

GRADE 7 GREEK

First edition

5 units

10 lessons • one quarter

A video for every lesson

FIRST EDITION

COURSE GUIDE

This short course is the year the student starts reading Greek that real Greeks wrote. Until now the sentences were built for the classroom; this quarter the student chants the actual first line of the Iliad, reads the two-word shout of Xenophon's ten thousand soldiers, deciphers a genitive carved on a real Athenian gravestone, performs an Aesop fable composed entirely from words he or she owns, and ends with the opening of Psalm 23 in the Septuagint, the Greek Old Testament the apostles quoted. Each lesson is built around a real person, place or object: the blind singer, the marble maidens of the Erechtheion, the barefoot questioner of Athens, the march to the sea, and a Gospel book written when Rome still ruled.

Every lesson follows the same path. First comes **the story**. Then **how Greek works**: the third declension and its stem-hunting, the pronouns ἐγώ and σύ, the Greek question mark, and the aorist, the snapshot past tense. Then **say it out loud**, because Greek is learned by chanting, reciting and reading aloud. Last, **try it**: the student re-inks every old paradigm in a chart book, builds stem-hunter cards, hosts a Socratic question game, draws the march of the Ten Thousand with Greek captions, and rehearses a two-voice fable performance.

By the end of the quarter the student can decline third-declension nouns by finding the stem in the genitive (νύξ, νυκτός), chant the full paradigms of ἐγώ and σύ and use them for emphasis, ask and answer questions with τίς and τί, tell a snapshot aorist (ἔλυσσά) from a movie imperfect (ἔλυσον), and read three famous sight lines the way educated people have read them for over two thousand years: μῆνιν ἄειδε θεά, γυνῶθι σεαυτόν, and Κύριος ποιμαίνει με. The fable and the psalm are not exercises about Greek; they are Greek, and the student reads them.

Most videos come from trusted teaching channels: TED-Ed, Learn Bright, Bedtime History, Smarthistory, Daily Dose of Greek, The Fable Cottage, and a bench of seminary and university teachers (Jonathan Rehfeldt, Danny Zacharias, Ted Hildebrandt, Tyler Stewart, Craig Hill,

The Center for Hellenic Studies). Every video was previewed for accuracy and content. The myth videos (TED-Ed, Learn Bright) are made for a general audience and retell the myths as stories, which is exactly how this course reads them; a few grammar videos are full seminary lessons, and the lesson notes say so. You will hear small differences in pronunciation between channels (classroom Erasmian, Koine and modern Greek); that is normal, and this course teaches the classroom sounds so that every letter stays distinct. Some channels end with an invitation to subscribe; you can stop the video when the teaching ends.

Start with Lesson 1.1 →

WHO IT IS FOR

Written for students in grade 7 (about ages 12–13) who read independently. The course assumes our grade 6 Greek or its equivalent: the full first and second declensions with the article, the adjectives, the prepositions, and three tenses of the verb (present, imperfect, future) plus εἰμί. Unit 1 reviews all of it on the run, so a strong newcomer who has finished a first-year Greek primer can start here. A parent or teacher reads along, joins the chants and checks the practice. Nothing needs to be bought: every activity uses paper, index cards, pencil, crayons and household things.

HOW TO USE THIS COURSE

1. **The weekly rhythm.** The quarter has 10 lessons, one a week, each with three sessions of 30–40 minutes. Session 1 is the warm-up, the video, the teaching and the picture study. Session 2 is the activity and the Greek notebook. Session 3 is the worked examples, the practice sentences and a recitation: the student chants the week's paradigms and reads the week's Greek out loud to the family. In the second week of each unit, use part of Session 3 for the unit review and the unit challenge.
2. **Where a grade 6 student stands.** A student coming from our grade 6 course already owns the noun map (both declensions, all four cases, with the article grid), the adjectives, the prepositions, and three tenses: present, imperfect and future, plus the verb εἰμί. This course assumes all of it and reviews it at speed in Unit 1, the Review Gauntlet; nothing from grade 6 is retaught slowly, but everything is used weekly. If a chart has gone soft over the summer, the Gauntlet will find it.

3. **Chant it every day.** Greek endings are learned the way multiplication tables are: out loud, in rhythm, a few minutes a day. Open every session with the daily chant stack: the article grid, one noun from each declension (λόγος, φωνή, and from Unit 2 νύξ), the λύω present, and from Unit 4 the aorist ἔλυσα. Five minutes of cheerful chanting beats an hour of silent staring.
4. **Story, then grammar, then doing.** The core ideas are written to be read by the student. The paragraph marked *The story* tells what happened; *How Greek works* explains the grammar; *Say it out loud* gives the sounds and chants; *Try it* explains the activity. After each paragraph, ask the student to tell it back in his or her own words.
5. **About the little marks.** Greek prints breathing marks and accents over its words. The student reads a rough breathing as h and an accent as stress-this-syllable, and simply copies the marks when writing. Students are never graded on accents; the course prints them so the eye learns the real look of Greek.
6. **Flashcards and the stem-hunter deck.** Every lesson adds new Greek words to the flashcard deck begun in earlier grades (Greek on the front with its article, English on the back). From Unit 2, third-declension cards also carry the genitive on the front (ἡ νύξ, τῆς νυκτός), because the genitive is where a third-declension noun hides its stem. Review the deck at the start of Session 2 and Session 3.
7. **The word list.** The course teaches about 45 new words, in this order. Unit 1, the singers' words: ὁ ποιητής (poet; a masculine noun in first-declension dress, read with its article and never declined this year), ἡ μουσα (muse), ὁ ὕμνος (hymn), ὁ ξένος (stranger, guest), ἡ ἀρχή (beginning), ὁ μῦθος (story, myth), and the sight word τὸ ἔπος (epic verse); with the reviews ὁ λόγος, ἡ θάλασσα, λέγω and ἀκούω. Unit 2, the third declension: ὁ φύλαξ (guard), ἡ νύξ (night), τὸ σῶμα (body), ὁ πατήρ (father), ἡ μήτηρ (mother); and the sight words ὁ παῖς (child), τὸ ὄνομα (name), τὸ φῶς (light), ἡ ἐλπίς (hope), ὁ βασιλεύς (king). Unit 3, the questioner: τίς; (who?), τί; (what? why?), the full paradigms of ἐγώ (I) and σύ (you), the sight word αὐτός (he), ἡ ψυχή (soul), ὁ διδάσκαλος (teacher, review), ὁ μαθητής (learner, disciple; nominative only), ἡ ἀλήθεια (truth), ἡ ἀρετή (virtue, excellence), and the motto γνῶθι σεαυτόν (know thyself). Unit 4, the snapshot tense: the aorists ἔλυσα, ἔγραψα, ἔπεμψα, ἤκουσα, ἔπαυσα; ὁ στρατιώτης (soldier; nominative only), the sight word τὸ ὄρος (mountain), and ἡ θάλαττα (the Attic spelling of θάλασσα, in the famous shout); with the reviews ἡ ὁδός, ἡ φωνή, ὁ ποταμός. Unit 5, reading for real: ὁ κόραξ (crow), the sight words ἡ ἀλώπηξ (fox), τὸ τυρίον (little cheese), ὁ ποιμήν (shepherd)

and ποιμαίνει (he shepherds), Κύριος (the Lord), ἡ ῥάβδος (rod, staff), and οὐκ (not, back from grade 5). This list is the quarter's flashcard harvest; a student who owns these cards owns the course's vocabulary.

8. **The Greek notebook.** Use any notebook for the whole quarter. It holds the Review Gauntlet charts, the third-declension charts with their stems circled, the pronoun paradigms, the aorist columns, the translated sentences, the fable script and the psalm scroll drafts. Date every page. Neat charts matter: the Gauntlet is this unit's proof that a chart made in week 1 can still be found and read in week 10.
9. **Translation is a two-way street.** The practice runs both directions, Greek into English and English into Greek, within the course's scope. Going into Greek is harder and matters more; let the student use the notebook charts freely. The answer is right when the endings are right, not just the words. The three famous sight lines (Homer's first line, the Delphi maxim, the psalm verse) are the exception: they are read and understood whole, never parsed and never tested for grammar.
10. **Greek and Latin together.** Families doing our Latin courses will find the third declension an old friend: Latin's rex, regis and Greek's φύλαξ, φύλακος play the same stem-hunting game, genitive first. The big difference is still the article: Greek pins ὁ, ἡ or τό on the noun like a badge, so even a strange third-declension noun announces its gender and case. Neither language is required for the other; each makes the other easier.
11. **Unit review, unit challenge, and the Greek evening.** Each unit ends with a short review (30 points), which may be done orally, and a unit challenge: the Review Gauntlet chart book, the family stele, the γνῶθι σεαυτόν plaque with the question game, the march map, and at last the Greek evening, where the student recites the chants, performs the fox and the crow in Greek, and reads Κύριος ποιμαίνει με from a hand-lettered scroll, explaining every word to the family.

SCOPE AND SEQUENCE

UNIT 1 • WEEKS 1–2

Homer and the Singers

The Iliad and Odyssey were sung whole from memory before they were ever written; the student reads Homer's first line glossed word by word, runs the Review Gauntlet over every grade 6 paradigm, and learns how this course reads the Greek myths: as μῦθοι, the stories of a people searching for the God they did not know.

1.1 Sing, O Muse

1.2 The Stories the Greeks Told

UNIT 3 • WEEKS 5–6

The Questioner

Socrates asks his questions in the agora, and the student learns to ask in Greek: τίς; who? and τί; what?, with the Greek question mark that looks like our semicolon; then the full paradigms of ἐγώ and σύ, the emphatic pronouns, under the Delphi maxim γνῶθι σεαυτόν and the God who searches hearts.

3.1 Socrates Asks

3.2 Know Thyself: I and You

UNIT 2 • WEEKS 3–4

The Third Declension

Greek's load-bearing declension: find the stem in the genitive (νύξ, νυκτός), then the four cases follow. Charts for φύλαξ, νύξ, σῶμα and πατήρ, with μήτηρ alongside; the marble maidens of the Erechtheion and a genitive carved on the gravestone of Hegeso.

2.1 Night and Body and Guard

2.2 Fathers and Mothers

UNIT 4 • WEEKS 7–8

The Snapshot Tense

Ten thousand stranded Greek soldiers fight their way home and shout θάλαττα θάλαττα from the ridge; the student learns the aorist, the snapshot past (ἔλυσσά) beside the imperfect's movie (ἔλυον), and meets the three great second-aorist sight words of the Gospels: εἶπεν, ἦλθεν, εἶδεν.

4.1 The Sea! The Sea!

4.2 He Said, He Came, He Saw

UNIT 5 • WEEKS 9–10

Reading for Real

Everything comes together: the student reads and performs Aesop's fox and crow in Greek, composed entirely within the course's scope, then reads the opening of Psalm 23 in the Septuagint, Κύριος ποιμαίνει με, and hosts the Greek evening as the quarter's finale.

5.1 The Fox and the Crow

5.2 The Lord Is My Shepherd

WEEKLY PACING CALENDAR

WEEK	PLAN
1	• Session 1: Lesson 1.1 Sing, O Muse: warm-up, video, teaching and picture study • Session 2: Lesson 1.1 activity (the Review Gauntlet chart book) and Greek notebook • Session 3: Worked examples, practice, and the first recitation: Homer's first line read aloud <i>Three short sessions a week is the usual rhythm: one to learn, one to make, one to practice and recite. Add a few minutes of flashcards on the other days if you like.</i>
2	• Session 1: Lesson 1.2 The Stories the Greeks Told: warm-up, video, teaching and picture study • Session 2: Lesson 1.2 activity (the Two-Columns page) and Greek notebook • Session 3: Worked examples, practice and recitation • Session 3 (end of unit): Unit 1 review and unit challenge (the Gauntlet and the Two-Columns page presented)
3	• Session 1: Lesson 2.1 Night and Body and Guard: warm-up, video, teaching and picture study • Session 2: Lesson 2.1 activity (the stem-hunter cards and the caryatid chart) and Greek notebook • Session 3: Worked examples, practice and recitation
4	• Session 1: Lesson 2.2 Fathers and Mothers: warm-up, video, teaching and picture study • Session 2: Lesson 2.2 activity (the family stele) and Greek notebook • Session 3: Worked examples, practice and recitation • Session 3 (end of unit): Unit 2 review and unit challenge (the family stele presented)

WEEK	PLAN
5	• Session 1: Lesson 3.1 Socrates Asks: warm-up, video, teaching and picture study • Session 2: Lesson 3.1 activity (the question game cards) and Greek notebook • Session 3: Worked examples, practice and recitation
6	• Session 1: Lesson 3.2 Know Thyself: warm-up, video, teaching and picture study • Session 2: Lesson 3.2 activity (the mirror cards and the plaque) and Greek notebook • Session 3: Worked examples, practice and recitation • Session 3 (end of unit): Unit 3 review and unit challenge (the plaque unveiled and the question game hosted)
7	• Session 1: Lesson 4.1 The Sea! The Sea!: warm-up, video, teaching and picture study • Session 2: Lesson 4.1 activity (the march map begun) and Greek notebook • Session 3: Worked examples, practice and recitation
8	• Session 1: Lesson 4.2 He Said, He Came, He Saw: warm-up, video, teaching and picture study • Session 2: Lesson 4.2 activity (the Gospel-verbs bookmark; the march map finished) and Greek notebook • Session 3: Worked examples, practice and recitation • Session 3 (end of unit): Unit 4 review and unit challenge (the march map narrated aloud)
9	• Session 1: Lesson 5.1 The Fox and the Crow: warm-up, video, teaching and picture study • Session 2: Lesson 5.1 activity (the three-pass reading and the masks) and Greek notebook • Session 3: Rehearse the fable performance; worked examples, practice and recitation
10	• Session 1: Lesson 5.2 The Lord Is My Shepherd: warm-up, video, teaching and picture study • Session 2: Lesson 5.2 activity (the psalm scroll) and Greek notebook • Session 3: Worked examples, practice and recitation • Session 3 (end of unit): Unit 5 review and unit challenge (the Greek evening) <i>Last week. Host the Greek evening: the student recites the ἔλυσσα and πατήρ chants, performs the fox and the crow in Greek with a family translator, reads Κύριος ποιμαίνει με from the hand-lettered scroll and explains each word, and teaches the family γινῶθι σεαυτόν and θάλαττα.</i>

MATERIALS

Greek notebook (any notebook)

One for the quarter: the Review Gauntlet charts, third-declension charts, pronoun and aorist columns, translations, the fable script and the psalm scroll drafts.

Index cards or paper cut into card-sized pieces, and a box, bag or binder ring

For the growing flashcard deck, the stem-hunter cards in Unit 2 and the τίς/τί; question cards in Unit 3.

Pencil, colored pencils or crayons, and a fine-tip marker

For charts, the family stele, the γνῶθι σεαυτόν plaque, the march map and the psalm scroll.

A few sheets of poster board or printer paper taped together

For the march map of the Ten Thousand in Unit 4 and the plaque in Unit 3.

Scissors, glue, string and two paper plates or stiff paper

For the fox and crow performance masks in Unit 5 and the Gospel-verbs bookmark in Unit 4.

A strip of plain paper, brown paper or parchment-style paper, and a ribbon

For the hand-lettered Κύριος ποιμαίνει με scroll unveiled at the Greek evening in week 10. Simple snacks for the evening are welcome but optional.

GRADING

Grades come mostly from the daily work: the recitations, the flashcard reviews, the notebook and the practice sentences, because a language is learned by steady, honest repetition. A student who chants faithfully, keeps a neat notebook and corrects his or her own practice earns full credit.

PART	%
Recitation and flashcards (daily chanting, vocabulary reviews, reading aloud)	30
Greek notebook (dated pages, charts, translations, the fable script and scroll)	25
Practice sentences (both directions, corrected with the answer key)	15
Unit reviews	15
Unit challenges	15

Scale: A 90–100, B 80–89, C 70–79, D 60–69. Below 60: repeat the chants and practice with help.

- An ending counts, a guess does not: a practice sentence is right when the endings and the badges are right. Let the student use the notebook charts for every exercise; the charts come to live in the head by being used, not by being hidden.
- Accents and breathing marks are copied, never graded. A missing accent costs nothing; a wrong ending costs the point.
- The sight lines (Homer's first line, γνῶθι σεαυτόν, θάλαττα θάλαττα, the psalm verse) are graded on reading aloud and telling the meaning, never on parsing.
- Unit reviews may be done orally for a student who writes slowly; the parent writes down the answers.
- Pronunciation is graded on courage and consistency, not perfection. Any student who says Greek out loud every day is doing it right.

A NOTE TO PARENTS

You do not need to know Greek to teach this course. Every chart has its chant written out, every Greek sentence has its translation in the answer, and every video does the explaining a specialist would. By grade 7 the student should be doing most of the work alone; your parts are the chant (join it), the question game and the fable performance (be the audience), and the unit reviews (hold the answer key). A parent who is cheerfully learning teaches more than any speech about why Greek matters.

Why this year matters: grade 7 is where the training wheels come off and the student reads Greek that real Greeks wrote. The third declension opens roughly half the nouns in the language, including most of the great ones (father, mother, night, light, hope, king, body); the aorist is the workhorse past tense of every page of the Greek New Testament; and the quarter ends inside the Septuagint, the Greek Old Testament the apostles quoted. A student who finishes this course has read Homer's first line, an Aesop fable and a psalm verse in Greek, honestly and with understanding, and knows the road ahead leads to reading whole chapters.

A word about the myths, because this is the year the course walks through them. The Greek myths are read here the way Paul read the Athenians' altars: as the stories of a people searching for the God they did not know (Acts 17:22–27). The course says plainly that the gods of Olympus are idols and inventions, and often badly behaved

ones, while treating the stories' craft, courage and questions with respect; the student learns to keep two columns, what the myth says and what is true, and to admire a well-told tale without bowing to it. Every video was previewed. The TED-Ed and Learn Bright myth videos are made for a general audience and retell the myths as stories, which is exactly the posture this course teaches; the lesson notes flag them so you are never surprised.

PRINTABLE WORD LIST

VOCABULARY FOR THE COURSE

Classroom Erasmian. Classroom Erasmian, the pronunciation these Greek courses teach: every letter keeps its own sound, which is neither modern Greek nor a reconstructed ancient accent. θ is th, φ is f, χ is kh. A rough breathing adds h. Stress follows the accent written on the word, and the capital letters are that stressed syllable.

Every week's list is printed again inside that lesson. Say the capital letters loudest.

1.1 SING, O MUSE

μοῦσα

mousa

MOO-sah

noun · ἡ μοῦσα, τῆς Μούσης

a Muse

ENGLISH museum

ποιητής

poietes

POY-ay-TAYS

noun · ὁ ποιητής, τοῦ ποιητοῦ

a maker, a poet

ENGLISH poet

ἔπος

epos

EH-pos

noun · τὸ ἔπος, τοῦ ἔπους

a word; an epic line

ENGLISH epic

μῆνις

menis

MAY-nis

noun · ἡ μῆνις, τῆς μήνιος

wrath

ᾄδω

aeido

AH-ay-doh

verb · ᾄδω

I sing

θεά

thea

theh-AH

noun · ἡ θεά, τῆς θεᾶς

a goddess

ῥαψωδός

hrapsodos

hrah-psoh-DOS

noun · ὁ ῥαψωδός, τοῦ ῥαψωδοῦ

a song-stitcher, a rhapsode

ENGLISH rhapsody

Πηλεΰς

Peleus

pay-LEWS

noun · ὁ Πηλεΰς, τοῦ Πηλέως

Peleus, Achilles' father

χόλος

cholos

KHO-los

noun · ὁ χόλος, τοῦ χόλου

anger

ἦθος

ethos

AY-thos

noun · τὸ ἦθος, τοῦ ἥθους

character

ENGLISH ethos

αἰδός

aoidos

ah-oy-DOS

noun · ὁ αἰδός, τοῦ αἰδοῦ

a singer

1.2 THE STORIES THE GREEKS TOLD

μῦθος

muthos

MOO-thos

noun · ὁ μῦθος, τοῦ μύθου

a story

ENGLISH myth

εἶδωλον

eidolon

AY-doh-lon

noun · τὸ εἶδωλον, τοῦ εἰδώλου

an image; an idol

ENGLISH idol

Ὀλυμπος

Olympos

O-loom-pos

noun · ὁ Ὀλυμπος, τοῦ Ὀλύμπου

Olympus, in the Greek stories

σελήνη

selene

seh-LAY-nay

noun · ή σελήνη, τής σελήνης

the moon

Ήρα

Hera

HAY-rah

noun · ή Ήρα, τής Ήρας

Hera, in the Greek stories

Έρμης

Hermes

hehr-MAYS

noun · ό Έρμης, τοῦ Έρμοῦ

Hermes, in the Greek stories

ENGLISH hermetic

Ποσειδών

Poseidon

po-say-DOHN

noun · ό Ποσειδών, τοῦ Ποσειδῶνος

Poseidon, in the Greek stories

Άιδης

Haides

HEYE-days

noun · ό Άιδης, τοῦ Άιδου

Hades, in the Greek stories

Δημήτηρ

Demeter

day-MAY-tayr

noun · ή Δημήτηρ, τής Δήμητρος

Demeter, in the Greek stories

Ἄρης

Ares

AH-rays

noun · ὁ Ἄρης, τοῦ Ἄρεως

Ares, in the Greek stories

Κρόνος

Kronos

KRO-nos

noun · ὁ Κρόνος, τοῦ Κρόνου

Cronus, in the Greek stories

2.1 NIGHT AND BODY AND GUARD

φύλαξ

phulax

FOO-laks

noun · ὁ φύλαξ, τοῦ φύλακος

a guard

νύξ

nux

NOOKS

noun · ἡ νύξ, τῆς νυκτός

night

σῶμα

soma

SOH-mah

noun · τὸ σῶμα, τοῦ σώματος

a body

ἐλπίς

elpis

ehl-PIS

noun · ἡ ἐλπίς, τῆς ἐλπίδος

hope

άνήρ

aner

ah-NAYR

noun · ό άνήρ, τοῦ άνδρός

a man

γυνή

gune

goo-NAY

noun · ή γυνή, τῆς γυναικός

a woman

πούς

pous

POOS

noun · ό πούς, τοῦ ποδός

a foot

οὔς

ous

OOS

noun · τὸ οὔς, τοῦ ὠτός

an ear

γόνυ

gonu

GO-noo

noun · τὸ γόνυ, τοῦ γόνατος

a knee

ρήτωρ

hretor

HRAY-tohr

noun · ό ρήτωρ, τοῦ ρήτορος

a speaker

ENGLISH rhetoric

λέων

leon

LEH-ohn

noun · ό λέων, τοῦ λέοντος

a lion

2.2 FATHERS AND MOTHERS

πατήρ

pater

pah-TAYR

noun · ό πατήρ, τοῦ πατρός

a father

μήτηρ

meter

MAY-tayr

noun · ή μήτηρ, τῆς μητρός

a mother

παῖς

pais

PYES

noun · ό παῖς, τοῦ παιδός

a child

θυγάτηρ

thugater

thoo-GAH-tayr

noun · ή θυγάτηρ, τῆς θυγατρός

a daughter

γονεύς

goneus

go-NEWS

noun · ό γονεύς, τοῦ γονέως

a parent

σῆμα

sema

SAY-mah

noun · τὸ σῆμα, τοῦ σήματος

a tomb; a sign

ENGLISH semantic

Πρόξενος

Proxenos

PRO-kseh-nos

noun · ὁ Πρόξενος, τοῦ Προξένου

Proxenos, father on the Hegeso stone

Ἥγησώ

Hegeso

hay-gay-SOH

noun · ἡ Ἥγησώ, τῆς Ἥγησοῦς

Hegeso, the woman on the stone

συγγενής

sungenes

soong-eh-NAYS

adjective · συγγενής, συγγενές

kindred

οἰκεῖος

oikeios

oy-KAY-os

adjective · οἰκεῖος, οἰκεία, οἰκεῖον

of the household

γάμος

gamos

GAH-mos

noun · ὁ γάμος, τοῦ γάμου

a wedding

3.1 SOCRATES ASKS

τίς

tis

TIS

pronoun · τίς, τί

who? what?

ἀρετή

arete

ah-reh-TAY

noun · ἡ ἀρετή, τῆς ἀρετῆς

excellence, virtue

Σωκράτης

Sokrates

soh-KRAH-tays

noun · ὁ Σωκράτης, τοῦ Σωκράτους

Socrates

Πλάτων

Platon

PLAH-tohn

noun · ὁ Πλάτων, τοῦ Πλάτωνος

Plato

διάλογος

dialogos

dee-AH-lo-gos

noun · ὁ διάλογος, τοῦ διαλόγου

a conversation

ENGLISH dialogue

φιλόσοφος

philosophos

fee-LO-so-fos

noun · ὁ φιλόσοφος, τοῦ φιλοσόφου

a lover of wisdom

ENGLISH philosopher

δικαιοσύνη

dikaiosune

dee-kye-o-SOO-nay

noun · ἡ δικαιοσύνη, τῆς δικαιοσύνης

righteousness

ἐρώτημα

erotema

eh-ROH-tay-mah

noun · τὸ ἐρώτημα, τοῦ ἐρωτήματος

a question

ζητέω

zeteo

zay-TEH-oh

verb · ζητέω

I seek

γινώσκω

gignosko

gig-NOHS-koh

verb · γινώσκω

I know

ἀπορία

aporia

ah-po-REE-ah

noun · ἡ ἀπορία, τῆς ἀπορίας

a puzzle, a being at a loss

3.2 KNOW THYSELF: I AND YOU

ἐγώ

ego

eh-GOH

pronoun · ἐγώ, ἐμοῦ

I

σύ

su

soo

pronoun · σύ, σοῦ

you

αὐτός

autos

ow-TOS

adjective · αὐτός, αὐτή, αὐτό

self; the same

ENGLISH auto-

ἡμεῖς

hemeis

hay-MAYS

pronoun · ἡμεῖς, ἡμῶν

we

ὕμεῖς

humeis

hoo-MAYS

pronoun · ὕμεῖς, ὕμῶν

you (more than one)

σεαυτοῦ

seautou

seh-ow-TOO

pronoun · σεαυτοῦ

yourself

ἐμαυτοῦ

emautou

eh-mow-TOO

pronoun · ἐμαυτοῦ

myself

οὗτος

houtos

HOO-tos

pronoun · οὗτος, αὕτη, τοῦτο

this

ἐκεῖνος

ekeinos

eh-KAY-nos

pronoun · ἐκεῖνος, ἐκεῖνη, ἐκεῖνο

that

ὅς

hos

HOS

pronoun · ὅς, ἥ, ὅ

who, which

ὅστις

hostis

HOS-tis

pronoun · ὅστις, ἥτις, ὅτι

whoever, whatever

4.1 THE SEA! THE SEA!

Ξενοφῶν

Xenophon

kseh-no-FOHN

noun · ὁ Ξενοφῶν, τοῦ Ξενοφώντος

Xenophon

Κῦρος

Kyros

KOO-ros

noun · ὁ Κῦρος, τοῦ Κύρου

Cyrus

Ἀνάβασις

Anabasis

ah-NAH-bah-sis

noun · ἡ Ἀνάβασις, τῆς Ἀναβάσεως

the March Up-Country

μισθοφόρος

misthophoros

mis-tho-FO-ros

noun · ὁ μισθοφόρος, τοῦ μισθοφόρου

a hired soldier

πορεία

poreia

po-RAY-ah

noun · ἡ πορεία, τῆς πορείας

a march

κραυγή

krauge

krow-GAY

noun · ἡ κραυγή, τῆς κραυγῆς

a shout

χαρά

chara

khah-RAH

noun · ἡ χαρά, τῆς χαρᾶς

joy

κατάσκοπος

kataskopos

kah-TAS-ko-pos

noun · ὁ κατάσκοπος, τοῦ κατασκόπου

a scout

λόφος

lophos

LO-fos

noun · ό λόφος, τοῦ λόφου

a hill

παρασάγγης

parasanges

pah-rah-SANG-ays

noun · ό παρασάγγης, τοῦ παρασάγγου

a parasang, a Persian mile

βοή

boe

bo-AY

noun · ή βοή, τῆς βοῆς

a shout

4.2 HE SAID, HE CAME, HE SAW

ἔρχομαι

erchomai

EHR-kho-mye

verb · ἔρχομαι, ἐλεύσομαι, ἦλθον, ἐλήλυθα

I come, I go

ὁράω

horao

ho-RAH-oh

verb · ὁράω, ὄψομαι, εἶδον, έώρακα

I see

βάλλω

ballo

BAL-loh

verb · βάλλω, βαλῶ, έβαλον, βέβληκα

I throw

πίπτω

ripto

PIP-toh

verb · πίπτω, πεσοῦμαι, ἔπεσον, πέπτωκα

I fall

μανθάνω

manthano

man-THAH-noh

verb · μανθάνω, μαθήσομαι, ἔμαθον, μεμάθηκα

I learn

ENGLISH mathematics

πάσχω

pascho

PAS-khoh

verb · πάσχω, πείσομαι, ἔπαθον, πέπονθα

I suffer

λείπω

leipo

LAY-poh

verb · λείπω, λείψω, ἔλιπον, λέλοιπα

I leave

φεύγω

pheugo

FEW-goh

verb · φεύγω, φεύξομαι, ἔφυγον, πέφευγα

I flee

γίγνομαι

gignomai

GIG-no-mye

verb · γίγνομαι, γενήσομαι, ἐγενόμην, γέγονα

I become

σελίς

selis

seh-LIS

noun · ή σελίς, τής σελίδος

a column of writing

κεφάλαιον

kephalaion

keh-FAH-lye-on

noun · τὸ κεφάλαιον, τοῦ κεφαλαίου

a heading; the chief point

5.1 THE FOX AND THE CROW

κόραξ

korax

KO-raks

noun · ὁ κόραξ, τοῦ κόρακος

a crow

άλώπηξ

alopex

ah-LOH-payks

noun · ἡ ἀλώπηξ, τῆς ἀλώπεκος

a fox

τυρίον

turion

too-REE-on

noun · τὸ τυρίον, τοῦ τυρίου

a little cheese

κόλαξ

kolax

KO-laks

noun · ὁ κόλαξ, τοῦ κόλακος

a flatterer

κολακεία

kolakeia

ko-lah-KAY-ah

noun · ή κολακεία, τῆς κολακείας

flattery

ἀπάτη

apate

ah-PAH-tay

noun · ή ἀπάτη, τῆς ἀπάτης

deceit

καθέζομαι

kathEZomai

kah-THEH-zo-mye

verb · καθέζομαι

I sit

Αἴσωπος

Aisopos

EYE-soh-pos

noun · ὁ Αἴσωπος, τοῦ Αἰσώπου

Aesop

διδασχὴ

didache

dee-dah-KHAY

noun · ή διδασχὴ, τῆς διδασχῆς

teaching

ἔπαινος

epainos

EH-pye-nos

noun · ὁ ἔπαινος, τοῦ ἐπαίνου

praise

κλάζω

klazo

KLAH-zoh

verb · κλάζω

I scream, I caw

5.2 THE LORD IS MY SHEPHERD

ράβδος

hrabdos

HRAB-dos

noun · ἡ ράβδος, τῆς ράβδου

a rod, a staff

οὐδείς

oudeis

oo-DAYS

pronoun · οὐδείς, οὐδεμία, οὐδέν

no one; nothing

ὕστερέω

hustereo

hoos-teh-REH-oh

verb · ὕστερέω

I lack, I fall short

ποιμαίνω

poimaino

poi-MYE-noh

verb · ποιμαίνω

I shepherd

χλόη

chloe

KHLO-ay

noun · ἡ χλόη, τῆς χλόης

green grass

σκιά

skia

skee-AH

noun · ή σκιά, τής σκιάς

a shadow

βακτηρία

bakteria

bak-tay-REE-ah

noun · ή βακτηρία, τής βακτηρίας

a staff

ανάπαυσις

anapausis

ah-NAH-pow-sis

noun · ή ανάπαυσις, τής αναπαύσεως

a rest

κατοικέω

katoikeo

kah-toy-KEH-oh

verb · κατοικέω

I dwell

μακρότης

makrotes

mah-KRO-tays

noun · ή μακρότης, τής μακρότητος

length

παραμυθία

paramuthia

pah-rah-moo-THEE-ah

noun · ή παραμυθία, τής παραμυθίας

comfort

UNIT 1

HOMER AND THE SINGERS

Before Greece could write, Greece could sing. For centuries the stories of the war at Troy and the long voyage home were carried entirely by memory, in the mouths of traveling singers who arrived at a hall as strangers, were fed at the fire as guests, and then stood up and sang ten thousand lines without a page in sight. The master of them all, the Greeks said, was a blind poet named Homer, and when the Greeks finally got their alphabet, his two great poems, the Iliad and the Odyssey, nearly twenty-eight thousand lines, were among the first great things they wrote down. This quarter you begin reading Greek that real Greeks wrote, and you begin at the beginning: the first line of the Iliad, read aloud, glossed word by word, the same line schoolboys in Athens learned first twenty-four centuries ago.

But a reader needs tools, and yours spent a summer in the drawer. So this unit is also the Review Gauntlet: every chart you earned in grade 6, the article grid, both declensions, the adjectives, and the present, imperfect and future of the verb, re-linked, re-chanted and signed off one by one, until the whole toolbox is bright again. And because Homer's world is crowded with gods who are not God, the second lesson teaches the skill this course will use all year: how a Christian reads the Greek myths, admiring the craft, weighing the questions, and keeping two columns straight, what the myth says, and what is true.

PREREQUISITES

- Has finished our grade 6 Greek or equivalent: both declensions with the article, adjectives, prepositions, and the present, imperfect and future tenses plus εἰμί
- Can read Greek aloud with breathings and stresses, and translate simple sentences both ways
- Has a notebook, index cards and pencil ready for the quarter

MASTERY CHECKLIST

- ☐ I can read the first line of the Iliad aloud and tell what each word means: μῆνιν ἄειδε θεὰ Πηληϊάδεω Ἀχιλῆος.
- ☐ I can chant the full article grid and the charts of λόγος, φωνή, καρδία and δῶρον without peeking.
- ☐ I can chant λύω through the present, the imperfect and the future, with meanings.
- ☐ My Review Gauntlet chart book is complete, every chart re-inked and signed off.
- ☐ I can explain the difference between ὁ μῦθος and ὁ λόγος, and how this course reads the Greek myths.
- ☐ My Two-Columns page (what the myth says / what is true) is finished and presented.

OPTIONAL BOOKS AND RESOURCES FOR THIS UNIT

- **The Children's Homer, by Padraic Colum (free online):** Free at Project Gutenberg (look for Colum's 'The Adventures of Odysseus and the Tale of Troy'), also in print. The whole Troy-and-homecoming story, beautifully retold; the family read-aloud for Units 1 and 2.
- **D'Aulaires' Book of Greek Myths:** The classic illustrated myth book, read with this course's two-columns discernment: the stories of a people searching for the God they did not know, admired for their craft and never mistaken for truth.
- **Classics Library (free site):** Free. The School Launch family's great-books site: the Iliad and Odyssey read closely, for the student who wants the whole poem behind this unit's first line.

Not required. Every activity in this unit works with paper, pencil, scissors and the free links below. School Launch has no ties to these authors, publishers or companies.

LESSONS IN THIS UNIT

1.1 Sing, O Muse

3 sessions of 30–40 minutes

1.2 The Stories the Greeks Told

3 sessions of 30–40 minutes

UNIT 1 REVIEW

Answer aloud or on paper. Use your Gauntlet charts freely; the goal is endings said and read rightly, not memory tricks. 30 points.

1. **5 pts**

Read the first line of the Iliad aloud and tell its meaning: $\mu\eta\nu\iota\nu\ \alpha\epsilon\iota\delta\epsilon\ \theta\epsilon\alpha\ \Pi\eta\lambda\eta\iota\acute{\alpha}\delta\epsilon\omega\ \Lambda\chi\iota\lambda\eta\omicron\varsigma$.

2. **5 pts**

Tell, in three or four sentences, how the Iliad and Odyssey lived before writing, and who carried them.

3. **5 pts**

Gauntlet: chant the article grid, all three genders, singular and plural.

4. 5 pts

Gauntlet: conjugate λύω in the imperfect with meanings, and translate: λύσομεν, ἐλύετε.

5. 5 pts

Translate both ways: ὁ ποιητὴς τὸν μῦθον λέγει. / We hear the word.

6. 5 pts

Give the two columns in your own words: what are the Greek myths, and how does a Christian read them? Name the Scripture model.

ANSWER KEY

1. 'Sing, goddess, the wrath of Achilles, son of Peleus,' read aloud with the stresses in place (MAY-nin AH-ay-deh theh-AH...). Read whole from the gloss; no parsing expected.
2. They were composed and performed aloud and carried entirely by memory, sung by traveling rhapsodes who arrived as guests and performed in halls; the Greeks credited the blind master-poet Homer; when the alphabet came to Greece, the poems, nearly twenty-eight thousand lines, were among the first great things written down.
3. ὁ, τοῦ, τῷ, τόν; οἱ, τῶν, τοῖς, τούς. ἡ, τῆς, τῇ, τήν; αἱ, τῶν, ταῖς, τάς. τό, τοῦ, τῷ, τό; τά, τῶν, τοῖς, τά.
4. ἔλυον I was loosing, ἔλυες you were loosing, ἔλυε(ν) he/she was loosing, ἐλύομεν we were loosing, ἐλύετε you all were loosing, ἔλυον they were loosing. λύσομεν: we shall loose. ἐλύετε: you all were loosing.
5. The poet tells the story. / τὸν λόγον ἀκούομεν (or ἀκούομεν τὸν λόγον).
6. The myths are the invented stories of a people searching for the God they did not know; the gods of Olympus are idols and inventions. A Christian reads them with two columns, what the myth says (told fairly) and what is true (said plainly), admiring the craft without bowing. The model is Paul in Athens and at Lystra (Acts 17:22–27; Acts 14:15).

UNIT CHALLENGE: THE GAUNTLET AND THE TWO COLUMNS

Present the unit's two makes together: the Review Gauntlet chart book, every grade 6 paradigm re-inked and signed off, and the Two-Columns myth page. The student gives the family a tour: three charts chanted on request from the closed book, Homer's first line read aloud with its meaning, and the Two-Columns page presented with its myth told fairly and answered truly.

LOOK FOR	WHAT IT MEANS
The Gauntlet chart book	All ten Gauntlet charts are complete, legible and signed off by a listener.
Charts from memory	Three charts chosen by the family were chanted correctly with the book closed (one slip allowed each).
Homer's first line	Homer's first line was read aloud with correct stresses and its meaning given.
The Two-Columns page	The Two-Columns page retells its myth fairly, answers with at least two Scriptures, and was presented without smudging the columns.

UNIT 1 • HOMER AND THE SINGERS • LESSON 1.1 OF 10 • 3 SESSIONS OF 30-40 MINUTES

1.1 SING, O MUSE

OBJECTIVES

- Tell how the Iliad and Odyssey were sung from memory before they were written, and who Homer was.
- Read the first line of the Iliad aloud, glossed word by word, as a sight line.
- Re-chant the grade 6 toolbox: the article grid, the charts of λόγος, φωνή, καρδία and δῶρον, and λύω in three tenses.
- Read the new singers' words with their articles: ὁ ποιητής, ἡ μοῦσα, ὁ ὕμνος, ὁ ξένος, τὸ ἔπος.
- Begin the Review Gauntlet chart book.

Warm-up. Try to say a whole poem you know from memory, then imagine twenty-eight thousand lines, about two weeks of steady reciting, carried in one head. Before Greece could write, that was the only library Greece had. Today you meet the singers who carried it, read the most famous first line in all of literature, and start sharpening every tool you earned last year.

WATCH

Everything you need to know to read Homer's "Odyssey" - Jill Dash

TED-Ed · 4:57

<https://www.youtube.com/watch?v=8Z9FQxcCAZ0>

WHEN TO WATCH

After The story paragraph. Watch for how the poems were composed out loud, by singers, long before they were written down; that is why the first word of the Iliad is a command to sing.

Note: Made for a general audience, slightly older students; it retells the myths as stories, which is exactly how this course reads them. The gods it mentions are the furniture of Homer's pagan world, not ours.

BACKUP VIDEO

Did ancient Troy really exist? - Einav Zamir Dembin

TED-Ed · 4:38

<https://www.youtube.com/watch?v=gQbZX9JEQsQ>

For Session 3, after the practice: archaeologists really did find a burned city where Homer put Troy. A good talk about how stories and history touch.

KEY TERMS

epic

A long poem of heroes and great deeds, from τὸ ἔπος, the Greek word for a line of such poetry. The Iliad and Odyssey are the first epics of Europe.

rhapsode

A professional singer-reciter who performed Homer from memory, traveling from hall to hall with a staff instead of a songbook.

Muse

ἡ μουσα: in Greek belief, one of nine goddess-sisters who gave singers their songs. The poet's way of saying the song was bigger than he was. The Muses are part of the myth furniture, not real; our word music still carries them.

gloss

A little translation written beside a hard word. You will read Homer's first line glossed word by word, understood whole and never parsed.

sight line

A famous Greek line read and understood as a whole, like a memorized verse, without grammar questions. This course has three great ones; today brings the first.

VOCABULARY FOR THE WEEK

Erasmian sounds, so every letter stays distinct: α ah, ε eh, η ay, ι ee, ο o, ω oh, υ oo. αι says eye, ει ay, οι oy, αυ ow, ευ ew, ου oo. A rough breathing adds h. Capitals show the written accent.

μουσα

mousa

MOO-sah

noun · ἡ μουσα, τῆς Μούσης

a Muse

ENGLISH museum

ποιητής

poietes

POY-ay-TAYS

noun · ὁ ποιητής, τοῦ ποιητοῦ

a maker, a poet

ENGLISH poet

ἔπος

epos

EH-pos

noun · τὸ ἔπος, τοῦ ἔπους

a word; an epic line

ENGLISH epic

μῆνις

menis

MAY-nis

noun · ἡ μῆνις, τῆς μήνιος

wrath

ᾄδω

aeido

AH-ay-doh

verb · ᾄδω

I sing

θεά

thea

theh-AH

noun · ἡ θεά, τῆς θεᾶς

a goddess

ῥαψωδός

hrapsodos

hrah-psoh-DOS

noun · ὁ ῥαψωδός, τοῦ ῥαψωδοῦ

a song-stitcher, a rhapsode

ENGLISH rhapsody

Πηλεύς

Peleus

pay-LEWS

noun · ὁ Πηλεύς, τοῦ Πηλέως

Peleus, Achilles' father

χόλος

cholos

KHO-los

noun · ὁ χόλος, τοῦ χόλου

anger

ἦθος

ethos

AY-thos

noun · τὸ ἦθος, τοῦ ἥθους

character

ENGLISH ethos

αἰδός

aoidos

ah-oy-DOS

noun · ὁ αἰδός, τοῦ αἰδοῦ

a singer

CORE IDEAS

The story. Three thousand years ago, a singer would arrive at a Greek hall at dusk, a stranger, a ξένος (KSEH-nos), owning nothing but a lyre and a trained memory. The custom of the land was firm: feed the guest first, question him after. Then the tables were cleared, and the singer stood and sang of the war at Troy, of the anger of Achilles, of ships and bronze and the long road home, hour after hour, night after night, every line from memory. The greatest of these singers, the Greeks said, was Homer, ὁ ποιητής (poy-ay-TACE), the maker, and they said he was blind, as if his eyes had traded the world for the song. For centuries his two enormous poems lived only in singers' mouths. Then, around the time the alphabet reached Greece, they were written down, all twenty-eight thousand lines, and the written word made them immortal. Schoolboys in Athens learned to read on them; Alexander slept with the Iliad under his pillow; and this morning, in your own house, you will read their first line.

The first line. Here it is, glossed word by word, a sight line to be read and understood whole, never parsed: μῆνιν ἄειδε θεὰ Πηληϊάδεω Ἀχιλῆος. μῆνιν, the wrath; ἄειδε, sing!; θεὰ, goddess; Πηληϊάδεω, of the son of Peleus; Ἀχιλῆος, of Achilles. 'Sing, goddess, the wrath of Achilles, son of Peleus.' Notice two things a grade 7 reader is

equipped to notice. First, the poem begins with a command: the singer orders the song to begin. The 'goddess' he commands is his Muse, part of the furniture of his pagan world; you read her the way Paul read the Athenians' poets on Mars Hill, quoting them honestly without bowing to them. Second, the very first word is μῆνιν, wrath: Greek word order is free, so the poet loads the whole poem's subject into the opening syllable. An English poet cannot start a sentence with its object; Homer can, and does.

How Greek works: the Gauntlet begins. To read real Greek you need last year's toolbox bright, so chant it back to life. The article grid, all three genders: ὁ, τοῦ, τῷ, τόν; οἱ, τῶν, τοῖς, τούς. ἡ, τῆς, τῇ, τήν; αἱ, τῶν, ταῖς, τάς. τό, τοῦ, τῷ, τό; τά, τῶν, τοῖς, τά. The four noun charts that carry both declensions: λόγος, λόγου, λόγῳ, λόγον (plural λόγοι, λόγων, λόγοις, λόγους); φωνή, φωνῆς, φωνῇ, φωνήν (plural φωναί, φωνῶν, φωναῖς, φωνάς); καρδία, καρδίας, καρδίᾳ, καρδίαν (plural καρδίαι, καρδιῶν, καρδίαις, καρδίας); δῶρον, δώρου, δώρῳ, δῶρον (plural δῶρα, δώρων, δώροις, δῶρα). And the verb in three tenses: present λύω, λύεις, λύει, λύομεν, λύετε, λύουσι(ν); imperfect ἔλυον, ἔλυες, ἔλυε(ν), ἐλύομεν, ἐλύετε, ἔλυον; future λύσω, λύσεις, λύσει, λύσομεν, λύσετε, λύσουσι(ν). This is the whole kingdom you already own; this unit only polishes the crown.

Say it out loud. Chant the grid and the charts, then take the first line of the Iliad at a slow march, stressing the marked syllables: MAY-nin AH-ay-deh theh-AH Pay-lay-ee-AH-deh-oh Ah-khil-AY-os. Say it three times, then once with the meaning: 'Sing, goddess, the wrath of Achilles, son of Peleus.' Then read the new singers' words with their articles: ὁ ποιητής (poy-ay-TACE), the poet, a masculine noun wearing first-declension dress, so this year you read it with its article and never decline it; ἡ μοῦσα (MOO-sah), the muse; ὁ ὕμνος (HOOM-nos), the hymn, a word the church would later fill with better songs; ὁ ξένος (KSEH-nos), the stranger or guest; and the sight word τὸ ἔπος (EH-pos), an epic verse. Finish with two old friends: ἡ θάλασσα, the sea Odysseus could not get past, and ὁ λόγος, the word, which will matter in the next lesson.

Try it. This week you begin the Review Gauntlet: a self-made chart book in which every grade 6 paradigm is re-inked in your best hand, chanted aloud to a listener, and signed off chart by chart. It sounds humble. It is the whole difference between a student who once learned Greek and a student who reads it.

PICTURE STUDY



Homer Dictating his Verses, Rembrandt van Rijn, 1663 · Oil on canvas · Mauritshuis, The Hague

Image: [Wikimedia Commons](#), public domain

Rembrandt, old and in debt, painted the oldest poet of all: blind Homer, speaking his verses aloud for a scribe to take down. The scribe has mostly been lost from the canvas, which was damaged in a fire, so what remains is the essential thing: a blind man, lit in gold, giving away the song that made him immortal. Rembrandt knew something about making great things in the dark.

Look closely

- Find the light. It falls on Homer's forehead and hands, the two tools of a blind singer: memory and gesture.
- Look at the eyes: Rembrandt paints them unseeing, shadowed, yet the whole face is attention; Homer is listening to his own lines.
- The hands are mid-beat, keeping the rhythm of the verse; Greek epic was chanted to a measure, not read flat.
- Notice how rough the brushwork is up close, and how alive at a distance; Rembrandt built light the way a singer builds a scene, by suggestion.

Talk about it

1. Why might the Greeks have loved the idea that their greatest poet was blind?
2. Homer speaks and another writes. What is gained, and what is risked, when a sung poem becomes a written one?

3. Paul quoted pagan Greek poets to preach the living God (Acts 17:28). What does that teach you about how to read Homer?

ACTIVITY

The Review Gauntlet

A knight checks every piece of armor before the campaign; a Greek reader checks every chart. This week you build the Gauntlet chart book: every grade 6 paradigm re-inked, chanted and signed off, the foundation for everything this quarter will add.

You will need

- 8–10 sheets of paper folded into a booklet, or a fresh section of the Greek notebook
- Pencil and a fine-tip marker; a ruler for the grids
- Last year's notebook or charts to check against

Steps

1. Make a cover: THE REVIEW GAUNTLET, your name, and the date, with Homer's first line lettered beneath as the quarter's motto.
2. Chart 1: the article grid, all three genders, singular and plural, ruled and inked.
3. Charts 2–5: the four nouns, one per page: λόγος, φωνή, καρδία, δῶρον, each with article, all four cases, singular and plural.
4. Chart 6: the adjective ἀγαθός across its three genders (ἀγαθός, ἀγαθή, ἀγαθόν) with one example phrase from memory.
5. Charts 7–9: λύω in the present, the imperfect and the future, one tense per page, with English meanings beside each form.
6. Chart 10: εἰμί in the present: εἰμί, εἶ, ἐστί(ν), ἐσμέν, ἐστέ, εἰσί(ν).
7. The sign-off: chant each chart aloud to a parent or sibling without looking. When a chart is chanted clean (one slip allowed), the listener signs and dates its corner. All ten signatures finish the Gauntlet.

Tips

- One chart per sitting beats ten in a slog; the Gauntlet is a week's campaign, not an evening's.
- Ink only what you have checked against last year's chart; the Gauntlet must be right, because you will trust it all quarter.

- Chant with meanings where the chart has them: ἔλυνον, I was loosing. An ending without a meaning is an empty shell.

Check your work

- ☐ All ten charts are inked, ruled and legible.
- ☐ Every chart bears a listener's signature and date.
- ☐ Homer's first line is lettered on the cover, and I can read it aloud with meanings.
- ☐ I found at least one rusty spot and polished it (be honest; the Gauntlet exists to find them).

GREEK NOTEBOOK

1. Write the date, then Homer's first line in Greek with the gloss beneath each word:
μῆνιν ἄειδε θεὰ Πηληϊάδεω Ἀχιλῆος.
2. Copy the new words with articles and meanings: ὁ ποιητής, ἡ μοῦσα, ὁ ὕμνος, ὁ ξένος, τὸ ἔπος.
3. Write the article grid from memory, then check it and correct any slot that went soft.
4. Copy this sentence and keep it: The poems were sung for centuries before they were written; reading aloud is not extra, it is the original.

From history. The singers had helps: fixed phrases that fit the verse like bricks, 'swift-footed Achilles,' 'the wine-dark sea,' 'rosy-fingered dawn,' ready-made so the singer could breathe and think ahead. Scholars call them formulas, and they are fingerprints of a sung poem: writing does not need them, but memory does. When you chant ὁ, τοῦ, τῷ, τόν in rhythm, you are using the singers' own technology, the groove that memory runs in.

Example 1. Read the first line of the Iliad aloud and give its meaning from the gloss.

▼ **Show solution**

1. Take it syllable by syllable, stressing the marks: MAY-nin AH-ay-deh theh-AH Pay-lay-ee-AH-deh-oh Ah-khil-AY-os.
2. Lay the glosses under the words: the wrath / sing! / goddess / of the son of Peleus / of Achilles.
3. Smooth it into English.

Answer: 'Sing, goddess, the wrath of Achilles, son of Peleus.' A sight line: read it, understand it whole, and leave the parsing to the scholars.

Example 2. Gauntlet check: give the article-plus-noun for 'of the words' and 'to the heart.'

▼ **Show solution**

1. Of the words: genitive plural, masculine: τῶν + λόγων.
2. To the heart: dative singular, feminine: τῇ + καρδίᾳ.

Answer: τῶν λόγων; τῇ καρδίᾳ. The grid and the noun chart always agree; that is the whole trick.

Example 3. Gauntlet check: translate three tenses: λύομεν, ἐλύομεν, λύσομεν.

▼ **Show solution**

1. Same ending -ομεν, we, on all three.
2. λύομεν: present, we loose. ἐλύομεν: the ἐ- augment marks past time, we were loosing. λύσομεν: the σ marks the future, we shall loose.

Answer: We loose; we were loosing; we shall loose. One verb, three tenses, told apart by the augment and the σ.

PRACTICE

1. **Easy** How were the Iliad and Odyssey kept alive before Greece could write, and about how long are they together?

▼ **Show answer**

They were carried entirely by memory and performed aloud by traveling singers (rhapsodes); together they run nearly twenty-eight thousand lines. When the alphabet came, they were among the first great things written down.

2. **Easy** Read aloud and translate: ὁ ποιητής, ἡ μοῦσα, ὁ ὕμνος, ὁ ξένος.

▼ **Show answer**

The poet (poy-ay-TACE), the muse (MOO-sah), the hymn (HOOM-nos), the stranger or guest (KSEH-nos).

3. **Easy** Gauntlet: chant the feminine article column, singular and plural.

▼ **Show answer**

ἡ, τῆς, τῇ, τήν; αἱ, τῶν, ταῖς, τάς.

4. **Medium** Translate into English: ὁ ποιητής λέγει καὶ ἀκούομεν.

▼ **Show answer**

The poet speaks and we listen (hear). The -ομεν ending carries the we; no pronoun is needed.

5. **Medium** Translate into Greek: the words of the hymn; the voice of the friend.

▼ **Show answer**

οἱ λόγοι τοῦ ὕμνου (ὕμνος declines exactly like λόγος); ἡ φωνὴ τοῦ φίλου. Genitive is the of-case; the badge τοῦ announces it before the ending does. (And note the rule behind the choice of nouns: decline only what your charts cover; words like ὁ ποιητής and ἡ μοῦσα are read whole this year, never declined.)

6. **Medium** Why does the Iliad begin with the word μῆνιν, wrath, when English could not start the sentence that way?

▼ **Show answer**

Greek word order is free because the endings, not the positions, tell who does what; so the poet can put the poem's whole subject, wrath, in the very first word. English needs its order (Sing, goddess, the wrath...) to stay clear.

7. **Hard** The singer calls on a goddess in line one. How does a Christian student read that honestly, without either pretending it away or bowing to it?

▼ **Show answer**

Read it as literature from inside a pagan world: the Muse is the poet's way of saying the song is bigger than himself, and she is an invention, not a being. Paul on Mars Hill quoted Greek poets truthfully while preaching the living God (Acts 17:28); we read Homer the same way, with open eyes and a straight spine.

8. **Challenge** Gauntlet grand tour: without looking, chant the article grid (all three genders), one noun chart of your choice, and λύω in all three tenses. Then name the one chart that felt rustiest and re-chant it with the book open.

▼ **Show answer**

Parent checks against the Gauntlet book. Full credit for a complete tour with at most one slip per chart, plus an honest confession of the rusty chart; the confession is worth more than the chant.

COMMON MISTAKES

- Parsing the sight line. μῆνιν ἄειδε θεά is read whole, like a memorized verse; its grammar belongs to older students. Enjoy it; don't dissect it.
- Declining ὁ ποιητής. It is a masculine noun in first-declension dress, a pattern you meet properly later; this year it appears only as ὁ ποιητής, nominative with its article.
- Rushing the Gauntlet. A chart copied without chanting is wallpaper; chant each one aloud before the sign-off.
- Reading the Muse as either real or embarrassing. She is neither: she is furniture in the poet's pagan world, and you are a guest reading honestly, like Paul in Athens.

Make it a game • Rhapsode's Relay. The family sits in a circle with a 'rhapsode's staff' (a wooden spoon). Whoever holds the staff must chant the next chart in the Gauntlet order (article grid, λόγος, φωνή, καρδιά, δῶρον, λύω present, imperfect, future, εἰμί), then pass it on. One slip is allowed per chart; a second slip passes the staff with the chart unfinished for the next player to rescue. A full circuit with every chart rescued earns the family the title of Royal Rhapsodes, and the student recites Homer's line as the closing performance.

Scripture. “For in him we live, and move, and have our being; as certain also of your own poets have said, For we are also his offspring.” (Acts 17:28, KJV)

Paul, preaching in Athens, quotes a Greek poet accurately and fearlessly, then points past him to the living God. That is this course's charter for reading Homer: quote the poets honestly; worship only the Lord.

UNIT 1 • HOMER AND THE SINGERS • LESSON 1.2 OF 10 • 3 SESSIONS OF 30–40 MINUTES

1.2 THE STORIES THE GREEKS TOLD

OBJECTIVES

- Tell what the Greek myths are, and how this course reads them: as the stories of a people searching for the God they did not know.
- Explain the difference between ὁ μῦθος and ὁ λόγος.
- Read the new words with their articles: ὁ μῦθος, ἡ ἀρχή; and review ἐν ἀρχῇ ἦν ὁ λόγος from grade 5.
- Use Acts 14:15 and Acts 17:22–27 as the Christian's map through the myths.
- Make the Two-Columns page for one myth read with the family.

Warm-up. Look at a photograph of a mountain with its top hidden in cloud. If you did not know what was up there, what stories might you tell? The Greeks lived under exactly such a mountain, and they filled its hidden summit with gods. Today you learn what they told, why it still matters, and how to read it with a straight spine.

WATCH

Greek Mythology for Kids | What is mythology? Learn all about Greek mythology.

Learn Bright · 7:55

<https://www.youtube.com/watch?v=wTxW7sa2rtg>

WHEN TO WATCH

After The story paragraph. Watch for how many things the myths tried to explain: seasons, storms, cities, the olive tree; a people guessing at the divine.

Note: Made for a general audience; it retells the myths as stories, which is exactly how this course reads them. Keep the two columns in mind as you watch.

BACKUP VIDEO

Greek Mythology: Athena | Learn a fun story about the Greek goddess of wisdom

Learn Bright · 5:24

<https://www.youtube.com/watch?v=d8Qk7KeragU>

Before the activity, if your family's Two-Columns myth is Athena's olive-tree gift to Athens; the video tells that story simply.

KEY TERMS

myth

ὁ μῦθος: a story. For the Greeks, the old tales of gods and heroes that explained their world. This course reads them as stories, never as truth.

discernment

Reading with two columns open: what the story says, and what is true. The skill this lesson teaches and the whole year uses.

idol

A made-up god, whether carved in marble or told in a story. Scripture's verdict on the gods of Olympus, delivered gently by Paul and firmly by this course.

Olympus

The highest mountain in Greece, its summit often hidden in cloud; the Greeks imagined their gods living above the weather there.

pantheon

'All the gods' of a people, from πᾶν (all) + θεός (god). The Greek pantheon: Zeus, Athena, Poseidon and the rest of the invented family.

VOCABULARY FOR THE WEEK

Erasmian sounds, so every letter stays distinct: α ah, ε eh, η ay, ι ee, ο o, ω oh, υ oo. αι says eye, ει ay, οι oy, αυ ow, ευ ew, ου oo. A rough breathing adds h. Capitals show the written accent.

μῦθος

muthos

MOO-thos

noun · ὁ μῦθος, τοῦ μύθου

a story

ENGLISH myth

εἶδωλον

eidolon

AY-doh-lon

noun · τὸ εἶδωλον, τοῦ εἰδώλου

an image; an idol

ENGLISH idol

Ὀλυμπος

Olympos

O-loom-pos

noun · ὁ Ὀλυμπος, τοῦ Ὀλύμπου

Olympus, in the Greek stories

σελήνη

selene

seh-LAY-nay

noun · ἡ σελήνη, τῆς σελήνης

the moon

Ήρα

Hera

HAY-rah

noun · ή Ήρα, τής Ήρας

Hera, in the Greek stories

Έρμης

Hermes

hehr-MAYS

noun · ό Έρμης, τοῦ Έρμου

Hermes, in the Greek stories

ENGLISH hermetic

Ποσειδών

Poseidon

po-say-DOHN

noun · ό Ποσειδών, τοῦ Ποσειδώνος

Poseidon, in the Greek stories

Άιδης

Haides

HEYE-days

noun · ό Άιδης, τοῦ Άιδου

Hades, in the Greek stories

Δημήτηρ

Demeter

day-MAY-tayr

noun · ή Δημήτηρ, τής Δήμητρος

Demeter, in the Greek stories

Άρης

Ares

AH-rays

noun · ό Άρης, τοῦ Άρεως

Ares, in the Greek stories

Κρόνος

Kronos

KRO-nos

noun · ὁ Κρόνος, τοῦ Κρόνου

Cronus, in the Greek stories

CORE IDEAS

The story. In the north of Greece a mountain rises nearly ten thousand feet straight from the sea, and for much of the year its summit hides in cloud. The Greeks looked up at that hidden place and filled it with a family of gods: Zeus of the thunder, Athena of wisdom and war-craft, Poseidon of the sea and the earthquake, and the rest, quarrelsome, magnificent, and troublingly like the people who invented them. About these gods they told ten thousand stories, the μῦθοι (MOO-thoy): how Athena won Athens from Poseidon by giving the better gift, an olive tree against a salt spring; how the seasons came; why the thunder rolls. The myths explained their art, their temples, their ships' names and their children's names, and you will keep meeting them all your reading life, from the Odyssey to the names of the planets. They are also, read rightly, something more sobering: the record of a gifted people groping in the dark, telling stories about a summit they could not see.

How this course reads the myths. When Paul walked through Athens, the city of Athena, he did not sneer and he did not bow. He read the city like a book, found an altar inscribed TO THE UNKNOWN GOD, and told the Athenians, with perfect courtesy and perfect firmness, that their search was over: the God they did not know made the world and 'is not far from every one of us' (Acts 17:22–27). At Lystra he said it even more plainly: turn 'from these vanities unto the living God, which made heaven, and earth, and the sea' (Acts 14:15). That is this course's map. The gods of Olympus are idols and inventions, often badly behaved ones, and we say so without embarrassment. The stories about them are often masterpieces, full of craft, courage and real questions, and we say that too. A Christian reader keeps two columns: what the myth says, and what is true. Both columns stay open all year.

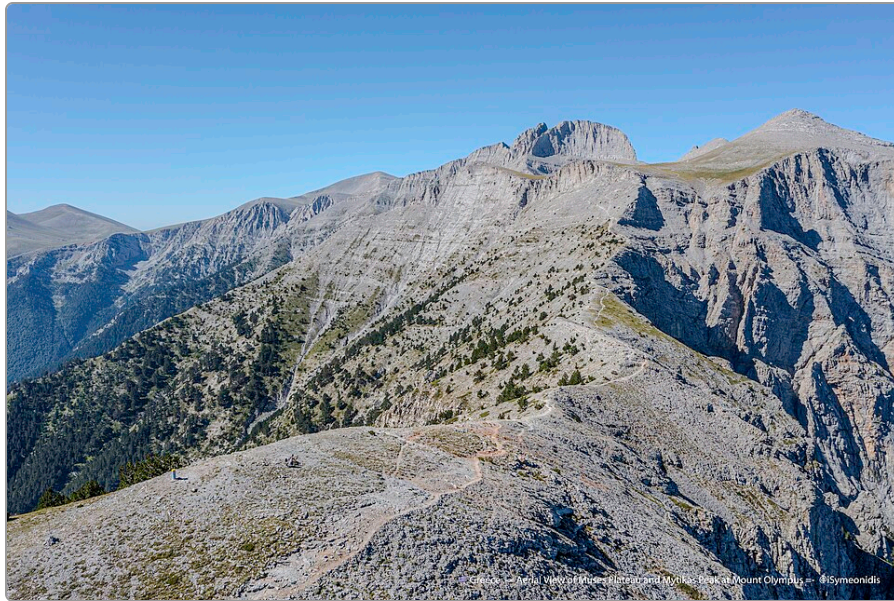
How Greek works: μῦθος and λόγος. Greek itself hands you the tool. ὁ μῦθος (MOO-thos) is a story, a tale told; ὁ λόγος is a word, an account, a reckoning that answers for itself. Both decline exactly like your λόγος chart (μῦθος, μύθου, μύθῳ, μῦθον), so the grammar is free; the meanings are the lesson. The Greeks themselves felt the difference: as their philosophers grew up, they began to demand λόγος where before

there had been only μῦθος, an account that could stand questioning instead of a tale that could only be retold. And here the student who finished grade 5 hears a bell ring: ἐν ἀρχῇ ἦν ὁ λόγος, 'In the beginning was the Word' (John 1:1). Your new noun ἡ ἀρχή (ar-KHAY) means beginning. The myths guessed at the beginning with stories; John states the beginning with the Word who was with God and was God. The Greeks were waiting, whether they knew it or not, for a λόγος.

Say it out loud. Chant the Gauntlet stack first: article grid, one noun chart, λύω in a tense of your choice. Then read the pair aloud until the contrast sits in your ear: ὁ μῦθος (MOO-thos), ὁ λόγος (LO-gos). Decline μῦθος down the singular: μῦθος, μύθου, μύθῳ, μῦθον. Then read the grade 5 treasure slowly, with its gloss: ἐν ἀρχῇ (in the beginning) ἦν (was) ὁ λόγος (the Word). Finally, read these sentences and translate: ὁ ποιητὴς τὸν μῦθον λέγει. (The poet tells the story.) τὸν λόγον ἀκούομεν. (We hear the word.) Notice the object endings doing their quiet work.

Try it. This week your family reads one myth together, Athena's olive-tree gift to Athens is a good one, and you make the Two-Columns page: on the left, what the myth says, told fairly and well; on the right, what is true, with Scripture. The page goes in the notebook and the habit goes in the head: admiration in one column, allegiance in the other, and never a smudge between them.

PICTURE STUDY



Mount Olympus, the Summit in Cloud, Isymeoni (aerial photograph), Modern photograph · Aerial photograph of the Mytikas summit and the Plateau of the Muses · Mount Olympus, above Litochoro, Greece

Photo: Isymeoni, via [Wikimedia Commons](#), CC BY-SA 4.0

This is the real Olympus: Mytikas, the highest crag in Greece at 2,918 meters, photographed from the air above the Plateau of the Muses, with cloud doing exactly what it has always done, hiding the top. The Greeks below could not climb past the weather, so they filled the hidden summit with gods. Climbers reached the true summit only in 1913, and found what you see: rock, wind and sky, and no thrones at all.

Look closely

- Find the cloud against the crags; on most days the summit hides, which is why it could hold so many stories.
- The green shelf below the peaks is the Plateau of the Muses, named for the goddesses of song you met in Lesson 1.1.
- Spot the tiny red-roofed refuge hut; measure the mountain by it, and the mountain wins.
- Notice there is nothing man-made above the hut: no temple, no throne room. The Greeks built Zeus's great temples in the lowlands and left the summit to the weather.

Talk about it

1. Why do people set their guessed-at gods in places they cannot reach: summits, clouds, the deep sea?
2. When climbers finally stood on Mytikas in 1913, nothing of the myths was there. Did that prove the old stories were lies, or had everyone quietly known all along?
3. Psalm 121 begins, 'I will lift up mine eyes unto the hills.' Where does that psalm say help actually comes from, and how is that different from Olympus?

ACTIVITY

The Two-Columns page

One page, two columns, lifelong skill. Your family reads one myth together; you write down fairly what it says, and beside it, plainly, what is true. This page is the course's reading glasses for the whole Greek world.

You will need

- One notebook page or a sheet of good paper, ruled into two columns
- A myth to read together: Athena's olive-tree gift to Athens works well (your myth book, the backup video, or a parent's retelling)
- Pencil, fine-tip marker, and a Bible

Steps

1. Read the myth aloud as a family, once, for the story's own sake. Let it be as good as it is.
2. Rule the page: left column WHAT THE MYTH SAYS (ὁ μῦθος), right column WHAT IS TRUE (ὁ λόγος).
3. Left column: retell the myth in five or six honest sentences, no sneering, no improving. A fair witness first.
4. Right column: answer it with what is true, with at least two Scriptures. For the olive-tree myth: the city's olive trees, real; the gift of every good tree, from the living God who made heaven and earth and the sea (Acts 14:15; Genesis 1:11–12); Athena, an invention of gifted people searching for a God they did not know (Acts 17:22–27).
5. Across the bottom, letter the lesson's Greek pair as a motto: ὁ μῦθος / ὁ λόγος.
6. Present the page to the family in two minutes: the story told fairly, the truth told plainly, and one thing in the myth you honestly admire (its craft, its courage, its question).

Tips

- Fight the urge to make the myth stupider than it is; discernment that only works on weak stories is not discernment.
- Keep the right column warm, not smug. The Athenians were searching; Paul treated them with courtesy and told them the truth.

- Letter the Greek motto large; this page will be the pattern for every myth you meet this year.

Check your work

- ☐ The left column retells the myth fairly in my own words.
- ☐ The right column answers with at least two Scriptures.
- ☐ The motto ὁ μῦθος / ὁ λόγος is lettered at the bottom.
- ☐ I presented the page and named one thing I honestly admire in the story.

GREEK NOTEBOOK

1. Write the date, then the pair with meanings: ὁ μῦθος, the story; ὁ λόγος, the word, the account.
2. Decline μῦθος through the singular with its article: ὁ μῦθος, τοῦ μύθου, τῷ μύθῳ, τὸν μῦθον.
3. Copy the grade 5 line with its gloss: ἐν ἀρχῇ ἦν ὁ λόγος, in the beginning was the Word; and beneath it your new noun ἡ ἀρχή, the beginning.
4. Copy Acts 14:15's hinge phrase in English: 'from these vanities unto the living God,' and write one sentence on what the two columns mean.

From history. The Greeks themselves grew uneasy with their myths. The poet Xenophanes, five centuries before Christ, complained that Homer had given the gods everything shameful in man, and guessed that if horses had hands they would draw their gods like horses. The myth-tellers' own best students became questioners, which is Unit 3's story; a people searching for God kept finding their own inventions too small. The altar Paul found, TO THE UNKNOWN GOD, was that whole uneasiness carved in stone.

Example 1. Translate: ὁ ποιητὴς τὸν μῦθον λέγει.

▼ **Show solution**

1. Subject with badge: ὁ ποιητὴς, the poet.
2. Object wearing -ν with its badge: τὸν μῦθον, the story.
3. Verb: λέγει, he tells (says).

Answer: The poet tells the story. The -ν endings mark the story as the thing told, wherever it stands in the sentence.

Example 2. Translate into Greek: We hear the story.

▼ **Show solution**

1. Object: the story, accusative with badge: τὸν μῦθον.
2. Verb with we-ending: ἀκούομεν.
3. Greek is happy with the object first: τὸν μῦθον ἀκούομεν.

Answer: τὸν μῦθον ἀκούομεν (or ἀκούομεν τὸν μῦθον; the endings keep it clear either way).

Example 3. A friend says: 'Studying myths is dangerous for a Christian; better to skip them.' Give the two-columns answer in three sentences.

▼ **Show solution**

1. Name what the myths are: inventions of a people searching for God, woven through all later art and literature.
2. Name the safeguard: two columns, admiration and allegiance never smudged.
3. Name the model: Paul in Athens, who read the city's idols accurately and preached the living God from an altar inscription.

Answer: The myths are idols and inventions, and we say so plainly; they are also the stories our books, art and star-names are built from, and a reader who knows them reads everything better. We keep two columns, what the myth says and what is true, and never mix them. Paul read Athens that way and won a hearing on Mars Hill; skipping the city was never his method.

PRACTICE

1. **Easy** What is a μῦθος, and how does this course read the Greek myths?

▼ **Show answer**

A μῦθος is a story; the Greek myths are the stories the Greeks told about their invented gods. This course reads them as the stories of a people searching for the God they did not know: admired for their craft, never mistaken for truth.

2. **Easy** Read aloud and translate: ὁ μῦθος, ὁ λόγος, ἡ ἀρχή.

▼ **Show answer**

The story (MOO-thos), the word or account (LO-gos), the beginning (ar-KHAY).

3. **Easy** What did Paul find in Athens that gave him his opening, and what did he tell the Athenians about their search?

▼ **Show answer**

An altar inscribed TO THE UNKNOWN GOD. He told them the God they did not know is the living God who made the world, is Lord of heaven and earth, and is not far from every one of us (Acts 17:22–27).

4. **Medium** Decline μῦθος through the singular and plural with its articles.

▼ **Show answer**

ὁ μῦθος, τοῦ μύθου, τῷ μύθῳ, τὸν μῦθον; οἱ μῦθοι, τῶν μύθων, τοῖς μύθοις, τοὺς μύθους. Exactly the λόγος chart with a new stem.

5. **Medium** Translate into Greek: The friend hears the word. The poet tells the story.

▼ **Show answer**

ὁ φίλος τὸν λόγον ἀκούει. ὁ ποιητὴς τὸν μῦθον λέγει.

6. **Medium** ἐν ἀρχῇ ἦν ὁ λόγος. Which of this lesson's new words is hiding in the phrase, and what does the whole line say?

▼ **Show answer**

ἡ ἀρχή, the beginning, wearing its dative dress after ἐν. The line is John 1:1: 'In the beginning was the Word.'

7. **Hard** The Greeks' own philosophers began demanding λόγος instead of μῦθος. Explain the difference, and why John 1:1 would have startled a Greek reader in the best way.

▼ **Show answer**

A μῦθος is a tale that can only be retold; a λόγος is an account that answers questions and stands examination. The philosophers wanted reasons behind the world. John announces that the ultimate account, the λόγος, is not an idea but a Person, with God and God himself, in the beginning; the thing their best thinkers groped for had a name and a face.

8. **Challenge** Pick any myth your family knows and give its two columns aloud: three fair sentences of what the myth says, then three plain sentences of what is true, with one Scripture.

▼ **Show answer**

Parent judges: the left column must be fair (no strawmen), the right column must be true and warm (Acts 14:15 or 17:24–27 fit almost any myth), and the two must not smudge. Full credit includes naming one thing honestly admired in the story.

COMMON MISTAKES

- Smudging the columns: either half-believing the myths ('maybe Athena was sort of real') or refusing to learn them. Both are reading failures; keep both columns open and clean.
- Sneering. A mocked myth teaches nothing. Tell the story fairly first; discernment begins with accurate witness.
- Forgetting that μῦθος declines like λόγος. New meaning, old chart; the Gauntlet already paid for this word.
- Thinking the myths are dead trivia. Planets, months, ships, sciences and half the poems in English are named out of them; the student who knows the stories reads the world better.

Make it a game · Two Columns, Ten Seconds. A parent calls out statements, some from myths, some true (Athena gave Athens the olive tree! God made the sea! Poseidon causes earthquakes! The Word was in the beginning!). The student has ten seconds to call the column, μῦθος! or λόγος!, and for myths, to add the one-line correction (the living God made the olive and the earthquake). One point per clean verdict; a bonus point for saying the Greek word with its proper sound. Ten points wins, and the winner letters the motto on the family Two-Columns page.

Scripture. “And saying, Sirs, why do ye these things? We also are men of like passions with you, and preach unto you that ye should turn from these vanities unto the living God, which made heaven, and earth, and the sea, and all things that are therein:” (Acts 14:15, KJV)

Paul and Barnabas, mistaken for Zeus and Hermes at Lystra, tear their clothes and set the record straight: the gods of the myths are vanities; the living God made heaven and earth and the sea. This verse is the right-hand column of every myth you will ever read.

UNIT 2

THE THIRD DECLENSION

Beside the Parthenon stands a smaller temple, the Erechtheion, and on its south porch six marble maidens have carried the roof on their heads for twenty-four centuries, each with a straight back and a bent knee, each different, all bearing the same load. They are the right picture for this unit, because you are about to meet Greek's load-bearing declension: the third, the one that carries roughly half the nouns in the language, including most of the great ones. Father and mother, night and light, body and name, hope and king, guard and child, when Greek wanted a mighty word, it usually reached for the third declension. Its nouns look wild at first (νύξ? φύλαξ? σῶμα?), but they all play one game: hide the stem in the nominative, reveal it in the genitive, and then wear the same four case-endings on that stem, like six different maidens bearing one roof.

So this unit teaches you to hunt stems. νύξ gives νυκτός, and there is the stem, νυκτ-, with the whole chart hanging from it. You will chart the guard (φύλαξ), the night (νύξ), the body (σῶμα) and then the two words every family owns, ὁ πατήρ and ἡ μήτηρ, father and mother, and read a real genitive carved on a real Athenian

gravestone: Hegeso, daughter of Proxenos. The article, meanwhile, never changes its uniform: ὁ, τοῦ, τῷ, τόν marches beside every one of these strange new nouns exactly as it marched beside λόγος, which is why Greek's badges make the third declension easier in Greek than it is in Latin.

PREREQUISITES

- Has finished the Review Gauntlet: article grid, λόγος, φωνή, καρδία, δῶρον, and λύω in three tenses, all signed off (Unit 1)
- Can translate simple subject-verb-object sentences both ways with first- and second-declension nouns
- Can read the genitive as the of-case: τοῦ φίλου, the friend's, of the friend

MASTERY CHECKLIST

- ☐ I can explain the stem-hunting rule: find a third-declension noun's stem by looking at its genitive.
- ☐ I can chant φύλαξ and νύξ through all four cases, singular and plural, with the article.
- ☐ I can chant σῶμα and explain the neuter rule, including the odd fact that a neuter plural subject takes a singular verb.
- ☐ I can chant πατήρ through all four cases, singular and plural, and decline μήτηρ like it.
- ☐ I can read the sight words with their articles: τὸ φῶς, ἡ ἐλπίς, ὁ βασιλεύς, ὁ παῖς, τὸ ὄνομα.
- ☐ I can read and build genitives of belonging: ἡ φωνή τοῦ φύλακος, τὸ ὄνομα τοῦ πατρός.

OPTIONAL BOOKS AND RESOURCES FOR THIS UNIT

- **The Children's Homer, by Padraic Colum (free online):** Free at Project Gutenberg (as 'The Adventures of Odysseus and the Tale of Troy'). Keep the family read-aloud going; fathers, mothers, guards and nights fill every chapter of the homecoming.
- **Athenaze, Book I (Oxford University Press):** The classic school course that teaches Greek through a continuous story, for a family ready for a real textbook. Its early chapters walk the same ground as this unit.
- **Daily Dose of Greek (free site):** Free. Two-minute videos through the Greek New Testament, where the third declension is on every page; a wonderful habit for a family that has caught the Greek bug.

Not required. Every activity in this unit works with paper, pencil, scissors and the free links below. School Launch has no ties to these authors, publishers or companies.

LESSONS IN THIS UNIT

2.1 Night and Body and Guard

3 sessions of 30–40 minutes

2.2 Fathers and Mothers

3 sessions of 30–40 minutes

UNIT 2 REVIEW

Answer aloud or on paper. Notebook charts may be used freely; endings must be exactly right. 30 points.

1. (5 pts)

State the detective's rule, then give the dictionary pair and stem for the guard, the night and the body.

2. (5 pts)

Chant νύξ with articles, singular and plural.

3. (5 pts)

Chant πατήρ with articles, singular and plural, and decline μήτηρ through the singular.

4. 5 pts

Translate into English: οἱ φύλακες τὴν φωνὴν ἀκούουσιν. τὸ ὄνομα τοῦ πατρός. τὰ σώματα μικρά ἐστίν.

5. 5 pts

Translate into Greek: the child sees the father; the voice of the mother.

6. 5 pts

Read ΗΓΗΣΩ ΠΡΟΞΕΝΟ and explain both words, including the ending and the old spelling.

ANSWER KEY

1. The genitive reveals the stem. φύλαξ, φύλακος, stem φυλακ-; νύξ, νυκτός, stem νυκτ-; σῶμα, σώματος, stem σωματ-.
2. ἡ νύξ, τῆς νυκτός, τῇ νυκτί, τὴν νύκτα; αἱ νύκτες, τῶν νυκτῶν, ταῖς νυξί(ν), τὰς νύκτας.
3. ὁ πατήρ, τοῦ πατρός, τῷ πατρί, τὸν πατέρα; οἱ πατέρες, τῶν πατέρων, τοῖς πατράσι(ν), τοὺς πατέρας. μήτηρ, μητρός, μητρί, μητέρα, exactly like πατήρ.
4. The guards hear the voice. The name of the father. The bodies are small (neuter plural subject, singular verb: Greek's rule).
5. ὁ παῖς τὸν πατέρα βλέπει. ἡ φωνὴ τῆς μητρός.
6. 'Hegeso, (daughter) of Proxenos.' The first word is her name; the second is her father's name in the genitive of belonging, with the old Athenian plain-O spelling of the -ou ending.

UNIT CHALLENGE: THE FAMILY STELE PRESENTED

Present the family stele to the family: the quiet scene shown, each Greek-capital name read aloud, and the genitive of belonging explained in plain words, what the of-case is, why Hegeso's stone used it, and why the ending is right on your own line. Close by chanting πατήρ and μήτηρ from memory, singular and plural for πατήρ.

LOOK FOR	WHAT IT MEANS
The stele	The stele is complete: frame, scene, Greek-capital names, chart-pair border.
The genitive	The genitive of belonging is correct (τοῦ πατρός / τῆς μητρός) and was explained clearly to the family.
The chants	πατήρ was chanted from memory, singular and plural, with μήτηρ's singular alongside (one slip allowed).
The connection	The presenter connected the stone to the lesson: a name and an ending can carry belonging, and the commandment honors the two nouns at the heart of it.

UNIT 2 • THE THIRD DECLENSION • LESSON 2.1 OF 10 • 3 SESSIONS OF 30–40 MINUTES

2.1 NIGHT AND BODY AND GUARD

OBJECTIVES

- Explain how the third declension works: stem hidden in the nominative, revealed in the genitive.
- Chant the charts of φύλαξ (guard), νύξ (night) and σῶμα (body) with their articles.
- State the neuter rule for σῶμα, including the neuter-plural-takes-singular-verb oddity.
- Read the sight nouns with their articles: τὸ φῶς, ἡ ἐλπίς, ὁ βασιλεύς.
- Make the stem-hunter flashcards with the genitive on the front.

Warm-up. Chant the daily stack: article grid, λόγος, λύω present. Now meet a Greek noun in the wild: νύξ. One syllable, ends in ξ, looks nothing like your charts. Is it masculine? Feminine? What is its stem? By the end of today you will have a detective's method that cracks νύξ and half the nouns in the Greek language.

WATCH

Biblical Greek: The Third Declension

Jonathan Rehfeldt · 11:49

<https://www.youtube.com/watch?v=MsQyv-6Df-8>

WHEN TO WATCH

After the How Greek works paragraph. Watch for the one big idea: the genitive reveals the stem, and the endings hang on the stem.

Note: A seminary teacher's lesson from a longer series, but it stands on its own; ignore any terms you have not met. His Koine pronunciation differs a little from our classroom sounds, which is normal; this course teaches the classroom (Erasmian) sounds so every letter stays distinct.

BACKUP VIDEO

The 3rd Declension Song

Danny Zacharias · 1:44

<https://www.youtube.com/watch?v=45Q6qWHWP6o>

After the chant, as the week's earworm: the third-declension endings set to music. Sing it at the start of each session this week.

KEY TERMS

third declension

Greek's biggest noun family: consonant-stem nouns like φύλαξ, νύξ and σῶμα. Roughly half the nouns in the language decline this way.

dictionary pair

How third-declension nouns are learned: nominative plus genitive, νύξ, νυκτός. The pair tells you everything; the nominative alone tells you almost nothing.

stem

The noun's meaning-carrying body, found by removing the genitive's ending: νυκτός gives the stem νυκτ-.

neuter rule

In every neuter noun, nominative and accusative are identical; and in Greek, a neuter plural subject takes a singular verb, as if the plural were one collection.

caryatid

A carved maiden serving as a column,
like the six on the Erechtheion's porch:
different figures, one load, this unit's
picture of the declension.

VOCABULARY FOR THE WEEK

Erasmian sounds, so every letter stays distinct: α ah, ε eh, η ay, ι ee, ο o, ω oh, υ oo. αι says eye, ει ay, οι oy, αυ ow, ευ ew, ου oo. A rough breathing adds h. Capitals show the written accent.

φύλαξ

phulax

FOO-laks

noun · ό φύλαξ, τοῦ φύλακος

a guard

νύξ

nux

NOOKS

noun · ή νύξ, τῆς νυκτός

night

σῶμα

soma

SOH-mah

noun · τὸ σῶμα, τοῦ σώματος

a body

ἐλπίς

elpis

ehl-PIS

noun · ή ἐλπίς, τῆς ἐλπίδος

hope

άνήρ

aner

ah-NAYR

noun · ό άνήρ, τοῦ άνδρός

a man

γυνή

gune

goo-NAY

noun · ή γυνή, τῆς γυναικός

a woman

πούς

pous

POOS

noun · ὁ πούς, τοῦ ποδός

a foot

οὔς

ous

OOS

noun · τὸ οὔς, τοῦ ὠτός

an ear

γόνυ

gonu

GO-noo

noun · τὸ γόνυ, τοῦ γόνατος

a knee

ῥήτωρ

hretor

HRAY-tohr

noun · ὁ ῥήτωρ, τοῦ ῥήτορος

a speaker

ENGLISH rhetoric

λέων

leon

LEH-ohn

noun · ὁ λέων, τοῦ λέοντος

a lion

The story. On the Acropolis of Athens, a few steps from the Parthenon, stands the Erechtheion, the odd, beautiful temple the Athenians finished even as a long war was going badly. Its south porch has no columns. Instead, six marble maidens, the caryatids, stand with baskets on their heads and tons of marble roof on the baskets, and they have stood so, patient and straight-backed, since about 406 B.C. Look closely and no two are quite alike: the drapery falls differently, the weight shifts to a different knee. But all six bear the same roof the same way. Hold that picture. The third declension is Greek's porch of maidens: its nouns look wildly different in the nominative, νύξ, φύλαξ, σῶμα, πατήρ, but underneath, every one bears the same four cases with the same set of endings. Learn to see the load instead of the drapery and the whole declension stands open.

The detective's rule. Here is the method, and it never changes: **the genitive reveals the stem.** A third-declension nominative is often squashed or disguised; the genitive tells the truth. Take ἡ νύξ, night. Its genitive is νυκτός. Remove the -ος and there is the stem: νυκτ-. Now you know everything: the κτ was hiding in the nominative because Greek cannot end a word in -κτς, so the cluster collapsed into ξ (κ + ς = ξ, the same letter-chemistry you will meet again in Unit 4). From now on you learn every third-declension noun as a dictionary pair, nominative and genitive together: νύξ, νυκτός; φύλαξ, φύλακος; σῶμα, σώματος. Say the pair, find the stem, and the chart builds itself.

How Greek works: three charts. The guard: ὁ φύλαξ (FOO-lax), stem φυλακ-: φύλαξ, φύλακος, φύλακι, φύλακα; plural φύλακες, φυλάκων, φύλαξι(ν), φύλακας. The night: ἡ νύξ (NOOX), stem νυκτ-: νύξ, νυκτός, νυκτί, νύκτα; plural νύκτες, νυκτῶν, νυξί(ν), νύκτας. The body: τὸ σῶμα (SO-ma), stem σωματ-: σῶμα, σώματος, σώματι, σῶμα; plural σώματα, σωμάτων, σώμασι(ν), σώματα. Hear the shared music: -ος, -ι in the singular; -ες, -ων, -σι(ν), -ας in the plural (neuters ending instead in -α, nominative and accusative alike, by the neuter rule). And one grown-up oddity worth knowing now: a neuter plural subject takes a *singular* verb, as if the plural were one heap: τὰ δῶρα καλὰ ἐστίν, the gifts are (literally 'is') beautiful. Meanwhile the article never changes its uniform: ὁ φύλαξ, τοῦ φύλακος, τῷ φύλακι, τὸν φύλακα, the same ὁ, τοῦ, τῷ, τόν that walked beside λόγος. The noun changes its clothes; the badge never does, which is why you can always trust the badge.

Say it out loud. Chant each chart three times with its article, down the singular, down the plural: ho FOO-lax, too FOO-la-kos, toh FOO-la-kee, ton FOO-la-ka... Then sing the

week's sight gallery, three great third-declension nouns you read whole this year, no declining: τὸ φῶς (FOHS), the light; ἡ ἐλπίς (el-PEES), the hope; ὁ βασιλεύς (ba-si-LEWS), the king. (New Testament readers will meet all three on nearly every page.) Finish by reading these aloud and translating: ὁ φύλαξ τὴν νύκτα βλέπει. The guard watches the night. οἱ φύλακες τὴν φωνὴν ἀκούουσιν. The guards hear the voice. ἡ φωνὴ τοῦ φύλακος. The voice of the guard, the genitive doing its of-work on a brand-new declension.

Try it. This week you make stem-hunter cards, flashcards with the dictionary pair on the front (ἡ νύξ, τῆς νυκτός) so every review drills the stem, and you draw one caryatid of your own, bearing νύξ's full chart on her head the way the maidens bear the roof.

PICTURE STUDY



The Porch of the Caryatids, Erechtheion, Unknown Athenian sculptors, About 421–406 B.C. · Pentelic marble · The Erechtheion, Acropolis of Athens

Photo: Coolcaesar, via [Wikimedia Commons](#), CC BY 4.0

Six marble maidens have carried this roof since about 406 B.C. Each stands with one knee gently bent, so the straight leg's drapery falls in folds like a column's flutes, strength disguised as grace. The figures you see on the Acropolis today are exact casts; five of the originals now stand safe from the weather in the Acropolis Museum nearby, and one stands far from her sisters in the British Museum.

Look closely

- Find the bent knees: three maidens rest on the right leg, three on the left, so the porch balances like a dance.
- Follow the drapery of a straight leg; the carved folds fall perfectly vertical, doing a column's visual work.
- Look at what they carry: a carved basket-capital, then the whole stone roof. The load has never been set down.
- No two maidens are identical; different figures, same burden, the very picture of a declension: many nominatives, one set of cases.

Talk about it

1. Why might the builders have chosen maidens rather than plain columns for this one porch?

2. The caryatids have borne their load for twenty-four centuries without complaint. What would the Preacher or the Psalmist say about marble patience versus living faithfulness?
3. The article never changes while the nouns change wildly. How did the picture of the porch help you remember that?

ACTIVITY

Stem-hunter cards and the caryatid chart

A third-declension noun without its genitive is a stranger in a disguise. Today you build the cards that always show the disguise and the face together, and draw a caryatid who carries the night.

You will need

- 6–8 index cards and a pencil
- One sheet of paper for the caryatid drawing
- Colored pencils or a fine-tip marker; the picture study for reference

Steps

1. Make the dictionary-pair cards, pair on the front, English on the back: ὁ φύλαξ, τοῦ φύλακος / the guard; ἡ νύξ, τῆς νυκτός / the night; τὸ σῶμα, τοῦ σώματος / the body.
2. Make the three sight cards, nominative only, marked SIGHT in a corner: τὸ φῶς / the light; ἡ ἐλπίς / the hope; ὁ βασιλεύς / the king.
3. Run the new cards with the stem-hunter question: for each pair card, say the pair aloud, then name the stem (νύξ, νυκτός... stem νυκτ-!).
4. Draw your caryatid: a standing maiden, straight-backed, one knee bent, with a flat basket on her head.
5. On the basket and the lintel above her, letter νύξ's full chart with articles: ἡ νύξ, τῆς νυκτός, τῇ νυκτί, τὴν νύκτα; αἱ νύκτες, τῶν νυκτῶν, ταῖς νυξί(ν), τὰς νύκτας.
6. Chant the chart off her lintel three times, then add all six new cards to the deck and run the whole deck once.

Tips

- Say every pair out loud as you write it; the genitive must become a reflex, not a lookup.
- On the caryatid, make the chart the load: the point of the drawing is that the cases are what she carries.
- If the drawing stalls, trace or simplify; this is a chart with a figure, not an art exam.

Check your work

- ☐ All three pair cards show nominative and genitive together on the front.
- ☐ The three sight cards are marked SIGHT and stay nominative-only.
- ☐ My caryatid carries νύξ's complete chart, correctly copied.
- ☐ I can name the stem of φύλαξ, νύξ and σῶμα without looking.

GREEK NOTEBOOK

1. Write the date, then the detective's rule in your own words: the genitive reveals the stem.
2. Copy the three charts with articles: φύλαξ, νύξ, σῶμα, singular and plural, stems circled.
3. Copy the sight gallery with meanings: τὸ φῶς, ἡ ἐλπίς, ὁ βασιλεύς.
4. Copy and translate: ὁ φύλαξ τὴν νύκτα βλέπει. ἡ φωνὴ τοῦ φύλακος.

From history. One caryatid is missing from her porch. In the early 1800s Lord Elgin's men took her to England, and she stands today in the British Museum while her five sisters, worn by weather and the modern city's air, were moved into the Acropolis Museum and replaced on the porch by casts. The Greeks tell a story that at night the five can be heard mourning for the sixth. It is only a story, a μῦθος, and you know the column it belongs in; but it tells you truly how much a people can love six stones that have borne a roof, and a language, this long.

Practice habit. From today, the daily chant stack grows by one floor: article grid, λόγος, φωνή, then νύξ with its article (the whole chart, singular and plural), then λύω in the present. Two minutes, out loud, at the start of every session to the end of the course. The third declension becomes yours by riding this elevator daily.

Example 1. The dictionary pair is ἡ νύξ, τῆς νυκτός. Find the stem and give the dative singular with its article.

▼ **Show solution**

1. Take the genitive: νυκτός. Remove -ος; stem νυκτ-.
2. Dative singular ending for this declension: -ι, on the stem: νυκτί.
3. The article is the badge you already own: feminine dative singular τῇ.

Answer: Stem νυκτ-; dative τῇ νυκτί, to or for the night. (English keeps this very word in 'nocturnal,' through Latin's twin noun.)

Example 2. Translate: οἱ φύλακες τὴν φωνὴν ἀκούουσιν.

▼ **Show solution**

1. Subject with badge: οἱ φύλακες, the guards, third-declension plural in -ες.
2. Object wearing -v: τὴν φωνήν, the voice.
3. Verb with they-ending: ἀκούουσιν, they hear.

Answer: The guards hear the voice. New declension, same old sentence game: badge, ending, verb, all agreeing.

Example 3. Why is it τὰ σώματα μικρά ἐστὶν and not εἰσὶν?

▼ **Show solution**

1. τὰ σώματα is a neuter plural subject (the bodies).
2. Greek's oddity: a neuter plural subject takes a singular verb, as if the plural were one collection.
3. So the linking verb is ἐστὶν, not εἰσὶν.

Answer: Because σῶμα is neuter: a neuter plural subject takes a singular verb in Greek. τὰ σώματα μικρά ἐστὶν, the bodies are small. File it as a grown-up reader's badge of honor; you will see it constantly in real Greek.

PRACTICE

1. **Easy** State the detective's rule for third-declension nouns, and use it on φύλαξ, φύλακος.

▼ **Show answer**

The genitive reveals the stem: remove -ος from the genitive. φύλακος gives the stem φυλακ-, which the nominative had disguised as φύλαξ (κ + ς = ξ).

2. **Easy** Chant νύξ through the singular with articles, and give the meaning of each case in a phrase.

▼ **Show answer**

ἡ νύξ (the night, subject), τῆς νυκτός (of the night), τῇ νυκτί (to/for the night), τὴν νύκτα (the night, object).

3. **Easy** Read aloud and translate the sight gallery: τὸ φῶς, ἡ ἐλπίς, ὁ βασιλεύς.

▼ **Show answer**

The light (FOHS), the hope (el-PEES), the king (ba-si-LEWS). Read whole this year; their charts come later.

4. **Medium** Translate into English: ὁ φύλαξ τὴν νύκτα βλέπει. ἡ φωνὴ τοῦ φύλακος.

▼ **Show answer**

The guard watches the night. The voice of the guard. The badge τοῦ announced the genitive before the ending -ος did; trust the badge.

5. **Medium** Translate into Greek: the guards hear the voice; the body is small.

▼ **Show answer**

οἱ φύλακες τὴν φωνὴν ἀκούουσιν. τὸ σῶμα μικρόν ἐστιν.

6. **Medium** Give the dictionary pair and the stem for all three charted nouns of this lesson.

▼ **Show answer**

φύλαξ, φύλακος, stem φυλακ-; νύξ, νυκτός, stem νυκτ-; σῶμα, σώματος, stem σωματ-.

7. **Hard** Fix and translate: τὰ σώματα μικρά εἰσιν. And explain why the fix is right.

▼ **Show answer**

τὰ σώματα μικρά ἐστιν, the bodies are small. A neuter plural subject takes a singular verb in Greek; the plural is treated as one collection.

8. **Challenge** English hides this lesson's stems. Connect: phylactery (a guarding amulet-box), somatic (having to do with the body), and the night-stem in Latin's nox, noctis. What do the pairs νύξ/nox and their genitives suggest about Greek and Latin?

▼ **Show answer**

Phylactery carries φυλακ- (guard); somatic carries σωματ- (body); νύξ, νυκτός and nox, noctis are near-twins. Greek and Latin are cousin languages playing the same stem-and-ending game, which is why families doing our Latin courses find the third declension an old friend.

COMMON MISTAKES

- Learning a third-declension noun by its nominative alone. The nominative is a disguise; always learn the dictionary pair (νύξ, νυκτός), and the stem comes free.
- Changing the article to match the strange noun. The badge never changes uniform: it is τῷ φύλακι, the same τῷ as τῷ λόγῳ.
- Treating the sight words as chart words. τὸ φῶς, ἡ ἐλπίς and ὁ βασιλεύς are read whole this year; their declensions have surprises that wait for a later grade.
- Forgetting the neuter rule on σῶμα: nominative and accusative are identical (σῶμα both ways, σώματα both ways), and the neuter plural subject takes a singular verb.

Make it a game • Stem Hunt. A parent holds the pair cards and reads ONLY the nominative aloud (νύξ!). The student must answer with the full pair, the stem, and one case on demand ('νύξ, νυκτός, stem νυκτ-; dative? τῇ νυκτί!'). One point for the pair, one for the stem, one for the requested case. Sight cards (φῶς, ἐλπίς, βασιλεύς) are traps: the right answer is 'SIGHT, read whole!' and earns two points. Twelve points wins the caryatid's basket (any family hat, worn with dignity).

Scripture. “Behold, he that keepeth Israel shall neither slumber nor sleep.” (Psalm 121:4, KJV)

Every φύλαξ the Greeks posted eventually nodded; the night outlasts every human guard. The Keeper of Israel outlasts the night. When you chant νύξ, νυκτός, remember who owns the watches of it.

2.2 FATHERS AND MOTHERS

OBJECTIVES

- Chant πατήρ through all four cases, singular and plural, and explain its squeezed middle.
- Decline μήτηρ like πατήρ.
- Read the family sight words with their articles: ὁ παῖς, τὸ ὄνομα.
- Read a real carved genitive of belonging: Hegeso, daughter of Proxenos.
- Build genitives of belonging: τὸ ὄνομα τοῦ πατρός, ἡ φωνὴ τῆς μητρός.

Warm-up. Chant the daily stack, vύξ floor included. Then think of how a gravestone names someone you love: a name, and whose they were. The Athenians did exactly that, in marble, with a genitive. Today you read one carved about 400 B.C., and learn the two great family nouns that live in the third declension.

WATCH

Grave Stele of Hegeso

Smarthistory · 3:27

<https://www.youtube.com/watch?v=YUzsxLi43gE>

WHEN TO WATCH

After The story paragraph, to stand in front of the stele itself: the carving, the quiet scene, and the inscription naming Hegeso.

Note: Made for a general museum audience, slightly older students; previewed and clean. Two art historians talk the way friends do in front of a great object.

BACKUP VIDEO

Childhood in Ancient Athens (Brief Explanation)

Fun Facts History · 3:52

https://www.youtube.com/watch?v=_h5SMBswU7c

For Session 3, after the practice: a short picture of growing up in the world where this unit's family words were everyday speech.

KEY TERMS

stele

An upright carved stone slab, often a grave marker. Hegeso's stele is one of the loveliest to survive from ancient Athens.

squeezed middle

This course's nickname for πατήρ's habit of squeezing its vowel: πατήρ, but πατρός, πατρί, then πατέρα. The chart must be chanted, not guessed.

genitive of belonging

The of-case used for family and ownership: Ἡγησὼ Προξένου, Hegeso, (daughter) of Proxenos. Monuments are full of it.

epitaph

The words written on a grave, from Greek for 'upon the tomb.' Greek epitaphs are often a single name and a genitive: whose this person was.

VOCABULARY FOR THE WEEK

Erasmian sounds, so every letter stays distinct: α ah, ε eh, η ay, ι ee, ο o, ω oh, υ oo. αι says eye, ει ay, οι oy, αυ ow, ευ ew, ου oo. A rough breathing adds h. Capitals show the written accent.

πατήρ

pater

pah-TAYR

noun · ὁ πατήρ, τοῦ πατρός

a father

μήτηρ

meter

MAY-tayr

noun · ἡ μήτηρ, τῆς μητρός

a mother

παῖς

pais

PYES

noun · ὁ παῖς, τοῦ παιδός

a child

θυγάτηρ

thugater

thoo-GAH-tayr

noun · ἡ θυγάτηρ, τῆς θυγατρὸς

a daughter

γονεύς

goneus

go-NEWS

noun · ὁ γονεύς, τοῦ γονέως

a parent

σῆμα

sema

SAY-mah

noun · τὸ σῆμα, τοῦ σήματος

a tomb; a sign

ENGLISH semantic

Πρόξενος

Proxenos

PRO-kseh-nos

noun · ὁ Πρόξενος, τοῦ Προξένου

Proxenos, father on the Hegeso stone

Ἥγησώ

Hegeso

hay-gay-SOH

noun · ἡ Ἥγησώ, τῆς Ἥγησοῦς

Hegeso, the woman on the stone

συγγενής

sungenes

soong-eh-NAYS

adjective · συγγενής, συγγενές

kindred

οἰκεῖος

oikeios

oy-KAY-os

adjective · οἰκεῖος, οἰκεία, οἰκεῖον
of the household

γάμος

gamos

GAH-mos

noun · ὁ γάμος, τοῦ γάμου
a wedding

CORE IDEAS

The story. In the old cemetery of Athens, the Kerameikos, archaeologists found a tall marble gravestone from about 400 B.C., carved with a scene of heartbreaking quiet: a young woman, seated, lifts a piece of jewelry from a box her servant girl holds out to her. She studies it the way you study a thing you are about to leave behind. Above the scene the carver cut two words: ΗΓΗΣΩ ΠΙΠΟΞΕΝΟ, Hegeso, (daughter) of Proxenos. That second word is a genitive, the of-case you have chanted for two years, doing the most human work a case can do: telling whose she was. (Note for sharp eyes: the old Athenian carvers spelled the -ου ending with a plain O, so the stone reads ΠΙΠΟΞΕΝΟ where your chart writes Προξένου.) A family's love, a daughter's name, her father's name, and one Greek ending carrying the whole relationship: grammar was never a dry subject to the people who carved it in marble.

How Greek works: the father chart. The family words live in the third declension, and the greatest of them is ὁ πατήρ (pa-TARE), father. Chant it with respect, because it has a squeezed middle, a vowel that shrinks and returns: πατήρ, πατρός, πατρί, πατέρα; plural πατέρες, πατέρων, πατράσι(ν), πατέρας. See the squeeze: the nominative's -τηρ drops its vowel in πατρός and πατρί, gets it back as -τέρα in the accusative, and the dative plural πατράσι(ν) goes its own old way entirely. Do not reason with this chart; chant it until it is a song. Then the good news: ἡ μήτηρ (MAY-tare), mother, declines exactly like it: μήτηρ, μητρός, μητρί, μητέρα. Two of the most important nouns you will ever read in Greek, one tune.

The family gallery and the carved genitive. Two more family words join as sight words this week, read whole with their articles: ὁ παῖς (PICE), the child, and τὸ ὄνομα (OH-no-ma), the name (a neuter like σῶμα, as its -μα tail hints). Now put the genitive

to its monument work. τὸ ὄνομα τοῦ πατρός, the name of the father. ἡ φωνὴ τῆς μητρός, the voice of the mother. Hegeso's stone works exactly this way: name, then genitive of belonging. Greek families said in one ending what we say with a whole phrase, and when you read τοῦ πατρός on a page of the Greek New Testament, 'of the Father,' it will be this very chart, doing its deepest work.

Say it out loud. Chant πατήρ three times with the article, singular and plural: ho pa-TARE, too pat-ROSS, toh pat-REE, ton pa-TEH-ra... then μήτηρ down the singular: hay MAY-tare, tace may-TROSS, tay may-TREE, tane may-TEH-ra. Read the stone's two words aloud the way the carver meant them: hay-gay-SO prox-EH-noo, Hegeso, daughter of Proxenos. Then read and translate: ὁ παῖς τὸν πατέρα βλέπει. The child sees the father. οἱ πατέρες τοὺς υἱοὺς διδάσκουσιν. The fathers teach the sons. ἡ μήτηρ τὴν φωνὴν ἀκούει. The mother hears the voice.

Try it. This week you make the family stele: a drawn memorial-style portrait of your own family, labeled Greek-style, with each person's name lettered in Greek capitals and at least one true genitive of belonging, a 'child OF..' line, built from your charts. It is the unit challenge, and the rule of the week is the rule of the stone: say much with little, and get the ending right, because endings carry love's grammar too.

PICTURE STUDY



The Grave Stele of Hegeso, Unknown Athenian sculptor, About 400 B.C. · Pentelic marble, originally painted · National Archaeological Museum, Athens; found in the Kerameikos cemetery

Photo: George E. Koronaios, via [Wikimedia Commons](#), CC BY-SA 4.0

This is how an Athenian family said goodbye to a daughter about 400 B.C. Hegeso sits in a carved doorway of her own house, lifting a piece of jewelry (once painted on, now vanished) from the box her servant holds. No weeping is carved anywhere; the grief is all in the stillness. Above her head two words name her forever: Hegeso, daughter of Proxenos, a name and a genitive.

Look closely

- Find the inscription band above the scene: ΗΓΗΣΩ ΠΡΟΞΕΝΟΥ, the name and the of-case, with the old plain-O spelling of the -ou ending.
- Look at Hegeso's right hand: it once held a painted necklace, lifted at eye level; the gesture remains though the paint is gone.
- Compare the two figures: the seated lady in fine folds, the standing girl in a plain sack-like dress; the carver tells you each one's life without a word.
- Notice the frame: columns and a little roof, carved like a doorway. The family set her memory in the shape of home.

Talk about it

1. Why do you think the family chose this quiet everyday moment, a jewel lifted from a box, instead of a grand scene?

2. The stone names Hegeso by her father: whose she was. What does Scripture say about being named and belonging (Isaiah 43:1 is a good start)?
3. One genitive on stone has told the truth for 2,400 years. What would you want one line, and one ending, to say about you?

ACTIVITY

The family stele

The Athenians carved love into marble with a name and a genitive. You will draw yours on paper: a memorial-style family portrait, labeled Greek-style, with the of-case doing its true work.

You will need

- A sheet of good paper or light card
- Pencil, colored pencils or a fine-tip marker; a ruler for the frame
- The picture study for the stele's shape; your charts for the endings

Steps

1. Draw the stele frame first: two side columns, a little pediment roof, like Hegeso's carved doorway.
2. Inside, draw your family in one quiet everyday moment (reading, a meal, a walk): stillness, not a grand scene, is the Greek way.
3. Above the scene, letter each family member's name in Greek capitals, sounding them out (Greek capitals were the Gauntlet's first chart: A for your alphas, Σ for your esses).
4. Add the stele's heart: at least one true genitive-of-belonging line built from your charts, such as your own name in capitals followed by τοῦ πατρός ('child of the father') or τῆς μητρός ('child of the mother'); keep to those two charted genitives, exactly as Hegeso's stone keeps to a name and one ending.
5. At the base, letter the two chart pairs as a border: πατήρ, πατρός / μήτηρ, μητρός.
6. Chant both charts off the finished stele, then put it up for the unit challenge presentation.

Tips

- Let the genitive be real: whose each person is. That is what the case is for, and it is why the stones still move us.
- Greek capitals have no accents or breathings; lowercase chart lines at the base carry the marks.

- Keep the drawing simple and the lettering bold: the stele is a grammar monument wearing a picture, not the reverse.

Check your work

- ☐ The stele has its frame, its quiet scene and its Greek-capital names.
- ☐ At least one true genitive of belonging appears, with the right ending (τοῦ πατρός or τῆς μητρός).
- ☐ The chart pairs πατήρ, πατρός and μήτηρ, μητρός border the base.
- ☐ I can chant πατήρ, singular and plural, from the finished stele and then without it.

GREEK NOTEBOOK

1. Write the date, then πατήρ's full chart with articles, singular and plural, with the squeezed middle circled: πατρός, πατρί.
2. Write μήτηρ's singular beside it: μήτηρ, μητρός, μητρί, μητέρα, and note: like πατήρ.
3. Copy the family sight words: ὁ παῖς, the child; τὸ ὄνομα, the name.
4. Copy the stone's two words, ΗΓΗΣΩ ΠΙΠΟΞΕΝΟ, with this note: a name and a genitive; the old carvers wrote O for the -ου ending.

From history. A few years after Hegeso's stele was carved, Athens officially adopted the fuller Ionian alphabet (403 B.C.), the very letter-set you chant, with η and ω and the -ου spellings written out. Stones older than the reform keep the plain old spellings, which is how scholars date them: the alphabet itself has a history, and your eye is now trained well enough to spot a clue in a single carved O.

WORKED EXAMPLES

Example 1. Translate: ὁ παῖς τὸν πατέρα βλέπει.

▼ Show solution

1. Subject with badge: ὁ παῖς, the child (sight word, happily serving as subject).
2. Object: τὸν πατέρα, the father, accusative, the squeezed middle restored to -τέρα.
3. Verb: βλέπει, he or she sees.

Answer: The child sees the father.

Example 2. Translate into Greek: the name of the father; the voice of the mother.

▼ **Show solution**

1. The name: τὸ ὄνομα (sight word as a whole).
2. Of the father: genitive with badge, τοῦ πατρός.
3. The voice: ἡ φωνή; of the mother: τῆς μητρός.

Answer: τὸ ὄνομα τοῦ πατρός· ἡ φωνὴ τῆς μητρός. Two squeezed-middle genitives doing belonging-work, exactly like Hegeso's stone.

Example 3. The stone reads ΗΓΗΣΩ ΠΡΟΞΕΝΟ. Explain every part like a scholar.

▼ **Show solution**

1. ΗΓΗΣΩ: the name Hegeso, in capitals, no accents (carvers used none).
2. ΠΡΟΞΕΝΟ: the father's name Proxenos in the genitive, 'of Proxenos,' with the old Athenian spelling: plain O for the ending your chart writes as -ου.
3. Put it together as the Greeks read it.

Answer: 'Hegeso, (daughter) of Proxenos.' A name plus a genitive of belonging; the carved O is simply the old spelling of -ου. You have just read a real Athenian inscription.

PRACTICE

1. **Easy** Chant πατήρ through the singular with articles and meanings.

▼ **Show answer**

ὁ πατήρ (the father), τοῦ πατρός (of the father), τῷ πατρί (to/for the father), τὸν πατέρα (the father, object).

2. **Easy** Decline μήτηρ through the singular. What is the rule?

▼ **Show answer**

μήτηρ, μητρός, μητρί, μητέρα: exactly like πατήρ, squeezed middle and all.

3. **Easy** Read aloud and translate: ὁ παῖς, τὸ ὄνομα.

▼ **Show answer**

The child (PICE), the name (OH-no-ma). Sight words: read whole with their articles this year.

4. **Medium** Translate into English: οἱ πατέρες τοὺς υἱοὺς διδάσκουσιν. τὸ ὄνομα τοῦ πατρός.

▼ **Show answer**

The fathers teach the sons. The name of the father.

5. **Medium** Translate into Greek: the child sees the mother; the voice of the father.

▼ **Show answer**

ὁ παῖς τὴν μητέρα βλέπει. ἡ φωνὴ τοῦ πατρός.

6. **Medium** Where is the squeezed middle in πατήρ's chart, and where does the vowel come back?

▼ **Show answer**

The genitive and dative singular squeeze it out: πατρός, πατρί. The accusative singular restores it: πατέρα; the plural keeps it in πατέρες, πατέρων, πατέρας, while the dative plural πατράσι(ν) goes its own old way.

7. **Hard** A museum label reads: 'Stele of _____, [name] of [name in genitive].' Using Hegeso's stone as your model, explain to a visitor why the second name's ending matters, and what the carvers' O spelling is.

▼ **Show answer**

The genitive ending turns the second name into 'of so-and-so,' declaring family and belonging: Hegeso, daughter of Proxenos. On old Athenian stones the -ou ending was spelled with a plain O (ΠΙΟΞΕΝΟ), the carvers' spelling before Athens adopted the fuller alphabet; the grammar is the same genitive your chart chants.

8. **Challenge** Our words paternal and maternal came through Latin's pater and mater. Set Latin pater, patris beside Greek πατήρ, πατρός and draw the family tree conclusion, then name the Person τοῦ πατρός most often names in the Greek New Testament.

▼ **Show answer**

Greek πατήρ, πατρός and Latin pater, patris are cousin words playing the same stem game, evidence the two languages descend from common stock; English borrowed the Latin side. In the Greek New Testament τοῦ πατρός most often means 'of the Father,' God the Father, this chart's deepest work.

COMMON MISTAKES

- Un-squeezing the middle: writing πατέρος for πατρός. The chart must be chanted as it is, not rebuilt by logic.
- Declining the sight words: ὁ παῖς and τὸ ὄνομα are read whole this year; their charts hold surprises for a later grade.
- Forgetting the article still badges everything: τῆς μητρός wears the same τῆς as τῆς φωνῆς.
- Reading ΠΙΠΟΕΕΝΟ as a nominative. On the old stones, plain O can spell the genitive -ου; the badge-less world of inscriptions is exactly where your case training earns its keep.

Make it a game • The Carver's Commission. Each family member 'commissions' a label: they name a person and a belonging (the voice of the mother! the name of the father! the child sees the father!). The student, playing the marble carver, must deliver the Greek aloud and then letter it on a paper 'stone' in capitals, charging one point per correct ending and losing one per slip (carvers who ruin marble don't eat). Eight points buys the carver's supper; a bonus point for explaining the O-for-ou trick on demand.

Scripture. "Honour thy father and thy mother: that thy days may be long upon the land which the LORD thy God giveth thee." (Exodus 20:12, KJV)

The commandment and the chart agree: πατήρ and μήτηρ are weight-bearing words. The Athenians honored a daughter with a genitive in marble; the living God writes honor of father and mother into the ten words of Sinai, with a promise attached.

UNIT 3

THE QUESTIONER

In the crowded market square of Athens, among the fish stalls and the money changers, a short, snub-nosed man in a worn cloak stood barefoot and asked questions. What is courage? What is justice? You say you know, friend; show me. Socrates owned almost nothing, wrote nothing, charged nothing, and asked everything, and the questions were so sharp that Athens finally could not bear them. He drank the hemlock calmly in 399 B.C., trusting to the end that truth matters more than life. His student Plato wrote the questions down; Plato's student Aristotle

organized the answers; and Raphael, two thousand years later, painted the whole crowd of Greek thinkers as one grand conversation under a Roman arch. This unit the student joins the conversation, in Greek.

For asking is grammar too. Greek asks who? with τίς and what? or why? with τί, and marks its questions with a mark that will make you smile: the Greek question mark looks exactly like our semicolon (;). Then the unit turns the question inward, with the two most personal paradigms in the language: ἐγώ, I, and σύ, you, chanted whole. Greek verb endings already carry their pronouns, so when Greek says ἐγώ out loud it means business: not just 'I say' but I say. Over the door at Delphi the Greeks carved γνῶθι σεαυτόν, know thyself, and Socrates made it his life's assignment; Scripture goes deeper still, for it is God who searches and knows the heart. The unit ends with a plaque bearing both: the Greek maxim, and the psalmist's prayer under it.

PREREQUISITES

- Can chant the third-declension charts of Unit 2 (φύλαξ, νύξ, σῶμα, πατήρ) with the daily stack
- Can translate simple sentences both ways with first-, second- and charted third-declension nouns
- Knows the verb endings well enough to tell who is acting without a pronoun (-ω I, -εις you, -ει he or she)

MASTERY CHECKLIST

- ☐ I can ask and answer τίς; questions in Greek: τίς λέγει; ὁ διδάσκαλος λέγει.
- ☐ I can ask and answer τί; questions in Greek: τί βλέπεις; τὸν ποταμὸν βλέπω.
- ☐ I can explain the Greek question mark (;) and use it correctly.
- ☐ I can chant the full paradigms of ἐγώ and σύ, singular and plural.
- ☐ I can explain the emphatic rule: the pronoun appears for emphasis, since the verb ending already says who.
- ☐ My γνῶθι σεαυτόν plaque is lettered, with Psalm 139:23 beneath it, and I hosted the question game.

OPTIONAL BOOKS AND RESOURCES FOR THIS UNIT

- **Famous Men of Greece (free online)**: Free at Project Gutenberg, also in print from Memoria Press. Read the Socrates chapter with this unit: the questioner's life and death, told for families.
- **Daily Dose of Greek (free site)**: Free. Two-minute videos through the Greek New Testament; watch for this unit's pronouns and question words, which appear constantly.
- **Classics Library (free site)**: Free. The School Launch family's great-books site; when Socrates has hooked your student, the dialogues where Plato remembers him are read closely here.

Not required. Every activity in this unit works with paper, pencil, scissors and the free links below. School Launch has no ties to these authors, publishers or companies.

LESSONS IN THIS UNIT

3.1 Socrates Asks

3 sessions of 30–40 minutes

3.2 Know Thyself: I and You

3 sessions of 30–40 minutes

UNIT 3 REVIEW

Answer aloud or on paper. Notebook charts may be used freely; endings must be exactly right. 30 points.

1. **5 pts**

Chant the full paradigms of ἐγώ and σύ, singular and plural, with meanings.

2. **5 pts**

Ask and answer in Greek: Who is speaking? (the teacher) What do you see? (the river)

3. **5 pts**

Translate into English: ἡ φωνή μου. ὁ διδάσκαλος λέγει μοι. ἡμεῖς ἀκούομεν καὶ ὑμεῖς λέγετε.

4. 5 pts

Translate into Greek, choosing correctly whether to write the pronoun: I write (plain). I write (emphatic). He says (sight word).

5. 5 pts

Explain the Greek question mark and the asking-words' accent rule, and write one original Greek question with its answer.

6. 5 pts

Tell the story of γνώθι σεαυτόν: where it was carved, what it demands, what Socrates did with it, and the prayer this course set beneath it.

ANSWER KEY

1. ἐγώ, μου, μοι, με; ἡμεῖς, ἡμῶν, ἡμῖν, ἡμᾶς (I, of me, to me, me; we, of us, to us, us).
σύ, σου, σοι, σε; ὑμεῖς, ὑμῶν, ὑμῖν, ὑμᾶς (you, of you, to you, you; you all, of you all, to you all, you all).
2. τίς λέγει; ὁ διδάσκαλος λέγει. τί βλέπεις; τὸν ποταμὸν βλέπω.
3. My voice. The teacher speaks to me. WE listen and YOU ALL speak (the pronouns mark the emphasis).
4. γράφω. ἐγὼ γράφω. αὐτὸς λέγει.
5. A Greek question ends with ;, the semicolon shape; τίς and τί always keep their acute accent. Sample: τίς τὴν φωνὴν ἀκούει; ὁ φύλαξ τὴν φωνὴν ἀκούει. Any grammatical pair earns the points.
6. It was carved over the temple door at Delphi: know thyself, know your mortality and the limits of your knowledge. Socrates made examining life and self his life's work. Beneath it this course letters Psalm 139:23, 'Search me, O God, and know my heart,' because the maxim's true fulfillment is being known by the God who made the soul.

UNIT CHALLENGE: THE PLAQUE AND THE QUESTION GAME

Unveil the γνῶθι σεαυτόν plaque and host the question game for the family. The student explains the plaque (the maxim's story, the psalm's answer), then runs three full rounds of the hot-seat: family members draw τίς;/τί; and verb cards and ask; the student answers in full Greek sentences, and coaches one family member through asking and answering a round of their own.

LOOK FOR	WHAT IT MEANS
The plaque	The plaque is complete and lettered correctly (capitals unaccented or lowercase with marks copied), psalm beneath maxim, and its meaning was explained.
The question game	Three hot-seat rounds were answered in full Greek sentences with correct endings and the ; in every question.
The pronoun chants	Both pronoun paradigms were chanted from memory with meanings (one slip allowed).
The coaching	One family member was successfully coached through a question-and-answer round, Greek sounds and all.

UNIT 3 • THE QUESTIONER • LESSON 3.1 OF 10 • 3 SESSIONS OF 30–40 MINUTES

3.1 SOCRATES ASKS

OBJECTIVES

- Tell the story of Socrates: the barefoot questioner of Athens, his method, and his calm death.
- Ask who? and what?/why? in Greek with τίς; and τί;, using the Greek question mark.
- Answer Greek questions from vocabulary: τίς λέγει; ὁ διδάσκαλος λέγει.
- Read the new words with their articles: ἡ ἀλήθεια, ἡ ἀρετή, ὁ μαθητής (nominative only), with ὁ διδάσκαλος reviewed.
- Make the τίς;/τί; cards for the question game.

Warm-up. Chant the daily stack. Then let a parent ask you: how do you KNOW the things you think you know? Sit with the itch of that for a moment. One barefoot Athenian made that itch his life's work, asked it of generals and poets and politicians, and changed thinking forever. Today you learn to ask in Greek.

WATCH

The Story of Socrates: Teacher of Athens | History of Ancient Greece

Bedtime History · 6:52

<https://www.youtube.com/watch?v=ITSPVKwJTA0>

WHEN TO WATCH

After The story paragraph. Watch for the method: Socrates does not lecture; he asks, and the questions do the teaching.

Note: Told simply and without gore; his death is handled gently. The lesson adds what the video cannot: what Socrates was missing, and Who the student knows.

BACKUP VIDEO

History Heroes: Socrates

History Heroes For Kids · 3:03

https://www.youtube.com/watch?v=mT_aKcsDulY

For Session 3, as a three-minute retelling before the practice; good for younger siblings listening in.

KEY TERMS

τίς;

Who? The Greek asking-word for persons. It keeps its acute accent always; a question word never lowers its voice.

Greek question mark

The mark ; at the end of a Greek question. It looks exactly like our semicolon; in Greek it means a question is being asked.

τί;

What? and also Why? The asking-word for things and reasons, τίς's neuter partner.

Socratic method

Teaching by asking: questions that make the learner examine what he thinks he knows. Named for Socrates, who used it on all Athens.

ἡ ἀρετή

Virtue, excellence: the quality Socrates kept asking Athens to define. One of the great Greek words; the New Testament uses it too.

VOCABULARY FOR THE WEEK

Erasmian sounds, so every letter stays distinct: α ah, ε eh, η ay, ι ee, ο o, ω oh, υ oo. αι says eye, ει ay, οι oy, αυ ow, ευ ew, ου oo. A rough breathing adds h. Capitals show the written accent.

τίς

tis

TIS

pronoun · τίς, τί

who? what?

ἀρετή

arete

ah-reh-TAY

noun · ἡ ἀρετή, τῆς ἀρετῆς

excellence, virtue

Σωκράτης

Sokrates

soh-KRAH-tays

noun · ὁ Σωκράτης, τοῦ Σωκράτους

Socrates

Πλάτων

Platon

PLAH-tohn

noun · ὁ Πλάτων, τοῦ Πλάτωνος

Plato

διάλογος

dialogos

dee-AH-lo-gos

noun · ό διάλογος, τοῦ διαλόγου

a conversation

ENGLISH dialogue

φιλόσοφος

philosophos

fee-LO-so-fos

noun · ό φιλόσοφος, τοῦ φιλοσόφου

a lover of wisdom

ENGLISH philosopher

δικαιοσύνη

dikaiosune

dee-kye-o-SOO-nay

noun · ή δικαιοσύνη, τῆς δικαιοσύνης

righteousness

ἐρώτημα

erotema

eh-ROH-tay-mah

noun · τὸ ἐρώτημα, τοῦ ἐρωτήματος

a question

ζητέω

zeteo

zay-TEH-oh

verb · ζητέω

I seek

γινώσκω

gignosko

gig-NOHS-koh

verb · γινώσκω

I know

ἀπορία

aporia

ah-po-REE-ah

noun · ἡ ἀπορία, τῆς ἀπορίας

a puzzle, a being at a loss

CORE IDEAS

The story. Socrates was easy to find and hard to escape. Every day he stood in the Athenian agora, barefoot in the same worn cloak summer and winter, and talked with anyone, cobblers, generals, rich young men, and the talk always became questions. A general says courage is standing firm in battle? Then is the soldier who wisely retreats a coward, friend? A poet speaks beautifully about justice? Tell me first what justice is. He compared himself to a horsefly stinging a noble, lazy horse awake. He took no fees, held no school, wrote no books; he said he knew only one thing, that he did not truly know, and that this one confession made him the most honest man in a city of confident talkers. Athens, stung once too often, tried him in 399 B.C. for corrupting the young and disrespecting the city's gods, and condemned him to drink hemlock. His friends arranged an escape; he refused it, reasoning calmly that a man who has spent his life talking about goodness should not run from his own city's law. He drank the cup and kept talking, about the soul, until he could not. He trusted, to the end, that truth matters more than life.

The grand conversation, and the gap in it. Socrates asked his way toward things he could not reach. He suspected the gods of the myths were unworthy stories (the two columns again); he was sure that the soul, ἡ ψυχή, matters more than the body; he hoped, and argued, that death is not the end. Plato, his greatest student (ὁ μαθητής, the learner, a word to keep), wrote the questions down; Aristotle built on Plato; and Raphael painted the whole school of Athens as one conversation flowing down marble steps. But listen closely and the conversation is a search with the middle missing: the questioner groped toward a God he could not name. Centuries later a Roman governor would ask Jesus, in this lesson's very grammar, τί ἐστὶν ἀλήθεια; what is truth? (John 18:38), and walk out without waiting for the answer standing in front of him. The student of this course knows the name Socrates lacked and Pilate ignored, which is exactly why you can honor the questioner without envying him.

How Greek works: asking. Greek asks with two little spears, and marks the sentence with a surprise. τίς; (TEES) asks who?; τί; (TEE) asks what? or why?; and the question

mark at the end is ;, the very shape we use for a semicolon. So: *τίς λέγει*; who is speaking? Answer from your vocabulary: *ὁ διδάσκαλος λέγει*, the teacher is speaking. *τί βλέπεις*; what do you see? *τὸν ποταμὸν βλέπω*, I see the river. *τίς ἀκούει*; who is listening? *ὁ μαθητὴς ἀκούει*, the learner is listening (*μαθητής*, like *ποιητής*, is a masculine noun in first-declension dress: this year it appears only in the nominative with its article). *τί ἔχεις*; what do you have? *τὸν ἄρτον ἔχω*, I have the bread. Two more treasures join the deck: *ἡ ἀλήθεια* (ah-LAY-thay-ah), truth, and *ἡ ἀρετή* (ah-reh-TAY), virtue or excellence, the two things Socrates kept asking about. Note well: *τίς* and *τί* never soften their accent to a grave; a question word holds its acute like a raised hand.

Say it out loud. Drill the asking-pairs in rhythm, question then answer, until they bounce: *τίς λέγει*; (TEES LEH-gay) *ὁ διδάσκαλος λέγει*. *τί βλέπεις*; (TEE BLEH-pace) *τὸν ποταμὸν βλέπω*. *τίς ἀκούει*; *ὁ μαθητὴς ἀκούει*. *τί ἔχεις*; *τὸν ἄρτον ἔχω*. Then read the governor's question slowly: *τί ἐστὶν ἀλήθεια*; what is truth? And answer it the way the Gospel does, with a sight line glossed whole, every word of which you own: *ἐγὼ εἰμι ἡ ὁδὸς καὶ ἡ ἀλήθεια καὶ ἡ ζωὴ*, I am the way, and the truth, and the life (John 14:6). Truth, it turns out, is not a definition; it is a Person.

Try it. This week you make the question-game cards, a *τίς*; deck and a *τί*; deck, and run the family's first Socratic hot-seat: the student in the chair asks and answers in Greek, from vocabulary, with the charts open. The polished version is part of the unit challenge.

PICTURE STUDY



The School of Athens (detail): Plato and Aristotle, Raphael, 1509–1511 · Fresco · Stanza della Segnatura, Apostolic Palace, Vatican

Image: [Wikimedia Commons](#), public domain

Raphael painted all of Greek philosophy as one grand conversation under a vast arch, and here is its center: old Plato points up, toward eternal ideas, while his student Aristotle holds his hand level, toward the solid world we can examine. Two gestures, two whole ways of thinking, painted in the heart of a papal palace fourteen centuries after Paul preached to the philosophers' descendants in Athens. Socrates himself stands elsewhere in the crowd, arguing on his fingers; the teacher of the pointing man.

Look closely

- Read the two hands first: Plato's finger straight up, Aristotle's palm pressed flat and level. The whole history of philosophy in two gestures.
- Each carries a book he wrote: Plato his *Timaeus*, Aristotle his *Ethics*; teachers of the West, bound in paint.
- Look at their feet: Plato, the idealist, is barefoot like his teacher Socrates; Aristotle wears sandals; even the shoes argue.
- Notice the crowd leaning in from both sides. Raphael paints philosophy as conversation, never as a man alone.

Talk about it

1. Which gesture tempts you more, up to pure ideas or level to solid facts, and why might a Christian say both hands are pointing at something real?
2. Raphael painted pagan philosophers inside the Vatican. What does that say about how the church came to read the Greeks, two columns and all?
3. Socrates taught Plato, who taught Aristotle, who tutored Alexander, whose empire's Greek carried the Gospel. Trace God's providence through that chain out loud.

ACTIVITY

The question game cards

Socrates taught a whole city with nothing but questions. You will build the deck that lets your family do it in Greek: a τίς; pile for persons, a τί; pile for things, and answers from your own vocabulary.

You will need

- 12–16 index cards and a pencil
- Your flashcard deck and notebook charts
- A chair grand enough to be the hot seat

Steps

1. Make the two question cards, large and bold: τίς; (who?) and τί; (what?/why?), each with its English on the back and the Greek question mark explained in a corner: looks like our semicolon.
2. Make six verb cards from your list, third person and second person forms you know cold: λέγει, βλέπεις, ακούει, έχεις, γράφει, πέμπει.
3. Make eight answer cards: person-nouns with articles (ὁ διδάσκαλος, ὁ μαθητής, ὁ πατήρ, ἡ μήτηρ, ὁ φίλος, ὁ φύλαξ) and thing-nouns in the accusative (τὸν ἄρτον, τὸν ποταμόν).
4. Learn the play: draw a question card and a verb card, ask aloud (τίς + λέγει → τίς λέγει;), then draw or choose an answer card and answer in a full sentence (ὁ πατήρ λέγει).
5. Run ten rounds solo, asking and answering both, charts open.
6. Then host a practice hot-seat: a family member draws and asks (you may coach their pronunciation); you answer in Greek, then switch seats.

Tips

- Person questions take τίς;, thing questions take τί;: τίς ἔχει; who has it? τί ἔχεις; what do you have?
- Answers must be full sentences with the verb; that is where the practice lives.
- Keep the question mark honest: every asked card ends with ; and every answer ends with a period.

Check your work

- ☐ Both question cards are made, with the ; explained.
- ☐ The verb and answer cards cover at least six verbs and eight nouns.
- ☐ I can ask and answer five τίς; questions and five τί; questions in full Greek sentences.
- ☐ The family played at least one practice round in the hot seat.

GREEK NOTEBOOK

1. Write the date, then the two asking-words with meanings and the question-mark note: τίς; who? τί; what?/why? The Greek question mark is ;.
2. Copy and translate the four drill pairs: τίς λέγει; ὁ διδάσκαλος λέγει. τί βλέπεις; τὸν ποταμὸν βλέπω. τίς ἀκούει; ὁ μαθητὴς ἀκούει. τί ἔχεις; τὸν ἄρτον ἔχω.
3. Copy the new nouns with articles and meanings: ἡ ἀλήθεια, ἡ ἀρετή, ὁ μαθητής (nominative only this year).
4. Copy the governor's question and the Lord's answer with glosses: τί ἐστὶν ἀλήθεια; / ἐγὼ εἰμι ἡ ὁδὸς καὶ ἡ ἀλήθεια καὶ ἡ ζωή.

From history. Socrates wrote nothing, so everything we know of him comes through his students, chiefly Plato, and also a plain-spoken soldier named Xenophon, who recorded the master's talk in his Memorabilia. Keep that soldier's name: in the next unit you will march with him, ten thousand strong, toward the sea. The man who preserved the questioner's words also wrote one of the world's great adventure stories, and your aorist is waiting inside it.

WORKED EXAMPLES

Example 1. Ask in Greek: Who is writing? Then answer: The learner is writing.

▼ Show solution

1. Who? is τίς, acute held high, with the verb: τίς γράφει;
2. End with the Greek question mark: ;
3. Answer with subject and verb: ὁ μαθητὴς γράφει.

Answer: τίς γράφει; ὁ μαθητὴς γράφει.

Example 2. Translate: τί ἔχεις; and answer it truthfully from your deck.

▼ **Show solution**

1. τί asks what?; ἔχεις is you have.
2. So: what do you have?
3. Answer in the accusative, since the thing is the object: τὸν ἄρτον ἔχω.

Answer: What do you have? Sample answer: τὸν ἄρτον ἔχω, I have the bread. Any deck noun in the accusative with ἔχω earns the point.

Example 3. A student writes: τίς λέγει. Find and fix both errors.

▼ **Show solution**

1. The question word never lowers its accent: τίς, never τῖς.
2. A question must end with the Greek question mark ; rather than a period.

Answer: τίς λέγει; The asking-word holds its acute, and the sentence holds its ;.

PRACTICE

1. **Easy** What do τίς; and τί; ask, and what does the Greek question mark look like?

▼ **Show answer**

τίς; asks who?; τί; asks what? or why?; and a Greek question ends with ;, the shape we use for a semicolon.

2. **Easy** Translate: τίς λέγει; τί βλέπεις;

▼ **Show answer**

Who is speaking? What do you see?

3. **Easy** Read aloud and translate: ἡ ἀλήθεια, ἡ ἀρετή, ὁ μαθητής.

▼ **Show answer**

The truth (ah-LAY-thay-ah), virtue or excellence (ah-reh-TAY), the learner or disciple (ma-thay-TACE; nominative only this year).

4. **Medium** Answer in full Greek sentences: τίς ἀκούει; (the guard) τί ἔχεις; (the bread)

▼ **Show answer**

ὁ φύλαξ ἀκούει. τὸν ἄρτον ἔχω.

5. **Medium** Ask in Greek: Who sees the father? Then answer: The child sees the father.

▼ **Show answer**

τίς τὸν πατέρα βλέπει; ὁ παῖς τὸν πατέρα βλέπει.

6. **Medium** Why did Socrates refuse to escape his death sentence, and what did he trust?

▼ **Show answer**

He reasoned that a man who had spent his life teaching goodness should not break his own city's law to save himself; he trusted that truth matters more than life, and hoped the soul outlasts the body.

7. **Hard** Pilate asked τί ἐστὶν ἀλήθεια; and left. Socrates asked for a lifetime and died still asking. What did each man miss, and what does John 14:6 answer that no definition could?

▼ **Show answer**

Pilate asked the right question with Truth himself standing before him, and did not stay for the answer; Socrates asked honestly but had no one to answer him. John 14:6 answers both: truth is finally not a definition but a Person, ἐγώ εἰμι ἡ ὁδὸς καὶ ἡ ἀλήθεια καὶ ἡ ζωὴ; the search Socrates could not finish, God finished by coming himself.

8. **Challenge** Run a mini hot-seat on paper: write three question-answer pairs in Greek, using at least one τίς;, one τί;, one third-declension noun and one accusative object.

▼ **Show answer**

Sample: τίς λέγει; ὁ πατήρ λέγει. τί βλέπεις; τὸν ποταμὸν βλέπω. τίς τὴν φωνὴν ἀκούει; ὁ φύλαξ τὴν φωνὴν ἀκούει. Any grammatical set with the required pieces earns full credit; endings and the ; are what count.

COMMON MISTAKES

- Writing a Greek question with an English question mark. The Greek mark is ;, and using it correctly is this lesson's badge of honor.
- Lowering the asking-word's accent: it is always τίς and τί, never grave; a question word holds its acute like a raised hand.

- Declining μαθητής. Like ποιητής, it is a masculine noun in first-declension dress; this year it appears only as ὁ μαθητής.
- Answering a question with a bare noun. ὁ διδάσκαλος is half an answer; ὁ διδάσκαλος λέγει is Greek.

Make it a game · τίς ἔχει; (Who Has It?). One small object (a coin, a button) is passed secretly while the student's eyes are closed. The student then interrogates the family in Greek, τίς ἔχει; (who has it?), and each suspect must answer in Greek, truthfully or not: ἔχω (I have it) or a shrug. Three accusations allowed, made in a full sentence (ὁ πατήρ ἔχει!). A right accusation wins the round; the new round's detective is the last holder. Greek only in the hot seat; English costs a round.

Scripture. “Counsel in the heart of man is like deep water; but a man of understanding will draw it out.” (Proverbs 20:5, KJV)

Solomon describes the questioner's gift a half-millennium before Socrates: wisdom draws out what is hidden in the heart, bucket by bucket, question by question. The method is honored by Scripture; the difference is the well. Socrates drew from man's deep water; the fear of the LORD is the beginning of a deeper wisdom.

UNIT 3 · THE QUESTIONER · LESSON 3.2 OF 10 · 3 SESSIONS OF 30–40 MINUTES

3.2 KNOW THYSELF: I AND YOU

OBJECTIVES

- Tell the story of the Delphi maxim γνῶθι σεαυτόν and what Socrates made of it.
- Chant the full paradigms of ἐγώ and σύ, singular and plural.
- Use the emphatic rule: ἐγὼ λέγω means I say, because the ending already carries the pronoun.
- Read αὐτός as the sight word for he, and ἡ ψυχή with its article.
- Letter the γνῶθι σεαυτόν plaque with Psalm 139:23 beneath.

Warm-up. Chant the daily stack. Then try English without pronouns for one minute: no I, no you. Hard going. Now remember: Greek does it all day, because the endings carry the pronouns. So what is ἐγὼ FOR? Today you find out, and the answer has thunder in it: the pronoun is for emphasis, and the greatest sentences in the Gospel lean on it.

WATCH

Learn Greek -- Chapter 8 Personal Pronouns

Ted Hildebrandt Biblicalelearning · 25:17

<https://www.youtube.com/watch?v=rnk5bk3aiK0>

WHEN TO WATCH

After the How Greek works paragraph. Watch the first part, through the ἐγώ and σύ charts; it stands on its own, and you may stop when the lecture moves past the paradigms.

Note: A full seminary lesson, made for adult students; take what fits and ignore terms you have not met. His Koine pronunciation differs a little from our classroom sounds, which is normal.

BACKUP VIDEO

Come Thou Personal Pronouns Song

Daily Dose of Greek · 1:37

<https://www.youtube.com/watch?v=v2cqHDo2vZw>

After the chant, as the week's earworm: the pronoun paradigms set to a hymn tune. Sing it daily this week.

KEY TERMS

personal pronoun

A word that stands for a person: ἐγώ I, σύ you, with their plurals ἡμεῖς we and ὑμεῖς you all.

enclitic forms

The little leaning forms of the pronouns (μου, μοι, με; σου, σοι, σε) that hang onto the word before them, like ἐστὶ does. Copy the printed patterns and all is well.

emphatic

Said with weight. Greek verb endings already name the doer, so writing the pronoun adds emphasis: ἐγὼ λέγω, I myself say.

γνῶθι σεαυτόν

Know thyself: the maxim carved at Delphi, read whole as a sight line. Socrates made it his life's assignment.

ἡ ψυχὴ

The soul, the life within. Socrates argued it outlasts the body; Scripture tells it who made it and who can keep it.

VOCABULARY FOR THE WEEK

Erasmian sounds, so every letter stays distinct: α ah, ε eh, η ay, ι ee, ο o, ω oh, υ oo. αι says eye, ει ay, οι oy, αυ ow, ευ ew, ου oo. A rough breathing adds h. Capitals show the written accent.

ἐγώ

ego

eh-GOH

pronoun · ἐγώ, ἐμοῦ

I

σύ

su

soo

pronoun · σύ, σοῦ

you

αὐτός

autos

ow-TOS

adjective · αὐτός, αὐτή, αὐτό

self; the same

ENGLISH auto-

ἡμεῖς

hemeis

hay-MAYS

pronoun · ἡμεῖς, ἡμῶν

we

ὕμεῖς

humeis

hoo-MAYS

pronoun · ὕμεῖς, ὕμῶν

you (more than one)

σεαυτοῦ

seautou

seh-ow-TOO

pronoun · σεαυτοῦ

yourself

ἐμαυτοῦ

emautou

eh-mow-TOO

pronoun · ἐμαυτοῦ

myself

οὗτος

houtos

HOO-tos

pronoun · οὗτος, αὕτη, τοῦτο

this

ἐκεῖνος

ekeinos

eh-KAY-nos

pronoun · ἐκεῖνος, ἐκεῖνη, ἐκεῖνο

that

ὅς

hos

HOS

pronoun · ὅς, ἥ, ὅ

who, which

ὅστις

hostis

HOS-tis

pronoun · ὅστις, ἥτις, ὅτι

whoever, whatever

CORE IDEAS

The story. High on the slopes of Mount Parnassus stood Delphi, the shrine the Greeks called the navel of the world, and over its temple doorway were carved maxims the

whole Greek world knew by heart. The most famous was two words: γνῶθι σεαυτόν (GNOH-thee seh-ow-TON), know thyself. Not 'follow your heart'; something sterner: know what you are, a mortal, not a god; know what you know and what you only pretend to know. Socrates took the carving as his life's assignment. He said the unexamined life is not worth living, and his daily questioning of Athens, and of himself, was the maxim at work: peeling away the comfortable pretendings to see what was really underneath. (About Delphi itself, be clear-eyed: its famous oracle was a riddle-and-fraud shrine the Greeks trusted for a thousand years, and this course does not pretend its priestess saw the future. Only One knows the end from the beginning, and he is not reached by riddles; see Isaiah 46:9–10. The carved maxim, though, was simply wisdom, and even wisdom's fragments point home.) For Scripture answers the maxim with something better: not only know thyself, but be known. 'Search me, O God, and know my heart' (Psalm 139:23) is the Delphi carving turned into a prayer, and it goes where no Greek chisel could: the God who made the ψυχή knows it to the bottom, and loves it anyway.

How Greek works: the I and the you. Here are the two most personal charts in the language, chanted in the same case order as every noun: ἐγώ (eh-GO), I: ἐγώ, μου, μοι, με; plural ἡμεῖς, ἡμῶν, ἡμῖν, ἡμᾶς (we, of us, to us, us). σύ (SOO), you: σύ, σου, σοι, σε; plural ὑμεῖς, ὑμῶν, ὑμῖν, ὑμᾶς (you all, of you all, to you all, you all). The little singular forms, μου, μοι, με and σου, σοι, σε, are leaners, enclitics like ἐστί: they hang onto the word in front and give up their accent: ἡ φωνή μου, my voice (literally: the voice of-me); ὁ πατήρ μου, my father; λέγω σοι, I say to you. Copy the printed patterns and the accents take care of themselves. One more face to know by sight: αὐτός (ow-TOSS), he, read whole this year wherever it appears as a subject: αὐτὸς λέγει, he says.

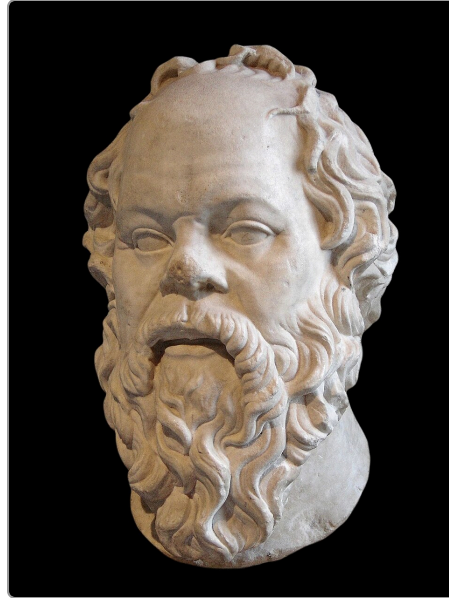
The emphatic rule. Now the real lesson. Greek verb endings already carry their pronouns: λέγω by itself is a complete sentence, I say. So when Greek spends an extra word on ἐγώ, it is never wasted breath; it is a pointing finger. λέγω: I say. ἐγὼ λέγω: I say (whatever the others say). σὺ γράφεις: you are the one writing. Weigh the difference: ἡμεῖς ἀκούομεν καὶ ὑμεῖς λέγετε, we listen and you all speak, the pronouns drawing the battle lines. This is why the grade 5 student in your house already knows the mightiest ἐγώ in Scripture: ἐγὼ εἰμι, I AM, where the pronoun lands with the weight of Exodus 3:14 behind it. In Greek, the pronoun is never filler. When you see ἐγὼ on the page, someone is bearing down.

Say it out loud. Chant both paradigms three times, in rhythm, with meanings: eh-GO, moo, moy, meh; hay-MACE, hay-MOHN, hay-MEAN, hay-MAHS; SOO, soo, soy, seh;

hoo-MACE, hoo-MOHN, hoo-MEAN, hoo-MAHS. Then drill the emphasis out loud, flat version then pointed version: λέγω... ἐγὼ λέγω. γράφεις... σὺ γράφεις. Then read and translate: ὁ διδάσκαλος λέγει μοι. The teacher speaks to me. ἡ φωνή μου. My voice. ὁ πατήρ μου ἀκούει. My father hears. αὐτὸς λέγει. He says. ὁ θεὸς βλέπει με. God sees me, four words a seventh grader can read, and a whole psalm lives inside them.

Try it. This week you make the mirror cards, ἐγὼ on one, σὺ on the other, drilled as a pair across the table, and letter the unit's plaque: γνῶθι σεαυτὸν in your best Greek capitals, with Psalm 139:23 beneath it in English, the maxim and the prayer that outgrows it, one above the other where the family will pass it every day.

PICTURE STUDY



Bust of Socrates, Roman copy after a Greek original, perhaps by Lysippos, Roman marble copy of a 4th-century B.C. Greek portrait · Marble · Musée du Louvre, Paris

Photo: via [Wikimedia Commons](#), CC BY-SA 2.5

This is the most famous ugly face of the ancient world, and it is ugly on purpose. Greek portraiture loved ideal beauty, yet Socrates was remembered exactly as he was: bald, snub-nosed, heavy-lipped, with a wrestler's thick neck, looking, his friends joked, like a satyr from the comic stage. His students had the face carved anyway, and copies spread across the whole Greek and Roman world, because what mattered was inside it. The sculptors of ideal heroes made an exception for the man who knew himself.

Look closely

- Study the nose and brow: flattened, knotted, nothing idealized; the carvers kept the joke and the man.
- Find the eyes under their heavy ridges; copies vary, but most give him a steady, amused attention, the questioner mid-listen.
- The beard is a philosopher's badge in ancient portraiture; later ages knew 'the philosopher type' from this very face.
- Remember this is a copy of a copy, made centuries after his death for Romans who never heard him; ask what made the face worth that much marble.

Talk about it

1. The Greeks carved their gods beautiful and their wisest man plain. What does that accidental honesty admit about where excellence really lives?
2. Socrates obeyed γνῶθι σεαυτόν and still could not know his own soul to the bottom. What does Psalm 139 say God knows, and what does the psalmist ask for?
3. Would you rather be remembered with a flattering portrait or a truthful one? What would the truthful one show?

ACTIVITY

The mirror cards and the γνῶθι σεαυτόν plaque

Two makes this week: a pair of drill cards that face each other like a mirror, I and you, and the unit's plaque, the Delphi maxim crowned by the psalmist's better prayer.

You will need

- 2 large index cards for the mirror pair, plus 2 more for the plural forms
- A sheet of card or paper for the plaque, ruled lightly in pencil
- Fine-tip marker, colored pencils, and a Bible open to Psalm 139

Steps

1. Make the mirror cards: ἐγώ, μου, μοι, με down one card; σύ, σου, σοι, σε down the other; ἡμεῖς, ἡμῶν, ἡμῖν, ἡμᾶς and ὑμεῖς, ὑμῶν, ὑμῖν, ὑμᾶς on the second pair. English meanings small at the bottom.
2. Drill the mirror: sit across from a partner, hold up your card; you chant ἐγώ's column, the partner answers with σύ's, then swap. Three rounds, gaining speed.
3. Drill the emphasis: the partner says a plain verb from your list (γράφεις); you answer with the pointed version and its meaning (σὺ γράφεις, YOU write). Six verbs each way.
4. Rule the plaque: γνῶθι σεαυτόν large in Greek capitals (ΓΝΩΘΙ ΣΕΑΥΤΟΝ) or accented lowercase, your choice of lettering style.
5. Beneath it, letter Psalm 139:23 in English: 'Search me, O God, and know my heart: try me, and know my thoughts:'
6. Decorate the border simply (Greek key pattern works well), then hang the plaque where the family passes daily. It is half the unit challenge; the question game is the other half.

Tips

- Chant the little forms as leaners: say ἡ φωνή μου as one breath, fo-NAY-moo, the way Greek said it.
- Capitals carry no accents or breathings; if you letter lowercase, copy every mark from this page.

- Make the maxim and the psalm the same size: the plaque's sermon is that the prayer answers the carving.

Check your work

- ☐ All four pronoun cards are made and the mirror drill runs at speed.
- ☐ I can give the pointed (emphatic) version of any verb on my list, with its meaning.
- ☐ The plaque is lettered: maxim above, Psalm 139:23 beneath, border done.
- ☐ The plaque is hung, and I explained to the family what the two lines say to each other.

GREEK NOTEBOOK

1. Write the date, then both full paradigms with meanings: ἐγώ, μου, μοι, με; ἡμεῖς, ἡμῶν, ἡμῖν, ἡμᾶς; σύ, σου, σοι, σε; ὑμεῖς, ὑμῶν, ὑμῖν, ὑμᾶς.
2. Write the emphatic rule in your own words, with one pair as proof: λέγω / ἐγὼ λέγω.
3. Copy and translate: ἡ φωνή μου. ὁ πατήρ μου ἀκούει. λέγω σοι. αὐτὸς λέγει.
4. Letter γνῶθι σεαυτόν, and beneath it copy Psalm 139:23.

From history. Delphi's other famous carving was μηδὲν ἄγαν, 'nothing too much,' and the shrine's deepest irony is that the Greeks trusted an oracle there for a thousand years, kings paid fortunes for riddling answers that could be read both ways, while the real treasure was carved in plain sight over the door for free. The oracle was a fraud dressed in fumes and riddles; the maxims were wisdom. Discernment again: even at Delphi, the two columns apply.

WORKED EXAMPLES

Example 1. What is the difference between γράφω and ἐγὼ γράφω?

▼ Show solution

1. γράφω is already a full sentence: the -ω ending carries the I.
2. Adding ἐγὼ spends an extra word, and Greek never wastes one: it points.
3. Read the pointed version with stress.

Answer: γράφω: I write. ἐγὼ γράφω: I write (whoever else doesn't). The pronoun is a pointing finger, not filler.

Example 2. Translate: ὁ διδάσκαλος λέγει μοι.

▼ **Show solution**

1. Subject: ὁ διδάσκαλος, the teacher.
2. Verb: λέγει, speaks.
3. μοι is the leaning to-me form from ἐγώ's chart: to me.

Answer: The teacher speaks to me. The little form μοι leans on λέγει and gives up its accent, like ἐστί does.

Example 3. Translate into Greek, with the right emphasis: WE listen and YOU ALL speak.

▼ **Show solution**

1. Plain 'we listen' would be ἀκούομεν; the emphasis demands the pronoun: ἡμεῖς ἀκούομεν.
2. Same for the second half: ὑμεῖς λέγετε.
3. Join with καί.

Answer: ἡμεῖς ἀκούομεν καὶ ὑμεῖς λέγετε. Both pronouns are battle flags; without the contrast you would write simply ἀκούομεν καὶ λέγετε.

PRACTICE

1. **Easy** Chant ἐγώ's full paradigm, singular and plural, with meanings.

▼ **Show answer**

ἐγώ I, μου of me, μοι to me, με me; ἡμεῖς we, ἡμῶν of us, ἡμῖν to us, ἡμᾶς us.

2. **Easy** Chant σύ's full paradigm, singular and plural, with meanings.

▼ **Show answer**

σύ you, σου of you, σοι to you, σε you; ὑμεῖς you all, ὑμῶν of you all, ὑμῖν to you all, ὑμᾶς you all.

3. **Easy** Translate: ἡ φωνή μου. λέγω σοι.

▼ **Show answer**

My voice (the voice of-me). I say to you.

4. **Medium** Translate with proper weight: σὺ γράφεις. αὐτὸς λέγει. ὁ θεὸς βλέπει με.

▼ **Show answer**

YOU write (you, emphatically). He says. God sees me.

5. **Medium** Translate into Greek: my father; the teacher speaks to me; I myself hear.

▼ **Show answer**

ὁ πατήρ μου· ὁ διδάσκαλος λέγει μοι· ἐγὼ ἀκούω.

6. **Medium** When should a Greek sentence include ἐγὼ or σύ, and when should it not?

▼ **Show answer**

Include the pronoun only for emphasis or contrast, since the verb ending already names the doer; otherwise leave it out. ἐγὼ λέγω points a finger; plain λέγω just speaks.

7. **Hard** Explain γνῶθι σεαυτόν: where it stood, what it demanded, what Socrates made of it, and how Psalm 139:23 outgrows it.

▼ **Show answer**

It was carved over the temple doorway at Delphi: know thyself, know you are mortal and know what you really know. Socrates made it his life's method, the examined life. Psalm 139:23 turns the maxim into a prayer aimed higher: since only God knows the heart to the bottom, the psalmist asks to be searched and known by him, knowledge of self becomes being known by God.

8. **Challenge** The grade 5 student in your house knows ἐγὼ εἰμι from the burning bush and John's Gospel. Using this lesson's emphatic rule, explain to that student why those two little words carry so much weight.

▼ **Show answer**

Greek needs no pronoun to say 'I am'; εἰμί alone would do. ἐγὼ εἰμι spends the emphatic pronoun on purpose: I AM, with all the weight of Exodus 3:14's name of God behind it. When Jesus says ἐγὼ εἰμι in John's great sayings, the grammar itself is bearing down, and his hearers knew exactly which bush that fire came from.

COMMON MISTAKES

- Sprinkling ἐγὼ on every sentence out of English habit. Greek saves the pronoun for emphasis; plain λέγω already says I say.

- Accenting the leaners: μου, μοι, με, σου, σοι, σε hang onto the word before and give up their accent. Copy the printed patterns: ἡ φωνή μου.
- Confusing ἡμεῖς (we) and ὑμεῖς (you all): one letter and one breathing apart. The rough breathing on ὑμεῖς is the you-all team's badge; chant them as a contrasting pair.
- Declining αὐτός. This year it is a sight word for he in the nominative: αὐτὸς λέγει. Its full, mighty chart belongs to grade 8.

Make it a game • The Pointing Finger. The family sits in a circle. The caller says a plain Greek verb from the list (ἀκούεις! γράφω! λέγετε!); the player pointed at must fire back the emphatic version with the right pronoun and a translation (σὺ ἀκούεις, YOU hear!), pointing at the proper person: self for ἐγώ/ἡμεῖς forms, another player for σύ/ὑμεῖς forms. Wrong pronoun, wrong point or a dropped meaning passes the turn. Ten clean returns wins; the champion closes by chanting both paradigms as a victory lap.

Scripture. “Search me, O God, and know my heart: try me, and know my thoughts:” (Psalm 139:23, KJV)

The Delphi carving commands a knowing no man can finish; the psalmist prays to the One who already knows. Know thyself ends as be known, and loved, and led 'in the way everlasting.' That is the plaque's whole sermon, and this week's ἐγώ and σύ are the grammar of talking with the God who knows both.

UNIT 4

THE SNAPSHOT TENSE

In 401 B.C., ten thousand Greek soldiers marched deep into Persia to fight for a prince who wanted his brother's throne. The prince fell in battle, and suddenly the Greeks were stranded a thousand miles from home, surrounded, their generals lured away and killed. What they did next became one of the world's great adventure stories: they elected new leaders, one of them a young Athenian writer named Xenophon, a student of Socrates, and fought their way north, month after month, river after river, mountain after mountain, through snow and ambush, toward the one thing that meant home to a Greek: salt water. The day the vanguard topped a ridge and saw it, a shout rolled back down the column for miles: θάλαττα θάλαττα, 'The sea! The sea!' Xenophon wrote the whole march down in his *Anabasis*, and schoolchildren have read it in Greek ever since.

A march like that is told in snapshots: we crossed the river, we heard the shout, we stopped, moments that happened once and are done. Greek has a tense built exactly for that, the aorist, and this unit you learn its chant: ἔλυσα, I loosed. Beside it stands the imperfect you already own, the movie tense: ἔλυον, I was loosing, the camera rolling. Snapshot and movie, aorist and imperfect: master the pair and you can feel the texture of every Greek story ever told. Then the unit opens the Gospels and meets the three little snapshot verbs that carry more narrative than any others ever written, εἶπεν, ἦλθεν, εἶδεν: he said, he came, he saw, learned by face, kept for life.

PREREQUISITES

- Can chant λύω in the present, imperfect and future, and knows the augment ἐ- as the past-time mark (Gauntlet, Unit 1)
- Can chant the pronoun paradigms and ask τίς;/τί; questions (Unit 3)
- Knows the dative forms τῷ φίλῳ, τῷ πατρί, τῇ μητρί from the noun charts

MASTERY CHECKLIST

- ☐ I can explain the difference between the aorist (snapshot) and the imperfect (movie), with an example pair.
- ☐ I can chant the aorist of λύω: ἔλυσα, ἔλυσας, ἔλυσε(ν), ἐλύσαμεν, ἐλύσατε, ἔλυσαν.
- ☐ I can form and translate the aorists ἔγραψα, ἔπεμψα, ἤκουσα, ἔπαυσα, and explain the σ-chemistry they share with the future.
- ☐ I can tell the story of the Ten Thousand and read the shout θάλαττα θάλαττα, explaining its Attic spelling.
- ☐ I can read the three second-aorist sight words by face: εἶπεν, ἦλθεν, εἶδεν.
- ☐ My march map is drawn, with six aorist captions in Greek along the route.

OPTIONAL BOOKS AND RESOURCES FOR THIS UNIT

- **Famous Men of Greece (free online)**: Free at Project Gutenberg, also in print from Memoria Press. Read the Xenophon chapter with this unit: the march of the Ten Thousand, told for families.
- **Athenaze, Book I (Oxford University Press)**: The classic school course, for a family ready for a real textbook; its continuous story reaches the aorist along the same road this unit walks.
- **Daily Dose of Greek (free site)**: Free. Two-minute videos through the Greek New Testament, where this unit's aorists, εἶπεν, ἦλθεν, εἶδεν above all, appear in nearly every verse.

Not required. Every activity in this unit works with paper, pencil, scissors and the free links below. School Launch has no ties to these authors, publishers or companies.

LESSONS IN THIS UNIT

4.1 The Sea! The Sea!

3 sessions of 30–40 minutes

4.2 He Said, He Came, He Saw

3 sessions of 30–40 minutes

UNIT 4 REVIEW

Answer aloud or on paper. Notebook charts may be used freely; endings must be exactly right. 30 points.

1. **5 pts**

Chant the aorist of λύω with meanings.

2. **5 pts**

Explain snapshot versus movie with the pair ἔγραφον / ἔγραψα, translating both.

3. **5 pts**

Give the aorist first-person of γράφω, πέμπω, ἀκούω and παύω, and explain the σ-chemistry and ἀκούω's augment.

4. 5 pts

Translate into English: ἐπέμψαμεν τὸν φίλον. ἠκούσαμεν τὴν φωνήν. θάλαττα θάλαττα (and explain the spelling).

5. 5 pts

Give the three second-aorist sight verbs with meanings, and state the rule about them this year.

6. 5 pts

Translate both ways: ὁ διδάσκαλος εἶπεν τῷ φίλῳ τὸν λόγον. / The mother heard the word.

ANSWER KEY

1. ἔλυσα I loosed, ἔλυσας you loosed, ἔλυσε(ν) he/she loosed, ἐλύσαμεν we loosed, ἐλύσατε you all loosed, ἔλυσαν they loosed.
2. Both are past (augment), but ἔγραφον is the imperfect, the movie camera: I was writing, action rolling; ἔγραψα is the aorist, the snapshot: I wrote, once, whole, done.
3. ἔγραψα, ἔπεμψα, ἤκουσα, ἔπαυσα. Adding σ to a π/φ stem makes ψ (the same chemistry as the futures γράψω, πέμψω); ἀκούω begins with a vowel, so instead of ἐ- the vowel lengthens: ἤκουσα.
4. We sent the friend. We heard the shout (voice). 'The sea! The sea!', the Ten Thousand's ridge-top shout, in the Attic dialect's ττ spelling of θάλασσα.
5. εἶπεν, he said; ἦλθεν, he came; εἶδεν, he saw. They are learned whole, by face, and never conjugated this year.
6. The teacher spoke the word to the friend. / ἡ μήτηρ τὸν λόγον ἤκουσεν.

UNIT CHALLENGE: THE MARCH MAP NARRATED

Present the finished march map to the family: the story of the Ten Thousand told aloud while walking the route, every one of the six aorist captions read in Greek and translated, the shout delivered at the ridge with its spelling note explained, and one caption parsed on request (augment, σ, ending). Close with the aorist chant from memory.

LOOK FOR	WHAT IT MEANS
The map	The map shows the route from Babylon to the sea with Cunaxa and the ridge marked, title block included.
The six captions	All six captions are correct aorists, lettered in Greek with English, and were read aloud both ways.
The shout	The shout θάλαττα θάλαττα was delivered and its Attic spelling explained.
The chant and the parse	The aorist chant was given from memory, and one caption's verb was parsed correctly on request.

UNIT 4 • THE SNAPSHOT TENSE • LESSON 4.1 OF 10 • 3 SESSIONS OF 30–40 MINUTES

4.1 THE SEA! THE SEA!

OBJECTIVES

- Tell the story of the Ten Thousand: stranded, self-governed, marching home to the sea.
- Explain aspect simply: the aorist is a snapshot (it happened), the imperfect is a movie (it was happening).
- Chant the aorist of λύω: ἔλυσα, ἔλυσας, ἔλυσε(ν), ἐλύσαμεν, ἐλύσατε, ἔλυσαν.
- Build the aorists ἔγραψα, ἔπεμψα, ἤκουσα, ἔπαυσα from the same σ-chemistry as the future.
- Read the shout θάλαττα θάλαττα and begin the march map.

Warm-up. Chant the daily stack. Then compare two home videos in your head: a clip of your family hiking (rolling, ongoing) and a single photo of the moment you reached the top. Greek refuses to blur those together: it has a tense for the rolling clip, which you own already, and a tense for the photo, which you learn today, on the best day in Greek military history.

WATCH

Biblical Greek - Introduction to the Aorist Tense and Aspect

Tyler Stewart · 9:16

<https://www.youtube.com/watch?v=jiqfVg8TxGk>

WHEN TO WATCH

After the How Greek works paragraph. Watch for the big idea the teacher calls aspect: the aorist presents an action as a single whole, a snapshot, not a process.

Note: A seminary lesson, calm and clear; made for adult students, so take the idea and let unfamiliar terms pass. His Koine pronunciation differs a little from our classroom sounds, which is normal.

BACKUP VIDEO

The Anabasis: Xenophon and the March of the Ten Thousand

History Revealed Reels · 5:02

<https://www.youtube.com/watch?v=3Cb7opFJfCE>

After The story paragraph: the whole march in five minutes, from the battle at Cunaxa to the shout at the sea.

KEY TERMS

aorist

Greek's snapshot past tense: the action happened, once, whole. ἔλυσα, I loosed. The workhorse tense of every Greek story.

aspect

The camera-choice built into a Greek tense: snapshot (aorist) or rolling movie (imperfect). Greek always tells you which camera is running.

augment

The ἐ- prefixed to past tenses, which you met on the imperfect: ἔλυον. The aorist wears it too: ἔλυσα. On verbs starting with a vowel it lengthens the vowel instead: ἀκούω gives ἤκουσα.

σ-chemistry

The letter-mathematics of adding σ to a stem: π or φ plus σ makes ψ (γράφω, γράψω, ἔγραψα), the same chemistry that made the future, now with the augment in front.

Anabasis

Xenophon's book about the march, Greek for 'the journey up-country.' One of the first great adventure books, and for centuries the first real Greek text students read.

VOCABULARY FOR THE WEEK

Erasmian sounds, so every letter stays distinct: α ah, ε eh, η ay, ι ee, ο o, ω oh, υ oo. αι says eye, ει ay, οι oy, αυ ow, ευ ew, ου oo. A rough breathing adds h. Capitals show the written accent.

Ξενοφῶν

Xenophon

kseh-no-FOHN

noun · ὁ Ξενοφῶν, τοῦ Ξενοφώντος

Xenophon

Κῦρος

Kuros

KOO-ros

noun · ὁ Κῦρος, τοῦ Κύρου

Cyrus

Ἀνάβασις

Anabasis

ah-NAH-bah-sis

noun · ἡ Ἀνάβασις, τῆς Ἀναβάσεως

the March Up-Country

μισθοφόρος

misthophoros

mis-tho-FO-ros

noun · ό μισθοφόρος, τοῦ μισθοφόρου

a hired soldier

πορεία

poreia

po-RAY-ah

noun · ή πορεία, τῆς πορείας

a march

κραυγή

krauge

krow-GAY

noun · ή κραυγή, τῆς κραυγῆς

a shout

χαρά

chara

khah-RAH

noun · ή χαρά, τῆς χαρᾶς

joy

κατάσκοπος

kataskopos

kah-TAS-ko-pos

noun · ό κατάσκοπος, τοῦ κατασκόπου

a scout

λόφος

lophos

LO-fos

noun · ό λόφος, τοῦ λόφου

a hill

παρασάγγης

parasanges

pah-rah-SANG-ays

noun · ὁ παρασάγγης, τοῦ παρασάγγου

a parasang, a Persian mile

βοή

boe

bo-AY

noun · ἡ βοή, τῆς βοῆς

a shout

CORE IDEAS

The story. The Ten Thousand were Greek professional soldiers hired by the Persian prince Cyrus, who told them they were marching against border tribes and led them, pay raise by pay raise, a thousand miles into the heart of Persia. At Cunaxa, near Babylon, Cyrus charged his brother the king and died with his hand on the throne he wanted. His Persian army melted away, and the Greeks stood unbeaten and utterly stranded: no employer, no supplies, no road home, and then no generals, for the Persians invited the Greek commanders to a parley and murdered them. That night the army could have dissolved into panic. Instead, it held assemblies and voted. New leaders were elected, among them Xenophon of Athens, a young student of Socrates who had come along, he says, mostly to see the world. Then the whole army, a marching city of soldiers, servants and followers, turned north and fought its way home: across the Tigris, through the snows of Armenia where men went snow-blind and sentries froze at their posts, past tribes that rolled boulders down the passes, month after month, led by councils and courage and, Xenophon insists, the favor of heaven. And then one morning the vanguard topped a ridge called Theches, and the men behind heard shouting ahead and ran up with weapons drawn, fearing one more ambush, until they could make out the word rolling back down the column: **θάλαττα θάλαττα**, the sea! the sea! Grown soldiers wept and embraced; they piled a cairn of stones on the ridge. The sea meant Greek harbors, Greek cities, home. Xenophon wrote it all down in his *Anabasis*, and that two-word shout is still the most famous sentence in it.

How Greek works: the snapshot tense. A story like that needs a tense for things that happened once, whole, and are done: we crossed, we heard, we stopped. English just

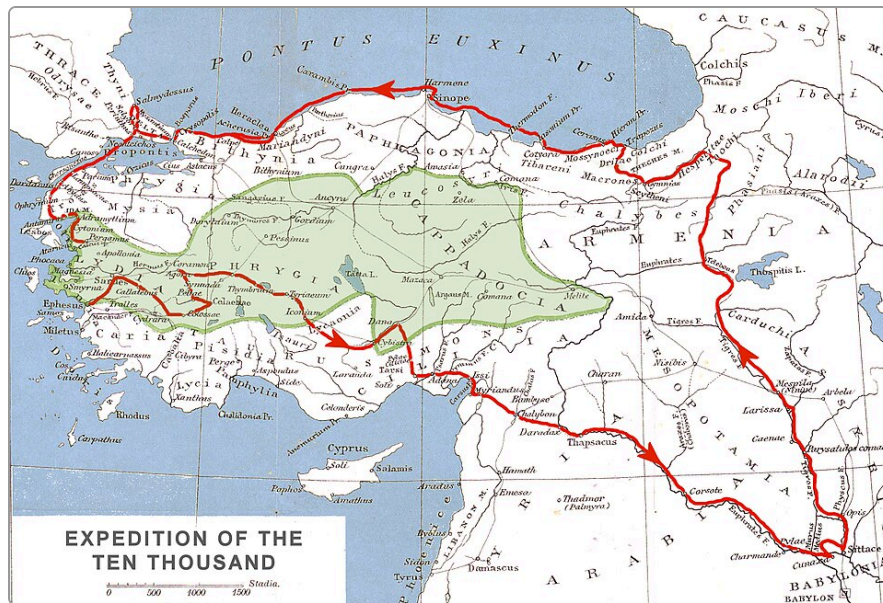
uses its past tense; Greek is more precise. You already own the *movie* camera, the imperfect: ἔλουν, I was loosing, action rolling. Today you get the *snapshot* camera, the aorist. The chant: ἔλυσσα, ἔλυσας, ἔλυσε(ν), ἐλύσαμεν, ἐλύσατε, ἔλυσαν: I loosed, you loosed, he or she loosed, we loosed, you all loosed, they loosed. Look at its two badges. In front, the augment ἐ-, the same past-time flag the imperfect flies. After the stem, σα, the aorist's own signature. So the recipe is: augment + stem + σα + endings. The difference between ἔλουν and ἔλυσσα is not *when* (both are past) but *how the camera ran*: ἔλουν τοὺς ἵππους, I was untying the horses (movie: you can watch my hands working down the line); ἔλυσσα τοὺς ἵππους, I untied the horses (snapshot: done, next scene).

The σ-chemistry, second verse. Where have you seen a σ glued to a verb stem before? The future: λύσω, γράψω. The aorist uses the very same letter-chemistry, just pointed backward in time with the augment. γράφω, future γράψω, aorist ἔγραψα (φ + σ = ψ), I wrote. πέμπω, future πέμψω, aorist ἔπεμψα (π + σ = ψ), I sent. παύω, future παύσω, aorist ἔπαυσα, I stopped. And ἀκούω shows the augment's other trick: a verb that starts with a vowel cannot take ἐ- in front, so the vowel itself lengthens: future ἀκούσω, aorist ἤκουσα (ah- becomes ay-), I heard. All four run on the ἔλυσσα chant: ἔγραψα, ἔγραψας, ἔγραψε(ν), ἐγράψαμεν... one tune, many verbs. (You met this consonant-math in Unit 2, where φυλακ + σ made φύλαξ. Greek is one machine; the parts repeat.)

Say it out loud. Chant the aorist column three times with meanings: EH-loo-sa, EH-loo-sas, EH-loo-seh, eh-LOO-sa-men, eh-LOO-sa-teh, EH-loo-san. Then drill snapshot-versus-movie pairs aloud until the cameras feel different: ἔγραφον, I was writing... ἔγραψα, I wrote. ἤκουον, I was listening... ἤκουσα, I heard. ἐπαύομεν, we were stopping... ἐπαύσαμεν, we stopped. Then stand up and deliver the shout the way the column heard it, twice, with the stress on the first syllable: THA-lat-ta! THA-lat-ta! One spelling note for your two-columns mind: the everyday word you learned in grade 5 is ἡ θάλασσα; Xenophon's soldiers spoke the Attic dialect of Athens, which says ττ where most Greek says σσ, so his book spells the shout θάλαττα. Same sea, hometown spelling; you will see the word both ways and now you know why. And meet the week's soldier-word as a sight word: ὁ στρατιώτης (stra-tee-OH-tace), the soldier, like ποιητής a masculine noun in first-declension dress, nominative with its article only this year; with the sight word τὸ ὄρος (OH-ros), the mountain, read whole, for the march went over many.

Try it. This week you begin the unit's great make: the march map. The whole route of the Ten Thousand, drawn from Babylon up the rivers, through the mountains, to the ridge and the sea, with six aorist snapshot-captions in Greek along the way (you will write them from your chant) and the shout lettered large at the ridge. The finished, narrated map is the unit challenge.

PICTURE STUDY



The Expedition of the Ten Thousand (school atlas map), P.J. Mulder, Leiden, From a Dutch school history atlas, 19th century · Printed map · Published at Leiden, the Netherlands

Image: [Wikimedia Commons](#), public domain

Schoolchildren have traced this march for centuries, and here is how a Dutch schoolbook drew it: one long line from Sardis in the west, down the Euphrates toward Babylon, where the battle of Cunaxa ended the expedition's purpose, and then the great fighting retreat north through the mountains to the Black Sea at Trapezus. On a map it is a tidy line; on the ground it was about a year and a half of marching, roughly three thousand miles of it, with winter in the Armenian highlands in the middle.

Look closely

- Find Babylon, far down the rivers: the farthest point, where the Greeks learned their prince was dead and they were alone.
- Trace the route north from there and watch it cross river after river; each crossing was a battle with current, cold or enemies.
- Find where the line meets the Black Sea coast (ancient Trapezus): the ridge of the great shout stood a few days short of it.
- Measure the whole line against the map's scale, then remember it was walked, in armor, carrying wounded men.

Talk about it

1. Why would the sight of the sea, salt water, not yet home itself, make hardened soldiers weep?
2. The army survived by holding assemblies and voting, a marching Greek city. What does that tell you about what the soldiers thought made them Greek?
3. Psalm 107 sings of wanderers whom God 'led forth by the right way.' Xenophon credited heaven's favor for the army's escape. What is the difference between his guess and the psalmist's certainty?

ACTIVITY

The march map

Xenophon told the march in snapshots; you will draw it in them. One big map, the whole fighting retreat, and six aorist captions in Greek, each a camera-click from the long road home.

You will need

- A sheet of poster board, or two sheets of printer paper taped long-ways
- Pencil, colored pencils or crayons, and a fine-tip marker
- The picture study map as your model; your aorist chant as your caption-engine

Steps

1. Sketch the geography big and simple: the two rivers down to Babylon, the mountain bands across the north, the Black Sea along the top. A story map, not an atlas page.
2. Draw the route: down to Cunaxa near Babylon, then the long line north through the mountains to the sea. Mark Cunaxa with crossed spears and the ridge of the shout with a cairn of stones.
3. Letter the six Greek captions along the route, each with its English beneath: ἐλύσαμεν τοὺς ἵππους (we untied the horses), ἐγράψαμεν τοὺς λόγους (we wrote the words, Xenophon keeping his record), ἐπέμψαμεν τὸν φίλον (we sent the friend, a scout ahead), ἠκούσαμεν τὸν ποταμόν (we heard the river), ἐπαύσαμεν τοὺς ἵππους (we halted the horses), and at the ridge: ἠκούσαμεν τὴν φωνήν (we heard the shout).
4. At the ridge, letter the shout itself, large: θάλαττα θάλαττα, with its note: Attic spelling of θάλασσα.
5. Add a title block: Η ΑΝΑΒΑΣΙΣ, the march up-country, with Xenophon's name and the date 401 B.C.
6. Rehearse the narration: walk the route aloud, telling the story and reading every caption in Greek and English. The narrated map is the unit challenge.

Tips

- Write the captions from your chant, not from memory of this page; the -σα- and the -σαμεν must come off your own tongue.
- Keep each caption a snapshot: something that happened once at that spot. That is the aorist's whole personality.
- Make the ridge the map's glory: the shout earned its letters.

Check your work

- ☐ The route runs Babylon to the sea with Cunaxa and the ridge marked.
- ☐ All six captions are lettered in Greek with English beneath, endings checked against the chant.
- ☐ The shout θάλαττα θάλαττα stands large at the ridge with its spelling note.
- ☐ I can narrate the whole map aloud, reading every caption in both languages.

GREEK NOTEBOOK

1. Write the date, then the aorist chant with meanings: ἔλυσσα, ἔλυσας, ἔλυσε(ν), ἐλύσαμεν, ἐλύσατε, ἔλυσαν.
2. Write the four verb families in three columns, present / future / aorist: γράφω, γράψω, ἔγραψα; πέμπω, πέμψω, ἔπεμψα; ἀκούω, ἀκούσω, ἤκουσα; παύω, παύσω, ἔπαυσα.
3. Copy and label the camera pair: ἔλυσον (movie: I was loosing) / ἔλυσσα (snapshot: I loosed).
4. Copy the shout with its note: θάλαττα θάλαττα, the Attic (Athenian) spelling of θάλασσα.

From history. Xenophon's Anabasis became, for many centuries, the first real Greek book a student read, plain soldier's prose, short sentences, and aorists marching in step, and generations met θάλαττα θάλαττα on their first page of unsimplified Greek. The student of this course is in that line: the same shout, the same tense, the same thrill. Xenophon also wrote down his memories of his teacher Socrates, which is how a man who missed the hemlock year, being lost in Persia, became one of our two windows on the questioner of Unit 3.

Practice habit. From today, the daily chant stack is complete: article grid, λόγος, φωνή, νύξ, πατήρ, then λύω present and ἔλυσα aorist, then the pronoun pair ἐγώ and σύ. Three minutes, out loud, every session to the end of the course; this stack is the whole engine room of grade 7.

WORKED EXAMPLES

Example 1. Form the aorist of πέμπω (I send) and translate its we-form.

▼ **Show solution**

1. Augment: ἐ-. Stem: πεμπ-. Add σ: π + σ = ψ, giving πεμψ-.
2. Add the aorist endings on the ἔλυσα tune: ἔπεμψα, ἔπεμψας, ἔπεμψε(ν), ἐπέμψαμεν...
3. The we-form is ἐπέμψαμεν.

Answer: ἔπεμψα, I sent; ἐπέμψαμεν, we sent. Same σ-chemistry as the future πέμψω, pointed backward by the augment.

Example 2. Snapshot or movie? Translate both: ἤκουον τὴν φωνήν. ἤκουσα τὴν φωνήν.

▼ **Show solution**

1. Both wear past-time augment (ᾱ- lengthened to ῥ-).
2. ἤκουον has the imperfect's endings: the movie camera. ἤκουσα has σα: the snapshot.
3. Translate to show the difference.

Answer: ἤκουον τὴν φωνήν: I was hearing the voice (it went on; the camera rolls). ἤκουσα τὴν φωνήν: I heard the voice (once, whole, done).

Example 3. Translate into Greek, choosing the right camera: We wrote the words. (Xenophon, finishing a day's record.)

▼ **Show solution**

1. A finished act, viewed whole: snapshot, so aorist.
2. Write: γράφω gives aorist stem γραψ-; we-form ἐγράψαμεν.
3. Object: the words, τοὺς λόγους.

Answer: ἐγράψαμεν τοὺς λόγους. (If you wanted to watch his pen still moving that evening, the movie camera would say ἐγράφομεν.)

PRACTICE

1. **Easy** Chant the aorist of λύω with meanings.

▼ **Show answer**

ἔλυσα I loosed, ἔλυσας you loosed, ἔλυσε(ν) he/she loosed, ἐλύσαμεν we loosed, ἐλύσατε you all loosed, ἔλυσαν they loosed.

2. **Easy** What two badges does the aorist ἔλυσα wear, and what does each mean?

▼ **Show answer**

The augment ἐ- in front (past time, the same flag as the imperfect) and σα after the stem (the aorist's own signature: snapshot, it happened once and whole).

3. **Easy** Give the aorist, first person, of: γράφω, πέμπω, ἀκούω, παύω.

▼ **Show answer**

ἔγραψα, ἔπεμψα, ἤκουσα, ἔπαυσα. Note ἀκούω's augment: the opening vowel lengthens instead of taking ἐ-.

4. **Medium** Translate, naming the camera each time: ἔγραφον. ἔγραψα. ἐπαύσαμεν τοὺς ἵππους.

▼ **Show answer**

I was writing (movie, imperfect). I wrote (snapshot, aorist). We halted the horses (snapshot, aorist).

5. **Medium** Translate into Greek with the right tense: They heard the voice (once, whole). We were listening (ongoing).

▼ **Show answer**

ἤκουσαν τὴν φωνήν. ἠκούομεν.

6. **Medium** Why does Xenophon's book spell the sea-word θάλαττα when your grade 5 card says θάλασσα?

▼ **Show answer**

Xenophon wrote in the Attic dialect of Athens, which says ττ where most Greek says σσ. Same word, same sea, hometown spelling; educated readers knew both.

7. **Hard** Explain why the aorist, not the imperfect, is the backbone tense of storytelling, using two of your march-map captions as evidence.

▼ **Show answer**

A story advances by events viewed whole: ἐπέμψαμεν τὸν φίλον, we sent the scout (click), ἠκούσαμεν τὴν φωνήν, we heard the shout (click); each aorist moves the plot one frame forward. The imperfect paints the background the events happen against (what was going on); the aorist is the action itself. That is why page after page of Greek narrative runs on aorists.

8. **Challenge** The Ten Thousand survived by elected councils, shared burdens and a shout of joy at salt water. Write (in English) a three-sentence 'Xenophon's journal' entry for the ridge-top day, then give its one-line Greek caption from your map and parse its verb.

▼ **Show answer**

Sample journal: The vanguard reached the ridge and we feared one more ambush. Then the word itself came rolling down the column, and grown men wept. We piled stones and looked a long time north. Caption: ἠκούσαμεν τὴν φωνήν, we heard the shout: ἠκούσαμεν is aorist (augment ἠ-, σα, -μεν), first person plural, snapshot of the moment the word arrived. Any faithful entry plus correct parse earns full credit.

COMMON MISTAKES

- Confusing the aorist's job with the imperfect's: both are past; the difference is snapshot versus movie. If you can watch it still happening, it is ἔλθον; if it is a done

click, ἔλυσσα.

- Forgetting the augment on the aorist (λύσσα-) or doubling the past-marks (writing both ἐ- and treating σα as past on its own). The recipe is exact: augment + stem + σα + ending.
- Expecting ἐ- on ἀκούω: vowel-starting verbs lengthen instead, ἤκουσα. Chant it as its own small song.
- Declining ὁ στρατιώτης or parsing θάλαττα θάλαττα. The soldier-word stays nominative this year, and the shout is a sight line: read it whole, love it, and letter it on the map.

Make it a game • Snapshot or Movie?. The caller reads Greek verb forms from this unit's lists, mixing cameras (ἔγραψα! ἠκούομεν! ἔπεμψαν! ἐλύετε!). Players shout the camera, SNAPSHOT! or MOVIE!, then the translation (I wrote! we were listening!). One point for the camera, one for the meaning. On θάλαττα θάλαττα (the caller may slip it in), everyone must leap up and give the full ridge-top shout; last one standing loses a point and all dignity. Twelve points wins the cairn.

Scripture. “And he led them forth by the right way, that they might go to a city of habitation.” (Psalm 107:7, KJV)

Psalm 107 sings of wanderers in the wilderness whom the LORD led home, and commands them to thank him for it. Xenophon, a pagan with honest instincts, kept crediting heaven for the army's escapes; the psalm knows the Name he could not. Every homecoming story, even a soldiers' march, rhymes with the greater one: he leadeth me.

UNIT 4 • THE SNAPSHOT TENSE • LESSON 4.2 OF 10 • 3 SESSIONS OF 30–40 MINUTES

4.2 HE SAID, HE CAME, HE SAW

OBJECTIVES

- Read the three second-aorist sight words by face: εἶπεν (he said), ἦλθεν (he came), εἶδεν (he saw).
- Explain what a second aorist is in one sentence: an old shortcut shape for the snapshot past, learned whole.
- Read short composed Gospel-style sentences built from the sight verbs and charted nouns.
- Tell the story of Codex Washingtonianus, an ancient Greek Gospel book in America.

- Make the Gospel-verbs bookmark for the family Bible.

Warm-up. Chant the daily stack, aorist floor included. Then open any Gospel chapter in English and count on your fingers how often you meet he said, he came, he saw. Storytelling runs on those three. Greek runs them on three little snapshot verbs so common that today you will simply learn their faces, the way you know a friend without analyzing him.

WATCH

Learn Ancient Greek: 38 Unit 7 Second Aorist

The Center for Hellenic Studies · 6:32

<https://www.youtube.com/watch?v=By5oBwAb3hw>

WHEN TO WATCH

After the How Greek works paragraph. Watch for the one idea you need: some verbs form their snapshot past with an old changed stem instead of σα. Let everything beyond that pass by.

Note: From a college lecture series; watch what fits and ignore unfamiliar terms. The course asks only that you know the three sight verbs by face, not that you conjugate second aorists.

BACKUP VIDEO

Intro to the Aorist Tense ch 22 and 23

Craig Hill · 11:07

<https://www.youtube.com/watch?v=2qqVhjyyFbc>

For review in Session 3 if the snapshot idea needs one more pass; the first half retells the aorist's job clearly.

KEY TERMS

second aorist

A snapshot past formed the old way, with a changed stem instead of σα. This year you learn no rules for it, only three faces: εἶπεν, ἦλθεν, εἶδεν.

sight verb

A verb form memorized whole, by face, like a sight word in reading. The fastest honest way to read real Greek early.

codex

A book with pages and a spine, as opposed to a scroll. Christians were early adopters; the great ancient Bibles are codices.

uncial

The all-capital bookhand of ancient manuscripts: ΕΙΠΕΝ with no spaces, accents or small letters. Your capital-chanting pays off here.

VOCABULARY FOR THE WEEK

Erasmian sounds, so every letter stays distinct: α ah, ε eh, η ay, ι ee, ο o, ω oh, υ oo. αι says eye, ει ay, οι oy, αυ ow, ευ ew, ου oo. A rough breathing adds h. Capitals show the written accent.

ἔρχομαι

erchomai

EHR-kho-mye

verb · ἔρχομαι, ἐλεύσομαι, ἦλθον, ἐλήλυθα

I come, I go

ὁράω

horao

ho-RAH-oh

verb · ὁράω, ὄψομαι, εἶδον, ἑώρακα

I see

βάλλω

ballo

BAL-loh

verb · βάλλω, βαλῶ, ἔβαλον, βέβληκα

I throw

πίπτω

pipto

PIP-toh

verb · πίπτω, πεσοῦμαι, ἔπεσον, πέπτωκα

I fall

μανθάνω

manthano

man-THAH-noh

verb · μανθάνω, μαθήσομαι, ἔμαθον, μεμάθηκα

I learn

ENGLISH mathematics

πάσχω

pascho

PAS-khoh

verb · πάσχω, πείσομαι, ἔπαθον, πέπονθα

I suffer

λείπω

leipo

LAY-poh

verb · λείπω, λείψω, ἔλιπον, λέλοιπα

I leave

φεύγω

pheugo

FEW-goh

verb · φεύγω, φεύξομαι, ἔφυγον, πέφευγα

I flee

γίγνομαι

gignomai

GIG-no-mye

verb · γίγνομαι, γενήσομαι, ἐγενόμην, γέγονα

I become

σελίς

selis

seh-LIS

noun · ἡ σελίς, τῆς σελίδος

a column of writing

κεφάλαιον

kephalaion

keh-FAH-lye-on

noun · τὸ κεφάλαιον, τοῦ κεφαλαίου

a heading; the chief point

CORE IDEAS

The story. In 1906 an American businessman named Charles Freer bought, from a dealer in Egypt, four battered ancient books. One of them turned out to be among the oldest Greek Gospel books in the world: a codex of the four Gospels copied in the fourth or fifth century, written in brown ink on parchment in a steady uncial hand, every letter a capital, no spaces, no accents. It sits today in the Smithsonian in Washington, D.C., and scholars call it Codex Washingtonianus, the Washington Book. Open any page of it, or of any Greek Gospel manuscript, and three little words carry the story along like stepping stones: εἶπεν, he said; ἦλθεν, he came; εἶδεν, he saw. A scribe fifteen centuries ago wrote them over and over, ΕΙΠΕΝ, ΗΛΘΕΝ, ΕΙΔΕΝ, and a seventh grader who knows those three faces can already follow the skeleton of a Gospel page: someone came, someone saw, someone said.

How Greek works: the old shortcuts. Last lesson you built aorists with σα: ἔλυσα, ἔγραψα. But a handful of Greek's oldest, busiest verbs take an older road: they form the snapshot past by changing their stem instead of adding σα, the way English says ran instead of runned and saw instead of seed. Grammarians call these *second aorists*. You will conjugate them in a later grade; this year you learn exactly three, by face, as sight verbs, all in the he/she form: εἶπεν (APE-en), he said; ἦλθεν (AYL-then), he came; εἶδεν (ADE-en), he saw. Each is a perfect snapshot: said, once; came, once; saw, once. Do not parse them, do not stretch them to other persons; know them the way you know a friend's face in a crowd. They will repay you on nearly every page of Greek you ever read.

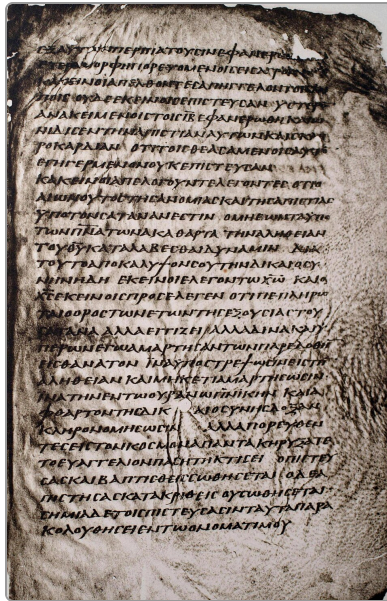
Reading Gospel-style Greek. Now read what those three faces unlock, short composed sentences in the Gospel writers' plain manner, every other word from your own charts: ἦλθεν ὁ διδάσκαλος. The teacher came. ὁ μαθητὴς εἶδεν τὸν διδάσκαλον. The disciple saw the teacher. ὁ διδάσκαλος εἶπεν τῷ φίλῳ τὸν λόγον. The teacher spoke the word to the friend, there is your dative, the to-case, doing its work. ὁ παῖς ἦλθεν καὶ εἶδεν τὸν πατέρα. The child came and saw his father. εἶπεν τῇ μητρὶ· ἀκούω τὴν φωνὴν τοῦ πατρός. He said to his mother: I hear the voice of the father. (That raised dot · is

Greek's colon, the pause before a speech; one more mark for your scholar's kit.) ἡ μήτηρ τὸν λόγον ἤκουσεν. The mother heard the word, and there is last lesson's first aorist, working beside the old shortcuts as it always does in the Gospels.

Say it out loud. Drill the three faces in rhythm with their meanings until they answer like reflexes: εἶπεν, he said; ἦλθεν, he came; εἶδεν, he saw. Then read them in capitals, manuscript-style, no helps: ΕΙΠΕΝ. ΗΛΘΕΝ. ΕΙΔΕΝ. Then read the six Gospel-style sentences above, each one aloud twice: once slowly, finding every ending, once smoothly, the way a lector reads to a congregation. Mind the datives as you go: τῷ φίλῳ, to the friend; τῇ μητρί, to the mother; τῷ πατρί, to the father, charted nouns only, exactly as your charts built them.

Try it. This week you letter the Gospel-verbs bookmark: the three sight verbs with their meanings, in your best small lettering, kept in the family Bible from now on, so that every evening reading quietly drills them. Small make, long service: these are the three Greek words your family will meet most often for the rest of their reading lives.

PICTURE STUDY



A Page of Codex Washingtonianus (the Freer Gospels), Unknown scribe, 4th–5th century · Ink on parchment · Freer Gallery of Art, Smithsonian Institution, Washington, D.C.

Image: [Wikimedia Commons](#), public domain

This parchment page was copied by hand in the fourth or fifth century, when Rome still ruled the Mediterranean, and it has outlived the empire by fifteen hundred years. The page shown carries the end of Mark's Gospel. Look at how the scribe worked: every letter a capital, no spaces between words, no accents, no punctuation to speak of, just a steady river of letters called uncial script, written to be read aloud by someone who already knew the words well.

Look closely

- Trace one full line with your eye and feel the no-spaces river; ancient readers broke it into words by knowing the language in their mouths.
- Hunt for letters you know: the big €-shaped epsilon, the tall I, the round O and Ω-shaped omega; the alphabet you chant is all here, dressed for the fourth century.
- Notice the two-column-free layout and wide margins: parchment was costly, yet the Gospels were given room to breathe.
- Find the darker, worn edges: fifteen centuries of hands. This book was read, not displayed.

Talk about it

1. Why would a scribe's plain, steady hand matter as much as a beautiful one, in a book meant for reading aloud?
2. No spaces, no accents: what does that tell you about how much of Greek lived in the ear rather than on the page?
3. This Gospel book crossed from Egypt to America and still says εἶπεν, ἦλθεν, εἶδεν to anyone who learns the faces. Who carried the words that far, and why?

ACTIVITY

The Gospel-verbs bookmark

Three faces, one bookmark, a lifetime of service. You will letter the three sight verbs for the family Bible, where every evening's reading will quietly drill them for years.

You will need

- A strip of card or heavy paper, about 2 by 6 inches (a cereal-box strip covered in plain paper works)
- Fine-tip marker and colored pencils; a ruler
- Optional: a hole punch and a short ribbon for a tail

Steps

1. Rule the strip into three bands, one per verb.
2. Letter the verbs down the strip, Greek large, English small beneath: εἶπεν / he said; ἦλθεν / he came; εἶδεν / he saw.
3. On the back, letter the same three manuscript-style, in capitals with no accents: ΕΙΠΕΝ, ΗΛΘΕΝ, ΕΙΔΕΝ, so the bookmark teaches both faces of each face.
4. Add a small border (the Greek key pattern again, or a simple rule) and the ribbon tail if you like.
5. Present it to the family: read all six sentences of the lesson aloud with translations, then place the bookmark in the family Bible at a Gospel.
6. House rule from now on: whoever opens to the bookmark reads the three verbs aloud with meanings before reading. Ten seconds a night; by Christmas the whole family will own them.

Tips

- Small lettering rewards a pencil draft first; ink over it once the spacing pleases you.
- Keep the English small: the Greek faces are the ones the eye must learn.
- If siblings want their own bookmarks, make a production line; the drill multiplies.

Check your work

- ☐ All three verbs are lettered correctly, accents and breathings copied exactly on the front.
- ☐ The capital versions on the back match the manuscript style: no accents, no spaces needed.
- ☐ The bookmark lives in the family Bible, and the house rule was explained.
- ☐ I read all six Gospel-style sentences aloud with translations at the presentation.

GREEK NOTEBOOK

1. Write the date, then the three sight verbs with meanings, lowercase and capitals: εἶπεν / ΕΙΠΕΝ, he said; ἦλθεν / ΗΛΘΕΝ, he came; εἶδεν / ΕΙΔΕΝ, he saw.
2. Copy and translate the six Gospel-style sentences from the lesson, noting each dative (τῷ φίλῳ, τῷ πατρί, τῇ μητρί).
3. Write one sentence in your own words: what a second aorist is, and why this year we learn only three, by face.
4. Copy the raised-dot note: the Greek colon is ῥ, the pause before a speech.

From history. Codex Washingtonianus holds a small mystery: in Mark's Gospel its scribe copied a passage found in no other surviving manuscript, now called the Freer Logion, evidence of how carefully scholars must compare the ancient copies. The science of weighing manuscripts, textual criticism, is a Greek student's craft: it begins with exactly what you did this week, knowing letters and words by face, and it ends in the confidence that the Gospel text has been copied, checked and cross-checked across more ancient witnesses than any other book from the ancient world.

WORKED EXAMPLES

Example 1. Translate: ὁ μαθητὴς εἶδεν τὸν διδάσκαλον.

▼ Show solution

1. Subject with badge: ὁ μαθητὴς, the disciple (nominative-only word, serving as subject).
2. Sight verb by face: εἶδεν, he saw.
3. Object wearing -v: τὸν διδάσκαλον, the teacher.

Answer: The disciple saw the teacher.

Example 2. Translate: ὁ διδάσκαλος εἶπεν τῷ φίλῳ τὸν λόγον.

▼ **Show solution**

1. Subject: ὁ διδάσκαλος. Sight verb: εἶπεν, he said/spoke.
2. τῷ φίλῳ wears the dative badge τῷ: to the friend.
3. τὸν λόγον is the thing spoken: the word.

Answer: The teacher spoke the word to the friend. Say-verbs love the dative; watch for τῷ and τῇ around εἶπεν in real Greek.

Example 3. A manuscript line reads: ΗΛΘΕΝΟΔΙΔΑΣΚΑΛΟΣ. Break it into words and translate.

▼ **Show solution**

1. Hunt the faces: ΗΛΘΕΝ is ἦλθεν, he came.
2. Then the badge Ο = ὁ, and ΔΙΔΑΣΚΑΛΟΣ = διδάσκαλος.
3. Reassemble with your reader's spaces.

Answer: ἦλθεν ὁ διδάσκαλος: the teacher came. You just read unspaced uncial like a fourth-century lector.

PRACTICE

1. **Easy** Give the three sight verbs with meanings, then their capital (manuscript) forms.

▼ **Show answer**

εἶπεν, he said; ἦλθεν, he came; εἶδεν, he saw. ΕΙΠΕΝ, ΗΛΘΕΝ, ΕΙΔΕΝ.

2. **Easy** What is a second aorist, in one sentence, and what is this year's whole assignment with them?

▼ **Show answer**

A snapshot past formed the old way, with a changed stem instead of σα (like English ran and saw); this year the whole assignment is to know three of them by face, never to conjugate them.

3. **Easy** Translate: ἦλθεν ὁ διδάσκαλος. ὁ παῖς εἶδεν τὸν πατέρα.

▼ **Show answer**

The teacher came. The child saw the father.

4. **Medium** Translate: εἶπεν τῇ μητρί· ἀκούω τὴν φωνὴν τοῦ πατρός.

▼ **Show answer**

He said to his mother: I hear the voice of the father. (The raised dot is Greek's colon, opening the speech.)

5. **Medium** Translate into Greek: The mother heard the word. The teacher spoke the word to the friend.

▼ **Show answer**

ἡ μήτηρ τὸν λόγον ἤκουσεν. ὁ διδάσκαλος εἶπεν τῷ φίλῳ τὸν λόγον.

6. **Medium** Which aorist is which? Sort into first (σα-built) and second (old shortcut): ἤκουσεν, εἶδεν, ἔγραψεν, ἦλθεν.

▼ **Show answer**

First aorists: ἤκουσεν (he heard), ἔγραψεν (he wrote), both wearing the σ-chemistry. Second aorists: εἶδεν, ἦλθεν, old changed-stem shortcuts, known by face.

7. **Hard** John 1:39 in English runs: 'Come and see. They came, and saw...' Explain what a Greek reader feels there that the English hides, using your sight verbs.

▼ **Show answer**

The invitation and the response use the same verbs in snapshot form: the Lord says come and see, and the next sentence clicks the shutter twice, they came, they saw, the Gospel's favorite narrative verbs (the plural cousins of ἦλθεν and εἶδεν). The story answers the invitation word for word; Greek readers hear the echo that English smooths over.

8. **Challenge** Compose two Gospel-style sentences of your own in Greek, each using one sight verb, one charted noun as subject or object, and (in at least one) a charted dative (τῷ φίλῳ, τῷ πατρί, or τῇ μητρί). Translate them.

▼ **Show answer**

Sample: ἦλθεν ὁ φίλος. (The friend came.) εἶπεν τῷ πατρὶ τὸν λόγον. (He spoke the word to the father.) Any pair with correct endings, a sight verb used only in its fixed form, and a true dative earns full credit.

COMMON MISTAKES

- Conjugating the sight verbs: no εἶπομεν, no ἦλθες this year. The three faces appear only as εἶπεν, ἦλθεν, εἶδεν; their families come in a later grade.

- Confusing εἶπεν (he said) with εἶδεν (he saw): one letter apart. Drill them as a contrasting pair until the π says speech and the δ says sight.
- Reaching for uncharted datives. Keep every to-phrase to the charted three: τῷ φίλῳ, τῷ πατρί, τῇ μητρί; everything else stays within the cases your charts have earned.
- Reading the raised dot · as a period. It is Greek's colon, the breath before a speech: εἶπεν τῇ μητρί· and then the words.

Make it a game · Face Value. Make three big cards: εἶπεν, ἦλθεν, εἶδεν. The caller shuffles and flashes one for a half-second, manuscript side (ΕΙΠΕΝ...) or accented side, player's choice of difficulty. The player must give the meaning instantly: he said! Hesitation or a miss passes the card on. After each round, the caller reads one of the lesson's Gospel-style sentences aloud, and the player translates it for a bonus point. First to ten points earns the bookmark-maker's honors for the evening reading.

Scripture. “He saith unto them, Come and see. They came, and saw where he dwelt, and abode with him that day: for it was about the tenth hour.” (John 1:39, KJV)

Come and see; they came, and saw. The Gospel's plainest verbs carry its deepest invitation, and this week they became your verbs. The two disciples' snapshot afternoon, even its hour remembered, became a lifetime; reading the Gospels in Greek begins exactly this way, one small faithful verb at a time.

UNIT 5

READING FOR REAL

For nine weeks you have been gathering tools: the third declension and its stem-hunting, the pronouns that point, the question mark shaped like a semicolon, the snapshot aorist and the three sight verbs of the Gospels. This unit puts every one of them to work on Greek that is worth reading for its own sake. First comes a fable the Greeks told for more than two thousand years, Aesop's crow with a cheese in its beak and the fox with flattery on its tongue, set down in ten sentences built entirely from words and endings you own. You will read it in three passes, mark it up like a scholar, and perform it in two voices with masks, and it ends with a line worth keeping for life: ὁ κόραξ τὴν φωνὴν ἔχει, τὸν λόγον οὐκ ἔχει, the crow has a voice, but not sense.

Then the quarter closes where Greek matters most. Two centuries and more before Christ, Jewish scholars in Alexandria put the Hebrew Scriptures into Greek, and the apostles quoted that Greek Bible, the Septuagint, as they carried the Gospel across the world. Its twenty-third psalm opens with four words you can read: Κύριος ποιμαίνει με, the LORD shepherds me. You will gloss the whole first verse word by word, hear the psalm read aloud in Greek, letter it on a scroll, and host the Greek evening, where the family hears the chants, watches the fox and the crow, learns γνῶθι σεαυτόν and θάλαττα θάλαττα from your lips, and listens as you read the Shepherd's psalm and explain every word.

PREREQUISITES

- Can chant the third-declension chart of φύλαξ and find a noun's stem in its genitive (Unit 2)
- Can ask τίς questions and knows that ἐγώ and σύ point with emphasis, and that με is the accusative of ἐγώ, me (Unit 3)
- Can chant the aorist ἔλυσσα and read εἶπεν, ἦλθεν, εἶδεν by face (Unit 4)

MASTERY CHECKLIST

- ☐ I can read the fox and the crow aloud in Greek and translate all ten sentences.
- ☐ I can decline ὁ κόραξ like φύλαξ, and I keep ἡ ἀλώπηξ and τὸ τυρίον as sight words.
- ☐ I can read a passage in three passes, sound, verbs, meaning, and mark it up like a scholar.
- ☐ I can tell the story of the Septuagint and why the apostles' Bible matters to a Greek student.
- ☐ I can read Κύριος ποιμαίνει με, καὶ οὐδέν με ὑστερήσει aloud and gloss it word by word.
- ☐ I hosted the Greek evening: the chants, the fable, the psalm scroll, and two Greek sayings taught to my family.

OPTIONAL BOOKS AND RESOURCES FOR THIS UNIT

- **The Aesop for Children, with pictures by Milo Winter (free online)**: Free at Project Gutenberg, and also offered as an online picture book by the Library of Congress. Read The Fox and the Crow in English after you have read it in Greek, then hunt for two more fables you could tell with this quarter's words.
- **Daily Dose of Greek (free site)**: Free. Two-minute videos walking through the Greek New Testament a verse at a time. After the Greek evening, a few minutes a week here keeps the quarter alive; watch for ἐγώ, με, εἶπεν and ἦλθεν, which turn up constantly.
- **Classics Library (free site)**: Free. The School Launch family's great-books site, the natural next step for a student who has now read real Greek: the authors met this quarter, from Homer to Xenophon, are read closely there in good English translations.

Not required. Every activity in this unit works with paper, pencil, scissors and the free links below. School Launch has no ties to these authors, publishers or companies.

LESSONS IN THIS UNIT

5.1 The Fox and the Crow

3 sessions of 30–40 minutes

5.2 The Lord Is My Shepherd

3 sessions of 30–40 minutes

UNIT 5 REVIEW

The final review. Answer aloud or on paper; notebook charts may be used freely, and endings must be exactly right. 30 points, and the Greek evening afterward is the true graduation.

1. **5 pts**

Read the fox and the crow aloud in Greek (the parent follows the text; two stumbles allowed), then translate sentences 2, 7 and 10.

2. **5 pts**

Decline ὁ κόραξ with its article, singular and plural, and name the noun it follows.

3. 5 pts

Translate into Greek: The fox said to the crow: You are beautiful. The crow let go of the little cheese.

4. 5 pts

Chant ἔλυσσα and the full chart of πατήρ.

5. 5 pts

Read Κύριος ποιμαίνει με, καὶ οὐδέν με ὑστερήσει aloud, gloss it word by word, and explain the three known pieces.

6. 5 pts

Tell in a few sentences what the Septuagint is, then give the meanings and stories of γινῶθι σεαυτόν and θάλαττα θάλαττα.

ANSWER KEY

1. A fluent-enough reading. The fox came and saw the crow and the little cheese.

The crow heard the beautiful words. The crow has a voice, but not sense.

2. ὁ κόραξ, τοῦ κόρακος, τῷ κόρακι, τὸν κόρακα; οἱ κόρακες, τῶν κοράκων, τοῖς κόραξι(ν), τοὺς κόρακας. It follows φύλαξ; the stem κορακ- shows in the genitive.

3. ἡ ἀλώπηξ εἶπεν τῷ κόρακι· καλὸς εἶ. ὁ κόραξ τὸ τυρίον ἔλυσεν.

4. ἔλυσσα, ἔλυσας, ἔλυσε(ν), ἐλύσαμεν, ἐλύσατε, ἔλυσαν. πατήρ, πατρός, πατρί, πατέρα; πατέρες, πατέρων, πατράσι(ν), πατέρας.

5. The Lord, shepherds, me, and, nothing, me, shall be lacking to: the Lord shepherds me, and nothing shall be lacking to me. Κύριος is the nominative subject (like λόγος, standing for God's Name); με is the accusative of ἐγώ, me; καί is and.

6. The Greek translation of the Hebrew Scriptures, made in Alexandria in the centuries before Christ, the Bible the apostles quoted. γινῶθι σεαυτόν, know thyself, was carved at Delphi and made Socrates' life-assignment; Scripture answers that God searches and knows us. θάλαττα θάλαττα, the sea! the sea!, was the shout of Xenophon's Ten Thousand when they saw the way home, in the Attic ττ spelling of θάλασσα.

UNIT CHALLENGE: THE GREEK EVENING

The quarter's finale, described in Lesson 5.2. The student hosts the family Greek evening: the ἔλυσσα and πατήρ chants recited from memory; the fox and the crow performed in two voices, Greek narrator and English translator, with masks and a falling cheese; γνῶθι σεαυτόν and θάλαττα θάλαττα taught to the family, each with its story, until every guest can say them back; and last, the hand-lettered scroll unrolled and Κύριος ποιμαίνει με, καὶ οὐδέν με ὑστερήσει read aloud, every word explained.

Close the evening with Psalm 23 said together in English. Afterward, file the quarter's work in the Greek notebook: the fable script, the scroll draft, the program card and all five unit reviews, the record of the year the student began reading real Greek.

LOOK FOR	WHAT IT MEANS
The chants	ἔλυσσα and the full πατήρ chart were recited from memory with meanings (one slip allowed).
The fable	All ten sentences of the fox and the crow were performed in Greek with their English, the cheese dropping on cue, and the moral line explained.
The teaching	Every family member said γνῶθι σεαυτόν and θάλαττα θάλαττα back and could tell what each means.
The scroll	The scroll is lettered correctly with every word glossed and the KJV verse at the foot; the verse was read aloud and Κύριος, με and καί were explained from the charts.

UNIT 5 • READING FOR REAL • LESSON 5.1 OF 10 • 3 SESSIONS OF 30–40 MINUTES

5.1 THE FOX AND THE CROW

OBJECTIVES

- Tell who Aesop was and why the Greeks, Socrates among them, kept his fables.
- Read a ten-sentence Greek fable in three passes: sound, verbs, meaning.
- Decline ὁ κόραξ like φύλαξ and find each case at work in the story; read ἡ ἀλώπηξ and τὸ τυρίον as sight words.
- Explain the closing line, ὁ κόραξ τὴν φωνὴν ἔχει, τὸν λόγον οὐκ ἔχει, and the two meanings of λόγος inside it.
- Perform the fable in two voices, Greek narrator and English translator, with paper masks.

Warm-up. Chant the daily stack: article grid, λόγος, φωνή, νύξ, πατήρ, λύω present, ἔλυσσά, ἐγώ and σύ. Then a quick test of character, not Greek: someone in the family pays you three extravagant compliments in a row. Notice the little warm pull to believe every one of them. Today's fable is about that pull, and about a bird who paid for it with his lunch.

WATCH

The Fox and the Crow - US English accent (TheFableCottage.com)

The Fable Cottage · 3:21

<https://www.youtube.com/watch?v=w6199XN1Gyk>

WHEN TO WATCH

After The story paragraph and before you open the Greek: hear the whole tale in English once, so that on your first Greek pass your mind is free to listen to sounds.

Note: Made for language learners, so it is told slowly and plainly; that is exactly what you want before a first reading in another language.

BACKUP VIDEO

Animated Aesop's Fables :: Fox and Crow

Animated Aesop · 1:49

<https://www.youtube.com/watch?v=o-M8rKiq35s>

In Session 3, just before rehearsal: a quick animated telling to set the timing and the fox's oily tone for your performance.

KEY TERMS

fable

A short story, often with talking animals, that carries a lesson about how people behave. The Greek word for such a tale was μῦθος, your story-word from Unit 1.

flattery

Praise that is false or overblown, given to get something. The fox's whole plan in five words: καλὸς εἶ καὶ σοφός.

diminutive

A word made smaller with a little ending. ὁ τυρός, cheese, from your grade 5 deck, becomes τὸ τυρίον, a little cheese, a morsel.

three-pass reading

This course's method for any real passage: first pass for sound (read it all aloud), second for verbs (find and name every one), third for meaning (translate).

moral

The lesson a fable leaves behind, usually in its last line. This one's moral is in Greek, and it hinges on the double meaning of λόγος: word, and reason.

VOCABULARY FOR THE WEEK

Erasmian sounds, so every letter stays distinct: α ah, ε eh, η ay, ι ee, ο o, ω oh, υ oo. αι says eye, ει ay, οι oy, αυ ow, ευ ew, ου oo. A rough breathing adds h. Capitals show the written accent.

κόραξ

korax

KO-raks

noun · ὁ κόραξ, τοῦ κόρακος

a crow

άλώπηξ

alopex

ah-LOH-payks

noun · ἡ ἀλώπηξ, τῆς ἀλώπεκος

a fox

τυρίον

turion

too-REE-on

noun · τὸ τυρίον, τοῦ τυρίου

a little cheese

κόλαξ

kolax

KO-laks

noun · ό κόλαξ, του κόλακος

a flatterer

κολακεία

kolakeia

ko-lah-KAY-ah

noun · ή κολακεία, της κολακείας

flattery

ἀπάτη

apate

ah-PAH-tay

noun · ή ἀπάτη, της ἀπάτης

deceit

καθέζομαι

kathezomai

kah-THEH-zo-mye

verb · καθέζομαι

I sit

Αἴσωπος

Aisopos

EYE-soh-pos

noun · ό Αἴσωπος, του Αἰσώπου

Aesop

διδασχὴ

didache

dee-dah-KHAY

noun · ή διδασχὴ, της διδασχῆς

teaching

ἔπαινος

epainos

EH-pye-nos

noun · ὁ ἔπαινος, τοῦ ἐπαίνου

praise

κλάζω

klazo

KLAH-zoh

verb · κλάζω

I scream, I caw

CORE IDEAS

The story. The Greeks remembered Aesop as a slave who lived on the island of Samos about six centuries before Christ, a man with no rank and a sharp eye for human nature, who could win an argument with a story about a tortoise or a grasshopper when plain speech would have failed. Whether every tale credited to him is truly his, no one can say; Greek fables gathered around his name the way songs gather around a famous singer. But the Greeks prized them. The historian Herodotus mentions Aesop; and in Plato's account of Socrates' last days in prison, the old questioner of Unit 3 passes some of his final hours putting Aesop's fables into verse. Here is the one you will read. A crow, ὁ κόραξ (KO-raks), has got hold of a piece of cheese and sits with it in his beak. A fox, ἡ ἀλώπηξ (ah-LO-payks), comes by, sees the cheese and wants it. She cannot climb; she cannot fight a bird in a tree; so she uses the one weapon that works on proud hearts: praise. How handsome you are, she says, how wise; surely you are a king among birds; won't you say something? The crow, swelling, opens his beak to show off his voice, and the cheese drops straight into the fox's waiting jaws.

The fable, in Greek. Here is the whole story, ten sentences, every word and ending from your own charts and deck. Read it aloud once, slowly, before translating anything. 1. τὸ τυρίον τοῦ κόρακος ἦν. 2. ἦλθεν ἡ ἀλώπηξ καὶ εἶδεν τὸν κόρακα καὶ τὸ τυρίον. 3. ἡ ἀλώπηξ ἔβλεπε τὸ τυρίον. 4. εἶπεν τῷ κόρακι· καλὸς εἶ καὶ σοφός. 5. σὺ βασιλεὺς εἶ. 6. τί λέγεις; 7. ὁ κόραξ τοὺς καλοὺς λόγους ἤκουσεν. 8. ὁ κόραξ τὴν φωνὴν ἔπεμψε καὶ τὸ τυρίον ἔλυσεν. 9. ἡ ἀλώπηξ εἶπεν· ἐγὼ τὸ τυρίον ἔχω. 10. ὁ κόραξ τὴν φωνὴν ἔχει, τὸν λόγον οὐκ ἔχει. In English: The little cheese was the crow's. The fox came and saw the crow and the little cheese. The fox kept eyeing the little cheese. She said to the crow: 'You are beautiful and wise. You are a king. What do you say?' The

crow heard the beautiful words. The crow sent out his voice and let go of the little cheese. The fox said: 'I have the little cheese.' The crow has a voice, but not sense.

How Greek works: reading in three passes. A real passage is read three times, each time hunting one thing. *Pass one, sound:* read every word aloud without stopping to translate, so that your mouth and ear meet the whole story first. *Pass two, verbs:* find every verb and name its tense, because the tenses tell how the story is built. The frame is set with the imperfect of εἰμί, ἦν; the fox's long hungry stare is the movie camera, ἔβλεπε, she kept eyeing; the events are snapshots, the sight verbs ἦλθεν, εἶδεν, εἶπεν and your σα-built aorists ἤκουσεν, ἔπεμψε, ἔλυσεν; and the speeches jump into the present, εἶ, λέγεις, ἔχω, as speeches do. (εἶπεν serves for she said as well as he said: the he-form is the he-or-she form.) *Pass three, meaning:* translate, using the scholar's markup from grade 6: box every article, underline every verb ending, circle every augment. Now watch the new noun. **ὁ κόραξ declines exactly like φύλαξ:** κόραξ, κόρακος, κόρακι, κόρακα; plural κόρακες, κοράκων, κόραξι(ν), κόρακας. The genitive gives away the stem, κορακ-, and the fable uses four cases of it: τοῦ κόρακος, the crow's (sentence 1, a genitive of belonging like Hegeso's stone); τὸν κόρακα, the object (2); τῷ κόρακι, to the crow (4); ὁ κόραξ, the subject (7, 8, 10). The fox, ἡ ἀλώπηξ, is third declension too, but her stem shifts in a way saved for a later grade, so this year she appears only as a nominative sight word, always the subject. τὸ τυρίον (too-REE-on) is a sight word as well, a neuter, so the same form serves as subject or object. Notice the pointing pronouns of Unit 3 at work: σὺ βασιλεὺς εἶ, YOU are a king, the flatterer leaning on the word; ἐγὼ τὸ τυρίον ἔχω, I have the cheese, the fox's smug last word. And the moral line brings back a tiny word from grade 5: οὐκ, not, standing just before the verb it denies (οὐ before a consonant, οὐκ before a vowel like the ε of ἔχει). The line also turns on a pun: λόγος means word, but it also means the reason behind words, sense. The crow had plenty of φωνή and no λόγος at all.

Say it out loud. Make your first pass slow and loud: toh too-REE-on too KO-rah-koss AYN. AYL-then hay ah-LO-payks kigh ADE-en ton KO-rah-kah kigh toh too-REE-on. Then give the new chart its chant three times, rhythm first, like φύλαξ: KO-raks, KO-rah-koss, KO-rah-kee, KO-rah-kah; KO-rah-kes, ko-RAH-kohn, KO-rahk-see, KO-rah-kahss. On the third pass, give the characters voices: the fox's lines (sentences 4 to 6, and 9) smooth as honey and a little too sweet, the crow silent and swelling, the narrator plain and steady. Finally learn the last line by heart, with a pause at the comma, like a judge reading a sentence: ho KO-raks tayn foh-NAYN EH-khay, ton LO-gon ook EH-khay.

Try it. This week you turn the fable into a two-voice performance. You are the Greek narrator, reading each sentence aloud in Greek; a family member is the translator, answering each line in English, and both of you wear paper-plate masks, one crow and one fox, swapped at the speeches. A paper cheese does the falling. Rehearse it twice this week; next week it opens the Greek evening.

PICTURE STUDY



The Fox and the Crow, Wenceslaus Hollar, 1660s · Etching · This impression: Thomas Fisher Rare Book Library, University of Toronto

Image: [Wikimedia Commons](#), public domain

Wenceslaus Hollar was born in Prague in 1607 and spent most of his working life in England, where he made thousands of etchings: city views, maps, ladies' fur muffs, seashells, and plates for books, including English editions of Aesop's fables published by John Ogilby in the 1660s. An etching is made by scratching a drawing through a waxy coating on a copper plate and letting acid bite the lines into the metal; the plate is inked and pressed onto paper, so every gray in this picture is really a crowd of tiny black lines. Look for how Hollar tells the whole fable in one frozen moment, just before the flattery works.

Look closely

- Find the crow, and notice how small Hollar made him: a dark shape high in a huge tree, the pale cheese at the tip of his beak.
- Find the fox: head tipped back, eyes on the cheese, one forepaw lifted in mid-step. Is she arriving, or waiting?
- Look at the distance on the right: hills, trees, a town, small figures going about their day. The fable's little drama happens in an ordinary world.
- Look closely at the leaves and the bark: every shade is made of lines, close together for dark, far apart for light.

Talk about it

1. Hollar shows the moment before the crow opens his beak. Why might an artist choose the moment before, rather than the cheese falling?
2. The fox stands below and looks up. How does flattery always look up at the one it is trying to rob?
3. Proverbs says a flattering mouth worketh ruin. What did the crow lose besides his cheese?

ACTIVITY

The fable in two voices

Greek was made to be heard, and fables most of all. You will perform the fox and the crow as a two-voice reading: the Greek narrator speaks each sentence, the English translator answers it, and two paper masks and one paper cheese do the acting.

You will need

- Two paper plates or two circles of stiff paper; scissors, glue or tape, and string or craft sticks for handles
- Crayons or colored pencils: black and gray for the crow, orange and white for the fox
- A small triangle of yellow paper for τὸ τυρίον
- The fable copied on a card or a sheet for each reader: Greek for the narrator, English for the translator

Steps

1. Make the masks: a black crow with a long beak (glue on a paper beak for drama) and an orange fox with tall ears; cut eye holes and add string or a stick handle.
2. Copy the script cleanly: the ten Greek sentences, numbered, on the narrator's card; the ten English lines, numbered to match, on the translator's card.
3. Mark your own card before rehearsal: box the articles, underline the verb endings, circle the augments. A marked script reads more confidently.
4. Rehearse in pairs, line by line: the narrator reads sentence 1 in Greek, the translator answers in English, and so on through 10. At sentence 4, the narrator raises the fox mask for the speeches; at sentence 7, the crow mask goes up and the paper cheese is held in the crow's beak.
5. At sentence 8 the cheese drops. At sentence 9 the fox picks it up. Sentence 10, the moral, is said by both readers together, Greek then English, masks lowered.
6. Rehearse twice this week and once more before the Greek evening, where the fable is the opening act.

Tips

- Let the Greek carry the drama: slow down on καλὸς εἶ καὶ σοφός and make it syrupy; snap ἐγὼ τὸ τυρίον ἔχω.
- The translator is not a sidekick. A clear, well-timed English line is what makes the audience laugh at the right moment.
- If a younger sibling wants a part, the crow has no speaking lines; a willing crow with a paper cheese is a fine role.

Check your work

- ☐ Both masks and the paper cheese are made.
- ☐ The Greek script is copied correctly and marked up: articles boxed, endings underlined, augments circled.
- ☐ All ten sentences were performed, Greek and English, with the cheese dropping on cue at sentence 8.
- ☐ I can say the moral line from memory and explain both meanings of λόγος in it.

GREEK NOTEBOOK

1. Write the date, then copy the whole fable in Greek, numbered, leaving a blank line under each sentence for your English.
2. Write the κόραξ chart beside φύλαξ, singular and plural, with the stem κορακ- circled in the genitive.
3. Make a tense map of the fable in two columns: the movie and frame verbs (ἦν, ἔβλεπε) and the snapshot verbs (ἦλθεν, εἶδεν, εἶπεν, ἤκουσεν, ἔπεμψε, ἔλυσεν), with the present-tense speeches listed below.
4. Copy the moral line with both of its meanings, and beneath it Proverbs 26:28.

From history. The fox and the crow has been told in nearly every language of Europe. The Roman poet Phaedrus put it into Latin verse in the first century, so families in our Latin courses can read the same crow, cheese and fox there; in seventeenth-century France, Jean de La Fontaine retold it so neatly that French children still recite his version by heart. Through all the retellings the cheese and the flattery stay the same, because the human heart they describe has not changed.

Example 1. Read sentence 2 in three passes: ἦλθεν ἡ ἀλώπηξ καὶ εἶδεν τὸν κόρακα καὶ τὸ τυρίον.

▼ **Show solution**

1. Pass one, sound: AYL-then hay ah-LO-payks kigh ADE-en ton KO-rah-kah kigh toh too-REE-on.
2. Pass two, verbs: ἦλθεν and εἶδεν, two sight verbs, snapshot past, he or she came, he or she saw.
3. Pass three, meaning: ἡ ἀλώπηξ is the subject (nominative sight word); τὸν κόρακα wears the accusative badge, the thing seen; τὸ τυρίον, neuter, is the second thing seen.

Answer: The fox came and saw the crow and the little cheese. Note the Gospel word order: the verb ἦλθεν comes first, just as in ἦλθεν ὁ διδάσκαλος.

Example 2. Decline ὁ κόραξ with its article, and point to each case the fable uses.

▼ **Show solution**

1. It goes like φύλαξ: find the stem in the genitive, κόρακος, so the stem is κορακ-.
2. Singular: ὁ κόραξ, τοῦ κόρακος, τῷ κόρακι, τὸν κόρακα. Plural: οἱ κόρακες, τῶν κοράκων, τοῖς κόραξι(ν), τοὺς κόρακας.
3. In the fable: τοῦ κόρακος in sentence 1, τὸν κόρακα in 2, τῷ κόρακι in 4, ὁ κόραξ in 7, 8 and 10.

Answer: Four cases in ten sentences, every one doing its proper job: belonging, object, to-whom, subject. The article never changed its uniform; the noun changed its clothes.

Example 3. Translate the moral line and explain it: ὁ κόραξ τὴν φωνὴν ἔχει, τὸν λόγον οὐκ ἔχει.

▼ **Show solution**

1. Subject: ὁ κόραξ. Two objects with accusative badges: τὴν φωνήν and τὸν λόγον.
2. Verbs: ἔχει twice, he has; the second is denied by οὐκ, not (οὐκ before the vowel of ἔχει).
3. λόγος here is not 'word' but the reason behind words: sense, good judgment. Greek needs no 'but'; the comma and the mirror-shape of the two halves do the work.

Answer: The crow has a voice, but not sense. He had a φωνή to make noise with and no λόγος to tell him when to keep his beak shut.

PRACTICE

1. **Easy** Read sentences 1 to 3 aloud, then translate them.

▼ **Show answer**

The little cheese was the crow's (literally, of the crow). The fox came and saw the crow and the little cheese. The fox kept eyeing the little cheese.

2. **Easy** Give the singular of ὁ κόραξ with its article, and name the noun it copies.

▼ **Show answer**

ὁ κόραξ, τοῦ κόρακος, τῷ κόρακι, τὸν κόρακα. It declines like φύλαξ, stem κορακ-, found in the genitive.

3. **Easy** What are ἡ ἀλώπηξ and τὸ τυρίον, and what is the rule for each this year? Where does τυρίον come from?

▼ **Show answer**

The fox and the little cheese, both sight words. ἀλώπηξ appears only in the nominative, as a subject. τυρίον is neuter, so one form serves as subject or object; it is the diminutive (the little-ending) of ὁ τυρός, cheese, from the grade 5 deck.

4. **Medium** Name the tense or kind of each verb, and say why the speeches use the present: ἦν, ἔβλεπε, ἦλθεν, ἤκουσεν, ἔλυσεν, λέγεις.

▼ **Show answer**

ἦν imperfect of εἰμί (the frame); ἔβλεπε imperfect (movie: she kept eyeing); ἦλθεν second-aorist sight verb (snapshot); ἤκουσεν and ἔλυσεν first aorists (snapshots, σ-built); λέγεις present. The fox is speaking in the moment, so her words are present tense, exactly as English quotations are.

5. **Medium** Translate into Greek: The crow heard the words. The fox said to the crow: You are wise.

▼ **Show answer**

ὁ κόραξ τοὺς λόγους ἤκουσεν. ἡ ἀλώπηξ εἶπεν τῷ κόρακι· σοφὸς εἶ. (τῷ κόρακι is the dative, to the crow, built like τῷ φύλακι.)

6. **Medium** The endings of λέγεις and ἔχω already say who. So why does the fable add σύ in σὺ βασιλεὺς εἶ and ἐγὼ in ἐγὼ τὸ τυρίον ἔχω?

▼ **Show answer**

For emphasis, the pointing finger of Unit 3. The flatterer leans on YOU (you, of all birds, are a king); the fox's last line leans on I (I am the one with the cheese now). The pronouns carry the fable's whole turn from flattery to triumph.

7. **Hard** Explain how the moral line plays on the two meanings of λόγος, and connect it to sentence 7, where the crow heard τοὺς καλοὺς λόγους.

▼ **Show answer**

In sentence 7 λόγοι are words, the fox's beautiful words. In the moral, λόγος is the reason that should judge words: sense. The crow received plenty of λόγοι and used none of his own λόγος to weigh them. The fable's joke is that the same Greek word names both the flattery and the thing that would have seen through it.

8. **Challenge** Write a two-sentence Greek ending in which a wiser crow wins. Use ἡ ἀλώπηξ only as a nominative, decline κόραξ correctly, and use οὐκ once. Translate.

▼ **Show answer**

Sample: ἦλθεν ἡ ἀλώπηξ καὶ εἶπεν τῷ κόρακι· καλὸς εἶ. ὁ κόραξ τοὺς λόγους ἤκουσεν καὶ τὸ τυρίον οὐκ ἔλυσεν. (The fox came and said to the crow: You are beautiful. The crow heard the words and did not let go of the little cheese.) Any version with correct endings, the fox kept in the nominative, and οὐκ before a vowel earns full credit.

COMMON MISTAKES

- Declining ἡ ἀλώπηξ. She is a sight word this year, always nominative, always the subject; if your sentence needs the fox as an object, rebuild it so she is the one acting.
- Reading εἶπεν as 'he said' when the fox is speaking. The sight verb is the he-or-she form; the subject tells you which.
- Translating every λόγος as 'word.' In the moral line the word means sense, the reason behind words, and the fable's whole point hangs on it.
- Skipping the first pass. Translating before reading aloud turns a story into a puzzle; the sound pass is what lets you perform it, and it makes the meaning pass faster.

Make it a game • Keep the Cheese. One player is the crow and holds a paper cheese; another is the fox and holds the fable cards. The fox reads any sentence from the fable in Greek, as sweetly as possible. The crow must translate it correctly to keep the cheese. A miss, and the cheese drops: the fox takes it and the two swap roles. For a bonus point the crow may also name the tense of the sentence's verb. Whoever holds the cheese when every sentence has been read says the moral line, ὁ κόραξ τὴν φωνὴν ἔχει, τὸν λόγον οὐκ ἔχει, and wins.

Scripture. “A lying tongue hateth those that are afflicted by it; and a flattering mouth worketh ruin.” (Proverbs 26:28, KJV)

The fox's compliments were not kindness but a tool, and Solomon names what such a mouth does: it works ruin. The fable laughs at the crow; Proverbs warns us to be neither the bird who swallows praise nor the fox who spends it. Honest words, even plain ones, are a gift; flattery always wants something back.

5.2 THE LORD IS MY SHEPHERD

OBJECTIVES

- Tell the story of the Septuagint, the Greek Old Testament the apostles quoted.
- Read Κύριος ποιμαίνει με, καὶ οὐδέν με ὑστερήσει aloud and gloss it word by word, naming the three pieces already known: Κύριος, με, καί.
- Learn the shepherd's words as sight words: ὁ ποιμήν, ποιμαίνει, ἡ ράβδος.
- Review the whole quarter's grammar: the ἔλυσσα and πατήρ chants, the third declension, the pronouns, the questions.
- Letter the psalm scroll and host the Greek evening.

Warm-up. The last daily stack of the course: article grid, λόγος, φωνή, νύξ, πατήρ, λύω, ἔλυσσα, ἐγώ and σύ, and make it ring. Then say Psalm 23 together as a family in English, as much of it as anyone knows. Today you meet its first verse in the Greek that Greek-speaking Jews and the first Christians read, and you will find you can already read some of it.

WATCH

Psalm 23 of the Bible read in ancient Greek, from the Septuagint or LXX ("Κύριος ποιμαίνει με").

Thomas Whichello · 3:30

<https://www.youtube.com/watch?v=Dq0zpUgMY7Q>

WHEN TO WATCH

After the How Greek works paragraph, with your glossed verse in front of you. Listen for Κύριος ποιμαίνει με at the very beginning, then let the rest of the psalm wash over you; in the fourth verse, listen for ἡ ράβδος.

Note: A reading of the whole psalm in Greek. The reader's pronunciation differs a little from our classroom sounds; small differences between readers are normal, and this course keeps the classroom sounds so every letter stays distinct.

BACKUP VIDEO

Psalm 23 (22 in LXX) Septuagint Greek audio - The Lord's my Shepherd

Chris Edwards · 1:29

<https://www.youtube.com/watch?v=H3bs4DUisOo>

In Session 3, as the rehearsal track for your scroll reading: play it, then read the first verse aloud yourself right after it.

KEY TERMS

Septuagint (LXX)

The Greek translation of the Hebrew Scriptures, begun in Alexandria about 250 years before Christ. Its name is Latin for seventy, from the old story of seventy-odd translators; LXX is seventy in Roman numerals.

Κύριος

Lord. In the Septuagint, Κύριος stands in place of God's own holy Name, which is why English Bibles print LORD in capitals in Psalm 23. It declines like λόγος; you met it in grade 5 as ὁ κύριος.

ὁ ποιμήν

The shepherd, a sight word this year (nominative only). Its verb, ποιμαίνει, means he shepherds: he leads, feeds and guards the flock.

ἡ ῥάβδος

The rod or staff, a sight word: the shepherd's stick for guiding and defending. A feminine -ος noun, like ἡ ὁδός. Psalm 23:4: thy rod and thy staff they comfort me.

gloss

A word-by-word meaning written under a line of a foreign language. A glossed line is understood whole, without parsing every form.

VOCABULARY FOR THE WEEK

Erasmian sounds, so every letter stays distinct: α ah, ε eh, η ay, ι ee, ο o, ω oh, υ oo. αι says eye, ει ay, οι oy, αυ ow, ευ ew, ου oo. A rough breathing adds h. Capitals show the written accent.

ῥάβδος

hrabdos

HRAB-dos

noun · ἡ ῥάβδος, τῆς ῥάβδου
a rod, a staff

οὐδείς

oudeis

oo-DAYS

pronoun · οὐδείς, οὐδεμία, οὐδέν
no one; nothing

ὑστερέω

hustereo

hoos-teh-REH-oh

verb · ὑστερέω
I lack, I fall short

ποιμαίνω

poimaino

roy-MYE-noh

verb · ποιμαίνω

I shepherd

χλόη

chloe

KHLO-ay

noun · ή χλόη, της χλόης

green grass

σκιά

skia

skee-AH

noun · ή σκιά, της σκιάς

a shadow

βακτηρία

bacteria

bak-tay-REE-ah

noun · ή βακτηρία, της βακτηρίας

a staff

ανάπαυσις

anapausis

ah-NAH-pow-sis

noun · ή ανάπαυσις, της αναπαύσεως

a rest

κατοικέω

katoikeo

kah-toy-KEH-oh

verb · κατοικέω

I dwell

μακρότης

makrotes

mah-KRO-tays

noun · ἡ μακρότης, τῆς μακρότητος

length

παραμυθία

paramuthia

pah-rah-moo-THEE-ah

noun · ἡ παραμυθία, τῆς παραμυθίας

comfort

CORE IDEAS

The story. After Alexander the Great, Greek became the common language of the eastern Mediterranean, and in the great city of Alexandria in Egypt there lived a large Jewish community whose children were growing up speaking Greek better than Hebrew. So, beginning about 250 years before Christ, Jewish scholars there translated the Law of Moses into Greek, and over the next century or more the Psalms, the Prophets and the rest of the Scriptures followed. An old story says seventy-two scholars did the first work, which is why the translation is called the Septuagint, from the Latin for seventy, and written LXX. When the apostles went out into a Greek-speaking world, this was the Bible their hearers could read, and the New Testament writers quote it again and again. Its twenty-third psalm (the Greek Bible counts it as Psalm 22, because it numbers some earlier psalms differently) begins with four words: Κύριος ποιμαίνει με, the LORD shepherds me.

The shepherd's psalm. David wrote the psalm, and David knew sheep: before he was a king he was a shepherd boy, guarding his father's flock from the lion and the bear. A shepherd, ὁ ποιμήν (poy-MAIN), did not simply own sheep; he walked ahead of them to find grass and water, counted them home at night, and fought for them with his staff, ἡ ῥάβδος (HRAB-doss). David looked at all that work and said: the LORD does that for me. A thousand years later, Jesus stood in Jerusalem and said in Greek words you can read: ἐγώ εἰμι ὁ ποιμήν ὁ καλός, I am the good shepherd (John 10:11): ἐγώ εἰμι, I am, with the pointing pronoun leaning hard; ὁ ποιμήν, the shepherd; ὁ καλός, the good one. The psalm's Shepherd and the Gospel's Shepherd are one.

How Greek works: one verse, word by word. Here is the first verse exactly as the Septuagint gives it: Κύριος ποιμαίνει με, καὶ οὐδέν με ὑστερήσει. Read it with a gloss:

Κύριος, the Lord; ποιμαίνει, shepherds; με, me; καί, and; οὐδέν, nothing (literally not-one-thing); με, me; ὑστερήσει, shall be lacking to. All together: The Lord shepherds me, and nothing shall be lacking to me; or as the King James says it, The LORD is my shepherd; I shall not want. Three of the words are old friends. Κύριος is the subject, a nominative like λόγος, standing without an article because it stands for the Name. με is the accusative of ἐγώ from your Unit 3 chant, ἐγώ, μου, μοι, με: me, the one being shepherded. καί is and, the first word you ever joined sentences with. The rest, ποιμαίνει, οὐδέν and ὑστερήσει, are read as a sight line: understood whole, never parsed this year. Notice what Greek does that English hides: the psalm's first claim is a verb. The LORD is not only called a shepherd; he shepherds, now, in the present, the way λύει is something done right now. This week also gathers the whole quarter one last time: chant ἔλυσσα and πατήρ, decline a third-declension noun by finding its stem, ask τίς; and τίς;, and point with ἐγώ and σύ, because at the Greek evening you will do all of it out loud.

Say it out loud. Read the verse slowly, word by word, with stress: KOO-ree-oss poy-MY-nay meh, kigh oo-DEN meh hoo-steh-RAY-say. Notice that με (meh) has no accent of its own: it leans on the word before it, as small words often do. Read it three times, then say it from memory, then read it to someone and give the gloss of each word as you go. Then run the evening's chants: ἔλυσσα, ἔλυσας, ἔλυσε(ν), ἐλύσαμεν, ἐλύσατε, ἔλυσαν; and πατήρ, πατρός, πατρί, πατέρα; πατέρες, πατέρων, πατράσι(ν), πατέρας. Last, rehearse the two sayings you will teach your family: γνῶθι σεαυτόν (GNOH-thee seh-ow-TON), know thyself, and θάλαττα θάλαττα (THA-lat-ta), the sea, the sea.

Try it. This week you letter the psalm scroll: the first verse in your best Greek hand, the gloss beneath each word, the King James verse at the foot, rolled and tied with a ribbon until the evening. Then you host the Greek evening, the quarter's finale: the chants, the fox and the crow performed in two voices, the scroll unrolled and read with every word explained, and γνῶθι σεαυτόν and θάλαττα θάλαττα taught to the family so that everyone at the table goes home with some Greek.

PICTURE STUDY



The Good Shepherd, Bernhard Plockhorst, 19th century · Oil painting, widely reproduced as color prints · Known today mainly through printed copies; this image is from an old color print
Image: [Wikimedia Commons](#), public domain

Bernhard Plockhorst (1825–1907) was a German painter of portraits and Bible scenes. His Good Shepherd was printed and reprinted until copies hung in countless homes, Sunday school rooms and church hallways on both sides of the Atlantic, so that for generations of children this was the picture that came to mind with the words The LORD is my shepherd. The painting is gentle rather than grand: no throne, no crowd, only a Shepherd on a stony path, a lamb in his arm, and a flock that will not leave his side.

Look closely

- Find the lamb: held close against his chest, its legs tucked up. Shepherds carried lambs too young or too weak to keep up.
- Find the long crook, the shepherd's staff: this is ῥάβδος, the rod and staff of Psalm 23:4.
- Look at the sheep's faces: how many are looking at the Shepherd rather than at the path?
- Look at the ground: stones, thorns, a rough road. The painter did not make the way easy; he made the Shepherd near.

Talk about it

1. The psalm says the LORD shepherds; Jesus said I am the good shepherd. What is the painter saying by giving this shepherd a halo of light?
2. Why would a shepherd's staff comfort a sheep, as Psalm 23:4 says? Think about what it guides away from and what it drives off.
3. The path in the painting is rough. Does the psalm promise an easy road, or something better than an easy road?

ACTIVITY

The psalm scroll and the Greek evening

Ten weeks of chanting, stem-hunting and snapshot verbs end in one evening. First you letter the Shepherd's verse on a scroll worth unrolling; then you host the family Greek evening, where every tool of the quarter is used out loud.

You will need

- A long strip of plain, brown or parchment-style paper (about 6 by 18 inches) and a ribbon
- Pencil, fine-tip marker and colored pencils; a ruler
- The fox and crow masks, the paper cheese and the two scripts from Lesson 5.1
- Cards with the two sayings to teach: γνῶθι σεαυτόν on one, θάλαττα θάλαττα on the other, with meanings on the back
- Optional: a simple snack for the evening (bread and cheese is fitting)

Steps

1. Rule light pencil guidelines on the strip, leaving space under each line for a gloss.
2. Letter the verse large and clear, breathings and accents copied exactly: Κύριος ποιμαίνει με, καὶ οὐδέν με ὑστερήσει. Ink it once the pencil spacing pleases you.
3. Under each Greek word, letter its gloss small: the Lord, shepherds, me, and, nothing, me, shall be lacking to. At the foot, letter Psalm 23:1 from the King James: The LORD is my shepherd; I shall not want. Add a border of a shepherd's crook, or a small flock, then roll the scroll and tie it.
4. Plan the evening's program on a card: 1) the chants, ἔλυσσα and πατήρ; 2) the fox and the crow in two voices; 3) the two sayings taught to the family; 4) the scroll unrolled and read; 5) Psalm 23 said together in English to close.
5. Host the Greek evening. For the sayings, tell each one's story in a few sentences (the Delphi door and the God who searches hearts; the soldiers on the ridge) and have every guest say it back to you.

6. Unroll the scroll last. Read the verse in Greek, then go word by word with the gloss, showing which three words you knew before you ever saw the psalm. Close with the whole family saying Psalm 23 in English.

Tips

- Keep the program short and warm: about twenty minutes of Greek, then the snack and conversation.
- Teaching is the real test. A little sister who can say θάλαττα θάλαττα and tell you why the soldiers shouted it is worth more than a flawless solo.
- If nerves wobble at the scroll, slow down. That psalm has been read aloud by trembling voices for three thousand years; it knows how to carry a reader.

Check your work

- ☐ The scroll is lettered correctly, every word glossed, the KJV verse at the foot.
- ☐ Both chants were given from memory, and the fable was performed in two voices.
- ☐ Every family member said γνῶθι σεαυτόν and θάλαττα θάλαττα back to me and told what they mean.
- ☐ I read the verse from the scroll and explained each word, naming Κύριος, με and καί as words I already knew.

GREEK NOTEBOOK

1. Write the date, then the verse with its gloss beneath each word: Κύριος ποιμαίνει με, καὶ οὐδέν με ὑστερήσει.
2. Write the three known pieces with where you learned them: Κύριος (like λόγος; ὁ κύριος in grade 5), με (the ἐγώ chart, Unit 3), καί (from the first sentences you ever joined).
3. Copy the shepherd's sight words with meanings: ὁ ποιμὴν, ποιμαίνει, ἡ ράβδος; and John 10:11, ἐγώ εἰμι ὁ ποιμὴν ὁ καλός, I am the good shepherd.
4. Write the Greek evening program, and afterward a short note of how it went and one Greek goal for next year.

From history. Among the very oldest Christian pictures are paintings of the Good Shepherd, found on the walls of the underground burial galleries, the catacombs, outside Rome, from the third century: a young shepherd carrying a sheep across his shoulders. Christians painted the Shepherd before the cross became the common sign of their faith, in a time when following him could cost them everything. Psalm 23, John 10 and those catacomb walls all say the same thing: the Lord shepherds his people, even through the valley of the shadow of death.

WORKED EXAMPLES

Example 1. Gloss the verse word by word and give a smooth translation: Κύριος ποιμαίνει με, καὶ οὐδέν με ὑστερήσει.

▼ **Show solution**

1. Κύριος, the Lord (subject); ποιμαίνει, shepherds; με, me.
2. καί, and; οὐδέν, nothing; με, me; ὑστερήσει, shall be lacking to.
3. Put it into English word order and smooth it.

Answer: The Lord shepherds me, and nothing shall be lacking to me. The King James renders the same thought: The LORD is my shepherd; I shall not want.

Example 2. Explain the three known pieces of the verse from your own charts.

▼ **Show solution**

1. Κύριος: nominative singular, the -ος of λόγος, so it is the subject; in the Septuagint it stands for God's Name, so it needs no article.
2. με: the fourth line of the ἐγώ chant (ἐγώ, μου, μοι, με), the accusative, me as the one receiving the action.
3. καί: and, joining the two halves of the verse.

Answer: The Lord is the doer, I am the one shepherded, and καί ties the promise to its result. Three words from your own deck hold the verse's shape.

Example 3. Translate John 10:11 as Jesus said it: ἐγώ εἰμι ὁ ποιμὴν ὁ καλός.

▼ **Show solution**

1. ἐγώ εἰμι: I am, with the emphatic pronoun; the ending -μι already says I, so ἐγώ is pointing.
2. ὁ ποιμὴν: the shepherd (sight word, nominative).
3. ὁ καλός: the good one; Greek repeats the article to put weight on the adjective.

Answer: I am the good shepherd: literally, I am the shepherd, the good one. The psalm's Κύριος who shepherds and the Gospel's good shepherd are one Lord.

PRACTICE

1. **Easy** Read the verse aloud and give the gloss of each word.

▼ **Show answer**

Κύριος, the Lord; ποιμαίνει, shepherds; με, me; καί, and; οὐδέν, nothing; με, me; ὑστερήσει, shall be lacking to.

2. **Easy** What is the Septuagint, where was it made, and why does it matter to a Christian Greek student?

▼ **Show answer**

The Greek translation of the Hebrew Scriptures, made in Alexandria beginning about 250 years before Christ. It was the Bible of Greek-speaking Jews and of the first Christians, and the New Testament writers quote it again and again.

3. **Easy** Give the meanings of the shepherd's words: ὁ ποιμὴν, ποιμαίνει, ἡ ράβδος, Κύριος.

▼ **Show answer**

The shepherd; he shepherds; the rod or staff; the Lord (standing for God's Name in the Septuagint).

4. **Medium** Chant the aorist ἔλυσα and the full chart of πατήρ, with meanings.

▼ **Show answer**

ἔλυσα, ἔλυσας, ἔλυσε(ν), ἐλύσαμεν, ἐλύσατε, ἔλυσαν: I loosed through they loosed. πατήρ, πατρός, πατρί, πατέρα; πατέρες, πατέρων, πατράσι(ν), πατέρας: father, of a father, to a father, father (object), and the plurals.

5. **Medium** Built on the psalm's pattern, translate into Greek: The Lord sees me. The Lord hears me.

▼ **Show answer**

Κύριος βλέπει με. Κύριος ἀκούει με. (Same frame as Κύριος ποιμαίνει με: subject, verb in the he-form, and the little με, me, as the object.)

6. **Medium** Review: translate both ways. ὁ κόραξ τὴν φωνὴν ἔχει, τὸν λόγον οὐκ ἔχει. / Who is speaking? (Use the Greek question mark.)

▼ **Show answer**

The crow has a voice, but not sense. / τίς λέγει;

7. **Hard** The King James says 'The LORD is my shepherd'; the Greek says 'the Lord shepherds me.' What does the verb form add to the meaning, and why is Κύριος printed as LORD in capitals in English?

▼ **Show answer**

A noun names what he is; the verb shows him doing it, now, in the present: leading, feeding, guarding. Both are true, but the Greek puts the action first. LORD in capitals marks the place where the Hebrew has God's own Name; the Septuagint puts Κύριος there, and the English shows it with capitals.

8. **Challenge** Write the program for your Greek evening, and for each item name the grammar it shows off (at least five items).

▼ **Show answer**

Sample: 1) ἔλυσσα chant: the first aorist, the snapshot past. 2) πατήρ chant: the third declension and its squeezed stem. 3) The fox and the crow: three-pass reading, imperfect and aorist narration, κόραξ in four cases, a τί; question, emphatic σύ and ἐγώ, οὐκ. 4) γνῶθι σεαυτόν and θάλαττα θάλαττα: sight lines from Delphi and the Anabasis, with the Attic ττ. 5) The scroll: Κύριος (nominative), με (accusative of ἐγώ), καί, and the Septuagint story. Any well-reasoned program earns full credit.

COMMON MISTAKES

- Parsing the sight words of the verse. ποιμαίνει, οὐδέν and ὑστερήσει are read whole this year; only Κύριος, με and καί are explained from the charts.
- Adding an article: ὁ Κύριος. The psalm says Κύριος alone, because it stands for God's Name. Copy the verse exactly as printed.

- Reading με as a subject. It is the accusative, me, the one being shepherded; the Lord is the doer.
- Turning the Greek evening into a solo. The family should leave saying Greek, not only having heard it: teach the sayings, and let them answer back.

Make it a game • The Shepherd's Roll Call. The flock (everyone else) each draws three cards from the quarter's deck and holds them. The shepherd (the student) calls out an English meaning: the night! the crow! I loosed! The sheep holding that word must bleat it back in Greek, ἡ νύξ!, and hand the card over to come into the fold. A wrong bleat keeps the sheep out for one more round. When every card is in, the whole fold says the verse together, Κύριος ποιμαίνει με, καὶ οὐδέν με ὑστερήσει, and the shepherd may choose the next shepherd.

Scripture. “The LORD is my shepherd; I shall not want.” (Psalm 23:1, KJV)

This is the last verse of the course, and the best. You have read Homer's first line, Delphi's maxim, a soldier's shout and a fox's flattery; the quarter ends with a promise that does not belong to any of them. Κύριος ποιμαίνει με: the Lord shepherds me. Learn it in Greek, keep it in English, and carry it wherever the road goes.