero Kallistephanos. The main relief above the pedestal is not preserved. Mid-fourth century BC. Athens, Agora Museum (I 7396). Photo courtesy of the American School of Classical Studies at Athens, Agora Excavations.
p. 76 right	East Greek (Samian?) rock crystal with an intaglio design of a helmet-maker seated on a stool tapping the crown of the helmet

	with a small hammer. It is a popular motif in gem carving. Late sixth century BC. Munich, Staatliche Münzsammlung (36246).
p. 81	Interior design on an Attic red-figure cup depicting a seated man with tablets and stylus, no doubt correcting the exercise of the boy who stands in front of him. A flute case hangs on the wall. Early fifth century BC. Antikenmuseum Basel und Sammlung Ludwig, Inv. BS 465. Photo: Andreas F. Vögelin and Claire Niggli.
p. 83	The decorated head of a gold comb from the Solokha barrow near the Lower Dnieper. Above a row of recumbent lions is a scene of combat between two soldiers on foot and one on horseback. The arms and armour are a mixture of Greek and Scythian equipment, and like many objects from Scythian tombs, the comb was likely made by a Greek craftsman living in Panticapaeum. Late fifth to early fourth century BC. The State Hermitage Museum, St Petersburg (Dn. 1913.1/1).
p. 84	Detail of a red-figure pelike depicting an Amazon on horseback; she is in combat most likely with Theseus. She wears trousers, a top with long sleeves, and a soft hat. Her weapon is a spear; other depictions also include a lunate shield and a bow and quiver. Amazons were a popular subject in Greek art and are usually dressed in a vaguely Eastern costume. Syracuse, Museo Archeologico Regionale “Paolo Orsi” (inv. 9317). C. 440 BC. Photo: Hirmer Fotoarchiv.
p. 88	A terracotta group of two actors taking part in an Athenian comedy of the mid-fourth century BC. They wear short tunics and the stylised masks of a slave and young (but bearded) man; they are out on a spree. Second quarter of the fourth century BC. © bpk, Berlin, 2006/Antikensammlung, SMB (8405)/Johannes Laurentius.
p. 90	Detail of an Attic red-figure khous depicting a bearded man in festal robe pointing to a sacrificial basket (<i>kanoun</i>) held by a second figure. The setting is a smithy, with the furnace at the right and an anvil between the two figures. There is more than a touch of caricature about the scene. C. 400 BC. Athens, Agora Museum (P 15210). Photo courtesy of the American School of Classical Studies at Athens, Agora Excavations.
p. 92	Sketch-plan of Athens about 425 BC.
p. 102	Detail of an Attic red-figure pelike, attributed to the Kleophon Painter, depicting a maenad beating a tambourine as she leads the return of Hephaistos. Third quarter of the fifth century BC. Munich, Antikensammlung (2361). Photo: Hirmer Fotoarchiv.
p. 103	Detail of the interior of an Attic red-figure cup, attributed to the Penthesilea Painter, showing a youth standing before another

- who is seated with a lyre. Above their heads is the inscription 'The boy is handsome' (*kalos*), a popular comment whether in this general form or with a particular name substituted. Second quarter of the fifth century BC. Hamburg, Museum für Kunst und Gewerbe (1900.164).
- p. 105 *left* Interior design of an Attic red-figure cup, attributed to the Antiphon Painter, depicting a she-ass with a wooden-framed pack saddle. The ass, which was the usual pack animal, has no bit or mouthpiece. C. 480 BC. Boston, Museum of Fine Arts (10.199). James Fund and Museum purchase with funds donated by contributors. Photograph © 2006, Museum of Fine Arts, Boston.
- p. 105 *right* Attic red-figure pelike, attributed to a painter near the Göttingen Painter, depicting Odysseus escaping under a ram. He is in armour and wields a sword; he clings on but the lines across the animal make allusion to the tying of his comrades. No Cyclops is shown; the story was so well known and distinctive that it could be presented in extract. C. 490-480 BC. Boston, Museum of Fine Arts (61.384). Anonymous gift in memory of Lacey D. Caskey. Photograph © 2006, Museum of Fine Arts, Boston.
- p. 110 *left* Modern replicas of an Athenian water-clock (*klepsydra*) used for timing speeches in the lawcourts. A plug in the bronze tube at the base of the bowl was released at the start of a speech. The two *khis* indicate that the bowl held two *khoes* (6.4 litres), and the bowl was emptied in six minutes. The name *Antiokhidos*, meaning 'belonging to the Antiokhis tribe', may indicate that this bowl was used when the tribe was presiding in the Council chamber (*Bouleuterion*). Athens, Agora Museum (P 2084). Photo courtesy of the American School of Classical Studies at Athens, Agora Excavations.
- p. 110 *right* Interior design of an Attic red-figure cup, attributed to the Foundry Painter, depicting a reveller, with a scarf around his head, a cloak over his shoulders and a stick under his armpit, relieving himself into a jug. First quarter of the fifth century BC. © bpk, Berlin, 2006/Antikensammlung, SMB (VI 3198).
- p. 111 *left* Interior design of an Attic red-figure cup, attributed to Onesimos, depicting a balding man picking his way along with a basket and stick in his left hand and a bucket (*kados*), most likely of bronze, in his right. The garland round his temples proclaims him as a reveller. First quarter of the fifth century BC. Boston, Museum of Fine Arts (95.29). Catharine Page Perkins Fund. Photograph © 2006, Museum of Fine Arts, Boston.
- p. 111 *right* A clay bucket (*kados*) used for drawing water from the well, as opposed to the water-jar (*hydria*) which was used at the fountain. On the shoulder of this bucket the words 'I am a kados' have

- been scratched; it is usual for objects to be given the power of speech in such inscriptions. The word *kalos* has also been scratched, as though the bucket were calling itself 'handsome'. Late sixth century BC. Photo: DAI Athen (Kerameikos 7357).
- p. 112 The trial of Labes from a modern Greek production of Aristophanes' *Wasps*. Courtesy of D. H. Harsiades and the National Tourism Organisation of Greece.
- p. 114 A selection of ordinary Athenian kitchen equipment: a casserole on a deep firebox, a barrel cooker and a brazier. Fifth and fourth centuries BC. Athens, Agora Museum (P 2306 on 16521, P 16512 on 16520, P 2362). Photo courtesy of the American School of Classical Studies at Athens, Agora Excavations.
- p. 117 Boiotian terracotta figurine of a woman grating stuff into a mixing bowl. Early fifth century BC. Boston, Museum of Fine Arts (01.7783). Museum purchase with funds donated by contributors. Photograph © 2006, Museum of Fine Arts, Boston.
- p. 126 Detail of an Attic red-figure skyphos, attributed to the Brygos Painter, depicting a reveler and a courtesan (*hetaira*). Early fifth century BC. Paris, Louvre (G 156). Photo: RMN – Chuzeville.
- p. 128 *left* Interior of an Attic red-figure cup, attributed to Onesimos, depicting a balding man at a party inviting a courtesan (*hetaira*) to disrobe. The man wears shoes and holds his walking stick; a basket and a lyre are in the background. First quarter of the fifth century BC. London, British Museum (E 44). © The Trustees of the British Museum.
- p. 128 *right* Detail of an Attic red-figure cup, attributed to Makron, with a reveler and a courtesan (*hetaira*) together on a couch. First quarter of the fifth century BC. New York, The Metropolitan Museum of Art, Rogers Fund, 1920 (20.246). Image © The Metropolitan Museum of Art.
- p. 130 Drawing of the Athenian Agora from the north-west.
- p. 133 Attic red-figure plate, attributed to Epiktetos, depicting an archer drawing a bow from his quiver as he turns his head to the right to face his unseen pursuer. He wears an 'Oriental' suit with long sleeves and trousers and a high-crowned Scythian cap. Last quarter of the sixth century BC. London, British Museum (E 135). © The Trustees of the British Museum.
- p. 136 Interior of an Attic red-figure cup, in the manner of the Antiphon Painter, depicting a youth holding a cup in his left hand and a ladle in his right. Behind him stands a mixing-bowl with a wine-cooler set inside. The garland in his hair is a further indication that this is an extract from a party. First quarter of the fifth century BC. Compiègne, Musée Vivenel (inv. 1102).

- p. 138 Attic red-figure cup, attributed to the Amphitrite Painter, depicting a bridegroom leading his bride towards their home. The bride, who is as usual veiled, is followed by a woman with a torch, whilst on the left the house is represented by a door and a column within which stands the groom's mother also holding torches. A young man serenades the couple on the lyre. This may be a version of the wedding of Peleus and Thetis. Second quarter of the fifth century BC. © bpk, Berlin, 2006/ Antikensammlung, SMB (F 2530)/Jutta Tietz-Glagow.
- p. 144 The agora area of Athens, with the 'Hephaisteion' on the far left and the Acropolis on the far right. The long building in the centre is the recently rebuilt Stoa of Attalos, originally erected in the middle of the second century BC; it then formed the east side of the agora. The west side was below the hill on which the 'Hephaisteion' stood. The lawcourts lay in and around this area. In the middle distance rises the peak of Lykabettos and on the right the range of Hymettos. Photo: DAI Athen.
- p. 148 Reconstructed drawing of the monument of the Eponymous Heroes. This consisted of a row of statues of the 'patrons' of the ten tribes into which Athens and Attica were divided by Kleisthenes at the close of the sixth century BC. The base of the monument was used for the display of drafts of proposed new laws, notices of lawsuits and lists for military service. Courtesy of the American School of Classical Studies at Athens.
- p. 152 Detail of an Attic red-figure plaque, found at Eleusis, showing extracts from the Eleusinian cult. Precise interpretation of the scenes is not sure, but Demeter may be represented twice at the right side with Persephone by her side in the upper level and Iakkhos facing her with torches on the lower level. The figures on the left may be initiates approaching. An inscription on the plaque says that it was dedicated to the goddesses by Niinnion, perhaps the courtesan Nannion of that period. Mid-fourth century BC. Athens, National Archaeological Museum (inv. 11036).
- p. 155 Official voting discs found in the Athenian Agora. Each juror was given two discs, one with solid hub (for acquittal), one with hollow hub (for condemnation); by placing thumb and forefinger over the hubs the juror could make his vote without revealing his preference. Some discs carry the inscription 'Official ballot', some a letter in relief, perhaps to indicate the jury-section. A less sophisticated system of pebbles (*psephoi*) was in operation before the fourth century BC. Athens, Agora Museum (B 1056, 146, 728, 1058, 1055). Photo courtesy of the American School of Classical Studies at Athens, Agora Excavations.

- p. 156 Attic red-figure cup, attributed to the Brygos Painter, depicting a symposium in progress. The men recline on couches; one girl plays the pipes while another prepares to give a cup of wine to one of the men. A youth holds a lyre by a column, an indication of an indoor scene. Baskets hang on the wall. First quarter of the fifth century BC. London, British Museum (E 68). © The Trustees of the British Museum.
- p. 162 Detail of rolled-out drawing of Attic black-figure lekythos, attributed to the Amasis Painter, depicting women at work spinning, preparing wool and weaving. The lekythos may have been a wedding present to a bride. Mid-sixth century BC. New York, The Metropolitan Museum of Art, Fletcher Fund, 1931 (31.11.10). Image © The Metropolitan Museum of Art.
- p. 174 The side-reliefs of a marble altar frame (?), the so-called Ludovisi Throne. A contrast is made between the veiled woman at the incense-burner and the naked flute-girl. The purpose, meaning and place of manufacture are all in doubt. Second quarter of the fifth century BC. Rome, Museo Nazionale Romano (inv. 8670). Photo: Alinari Archives, Florence.
- p. 183 Detail of an Attic red-figure onos (used in wool-working), attributed to the Eretria Painter, depicting preparations for the wedding of Alkestis (on the right). She is pictured at the entrance to her bridal chamber, and her friends fill a loutrophoros with myrtle (centre) and lebetes gamikoi with sprigs (left), both types of vase connected with the wedding ceremony. Two other friends play with a pet bird. The object may have been a wedding present to a bride. Third quarter of the fifth century BC. Athens, National Archaeological Museum (inv. 1629).
- p. 187 Detail of an Apulian red-figure loutrophoros depicting Alkestis surrounded by her children and with her husband Admetos on the left. The white-haired woman on the right may be Admetos' mother or nurse; the old man is the children's tutor (*paidagogos*). This is one of the finest of the South Italian treatments of tragic themes. Mid-fourth century BC. Antikenmuseum Basel und Sammlung Ludwig, Inv. S 21. Photo: Andreas F. Vögelin and Claire Niggli.
- p. 189 Attic red-figure cup, attributed to the Panaitios Painter, depicting a brawl between revellers. C. 480 BC. The State Hermitage Museum, St Petersburg (B-2100).
- p. 204 Drawn reconstruction of a country house near Vari in Attica. From *Annual of the British School at Athens* 68 (1973), 355-452.
- p. 205 A bronze hydria. Third quarter of the fifth century BC. Cambridge, Mass., Fogg Museum (1949.89). Reproduced courtesy of the Trustees of the Harvard University Art Museums.

p. 207	Detail of an Attic red-figure pelike depicting a young man carrying a couch and a small table in preparation for a party. Oxford, Ashmolean Museum (AN 1890.29 (V 282)).
p. 209	Attic red-figure skyphos showing a rare ‘still-life’ scene of household equipment: lampstand and buckets, casserole and grill, and chest, basket, wine jar and jug. The J. Paul Getty Museum, Villa Collection, Malibu, California (86.AE.265).
p. 214	Detail of an Attic red-figure calyx-krater, attributed to the Dinos Painter, depicting Prometheus and satyrs. He is giving them the gift of fire which they take with their torches from Prometheus’ fennel stalk (<i>narthex</i>). Prometheus’ name is written by him, and the satyrs are named Komos, Sikinnis and Simos. The inspiration for the scene (and others like it) may have come from Aeschylus’ satyr-play <i>Prometheus Pyrkaios</i> . Last quarter of the fifth century BC. Oxford, Ashmolean Museum (1937.983)
p. 222	Attic black-figure ovoid neck-amphora, attributed to the Affecter, depicting Zeus enthroned on the left sending Hermes on a mission. Hermes is dressed in his winged boots and his traveling hat and holds his caduceus. Third quarter of the sixth century BC. Oxford, Ashmolean Museum (G 268/V 509).
p. 224	Attic red-figure amphora, attributed to Myson, depicting Croesus seated on his funeral pyre. His royal status is shown by his throne and scepter. He pours a libation from a dish (<i>phiale</i>) whilst Euthymos (his name is written by him) sets fire to the timber. C. 500 BC. Paris, Louvre (G 197). Photo: RMN – Hervé Lewandowski.
p. 227	Map of Greece and Asia Minor showing Mysian Olympus, the site of the boar hunt in which Croesus’ son is killed.
p. 238	Attic red-figure dinos, attributed to the Agrigento Painter, depicting a boar hunt. This may be a version of the Calydonian boar hunt, for although Atalante is not present and none of the participants is named, one hunter wields a battle-axe which comes to be associated with Ankaios. Second quarter of the fifth century BC. Athens, National Archaeological Museum (inv. 1489).
p. 242	Attic red-figure neck-amphora, attributed to the Nausikaa Painter, depicting Odysseus appearing from behind a tree on which Nausikaa and her companions have spread the washing. He holds a branch in each hand and looks suitably disheveled. Athene stands between him and Nausikaa who looks back as she runs away with her companions. Third quarter of the fifth century BC. Munich, Antikensammlung (2322).
p. 245	Attic red-figure stamnos, attributed to the Siren Painter, depicting Odysseus and the sirens. Odysseus is tied to the mast, and

- his companions' ears are presumably stopped with wax, as the singing sirens are having no effect. In mortification one of the sirens is falling to her death from her perching place on the rocks. First quarter of the fifth century BC. London, British Museum (E 440). © The Trustees of the British Museum.
- p. 247 Detail of an Attic black-figure oinokhoe, attributed to the Burgon Group, depicting two youths and a man in a cart drawn by mules. Second quarter of the sixth century BC. London, British Museum (B 485). © The Trustees of the British Museum.
- p. 255 Lid of an Attic red-figure pyxis, attributed to Aison, depicting Odysseus appearing before Nausikaa and her companions with Athene to assist, c. 420 BC. Boston, Museum of Fine Arts (04.18a-b). Henry Lillie Pierce Fund. Photograph © 2006, Museum of Fine Arts, Boston.
- p. 257 *left* Attic red-figure lekythos attributed to Oreithia Painter depicting Artemis with bow and libation dish (*phiale*): a fawn makes allusion to her domain. C. 470 BC. Chazen Museum of Art, University of Wisconsin-Madison, Gift of Mr. and Mrs. Arthur J. Frank (1985.93).
- p. 257 *right* Attic red-figure lekythos depicting Apollo dressed in a concert performer's robes and holding a kithara in his left hand and a plectrum in his right. The palm tree makes allusion to Delos, his birthplace. New York, The Metropolitan Museum of Art, Gift of Mr and Mrs Leon Pomerance, 1953 (53.224). Image © The Metropolitan Museum of Art.

Notes to the second edition

- 1 Running and learning vocabularies accompany the *Text*. Grammar and exercises, written to run in step with the *Text*, are to be found in the companion volume *Reading Greek (Grammar and Exercises)*.
- 2 A linking-device (\frown) is used in places in the *Text*. Its purpose is to show words or groups of words which should be taken together either because they agree or because they make a phrase. When the words to be linked are separated by intervening words, the linking device takes the shape \frown . They are phased out as the grammar that underpins them is learnt.
Look up such linked phrases in the vocabulary *under the first word*.
- 3 The sources quoted on the title-page of each Part are the major (though by no means exclusive) sources for the whole Part.
- 4 The title-page of each Part carries time recommendations for that Part. They are based on a three to four-session week, and assume preparation by students (particularly by reading ahead on their own, with the help of the vocabularies). If the recommendations are followed, *Reading Greek* will be completed in 37 weeks.
There are 118 sub-sections (i.e. sections marked A, B, C, etc.)
- 5 Transcriptions of proper names into English:
 - (a) Generally, proper names are transcribed from Greek into English in accordance with the transcriptions given in the *Grammar and Exercises*, **342**. Note that the transcription will not distinguish between ϵ and η , o and ω , or other long and short vowels.
 - (b) There are, however, some 'privileged' names, so common in their received form that to alter them by the principles of transcription that we generally adopt would be off-putting. You will find, for example, 'Athens', not 'Athenai' (Ἀθῆναι), 'Homer', not 'Homerus' (Ὅμηρος), and 'Plato', not 'Platon' (Πλάτων).
 - (c) All proper names met in the *Text* are transcribed either in the running vocabulary or in the List of Proper Names in the *Grammar and Exercises* book. (Most Greek words have, traditionally, been transcribed according to Latin principles, and the most important of these are given in *Grammar and Exercises*, **454**).
- 6 All dates are B.C., except where otherwise stated.