

THE GRAMMAR OF DIONYSIOS THRAX.

[This famous little pamphlet, the first attempt at a systematic grammar made in the Western World, and for many generations a text-book in the schools of the Roman Empire, appears, I believe, now for the first time in English. Pretty nearly all that we know about the person of Dionysios is what we are told by Suidas, who says:

"Dionysios the Alexandrian, called *the Thracian* from [the native country of] his father Teros, was a disciple of Aristarchos, and a grammarian. He was a public professor (*ιστοδιδάσκαλος*) in Rome in the time of Pompey the Great, and was preceptor to Tyrannion the Elder. He composed a very large number of grammatical works, as well as set treatises and commentaries."—Cf. Max Müller, *Lectures on the Science of Language*, 1st Ser., p. 90 (English ed.); Lentz, *Herodiani Technici Reliquiæ*. Præf. p. clxvi.; Steinthal, *Gesch. der Sprachw. bei den Griechen und Römern*, pp. 478, 568 sqq.

The Grammar of Dionysios was first printed (I believe, though Lersch says "zuletzt abgedruckt") in 1816, in Immanuel Bekker's *Anecdota Græca* (pp. 629–643) along with the scholia of Chæroboskos, Diomedes, Melampous, Porphyry, and Stephanos (pp. 647–972). The genuineness and authenticity of the work have been impugned, but have been defended by Lersch, *Die Sprachphilosophie der Alten*, Pt. II. pp. 64 sqq., and are now generally admitted. Cf. K. E. A. Schmidt, *Beiträge zur Geschichte der Grammatik des Gr. und des Lat.*, pp. 81, 189, 216, 519.

To my very literal translation I have added a few explanatory notes which seemed necessary, and a number of references for the convenience of persons who may wish to pursue the subject further.—*Translator*.]

1. ON GRAMMAR. (*γραμματική*).

Grammar is an experimental knowledge (*ἐμπειρία*) of the usages of language as generally current among poets and prose writers. It is divided into six parts:

- 1°. Trained reading with due regard to Prosody.*
- 2°. Explanation according to poetical figures.
- 3°. Ready statement of dialectical peculiarities† and allusions (*ιστορίαι*).
- 4°. Discovery of Etymology.
- 5°. An accurate account of analogies.‡

* Prosody (*προσῳδία*), in the Greek sense, includes everything designated by diacritical marks—aspersion, accentuation, quantity, and sometimes pauses. Vid. Bekker, *Anecdota Græca*, pp. 679 sqq.; K. E. A. Schmidt, *Beiträge zur Geschichte der Grammatik*, pp. 181 sqq. Prosody had nothing whatsoever to do with verse-making, although it was related to music.

† Vid. Waitz, *Aristotelis Organon*, vol. i. pp. 323 sq.

‡ Here came in all that we generally understand by Grammar. The whole of the first part of Lersch's *Sprachphilosophie der Alten* is devoted to the question of Analogy and Anomaly.

6°. Criticism* of poetical productions, which is the noblest part of grammatic art.

2. ON READING (ἀνδγνῶσις).

Reading is the rendering of poetic or prose productions without stumbling or hesitancy. It must be done with due regard to expression, prosody, and pauses. Through the expression† we learn the merit (ἀρετή) of the piece; from the prosody, the art of the reader; and from the pauses, the meaning intended to be conveyed. In this way we read tragedy heroically, comedy conversationally, elegiacs thrillingly, epics sustainedly, lyric poetry musically, and dirges softly and plainatively. Any reading done without due observance of these rules degrades the merits of the poets and makes the habits of readers ridiculous.

3. ON TONE (τόνος).

Tone‡ is the resonance of a voice endowed with harmony. It is heightened in the acute, balanced in the grave, and broken in the circumflex.

4. ON PUNCTUATION (στίγμα).§

There are three punctuation marks: the full stop, the semicolon, and the comma.¶ The full stop denotes that the sense is complete; the semicolon is a sign of where to take breath; the comma shows that the sense is not yet complete, but that something further must be added.

5. WHEREIN DOES THE FULL STOP DIFFER FROM THE COMMA?

(τὶνι διαφέρει στίγμα ὑποστίγμα;)¶¶

In time. At the full stop the pause is long, at the comma, very short.

* Such Criticism apparently did not include a discussion of the poetical merits of a piece (κρίνει δὲ τὰ ποιήματα οὐχ ὅτι καλὰ ἔστιν ἢ κακὰ· ποιητοῦ γὰρ αὖν εἶναι τὰ τοιαῦτα.)

† Expression (ἰδέσκεισις) is defined as being equivalent to μίμησις or Imitation.

‡ Tone is what we usually call accent. The Latin *accentus*, however, formed in imitation of the Greek *προσῳδία*, was undoubtedly intended to have the same width of meaning as the latter. Vid. Schmidt, *Beiträge*, pp. 190 sqq.

§ On this whole question, vid. Schmidt, *Beiträge*, pp. 506-570.

¶ These terms are hardly accurate; the sequel explains their meaning.

¶¶ It will be seen that in practice Dionysios distinguishes only *two* punctuation marks, the στίγμα μέση (semicolon) being really not one at all.

6. ON RHAPSODY (ῥαψῳδία).

A Rhapsody is a part of a poem including a certain (definite) argument. It is called a rhapsody, that is, rhabdody, because those who recited the Homeric poems were girt with a laurel branch (βάβδος).*

7. ON ELEMENTS (στοιχεῖα).†

There are twenty-four letters from *a* to *ω*. They are called letters (γράμματα) from being formed of lines and scratches. For to write (γράφειν), among the ancients, meant to scratch (ξύσαι), as in Homer:

νῦν δὲ μ' ἐπιγράφας τὰρσόν ποδὺς εἵχει αὐτός.

They are also called elements (στοιχεῖα) from being in a certain series (στοιχός) or arrangement.

Of these letters, seven are *Vowels*: *a*, *ε*, *η*, *ι*, *ο*, *υ*, and *ω*. They are called vowels (φωνήεντα) because they form a complete sound (φωνή) by themselves. Of the vowels, two are *long*, *η* and *ω*; two are *short*, *ε* and *ο*; and three are *doubtful*, *a*, *ι*, *υ*. They are called doubtful‡ because they may be either lengthened or shortened. Five of the vowels are *prepositive*, *a*, *ε*, *η*, *ο*, *ω*. They are called prepositive because, when placed before *ι* or *υ*, they form a syllable, as *αι*, *αυ*. Two are *subjunctive*, *ι* and *υ*. *ι* is sometimes prepositive to *ι*, as in *μῦα*, *ἄρπυια*, *νίδος*, and the like. There are six diphthongs, *αι*, *αυ*, *ει*, *ευ*, *οι*, *ου*.

The remaining seventeen letters are *Consonants*, *β*, *γ*, *δ*, *ζ*, *θ*, *κ*, *λ*, *μ*, *ν*, *ξ*, *π*, *ρ*, *σ*, *τ*, *φ*, *χ*, *ψ*. They are called consonants because by themselves they have no sound, but produce a sound only when they are combined with vowels.§ Of the

* Cf. Grote, *Hist. of Greece*, vol. ii. p. 141, note; Wolf, *Proleg.*, pp. 58 sqq. (Edit. Calvary); K. O. Müller, *Hist. of Lit. of Ancient Greece*, pp. 33 sqq.

† On *Στοιχεῖον*, vid. Aristotle, *Metaph.* I. i (1026, b. 12); Bonitz, *Aristotelis Metaph.* pp. 225 sq.; Schmidt, *Beiträge*, pp. 80 sqq., 126. Aristotle's definition of *στοιχεῖον*, as meaning a sound, is: "An element is an indivisible sound, not applicable, however, to every such sound, but only to those which are capable of entering into the formation of intelligible speech."—*Poet.* cap. xx. Cf. Steinthal, *Gesch. der Sprachw. bei den Gr. und Röm.*, pp. 248 sq.

‡ Διχροῦσι = of twofold time. Cf. Rossbach und Westphal, *Metrik der Griech.*, vol. ii. pp. 66 sqq.

§ Aristotle, *Poetics*, cap. xx., makes three divisions of sounds—τὰ τε φωνήεν καὶ τὸ ἡμιφωνόν καὶ ἄφωνον—vowels, semivowels, and mutes. Cf. with the whole of Dionysios' classification, Schleicher, *Compend. der verg. Grammatik der*

consonants, eight are *Semivowels*, ζ, ξ, φ, λ, μ, ν, ρ, σ. They are called semivowels because, being less easily sounded than the vowels, when attempted to be pronounced alone, they result in hisses and mumblings. There are nine *Mutes*, β, γ, δ, θ, κ, π, τ, φ, χ. They are called mutes because they are more disagreeable in sound than the others, just as we say that a tragedian with a disagreeable voice is mute (ἄφωνος = voiceless). Of these, three are *smooth*, κ, π, τ; three are *rough*, θ, φ, χ; and three are *medial*, β, γ, δ. The last are called medials because they are rougher than the smooths, and smoother than the roughs. And β is the medial between π and φ, γ between κ and χ, and δ between τ and θ. The roughs stand related to the smooths thus:

φ to π—ἀλλὰ μοι εἴφ' ὅπη ἔσχεζ' ἰὼν εὐεργέα νῆα.

χ to κ—ἀντίχ' ὁ μὲν χλαῖνάν τε χιτῶνά τε ἔννυτ' Ὀδυσσεύς.

θ to τ—ὡς ἔφαθ', οἱ δ' ἄρα πάντες ἀχὴν ἐγένοντο σιωπῇ.

Again, of the consonants, three are *double*, ζ, ξ, φ. They are called double because each one of them is composed of two consonants, ζ of σ and θ, ξ of κ and σ, φ of π and σ. Four are *unchangeable*. They are called unchangeable because they do not change in the futures of verbs or the inflections of nouns. They are likewise called *liquids*. The final elements of masculine nouns, in the nominative case, singular number, are five, ν, ξ, ρ, σ, φ, as Λίον, Φοῖνιξ, Νέστωρ, Πάρις, Πέλοψ; of feminine nouns, eight, α, η, ω, ν, ξ, ρ, σ, φ, as Μοῦσα, Ἑλένη, Κλειώ, χελιδών, ἑλιξ, μήτηρ, θέτις, λαῖλαψ; of neuters, six, α, ι, ν, ρ, σ, ν, as ἄρμα, μέλι, δένδρον, ὕδωρ, δέπας, ὄρον. Some add also ο, as in ἐκείνο, τοῦτο, ἄλλο. The final elements of duals are three, α, ε, ω, as Ἀρεῖδα, Ἑκτορε, φίλω; of plurals, four, ι, ς, α, η, as φίλοι, Ἑκτορες, βιβλία, βέλη.

8. ON SYLLABLES (συλλαβαί).‡

A Syllable is properly the combination of a vowel§ with a

Indoger. Spr., pp. 54 sqq. et passim; Curtius, *Grundzüge der griech. Etymologie*, pp. 85 sqq.; Max Müller, *Lectures*, 2d Series, Lect. III.

† Cf. Aristotle, *Metaph.* 9 (993^a 5), 7 6 (1093^a 20); Kühner, *Ausführ. Gram. der Gr. Spr.*, vol. i. p. 55.

‡ Cf. Aristotle, *Poetics*, cap. xx.; Schmidt, *Beiträge*, pp. 126-180; Steinthal, *Sprachw. bei den Gr. und Röm.*, p. 254.

§ Or diphthong, evidently.

consonant or consonants, as *Kᾱρ*, *βοῶς*. Improperly we speak of a syllable as composed of a single vowel, as *ᾱ*, *ι*.

9. ON LONG SYLLABLES (*μαχαὶ συλλαβαί*).

A long syllable may come about in eight ways, three by nature and five by position*: by nature, when it is represented by the long elements, as *ῥω*—or when one of the doubtful elements is assumed as long, as *Ᾱρ*—or when it contains one of the diphthongs, as *ᾶ*; by position, either when it ends in two consonants, as *ᾷ*—or when a short or shortened† vowel is followed by two consonants, as *ᾶργος*—or when it ends in a single consonant and the next syllable begins with a consonant, as *ἔργον*—or when it is followed by a double consonant, as *ἔξω*—or when it ends in a double consonant, as *ᾷπαξ*.

10. ON SHORT SYLLABLES (*βραχεῖαι συλλαβαί*).

A syllable becomes short in two ways, either when it contains a vowel naturally short, as *βρέφος*—or when it has a doubtful vowel assumed as short, as *Ᾱρ*‡.

11. ON COMMON SYLLABLES (*κοιναὶ συλλαβαί*).

A syllable is common in three ways, either when it ends in a long vowel while the next syllable begins with a vowel, as

Οὐτὶ μοι αἰτῇ ἐσσι· θεοὶ γὰρ μοι αὐτῶν εἰσιν—

or when a shortened vowel is followed by two consonants, whereof the latter is an unchangeable, while the former is by itself a mute, as

Πάτροκλέ μοι δειλῇ πλείστον κεχαρισμένε θυμῷ—

or when, being short, it stands at the end of a part of speech and the next syllable begins with a vowel, as

Νέστορα δ' οὐκ ἔλαθεν ἰαχὴ πινυμέντ' ἀπὸ τοῦ ποταμοῦ.

* Position (*θεῖαι*), in this connection, does not mean, as is generally supposed, place, but convention, arbitrary imposition, as opposed to nature (*οἶ* v). Vid. Lersch, *Sprachphilosophie*, Pt. I. p. 5; Rossbach und Westphal, *Metrik der Griechen*. vol. ii. p. 74. This shows the utter absurdity of the rule, laid down in so many Greek and Latin grammars, that a vowel followed by two consonants is long.

† A short vowel is either *ε* or *ο*; a shortened vowel is a doubtful vowel (*α*, *ι*, *υ*) assumed as short.

‡ Cf. Hom. *Il.* v. 31:

Ἄρες, Ἄρες, βροτολογέ, μαιφόνε, τειχεσιπλήγα.

12. ON THE WORD (λέξις).

A Word is the smallest part of an ordered sentence.*

13. ON THE SENTENCE (λόγος).†

A Sentence is combination of words, either in prose or in verse, making complete sense. There are eight parts of speech: Noun, Verb, Participle, Article, Pronoun, Preposition, Adverb, and Conjunction. The proper noun, as a species, is subordinate to the noun.‡

14. ON THE NOUN (ὄνομα).

A Noun is a declinable part of speech, signifying something either concrete or abstract (concrete, as stone; abstract, as education); common or proper (common, as man, horse; proper, as Socrates, Plato).§ It has five accidents: genders, species, forms, numbers, and cases.

There are three *Genders*, the masculine, the feminine, and the neuter. Some add to these two more, the common and the epicene—common, as man, horse; epicene, as swallow, eagle.

There are two *Species* of nouns, the primitive and the derivative. A primitive noun is one which is said according to original imposition, as γῆ (earth); a derivative noun is one which derives its origin from another noun, as γαῖος (earth-born). There are seven classes of derivatives: Patronymics, Possessives, Comparatives, Diminutives, Nominals, Superlatives, and Verbals. A *Patronymic* is properly a noun formed from the name of a father, improperly a noun formed from the name of another ancestor, e.g., Achilles is called both

* Cf. Aristotle, *Poetics*, capp. xix.–xxii.; Waitz, *Aristotelis Organon*, vol. i. pp. 323 sq.; Steinthal, *Gesch. des Sprachwiss.*, pp. 285 sqq.; J. Vahlen, *Aristoteles Lehre von der Rangfolge der Theile der Tragödie*, in *Symbola Philologica Bonnensium*, pp. 180 sqq.

† Aristotle (*De Interp.*, cap. iv.) defines λόγος as “significant sound, whereof any one part is separately significant as an expression, but not as an affirmation.” Cf. Schmidt, *Beiträge*, pp. 218 sqq.; Steinthal, *Sprachwiss. bei den Gr. und Röm.*, pp. 568 sqq.; Lersch, *Sprachphilosophie*, Pt. II., *passim*.

‡ Directed against the Stoics, who made the προσηγορία a distinct part of speech.

§ Aristotle (*De Interp.*, cap. ii.) says: “A noun is a sound significant according to convention (θέσις = position), timeless, whereof no part is separately significant.” Cf. Schmidt, *Beiträge*, p. 227 sqq.

Peleides and Aiakides. Of masculine patronymics there are three forms, one in *δης*, one in *ων*, and one in *δδιος*—e.g. Atreion, Atreides, and the form peculiar to the Æolians, Hyrradios. (Pittakos was the son of Hyrras.) Of feminine patronymics there are likewise three forms, one in *ς*, as Priamis; one in *ας*, as Pelias; one in *νη*, as Adrastinê. From the names of mothers, Homer forms no species of patronymics; later authors do. A *Possessive* is a noun which denotes possession and includes the possessor, as *Νηληϊαι ἱπποι* (Neleian mares), *Ἑκτόρεος χιτὼν* (Hektorean robe), *Πλατωνικὸν βιβλίον* (Platonic book). A *Comparative* is a noun making a comparison of one individual with another individual of the same genus, e.g. Achilles *braver* than Aias; or of one individual with many of a different genus, e.g. Achilles *braver* than the Trojans. Of comparatives there are three forms, one in *τερος*, as *δξύτερος*, *βραδύτερος*; one in *ων* pure, as *βελτίων*, *καλλίων*; one in *σων*, as *χρείσσω*, *ἥσσω*. A *Superlative* is a noun used to express the superiority of one individual over many in a comparison. There are two forms of it, one in *τατος*, as *δξύτατος*, *βραδύτατος*; and one in *στος*, as *μέγιστος*, *ἀριστος*. A *Diminutive* is a noun expressing a diminution of the primitive word without comparison, as *ἀνθρωπίσκος* (mannikin), *λίθαξ* (stonelet), *μειραχάλλιον* (stripling). A *Nominal* is a word formed alongside a noun, or as from a noun, as Theon, Tryphon. A *Verbal* is a noun derived from a verb, as Philemon, Noëmon.

There are three *Forms* of nouns, simple, compound, and super-compound—simple, as Memnon; compound, as Agamemnon; super-compound, as Agamemnonides, Philippides. Of compounds there are four kinds; 1°. those compounded of two complete words, as Cheirisophos; 2°. those compounded of two incomplete words, as Sophokles; 3°. those compounded of an incomplete and a complete word, as Philodemos; and 4°. those compounded of a complete word and an incomplete, as Periklês.

There are three *Numbers*, singular, dual, and plural; singular, as *Ὁμηρος* (Homer); dual, as *τὼ Ὀμήρω* (both Homers); plural, as *Ὀμηροί* (Homers). There are some singular designations used of plural objects, as *δῆμος* (people), *χορός* (chorus); and plural designations used of singular and dual

objects — of singular, as Ἀθῆναι, Θῆβαι (Athens, Thebes) — of dual, as ἀμφότεροι (both).

There are five *Cases*, the right, the generic,* the dative, the accusative, and the vocative. The right case is called also the nominative and the direct; the generic, the possessive, and the patial; the dative, the injunctive; while the accusative is named from *cause*, and the vocative is called the allocutive.

The following terms, expressive of accidents belonging to the noun, are also called *Species*: proper, appellative, adjective, relative, quasi-relative, homonym, synonym, pheronym, dionym, eponym, national, interrogative, indefinite, anaphoric (also called assimilative, demonstrative, and retributive), collective, distributive, inclusive, onomatopoetic, general, special, ordinal, numeral, participative, independent.

A *Proper* noun is one signifying a peculiar substance,† as Homer, Sokrates. An *Appellative* is one that signifies a common substance, as *man*, *horse*. An *Adjective* noun is one that is applied homonymously‡ to proper or appellative nouns, and signifies either praise or blame. It is derived from three sources, from the soul, the body, and external things: from the soul, as *sage*, *licentious*; from the body, as *swift*, *slow*; from external things, as *rich*, *poor*. A *Relative* noun is such as *father*, *son*, *friend*, *right* (hand). A *quasi-Relative* is such as *night*, *day*, *death*, *life*. A *Homonym* is a noun predicated homonymously of many things, as of proper nouns, e.g. *Telamonian Aias*, *Oïlean Aias*; of appellative nouns, as *sea-mouse*, *land-mouse*. A *Synonym* is a noun which, by several designations, signifies the same thing, as *glaiue*, *sword*, *bludgeon*, *blade*, *brand*. A *Pheronym* is a name given from some accident, as *Tisamenos* and *Megapenthes*. A *Dionym* is a couple of names applied to the same proper noun, as *Alexander* and *Paris*, without there being any reciprocity in their signification; e.g., if one is Alexan-

* Γενική, on no account to be rendered by *genitivus* (genitive), as the Romans did. Vid. Max Müller, *Lectures*, 1st Series, p. 180 sq. (Eng. edit.); Schmidt, *Beiträge*, pp. 320 sqq.

† Cf. Aristotle, *Categ.*, cap. v.

‡ Cf. Aristotle, *Categ.*, cap. i.: "Things which have a common name, but whereof the notions corresponding to that name are different, are said to be *homonymous*."

der, it does not follow that he is Paris. An *Eponym* (also called *Dionym*) is a noun which, along with another proper noun, is applied to one object, as Poseidón is called Enosichthon, and Apollo, Phœbos. A *National* name is one showing to what nation an individual belongs, as Phrygian, Galatian. An *Interrogative* (also called an *Inquisitive*) is so called from being employed in interrogations, as τίς; (who?)—ποῖος; (of what sort?)—πόσος; (how great?)—πῆλιξ; (how old?) An *Indefinite* is a noun placed in opposition to an Interrogative, as ὅστις (whosoever), ὅποῖος (of whatever sort), ὅπόσος (however great), ὅπῆλιξ (of whatever age). An *Anaphoric* noun (called also an *Assimilative*, a *Demonstrative*, or an *Attributive*) is one signifying similarity, as τοιοῦτος (as great), τῆλικούτος (as old), τοιοῦτος (such). A *Collective* noun is one which, in the singular number, signifies a multitude, e.g. ὄχλος (people), χορός (chorus), ὄχλος (crowd). A *Distributive* noun is one having a relation to one out of two or more, as ἕτερος (the other), ἕκαστος (each), ἕκαστος (every one). An *Inclusive* noun is one that shows what is contained in it, as δαφνών (laurel-grove), παρθενών (virgin's abode). An *Onomatopœtic* noun is one formed imitatively from the peculiarities of sounds, as φλοῖσθος (dashing), ροῖζος (whistling), ῥουμαγδός (rattle). A *General* noun is one that can be divided into a number of species, as *animal*, *plant*. A *Special* noun is one of those into which a genus is divided, e.g. *ox*, *horse*; *vine*, *olive*. An *Ordinal* is a noun showing order, as *first*, *second*, *third*. A *Numeral* is a noun signifying number, as *one*, *two*, *three*. A *Participative* is a noun partaking of a certain substance, as *golden*, *silvern*. An *Independent* noun is one which is thought by itself, as *God*, *Reason*.

The *Dispositions* of the noun are two, Activity and Passivity; Activity, as *the judge*, *the judging*; Passivity, as *the judgeable*, *the judged*.

15. ON THE VERB (ῥῆμα).*

A Verb is an indeclinable word, indicating time, person

* Aristotle (*De Interp.*, cap. iii.) says: "A Verb is that which adds a time-specification, of which no part separately signifies anything, and which is always asserted of something else." Cf. Schmidt, *Beiträge*, pp. 344 sqq.; Harris, *Hermes*, Book I. cap. 6.

and number, and showing activity or passivity. The verb has eight accidents: Moods, Dispositions (voices!), Species, Forms, Numbers, Tenses, Persons, Conjugations. There are five *Moods*: Indicative, Imperative, Optative, Subjunctive, and Infinitive. There are three *Dispositions**: Activity, Passivity, and Mediality—Activity, as *τύπτω* (I strike); Passivity, as *τύπτομαι* (I am struck); Mediality, marking partly activity and partly passivity, as *πέποιθα* (I trust), *διέφθορα* (I waste), *ἐποισάμην* (I became), *ἐγγραφάμην* (I registered). There are two *Species*: Primitive and Derivative—Primitive, as *ἄρδω*; Derivative, as *ἀρδεύω*. There are three *Forms*: Simple, Compound, and Super-Compound—Simple, as *φρονῶ*; Compound, as *καταφρονῶ*; Super-Compound, as *ἀντιγωνίζω* (I Antigonize), *φιλιππίζω* (I Philippize). There are three *Numbers*: Singular, Dual, and Plural—Singular, as *τύπτω*; Dual, as *τύπτετον*; Plural, as *τύπτομεν*. There are three *Persons*: First, Second, and Third. The First is the person *from* whom the assertion is; the Second, the one *to* whom it is; and the Third, the one *concerning* whom it is. There are three *Tenses*: Present, Past, Future. Of these, the Past has four sub-species—Imperfect, Perfect, Pluperfect, and Aorist—which stand in three respective relations: the Present is related to the Imperfect, the Perfect to the Pluperfect, and the Aorist to the Future.

16. ON CONJUGATION (*συζυγία*).

Conjugation is the consecutive inflection of Verbs. Of Barytone Verbs there are six conjugations, of which the First is characterized by β, φ, π, or πτ, as *λείβω*, *γράφω*, *τέρπω*, *χόπτω*; the Second by γ, κ, χ, or κτ, as *λέγω*, *πλέκω*, *τρέχω*, *τίκτω*; the Third by δ, θ, or τ, as *ἄδω*, *πλήθω*, *ἀνύτω*; the Fourth by ζ or σσ, as *φράζω*, *νύσσω*, *ὀρύσσω*; the Fifth by the four unchangeables, λ, μ, ν, ρ, as *πάλλω*, *νέμω*; and the Sixth by a pure, as *ἱππεύω*, *πλέω*, *βασιλεύω*, *ἀκούω*. Some also introduce a Seventh Conjugation, characterized by ξ and ψ, as *ἀλέξω*, *ἔψω*.

17. ON CIRCUMFLEXED VERBS (*περισπώμενα*).

Of Circumflexed Verbs there are three Conjugations, of which the First is characterized in the second and third persons by the diphthong ει, as *νοῶ*, *νοεῖς*, *νοεῖ*; the Second by

* Διάθεσις, the word which Roman stupidity rendered by *Vox* (voice).

the diphthong *α*, as *ῥοῶ*, *ῥοῶς*, *ῥοῶ* (the *ι* being added in writing,* but not pronounced); and the Third by the diphthong *αι*, as *ῥουῶ*, *ῥουῶς*, *ῥουῶ*.

18. ON VERBS IN *μ* (τὰ εἰς *μ*).

Of Verbs ending in *μ* there are four conjugations, of which the First is characterized from the first of the Circumflexed Conjugations, as from *τιθῶ* comes *τίθημι*; the Second from the second, as from *ἵσταῶ*, *ἵστημι*; the Third from the third, as from *διδῶ*, *δίδωμι*; and the Fourth from the sixth of the Barytone Conjugations, as from *πῖπνύω*, *πῖπνυμι*.

19. ON THE PARTICIPLE (μετοχή).

A Participle is a word partaking of the nature both of nouns and verbs. It has all the accidents which belong to nouns as well as those which belong to verbs, except mood and person.

20. ON THE ARTICLE (ἄρθρον).

An Article is a declinable part of speech prefixed or subjoined to the various cases of nouns, taking, when prefixed, the form *ὁ*, and, when subjoined, the form *ὅς*.† It has three accidents: Gender, Number, and Case. The *Genders* are three, as *ὁ ποιητής*, *ἡ ποιήσας*, *τὸ ποίημα*. The *Numbers* are three: Singular, Dual, and Plural—Singular, as *ὁ*, *ῆ*, *τό*; Dual, as *τώ*, *τά*; Plural, as *οἱ*, *αἱ* *τά*. The *Cases* are—*ὁ*, *τοῦ*, *τῷ*, *τόν*, *ῶ*; *ῆ*, *τῆς*, *τῇ*, *τήν*, *ῶ*; *τό*, *τοῦ*, *τῷ*, *τό*, *ῶ*.

21. ON THE PRONOUN (ἀντωνυμία).‡

A Pronoun is a word assumed instead of a noun, and indicating definite persons. It has six accidents: Person, Gender, Number, Case, Form, and Species.

* It was not subscribed till the twelfth century of our era. Vid. Kühner, *Ausführ. Gram. der Gr. Spr.*, vol. i. p. 59, note (2d edit.) Chæroboskos (*Bekker, Anec. Græca*, vol. p. 1186) says: "It must be understood that grammarians, whose attention is directed to pronunciation, say that the *ι* is unpronounced when it is found with (follows) *α* long, *η*, or *ω*, * * * * ; but musicians, who stickle for accuracy, say that it is pronounced, but is not distinctly heard on account of the length of the [preceding] long vowels."

† The ancient *ἄρθρον* included both the article and the relative pronoun. Cf. Lersch, *Sprachphilosophie*, Pt. II. pp. 132 sqq.; Steinthal, *Sprachw. bei den Gr. und Röm.*, pp. 660 sqq.; Harris, *Hermes*, Bk. II., cap. 1.

‡ Lersch, Pt. II. *passim*; Steinthal, pp. 663 sqq.; Harris, *Hermes*, Bk. I. cap. v.

22. ON PRIMITIVE PRONOUNS.

The *Persons* of the Primitive Pronouns are ἐγώ, σύ, ἔ; those of the Derivative Pronouns, ἐμός, σός, ὅς. The *Genders* of the Primitive Pronouns are not expressed in speech, but by the indication which they make, as ἐγώ (I), whereas the *Genders* of the Derivatives are expressed in speech, as ὁ ἐμός, ἡ ἐμή, τὸ ἐμόν. The *Numbers* of the Primitives are—Singular, ἐγώ, σύ, ἔ; Dual, νῶϊ, σφῶϊ; Plural, ἡμεῖς, ὑμεῖς, σφεῖς: those of the Derivatives—Singular, ἐμός, σός, ὅς; Dual, ἐμῶ, σῶ, ὦ; Plural, ἐμοί, σοί, οἷ. The *Cases* of the Primitives are—Direct, ἐγώ, σύ, ἔ; Generic, ἐμοῦ, σοῦ, οὔ; Dative, ἐμοί, σοί, οἷ; Accusative, ἐμέ, σέ, ἔ; Vocative, σύ: those of the Derivatives are ἐμός, σός, ὅς; ἐμοῦ, σοῦ, οὔ; ἐμῶ, σῶ, ὦ; ἐμόν, σόν, ὄν. There are two *Forms*: Simple and Compound—Simple, ἐμοῦ, σοῦ, οὔ; Compound, ἐμαντοῦ, σαντοῦ, ἐαυτοῦ. There are two *Species*, inasmuch as some are Primitive, as ἐγώ, σύ, ἔ, and others Derivative, as are all the Possessives, which are also called Bi-personals. They are thus derived—from Singulars, those designating one possessor, as ἐμοῦ, ἐμός; from Duals, those designating two, as from νῶϊ, νωίτερος; from Plurals, those designating many, as from ἡμεῖς, ἡμέτερος. Of the Pronouns, some are [used] without the article and some with it—without the article, as ἐγώ; with the article, as ὁ ἐμός.

23. ON PREPOSITIONS (πρόθσεις).*

A Preposition is a word placed before any of the parts of speech, both in Composition and in Syntax. The number of Prepositions is eighteen, whereof six are monosyllabic, ἐν, εἰς, ἔξ, πρό, πρόσ, σύν—which are incapable of anastrophe—and twelve are dissyllabic, ἀνά, κατά, διά, μετά, παρά, ἀντί, ἐπί, περί, ἀμφί, ἀπό, ὑπό, ἐπέρ.

24. ON THE ADVERB (ἐπίρρημα).†

An Adverb is an indeclinable part of speech, said of a verb or added to a verb. Of the Adverbs, some are Simple, and others Compound—Simple, as πάλα; Compound, as πρόπαλα. Some are indicative of time, as νῦν, τότε, αὐθις: to these we

* Lersch, *passim*; Steinthal, 671 sqq.; Harris, *Hermes*, Bk. II. cap. iii.

† Lersch, *passim*; Steinthal, 672; Harris, *Hermes*, Bk. I. cap. xi.; Schmidt, *Beiträge*, pp. 485 sqq.

must subordinate as species those that connote particular times or seasons, as *σήμερον, ἄρion, τόφρα, τέως, πρίνα*. Some indicate manner, as *καλῶς, σοφῶς, δυνατῶς*; some, quality, as *πύξ, λάξ, βοτρυδόν, ἀγελιδόν*; some, quantity, as *πολλάκις, διχαί, μυριάκις*; some, number, as *δύς, τρίς, τετράκις*; some, place, as *ἄνω, κάτω*—of these there are three kinds, those signifying *in* a place, those signifying *to* a place, and those signifying *from* a place, as *οἶκοι, οἶκαδε, οἶκοθεν*. Some Adverbs signify a wish, as *εἴθε, αἶθε, ἄθαλε*; some express horror, as *παπαί, ἰού, φεῦ*; some, denial or negation, as *οὔ, οὐχί, οὐ ὀγτα, οὐδαμῶς*; some, agreement, as *ναί, ναίχι*; some, prohibition, as *μή, μή ὀγτα, μηδαμῶς*; some, comparison or similarity, as *ὥς, ὥσπερ, ἥύτε, καθά, καθάτερ*; some, surprise, as *βαθαί*; some, probability, as *ἴσως, τάχα, τυχόν*; some, order, as *ἔσῃς, ἐφεσῃς, χωρίς*; some, congregation, as *ἀρδην, ἄμα, ἡλιθα*; some, command, as *εἰα, ἄγε, φέρε*; some, comparison, as *μᾶλλον, ἥττον*; some, interrogation, as *πόθεν, ποῦ, πρίνα, πῶς*; some, vehemence, as *σφοδρά, ἄγαν, πάνυ, μάλιστα*; some, coincidence, as *ἄμα, ὁμοῦ, ἁμυδς*; some are deprecativ, as *μά*; some are asseverative, as *νή*; some are positive, as *ἀγνωστόν, γραπτέον, πλευστέον*; some express ratification, as *δηλαδή*; and some enthusiasm, as *εὐοῖ, εὐάν*.

25. ON CONJUNCTIONS (σύνδεσμος).*

A Conjunction is a word binding together a thought in order and filling up the hiatuses of speech. Of conjunctions, some are copulative, some disjunctive, some conjunctive, some præter-conjunctive, some causative, some dubitative, some conclusive, and some expletive. *Copulative* Conjunctions are those which bind together a discourse which flows on indefinitely: they are these, *μέν, δέ, τέ, καί, ἀλλά, ἡμέν, ἡδέ, ἀτάρ, ἀντάρ, ἥτοι*. *Disjunctive* Conjunctions are those which bind the phrase more firmly together, and disjoin the facts expressed: they are these, *ἤ, ἥτοι, ἡέ*. *Conjunctive* Conjunctions are those which do not indicate any actual existence, but signify sequence: they are these, *εἰ, εἴπερ, εἰδή, εἰδῆπερ*. The *Præter-conjunctives* are those which, along with actual existence, show also order: they are these, *ἐπεί, ἐπείπερ, ἐπειδή,*

* Aristotle, *Poet.*, cap. xx.; Lersch, *passim*; Steinthal, pp. 673 sqq.; Harris, *Hermes*, Bk. II. cap. ii.

ἐπειδήπερ. *Causatives* are those which are taken to express cause: they are these, ἵνα, ὅφρα, ὅπως, ἐνεκα, οὕνεκα, ὅτι, διό, διότι, καθό, καθότι, καθόσον. *Dubitatives* are those which we are wont to use when we are in doubt; they are these, ἄρα, καὶ τα, μῶν. *Inferentials* are those which lend themselves readily to conclusions and summings-up of demonstrations: they are these, ἄρα, ἀλλά, ἀλλὰ μὲν, τοίνυν, τοιγάρτοι, τοιγαροῦν. *Expletives* are those which are used for the sake of metre or ornament: they are these, δῆ, ῥά, νύ, ποῦ, τοί, θῆν, ἄρ, ὀῖτα, πέρ, πώ, μήν, ἄν, αὖ, οὖν, κέν, γέ. Some persons add also *Adversatives*, as ἔμπης, ὅμως.