

GRADE 8 GREEK

First edition

5 units

10 lessons • one quarter

A video for every lesson

FIRST EDITION

COURSE GUIDE

This is the capstone of the School Launch Greek sequence: the quarter in which the student who began with alpha in grade 3 finally reads the real thing, unaltered and unsimplified. Three texts anchor the course. From the Septuagint, the Greek Old Testament of the apostles, comes the Bible's first sentence: Ἐν ἀρχῇ ἐποίησεν ὁ θεὸς τὸν οὐρανὸν καὶ τὴν γῆν. From Homer comes the first line of the Iliad, wrath slammed down as the opening word. And from John's Gospel come verses 1 through 5 entire, worked through word by word across the quarter and read aloud, from a hand-lettered scroll, at a family Capstone Evening. Around the texts runs a true story five lessons long: Alexander's conquests making one Greek world, the seventy translators of Alexandria, the great codices copied by candlelight, a palm-sized papyrus scrap of John copied within living memory of the apostle's first readers, and Erasmus in 1516 putting printed Greek into Europe's hands with the cry *ad fontes*, back to the sources.

Every lesson follows the same path the whole sequence has walked. First comes **the story**. Then **how Greek works**: this year the verb is completed with the infinitive (λύειν, γράφειν, λέγειν, and the irregular εἶναι, to be), the contract verb is met honestly as a sight pattern (ἀγαπάω squeezes to ἀγαπῶ, ἀγαπᾶς, ἀγαπᾷ), and the participle is learned by recognition only, a verb wearing a noun's badge: ὁ λέγων, the one saying; ὁ πιστεύων, the one believing. Then **say it out loud**, because Greek still goes in through the mouth and ears, and a capstone student chants like a beginner and reads like a scholar. Last, **try it**: the student rebuilds every chart of grades 6 and 7 into one tabbed Chart Book, letters the Genesis Scroll and an Iliad broadside, typesets a printer's page the way Erasmus might, fakes a convincing papyrus fragment, and rolls the Capstone Scroll for the Evening.

By the end of the quarter the student can read Genesis 1:1, the Iliad's opening line and John 1:1-5 aloud in Greek and explain every word's job; can recognize infinitives, contract forms and participles in real text without being fooled; can tell the *ad fontes* story from Alexandria to Erasmus, with the manuscripts to prove it; and knows

exactly where the road goes next, whether toward Attic authors, the whole Greek New Testament or a seminary grammar, because every one of those doors is now genuinely open. Five years ago the alphabet was the mountain. This quarter the student stands on top of it and reads.

Most videos come from trusted channels: Wes Huff and Biblical Mastery Academy (apologetics and seminary teachers), Daily Dose of Septuagint, BibleProject, EZ Greek, Jonathan Rehfeldt, PlayGreek and Classical Academic Press (Greek teachers), LatinPerDiem, Podium-Arts, Smarthistory and the British Museum (scholars, performers and museums), Daily Dose Documentary and others. Every video was previewed for accuracy and content. Several are made for adult students, which suits a capstone year; the lesson notes say so, and they also say where a video belongs to a longer series but stands on its own. You will hear real differences in pronunciation between channels (classroom Erasmian, Koine, reconstructed ancient 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 8 (about ages 13–14) completing the School Launch Greek sequence. The course assumes grades 6 and 7, or their equivalent: all three declensions, the article, adjectives, pronouns, prepositions, the present, imperfect, future and first aorist, and the verb εἰμί. Unit 1 reviews all of it on the run, so a strong student from another Greek background can join here with the Chart Book project as the on-ramp. A parent or teacher reads along, joins the chants, checks the practice and hosts the Capstone Evening. Nothing needs to be bought: every activity uses paper, index cards, pencil 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 and a recitation: the student chants the week's charts and reads the week's Greek aloud 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 you stand.** A student arriving from our Grade 7 Greek can already read in-scope Greek with all three declensions, the four tenses (present, imperfect, future, first aorist), the verb εἰμί and a handful of sight second aorists. This course adds the last recognition tools, the infinitive, the contract verb and the participle, and spends the capital on real texts. Nothing from grades 6–7 is assumed to be fresh; Unit 1's Chart Book rebuild brings every paradigm back under the hand before the first real verse arrives.
3. **Chant it every day: the Grand Chant.** Open every session with a two-minute rotation: the article grid, one noun chart (rotate λόγος, δῶρον, φωνή, καρδία, then the third declension: φύλαξ, νύξ, σῶμα, πατήρ), one λύω column (rotate present, imperfect, future, aorist), and εἰμί in both tenses. From Unit 1 on, add the week's real text, read aloud from the wall. A capstone student does not outgrow chanting; a capstone student chants faster.
4. **Story, then grammar, then doing.** The core ideas are written to be read by the student, this year in the fullest voice of the sequence. The paragraph marked *The story* tells what happened; *How Greek works* explains the grammar; *Say it out loud* gives the sounds, chants and readings; *Try it* explains the activity. After each, have the student tell it back, and this year, defend it: why does the article mark the subject? how do we know this scrap is old?
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, which matters doubly in a year spent reading real pages.
6. **Sight words and glossed words.** A capstone course reads above its grammar on purpose. Words marked sight are read whole and understood whole, never declined or parsed: ἡ μῆνις is wrath, and that is all the quarter asks of it. Two forms in John, ἐγένετο (came to be) and κατέλαβεν (overcame), are glossed whole the same way; their full grammar belongs to a later course, and saying so honestly is part of the lesson.

7. **The word list.** The course adds about 40 words to the five-year deck, in this order. Unit 1, the one-Greek world: ἡ βίβλος (the book, the scroll), ἡ γλῶσσα (the tongue, the language), ὁ κόσμος (the world, back on review), ὁ οὐρανός (the heaven), with the sight words ἡ οἰκουμένη (the inhabited world), ἐβδομήκοντα (seventy, the Septuagint's LXX) and the sight form ἐποίησεν (he made, from the contract verb ποιέω). Unit 2, the verb completed: ἡ ἀγάπη (love), ἀγαπάω/ἀγαπῶ (I love, the sight-pattern contract verb), ὁ ἐχθρός (the enemy), θέλω (I want, I will), the infinitives λύειν, γράφειν, λέγειν and εἶναι (to be), τὸ ἔργον (the work) on review, and the sight words ἡ πίστις (faith) and ἡ χάρις (grace). Unit 3, the poets: ἡ πέτρα (the rock), the participle sight-forms ὁ λέγων, ὁ πιστεύων and ὁ ἀκούων, ὁ ἵππος (the horse) on review, and the sight words ἡ μῆνις (wrath), ἡ θεά (goddess, in the Iliad's line only), τὸ μάρμαρον (marble) and ἡ στοά (the porch). Unit 4, ad fontes: ἡ πηγή (the spring, the source), ἡ ἐκκλησία (the assembly, the church), πρῶτος (first) on review, and the sight words τὸ ἀντίγραφον (the copy), ὁ χάρτης (the papyrus sheet) and γράμμα, plural γράμματα (letters). Unit 5, the words of John 1: ἡ ζωή (life), ἡ σκοτία (darkness), πρὸς with the accusative (with, toward), φαίνει (shines), with ἡ ἀρχή, ὁ λόγος, ὁ θεός, τὸ φῶς and ἦν on review, the sight word πάντα (all things), the glossed-whole forms ἐγένετο and κατέλαβεν, and one final sight word for the Capstone Evening: δόξα (glory). This list, with the rebuilt Chart Book, is the whole year's equipment.
8. **The Greek notebook and the Chart Book.** Use any notebook for the quarter, dated on every page: vocabulary, glosses, translations, the interlinear drafts of the three great texts. The Chart Book built in week 1 is its companion: every paradigm of grades 6–7 re-inked in one tabbed booklet. A student who can flip to the right chart in five seconds has learned how scholars actually work.
9. **Translation is a two-way street, and reading is a third thing.** The practice still runs both directions, Greek into English and English into Greek, within scope. But this year adds real reading: gloss the text word by word first (every word's job named), then say it in smooth English, then set the KJV beside it and see what the translators saw. Never skip straight to the smooth English; the gloss is where the Greek is.
10. **Greek and Latin together.** Families from our Latin courses will notice that this unit's battle cry, ad fontes, back to the sources, is itself Latin: Erasmus and his friends spoke Latin and were fighting for Greek. The endings game is the same game in both languages; the big difference is still the article, which Latin lacks and

which, in John 1:1, quietly settles which noun is the subject. Neither language is required for the other, but they shake hands all quarter.

11. **Unit review and unit challenge.** Each unit ends with a short review (30 points), which may be done orally, and a unit challenge: the Chart Book with the Genesis Scroll, the Agape Ledger with the Life-Verbs page, the Iliad broadside paired with the Two Monuments page, the Printer's Page with the Fragment Facsimile, and at last the Capstone Evening. Keep the challenge work in a folder; together the five challenges are the student's five-year diploma.
12. **The Capstone Evening.** In the last week, the student hosts the family: the alphabet sung the way it was in grade 3, the great chants recited, then the readings, Genesis 1:1, the Iliad's first line, and John 1:1–5 from the Capstone Scroll, each with its translation, and a word of thanks in Greek. Five years end with the student standing up and reading. Invite the grandparents.

SCOPE AND SEQUENCE

UNIT 1 • WEEKS 1–2

One World, One Greek

Alexander, tutored by Aristotle, carries Greek from Egypt to India; the koine remains when the empire breaks; in Alexandria the Seventy render the Scriptures into Greek, so the apostles inherit a Bible their readers already knew. Full review of grades 6–7 on the run, the Chart Book rebuilt, and the student's first real verse: Genesis 1:1 in the Septuagint, read unassisted by the end of week 2.

1.1 The Seventy

1.2 In the Beginning: Genesis in Greek

UNIT 2 • WEEKS 3–4

The Verb Completed

The New Testament's great word for love, ἀγάπη, and its contract verb ἀγαπάω, read as a sight pattern (ἀγαπῶ, ἀγαπᾷς, ἀγαπᾷ); then the infinitive, the verb's name-form: λύειν, γράφειν, λέγειν, and the irregular εἶναι, to be, with θέλω to drive them: γράφειν θέλω, I want to write.

2.1 Love Is a Verb

2.2 To Be or To Do: the Infinitive

UNIT 3 • WEEKS 5–6

Reading the Poets

The Iliad's first line read from the real text, wrath slammed first and Homer's old dialect heard as music; the Venetus A manuscript with a thousand years of scholars' notes in its margins; then the Parthenon frieze beside the papyrus page, and the participle recognized at sight: ὁ λέγων, ὁ πιστεύων, ὁ ἀκούων, a verb wearing a noun's badge.

3.1 The Wrath of Achilles

3.2 The Marble and the Word

UNIT 5 • WEEKS 9–10

The Word

John opens his Gospel by rewriting Genesis 1:1 around Christ, and the student owns every tool: ἐν + dative, the imperfect ἦν, the article tracking the subject even when the order flips. John 1:1–5 worked phrase by phrase, hand-lettered onto the Capstone Scroll, and read to the family at the Capstone Evening, where five years of Greek stand up and speak.

5.1 In the Beginning Was the Word

5.2 The Capstone Evening

UNIT 4 • WEEKS 7–8

Ad Fontes

Erasmus prints the Greek New Testament in 1516 and Europe goes back to the sources; Luther and Tyndale learn from his page; then the oldest pages themselves: Papyrus P52, a palm-sized scrap of John copied about A.D. 125, and the great codices that make God's word the best-attested text antiquity left us.

4.1 Erasmus and the Printed Greek

4.2 The Oldest Pages

WEEKLY PACING CALENDAR

WEEK	PLAN
1	• Session 1: Lesson 1.1 The Seventy: warm-up, video, teaching and picture study • Session 2: Lesson 1.1 activity (the Chart Book rebuild and the one-world map) and Greek notebook • Session 3: Worked examples, practice, and the first Grand Chant recitation <i>Three short sessions a week is the usual rhythm: one to learn, one to make, one to practice and recite. The Chart Book rebuild may happily spill into spare minutes on other days.</i>

WEEK	PLAN
2	• Session 1: Lesson 1.2 In the Beginning: Genesis in Greek: warm-up, video, teaching and picture study • Session 2: Lesson 1.2 activity (the Genesis Scroll) and Greek notebook • Session 3: Worked examples, practice and recitation • Session 3 (end of unit): Unit 1 review and unit challenge (the Chart Book presented, the Genesis Scroll read without helps)
3	• Session 1: Lesson 2.1 Love Is a Verb: warm-up, video, teaching and picture study • Session 2: Lesson 2.1 activity (the Agape Ledger begun) and Greek notebook • Session 3: Worked examples, practice and recitation; the Ledger runs all week
4	• Session 1: Lesson 2.2 To Be or To Do: warm-up, video, teaching and picture study • Session 2: Lesson 2.2 activity (the Life-Verbs page) and Greek notebook • Session 3: Worked examples, practice and recitation • Session 3 (end of unit): Unit 2 review and unit challenge (the completed Agape Ledger and the Life-Verbs page read aloud)
5	• Session 1: Lesson 3.1 The Wrath of Achilles: warm-up, video, teaching and picture study • Session 2: Lesson 3.1 activity (the Iliad broadside) and Greek notebook • Session 3: Worked examples, practice and recitation
6	• Session 1: Lesson 3.2 The Marble and the Word: warm-up, video, teaching and picture study • Session 2: Lesson 3.2 activity (the Two Monuments page) and Greek notebook • Session 3: Worked examples, practice and recitation • Session 3 (end of unit): Unit 3 review and unit challenge (broadside and Two Monuments presented as a pair)
7	• Session 1: Lesson 4.1 Erasmus and the Printed Greek: warm-up, video, teaching and picture study • Session 2: Lesson 4.1 activity (the Printer's Page) and Greek notebook • Session 3: Worked examples, practice and recitation
8	• Session 1: Lesson 4.2 The Oldest Pages: warm-up, video, teaching and picture study • Session 2: Lesson 4.2 activity (the Fragment Facsimile) and Greek notebook • Session 3: Worked examples, practice and recitation • Session 3 (end of unit): Unit 4 review and unit challenge (Printer's Page, Fragment Facsimile, and the two-minute ad fontes telling)

WEEK	PLAN
9	• Session 1: Lesson 5.1 In the Beginning Was the Word: warm-up, video, teaching and picture study • Session 2: Lesson 5.1 activity (the Capstone Scroll begun) and Greek notebook • Session 3: Worked examples, practice, and John 1:1–5 read aloud, as far as lettered
10	• Session 1: Lesson 5.2 The Capstone Evening: warm-up, video, teaching and picture study • Session 2: Lesson 5.2 activity (program, rehearsal, and the scroll finished and ribboned) and Greek notebook • Session 3: Dress rehearsal: every chant and reading run once, worked examples and practice • Session 3 (end of unit): Unit 5 review and unit challenge (the Capstone Evening itself) <i>Last week. Host the Capstone Evening: the alphabet sung, λύω chanted in four tenses, the πατήρ chart recited, then Genesis 1:1, the Iliad's first line, and John 1:1–5 read from the scroll with translations, and the student's word of thanks in Greek: τῷ θεῷ ἡ δόξα.</i>

MATERIALS

Greek notebook (any notebook), plus the grade 6–7 notebooks and charts

The old charts are raw material: week 1 rebuilds every paradigm into one tabbed Chart Book.

Index cards or cut card stock, and a box, bag or binder ring

For the flashcard deck, which this quarter grows by about 40 words on top of the five-year deck.

A dozen sheets of plain or poster paper, and one long strip (sheets taped end to end) for each scroll

For the one-world map, the Genesis Scroll, the Iliad broadside, the Two Monuments page, the Printer's Page and the Capstone Scroll.

Pencil, black fine-tip marker or pen, and colored pencils or crayons

For charts, interlinear lettering, the decorated initial on the Printer's Page and the scroll work.

A used tea bag or a little cold coffee, and scissors

For staining and tearing the paper of the Fragment Facsimile in Unit 4 so it looks convincingly like old papyrus.

Ribbon or string, and simple refreshments

Ribbon ties the Capstone Scroll; the refreshments are for the Capstone Evening in week 10. Anything simple works.

GRADING

Grades come mostly from the daily work: the Grand Chant, the flashcard reviews, the notebook and Chart Book, and the practice, because a language is finished the same way it is begun, by steady, honest repetition. A student who chants faithfully, glosses the real texts word by word and reads aloud without flinching earns full credit.

PART	%
Recitation and reading aloud (the Grand Chant, flashcards, the real texts read to the family)	30
Greek notebook and Chart Book (dated pages, rebuilt charts, glosses, translations)	25
Practice (both directions plus text glosses, 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: rebuild the week's chart, re-chant, and retake the review orally.

- An ending counts, a guess does not: a sentence is right when the endings, badges and agreements are right. The Chart Book may be used for every exercise; 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.
- Sight words and glossed-whole forms (ἡ μῆνις, ἐγένετο, κατέλαβεν and their like) are graded on meaning only, never on parsing; the course promises not to ask what it has not taught.
- Unit reviews may be done orally; the parent writes the answers. Pronunciation is graded on courage and consistency, not perfection, and a student who reads John 1:1 aloud to the family has already passed the quarter's real test.

A NOTE TO PARENTS

You do not need to know Greek to see this course home, even in its capstone year. Every chart has its chant written out, every real text is glossed word by word with its translation printed beside it, and every video does the explaining a specialist would. Your work is the audience's work: sit for the recitations, follow the scroll with your finger, ask what each word is doing, and let your student teach you, because teaching it back is the final proof of owning it. The Capstone Evening only needs you to show up warmly and listen.

Why finish Greek this way? Because reading real texts is the whole point of the five years: a student who has glossed Ἐν ἀρχῇ ἦν ὁ λόγος word by word will never again meet John 1:1 as a stranger, and a student who has handled the manuscript story, from a palm-sized papyrus scrap to Erasmus's printed page, knows with his own eyes why we can trust that the words have come down to us whole. The quarter also opens the doors by name: a strong eighth grader leaves ready for a first-year seminary grammar, a classical Attic course, or simply a lifetime of reading the Greek New Testament a verse at a time.

The Greek world was a pagan world, and this course says so honestly in the capstone year as in every year. Homer's opening line calls on a goddess; the lesson reads it as the Greeks' own poetry, the stories they told, and never as truth, and sets the whole Iliad beside Proverbs on ruling one's spirit. The Parthenon's procession honored an idol, and the lesson says plainly that the marble outlasted the goddess's honor while the word of our God stands for ever. All videos were previewed; several, Wes Huff, Biblical Mastery Academy, Jonathan Rehfeldt, Smarthistory and the LatinPerDiem scholar among them, are made for adult audiences, and the lesson notes say so.

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 THE SEVENTY

ἐβδομήκοντα

hebdomekonta

hehb-do-MAY-kon-tah

number

seventy

οἰκουμένη

oikoumene

oy-koo-MEH-nay

noun · ἡ οἰκουμένη, τῆς οἰκουμένης

the inhabited world

ENGLISH ecumenical

ἐρμηνευτής

hermeneutes

hehr-may-new-TAYS

noun · ὁ ἐρμηνευτής, τοῦ ἐρμηνευτοῦ

an interpreter

ENGLISH hermeneutics

μετάφρασις

metaphrasis

meh-TAH-frah-sis

noun · ἡ μετάφρασις, τῆς μεταφράσεως

a translation

Ἀλεξάνδρεια

Alexandreia

ah-leh-KSAND-ray-ah

noun · ἡ Ἀλεξάνδρεια, τῆς Ἀλεξανδρείας

Alexandria

Πτολεμαῖος

Ptolemaios

pto-leh-MYE-os

noun · ὁ Πτολεμαῖος, τοῦ Πτολεμαίου

Ptolemy

πάπυρος

papuros

PAH-poo-ros

noun · ό πάπυρος, τοῦ παπύρου

papyrus

ENGLISH paper

συνάγω

sunago

soo-NAH-goh

verb · συνάγω, συνάξω, συνήγαγον

I gather

ENGLISH synagogue

τόμος

tomos

TO-mos

noun · ό τόμος, τοῦ τόμου

a slice; a volume

ENGLISH tome

κριτής

krites

kree-TAYS

noun · ό κριτής, τοῦ κριτοῦ

a judge

ENGLISH critic

παροιμία

paroimia

pah-roy-MEE-ah

noun · ή παροιμία, τῆς παροιμίας

a proverb

1.2 IN THE BEGINNING: GENESIS IN GREEK

ποιέω

poieo

poY-EH-oh

verb · ποιέω, ποιήσω, έποίησα, πεποίηκα

I make, I do

ENGLISH poem

στερέωμα

stereoma

steh-REH-oh-mah

noun · τὸ στερέωμα, τοῦ στερεώματος

the firmament

θηρίον

therion

thay-REE-on

noun · τὸ θηρίον, τοῦ θηρίου

a wild beast

έρπετόν

herpeton

hehr-peh-TON

noun · τὸ έρπετόν, τοῦ έρπετοῦ

a creeping thing

πετεινόν

peteinon

peh-tay-NON

noun · τὸ πετεινόν, τοῦ πετεινοῦ

a bird, a flying thing

κῆτος

ketos

KAY-tos

noun · τὸ κῆτος, τοῦ κήτους

a sea monster

ἑσπέρα

hespera

hehs-PEH-rah

noun · ἡ ἑσπέρα, τῆς ἑσπέρας

evening

πρωῖ

proi

proh-EE

adverb

early, in the morning

σπέρμα

sperma

SPEHR-mah

noun · τὸ σπέρμα, τοῦ σπέρματος

a seed

ENGLISH sperm

εὐλογέω

eulogeo

ew-lo-GEH-oh

verb · εὐλογέω, εὐλογήσω, εὐλόγησα, εὐλόγηκα

I bless

ENGLISH eulogize

σάββατον

sabbaton

SAB-bah-ton

noun · τὸ σάββατον, τοῦ σαββάτου

the Sabbath

ENGLISH Sabbath

2.1 LOVE IS A VERB

ἀγαπάω

agapao

ah-gah-PAH-oh

verb · ἀγαπάω, ἀγαπήσω, ἠγάπησα, ἠγάπηκα

I love

ἐχθρός

echthros

ehkhth-ROS

noun · ὁ ἐχθρός, τοῦ ἐχθροῦ

an enemy

πίστις

pistis

PIS-tis

noun · ἡ πίστις, τῆς πίστεως

faith

μείζων

meizon

MAY-zohn

adjective · μείζων, μείζον

greater

ὑπομονή

hupomone

hoo-po-mo-NAY

noun · ἡ ὑπομονή, τῆς ὑπομονῆς

endurance

χρηστότης

chrestotes

khrays-TO-tays

noun · ἡ χρηστότης, τῆς χρηστότητος

kindness

μακροθυμία

makrothumia

mah-kro-thoo-MEE-ah

noun · ή μακροθυμία, τῆς μακροθυμίας

long patience

πραΰτης

prautes

prah-OO-tays

noun · ή πραΰτης, τῆς πραΰτητος

gentleness

ἐγκράτεια

enkrateia

ehng-RAH-tay-ah

noun · ή ἐγκράτεια, τῆς ἐγκρατείας

self-control

συγχωρέω

sunchoreo

soonkh-oh-REH-oh

verb · συγχωρέω, συγχωρήσω, συνεχώρησα

I forgive

φιλία

philia

fee-LEE-ah

noun · ή φιλία, τῆς φιλίας

friendship

2.2 TO BE OR TO DO: THE INFINITIVE

θέλω

thelo

THEH-loh

verb · θέλω, θελήσω, ἠθέλησα

I wish, I will

ζάω

zao

ZAH-oh

verb · ζάω, ζήσω, έζησα

I live

άποθνήσκω

apothnesko

ah-poth-NAYS-koh

verb · άποθνήσκω, άποθανοῦμαι, άπέθανον, τέθνηκα

I die

δύναμαι

dunamai

DOO-nah-mye

verb · δύναμαι, δυνήσομαι, ήδυνήθην

I am able

δεῖ

dei

DAY

verb · δεῖ (it is necessary)

it is necessary

ὀφείλω

opheilo

o-FAY-loh

verb · ὀφείλω, ὀφειλήσω, ὠφείλησα

I owe

βούλομαι

boulomai

BOO-lo-mye

verb · βούλομαι, βουλήσομαι, έβουλήθην

I want

ἄρχομαι

archomai

AR-kho-mye

verb · ἄρχομαι, ἄρξομαι, ἡρξάμην

I begin

πειράζω

peirazo

pay-RAH-zoh

verb · πειράζω, πειράσω, ἐπείρασα

I test, I tempt

τολμάω

tolmao

tol-MAH-oh

verb · τολμάω, τολμήσω, ἐτόλμησα

I dare

ἐπιθυμέω

epithumeo

eh-pee-thoo-MEH-oh

verb · ἐπιθυμέω, ἐπιθυμήσω, ἐπεθύμησα

I desire

3.1 THE WRATH OF ACHILLES

Ἀγαμέμνων

Agamemnon

ah-gah-MEHM-nohn

noun · ὁ Ἀγαμέμνων, τοῦ Ἀγαμέμνονος

Agamemnon

Βρισηΐς

Briseis

bree-say-IS

noun · ἡ Βρισηΐς, τῆς Βρισηΐδος

Briseis

Πρίαμος

Priamos

PREE-ah-mos

noun · ό Πρίαμος, τοῦ Πριάμου

Priam

Ἀνδρομάχη

Andromache

and-ro-MAH-khay

noun · ἡ Ἀνδρομάχη, τῆς Ἀνδρομάχης

Andromache

Χρύσης

Chruses

KHROO-says

noun · ό Χρύσης, τοῦ Χρύσου

Chryses, the priest

λοιμός

loimos

loy-MOS

noun · ό λοιμός, τοῦ λοιμοῦ

a plague

ἱερεύς

hiereus

hee-eh-REWS

noun · ό ἱερεύς, τοῦ ἱερέως

a priest

σκῆπτρον

skeptron

SKAYPT-ron

noun · τὸ σκῆπτρον, τοῦ σκῆπτρου

a scepter

γέρας

geras

GEH-ras

noun · τὸ γέρας, τοῦ γέραος

a prize of honor

Ἀτρείδης

Atreides

ah-TRAY-days

noun · ὁ Ἀτρείδης, τοῦ Ἀτρείδου

son of Atreus

λίσσομαι

lissomai

LIS-so-mye

verb · λίσσομαι

I entreat

3.2 THE MARBLE AND THE WORD

στοά

stoa

sto-AH

noun · ἡ στοά, τῆς στοᾶς

a porch

ENGLISH stoic

μάρμαρον

marmaron

MAR-mah-ron

noun · τὸ μάρμαρον, τοῦ μαρμάρου

marble

ζωφόρος

zophoros

zoh-FO-ros

noun · ἡ ζωφόρος, τῆς ζωφόρου

a sculptured frieze

ἀέτωμα

aetoma

ah-EH-toh-mah

noun · τὸ ἀέτωμα, τοῦ ἀετώματος

a pediment

κίων

kion

KEE-ohn

noun · ὁ κίων, τοῦ κίονος

a column

πέπλος

replos

PEH-plos

noun · ὁ πέπλος, τοῦ πέπλου

a robe

πομπή

rompe

rom-PAY

noun · ἡ πομπή, τῆς πομπῆς

a procession

γλυφεύς

glupheus

gloo-FEWS

noun · ὁ γλυφεύς, τοῦ γλυφέως

a carver

μετόπη

metope

meh-TO-pay

noun · ἡ μετόπη, τῆς μετόπης

a metope, a panel of the frieze

ENGLISH metope

θριγκός

thrinkos

thring-OS

noun · ὁ θριγκός, τοῦ θριγκοῦ

a cornice

ἀνάθημα

anathema

ah-NAH-thay-mah

noun · τὸ ἀνάθημα, τοῦ ἀναθήματος

a dedication

4.1 ERASMUS AND THE PRINTED GREEK

πηγή

pege

pay-GAY

noun · ἡ πηγή, τῆς πηγῆς

a spring, a source

Ἑράσμιος

Erasmios

eh-RAS-mee-os

noun · ὁ Ἑράσμιος, τοῦ Ἑρασμίου

Erasmus

ἐκδοσις

ekdosis

EHK-do-sis

noun · ἡ ἐκδοσις, τῆς ἐκδόσεως

an edition, a giving-out

κείμενον

keimenon

KAY-meh-non

noun · τὸ κείμενον, τοῦ κειμένου

the text, what lies written

ὑπόμνημα

hypomnema

hoo-POM-nay-mah

noun · τὸ ὑπόμνημα, τοῦ ὑπομνήματος

a commentary

εἰρηνοποιός

eirenopoios

ay-ray-no-roy-OS

noun · ὁ εἰρηνοποιός, τοῦ εἰρηνοποιοῦ

a peacemaker

μακαρισμός

makarismos

mah-kah-ris-MOS

noun · ὁ μακαρισμός, τοῦ μακαρισμοῦ

a calling-blessed

πενθέω

pentheo

pehn-THEH-oh

verb · πενθέω

I mourn

διψάω

dipsao

dee-PSAH-oh

verb · διψάω

I thirst

πεινάω

peinao

pay-NAH-oh

verb · πεινάω

I hunger

χαρακτήρ

charakter

khah-rak-TAYR

noun · ὁ χαρακτήρ, τοῦ χαρακτήρος

a stamp; the shape of a letter

ENGLISH character

4.2 THE OLDEST PAGES

ἀντίγραφον

antigraphon

an-TEE-grah-fon

noun · τὸ ἀντίγραφον, τοῦ ἀντιγράφου

a copy

χάρτης

chartes

KHAR-tays

noun · ὁ χάρτης, τοῦ χάρτου

a sheet of papyrus

ENGLISH chart

μεμβράνα

membrana

mehmb-RAH-nah

noun · ἡ μεμβράνα, τῆς μεμβράνης

parchment

ENGLISH membrane

γραμματεὺς

grammateus

gram-mah-TEWS

noun · ὁ γραμματεὺς, τοῦ γραμματέως

a scribe

πρωτότυπος

prototupos

proh-TO-too-pos

adjective · πρωτότυπος, πρωτότυπον

original

ENGLISH prototype

ἀπόγραφον

apographon

ah-PO-grah-fon

noun · τὸ ἀπόγραφον, τοῦ ἀπογράφου

a transcript

τεμάχιον

temachion

teh-MAH-khee-on

noun · τὸ τεμάχιον, τοῦ τεμαχίου

a small piece, a fragment

στίχος

stichos

STEE-khos

noun · ὁ στίχος, τοῦ στίχου

a line of writing

κόλλημα

kollema

KOL-lay-mah

noun · τὸ κόλλημα, τοῦ κολλήματος

a join of two sheets

κάλαμος

kalamos

KAH-lah-mos

noun · ὁ κάλαμος, τοῦ καλάμου

a reed pen

μέλαν

melan

MEH-lan

noun · τὸ μέλαν, τοῦ μέλανος

ink

5.1 IN THE BEGINNING WAS THE WORD

σκοτία

skotia

sco-TEE-ah

noun · ἡ σκοτία, τῆς σκοτίας

darkness

φαίνω

phaino

FYE-noh

verb · φαίνω, φανῶ, ἔφηνα

I shine

καταλαμβάνω

katalambano

kah-tah-lam-BAH-noh

verb · καταλαμβάνω, καταλήψομαι, κατέλαβον, κατείληφα

I seize; I grasp

πρός

pros

PROS

preposition · takes the accusative

toward; with

πληρόω

pleroo

play-RO-oh

verb · πληρόω, πληρώσω, ἐπλήρωσα, πεπλήρωκα

I fill

ἐξουσία

exousia

eh-ksoo-SEE-ah

noun · ἡ ἐξουσία, τῆς ἐξουσίας

authority

γεννάω

gennao

gehn-NAH-oh

verb · γεννάω, γεννήσω, ἐγέννησα, γεγέννηκα

I beget

χωρέω

choreo

khoh-REH-oh

verb · χωρέω, χωρήσω, ἐχώρησα

I make room; I contain

ὀπίσω

opiso

o-PEE-soh

adverb

behind, after

ἄξιος

axios

AH-ksee-os

adjective · ἄξιος, ἀξία, ἄξιον

worthy

βοάω

boao

bo-AH-oh

verb · βοάω, βοήσω, ἐβόησα

I cry out

5.2 THE CAPSTONE EVENING

εὐλογητός

eulogetos

ew-lo-gay-TOS

adjective · εὐλογητός, εὐλογητή, εὐλογητόν

blessed

μεγαλύνω

megaluno

meh-gah-LOO-noh

verb · μεγαλύνω, μεγαλυνῶ, ἐμεγάλυνα

I magnify

αἰνέω

aineo

eye-NEH-oh

verb · αἰνέω, αἰνέσω, ἤνεσα

I praise

ὕμνέω

humneo

hoom-NEH-oh

verb · ὕμνέω, ὕμνήσω, ὕμνησα

I hymn

κτίσις

ktisis

KTEE-sis

noun · ἡ κτίσις, τῆς κτίσεως

creation

παντοκράτωρ

pantokrator

pan-to-KRAH-tohr

noun · ὁ παντοκράτωρ, τοῦ παντοκράτορος

the ruler of all

τριάς

trias

tree-AS

noun · ή τριάς, τῆς τριάδος

a set of three

ὁμολογία

homologia

ho-mo-lo-GEE-ah

noun · ή ὁμολογία, τῆς ὁμολογίας

a confession

κατήχησις

katechesis

kah-TAY-khay-sis

noun · ή κατήχησις, τῆς κατηχήσεως

instruction

ENGLISH catechism

ἀποστολή

apostole

ah-pos-to-LAY

noun · ή ἀποστολή, τῆς ἀποστολῆς

a sending, a mission

τελειόω

teleioo

teh-lay-O-oh

verb · τελειόω, τελειώσω, ἐτελείωσα, τετελείωκα

I complete

UNIT 1

ONE WORLD, ONE GREEK

Five years of Greek come to the capstone, and the capstone year begins with a king and his tutor. Alexander of Macedon was taught by Aristotle, and Aristotle revered Homer; the student who carried the Iliad across Asia in a treasure box also carried the Greek language from Egypt to the edge of India, and when he died at thirty-two the

empire broke but the language stayed whole. Within a century the koine, the common Greek, was the second tongue of the whole eastern world, and in Alexandria, by the famous account, seventy-odd Jewish scholars rendered the Scriptures into it: the Septuagint, written LXX, the Bible of the Greek-speaking world. Three centuries later the apostles could quote a Bible every reader already knew. God had a language ready. This unit retells that story at full capstone depth while the student rebuilds every chart of grades 6 and 7 into one tabbed Chart Book, because this year the charts stop being the destination and become the toolbox.

Then the toolbox opens on the real thing. In lesson 1.2 the student reads the first sentence of the Bible in Greek, from the Septuagint, unaltered: Ἐν ἀρχῇ ἐποίησεν ὁ θεὸς τὸν οὐρανὸν καὶ τὴν γῆν. Every word is within reach: ἐν with its dative, a sight aorist given whole, two accusatives wearing their articles. By the end of week 2 the student reads the verse unassisted, letters it large on the Genesis Scroll with an interlinear English gloss, and hangs it where the family will pass it daily. Five years were spent sharpening tools; this is the first cut into real timber.

PREREQUISITES

- Completed our grade 6 and 7 Greek courses or the equivalent: all three declensions, the article, adjectives, pronouns, the present, imperfect, future and first aorist, and εἰμί
- Can chant the article grid and the λύω present column without help, and the other charts with the old notebooks open
- Has a notebook, index cards, large paper and the grade 6–7 charts at hand for the Chart Book rebuild

MASTERY CHECKLIST

- ☐ I can tell how the koine came to be, what the Septuagint is, and why it is written LXX.
- ☐ My Chart Book is rebuilt: every paradigm of grades 6–7 re-inked in one booklet with tabs, and I can find any chart in five seconds.
- ☐ I can read Genesis 1:1 in Greek aloud and translate it without helps: Ἐν ἀρχῇ ἐποίησεν ὁ θεὸς τὸν οὐρανὸν καὶ τὴν γῆν.
- ☐ I can name every word's job in that verse: the dative after ἐν, the sight aorist ἐποίησεν, the subject, the two accusative objects.
- ☐ The new cards are in the deck (ἡ βίβλος, ἡ γλῶσσα, ὁ κόσμος, ὁ οὐρανός, and the sight cards ἡ οἰκουμένη, ἑβδομήκοντα, ἐποίησεν), and I have run the whole five-year deck twice.
- ☐ My one-world map shows Greek stretching from Spain to India, with Alexandria and Jerusalem marked.

OPTIONAL BOOKS AND RESOURCES FOR THIS UNIT

- **Famous Men of Greece (free online)**: Free at Project Gutenberg, also in print from Memoria Press. The Alexander chapters pair with this unit; a capstone student can read them in one sitting.
- **Codex Sinaiticus online (free)**: Free. Browse the real pages of the fourth-century codex this unit's picture study shows: every leaf photographed, Septuagint and New Testament together.
- **Daily Dose of Greek (free site and channel)**: Free. Two-minute daily videos through the Greek New Testament; its sister site Daily Dose of Septuagint supplies this unit's main reading video. The right daily habit for a capstone year.

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 The Seventy

3 sessions of 30–40 minutes

1.2 In the Beginning: Genesis in Greek

3 sessions of 30–40 minutes

UNIT 1 REVIEW

Answer aloud or on paper. The Chart Book and notebook may be used freely; the goal is endings read and jobs named rightly, not memory tricks. 30 points.

1. **5 pts**

Tell the story from Aristotle to the apostles in four or five sentences: the tutor, the king, the koine, Alexandria and the Seventy, and why the New Testament's writers quoted a Greek Old Testament.

2. **5 pts**

Chant, from the rebuilt Chart Book tabs the parent calls: one third-declension noun chart and the λύω aorist column, with meanings.

3. **5 pts**

Read Genesis 1:1 aloud in Greek and give the smooth English, then the KJV.

4. 5 pts

Gloss the verse word by word, naming each word's job.

5. 5 pts

Give the Greek, badges and all: the book (subject); the language (object of 'we have'); the world (object of 'God made').

6. 5 pts

What are ἡ οἰκουμένη and ἑβδομήκοντα, what does each mean, and what does the label sight oblige you to do and not do with them?

ANSWER KEY

1. Aristotle taught Alexander and gave him Homer; Alexander's conquests spread Greek from Egypt to India; after him the common koine became the shared second language of the οἰκουμένη; in Alexandria, by the famous account, seventy-odd scholars translated the Scriptures into Greek, the Septuagint (LXX, seventy); so the apostles wrote in Greek and quoted the translation their readers already knew.
2. E.g. πατήρ, πατρός, πατρί, πατέρα; πατέρες, πατέρων, πατράσι(ν), πατέρας; and ἔλυσσα, ἔλυσας, ἔλυσε(ν), ἐλύσαμεν, ἐλύσατε, ἔλυσαν, I loosed through they loosed. Any called charts, read cleanly, earn the points.
3. Ἐν ἀρχῇ ἐποίησεν ὁ θεὸς τὸν οὐρανὸν καὶ τὴν γῆν. In the beginning God made the heaven and the earth; KJV: 'In the beginning God created the heaven and the earth.'
4. Ἐν, in, preposition taking the dative; ἀρχῇ, beginning, dative with iota subscript; ἐποίησεν, he made, sight aorist (augment ἐ-, marker -σε(ν)); ὁ θεός, God, nominative subject; τὸν οὐρανὸν, the heaven, accusative object; καὶ, and; τὴν γῆν, the earth, accusative object.
5. ἡ βίβλος (feminine badge despite -ος); τὴν γλῶσσαν ἔχομεν; ὁ θεὸς τὸν κόσμον ἐποίησεν.
6. Sight words: ἡ οἰκουμένη, the inhabited world (ecumenical); ἑβδομήκοντα, seventy, the LXX's name. Sight means read whole and understood whole: never declined, never parsed, never graded on grammar, only on meaning.

UNIT CHALLENGE: THE CHART BOOK AND THE GENESIS SCROLL

Present the unit's two makes together. First the Chart Book tour: the student opens any three tabs a family member calls and chants the chart found there. Then the Genesis Scroll, read to the family without helps: once word by word with every job named, once smooth, with the King James verse spoken beside it. Five years of charts, and the first real verse they were built for.

LOOK FOR	WHAT IT MEANS
The Chart Book	The Chart Book holds every grade 6–7 paradigm under a tab, freshly inked and letter-true, and three called charts were found within five seconds and chanted cleanly.
The Genesis Scroll	The scroll's Greek is letter-perfect against the Septuagint text, breathings, accents and iota subscript included, with the gloss word under word.
The unassisted reading	The verse was read unassisted, jobs named, and translated smoothly with the KJV given beside it.
The one-world map	The one-world map hangs with Alexandria and Jerusalem marked and the student's own sentence underneath.

UNIT 1 · ONE WORLD, ONE GREEK · LESSON 1.1 OF 10 · 3 SESSIONS OF 30–40 MINUTES

1.1 THE SEVENTY

OBJECTIVES

- Tell the full story from Aristotle and Alexander to the koine and the Septuagint, and say honestly which parts are history and which are famous legend.
- Explain why the apostles could quote a Greek Old Testament and be understood from Rome to Egypt.
- Rebuild the grade 6–7 paradigms into one tabbed Chart Book and re-chant each chart as it is inked.
- Read the new words aloud and add them to the deck: ἡ βίβλος, ἡ γλῶσσα, ὁ κόσμος, with the sight words ἡ οἰκουμένη and ἑβδομήκοντα.
- Explain why ἡ βίβλος wears a feminine badge despite its -ος ending.

Warm-up. Say the Greek alphabet once, for old times' sake, the way you first chanted it in grade 3. Five years ago those twenty-four letters were the whole mountain. Today begins the quarter where you stand on top of it and read: a real verse from the real Septuagint by next week, Homer and John before the snow flies. First, the story of how one language got everywhere, and a toolbox rebuild worthy of it.

WATCH

The Septuagint is the most important Bible you've never heard of

Wes Huff · 11:37

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

WHEN TO WATCH

After the second story paragraph. Watch for what the Septuagint is, why it mattered to the apostles, and how often the New Testament quotes it.

Note: An apologetics teacher speaking to adults; a capstone student is ready for it. He touches scholarly debates lightly; the lesson's honest line, famous account, certain book, is the same as his.

BACKUP VIDEO

Koine Greek: What is it? Where did it come from? And who should learn it?

Biblical Mastery Academy · 16:24

<https://www.youtube.com/watch?v=grPNtcPl-m8>

If you want the full story of the common Greek from a seminary teacher, watch as much as fits; the first half carries the history this lesson tells.

KEY TERMS

koine

Greek for 'common.' The plain shared Greek of Alexander's old empire, the second language of the whole eastern Mediterranean, and the Greek of the New Testament.

Septuagint (LXX)

The Greek translation of the Old Testament made in Alexandria, beginning about 250 B.C. Named for the famous account of its seventy-odd translators; LXX is seventy in Roman numerals.

ἐβδομήκοντα

Greek for seventy (a sight word, read whole). The Seventy of the famous account gave the Septuagint its name.

ἡ οἰκουμένη

A sight word: the inhabited world, the whole settled earth. Built on οἶκος, house, from your grade 5 deck; English keeps it in ecumenical.

Chart Book

This quarter's toolbox: every paradigm of grades 6–7 re-inked into one tabbed booklet, so that any chart is five seconds away while you read real text.

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.

ἐβδομήκοντα

hebdomekonta

hehb-do-MAY-kon-tah

number

seventy

οἰκουμένη

oikoumene

oy-koo-MEH-nay

noun · ἡ οἰκουμένη, τῆς οἰκουμένης

the inhabited world

ENGLISH ecumenical

ἐρμηνευτής

hermeneutes

hehr-may-new-TAYS

noun · ὁ ἐρμηνευτής, τοῦ ἐρμηνευτοῦ

an interpreter

ENGLISH hermeneutics

μετάφρασις

metaphrasis

meh-TAH-frah-sis

noun · ή μετάφρασις, τῆς μεταφράσεως

a translation

Ἀλεξάνδρεια

Alexandreia

ah-leh-KSAND-ray-ah

noun · ή Ἀλεξάνδρεια, τῆς Ἀλεξανδρείας

Alexandria

Πτολεμαῖος

Ptolemaios

pto-leh-MYE-os

noun · ὁ Πτολεμαῖος, τοῦ Πτολεμαίου

Ptolemy

πάπυρος

papuros

PAH-poo-ros

noun · ὁ πάπυρος, τοῦ παπύρου

papyrus

ENGLISH paper

συνάγω

sunago

soo-NAH-goh

verb · συνάγω, συνάξω, συνήγαγον

I gather

ENGLISH synagogue

τόμος

tomos

TO-mos

noun · ὁ τόμος, τοῦ τόμου

a slice; a volume

ENGLISH tome

κριτής

krites

kree-TAYS

noun · ό κριτής, τοῦ κριτοῦ

a judge

ENGLISH critic

παροιμία

paroimia

pah-roy-MEE-ah

noun · ή παροιμία, τῆς παροιμίας

a proverb

CORE IDEAS

The story. Begin with a tutor and a pupil. In 343 B.C. King Philip of Macedon hired the philosopher Aristotle to teach his son Alexander, and Aristotle, who revered Homer, put the Iliad into the boy's hands; Alexander carried a copy, corrected by his tutor, in a treasure casket for the rest of his life. At twenty he led his army east, and in eleven years he never lost a battle. When he died at thirty-two, his generals carved the empire into kingdoms, but something of his held: in every founded city, dozens of them named Alexandria, the markets, courts, schools and libraries ran in Greek. Within a century a plain, friendly, everyday Greek, the koine (koy-NAY), 'the common one,' was the second tongue of the whole eastern world, from Spain's trading ports to the edge of India. The Greeks had a word for that world: ἡ οἰκουμένη, the inhabited earth, and for the first and only time in history nearly all of it could read one language.

The Seventy. Now the story turns to Alexandria in Egypt, the greatest of the named cities, home to the ancient world's most famous library and to a large community of Greek-speaking Jews whose children knew Greek better than Hebrew. By the famous account, told in an ancient letter and embellished with every retelling, the king of Egypt asked for the Jewish Scriptures in Greek for his library, and seventy-odd scholars, ἑβδομήκοντα (heb-do-MAY-kon-ta) is Greek for seventy, made the translation. The legend grew wings over the years; what is certain and beyond legend is the book itself: the Septuagint, 'the Seventy,' written LXX, the whole Old Testament in koine Greek, finished generations before Christ. Stop and feel the weight of that. When the apostles preached from Scripture to the Greek-speaking world, they did not

have to translate on their feet; they could quote a Bible their hearers already owned. Most Old Testament quotations in the New Testament echo the Septuagint's wording. Before the Word was sent, the words were ready.

How Greek works: the toolbox, re-inked. A capstone year begins by laying out every tool. This week you rebuild the charts of grades 6 and 7 into one Chart Book: the article in all three genders, λόγος and δῶρον, φωνή and καρδία, the third declension four (φύλαξ, νύξ, σῶμα, πατήρ), the adjective, the pronouns, λύω in present, imperfect, future and aorist, and εἰμί in present and imperfect. Chant each chart aloud as you ink it; a silent chart is wallpaper. And meet this week's words. ἡ βίβλος (BIB-loss), the book, the scroll, which named the Bible itself, is a surprise: it ends in -ος yet wears the feminine badge ἡ, and the badge, as always, tells the truth; a few -ος nouns are feminine, and the article outranks the ending every time (τὴν βίβλον, the book, accusative). ἡ γλῶσσα (GLOS-sa), the tongue, the language, gave English glossary. ὁ κόσμος, the world, returns from grade 5 wearing its deeper meaning: the ordered, arranged world, the same root as cosmos.

Say it out loud. This week the Grand Chant begins, and it opens every session to the end of the course: the article grid, one noun chart, one λύω column, εἰμί in both tenses, two minutes at speed. Then the new words, stressed where marked: hay BIB-loss, hay GLOS-sa, ho KOSS-moss, hay oy-koo-MEH-nay, heb-do-MAY-kon-ta. Read them with their badges, and read this sight phrase the way a Greek bookseller might have: ἡ βίβλος καλή ἐστιν, the book is beautiful. It will be, when you letter it.

Try it. This week you rebuild the Chart Book, tab by tab, chanting as you go, and you draw the one-world map: the sweep of Greek from Spain to India with Alexandria and Jerusalem marked, titled H KOINH. Under the map, one sentence of your own answering the capstone question: why could a fisherman's letter from Galilee be read in Rome without a translator?

PICTURE STUDY



Aristotle with a Bust of Homer, Rembrandt van Rijn, 1653 · Oil on canvas · The Metropolitan Museum of Art, New York

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

Rembrandt painted the philosopher alone with the poet: Aristotle, in the silks and gold chain of worldly success, resting his hand on a plain marble bust of Homer, the blind singer dead six centuries before him. Aristotle taught Alexander, and taught him Homer; the gold chain across his chest carries a medallion said to bear Alexander's image. So the canvas quietly holds the whole chain of this lesson: the poet, the philosopher who revered him, and the king who carried their language to the ends of the earth.

Look closely

- Follow the light: it falls on Homer's marble head and on Aristotle's sleeve and hand, and almost nowhere else. Rembrandt spends his light the way a miser spends gold.
- Find the two hands. One rests on the poet's head; the other touches the gold chain of honor at his hip. The painting is a man weighing two kinds of wealth.
- Study Homer's face: carved blind, eyes without sight, yet it is the brightest thing on the canvas.
- Find the medallion on the chain, said to carry Alexander's portrait: tutor, pupil and poet in one picture.

Talk about it

1. Aristotle's hand rests on Homer, not on the gold. Which did the philosopher think would last longer, and which actually carried Greek around the world?
2. Rembrandt painted this two thousand years after Aristotle. What does it tell you that a Dutch painter still knew exactly who these two men were?
3. Alexander carried Homer in a treasure box; the apostles carried the Septuagint in their memory. Which book was being prepared for which?

ACTIVITY

The Chart Book and the one-world map

Scholars do not memorize everything; they build tools they can trust and keep them within reach. Today you rebuild five years of paradigms into one booklet, and hang the map that explains why they were worth building.

You will need

- 8–10 sheets of paper folded into a booklet, or a small notebook, plus sticky tabs or taped paper tabs
- The grade 6 and 7 notebooks and charts, open beside you
- A sheet of printer paper or poster board for the map, and colored pencils
- Index cards for the new words

Steps

1. Plan the tabs: Article; Nouns I (λόγος, δῶρον); Nouns II (φωνή, καρδία); Nouns III (φύλαξ, νύξ, σῶμα, πατήρ); Adjective (ἀγαθός); Pronouns (ἐγώ, σύ); λύω four tenses; εἰμί two tenses.
2. Ink each chart freshly from your old notebooks, checking letter by letter, and CHANT each chart aloud as you finish it. Date the last page: rebuilt, week 1, grade 8.
3. Drill the find: a parent calls a chart (third declension! aorist!); you must have it open within five seconds. Repeat until easy.
4. Draw the one-world map: the Mediterranean as a rough oval, Greece, Egypt with ALEXANDRIA, JERUSALEM, PERSIA, INDIA, and shade the whole sweep one color. Title it H KOINH.
5. Under the map, write your one-sentence answer: why could a fisherman's letter from Galilee be read in Rome without a translator?
6. Make the new cards, badge included: ἡ βίβλος / the book; ἡ γλῶσσα / the tongue, language; ὁ κόσμος / the world (order); ἡ οἰκουμένη (sight) / the inhabited world; ἑβδομήκοντα (sight) / seventy. Run the whole five-year deck once.

Tips

- Rebuild, don't photocopy with a pencil: the chant while inking is what moves the chart from the page back into the head.
- Keep each chart to one opening of the booklet so no flipping is needed mid-chant.
- On the map, bold and simple beats precise: it is a story poster, not an atlas page.

Check your work

- ☐ Every grade 6–7 paradigm is re-inked under a tab, and I chanted each one as I wrote it.
- ☐ I can open any named chart within five seconds.
- ☐ The map shows the koine world with Alexandria and Jerusalem marked, and my sentence underneath.
- ☐ The new cards are in the deck and the whole deck has been run.

GREEK NOTEBOOK

1. Write the date, then the story in six lines of your own: Aristotle, Alexander, the koine, Alexandria, the Seventy, the apostles.
2. Copy the new words with badges and meanings, and mark the two sight words with a small s: ἡ βίβλος, ἡ γλῶσσα, ὁ κόσμος, ἡ οἰκουμένη (s), ἐβδομήκοντα (s).
3. Write LXX large, and beside it: seventy, the Septuagint, the Greek Old Testament the apostles quoted.
4. Copy this sentence and keep it: The badge outranks the ending: ἡ βίβλος is feminine because ἡ says so.

From history. The ancient account of the Seventy comes from a document called the Letter of Aristeas, and later retellings improved it shamelessly: by some versions the translators worked in separate cells and produced identical translations, word for word. Scholars have doubted the embroidery since Jerome, who translated the Bible into Latin and checked the Hebrew for himself, *ad fontes* before Erasmus. The sober truth under the legend is grand enough: generations before Christ, the Scriptures stood ready in the one language nearly everyone could read.

Practice habit. From today, open every Greek session with the Grand Chant: the article grid, one noun chart (rotate them), one λύω column (rotate the tenses), and εἰμί. Two minutes, out loud, with meanings, to the last day of the course. Later in the quarter, add the week's real text as the closing line.

WORKED EXAMPLES

Example 1. ἡ βίβλος ends in -ος like λόγος. Why does it wear ἡ, and how does it decline?

▼ **Show solution**

1. The article is the badge, and the badge tells the truth: ἡ marks βίβλος feminine, one of a small family of feminine -ος nouns.
2. The endings still run like λόγος; only the badges change to the feminine column.
3. Walk it with the Chart Book open: ἡ βίβλος, τῆς βίβλου, τῇ βίβλῳ, τὴν βίβλον.

Answer: ἡ βίβλος, τῆς βίβλου, τῇ βίβλῳ, τὴν βίβλον: λόγος-endings in a feminine uniform. Trust the badge over the ending, every time.

Example 2. Give the accusative, with article, of ἡ γλῶσσα, and use it: 'We have the language.'

▼ **Show solution**

1. Feminine accusative article: τήν.
2. First-declension accusative singular ending: -αν, so γλῶσσαν.
3. 'We have': ἔχομεν, the -ομεν carrying we. Object before verb is fine Greek.

Answer: τὴν γλῶσσαν ἔχομεν. And you do: five years of it.

Example 3. Unmask the English word ecumenical.

▼ **Show solution**

1. Strip the dress: ecumen- is οἰκουμένη, the inhabited world.
2. Recall the root inside it: οἶκος, house, from your grade 5 deck; the οἰκουμένη is the 'housed' earth.
3. So an ecumenical council is one gathered from...

Answer: From the whole inhabited world: οἰκουμένη. One sight word just unlocked a church-history word you will meet for the rest of your life.

PRACTICE

1. **Easy** What is the Septuagint, and why is it written LXX?

▼ **Show answer**

The Greek translation of the Old Testament made in Alexandria, beginning about 250 B.C.; LXX is seventy in Roman numerals, for the seventy-odd translators of the famous account (ἑβδομήκοντα is Greek for seventy).

2. **Easy** Read aloud and translate: ἡ βίβλος, ἡ γλῶσσα, ὁ κόσμος.

▼ **Show answer**

hay BIB-loss, the book (scroll); hay GLOS-sa, the tongue or language; ho KOSS-moss, the world, with its flavor of order. The first wears a feminine badge despite its -ος ending.

3. **Easy** Chant the λύω aorist column from your rebuilt Chart Book, 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.

4. **Medium** Give the Greek, badge and all: the book (as an object: 'I see the book'); the language (as a subject).

▼ **Show answer**

τὴν βίβλον βλέπω (feminine accusative badge with the λόγος-style ending); ἡ γλῶσσα as subject, e.g. ἡ γλῶσσα καλή ἐστιν, the language is beautiful.

5. **Medium** Most Old Testament quotations in the New Testament follow the Septuagint's wording. Why does that make sense, given this lesson's story?

▼ **Show answer**

The apostles wrote in Greek to Greek-speaking readers whose Bible was the Septuagint; quoting the translation their readers already knew meant the quotation could be recognized and checked. The Greek Old Testament had been ready for generations.

6. **Medium** Which parts of the Seventy story are solid history, and which are famous legend? Why does the difference not shake the book itself?

▼ **Show answer**

Legend: the royal request and the tidy seventy translators, told in an ancient letter and embellished over time. History: the translation itself, made in Alexandria before Christ, copied, read in synagogues, and quoted by the apostles. The book is certain even where its birth-story grew wings.

7. **Hard** Defend this sentence from your own charts: 'The badge outranks the ending.' Use ἡ βίβλος and one masculine noun as witnesses.

▼ **Show answer**

βίβλος and λόγος wear the same -ος endings (βίβλου, βίβλω, βίβλον like λόγου, λόγῳ, λόγον), so endings alone cannot tell gender. The article can: ἡ βίβλος is feminine, ὁ λόγος masculine. When badge and ending seem to disagree, the badge is telling the truth.

8. **Challenge** Galatians 4:4 says the Son was sent 'when the fulness of the time was come.' You answered a version of this in grade 5. Answer it again at capstone depth: name three preparations, and this time include the Septuagint.

▼ **Show answer**

One common language (the koine) meant the gospel could travel without translators; the Septuagint meant the Scriptures were already in that language, quotable and checkable from Rome to Egypt; and the roads, ships and cities of the one-Greek world meant letters and preachers could move. Any sound third (Roman peace, synagogues scattered through the οἰκουμένη) earns the point. The king who spread the language never knew what it was for.

COMMON MISTAKES

- Trusting the ending over the badge: βίβλος looks masculine, but ἡ βίβλος is feminine. The article always tells the truth.
- Rebuilding the Chart Book silently. A chart copied without chanting is wallpaper; ink and voice together, or the rebuild teaches nothing.
- Telling the Seventy legend as if it were Scripture. The lesson's honest line: famous account, certain book.
- Treating review as beneath a capstone student. The readers of real Greek are exactly the people who still chant their charts, only faster.

Make it a game • Five-Second Scholar. The Chart Book sits closed in the middle of the table. A parent calls a chart and a cell ('third declension: father, dative!'), and the student has ten seconds to open to the tab, put a finger on the form and read it aloud (πατρί!). One point per clean find; two points if the student says the form before the book is open and then proves it. Ten points wins, and the winner assigns the family one Greek word to use at dinner.

Scripture. “But when the fulness of the time was come, God sent forth his Son, made of a woman, made under the law,” (Galatians 4:4, KJV)

Roads, ships, one shared language, and the Scriptures already translated: the fulness of the time was a prepared table. A conqueror's ambition and seventy scholars' labor were both, under God, place-settings.

UNIT 1 • ONE WORLD, ONE GREEK • LESSON 1.2 OF 10 • 3 SESSIONS OF 30-40 MINUTES

1.2 IN THE BEGINNING: GENESIS IN GREEK

OBJECTIVES

- Read Genesis 1:1 from the Septuagint aloud and translate it unassisted: Ἐν ἀρχῇ ἐποίησεν ὁ θεὸς τὸν οὐρανὸν καὶ τὴν γῆν.
- Name every word's job: ἐν with the dative, the sight aorist ἐποίησεν, the nominative subject, the accusative objects with their articles.
- Explain why ἐποίησεν is given whole this week, and what family its verb ποιέω belongs to.
- Add ὁ οὐρανός and the sight form ἐποίησεν to the deck.
- Letter the Genesis Scroll with an interlinear English gloss and read it to the family.

Warm-up. The Grand Chant: article grid, a noun chart, a λύω column, εἰμί. Then consider what is about to happen: you are going to read the first sentence God caused to be written down, in the very translation the apostles carried. Not a textbook sentence built for students: the real one. Every tool you need is already in your Chart Book. Breathe, and open the Septuagint.

WATCH

Genesis 1:1 Septuagint

Daily Dose of Septuagint · 2:35

<https://www.youtube.com/watch?v=BZD1TfMD2gl>

WHEN TO WATCH

After the word-by-word paragraph. A seminary teacher walks the exact verse you are learning; chant the Greek back at the screen.

Note: Part of a daily series, but it stands fully on its own; any unknown term can be ignored. His Koine pronunciation differs a little from our classroom sounds, which is normal.

BACKUP VIDEO

Genesis 1 - Septuagint Greek audio

Chris Edwards · 9:31

<https://www.youtube.com/watch?v=yaLicDTSL-s>

For Session 3: hear the whole first chapter read in Greek, and raise a hand at every word you recognize. Verse 1 will feel like home; let the rest wash over you.

KEY TERMS

ἐν + dative

The preposition in takes the dative case: ἐν ἀρχῇ, in the beginning. The iota subscript under ἀρχῇ is the dative's quiet signature.

ἐποίησεν

He made: a sight form this week, given whole. It is the aorist of ποιέω, a contract verb; the family is introduced properly in Unit 2.

ὁ οὐρανός

The heaven, the sky. English keeps it in Uranus; the Septuagint puts it third-from-last in the Bible's first verse.

interlinear

A text with its translation written between the lines, word under word. Your Genesis Scroll is an interlinear you make yourself.

gloss

A word-by-word working translation that names each word's job, made before smoothing into good English. Glossing first is the capstone year's reading rule.

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.

ποιέω

poieo

po-y-EH-oh

verb · ποιέω, ποιήσω, ἐποίησα, πεποίηκα

I make, I do

ENGLISH poem

στερέωμα

stereoma

steh-REH-oh-mah

noun · τὸ στερέωμα, τοῦ στερεώματος

the firmament

θηρίον

therion

thay-REE-on

noun · τὸ θηρίον, τοῦ θηρίου

a wild beast

έρπετόν

herpeton

hehr-peh-TON

noun · τὸ έρπετόν, τοῦ έρπετοῦ

a creeping thing

ΠΕΤΕΙΝΟΝ

peteinon

peh-tay-NON

noun · τὸ πετεινόν, τοῦ πετεινοῦ

a bird, a flying thing

κῆτος

ketos

KAY-tos

noun · τὸ κῆτος, τοῦ κήτους

a sea monster

έσπέρα

hespera

hehs-PEH-rah

noun · ἡ έσπέρα, τῆς έσπέρας

evening

πρωῖ

proi

proh-EE

adverb

early, in the morning

σπέρμα

sperma

SPEHR-mah

noun · τὸ σπέρμα, τοῦ σπέρματος

a seed

ENGLISH sperm

εὐλογέω

eulogeo

ew-lo-GEH-oh

verb · εὐλογέω, εὐλογήσω, εὐλόγησα, εὐλόγηκα

I bless

ENGLISH eulogize

σάββατον

sabbaton

SAB-bah-ton

noun · τὸ σάββατον, τοῦ σαββάτου

the Sabbath

ENGLISH Sabbath

CORE IDEAS

The story. Open the Septuagint to its first page and there it stands, the sentence the Seventy set down first: *Ἐν ἀρχῇ ἐποίησεν ὁ θεὸς τὸν οὐρανὸν καὶ τὴν γῆν*. The King James renders the Hebrew it translates: 'In the beginning God created the heaven and the earth.' For five years you have read sentences built for students; this one was built for no one. It was translated for Greek-speaking Jews two centuries before Christ, read aloud in synagogues across the οἰκουμένη, and quoted and echoed by the apostles. And here is the capstone secret: you can already read it. Not one word of it is beyond you this week, and by Friday you will read it without the gloss, which is why this lesson, and not some harder one, is the real beginning of the year.

Word by word. Walk it slowly, finger on each word. *Ἐν*: in; a preposition that always takes the dative. *ἀρχῇ*: beginning, the dative of ἡ ἀρχή, and there under the ῃ sits the iota subscript, the dative's quiet signature; no article here, and English agrees: in the beginning, bare and absolute. *ἐποίησεν*: he made; take it whole this week as a sight form. *ὁ θεός*: God, wearing his badge, the nominative subject; note the grave accent, because another word follows. *τὸν οὐρανὸν*: the heaven, accusative, the first thing made; *καὶ τὴν γῆν*: and the earth, accusative again, each object wearing its own article. Subject after verb, objects at the end: Greek's free word order, carrying exact meaning by endings alone. Now say it as one breath and hear five years pay off.

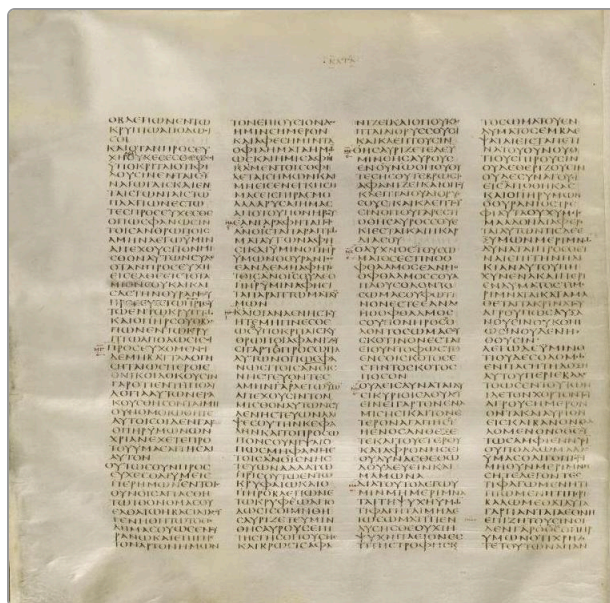
How Greek works: the aorist you already own, and the one you borrow. Look harder at *ἐποίησεν* and your Chart Book lights up: the ἐ- in front is the augment, the past-time flag you learned with ἔλυσα, and the -σε(ν) before the end is the aorist's own

signature, with the movable *v* closing the verse. One clean past act: he made, once, and it was so. So why is it a sight form? Because its dictionary verb, ποιέω (poy-EH-o), I make, I do, belongs to the contract family, verbs whose stems end in a vowel that squeezes together with the endings (ποιέω becomes ποιῶ), and that family gets its honest introduction in Unit 2. This week you read the form whole, know exactly which two signatures it shows, and leave the squeezing for its own lesson. Reading a little above your grammar, honestly labeled, is how real readers grow.

Say it out loud. The verse, three times, every session this week: en ar-CHAY eh-POY-ay-sen ho the-OSS ton oo-ra-NON kai tayn GAYN. Keep the rough breathing honest in ὁ, stress οὐρανόν on its last syllable, and let the verse end with its full stop, γῆν with its circumflex held a beat. Then chant the εἰμί imperfect from the Chart Book, because ἦν, was, is about to matter enormously: John will open his Gospel with this verse's first two words and that little verb, and you will be ready.

Try it. This week you letter the Genesis Scroll: the verse large and beautiful in Greek, the English gloss word under word, your name and the date at the foot, hung where the family passes daily. At week's end you read it to them twice: once word by word with jobs named, once smooth and whole, King James beside it.

PICTURE STUDY



A Page of Codex Sinaiticus (Matthew 6), Unknown scribes of the fourth century, About A.D. 330–360 · Ink on parchment · British Library, London; the codex's leaves are shared among four libraries

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

This is a page of Codex Sinaiticus, the oldest complete Greek New Testament in the world, copied in the fourth century and bound together with the Septuagint, the Greek Old Testament whose first verse you read this week. The page shown carries Matthew 6, the Sermon on the Mount. Four narrow columns of capital letters march down the parchment with no spaces between words, no breathings, no accents: the little marks you copy were added to Greek writing later, to help readers like you.

Look closely

- Count the columns: four to a page, narrow as newspaper columns, built for reading aloud without losing your place.
- See the letters: all capitals, the uncial hand, many shaped exactly like the capitals on your grade 3 letter cards.
- Look for spaces between words. There are none: ancient readers sounded the text out loud to find the word-breaks.
- Notice corrections squeezed between lines and in margins: scribes checked each other's work for centuries.

Talk about it

1. No spaces, no accents, no breathings: what does that tell you about how much ancient readers relied on reading aloud?
2. This codex binds the Septuagint and the New Testament as one book. What does that say about how the early church read the two Testaments?
3. A page like this survived sixteen centuries. What chain of hands does that require, and who do you suppose kept the chain unbroken?

ACTIVITY

The Genesis Scroll

The first real verse deserves a monument. Today you letter Genesis 1:1 in Greek, large and interlinear, onto a scroll the family will pass every day, and you earn the right to read it to them without helps.

You will need

- A long strip of paper (two or three sheets taped end to end), or one large sheet
- Pencil for ruling, black marker or pen for the Greek, a second color for the English gloss
- Your Chart Book and this lesson's word-by-word paragraph

Steps

1. Rule three faint guide lines across the strip: one for the Greek, one just below for the gloss, one at the foot for your name and date.
2. Letter the verse in pencil first, large: Ἐν ἀρχῇ ἐποίησεν ὁ θεὸς τὸν οὐρανὸν καὶ τὴν γῆν. Copy every breathing, accent and the iota subscript under ἀρχῇ exactly; your eye is learning the real look of Greek.
3. Under each word, in the second color, its gloss: In / beginning / he-made / God / the heaven / and / the earth.
4. Ink the Greek, erase the pencil, and add the foot line: your name, the date, and LXX.
5. Hang the scroll at family height. Each session this week, read it aloud three times on the way past.
6. At week's end, the reading: once word by word, naming each word's job (dative after ἐν, sight aorist, subject, accusative objects), once smooth, then the King James verse beside it.

Tips

- Pencil first, always: Greek lettered straight onto ink wobbles, and this scroll will hang for ten weeks.
- Say each word aloud as you letter it; hand, eye and voice teach each other.

- Keep the gloss strictly word under word, even where English order protests. The scroll shows how Greek says it; the smooth translation lives in your mouth.

Check your work

- ☐ The Greek is letter-perfect against the lesson, breathings, accents and iota subscript included.
- ☐ The gloss sits word under word in a second color.
- ☐ The scroll is hung, and I read it aloud three times in each session this week.
- ☐ I read it to the family both ways, jobs named, and then unassisted.

GREEK NOTEBOOK

1. Write the date, then the verse from the scroll, and under it your own smooth translation.
2. List each word with its job: Ἐν (preposition + dative), ἀρχῇ (dative, iota subscript), ἐποίησεν (sight aorist: augment + -σε(ν)), ὁ θεὸς (subject), τὸν οὐρανὸν / τὴν γῆν (accusative objects).
3. Copy the new cards' faces: ὁ οὐρανός, the heaven; ἐποίησεν (s), he made.
4. Copy this sentence and keep it: Gloss first, smooth second; the gloss is where the Greek is.

From history. Codex Sinaiticus was found in the 1840s and 1850s at St Catherine's monastery at the foot of Mount Sinai by the scholar Constantin von Tischendorf, who spotted ancient parchment leaves in a basket and recognized the oldest Greek Bible pages he had ever seen. The full story has tangles, promises disputed and leaves carried to distant libraries, but the find itself reshaped the study of Scripture: a fourth-century Bible, Septuagint and New Testament bound as one, with Genesis 1:1's Greek standing where the Seventy set it.

Example 1. Why is there an iota under the η of ἀρχῇ, and what would its absence change?

▼ **Show solution**

1. ἐν always takes the dative; ἀρχῇ is the dative of ἡ ἀρχή.
2. The dative singular of this family writes its iota under the long vowel: the iota subscript, silent but structural.
3. Without it, the form would not be marked dative, and ἐν would have nothing grammatical to govern.

Answer: The subscript iota is the dative's signature: ἐν ἀρχῇ, in the beginning. Copy it always; it is small and silent and doing all the work.

Example 2. Find the two past-time signatures inside ἐποίησεν.

▼ **Show solution**

1. Front: ἐ-, the augment, the same flag that turns λύω into ἔλυσα.
2. Before the ending: -σε(ν), the aorist's marker with its movable ν, as in ἔλυσε(ν).
3. The middle, ποιη-, belongs to ποιέω, a contract verb: that family's lesson is Unit 2's, so the form stays sight this week.

Answer: Augment ἐ- in front, aorist -σε(ν) behind: one clean completed act, he made. The contract stem between them is next unit's story, honestly deferred.

Example 3. Translate into Greek: 'God made the world.'

▼ **Show solution**

1. Subject with badge: ὁ θεός. Verb: the sight aorist ἐποίησεν.
2. Object in the accusative with its badge: τὸν κόσμον.
3. Assemble in the verse's own order, verb before subject, or subject first; the endings carry the meaning either way.

Answer: ὁ θεὸς τὸν κόσμον ἐποίησεν (or ἐποίησεν ὁ θεὸς τὸν κόσμον, the Septuagint's order). Either is right; the accusative, not the position, marks the object.

PRACTICE

1. **Easy** Read Genesis 1:1 aloud from your scroll and give the smooth English.

▼ **Show answer**

Ἐν ἀρχῇ ἐποίησεν ὁ θεὸς τὸν οὐρανὸν καὶ τὴν γῆν: In the beginning God made the heaven and the earth (KJV: 'In the beginning God created the heaven and the earth.').

2. **Easy** Which case does ἐν take, and which word in the verse shows it? Name the silent mark involved.

▼ **Show answer**

The dative: ἀρχῇ, with the iota subscript written under the ῃ as the dative's signature.

3. **Easy** Gloss word by word: τὸν οὐρανὸν καὶ τὴν γῆν.

▼ **Show answer**

The heaven (accusative object) / and / the earth (accusative object): both things made, each wearing its own article.

4. **Medium** ὁ θεὸς and τὸν οὐρανὸν both carry grave accents in the verse. What is the grave accent, and why does it appear here?

▼ **Show answer**

An acute on a word's last syllable bows to a grave when another word follows in the sentence; both words stand mid-verse with words after them. Before a pause the acute would stand. Copied, never graded.

5. **Medium** Translate into Greek, two ways (two word orders): 'God made the heaven.'

▼ **Show answer**

ὁ θεὸς τὸν οὐρανὸν ἐποίησεν, or ἐποίησεν ὁ θεὸς τὸν οὐρανόν. The endings, not the order, assign the jobs; note the acute returns on οὐρανόν before the full stop.

6. **Medium** Why does this course hand you ἐποίησεν whole instead of conjugating ποιέω now? What is the honest rule at work?

▼ **Show answer**

ποιέω is a contract verb, a family with its own squeezing rules taught properly in Unit 2; grabbing the paradigm early would teach it badly. The rule: read above your grammar when the text is worth it, but label borrowed forms honestly as sight, and never parse what you have not been taught.

7. **Hard** English must say 'In the beginning God created...': subject before verb. The Septuagint says ἐποίησεν ὁ θεός: verb first. Explain how Greek affords the freedom, and what the first two words gain by standing first.

▼ **Show answer**

Greek marks jobs with endings and badges, so position is free for emphasis: ὁ θεός is nominative wherever it stands, the accusatives are marked objects anywhere. Ἐν ἀρχῇ standing first throws the weight on the absolute beginning, exactly where the verse wants it, and John will seize those same two first words for his own opening.

8. **Challenge** The Seventy wrote ἐποίησεν, 'made'; the KJV, translating the Hebrew, writes 'created.' Set the two beside each other: what does each rendering give the reader, and why is having both a gift rather than a worry?

▼ **Show answer**

ἐποίησεν is the plain, everyday making-word, God's act told in the commonest verb the koine had, within every reader's reach; 'created' reserves a solemn word for a act only God performs. The original Hebrew stands behind both; translations are windows, and two honest windows show more wall than one. That is why this course keeps teaching you to look through the Greek window yourself.

COMMON MISTAKES

- Skipping the gloss and jumping to the smooth English from memory. The gloss, word under word with jobs named, is the actual reading; the smooth sentence is its reward.
- Parsing ἐποίησεν past its label. Spot the augment and the -σε(ν), take the meaning whole, and leave the contract stem for Unit 2: sight means sight.

- Forgetting the iota subscript in ἀρχῖ when lettering the scroll. It is silent, small, and the dative's whole signature.
- Reading ὁ θεός as 'the God' in English. Greek badges the noun; English drops the article for God. Translation carries meaning, not word-count.

Make it a game • Verse Scramble. Write the verse's words on seven cards (Ἐν / ἀρχῖ / ἐποίησεν / ὁ θεός / τὸν οὐρανὸν / καὶ / τὴν γῆν), shuffle, and deal them face up in a crooked line. The student must restore the Septuagint's order from memory, reading aloud while placing, then gloss any card a parent taps. A perfect rebuild with glosses scores five; then the parent scrambles again and the student must translate the scramble as it lies, proving the endings carry the jobs no matter the order. Ten points hangs the win beside the scroll.

Scripture. “In the beginning God created the heaven and the earth.” (Genesis 1:1, KJV)

The first sentence of the Book, and now the first real sentence of your Greek. The Seventy translated it, the apostles quoted their translation, and a student with five years of chants can read it unassisted. Every tool you own was made for exactly this.

UNIT 2

THE VERB COMPLETED

The Greek verb has carried this sequence for three years: present, imperfect, future, aorist, each with its chant. This unit completes the student's working picture of it with two final tools, both taught honestly at recognition size. First comes the contract verb, met through the New Testament's greatest word. Greek can say love several ways, but the word the apostles reached for is ἡ ἀγάπη, love that acts, the love of 1 Corinthians 13, and its verb ἀγαπάω belongs to the contract family: the stem's final α swallows the ending's first vowel, so the dictionary's ἀγαπάω appears in real text as ἀγαπῶ, ἀγαπᾷς, ἀγαπᾷ. The student learns to recognize the squeezed forms on sight, singular only, never drilled past it, and suddenly ἐποίησεν from Unit 1 has a family name.

Then the verb receives its name-form: the infinitive. Paul, writing letters across the koine world, loved it: to live, to die, to know, to be. Greek builds it with one tidy ending, λύειν, γράφειν, λέγειν, and keeps one great irregular, εἶναι, to be. With θέλω, I want, the student builds the most human sentences of the whole sequence: γράφειν θέλω, I want to write; φίλος εἶναι θέλω, I want to be a friend. The unit's two makes

match its two lessons: the Agape Ledger, a week's grid of love acted out at home, and the Life-Verbs page, six I-want-to sentences in Greek, illustrated and read aloud.

PREREQUISITES

- Unit 1 complete: the Chart Book rebuilt and the Genesis Scroll read unassisted
- Can chant λύω in all four tenses and εἰμί in both, Chart Book open as needed
- Knows the Unit 1 words by flashcard, sight words included

MASTERY CHECKLIST

- ☐ I can tell what ἡ ἀγάπη means, how it differs from friend-love, and why the KJV renders it charity.
- ☐ I can recognize ἀγαπῶ, ἀγαπᾷς and ἀγαπᾷ on sight, say what each means, and explain the squeeze that made them.
- ☐ I can decline ἡ ἀγάπη through the singular with its articles: ἀγάπη, ἀγάπης, ἀγάπη, ἀγάπην.
- ☐ I can read the close of 1 Corinthians 13:13 in Greek with its gloss, and give the KJV beside it.
- ☐ I can form the infinitive of any verb on my list (γράφειν, ἀκούειν, πέμπειν...), plus the irregular εἶναι, and build θέλω sentences with them both ways.
- ☐ The Agape Ledger ran a full week, and my Life-Verbs page has six correct sentences, one with εἶναι.

OPTIONAL BOOKS AND RESOURCES FOR THIS UNIT

- **Basics of Biblical Greek, by William Mounce (Zondervan):** The standard first-year seminary course, within reach of a strong 8th grader; its contract-verb and infinitive chapters show where this unit's sight patterns lead.
- **Daily Dose of Greek (free site and channel):** Free. Two-minute daily videos through the Greek New Testament; watch for ἀγαπάω forms and infinitives going by in real verses.
- **The STEP Bible (free online):** Free. The Greek New Testament with instant glosses on every word: hover over 1 Corinthians 13 and watch this unit's vocabulary light up. A printed Reader's Edition Greek New Testament does the same on paper.

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 Love Is a Verb

3 sessions of 30–40 minutes

2.2 To Be or To Do: the Infinitive

3 sessions of 30–40 minutes

UNIT 2 REVIEW

Answer aloud or on paper. The Chart Book may be used freely; endings must be exactly right. 30 points.

1. **5 pts**

Give the contract sight-pattern of ἀγαπάω with meanings, and explain in one sentence what happened to the dictionary form.

2. **5 pts**

Decline ἡ ἀγάπη with its articles through the singular, and name the model noun it follows.

3. **5 pts**

Read the close of 1 Corinthians 13:13 in Greek, gloss it, and give the KJV.

4. 5 pts

Form the infinitives of γράφω, ἀκούω, πέμπω, and name the one great irregular infinitive with its meaning.

5. 5 pts

Translate both ways: λέγειν θέλεις; and 'we want to be faithful.'

6. 5 pts

τὸν ἐχθρὸν ἀγαπᾷς; Translate the question, name the form of the verb, and say in one sentence why this word for love is the one that can be commanded.

ANSWER KEY

1. ἀγαπῶ I love, ἀγαπᾷς you love, ἀγαπᾷ he or she loves: the stem's final α swallowed each ending's first vowel, leaving the circumflex (and the subscript iota) as the scar.
2. ἡ ἀγάπη, τῆς ἀγάπης, τῇ ἀγάπῃ, τὴν ἀγάπην, on the pattern of φωνή.
3. μένει πίστις, ἐλπίς, ἀγάπη ... μείζων δὲ τούτων ἡ ἀγάπη: there abide faith, hope, love... and the greatest of these is love. KJV: 'And now abideth faith, hope, charity, these three; but the greatest of these is charity.'
4. γράφειν, ἀκούειν, πέμπειν; the rebel is εἶναι, to be, from εἰμί.
5. Do you want to speak? And: πιστοὶ εἶναι θέλομεν, the adjective nominative plural, because εἶναι equals rather than acts.
6. Do you love the enemy? ἀγαπᾷς is the you-form of the contract sight pattern. ἀγάπη is chosen, acted love, a verb and not a weather of feelings, so it can be commanded, and aimed even at an ἐχθρός.

UNIT CHALLENGE: THE AGAPE LEDGER AND THE LIFE-VERBS PAGE

Present the unit's two makes together. First the completed Agape Ledger: a full week of logged acts, read aloud with the right sight forms matched to the entries (ἀγαπῶ, ἀγαπᾷς, ἀγαπᾷ). Then the Life-Verbs page read to the family, Greek and English, with one ending defended on request. Between them the two pages prove the unit's claim from both ends: love is a verb, and verbs have names.

LOOK FOR	WHAT IT MEANS
The Agape Ledger	The Ledger ran the full week, every entry an act with a verb in it, headed ἡ ἀγάπη correctly.
The Ledger reading	At the reading, sight forms were matched correctly to entries, and the 1 Corinthians close was recited in Greek with its gloss.
The Life-Verbs page	The Life-Verbs page has six correct sentences, five with -ειν infinitives and one with εἶναι keeping its nominative.
One ending defended	One ending was explained on request without the Chart Book open.

UNIT 2 • THE VERB COMPLETED • LESSON 2.1 OF 10 • 3 SESSIONS OF 30-40 MINUTES

2.1 LOVE IS A VERB

OBJECTIVES

- Tell how Greek says love more than one way, and what makes ἡ ἀγάπη the New Testament's chosen word.
- Recognize the contract sight-pattern: ἀγαπάω squeezes to ἀγαπῶ, ἀγαπᾷς, ἀγαπᾷ, singular only.
- Decline ἡ ἀγάπη with its articles, exactly like φωνή.
- Read the close of 1 Corinthians 13:13 in Greek, glossed, with the KJV beside it.
- Begin the Agape Ledger: one concrete act of love logged daily for a week.

Warm-up. The Grand Chant, then a question before the lesson answers it: when Scripture says God is love, or commands love for enemies, what kind of love can be commanded? Not a feeling, surely; feelings do not obey. Keep that puzzle in hand. Today you meet the Greek word that solves it, and the first verb family you will read by sight instead of by chant.

WATCH

Agape - Love

BibleProject · 4:49

<https://www.youtube.com/watch?v=slyevQ1LW7A>

WHEN TO WATCH

After the second story paragraph. An animated word study of ἀγάπη: watch for love defined by what it does, not what it feels.

Note: An animated word study made for a general audience. It surveys the word across Scripture; the lesson's grammar is our own work afterward.

BACKUP VIDEO

Understanding 'Agape': the Greek Word for Love

EZ Greek · 1:20

<https://www.youtube.com/watch?v=td1qYsQqg6c>

A ninety-second refresher on the word itself; good before Session 3's practice if the main video's survey has faded.

KEY TERMS

ἡ ἀγάπη

Love that acts: deliberate, self-giving love, the love of 1 Corinthians 13. Declines exactly like φωνή: ἀγάπη, ἀγάπης, ἀγάπη, ἀγάπην.

contract verb

A verb whose stem ends in a vowel that squeezes together with the ending's first vowel: ἀγαπάω becomes ἀγαπῶ, ποιέω becomes ποιῶ. Recognized this year, drilled in later courses.

ἀγαπάω / ἀγαπῶ

I love, the verb of ἀγάπη. The dictionary lists ἀγαπάω; real text shows the squeezed forms ἀγαπῶ, ἀγαπᾶς, ἀγαπᾷ. This course reads them by sight, singular only.

ὁ ἐχθρός

The enemy: the person ἀγάπη is hardest to aim at, and is aimed at anyway. Declines like λόγος.

charity

The old English word the KJV uses for ἀγάπη in 1 Corinthians 13, from Latin caritas: not alms only, but love-in-action.

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.

ἀγαπάω

agapao

ah-gah-PAH-oh

verb · ἀγαπάω, ἀγαπήσω, ἠγάπησα, ἠγάπηκα

I love

ἐχθρός

echthros

ehkhth-ROS

noun · ὁ ἐχθρός, τοῦ ἐχθροῦ

an enemy

πίστις

pistis

PIS-tis

noun · ἡ πίστις, τῆς πίστεως

faith

μείζων

meizon

MAY-zohn

adjective · μείζων, μείζον

greater

ὑπομονή

hupomone

hoo-po-mo-NAY

noun · ἡ ὑπομονή, τῆς ὑπομονῆς

endurance

χρηστότης

chrestotes

khrays-TO-tays

noun · ή χρηστότης, τῆς χρηστότητος

kindness

μακροθυμία

makrothumia

mah-kro-thoo-MEE-ah

noun · ή μακροθυμία, τῆς μακροθυμίας

long patience

πραΰτης

prautes

prah-OO-tays

noun · ή πραΰτης, τῆς πραΰτητος

gentleness

ἐγκράτεια

enkrateia

ehng-RAH-tay-ah

noun · ή ἐγκράτεια, τῆς ἐγκρατείας

self-control

συγχωρέω

sunchoreo

soonkh-oh-REH-oh

verb · συγχωρέω, συγχωρήσω, συνεχώρησα

I forgive

φιλία

philia

fee-LEE-ah

noun · ή φιλία, τῆς φιλίας

friendship

CORE IDEAS

The story. Greek, rich as always, keeps more than one word where English makes do with love. There is friend-love, philia, built on your old card φίλος, the warmth

between companions that named Philadelphia. There is family affection, the love of hearth and kin. And there is the word the New Testament writers lifted from near-obscurity and made their banner: ἡ ἀγάπη (a-GA-pay), with its verb ἀγαπάω (a-ga-PAH-o). Agape is not a mood; it is a policy. It chooses the other person's good and then does something about it, which is why it can be commanded, promised, and recognized from across a street. Paul's great hymn in 1 Corinthians 13 defines it entirely by its behavior: it suffers long, it is kind, it seeks not its own. Feelings cannot be ordered about, but this can: love is a verb.

The greatest of these. Paul ends the hymn with a line you can now read in Greek: μένει πίστις, ἐλπίς, ἀγάπη ... μείζων δὲ τούτων ἡ ἀγάπη, glossed whole: there abide faith, hope, love... and the greatest of these is love. The KJV renders it: 'And now abideth faith, hope, charity, these three; but the greatest of these is charity.' Charity is not a translation mistake; it is old English for exactly this acted-out love, from the Latin caritas. Two of the hymn's words are your new sight cards: ἡ πίστις (PIS-tis), faith, and, from elsewhere in Paul's letters, ἡ χάρις (CHA-ris), grace; both are third-declension words read whole this year. And the painting in this lesson's picture study shows what the vocabulary looks like with its sleeves rolled up: seven panels of ordinary townspeople feeding, clothing, visiting.

How Greek works: the squeeze. Look up ἀγαπάω in a dictionary and then look for it in a real verse: you will not find ἀγαπάω on the page. The stem ends in a vowel, α, and when the familiar endings (-ω, -εις, -ει) are attached, the α swallows the ending's first vowel and the two become one long sound wearing a circumflex: ἀγαπῶ I love, ἀγαπᾷς you love, ἀγαπᾷ he or she loves, with the old iota hiding under the ᾱ as a subscript. That is the whole contract family's trick, and it finally explains Unit 1: ποιέω, I make, squeezes the same way to ποιῶ, which is why its aorist ἐποίησεν came to you labeled sight. This year you recognize the squeezed singular and read it; the full drilling of contract verbs belongs to a later grammar, and the course says so plainly. Meanwhile the noun is all regular comfort: ἡ ἀγάπη declines exactly like φωνή: ἀγάπη, ἀγάπης, ἀγάπη, ἀγάπην. And one more card joins the deck because agape needs a target hard enough to prove it: ὁ ἐχθρός (ech-THROSS), the enemy.

Say it out loud. The Grand Chant first, then the new sounds. The squeeze sings: a-ga-PO, a-ga-PAHS, a-ga-PAH, the circumflex carrying its long held note. Decline the noun aloud with badges: hay a-GA-pay, tays a-GA-pays, tay a-GA-pay, tayn a-GA-payn. Then read the verse-close three times from the lesson, gloss and all: MEH-nay PIS-tis, el-PEES, a-GA-pay... MAY-zohn deh TOO-tohn hay a-GA-pay. And try this short exchange

aloud, question mark and all (the Greek question mark looks like our semicolon): τὸν ἐχθρὸν ἀγαπᾷς; Do you love the enemy? The only Christian answer costs something, which is the week's whole point.

Try it. This week you build the Agape Ledger: a week's grid headed ἡ ἀγάπη in display letters, one row per family member, one concrete act of love logged per day. Not feelings: acts, with verbs in them. By Saturday the page is a small proof that the lesson's grammar is livable.

PICTURE STUDY



The Seven Works of Mercy, Master of Alkmaar, 1504 · Oil on panel · Rijksmuseum, Amsterdam

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

In 1504 an unnamed Dutch painter, called only the Master of Alkmaar after his town, painted seven panels for a church: the seven works of mercy. Feed the hungry, give drink to the thirsty, clothe the naked, bury the dead, shelter the stranger, visit the sick, visit the prisoner. No haloes on the doers: just townspeople at their own doorsteps, in their own street, doing agape with their hands. And in panel after panel, a quiet figure stands among the poor, receiving with them: Christ, almost unnoticed, exactly as Matthew 25 promised.

Look closely

- Study the givers' faces: businesslike, unglamorous, not posing. Mercy here is a chore done well, not a performance.
- Find the quiet figure among the receivers who is not like the others. The painter hides Christ in the bread line on purpose.
- Notice the street: brick houses, clean gutters, a town the painter's viewers would recognize as their own. Agape is painted at home, not in a faraway Holy Land.
- Count what is actually changing hands: bread, drink, cloth. The panel's theology is carried entirely by objects.

Talk about it

1. Why would the painter put Christ among the receivers rather than the givers? What verse is he painting?
2. The doers wear ordinary clothes and no haloes. What does that say about who the painting expects to do these works?
3. Your Agape Ledger asks for acts, not feelings. Which panel could your family re-stage this week, at your own door?

ACTIVITY

The Agape Ledger

If agape is a verb, it can be scheduled, done and recorded like any other work. Today you rule the ledger; the week fills it; Saturday audits it.

You will need

- One sheet of sturdy paper or a notebook opening, ruled into a week's grid
- Black marker for the display heading, pencil for the entries
- Index cards for the new words

Steps

1. Rule the grid: seven columns (the days) and a row for each family member willing to play. Leave a wide top band.
2. Letter the heading in your best display Greek: ἡ ἀγάπη, every breathing and accent in place, with a small English subtitle beneath it: love is a verb.
3. Down the side margin, copy the three sight-pattern forms with meanings: ἀγαπῶ I love, ἀγαπᾷς you love, ἀγαπᾷ he/she loves.
4. Set the rule as a family: one entry per person per day, and an entry must be an act with a verb in it (carried, wrote, fixed, visited, made), not a feeling.
5. Log all week. Entries may be small; they may not be vague.
6. Saturday, the audit: read the week aloud. For each entry, the student says the fitting Greek form: for your own act, ἀγαπῶ; telling a sibling theirs, ἀγαπᾷς; reporting a parent's, ἀγαπᾷ. Make the cards: ἡ ἀγάπη, ἀγαπάω/ἀγαπῶ (sight pattern), ὁ ἐχθρός, ἡ πίστις (s), ἡ χάρις (s).

Tips

- Write the heading in pencil first; display letters forgive nothing.
- An act aimed at someone easy counts; an act aimed at someone hard counts double in heaven's ledger, though only once in yours.
- If a day is missed, log the truth and move on; the ledger is a training log, not a trophy case.

Check your work

- ☐ The grid is ruled, headed ἡ ἀγάπη correctly, with the sight-pattern forms in the margin.

- ☐ Every family row has entries, each one an act with a verb in it.
- ☐ At the Saturday audit I matched Greek forms to entries correctly: ἀγαπῶ, ἀγαπᾷς, ἀγαπᾷ.
- ☐ The five new cards are in the deck.

GREEK NOTEBOOK

1. Write the date, then the squeeze in your own words: what the dictionary lists (ἀγαπάω), what the text shows (ἀγαπῶ, ἀγαπᾷς, ἀγαπᾷ), and why.
2. Decline ἡ ἀγάπη with articles through the singular, chanting as you write.
3. Copy the verse-close with its gloss: μένει πίστις, ἐλπίς, ἀγάπη ... μείζων δὲ τούτων ἡ ἀγάπη, and the KJV line beneath it.
4. Copy this sentence and keep it: Agape can be commanded because agape is a verb.

From history. English Bibles have argued gently over this word for six centuries. Wycliffe's followers wrote charity from the Latin; Tyndale, translating from Erasmus's printed Greek, chose love, and was attacked for it; the KJV men restored charity in 1 Corinthians 13 but wrote love nearly everywhere else the same Greek word appears. Every side was trying to be faithful to ἀγάπη, which is one more reason to be the kind of reader who can check the Greek.

WORKED EXAMPLES

Example 1. You meet ἀγαπᾷς in a verse. Name the form and translate it.

▼ Show solution

1. The stem ἀγαπ- says love; the dictionary form is ἀγαπάω.
2. The squeezed ending -ᾷς, circumflex with iota subscript, is the you-form of the sight pattern (ἀγαπῶ, ἀγαπᾷς, ἀγαπᾷ).
3. Sight pattern means: recognize, translate, do not parse further.

Answer: You love. Second of the three sight forms; the α swallowed the ending's first vowel and left the circumflex as the scar.

Example 2. Decline ἡ ἀγάπη with its articles, and name its model noun.

▼ **Show solution**

1. ἀγάπη ends in -η after a consonant: the φωνή pattern exactly.
2. Walk the singular with badges, Chart Book open to the φωνή tab.

Answer: ἡ ἀγάπη, τῆς ἀγάπης, τῇ ἀγάπῃ, τὴν ἀγάπην, on the rails of φωνή, φωνῆς, φωνῇ, φωνήν.

Example 3. Gloss, then smooth: μένει πίστις, ἐλπίς, ἀγάπη ... μείζων δὲ τούτων ἡ ἀγάπη.

▼ **Show solution**

1. μένει: there abides; πίστις, ἐλπίς, ἀγάπη: faith, hope, love, the three standing bare and solemn without badges.
2. μείζων δὲ τούτων: and greater of these; ἡ ἀγάπη: love, wearing the badge as the sentence crowns it.
3. Set the KJV beside it.

Answer: There abide faith, hope, love... and the greatest of these is love. KJV: 'And now abideth faith, hope, charity, these three; but the greatest of these is charity.'

PRACTICE

1. **Easy** Give the three sight forms of ἀγαπάω with meanings.

▼ **Show answer**

ἀγαπῶ I love, ἀγαπᾷς you love, ἀγαπᾷ he or she loves. Singular only; that is the whole assignment.

2. **Easy** Decline ἡ ἀγάπη with articles, singular.

▼ **Show answer**

ἡ ἀγάπη, τῆς ἀγάπης, τῇ ἀγάπῃ, τὴν ἀγάπην, exactly like φωνή.

3. **Easy** What do the sight words ἡ πίστις and ἡ χάρις mean, and what does sight allow you to skip?

▼ **Show answer**

Faith and grace. Sight words are read whole: no declining, no parsing, meaning only.

4. **Medium** Translate both ways: τὴν ἀγάπην ἔχομεν; and put into Greek: 'love abides' (borrow the verse's verb).

▼ **Show answer**

We have love. And: ἡ ἀγάπη μένει, the verse's own verb with the badge restored.

5. **Medium** Why did the KJV translators write charity in 1 Corinthians 13, and why is it not a mistake?

▼ **Show answer**

They followed the old English use of charity (from Latin caritas) for acted-out, self-giving love, which is exactly what ἀγάπη names. English has since narrowed charity toward almsgiving, so modern versions write love; both aim at the same Greek word.

6. **Medium** Read and answer honestly: τὸν ἐχθρὸν ἀγαπᾷς; What is the question, and why is this verb the right one for it?

▼ **Show answer**

Do you love the enemy? Only ἀγάπη fits: friend-love cannot be aimed at an ἐχθρός, but a love that is chosen and acted can be, which is why it is the love that can be commanded.

7. **Hard** Explain, like a teacher, why the dictionary shows ἀγαπάω but no real verse ever will, and what mark on ἀγαπῶ is the scar of the squeeze.

▼ **Show answer**

Dictionaries list the uncontracted stem-plus-ending so learners can see the parts; in living Greek the stem's final α always contracts with the ending's first vowel, so text shows only the squeezed forms. The circumflex on ἀγαπῶ (and ᾱ̃ with its subscript iota in ἀγαπᾷς, ἀγαπᾷ) is the scar: two vowels fused into one long accented sound.

8. **Challenge** The Master of Alkmaar painted Christ standing among the receivers of mercy. Find the gospel logic (Matthew 25 territory), and connect it to the grammar: why does agape need an object in the accusative?

▼ **Show answer**

In Matthew 25 the King says that what was done to the least was done to him: the receiver of mercy stands for Christ, so the painter puts Christ in the bread line. Grammar agrees: ἀγαπάω is a doing-verb that demands a direct object, love aimed at someone (τὸν ἐχθρόν, τὸν ἄνθρωπον); agape with no accusative is just a mood. Any answer connecting the commanded, acted, aimed nature of the word earns full credit.

COMMON MISTAKES

- Hunting for ἀγαπάω in real text. The dictionary form is a learner's exhibit; the page will always show the squeezed ἀγαπῶ, ἀγαπᾷς, ἀγαπᾷ.
- Drilling the contract verb past its label. Singular, sight, recognized: the full paradigm belongs to a later course, and borrowing it early teaches it crooked.
- Writing ἀγάπη without its accent moving work: copy τῆς ἀγάπης, τῇ ἀγάπῃ letter by letter; the accent stays put in this noun, which makes it an easy witness.
- Logging feelings in the Ledger. 'Was patient-ish at breakfast' is a weather report; 'carried the groceries up for Mrs. H.' is agape with a verb in it.

Make it a game • The Mercy Draw. Write the seven works of mercy on seven slips (feed the hungry, give drink, clothe, shelter the stranger, visit the sick, visit the prisoner, bury the dead, which may be honored by tending a grave or a memory). Each player draws one slip and has until tomorrow's session to do or concretely plan a household-sized version. Reporting back, the doer says the deed and the family answers with the right sight form called aloud: ἀγαπᾷ! One point per completed deed; the Ledger records them all.

Scripture. “And now abideth faith, hope, charity, these three; but the greatest of these is charity.” (1 Corinthians 13:13, KJV)

Charity is the old English for agape-love: not coins in a box, but love with its sleeves rolled up. You can now read the verse's close in Paul's own Greek, and your ledger this week is its commentary.

2.2 TO BE OR TO DO: THE INFINITIVE

OBJECTIVES

- Explain what an infinitive is: the verb's name-form, unbounded by person and number.
- Form the infinitive of the scope verbs with -ειν: λύειν, γράφειν, λέγειν, ἀκούειν, and the rest of the list.
- Read and use the irregular εἶναι, to be.
- Build and translate θέλω + infinitive sentences both ways: γράφειν θέλω; λέγειν θέλεις; φίλος εἶναι θέλω.
- Letter the Life-Verbs page: six I-want-to sentences in Greek, one with εἶναι.

Warm-up. The Grand Chant, then the shrinking game in reverse. Every verb form you own so far names its doer: λύω says I, λύει says he. Now try to say just the action itself, nobody attached: to write. English needs two words for that nameless form; Greek does it with one tidy ending. Today the verb gets its name-form, and you get the most honest sentences in the course: what do you want to do, and what do you want to be?

WATCH

Biblical Greek: Infinitives

Jonathan Rehfeldt · 15:47

<https://www.youtube.com/watch?v=R1-BRoTk6cs>

WHEN TO WATCH

After the How Greek works paragraph. Watch for the -ειν ending and for εἶναι; when he surveys uses beyond this lesson's scope, enjoy the view and let it pass.

Note: A seminary teacher's lesson made for adult students; it belongs to a longer series but stands on its own, and any unknown terms can be ignored. Koine pronunciation differs a little from our classroom sounds, which is normal.

BACKUP VIDEO

§26 Infinitives and Their Use

PlayGreek · 10:08

<https://www.youtube.com/watch?v=Kwqldvf82VY>

A second walkthrough if the first leaves fog; the opening minutes on recognizing the forms are the part this lesson needs.

KEY TERMS

infinitive

The verb's name-form: the action itself with no person attached. English says to write; Greek says γράφειν. The name is Latin, in-finitivus, unbounded.

εἶναι

To be: the infinitive of εἰμί, irregular as always. The most important single infinitive in the language.

-ειν

The present infinitive's tidy ending: λύειν to loose, γράφειν to write, λέγειν to say, ἀκούειν to hear.

θέλω

I want, I will: a regular verb on the λύω rails that loves an infinitive beside it: γράφειν θέλω, I want to write.

complementary infinitive

The grammar name for an infinitive completing a verb like θέλω: wanting needs a named action to want. You need only the idea, not the label.

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.

θέλω

thelo

THEH-loh

verb · θέλω, θελήσω, ἠθέλησα

I wish, I will

ζάω

zao

ZAH-oh

verb · ζάω, ζήσω, ἔζησα

I live

ἀποθνήσκω

apothnesko

ah-poth-NAYS-koh

verb · ἀποθνήσκω, ἀποθаноῦμαι, ἀπέθανον, τέθηκα

I die

δύναμαι

dunamai

DOO-nah-mye

verb · δύναμαι, δυνήσομαι, ἠδυνήθην

I am able

δεῖ

dei

DAY

verb · δεῖ (it is necessary)

it is necessary

ὀφείλω

opheilo

o-FAY-loh

verb · ὀφείλω, ὀφειλήσω, ὠφείλησα

I owe

βούλομαι

boulomai

BOO-lo-mye

verb · βούλομαι, βουλήσομαι, ἐβουλήθην

I want

ἄρχομαι

archomai

AR-kho-mye

verb · ἄρχομαι, ἄρξομαι, ἡρξάμην

I begin

πειράζω

peirazo

pay-RAH-zoh

verb · πειράζω, πειράσω, ἐπείρασα

I test, I tempt

τολμάω

tolmao

tol-MAH-oh

verb · τολμάω, τολμήσω, ἐτόλμησα

I dare

ἐπιθυμέω

epithumeo

eh-pee-thoo-MEH-oh

verb · ἐπιθυμέω, ἐπιθυμήσω, ἐπεθύμησα

I desire

CORE IDEAS

The story. Picture Paul in a rented room in Rome, or a lamplit cell, dictating letters that will cross the whole koine world: to Corinth, to Philippi, to a runaway slave's

master. His Greek is working Greek, trade-route Greek, and he leans hard on one of its leanest tools: the verb's name-form. To live. To die. To know. To be. Our word infinitive comes from Latin, *in-finitivus*, 'unbounded': a verb free of person and number, naming the pure action. In Philippians 1:21 Paul balances his whole life on two of them; the KJV keeps the shape exactly: 'For to me to live is Christ, and to die is gain.' One sentence, two infinitives, a man entirely unafraid of either one. By Friday you will build sentences of the same shape about your own hopes, which is what this lesson is secretly for.

The smallest big ending. Rembrandt's Paul, in this lesson's picture study, sits at his desk with a manuscript and a sword, the apostle of the working letter. The letters survived because they could travel, and they could travel because koine Greek was lean and learnable, infinitives and all. When Greek-speaking believers read τὸ ζῆν and τὸ ἀποθανεῖν in Philippians, no one needed a grammar lecture; the name-form was everyday equipment, the same ending a merchant used to say I want to buy. That is worth a capstone student's notice: the grammar of the sublimest sentences is the grammar of the market. Nothing in this lesson is rare; that is its glory.

How Greek works: one ending, one great rebel. The present infinitive is built with -ειν on the familiar stem: λύειν to loose, γράφειν to write, λέγειν to say, and so down your whole verb list: ἀκούειν, βλέπειν, ἔχειν, πέμπειν, διδάσκειν, παύειν, φέρειν. No person, no number: that is the point. The one great rebel is the being-verb, as always: εἶναι (EYE-nai), to be. And here is the engine that makes them all go: θέλω (THEH-lo), I want, a perfectly regular verb on the λύω rails (θέλω, θέλεις, θέλει, θέλομεν, θέλετε, θέλουσι(ν)) that takes an infinitive to complete it: γράφειν θέλω, I want to write; λέγειν θέλεις; do you want to speak?; ἀκούειν θέλομεν, we want to hear. With εἶναι it builds the sentence this week hangs on: φίλος εἶναι θέλω, I want to be a friend, where φίλος stays nominative because to be is an equals sign, not an action aimed at an object.

Say it out loud. Chant the infinitive roll on one breath, meanings and all: LOO-ein, GRA-fein, LEH-gein, a-KOO-ein, BLEH-pein, EH-chein, PEM-pein... then the rebel alone, with respect: EYE-nai, to be. Then the want-sentences as conversation, back and forth with a parent: γράφειν θέλω. λέγειν θέλεις; ἀκούειν θέλομεν. φίλος εἶναι θέλω. Let the question mark (the Greek semicolon) lift your voice. Close with the εἰμί chant, both tenses, because the rebel's family deserves the honor.

Try it. This week you letter the Life-Verbs page: six true sentences of your own in Greek, each I want to ___, five with -ειν infinitives from your list and one, in the place of honor, with εἶναι (the lesson's own φίλος εἶναι θέλω, or your honest variant within scope). Illustrate each with a small drawing, and read the page aloud to the family: the most personal Greek you have ever written.

PICTURE STUDY



The Apostle Paul, Rembrandt van Rijn (and workshop), About 1657 · Oil on canvas · National Gallery of Art, Washington

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

Rembrandt painted Paul as a working writer: an old man at a plain desk, light falling on the forehead and the page, a manuscript open under his hand and a sword leaning in the shadow. The sword is Paul's traditional sign, pointing both to the Word's sharpness and to the manner of his death; the manuscript is the reason you know his name. Out of rooms like this one came letters in plain koine Greek, infinitives and all, that the whole world has been reading ever since.

Look closely

- Follow the light to the two bright things: the brow and the page. Rembrandt spends his light on thinking and writing; everything else can wait in the dark.
- Find the sword. It is present but idle, leaned aside; the working tool in this picture is the pen.
- Study the face: not serene, but laboring, the look of a man composing a hard sentence. Perhaps one balanced on two infinitives.
- Notice how plain everything is: desk, robe, room. The grandest letters in history came from furniture like this.

Talk about it

1. Why might Rembrandt light the forehead and the manuscript rather than the sword? What is he saying Paul's real weapon was?

2. Paul dictated most letters and signed in his own large hand. What would it mean to watch a sentence like Philippians 1:21 being composed aloud?
3. The painter was in his own hard years when he painted this. Why do artists in trouble so often reach for Paul?

ACTIVITY

The Life-Verbs page

The infinitive names actions; θέλω aims a life at them. Today you write the most personal Greek of the course: six true sentences about what you want to do, and one about what you want to be.

You will need

- One good sheet of paper, ruled faintly in pencil
- Pen or fine marker, and colored pencils for the small illustrations
- Your verb list and Chart Book

Steps

1. Draft in pencil, in English first: six honest I want to ___ sentences your scope can carry (write, hear, see, teach, carry, send, stop, loose, say...).
2. Build each in Greek: infinitive first, θέλω last is the lesson's house style: γράφειν θέλω. Check each infinitive's -ειν against the list.
3. Give the place of honor, center or last, to the εἶναι sentence: φίλος εἶναι θέλω (or πιστός εἶναι θέλω, I want to be faithful; ἀγαθός εἶναι θέλω, I want to be good). The describing word stays nominative: to be is an equals sign.
4. Letter the page in ink and title it plainly in English: MY LIFE VERBS, with the date beneath.
5. Illustrate each sentence with a thumbnail drawing: a pen, an ear, a loaf for the friend-sentence, as you like.
6. Read the page aloud to the family, Greek then English, and answer one question about any sentence's ending.

Tips

- True beats fancy: ἀκούειν θέλω from a student who means it outweighs a borrowed flourish.
- Watch the one trap: after εἶναι the noun or adjective stays nominative (φίλος, not φίλον). Equals sign, not arrow.
- Say every sentence aloud as you ink it; the rhythm will catch any ending your eye missed.

Check your work

- ☐ Six sentences, five with -ειν infinitives from the list, one with εἶναι in the place of honor.
- ☐ Every ending checked against the Chart Book; the εἶναι sentence keeps its nominative.
- ☐ The page is inked, dated, illustrated and readable across the room.
- ☐ I read it aloud to the family, both languages, and defended one ending on request.

GREEK NOTEBOOK

1. Write the date, then the infinitive roll with meanings: λύειν, γράφειν, λέγειν, ἀκούειν, βλέπειν, ἔχειν, πέμπειν, διδάσκειν, παύειν, φέρειν, and the rebel εἶναι.
2. Conjugate θέλω through the present on the λύω rails, with meanings.
3. Copy and translate the three model sentences: γράφειν θέλω. λέγειν θέλεις; φίλος εἶναι θέλω.
4. Copy this sentence and keep it: The infinitive is the verb's name; θέλω is the hand that reaches for it.

From history. Paul's letters were real letters: dictated to a secretary (Romans names him, Tertius), carried by trusted friends down the roads and shipping lanes of the one-Greek world, and read aloud to the gathered church at the far end. The oldest surviving collections of them were copied within a century of his death. A working man's Greek, lean enough to dictate by lamplight, proved durable enough to outlast the empire whose roads it traveled.

WORKED EXAMPLES

Example 1. Form the infinitives: βλέπω, ἔχω, πέμπω.

▼ Show solution

1. Take each stem: βλέπ-, έχ-, πεμπ-.
2. Attach the name-form ending -ειν.
3. Say each with its meaning.

Answer: βλέπειν to see, ἔχειν to have, πέμπειν to send. One ending, the whole list unlocked.

Example 2. Translate: ἀκούειν θέλομεν.

▼ **Show solution**

1. θέλομεν: we want, the -ομεν carrying we.
2. ἀκούειν: to hear, the action wanted.
3. Assemble.

Answer: We want to hear. The infinitive completes the wanting; grammars call it complementary, and your ear already agrees.

Example 3. Translate into Greek: 'I want to be good.' Why does good stay in the nominative?

▼ **Show solution**

1. To be: εἶναι, the rebel infinitive.
2. I want: θέλω.
3. εἶναι is an equals sign, so the adjective matches the wanter, nominative: ἀγαθός, turning grave before the next word.

Answer: ἀγαθὸς εἶναι θέλω. No accusative: nothing is being acted on, only being described.

PRACTICE

1. **Easy** What is an infinitive, and what single ending builds it for your verb list?

▼ **Show answer**

The verb's name-form, the action with no person or number attached; built with -ειν: λύειν, γράφειν, λέγειν.

2. **Easy** Give the infinitives with meanings: λέγω, παύω, φέρω.

▼ **Show answer**

λέγειν to say, παύειν to stop, φέρειν to carry.

3. **Easy** Translate: γράφειν θέλω. λέγειν θέλεις;

▼ **Show answer**

I want to write. Do you want to speak? (The Greek question mark is our semicolon.)

4. **Medium** Translate into Greek: we want to hear; they want to see; do you all want to write?

▼ **Show answer**

ἀκούειν θέλομεν; βλέπειν θέλουσι(ν); γράφειν θέλετε;

5. **Medium** Translate: φίλος εἶναι θέλω, and explain why it is not φίλον.

▼ **Show answer**

I want to be a friend. εἶναι links rather than acts: the noun describes the subject and stays nominative, the equals-sign rule from your εἰμί lessons.

6. **Medium** Philippians 1:21 reads: 'For to me to live is Christ, and to die is gain.' What is Greek-shaped about the English sentence, and why does the lesson call it a sentence balanced on two infinitives?

▼ **Show answer**

The KJV keeps Paul's structure: two name-forms, to live and to die, set up as the sentence's two pans, each weighed and found good. Paul used Greek infinitives as the subjects themselves, the actions named and weighed as things; English can just barely do the same, and the translators let it.

7. **Hard** θέλω, λύω and εἰμί walk into this question. Which of the three can take a complementary infinitive, which IS an infinitive's rebel form, and which of the following is wrong and why: λύειν θέλει / εἶναι θέλομεν / θέλειν εἰμί;

▼ **Show answer**

θέλω takes the complementary infinitive (λύειν θέλει, he wants to loose, is right; εἶναι θέλομεν, we want to be, is right if a nominative completes it in context). εἶναι is the rebel infinitive of εἰμί. θέλειν εἰμί is the wrong one: εἰμί links, it does not want, so it has no business reaching for θέλειν; I am to want is not a Greek sentence.

8. **Challenge** Write three true sentences of your own in Greek with θέλω + infinitive, one singular, one plural, one with εἶναι, and translate them. Endings are the grade.

▼ **Show answer**

Examples: διδάσκειν θέλω, I want to teach; ἀκούειν θέλομεν, we want to hear; πιστὸς εἶναι θέλω, I want to be faithful. Any grammatical, truthful trio with checked endings and a nominative after εἶναι earns full credit.

COMMON MISTAKES

- Putting an object-case after εἶναι: φίλον εἶναι θέλω is a uniform violation. To be equals; it does not aim. The noun stays nominative: φίλος εἶναι θέλω.
- Forgetting that θέλω itself still conjugates: the infinitive is frozen, the wanting is not. θέλομεν for we, θέλεις for you.
- Reading εἶναι as a form of some verb 'εἶναω.' There is no such verb; εἶναι is εἰμί's name-form, irregular and alone, learned whole.
- Translating the infinitive with -ing every time: γράφειν θέλω is I want to write, not I want writing. English's to-form is the honest match.

Make it a game • The Want Relay. Players sit in a circle. The first says a true want-sentence in Greek from scope (ἀκούειν θέλω!); the next must translate it, then fire a new one at the third player, changing either the infinitive or the person of θέλω (βλέπειν θέλεις;). A correct translation and a legal new sentence each score a point; using εἶναι correctly scores two. Drop a wrong ending and you sit out one round memorizing it. First to ten wants, apparently, to win.

Scripture. “For to me to live is Christ, and to die is gain.” (Philippians 1:21, KJV)

Paul's sentence turns on two Greek infinitives, the verb's name-forms, weighed against each other and both found good. A man who can say this sentence is free; this week you learned the grammar it is made of.

UNIT 3

READING THE POETS

The second real text of the capstone year is the oldest: the first line of the Iliad, read from the real Greek. Homer slams his subject down as the opening word, μῆνιν, WRATH, and then sings one quarrel in one war so truly that all of war and pride and grief fit inside it. The student glosses the line word by word, hears its old dialect spellings as music rather than mistakes, and meets two grammar guests at sight size: the imperative ᾄδῃ, sing!, met only in this real quotation, and the vocative θεά, the calling-case, flagged and left alone. Homer calls on his goddess-muse; the lesson is plain that this is the poetry of a people who did not know the living God, read for its craft and its honesty about wrath, never as truth. For a thousand years scholars copied this poem with their notes crowding the margins; the Venetus A manuscript

in this unit's picture study carries the wreckage of whole lost libraries in its margins, and the student letters an Iliad broadside with one margin-note of his own, scholia-style.

Then marble enters the argument. The Parthenon's frieze shows Athens' great procession, the Ergastines walking forever in stone, and stone feels like the thing that lasts; yet the temple is a ruin, the paint is gone, and the goddess it honored is a museum label, while the word, recopied hand to hand on humble papyrus and parchment, outlived the marble. 'The word of our God shall stand for ever.' Against that backdrop the unit's new tool arrives: the participle, recognized and never declined, a verb wearing a noun's badge: ὁ λέγων, the one saying; ὁ πιστεύων, the one believing; ὁ ἀκούων, the one hearing. The student learns to spot the badge-plus--ων shape in display sentences and leave the rest of the participle's enormous grammar for later years, honestly deferred.

PREREQUISITES

- Units 1–2 complete: the Genesis Scroll read unassisted, the infinitive and the contract sight-pattern in hand
- Can chant the Grand Chant rotation briskly, Chart Book closed for the article grid and λύω present at least
- Knows the Unit 1–2 vocabulary by flashcard, sight words included

MASTERY CHECKLIST

- ☐ I can read the Iliad's first line aloud and gloss it word by word: μῆνιν ἄειδε θεὰ Πηληϊάδεω Ἀχιλῆος.
- ☐ I can explain why Homer put the object first, and what Greek's free word order does there that English cannot.
- ☐ I can say what ἄειδε and θεά are at sight size, imperative and vocative, and what this course does and does not ask of them.
- ☐ I can recognize the three participle sight-forms and translate them: ὁ λέγων, ὁ πιστεύων, ὁ ἀκούων.
- ☐ I can decline ἡ πέτρα with its articles and use it in a sentence.
- ☐ My Iliad broadside and Two Monuments page are finished, each with every Greek word read aloud at presentation.

OPTIONAL BOOKS AND RESOURCES FOR THIS UNIT

- **Athenaze, Book I (Oxford University Press):** The classical-Attic road for the student this unit bites: a story-based first course in the Greek of Athens, a natural next step after grade 8.
- **Classics Library (free, from the School Launch family):** Free. Our own great-books site: the Iliad read closely, book by book, in English. The right companion while this unit reads line one in Greek.
- **Famous Men of Greece (free online):** Free at Project Gutenberg. The Homer and Trojan War chapters retell the stories behind this unit's line, told for families.

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 The Wrath of Achilles

3 sessions of 30–40 minutes

3.2 The Marble and the Word

3 sessions of 30–40 minutes

UNIT 3 REVIEW

Answer aloud or on paper. The Chart Book may be used freely; endings and sight-form meanings must be exactly right. 30 points.

1. **5 pts**

Read the Iliad's first line aloud and gloss it word by word.

2. **5 pts**

Explain the force of μῆνιν standing first, and why Greek can do what English cannot.

3. **5 pts**

What are ἄειδε and θεά grammatically, and what is this course's contract with such forms? Add one honest sentence about Homer's muse-call.

4. 5 pts

Give the three participle sight-forms with meanings, and translate: ὁ πιστεύων ζωὴν ἔχει.

5. 5 pts

Decline ἡ πέτρα with articles, then translate into Greek: 'We see the rock.'

6. 5 pts

In three or four sentences: what did the marble monuments lose over the centuries, what did the copied word keep, and which verse weighs the two?

ANSWER KEY

1. μῆνιν ἄειδε θεὰ Πηληϊάδεω Ἀχιλῆος; wrath — sing — goddess — of Peleus' son — of Achilles.
2. The accusative ending marks μῆνιν as object wherever it stands, so Homer may hurl it to the front for drama; English marks objects by position and must hold them until after the verb.
3. ἄειδε is an imperative (sing!), θεά a vocative (the calling-case); both are sight forms met only in the real quotation, recognized but never drilled or graded. The muse-call is the poetry of a people who did not know the living God, read as craft and never as truth.
4. ὁ λέγων, the one saying; ὁ πιστεύων, the one believing; ὁ ἀκούων, the one hearing. The one believing has life.
5. ἡ πέτρα, τῆς πέτρας, τῇ πέτρᾳ, τὴν πέτραν; τὴν πέτραν βλέπομεν.
6. The Parthenon lost paint, roof, idol and wholeness, its frieze scattered to museums; the copied word, leaping from worn pages to fresh ones through scribes like Sinaiticus's and the Venetus A's, kept its text letter-true and is read today. Isaiah 40:8 weighs them: the grass withereth, the flower fadeth, but the word of our God shall stand for ever.

UNIT CHALLENGE: THE BROADSIDE AND THE TWO MONUMENTS, PRESENTED AS A PAIR

Hang the Iliad Opening broadside and the Two Monuments page side by side and give the family the five-minute double tour: the line read and glossed cold, the margin-note read as a true scholion, then the two monuments weighed, every Greek label and sight-form read aloud, ending with Isaiah 40:8 recited as the verdict. The theme is the pair's title: what lasts, and why.

LOOK FOR	WHAT IT MEANS
The Iliad broadside	The broadside's Greek line is letter-perfect, glossed word under word, with an original margin-note initialed and dated.
The cold reading	The line was read and glossed from the wall without helps, and the thrown-object word order explained.
The Two Monuments page	The Two Monuments page has both panels labeled in Greek, true verdict-sentences, and Isaiah 40:8 lettered as the hinge and recited at the presentation.
The participles	The three participle sight-forms were recited with meanings, and one display sentence translated on request.

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

3.1 THE WRATH OF ACHILLES

OBJECTIVES

- Read and gloss the Iliad's first line from the real text: μῆνιν ἄειδε θεὰ Πηληϊάδεω Ἀχιλῆος.
- Explain the force of the object standing first, and connect it to Greek's ending-carried word order.
- Identify ἄειδε as an imperative and θεά as a vocative at sight size only, met in this real quotation and left undrilled.
- Say honestly what Homer's muse-call is and is not, and read the dialect spellings as old music.
- Letter the Iliad broadside with interlinear gloss and one scholia-style margin note.

Warm-up. The Grand Chant, then this experiment: say WRATH first and the rest of your sentence after it, in English: 'Wrath sing to me, goddess...' English squirms; the object wants to wait its turn. Greek does not squirm. Today you read the oldest famous line in Greek literature, and the first word hits like a thrown spear, because Greek endings let a poet throw.

WATCH

LatinPerDiem Greek Lessons: Homer, Iliad 1.1

LatinPerDiem · 3:04

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

WHEN TO WATCH

After the word-by-word paragraph. A scholar walks the exact line you are learning; check his glosses against your own.

Note: Made for adult learners, three minutes and clear. He may name grammar beyond our scope; enjoy it and let it pass.

BACKUP VIDEO

Iliad, rhapsody 01, by Homer recited in Ancient Greek, by Ioannis Stratakis

Podium-Arts · 1:00

<https://www.youtube.com/watch?v=TakQrwfvL1U>

For Session 3: hear a professional perform the opening in reconstructed ancient pronunciation, rolling and strange and grand. Follow your broadside with a finger for line one.

KEY TERMS

epic

A long poem of heroes sung before it was written. The Iliad and Odyssey are the Greek epics; every educated Greek knew them the way you know the Psalms.

ή μῆνις

A sight word: wrath, the deep smoldering kind. The Iliad's first word is its accusative, μῆνιν, and that placement is the whole doorway of the poem.

imperative (sight)

The command form of a verb. This course meets it only in real quotations: ᾄειδε, sing! You recognize it; you do not build it.

vocative (sight)

The calling-case, used to address someone: θεά, O goddess. Mentioned as a sight form only; the four cases you chant remain the working set.

scholia

Ancient scholars' notes crowding a manuscript's margins. The Venetus A's scholia preserve scraps of lost books a thousand years older than the page itself.

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.

Ἀγαμέμνων

Agamemnon

ah-gah-MEHM-nohn

noun · ὁ Ἀγαμέμνων, τοῦ Ἀγαμέμνονος

Agamemnon

Βρισηΐς

Briseis

bree-say-IS

noun · ἡ Βρισηΐς, τῆς Βρισηΐδος

Briseis

Πρίαμος

Priamos

PREE-ah-mos

noun · ὁ Πρίαμος, τοῦ Πριάμου

Priam

Ἀνδρομάχη

Andromache

and-ro-MAH-khay

noun · ἡ Ἀνδρομάχη, τῆς Ἀνδρομάχης

Andromache

Χρύσης

Chruses

KHROO-says

noun · ὁ Χρύσης, τοῦ Χρύσου

Chryses, the priest

λοιμός

loimos

loy-MOS

noun · ὁ λοιμός, τοῦ λοιμοῦ

a plague

ἱερεύς

hiereus

hee-eh-REWS

noun · ὁ ἱερεύς, τοῦ ἱερέως

a priest

σκῆπτρον

skeptron

SKAYPT-ron

noun · τὸ σκῆπτρον, τοῦ σκῆπτρου

a scepter

γέρας

geras

GEH-ras

noun · τὸ γέρας, τοῦ γέραος

a prize of honor

Ἀτρείδης

Atreides

ah-TRAY-days

noun · ὁ Ἀτρείδης, τοῦ Ἀτρείδου

son of Atreus

λίσσομαι

lissomai

LIS-so-mye

verb · λίσσομαι

I entreat

CORE IDEAS

The story. Somewhere near the beginning of Greek itself stands a blind singer the tradition names Homer, and his poem begins with a thrown word: **μῆνιν ἄειδε θεὰ Πηληϊάδεω Ἀχιλῆος**: wrath — sing — goddess — of Peleus' son — Achilles. Not 'Sing, O goddess, of the wrath': WRATH first, slammed down before anything else, the way a storm announces itself. The Iliad then tells a single quarrel in the tenth year of one war, Achilles wronged and sulking and finally grieving, and somehow all of war, all of pride, all of loss fits inside it. Alexander slept with this poem in a casket; Aristotle corrected his copy; and for a thousand years after them, scholars copied and recopied it with their notes swarming the margins. The student who glossed Genesis in week 2 now reads the other fountainhead: the first line of the first book of the Greeks.

What the margins know. This lesson's picture study shows a page of the Venetus A, the great tenth-century manuscript of the Iliad, and the page is a city: the poem rules the center in large letters, and around it, in tiny writing, crowd the scholia, the notes of ancient scholars from the library of Alexandria and after, quoting books that no longer exist anywhere else. The margins are the wreckage of whole lost libraries, washed up around the one poem too loved to lose. When you add your own margin-note to this week's broadside, you are joining a two-thousand-year conversation of readers, and that is not a figure of speech; it is a lineage.

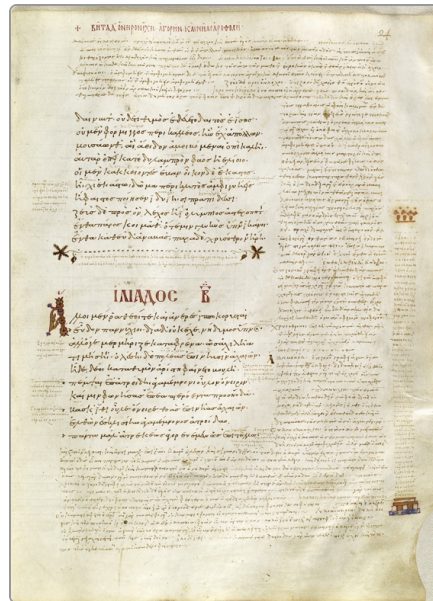
How Greek works: the spear-throw, and two guests at the door. Gloss the line word by word. **μῆνιν**: wrath, accusative, the object hurled to the front, which Greek permits because the -ιν ending, not the position, marks its job; English, jobless without word order, cannot follow. **ἄειδε**: sing!, a command, the imperative; this course meets the imperative only as a sight form inside real quotations, and this is the quotation. **θεὰ**:

goddess, the vocative, the calling-case, also sight only: Homer is calling on his muse-goddess to sing through him, and say plainly what that is: the poetry of a people who did not know the living God, invoking a muse that was never there to hear. We read it as the Greeks' own craft and music, never as truth; Scripture's singers call instead on the LORD who is. Πηληϊάδεω Ἀχιλῆος: of Peleus' son, Achilles, two genitives in Homer's old dialect spellings, which are not errors but the old music of the poem, the way thee and thou are the old music of the King James. One new deck word anchors the week: ἡ πέτρα (PEH-tra), the rock (petrify, petroleum, rock-oil), declining like καρδία: πέτρα, πέτρας, πέτρα, πέτραν.

Say it out loud. The line, three times a session, with the stab on the first syllable: MAY-nin AH-ay-deh theh-AH pay-lay-ee-AH-deh-oh a-chil-AY-oss. Homer's lines run on a long six-beat roll; you need not scan it, but let the vowels take their time and you will hear why these poems could be sung for hours. Then the review chant with this week's flavor: the accusative rows of your noun charts, λόγον, δῶρον, φωνήν, καρδίαν, πέτραν, because the accusative is the case that threw the spear.

Try it. This week you letter the Iliad Opening broadside: the line large, the gloss word under word, and one margin-note of your own in small letters, scholia-style, saying something true you noticed (about the word order, the dialect, or wrath itself). At week's end, present it: read the Greek, gloss it cold, and read your margin-note to the family.

PICTURE STUDY



A Page of the Venetus A, the Great Iliad Manuscript, Unknown Byzantine scribes, 10th century A.D. · Ink on parchment · Biblioteca Nazionale Marciana, Venice
Image: [Wikimedia Commons](#), public domain

This is a page of the Venetus A, copied in the tenth century and the oldest complete Iliad in existence. Look at its architecture: the poem holds the center in a stately column, and around it, above, beside, below, swarm the scholia, tiny notes gathered from ancient scholars all the way back to the library of Alexandria. Many books those scholars quoted are lost everywhere else on earth; their scraps survive only here, clinging to the margins of the poem they served.

Look closely

- Find the two sizes of writing: the poem large and calm, the scholia small and crowded. One page, two thousand years of conversation.
- Follow the margins around all four sides: the notes besiege the text like a city wall besieged.
- Look for marks and signs between the lines: the ancient editors' symbols, flagging doubted lines and famous readings.
- Notice the parchment itself, scraped skin ruled with fine lines: every page of this book cost an animal and a scribe's long day.

Talk about it

1. Why would scholars spend lifetimes annotating a poem about one quarrel in one war? What did they believe was inside it?

2. The margins preserve scraps of lost libraries. What does that teach about how fragile books are, and how stubborn a loved book is?
3. Your broadside this week carries one margin-note of your own. What do you want a reader in two hundred years to know you noticed?

ACTIVITY

The Iliad Opening broadside

A broadside is a single sheet meant for a wall and a crowd. Yours carries the oldest famous line in Greek, its gloss, and your own first contribution to the margins of the Iliad.

You will need

- One large sheet of paper or poster board
- Pencil, black marker for the Greek, a second color for the gloss, fine pen for the margin note
- This lesson's word-by-word paragraph, and the picture study for margin inspiration

Steps

1. Rule the sheet like the Venetus A: a wide center column for the poem, generous margins left deliberately empty for now.
2. Letter the line large in pencil, then ink: μήνιν ἄειδε θεὰ Πηληϊάδεω Ἀχιλῆος. Copy every breathing and accent; the old spellings must stand exactly as Homer's tradition wrote them.
3. Under each word, in the second color, the gloss: wrath / sing / goddess / of-Peleus'-son / of-Achilles.
4. Compose your scholion: one or two small, true sentences about the line (the spear-throw word order, the dialect's old music, or what the poem knows about wrath). Write it small and neat in a margin, with your initials and the date, as the ancient annotators did.
5. Add one editor's touch: a small sign of your own invention beside the word you find most interesting, and a key at the foot explaining it.
6. Present the broadside: read the Greek aloud, gloss it cold, read your margin-note, and answer one question.

Tips

- Leave the margins emptier than feels right; scholia look best surrounded by calm parchment, and so will your note.

- The strange spellings are the assignment: copy Πηληϊάδεω letter by letter and trust the tradition.
- A true small observation beats a grand vague one: 'the object is thrown first and English cannot do it' is a perfect scholion.

Check your work

- ☐ The line is letter-perfect against the lesson, breathings, accents and dialect spellings included.
- ☐ The gloss sits word under word in a second color.
- ☐ My scholion is written small in the margin with initials and date, and my editor's sign has its key.
- ☐ I presented: Greek read, gloss given cold, note read aloud, one question answered.

GREEK NOTEBOOK

1. Write the date, then the line with its gloss from memory, checked afterward against the broadside.
2. Write the two sight-guests with their jobs: ᾄδε, imperative, sing!; θεά, vocative, the calling-case; and note: met in this quotation, never drilled.
3. Decline ἡ πέτρα with articles, chanting: πέτρα, πέτρας, πέτρα, πέτραν.
4. Copy this sentence and keep it: Greek endings free the word order; Homer used the freedom like a spear.

From history. The Venetus A's margins preserve the judgments of Alexandria's great editors, including Aristarchus, who marked lines he doubted with a simple dagger-like sign in the margin. His library burned and his books are dust, but because scribes kept copying his signs and notes alongside Homer, we still know, line by line, what the ancient world's best reader of Homer thought. A good margin-note can outlive its library.

Example 1. Gloss μῆνιν and explain what its position does.

▼ **Show solution**

1. μῆνιν is the accusative of the sight word ἡ μῆνις, wrath: the -ιν marks it the object.
2. Because the ending carries the job, the word can stand anywhere; Homer stands it first.
3. First position in Greek is the stress position: the poem announces its subject like a storm.

Answer: Wrath, accusative object, hurled to the front for force. The ending does the grammar so the position can do the drama.

Example 2. What are ᾄειδε and θεά, and what is this course's honest contract with such forms?

▼ **Show solution**

1. ᾄειδε: sing!, an imperative, the command form.
2. θεά: goddess, a vocative, the calling-case.
3. The contract: both are sight forms met inside a real quotation, recognized and translated, never built, drilled or graded on grammar.

Answer: A command and a calling-form, both read at sight size. You may always read above your grammar; you may never pretend the grammar was taught.

Example 3. Translate into Greek: 'We see the rock' and 'the horses' (as an object).

▼ **Show solution**

1. The rock, object: accusative with badge, τὴν πέτραν; we see: βλέπομεν.
2. The horses, object: your review noun ὁ ἵππος in the accusative plural with its badge: τοὺς ἵππους.

Answer: τὴν πέτραν βλέπομεν; and τοὺς ἵππους. Achilles' own horses were the wonder of the camp, so the review noun earns its place.

PRACTICE

1. **Easy** Read the Iliad's first line aloud and give the running gloss.

▼ **Show answer**

μῆνιν ἄειδε θεὰ Πηληϊάδεω Ἀχιλῆος: wrath — sing — goddess — of Peleus' son — of Achilles.

2. **Easy** Which word is the object, how do you know, and where does English have to put it?

▼ **Show answer**

μῆνιν: its accusative ending -ιν marks the job. English must hold the object until after the verb ('Sing, goddess, the wrath...'); Greek may throw it first.

3. **Easy** Decline ἡ πέτρα with its articles, and name one English word quarried from it.

▼ **Show answer**

ἡ πέτρα, τῆς πέτρας, τῇ πέτρᾳ, τὴν πέτραν (like καρδία). English: petrify, or petroleum, rock-oil.

4. **Medium** Homer spells the genitives Πηληϊάδεω and Ἀχιλῆος in ways your charts do not show. What is the honest account of that?

▼ **Show answer**

Homer's epic dialect is older than, and different from, the standard forms the charts teach; the spellings are the poem's old music, like thee and thou in the KJV, not errors and not your new paradigm. Read them, enjoy them, and keep chanting the charts.

5. **Medium** What is Homer doing when he says ἄειδε θεά, and how does a Christian student read that line without flinching and without believing it?

▼ **Show answer**

He is calling on his muse-goddess to sing through him, the convention of Greek epic. We read it as the craft of a people who did not know the living God: honestly admired as poetry, never confused with truth. The Psalms show the other way: the singer calls on the LORD who hears.

6. **Medium** Translate into Greek: 'The man sees the rock'; then rearrange your sentence Homer-style with the object first, and explain why the meaning holds.

▼ **Show answer**

ὁ ἄνθρωπος τὴν πέτραν βλέπει; thrown: τὴν πέτραν ὁ ἄνθρωπος βλέπει. The accusative badge and ending mark the rock as object wherever it stands; position adds drama, not grammar.

7. **Hard** The scholia preserve fragments of lost books in the margins of a poem. Build the chain of custody: name each human link a line of Homer crossed to reach your broadside.

▼ **Show answer**

The singer composing and performing; generations of memorizing bards; the first writers-down; Alexandria's editors with their signs and notes; centuries of copying scribes, the Venetus A's among them; the printers from the Renaissance on; the editors of modern texts; and the student lettering line one this week. Any sound chain with singers, scribes, scholars and printers earns the point.

8. **Challenge** Proverbs 16:32 against the whole Iliad: state the proverb, and argue in three or four sentences whether Homer would have understood it, using what his poem knows about wrath.

▼ **Show answer**

'He that is slow to anger is better than the mighty; and he that ruleth his spirit than he that taketh a city.' The Iliad is the long proof: Achilles' unrul'd wrath costs his dearest friend and nearly his own soul, and the poem ends not with a city taken but with grief shared at a funeral. Homer saw the wound clearly, which is why the poem begins with μῆνιν; Scripture names the cure he could only mourn toward. Any argument engaging both texts honestly earns full credit.

COMMON MISTAKES

- Correcting Homer's spellings to match your charts. Πηληϊάδεω is not a typo; it is the old dialect, part of the poem's music. Copy it exactly.
- Drilling αἶδε or θεά. Imperative and vocative are sight guests in this course: recognized in the quotation, never built or graded.

- Glossing the line in English order. The broadside's gloss goes word under word, wrath first; the smooth English comes after, out loud.
- Reading the muse-call as either harmless truth or unmentionable danger. It is neither: name it honestly as the poetry of a people without the living God, admire the craft, and keep the categories straight.

Make it a game • Spear-Throw Sentences. Write a simple scope sentence's words on cards (subject with badge, accusative object with badge, verb: ὁ ἄνθρωπος / τὴν πέτραν / βλέπει). One player scrambles the cards into any order; the reader must translate the sentence as it lies, then declare which word the scrambler 'threw' to the front and what drama it adds. Correct translation scores a point; a convincing one-sentence scholion on the throw scores another. Rotate scrambler and reader; six points wins the laurel.

Scripture. “He that is slow to anger is better than the mighty; and he that ruleth his spirit than he that taketh a city.” (Proverbs 16:32, KJV)

Set beside the whole Iliad: the greatest poem of the pagan world begins with unruly wrath and ends in shared grief. The proverb weighs one verse against twenty-four books and is not the lighter.

UNIT 3 • READING THE POETS • LESSON 3.2 OF 10 • 3 SESSIONS OF 30–40 MINUTES

3.2 THE MARBLE AND THE WORD

OBJECTIVES

- Tell what the Parthenon frieze shows, who the Ergastines were, and what became of the marble, the paint and the goddess.
- Recognize and translate the three participle sight-forms: ὁ λέγων, ὁ πιστεύων, ὁ ἀκούων.
- Explain the participle as a verb wearing a noun's badge, recognized this year and never declined.
- Spot participles beside adjectives in display sentences and tell the two apart.
- Letter the Two Monuments page with Isaiah 40:8 between the frieze and the manuscript.

Warm-up. The Grand Chant, then hold up your two hands. One hand is marble: carved once, lasting long, fixed forever. The other is a word: breathed in a second, gone in a second, copied forever. Which lasts longer? Today's lesson is the surprising answer, and along the way the last new tool of your five years arrives: a verb that has learned to wear a badge.

WATCH

"Plaque of the Ergastines" fragment from the frieze on the east side of the Parthenon

Smarthistory · 4:37

<https://www.youtube.com/watch?v=zU9qSQi1E68>

WHEN TO WATCH

After the first story paragraph. Two art historians walk the very marble in this lesson's picture study; watch for the procession's rhythm and the carvers' skill.

Note: Made for adult museum audiences; previewed and clean. The scholars describe the pagan festival as historians, which is exactly how this lesson reads it.

BACKUP VIDEO

Egyptian blue on the Parthenon sculptures

The British Museum · 5:40

<https://www.youtube.com/watch?v=uwDHi2KNM4s>

For Session 3: scientists find traces of the original paint on the marbles. The frieze was once bright; the colors faded while the copied word kept its every letter.

KEY TERMS

participle

A verb wearing a noun's badge: ὁ λέγων, the one saying. This year you recognize the badge-plus--ων shape and translate it; declining participles belongs to later courses.

frieze

A band of carved relief running around a building. The Parthenon's frieze showed Athens' great festival procession, over 500 figures long.

Ergastines

The young women of Athens who wove the robe presented to the city's idol at the great festival; the Louvre's plaque shows them in solemn procession.

ή στοά

A sight word: the porch, the colonnaded walkway of a Greek city. The philosophers who taught in Athens' painted stoa were nicknamed Stoics, porch-men.

τὸ μάρμαρον

A sight word: marble, the shining stone of Athens' quarries. English kept the word nearly whole.

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.

στοά

stoa

sto-AH

noun · ή στοά, τῆς στοᾶς

a porch

ENGLISH stoic

μάρμαρον

marmaron

MAR-mah-ron

noun · τὸ μάρμαρον, τοῦ μαρμάρου

marble

ζωφόρος

zophoros

zoh-FO-ros

noun · ή ζωφόρος, τῆς ζωφόρου

a sculptured frieze

ἀέτωμα

aetoma

ah-EH-toh-mah

noun · τὸ ἀέτωμα, τοῦ ἀετώματος

a pediment

κίων

kion

KEE-ohn

noun · ὁ κίων, τοῦ κίονος

a column

πέπλος

replos

PEH-plos

noun · ὁ πέπλος, τοῦ πέπλου

a robe

πομπή

rompe

rom-PAY

noun · ἡ πομπή, τῆς πομπῆς

a procession

γλυφεύς

glupheus

gloo-FEWS

noun · ὁ γλυφεύς, τοῦ γλυφέως

a carver

μετόπη

metope

meh-TO-pay

noun · ἡ μετόπη, τῆς μετόπης

a metope, a panel of the frieze

ENGLISH metope

θριγκός

thrinkos

thring-OS

noun · ὁ θριγκός, τοῦ θριγκοῦ

a cornice

ἀνάθημα

anathema

ah-NAH-thay-mah

noun · τὸ ἀνάθημα, τοῦ ἀναθήματος

a dedication

CORE IDEAS

The story. High on the Parthenon, behind the outer columns, ran a carved ribbon over five hundred feet long: the frieze, showing the city's great festival procession, riders, elders, musicians, sacrificial beasts, and near the climax the *Ergastines*, the young women who had spent months weaving the robe for the city's idol, walking in solemn file, carved so finely that the marble folds hang like real cloth. The plaque in this lesson's picture study is that very stretch of stone, now in the Louvre. It was all painted once, blues and reds and gold, and it honored a goddess the city believed kept it great. Walk the ruin today: the paint is gone, the roof is gone, the idol is long gone, and the frieze's survivors stand in museums in three countries, labeled and lit. Marble felt eternal. It wasn't.

What actually lasted. Now weigh the other monument. While the marble weathered, a humbler thing was being copied: words, on papyrus and parchment, by hand, in rooms and deserts and island monasteries, letter by letter by letter, Homer in the Venetus A's margins-crowded pages, Scripture in Sinaiticus's four calm columns. Papyrus tears; parchment burns; every single copy was fragile, and the text outlived them all, because a word can leap from a dying page to a fresh one, and marble cannot leap. Isaiah said it first and said it best, and the KJV keeps his music: 'The grass withereth, the flower fadeth: but the word of our God shall stand for ever.' Two sight words join the deck from the marble side of the scale: τὸ μάρμαρον (MAR-ma-ron), marble, and ἡ στοά (sto-AH), the porch, whose painted colonnade in Athens lent the Stoic philosophers their nickname, porch-men; Paul would one day argue with their heirs on Mars Hill, as you learned in grade 5.

How Greek works: the verb that wears a badge. The last new tool of your five years is a recognition tool. Greek can take a verb and dress its action as a person: ὁ λέγων (ho LEH-gohn), the one saying; ὁ πιστεύων (ho pis-TEU-ohn), the one believing; ὁ ἀκούων (ho a-KOO-ohn), the one hearing. The shape to spot is badge + stem + -ων: a verb wearing a noun's badge. Grammars call it the participle, and its full wardrobe, every gender, case and tense, fills whole chapters of later courses; this year you learn to recognize the three sight-forms above, translate them 'the one ___ing,' and nothing more. See them work beside your old adjectives in display sentences: ὁ ἀκούων σοφός ἐστιν, the one hearing is wise; ὁ πιστεύων ζωὴν ἔχει, the one believing has life, a sentence-shape John's Gospel loves; and the little proverb to keep: ὁ λέγων λέγει καὶ ὁ ἀκούων ἀκούει, the sayer says and the hearer hears. The badge tells you it is a someone; the -ων tells you the someone is caught in the act.

Say it out loud. Chant the three sight-forms with meanings until they feel like old friends: ho LEH-gohn, the one saying; ho pis-TEU-ohn, the one believing; ho a-KOO-ohn, the one hearing. Then read the display sentences aloud twice each, and finish with the week's balance-verse in English, Isaiah's own scale: the grass withereth, the flower fadeth, and hold the pause, but the word of our God shall stand for ever. Next week's texts are coming for exactly that sentence.

Try it. This week you make the Two Monuments page: on one side a drawn fragment of the frieze (robed figures walking, a few folds are enough), on the other a drawn manuscript page (columns, margins, tiny scholia squiggles), each labeled with its Greek sight word (τὸ μάρμαρον, ἡ βίβλος), and between them, lettered as the hinge of the whole page, Isaiah 40:8.

PICTURE STUDY



The Plaque of the Ergastines, from the Parthenon's East Frieze, Carvers of the workshop of Phidias, About 445–438 B.C. · Pentelic marble relief · Musée du Louvre, Paris

Image: [Wikimedia Commons](#), CC0 (Musée du Louvre)

This marble plaque stood over forty feet up on the Parthenon's east side, part of the frieze showing Athens' great festival procession. The young women are the Ergastines, the weavers of the robe woven for the city's idol, walking with the slow dignity of a liturgy. The carving was done in the workshop of Phidias, the most famous sculptor of the ancient world, and the folds of the garments fall so truly that the stone seems to sway. It was painted once; the color is gone, the temple is a ruin, and the stone women walk on in a museum in Paris.

Look closely

- Follow the vertical folds of the robes: carved cloth, heavy and real, each figure's drapery slightly different, like voices in a choir.
- Find the feet and the spacing: the procession has a rhythm, pause and step, that you can almost count.
- Look at the hands and what they carry or receive; the ceremony is passing something on.
- Remember the missing color: blues, reds, gilt. You are looking at the ghost of a brighter thing.

Talk about it

1. The carvers gave their very best skill to honor an idol that was nothing. What do you feel looking at wasted excellence, and is the excellence itself wasted?
2. The marble outlived the goddess's whole religion. What does that say about what the carvers thought would last versus what did?
3. Isaiah's verse sits between your two monuments this week. Why is a copied word harder to destroy than a carved stone?

ACTIVITY

The Two Monuments page

One page, two monuments, one verdict. You will draw the marble and the manuscript side by side, label them in Greek, and letter between them the verse that weighs them.

You will need

- One large sheet of paper, landscape
- Pencil, pen, and colored pencils (a stony gray side and a warm parchment side look splendid)
- The picture study and the Venetus A image from lesson 3.1 as models

Steps

1. Divide the sheet into two tall panels with a wide center band between them.
2. Left panel: draw a frieze fragment, three or four robed figures walking, vertical folds, a cracked edge. Label it in Greek: τὸ μάρμαρον, with the English beneath: marble.
3. Right panel: draw a manuscript page, a center text block, crowded margin squiggles for scholia or four narrow columns for a codex, a torn corner. Label it: ἡ βίβλος, the book.
4. In the center band, letter Isaiah 40:8 (KJV) as the hinge: The grass withereth, the flower fadeth: but the word of our God shall stand for ever.
5. Under each panel, one sentence of your own: what happened to this monument over 2,400 years?
6. Present the page: tell what lasts and why, reading every Greek label aloud, and recite the three participle sight-forms with meanings as your closing argument that even grammar is about who is doing something: ὁ λέγων, ὁ πιστεύων, ὁ ἀκούων.

Tips

- Suggest, don't render: five vertical fold-lines say 'robed figure' better than an hour of shading.
- Letter the verse first in pencil and center it; it is the page's spine and should look like it.

- Keep your two one-sentence verdicts factual: ruined, scattered, faded; copied, translated, read this morning.

Check your work

- ☐ Both panels drawn and labeled in Greek with English beneath.
- ☐ Isaiah 40:8 lettered correctly as the center hinge.
- ☐ My two verdict-sentences are true and specific.
- ☐ I presented the page, read the Greek aloud, and recited the three participles with meanings.

GREEK NOTEBOOK

1. Write the date, then the three participle sight-forms with meanings: ὁ λέγων, ὁ πιστεύων, ὁ ἀκούων.
2. Copy and translate the display sentences: ὁ ἀκούων σοφός ἐστιν. ὁ πιστεύων ζωὴν ἔχει.
3. Write the two sight words with meanings: τὸ μάρμαρον, marble; ἡ στοά, the porch (Stoics!).
4. Copy this sentence and keep it: A participle is a verb wearing a noun's badge; this year I recognize it and leave its wardrobe closed.

From history. When scientists shone special lamps on the Parthenon sculptures in the British Museum, traces of a pigment called Egyptian blue glowed back: proof the marbles were once painted. The friezes the Greeks saw were bright as banners. Time stripped the color in a few centuries; meanwhile the book-hands of the same era, copied and recopied, kept every letter. The lamps found ghosts on the stone; the libraries kept the living text.

Example 1. You meet ὁ πιστεύων in a sentence. Name the shape and translate it.

▼ **Show solution**

1. Badge ὁ: a someone. Stem πιστευ-: believing (cousin of your old adjective πιστός, faithful).
2. Ending -ων: caught in the act.
3. Badge + stem + -ων: the participle sight-shape.

Answer: The one believing. Recognize, translate, move on; the declining of such forms is later courses' work.

Example 2. Translate: ὁ ἀκούων σοφός ἐστιν, and tell how you know σοφός is not a participle.

▼ **Show solution**

1. ὁ ἀκούων: the one hearing, participle sight-form.
2. σοφός: wise, your grade 5 adjective: no verb stem, no -ων, just a describing word.
3. ἐστιν links them.

Answer: The one hearing is wise. Participles carry a verb's action in their stem; adjectives only describe. The -ων badge-shape is the tell.

Example 3. Translate: ὁ πιστεύων ζωὴν ἔχει, and say why the sentence-shape matters this quarter.

▼ **Show solution**

1. ὁ πιστεύων: the one believing, subject.
2. ζωὴν: life, accusative object (ἡ ζωή, your grade 5 noun, promoted to the spotlight in Unit 5).
3. ἔχει: has.

Answer: The one believing has life. John's Gospel builds beloved sentences on exactly this frame, and in two weeks you will read John with this key already on your ring.

PRACTICE

1. **Easy** Give the three participle sight-forms with meanings.

▼ **Show answer**

ὁ λέγων, the one saying; ὁ πιστεύων, the one believing; ὁ ἀκούων, the one hearing.

2. **Easy** What were the Ergastines doing on the frieze, and where is the plaque now?

▼ **Show answer**

Walking in the great festival procession as the weavers of the robe for Athens' idol; the plaque is in the Louvre in Paris, the temple a ruin.

3. **Easy** Translate: ὁ λέγων λέγει καὶ ὁ ἀκούων ἀκούει.

▼ **Show answer**

The one saying says and the one hearing hears: the sayer says, the hearer hears. A proverb-shaped drill for spotting the badge-forms beside their plain verbs.

4. **Medium** Sort these into participle, infinitive, plain verb, and translate each: λέγει, ὁ λέγων, λέγειν.

▼ **Show answer**

λέγει: plain verb, he says. ὁ λέγων: participle sight-form, the one saying. λέγειν: infinitive, to say. Three dresses, one stem.

5. **Medium** Why are the Stoics called Stoics, and which sight word tells you?

▼ **Show answer**

They taught in Athens' painted στοά, the colonnaded porch, and were nicknamed porch-men: ἡ στοά. Their heirs debated Paul on Mars Hill in Acts 17.

6. **Medium** Translate into Greek: 'The one believing is faithful.'

▼ **Show answer**

ὁ πιστεύων πιστός ἐστιν. Participle subject, adjective predicate, linking verb last: every piece from this year or grade 5.

7. **Hard** Make the case in four sentences: why did the copied word outlast the carved marble? Use both monuments and name the mechanism.

▼ **Show answer**

Marble survives only as itself: chip it, burn its roof, cart it off, and the original is diminished forever. A text survives by leaping: any copy can father a fresh copy, so the words outlive every individual page. The frieze lost its paint, its temple and its goddess; Homer and Scripture crossed thirty centuries letter-true because scribes kept making new bodies for the same words. Endurance by copying beats endurance by hardness.

8. **Challenge** The carvers of the frieze spent genius on an idol; the scribes of Sinaiticus spent drudgery on the Word. Weigh the two labors with Isaiah 40:8 in hand: what, in each case, actually stood for ever?

▼ **Show answer**

The carvers' goddess is gone and even their marble is a scattered ruin; what half-lasting was beauty, and only as a fragment. The scribes' pages were humble and perishable, but the word they carried stands complete and read this morning. Isaiah's scale weighs withering grass against the standing word: skill cannot make a lie eternal, and plainness cannot make God's word perish. Any honest weighing along these lines earns full credit.

COMMON MISTAKES

- Declining the participles. ὁ λέγων, ὁ πιστεύων and ὁ ἀκούων are sight-forms this year: recognized and translated, never run through cases.
- Mistaking adjectives for participles. σοφός describes; ὁ ἀκούων acts. Look for the verb stem and the badge + -ων shape.
- Reading the frieze lesson as hatred of beauty. The carving is honestly glorious; the lesson is about where glory is safely invested.
- Forgetting the ἡ στοά hook. Sight words are cheap to keep: porch, Stoics, Mars Hill, one thread.

Make it a game · Badge or Verb?. Make nine cards: λέγω, λέγει, λέγειν, ὁ λέγων, ἀκούει, ἀκούειν, ὁ ἀκούων, πιστός, ὁ πιστεύων. Flash one at a time; the player must call its kind in two seconds, plain verb! infinitive! participle! adjective!, then translate it. One point per correct double call; a wrong call passes the card to the next player for a steal. Shuffle and raise the tempo each round. Twelve points wins the carved laurel (draw one on the scorepad).

Scripture. “The grass withereth, the flower fadeth: but the word of our God shall stand for ever.” (Isaiah 40:8, KJV)

The hinge of your Two Monuments page and of the whole unit. Marble seemed the safe investment and the word seemed fragile; twenty-four centuries audited both accounts.

UNIT 4

AD FONTES

For a thousand years, western Europe read Scripture almost entirely in Latin, at one remove from the fountain. The scholars called humanists raised a two-word battle cry, *ad fontes*, back to the sources!, and in 1516 Erasmus of Rotterdam gave the cry a body: the first printed Greek New Testament, set in type, duplicated by the press, and sold across Europe. Luther learned his Greek from it; Tyndale translated England's Bible out of it; and every student who glosses a Greek verse today, including the one holding this course, is an heir of that page. The unit's new noun is the idea itself: ἡ πηγή, the spring, the source, and the student letters a Printer's Page, typesetting John 1:1 by hand with a decorated initial, the way Erasmus's printer might have.

Then the unit walks upstream past Erasmus to the oldest pages of all. The earliest surviving piece of the New Testament is a palm-sized papyrus scrap of John's Gospel, Papyrus P52, copied about A.D. 125, within living memory of the apostle's first readers; with Codex Sinaiticus, Vaticanus and thousands more witnesses behind it, God's word comes down to us better attested than anything else antiquity wrote. The student learns, lightly, how manuscripts are dated by their handwriting, reads manuscript-talk sentences with datives and genitives doing the work, and fakes a convincing papyrus fragment of his own, torn edges, tea-stain and all. Marble was last unit's monument; this unit's is a scrap the size of a credit card that outweighs it.

PREREQUISITES

- Units 1–3 complete: Genesis 1:1 and the Iliad's first line read and glossed, participles recognized on sight
- Can decline φωνή- and καρδία-type nouns with the Chart Book shut, and all four λύω tenses with it open
- Knows the Unit 1–3 vocabulary by flashcard, sight words included

MASTERY CHECKLIST

- ☐ I can tell the ad fontes story: why Europe read at one remove, what Erasmus printed in 1516, and what Luther and Tyndale did with it.
- ☐ I can decline ἡ πηγή and ἡ ἐκκλησία with their articles, and read the phrase ἡ πηγή τῆς ζωῆς.
- ☐ I can sight-read μακάριοι οἱ εἰρηνοποιοί and give the KJV beside it.
- ☐ I can tell the story of Papyrus P52: what it is, when it was copied, and why its size does not limit its weight.
- ☐ I can read manuscript-talk sentences with datives and genitives: ἐν τῇ βίβλῳ, τὰ γράμματα τῆς βίβλου.
- ☐ My Printer's Page and Fragment Facsimile are finished, and I can tell the ad fontes story in two minutes.

OPTIONAL BOOKS AND RESOURCES FOR THIS UNIT

- **Codex Sinaiticus online (free)**: Free. The fourth-century codex, every leaf photographed and zoomable: the perfect place to practice this unit's handwriting-dating eye.
- **The STEP Bible (free online)**: Free. The Greek New Testament with instant glosses: look up John 1:1 while you typeset it, and Matthew 5:9 while you sight-read it. A printed Reader's Edition Greek New Testament serves the same on paper.
- **Daily Dose of Greek (free site and channel)**: Free. Two-minute daily videos through the Greek New Testament, reading from exactly the kind of text Erasmus's page grew into.

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 Erasmus and the Printed Greek

3 sessions of 30–40 minutes

4.2 The Oldest Pages

3 sessions of 30–40 minutes

UNIT 4 REVIEW

Answer aloud or on paper. The Chart Book may be used freely; endings and sight-word meanings must be exactly right. 30 points.

1. **5 pts**

Tell the ad fontes story in four or five sentences: the Latin centuries, the cry, Erasmus's 1516 page, and what Luther and Tyndale drew from it.

2. **5 pts**

Decline ἡ πηγή with its articles, and translate the phrase ἡ πηγή τῆς ζωῆς, naming the second noun's case and job.

3. **5 pts**

Sight-read μακάριοι οἱ εἰρηνοποιοί, translate it, give the KJV, and name the grade 5 word inside the compound.

4. 5 pts

Tell the P52 story in three or four sentences, and say what its two-sided writing and Egyptian findspot each prove.

5. 5 pts

Translate, and defend the odd verb: τὰ γράμματα τῆς βίβλου μικρά ἐστίν.

6. 5 pts

Give the meanings of the unit's sight words, τὸ ἀντίγραφον, ὁ χάρτης, γράμματα, and use any one of them in one true English sentence about how the New Testament reached us.

ANSWER KEY

1. For about a thousand years the West read Scripture in the Latin Vulgate, which few could check; the humanists cried *ad fontes*, back to the sources; in 1516 Erasmus published the first printed Greek New Testament at Basel; Luther's Greek studies in it fed the Reformation, and Tyndale translated England's New Testament from it, wording the KJV still carries.
2. ἡ πηγή, τῆς πηγῆς, τῇ πηγῇ, τὴν πηγήν. The spring of life: ζωῆς is genitive, the of-case, hanging its phrase on the noun.
3. Blessed the peacemakers; KJV: 'Blessed are the peacemakers: for they shall be called the children of God.' Inside εἰρηνοποιοί shines εἰρήνη, peace.
4. A palm-sized papyrus scrap of John 18, bought in Egypt in 1920 and identified by C. H. Roberts in 1934, copied about A.D. 125. Writing on both sides proves a codex leaf, the Christians' early book-form; the Egyptian findspot, far from Ephesus and within living memory of the first readers, proves the Gospel was copied and had traveled almost immediately.
5. The letters of the book are small. The verb is singular by the neuter-plural rule: Greek treats a neuter plural subject as one heap, so τὰ γράμματα takes ἐστίν.
6. The copy; the papyrus sheet; letters. Example: Every ancient book survives as an ἀντίγραφον of an ἀντίγραφον, and the New Testament has thousands more of them, earlier, than anything else antiquity wrote. Any true sentence using one sight word rightly earns the point.

UNIT CHALLENGE: THE PRINTER'S PAGE, THE FRAGMENT, AND THE TWO-MINUTE TELLING

Present the unit's two makes side by side, five centuries apart: the Printer's Page of 1516's craft and the Fragment Facsimile of A.D. 125's, each with its Greek read aloud. Then, with both as props, deliver the two-minute ad fontes telling: from the copying rooms to the printed fountain, why the sources survived and why they were worth going back to.

LOOK FOR	WHAT IT MEANS
The Printer's Page	The Printer's Page is letter-perfect against John 1:1's copy-text, with decorated initial, KJV line and colophon, and was proofread letter by letter.
The Fragment Facsimile	The Fragment Facsimile is stained, torn, lettered on both sides from the photograph's style, and carries its honest museum label.
The two-minute telling	The two-minute telling ran from manuscripts to Erasmus to Tyndale without notes, with dates close enough and the story straight.
Reading aloud	Every Greek phrase handled this unit (the verse, the sight line, the rule-sentence) was read aloud correctly on request.

UNIT 4 · AD FONTES · LESSON 4.1 OF 10 · 3 SESSIONS OF 30-40 MINUTES

4.1 ERASMUS AND THE PRINTED GREEK

OBJECTIVES

- Tell the ad fontes story: the Latin-only centuries, the humanists' cry, and Erasmus's 1516 printed Greek New Testament.
- Explain what Luther and Tyndale each drew from Erasmus's page.
- Decline ἡ πηγὴ and ἡ ἐκκλησία with their articles, and read ἡ πηγὴ τῆς ζωῆς.
- Sight-read μακάριοι οἱ εἰρηνοποιοί with its KJV pairing.
- Typeset the Printer's Page: John 1:1 hand-lettered in print style with a decorated initial E.

Warm-up. The Grand Chant, then a thought experiment. Imagine your family owned the Bible only in a language none of you spoke, and every question had to be answered by someone else's translation. How would you check anything? Hold that itch. Today you meet the two Latin words that scratched it for all of Europe, and the stubborn scholar who did the scratching with a printing press.

WATCH

Erasmus of Rotterdam

Daily Dose Documentary · 3:42

<https://www.youtube.com/watch?v=JTJrFjUc4YA>

WHEN TO WATCH

After the first story paragraph. A brisk life of Erasmus; watch for the Greek New Testament of 1516 and for how widely his books traveled.

Note: A general-audience documentary short, previewed and clean. It compresses a complicated life; the lesson fills in the Greek side.

BACKUP VIDEO

1516 Erasmus Greek New Testament

New Life Of Albany Ga. · 5:01

<https://www.youtube.com/watch?v=Hmu656c636s>

For Session 2, before the Printer's Page: a close look at an actual copy of the 1516 book, Greek and Latin in parallel columns. Study the type for your own page.

KEY TERMS

ad fontes

Latin: back to the sources! The Renaissance scholars' cry to read texts in their original languages, Scripture above all in Greek and Hebrew.

ή ἐκκλησία

The assembly, the church: the called-together people. Declines like καρδιά; English keeps it in ecclesiastical.

ή πηγή

The spring, the source, the fountain: the unit's idea wearing a Greek noun. Declines like φωνή: πηγή, πηγής, πηγῆ, πηγήν.

humanist

In Erasmus's century, a scholar of the ancient languages and texts; many, like Erasmus, aimed their scholarship at Scripture.

ligature

Two or more letters tied into one shape
by early Greek printers copying
handwriting. Erasmus's pages are full of
them; your Printer's Page may politely
decline.

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.

πηγή

pege

pay-GAY

noun · ή πηγή, τής πηγής

a spring, a source

Ἑράσμιος

Erasmios

eh-RAS-mee-os

noun · ό Ἑράσμιος, τοῦ Ἑρασμίου

Erasmus

ἔκδοσις

ekdosis

EHK-do-sis

noun · ή ἔκδοσις, τής ἐκδόσεως

an edition, a giving-out

κείμενον

keimenon

KAY-meh-non

noun · τὸ κείμενον, τοῦ κειμένου

the text, what lies written

ὑπόμνημα

hupomnema

hoo-POM-nay-mah

noun · τὸ ὑπόμνημα, τοῦ ὑπομνήματος

a commentary

εἰρηνοποιός

eirenopoios

ay-ray-no-roy-OS

noun · ὁ εἰρηνοποιός, τοῦ εἰρηνοποιοῦ

a peacemaker

μακαρισμός

makarismos

mah-kah-ris-MOS

noun · ὁ μακαρισμός, τοῦ μακαρισμοῦ

a calling-blessed

πενθέω

pentheo

pehn-THEH-oh

verb · πενθέω

I mourn

διψάω

dipsao

dee-PSAH-oh

verb · διψάω

I thirst

πεινάω

peinao

pay-NAH-oh

verb · πεινάω

I hunger

χαρακτήρ

charakter

khah-rak-TAYR

noun · ὁ χαρακτήρ, τοῦ χαρακτήρος

a stamp; the shape of a letter

ENGLISH character

CORE IDEAS

The story. For roughly a thousand years, the Bible of western Europe was the Latin Vulgate: a venerable translation, but a translation, and almost nobody could check it, because almost nobody west of Greece read Greek. Then Constantinople's scholars began carrying Greek books west, printing was invented, and a generation of scholars discovered the oldest thrill there is: reading the real thing. Their cry was two Latin words: **ad fontes**, back to the sources, to the fountains! The sharpest of them all was Erasmus of Rotterdam: orphaned young, poor most of his life, famous across Europe for wit and learning, and convinced that Christendom's renewal had to begin with the actual words of Scripture. In 1516, working with the printer Froben in Basel, he rushed into print the first published Greek New Testament, Greek and fresh Latin in parallel columns. The book was imperfect, hastily set, built from the manuscripts he could reach, and it changed the world anyway: for the first time, any scholar in Europe could buy the fountain.

What flowed from the fountain. Follow the stream. A monk in Wittenberg named Martin Luther studied Greek in Erasmus's pages, and his reading of Paul lit the Reformation. In England, William Tyndale translated the New Testament into English directly from the Greek, Erasmus's text open before him, and was martyred for it; some eighty percent of the KJV New Testament's wording is Tyndale's still. When your King James Bible says 'Blessed are the peacemakers,' it is Tyndale's English of a Greek line you can now sight-read: **μακάριοι οἱ εἰρηνοποιοί**, blessed the peacemakers, with εἰρήνη, peace, from your grade 5 deck, visible inside the long word like a watermark (KJV, Matthew 5:9: 'Blessed are the peacemakers: for they shall be called the children of God.'). The student glossing Greek at a kitchen table today is not doing something new; the water in the pipes runs straight from 1516.

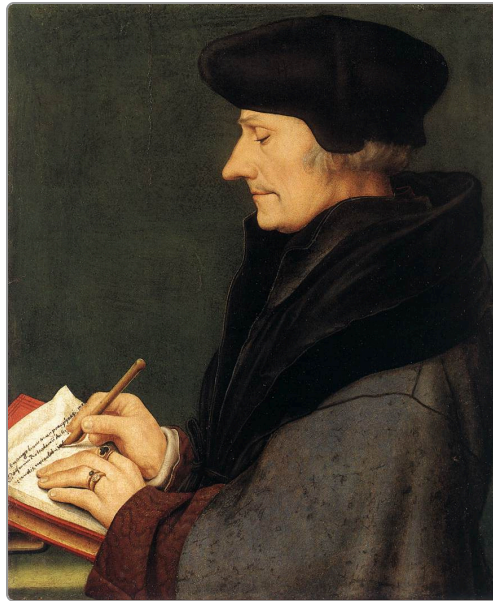
How Greek works: the source-words. The unit's idea gets its own noun: ἡ πηγή (pay-GAY), the spring, the source, declining exactly like φωνή: πηγῇ, πηγῆς, πηγῆ, πηγῆν. Put it to work with a genitive and you get the phrase the whole unit lives in: ἡ πηγῇ

τῆς ζωῆς, the spring of life, the genitive τῆς ζωῆς hanging its of-phrase on the noun, exactly the psalmist's image: with thee is the fountain of life. Second new noun: ἡ ἐκκλησία (ek-klay-SEE-a), the assembly, the church, literally the called-out-and-together people, declining like καρδία; it is the word behind ecclesiastical, and it was Erasmus's readers, the ἐκκλησία across Europe, who drank from the reopened spring: ἡ ἐκκλησία τὸν λόγον ἀκούει, the church hears the word. Finally, learn to look at a printed Greek page the way a printer does: breathings and accents cast as tiny metal, and in the earliest books, ligatures, letters tied into knots to mimic handwriting, which is why Erasmus's page looks curlier than this course's clean type.

Say it out loud. Chant the new declensions with badges: hay pay-GAY, tays pay-GAYS, tay pay-GAY, tayn pay-GAYN; then ἐκκλησία the same way. Read the sight line three times with its stress riding the last syllable: ma-KA-ree-oy hoy ay-ray-no-poy-OY. Then say the unit's motto twice, once in each ancient tongue of this course's family: ad fontes; and in your own Greek, ἡ πηγὴ τῆς ζωῆς. Families from our Latin courses will enjoy the joke: the great cry for Greek was shouted in Latin.

Try it. This week you become Froben's apprentice: the Printer's Page. You will hand-letter John 1:1 in clean print style, Ἐν ἀρχῇ ἦν ὁ λόγος, καὶ ὁ λόγος ἦν πρὸς τὸν θεόν, καὶ θεὸς ἦν ὁ λόγος. (KJV: 'In the beginning was the Word, and the Word was with God, and the Word was God.'), with a large decorated initial E, a ruled text block, and a printer's colophon line at the foot with your name, place and year. Next unit works the verse word by word; this week your hands learn it first.

PICTURE STUDY



Erasmus of Rotterdam, Hans Holbein the Younger, 1523 · Oil on panel · Kunstmuseum Basel

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

Holbein painted his friend Erasmus exactly as Europe imagined him: in profile at the writing desk, fur against the northern cold, eyes down, quill moving. No throne, no gold chain, no audience: just a man at work on a page, because the page was where his power lay. By 1523 the Greek New Testament had gone through several improving editions, and letters from this desk reached kings, popes and reformers. Holbein shows you the engine of it all: a scholar, writing.

Look closely

- Follow the profile's calm line: brow, nose, set mouth. Holbein gives him the stillness of complete concentration.
- Find the hands and the quill: the true subject of the painting. Everything else is background to the act of writing.
- Study the fur and the plain black cap: a scholar's comfort, not a courtier's display. He was poor long before he was famous.
- Notice the eyes aimed at the page, not at you. Most portraits court the viewer; this one has work to do.

Talk about it

1. Why might Holbein choose the profile view, refusing any eye contact with us? What does it say about where Erasmus's attention belonged?

2. A man with no army and little money helped redirect all of Europe. What was his actual instrument, and is it still available to you?
3. Erasmus insisted the fountain be opened to scholars first, so translators could then open it to plowboys, as Tyndale vowed. Who opened it for you, link by link?

ACTIVITY

The Printer's Page

In 1516 every Greek letter of Erasmus's New Testament was set by hand, one piece of metal at a time. Today you set one verse the slow way: John 1:1, hand-lettered in print style, with a decorated initial worthy of Froben's shop.

You will need

- One good sheet of paper
- Pencil and ruler for the text block, black pen for the type, colored pencils for the initial
- The lesson's printed verse as your copy-text, and the backup video's glimpse of the 1516 page for style

Steps

1. Rule a text block in pencil: generous margins, five or six faint lines. Printers rule everything; so do you.
2. Draw the great initial first: a large decorated E (epsilon) in a square frame, two or three lines tall, with vine or knot ornament in two colors.
3. Letter the verse in clean, upright print-style Greek, continuing after the initial: Ἐν ἀρχῇ ἦν ὁ λόγος, καὶ ὁ λόγος ἦν πρὸς τὸν θεόν, καὶ θεὸς ἦν ὁ λόγος. Every breathing, accent and comma is part of the typesetting.
4. Beneath the block, letter the KJV line in smaller roman letters: In the beginning was the Word, and the Word was with God, and the Word was God.
5. Add the colophon at the foot, as printers did: your name, your town, and the year, in one modest line.
6. Proofread like a printer: compare your page against the copy-text letter by letter, mark any error lightly, and correct it. Then present the page and tell the family what happened in Basel in 1516.

Tips

- Print style means upright, even and unjoined: aim for the calm of type, not the dash of handwriting.
- Do the initial before the text so an ornament mishap cannot ruin a finished block.

- Proofreading against the copy-text, letter by letter with a ruler under the line, is the most authentic step of all; Erasmus's own haste left famous typos.

Check your work

- ☐ The text block is ruled, the margins generous, the lettering upright and even.
- ☐ The Greek is letter-perfect against the copy-text, breathings, accents and punctuation included.
- ☐ The initial E is decorated in two colors, and the KJV line and colophon are in place.
- ☐ I proofread letter by letter and told the 1516 story at the presentation.

GREEK NOTEBOOK

1. Write the date, then the ad fontes story in five lines: the Latin centuries, the cry, 1516, Luther, Tyndale.
2. Decline ἡ πηγή and ἡ ἐκκλησία with articles, chanting as you write.
3. Copy the sight line with its gloss and KJV: μακάριοι οἱ εἰρηνοποιοί, blessed the peacemakers.
4. Copy this sentence and keep it: ad fontes, ἡ πηγή τῆς ζωῆς: back to the spring of life.

From history. Erasmus and the printer Froben raced a rival project in Spain to be first, and the haste shows: the 1516 edition's Greek has famous typographical errors, and for the last verses of Revelation, where his manuscript was missing, Erasmus translated the Latin back into Greek himself, a patch scholars still discuss. He kept correcting through four more editions. The fountain was reopened by imperfect, hurried, faithful labor, which is how most good things in church history have arrived.

Example 1. Gloss μακάριοι οἱ εἰρηνοποιοί and find the grade 5 word hiding in it.

▼ **Show solution**

1. μακάριοι: blessed, plural, opening the beatitude.
2. οἱ εἰρηνοποιοί: the peacemakers, badge and all.
3. Inside the long word: εἰρήνη, peace, your grade 5 noun, plus a maker-piece; a peacemaker is a peace-doer.

Answer: Blessed the peacemakers: KJV, 'Blessed are the peacemakers: for they shall be called the children of God.' Sight-read whole, with an old friend shining through the compound.

Example 2. Build and translate: the spring of life.

▼ **Show solution**

1. The spring, subject form with badge: ἡ πηγή, turning grave before the next word.
2. Of life: the genitive with its badge: τῆς ζωῆς, on the φωνή rails.
3. Hang the genitive after the noun.

Answer: ἡ πηγή τῆς ζωῆς. The genitive is the of-case; the psalmist's fountain of life wears exactly this grammar.

Example 3. Translate: ἡ ἐκκλησία τὸν λόγον ἀκούει.

▼ **Show solution**

1. ἡ ἐκκλησία: the assembly, the church, subject.
2. τὸν λόγον: the word, accusative object.
3. ἀκούει: hears.

Answer: The church hears the word. In 1516 the sentence became checkable: the ἐκκλησία could finally read the λόγος at its source.

PRACTICE

1. **Easy** What does *ad fontes* mean, whose cry was it, and what did Erasmus print in 1516?

▼ **Show answer**

Back to the sources (the fountains): the Renaissance humanists' cry; Erasmus published the first printed Greek New Testament, with a fresh Latin translation beside it, at Basel in 1516.

2. **Easy** Decline ἡ πηγή with its articles.

▼ **Show answer**

ἡ πηγή, τῆς πηγῆς, τῇ πηγῇ, τὴν πηγήν, exactly like φωνή.

3. **Easy** Sight-read and translate: μακάριοι οἱ εἰρηνοποιοί. Give the KJV.

▼ **Show answer**

Blessed the peacemakers; KJV: 'Blessed are the peacemakers: for they shall be called the children of God.' (Matthew 5:9).

4. **Medium** What did Luther and Tyndale each take from Erasmus's book, and what trace of Tyndale do you read every time you open a KJV?

▼ **Show answer**

Luther studied the Greek text and his reading of Paul fueled the Reformation; Tyndale translated the English New Testament directly from the Greek and died for it. Roughly eighty percent of the KJV New Testament's wording descends from Tyndale.

5. **Medium** Translate both ways: ἡ ἐκκλησία τὸν λόγον ἔχει; and 'the church hears.'

▼ **Show answer**

The church has the word; and ἡ ἐκκλησία ἀκούει.

6. **Medium** ἡ πηγή τῆς ζωῆς: name the case of each noun and the job the second one does.

▼ **Show answer**

πηγή nominative with its badge; ζωῆς genitive with τῆς, the of-case, hanging its possession-phrase on the noun: the spring of life.

7. **Hard** Erasmus's 1516 text was hurried and imperfect, and it still did enormous good. Reconcile those two facts like a scholar: what makes an imperfect source-edition better than no source at all, and what duty does its imperfection lay on later readers?

▼ **Show answer**

An imperfect printed source put the fountain in every scholar's hands, checkable, comparable and improvable, where a perfect manuscript locked in one library helped few; printing made correction itself cumulative, and Erasmus's own later editions improved the text. The duty it laid down is the one scholars have honored since: keep comparing the copies, keep correcting the editions, keep going back to the sources. Honest imperfection, openly published, is how texts get better.

8. **Challenge** Psalm 42:1 gives the soul's *ad fontes*: state the verse, and connect the hart's thirst, Erasmus's cry and your own Greek in three or four sentences.

▼ **Show answer**

'As the hart panteth after the water brooks, so panteth my soul after thee, O God.' The deer runs to the stream itself, not to a picture of one; the humanists ran to the Greek because a translation, however good, is a channel and the soul wants the spring. Five years of Greek have been your own run upstream: this quarter you drank at Genesis, and next unit at John. The thirst, the cry and the chants all aim at the same water. Any honest three-sentence linking earns full credit.

COMMON MISTAKES

- Telling the story as Erasmus against the Bible people had. He loved the church and wanted her at the fountain; *ad fontes* was a cry for more Scripture, closer up, not less.
- Forgetting that the famous cry is Latin. *Ad fontes* is Latin shouting for Greek; the irony is half the lesson, and Latin-course families will catch it first.
- Letting the genitive slip in the key phrase: ἡ πηγὴ τῆς ζωῆς needs τῆς ζωῆς, the of-case; ἡ πηγὴ ἡ ζωὴ is two springs and no sense.
- Decorating the initial after lettering the block. Ornament first, text second: a printer protects the finished work.

Make it a game · Typesetter's Race. Write the words of John 1:1 on separate cards, one word per card, punctuation on its own tiny cards, and shuffle the lot into a type-case (any box lid). On go, the typesetter must set the verse in order on the table, reading each word aloud as it is placed, while a parent proofreads against the lesson's copy-text. A perfect setting scores five; each error the proofreader catches costs one and each error the typesetter catches himself costs nothing, just like a real print shop. Then swap roles. Two clean settings earn the colophon: the winner letters his name printer-style on the scorepad.

Scripture. “As the hart panteth after the water brooks, so panteth my soul after thee, O God.” (Psalm 42:1, KJV)

The soul's own ad fontes. Scholars ran back to the Greek fountain; the fountain itself, the psalm says, is God. Every spring this unit names is an arrow pointing at that one.

UNIT 4 · AD FONTES · LESSON 4.2 OF 10 · 3 SESSIONS OF 30–40 MINUTES

4.2 THE OLDEST PAGES

OBJECTIVES

- Tell the story of Papyrus P52: what it carries, when it was copied, and why so small a scrap weighs so much.
- Explain, lightly, how manuscripts are dated by handwriting styles.
- Use the sight words τὸ ἀντίγραφον, ὁ χάρτης and γράμμα/γράμματα, and state the neuter-plural rule they demonstrate.
- Read manuscript-talk sentences with datives and genitives: ἐν τῇ βίβλῳ, τὰ γράμματα τῆς βίβλου.
- Make the Fragment Facsimile: a stained, torn 'papyrus' scrap lettered P52-style.

Warm-up. The Grand Chant, then look at your hand. The oldest surviving piece of the New Testament is smaller than it: a scrap of papyrus you could hide in your palm, copied when people who had heard the apostle John preach might still have been alive. Today you meet it, learn how scholars read its age in its handwriting, and then forge a loving fake of your own.

WATCH

John Rylands Fragment – Oldest New Testament Manuscript Found - FAF #50

Bible and Theology Matters · 7:09

<https://www.youtube.com/watch?v=ZOG13zjU8to>

WHEN TO WATCH

After the first story paragraph. Watch for what P52 contains, how it was identified, and what its early date does to old theories about John's Gospel.

Note: A teacher's talk for adult audiences, previewed and clean. Where he touches scholarly debates, the lesson's summary is the sober middle of them.

BACKUP VIDEO

Reading the oldest fragment of the New Testament - Papyrus P52

PanoramaCircle · 1:49

<https://www.youtube.com/watch?v=GXSncV9RRzE>

For Session 2, right before the Facsimile: the camera moves slowly over the actual scrap while the legible Greek is read aloud. Study the letterforms you are about to imitate.

KEY TERMS

papyrus

Writing material made from pressed strips of the Nile reed; the ancient world's paper. A single sheet is ὁ χάρτης, a sight word English turned into chart and card.

γράμμα, γράμματα

Letter, letters, of the alphabet kind: a sight word built on γράφω. Neuter, and its plural springs the famous rule: τὰ γράμματα μικρά ἐστίν, a plural subject with a singular verb.

τὸ ἀντίγραφον

A sight word: the copy, a manuscript copied from another. Every surviving ancient book is an ἀντίγραφον of an ἀντίγραφον.

paleography

Dating and placing manuscripts by their handwriting, the way you could date a photograph by its clothes. Hands change by generation; scholars read the change.

P52

The John Rylands fragment: a palm-sized papyrus scrap of John 18, copied about A.D. 125, the earliest known piece of the New Testament.

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.

ἀντίγραφον

antigraphon

an-TEE-grah-fon

noun · τὸ ἀντίγραφον, τοῦ ἀντιγράφου

a copy

χάρτης

chartes

KHAR-tays

noun · ὁ χάρτης, τοῦ χάρτου

a sheet of papyrus

ENGLISH chart

μεμβράνα

membrana

mehmb-RAH-nah

noun · ἡ μεμβράνα, τῆς μεμβράνης

parchment

ENGLISH membrane

γραμματεὺς

grammateus

gram-mah-TEWS

noun · ὁ γραμματεὺς, τοῦ γραμματέως

a scribe

πρωτότυπος

prototupos

proh-TO-too-pos

adjective · πρωτότυπος, πρωτότυπον

original

ENGLISH prototype

ἀπόγραφον

apographon

ah-PO-grah-fon

noun · τὸ ἀπόγραφον, τοῦ ἀπογράφου

a transcript

τεμάχιον

temachion

teh-MAH-khee-on

noun · τὸ τεμάχιον, τοῦ τεμαχίου

a small piece, a fragment

στίχος

stichos

STEE-khos

noun · ὁ στίχος, τοῦ στίχου

a line of writing

κόλλημα

kollema

KOL-lay-mah

noun · τὸ κόλλημα, τοῦ κολλήματος

a join of two sheets

κάλαμος

kalamos

KAH-lah-mos

noun · ὁ κάλαμος, τοῦ καλάμου

a reed pen

μέλαν

melan

MEH-lan

noun · τὸ μέλαν, τοῦ μέλανος

ink

CORE IDEAS

The story. In 1920 a crate of papyrus scraps bought in Egypt arrived at the John Rylands Library in Manchester, and there it sat until 1934, when a young scholar named C. H. Roberts, sorting fragments, stopped at one the size of a credit card. The handwriting looked very early to him. Reading the broken lines, he realized he was holding John's Gospel, chapter 18: Pilate questioning Jesus, on the front and back of a single leaf, proof it came from a codex, a bound book, not a scroll. Experts compared the hand with dated papyri and converged on a copying date around A.D. 125, give or take; John's Gospel was written in the 90s. That means this copy was made within living memory of the apostle's first readers, and it was found in provincial Egypt, hundreds of miles from Ephesus where John wrote: the Gospel had already traveled that far, that fast. The scrap is called Papyrus P52, and it is the oldest surviving piece of the New Testament.

The cloud of witnesses. P52 is tiny, and it does not stand alone. Behind it come the great papyri with whole chapters, then the majestic fourth-century codices, Sinaiticus from the desert monastery, Vaticanus in Rome, then thousands upon thousands of later Greek manuscripts, plus early translations and quotations in other authors. No other work of antiquity comes close: for most classical texts, including parts of your Iliad's tradition, scholars work from far fewer and far later copies, and do so with reasonable confidence. The honest conclusion cuts the other way from the old sneer: if you doubt that the New Testament's text reached us substantially whole, you must doubt every book antiquity wrote first. Scribes made slips, copies vary in small ways, and the ocean of witnesses is exactly what lets scholars see and sort those variations. 'Heaven and earth shall pass away, but my words shall not pass away': the manuscript room is where that promise grew hands.

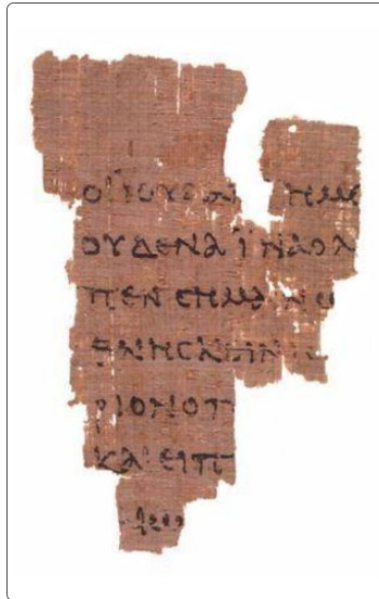
How Greek works: manuscript-talk. This week's words are the trade vocabulary of the copying room, all three sight words. ὁ χάρτης (CHAR-tays), the papyrus sheet, which English wore down into chart and card. τὸ ἀντίγραφον (an-TIG-ra-fon), the copy: see γράφω inside it, with the anti- piece meaning 'answering back', a copy answers its

original line for line, so Greek can praise a careful one as τὸ πρῶτον ἀντίγραφον, the first copy, with your review adjective πρῶτος in front. And γράμμα, plural γράμματα (GRAM-ma-ta), letters, alphabet-letters, the atoms of every page (grammar is their English grandchild). γράμμα is neuter, and its plural springs the delightfully strange rule you were promised in grade 7's third declension: a neuter plural subject takes a singular verb: τὰ γράμματα μικρά ἐστίν, the letters are small, with ἐστίν, not εἰσιν, because Greek treats the neuter plural as one heap. Finish with the cases doing real work in copying-room sentences: ἐν τῇ βίβλῳ γράφομεν, we write in the book, dative after ἐν; τὰ γράμματα τῆς βίβλου μικρά ἐστίν, the letters of the book are small, the genitive hanging its of-phrase just as in ἡ πηγὴ τῆς ζωῆς.

Say it out loud. Chant the sight trio with stresses: ho CHAR-tays, to an-TIG-ra-fon, ta GRAM-ma-ta. Then the rule-sentence three times until the singular verb stops feeling wrong: ta GRAM-ma-ta mik-RA es-tin. Then read the copying-room sentences aloud, and close by reading the week's verse in English with the manuscript room in your mind's eye: heaven and earth shall pass away, but my words shall not pass away.

Try it. This week you forge, lovingly and honestly, the Fragment Facsimile: a scrap of paper stained with tea or cold coffee, torn to P52's ragged shape, and lettered in the fragment's own style, copying the letterforms you can see in the picture study photograph, broken edges, missing letters and all, with a small museum label of your own stating what it imitates and why the original matters.

PICTURE STUDY



Papyrus P52, the John Rylands Fragment (front), An unknown scribe of the early second century, About A.D. 125 · Ink on papyrus · John Rylands Library, Manchester

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

This is the front of Papyrus P52: a torn scrap of a papyrus codex page, carrying broken lines of John 18, Pilate asking his questions. The hand is a careful, rounded book-hand of the early second century; the scribe ruled nothing and still kept his lines straight by eye. It was copied within living memory of the Gospel's first readers and found in Egypt, far from where John wrote, a small loud witness to how fast the word traveled and how early it was treasured enough to copy.

Look closely

- See the letterforms: rounded, separate capitals, each one drawn rather than dashed. Compare them with Sinaiticus's hand from Unit 1, two centuries younger.
- Follow the torn edges: the breaks cut words in half, and scholars restored the text by matching the surviving letters to John 18's known wording.
- Notice the papyrus fibers running horizontally on this side; on the back they run vertically, proof of a two-sided codex page, a book and not a scroll.
- Measure it with your eyes against your own palm: about three and a half inches tall. Weigh that against what it proves.

Talk about it

1. Why does writing on both sides matter so much to historians? What does a bound codex imply about how Christians used their books?
2. The scrap was found in provincial Egypt within a generation or so of the Gospel's writing. What does that say about the first Christians' copying habits?
3. A credit-card-sized scrap reshaped scholarly debates about John's Gospel. What does that teach about the weight of small faithful things?

ACTIVITY

The Fragment Facsimile

Museums make facsimiles so students can handle what no hand may touch. Today you make yours: a convincing P52, stained, torn and lettered from the photograph, with an honest label, which is what separates a facsimile from a forgery.

You will need

- One sheet of plain paper, and a used tea bag or a little cold coffee for staining
- A fine black pen or marker, scissors for nothing (tearing only), and a tray or plate for the staining
- The picture study photograph open as your model, and a small card for the museum label

Steps

1. Stain the paper: wipe it over with the damp tea bag or brushed coffee, unevenly on purpose, darker at the edges. Let it dry completely (a warm oven-off rack or a sunny sill hurries it).
2. Tear, never cut, the dried sheet to P52's ragged outline, about palm size, consulting the photograph's shape.
3. Letter the front in the fragment's own style: copy the letterforms you can see in the photograph, line by broken line, rounded separate capitals, stopping mid-word where the tears stop them. You are imitating the scribe's hand, not composing text.
4. Flip and letter a few broken lines on the back the same way (the real scrap is two-sided; that detail is the whole codex argument).
5. Write the museum label on the card: FACSIMILE of Papyrus P52, John 18, copied about A.D. 125, John Rylands Library; one sentence on why the original matters; your name as facsimilist.
6. Present scrap and label together, and tell the Roberts story: the crate, the sorting, the stopped breath.

Tips

- Uneven staining convinces; a perfectly tan sheet looks like a craft project, not a survivor.
- Draw the letters slowly. The ancient scribe was careful; haste is the one inauthentic touch.
- The label is the integrity of the whole exercise: facsimiles teach, forgeries lie, and the difference is a square of honest cardboard.

Check your work

- ☐ The scrap is stained, dried and torn to a convincing ragged shape.
- ☐ Both sides carry lettering copied from the photograph's style, broken at the tears.
- ☐ The museum label states what it imitates, why the original matters, and who made it.
- ☐ I told the discovery story at the presentation.

GREEK NOTEBOOK

1. Write the date, then the P52 story in five lines: the crate, Roberts, John 18, about A.D. 125, found in Egypt.
2. Copy the sight trio with meanings: ὁ χάρτης, τὸ ἀντίγραφον, γράμμα/γράμματα.
3. Copy the rule-sentence and its rule: τὰ γράμματα μικρά ἐστιν, a neuter plural subject takes a singular verb.
4. Copy this sentence and keep it: Small faithful copies, multiplied, outweigh marble.

From history. C. H. Roberts was in his twenties when he identified P52, and the fragment had been sitting in its crate for fourteen years before anyone looked hard at it. The letters that settled the identification include a distinctive way of writing certain combinations that marked the early second century. One young scholar, one quiet afternoon of careful looking, and the oldest page of the New Testament stepped out of a box of scraps: the copying room's patron story for every student who sorts carefully.

Example 1. Translate τὰ γράμματα μικρά ἐστίν, and defend the verb.

▼ **Show solution**

1. τὰ γράμματα: the letters, neuter plural subject.
2. μικρά: small, agreeing neuter plural.
3. ἐστίν: singular, and correct: Greek treats a neuter plural subject as one heap, so it takes a singular verb.

Answer: The letters are small, with ἐστίν by the neuter-plural rule: one of Greek's strangest and most dependable handshakes, promised to you in grade 7 and delivered here.

Example 2. Read the copying-room sentence: ἐν τῇ βίβλῳ γράφομεν.

▼ **Show solution**

1. ἐν: in, taking the dative.
2. τῇ βίβλῳ: the book, dative, feminine badge on the -ος noun as always.
3. γράφομεν: we write.

Answer: We write in the book. Every case doing its chartered job; the scribe's whole life in four words.

Example 3. Unmask the sight word τὸ ἀντίγραφον: what are its pieces, and what does it therefore mean?

▼ **Show solution**

1. γράφ-: the writing root you have owned since grade 5.
2. ἀντι-: answering back, over against.
3. A writing that answers its original, line for line.

Answer: The copy. Every surviving ancient book is an ἀντίγραφον of an ἀντίγραφον, which is why the copying-room's faithfulness matters so much.

PRACTICE

1. **Easy** What is P52: contents, size, date, and where it lives?

▼ **Show answer**

A palm-sized papyrus scrap of John 18 (Pilate questioning Jesus), written on both sides, copied about A.D. 125, held at the John Rylands Library in Manchester: the oldest known piece of the New Testament.

2. **Easy** Give the meanings of the sight trio: ὁ χάρτης, τὸ ἀντίγραφον, γράμματα.

▼ **Show answer**

The papyrus sheet (chart, card); the copy; letters of the alphabet (grammar's grandfather).

3. **Easy** Translate: ἐν τῇ βίβλῳ γράφομεν.

▼ **Show answer**

We write in the book: ἐν with the dative, the feminine badge still telling the truth about βίβλος.

4. **Medium** State the neuter-plural rule and give the lesson's example sentence with its translation.

▼ **Show answer**

A neuter plural subject takes a singular verb: τὰ γράμματα μικρά ἐστίν, the letters are small, with ἐστίν where English expects a plural.

5. **Medium** How does paleography date a manuscript? Give the lesson's comparison.

▼ **Show answer**

Handwriting styles change generation by generation, so scholars compare an undated hand against securely dated ones and place it on the timeline, the way you could date a photograph by its clothes and cars. P52's rounded early hand converged on about A.D. 125.

6. **Medium** Translate: τὰ γράμματα τῆς βίβλου μικρά ἐστίν, and name the job of τῆς βίβλου.

▼ **Show answer**

The letters of the book are small. τῆς βίβλου is the genitive of-phrase hanging on the subject, same grammar as ἡ πηγὴ τῆς ζωῆς.

7. **Hard** P52 was written on both sides and found far from Ephesus. Build the two arguments: what does each fact prove, and why do historians care so much about so little?

▼ **Show answer**

Two-sided writing means a codex leaf, a bound book: Christians were early adopters of the book-form, binding Gospels for use and travel rather than prestige scrolls. The Egyptian findspot, within a generation or so of composition, means the Gospel was already being copied and carried across the sea almost immediately. Together a palm of papyrus testifies to early writing, early copying and early spread, which is why its weight is out of all proportion to its size.

8. **Challenge** Make the honest comparison: the New Testament's manuscript evidence against any classical author's you have met this quarter (Homer will do). What follows, and what does not follow, from winning that comparison?

▼ **Show answer**

The New Testament has vastly more copies, vastly earlier, than Homer or any ancient text: thousands of Greek manuscripts with fragments within decades, where classical works often rest on handfuls of copies centuries removed, and scholars trust those too. What follows: we can be confident the text reached us substantially whole, with the many small variations visible and sortable precisely because witnesses abound. What does not follow: manuscript abundance proves transmission, not truth; the claim that the words are God's is answered by the words themselves, not by counting copies. Keeping those two conclusions distinct is the mark of an honest capstone student.

COMMON MISTAKES

- Letting the facsimile drift into forgery. The museum label naming it a facsimile is not decoration; it is the ethics of the whole craft.
- Fixing the grammar of τὰ γράμματα μικρά ἐστίν. The singular verb is the rule, not the typo: neuter plurals are a heap, and the heap is singular.
- Composing your own text on the fragment. The exercise is copying letterforms from the photograph; inventing lines teaches the wrong skill and fakes the wrong thing.

- Overclaiming the manuscript argument. Thousands of copies prove the text came through; they do not by themselves prove the text is true. Keep the argument honest and it is unanswerable on its own ground.

Make it a game · Dig and Date. A parent secretly writes the same short Greek word from the deck (λόγος works) in three hands on three torn paper scraps: careful rounded capitals (call it A.D. 125), plain quick capitals (call it 350), and a scrawl with the word half-missing at a torn edge (any century, hard times). Bury them in a tray under torn paper. The student excavates, reads each aloud, restores the broken one, and ranks the hands oldest to youngest with one reason each. Three right readings and a defended ranking scores five; then swap: the student forges, the parent digs. Ten points earns the title Keeper of the Fragments.

Scripture. “Heaven and earth shall pass away, but my words shall not pass away.” (Matthew 24:35, KJV)

The promise, and then the papyrus trail it left: a scrap in Manchester, codices in London and Rome, thousands of copies between. The words outlasted the empire that crucified their speaker, and the lesson's whole manuscript room is the receipt.

UNIT 5

THE WORD

Late in the first century the apostle John sat down to write a Gospel for readers who knew the Septuagint by heart, and he began with its first two words: Ἐν ἀρχῇ, in the beginning. Every reader expected the old verb next, God made. John wrote instead Ἐν ἀρχῇ ἦν ὁ λόγος: in the beginning WAS the Word. This unit works John 1:1–5 through entire, phrase by phrase, and the student discovers that he already owns nearly every tool the passage needs: ἐν with the dative, the imperfect ἦν, πρὸς with the accusative, the article marking the subject even when Greek flips the order. The famous clause καὶ θεὸς ἦν ὁ λόγος is explained simply and reverently: the noun with the article is the subject, and the Word was God. Two forms, ἐγένετο and κατέλαβεν, are glossed whole and honestly left for a later course, and the new nouns ἡ ζωὴ and ἡ σκοτία, life and darkness, slide onto charts the student has chanted for years. All five verses go onto the Capstone Scroll, Greek above, English beneath, rolled and ribboned.

Then the scroll is untied in front of the family. The last lesson is the Capstone Evening: the alphabet sung exactly as it was in grade 3, λύω chanted in four tenses,

the πατήρ chart recited, and then the three great readings of the quarter, Genesis 1:1 from the Septuagint, the Iliad's first line, and John 1:1–5 from the scroll, each with its translation. The student closes with a word of thanks in Greek built from scope and one final sight word, δόξα: τῷ θεῷ ἡ δόξα, to God be the glory. Along the way the lesson maps the road ahead honestly, the Attic road and the Koine road and the books that walk them, because a capstone is not the end of a wall but the stone that lets it hold.

PREREQUISITES

- Units 1–4 complete: Genesis 1:1 and the Iliad's first line read and glossed, and John 1:1 already lettered on the Printer's Page
- Can chant the article grid, the λόγος, φωνή and καρδιά charts and εἰμί in both tenses with the Chart Book shut, and the πατήρ chart with it open
- Knows the Unit 1–4 vocabulary by flashcard, sight words and participle sight-forms included

MASTERY CHECKLIST

- ☐ I can read John 1:1–5 aloud in Greek from my scroll and gloss it phrase by phrase, giving ἐγένετο (came to be) and κατέλαβεν (overcame, comprehended) whole.
- ☐ I can explain καὶ θεὸς ἦν ὁ λόγος: the noun with the article is the subject, θεός stands first for weight, and the KJV rightly says 'the Word was God.'
- ☐ I can decline ἡ ζωὴ and ἡ σκοτία with their articles, and use πρὸς with the accusative: πρὸς τὸν θεόν.
- ☐ I can set Genesis 1:1 and John 1:1 side by side, read both aloud, and name the one great change John made.
- ☐ I can perform the Capstone program: the alphabet sung, λύω in four tenses, the πατήρ chart, and the three readings with their translations.
- ☐ I hosted the Capstone Evening and gave thanks in Greek: τῷ θεῷ ἡ δόξα.

OPTIONAL BOOKS AND RESOURCES FOR THIS UNIT

- **Basics of Biblical Greek, by William Mounce (Zondervan):** The standard first-year seminary course, within reach of a strong 8th grader. It begins again at the alphabet and moves quickly; a School Launch graduate will find its first chapters a happy review and its later ones the next real step on the Koine road.
- **Athenaze, Book I (Oxford University Press):** The classical-Attic road: a story-based first course in the Greek of Athens, leading toward Xenophon, Plato and the playwrights. The other honest next step, mapped in Lesson 5.2.
- **The STEP Bible (free online), or a Reader's Edition Greek New Testament:** Free online. The whole Greek New Testament with instant glosses on every word: read on past John 1:5 this week and see how far your tools carry you. A printed Reader's Edition Greek New Testament, with rare words glossed at the foot of each page, does the same on paper and makes a fine capstone gift.

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 In the Beginning Was the Word

3 sessions of 30–40 minutes

5.2 The Capstone Evening

3 sessions of 30–40 minutes

UNIT 5 REVIEW

Answer aloud or on paper. The Chart Book may be used freely; endings and sight-word meanings must be exactly right, and the glossed-whole forms are graded on meaning only. 30 points.

1. **5 pts**

Read John 1:1 aloud in Greek and gloss it clause by clause: Ἐν ἀρχῇ ἦν ὁ λόγος, καὶ ὁ λόγος ἦν πρὸς τὸν θεόν, καὶ θεὸς ἦν ὁ λόγος.

2. **5 pts**

Explain simply why καὶ θεὸς ἦν ὁ λόγος is translated 'and the Word was God', and why θεός stands first.

3. 5 pts

Decline ἡ ζωή and ἡ σκοτία in the singular with their articles, and translate ἐν τῇ σκοτίᾳ.

4. 5 pts

Translate John 1:3 phrase by phrase: πάντα δι' αὐτοῦ ἐγένετο, καὶ χωρὶς αὐτοῦ ἐγένετο οὐδὲ ἓν ὃ γέγονεν.

5. 5 pts

Translate John 1:5 and explain the two verbs: καὶ τὸ φῶς ἐν τῇ σκοτίᾳ φαίνει, καὶ ἡ σκοτία αὐτὸ οὐ κατέλαβεν.

6. 5 pts

Translate the thanks-line τῷ θεῷ ἡ δόξα, name the case of τῷ θεῷ, and say how John 1:1 borrows from Genesis 1:1 in the Septuagint.

ANSWER KEY

1. In the beginning was the Word, and the Word was with God, and the Word was God. ἐν with the dative ἀρχῇ; ἦν, was; ὁ λόγος the subject; πρὸς with the accusative τὸν θεόν, with God.
2. In a sentence linked by ἦν, the noun with the article is the subject: ὁ λόγος wears the badge, so the Word is the subject, and the badge-less θεός is what is said about him. John sets θεός first to put the weight on it: the Word was GOD.
3. ἡ ζωή, τῆς ζωῆς, τῇ ζωῇ, τὴν ζωήν; ἡ σκοτία, τῆς σκοτίας, τῇ σκοτίᾳ, τὴν σκοτίαν. ἐν τῇ σκοτίᾳ: in the darkness, ἐν with the dative.
4. All things (πάντα) through him (δι' αὐτοῦ) came to be (ἐγένετο), and apart from him (χωρὶς αὐτοῦ) came to be (ἐγένετο) not one thing (οὐδὲ ἓν) that has come to be (ὃ γέγονεν). KJV: 'All things were made by him; and without him was not any thing made that was made.'
5. And the light shines in the darkness, and the darkness did not overcome (KJV, comprehended) it. φαίνει is a plain present, shines and goes on shining; κατέλαβεν, glossed whole, is a past action: the darkness's attempt is over, and the light is still shining.
6. To God be the glory; τῷ θεῷ is dative, the to-case, and the verb is understood. John borrows the opening phrase Ἐν ἀρχῇ, in the beginning, but where Genesis continues ἐποίησεν, God made, John writes ἦν ὁ λόγος; the Word already was before anything was made.

UNIT CHALLENGE: THE CAPSTONE EVENING

The quarter's capstone and the sequence's diploma, described in Lesson 5.2. The student hosts the family and performs the program in order: the alphabet sung as it was in grade 3, λύω chanted in four tenses, the πατήρ chart recited, then the three readings, Genesis 1:1 from the Septuagint, the Iliad's first line, and John 1:1–5 from the newly untied Capstone Scroll, each read in Greek and given in English, with a family member reading the KJV of John beside it.

The Evening closes with the student's word of thanks in Greek, τῷ θεῷ ἡ δόξα, to God be the glory, with any sentence of the student's own built from scope. The quarter's makes stand on display for the guests, and afterward the Capstone Scroll joins the other four unit challenges in the folder that is the student's five-year record.

LOOK FOR	WHAT IT MEANS
The program	Every item on the program card was performed in order: the alphabet sung, λύω in four tenses, the πατήρ chart, the three readings and the word of thanks.
The readings	Genesis 1:1, the Iliad's first line and John 1:1–5 were read aloud in Greek with steady pronunciation, and each was given in clear English.
The Capstone Scroll	The scroll is letter-perfect against the copy-text, glossed word under word, with ἐγένετο and κατέλαβεν glossed whole and the KJV verses lettered at the foot, and it was untied and read at the Evening.
The word of thanks	The thanks-line τῷ θεῷ ἡ δόξα was lettered correctly and spoken with its meaning, and any added sentence stayed within scope.

UNIT 5 • THE WORD • LESSON 5.1 OF 10 • 3 SESSIONS OF 30–40 MINUTES

5.1 IN THE BEGINNING WAS THE WORD

OBJECTIVES

- Read John 1:1–5 aloud in Greek and gloss it phrase by phrase, giving ἐγένετο (came to be) and κατέλαβεν (overcame, comprehended) whole.
- Show how John 1:1 rewrites Genesis 1:1, and name every tool it uses: ἐν with the dative, the imperfect ἦν, the article marking the subject.
- Explain καὶ θεὸς ἦν ὁ λόγος simply and reverently: the noun with the article is the subject, and θεός stands first for weight.

- Decline ἡ ζωή (like φωνή) and ἡ σκοτία (like καρδία), and use πρὸς with the accusative: πρὸς τὸν θεόν.
- Letter the Capstone Scroll: John 1:1–5 in Greek with interlinear English, rolled and ribboned for the Evening.

Warm-up. The Grand Chant, then say Genesis 1:1 in Greek from memory: Ἐν ἀρχῇ ἐποίησεν ὁ θεὸς τὸν οὐρανὸν καὶ τὴν γῆν. Now say only the first two words again, Ἐν ἀρχῇ, and stop. Late in the first century an old apostle wrote those same two words at the top of a page, and every reader who knew the Septuagint expected the next word to be ἐποίησεν, he made. It was not. This week you find out what John wrote instead, and you will be able to read every word of it.

WATCH

John 1 GREEK New Testament

Classical Academic Press · 12:56

<https://www.youtube.com/watch?v=5lb2HPeO00I>

WHEN TO WATCH

After the How Greek works paragraph, once you have glossed verse 1: the whole of John 1 read aloud in Greek. Follow verses 1–5 with your finger on the lesson's text; after verse 5, keep listening and count the words you catch as the chapter runs on.

Note: A Greek teacher's reading of the full chapter, previewed and clean. Readers' pronunciations differ a little between channels (classroom Erasmian, Koine, modern Greek); that is normal, and this course teaches the classroom sounds so every letter stays distinct.

BACKUP VIDEO

John 1:1-5 in Greek Read Slowly

Biblical Theology Today · 1:53

<https://www.youtube.com/watch?v=VsQC4lkSM88>

For Session 3 and every day this week: exactly this week's five verses, read slowly. Read along aloud half a beat behind until you can read with it, then try reading it before it.

KEY TERMS

ὁ λόγος

The word: speech, reason, the account of a thing. John makes it a title of Christ, the Word, God's own speech in Person. It declines on the chart that bears its name.

ἡ ζωή

Life. Declines like φωνή: ζωή, ζωῆς, ζωῆ, ζωὴν. The root of zoology, and one of John's favorite words from the first chapter to the last.

φαίνει

Shines: a plain present, he, she or it shines, on the λύει pattern. In John 1:5 the light is still shining.

πρός (+ accusative)

Toward, with, facing. In John 1:1, πρὸς τὸν θεόν means with God, turned toward Him: not mere nearness but fellowship, face to face.

ἡ σκοτία

Darkness. Declines like καρδιά: σκοτία, σκοτίας, σκοτία, σκοτίαν. In John 1:5 it sits in the dative after ἐν: ἐν τῇ σκοτίᾳ, in the darkness.

ἐγένετο, κατέλαβεν

Glossed whole, never parsed: ἐγένετο, came to be (John 1:3); κατέλαβεν, overcame, comprehended, laid hold of (John 1:5). Their full grammar belongs to a later course; their meaning belongs to you now.

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.

σκοτία

skotia

sko-TEE-ah

noun · ἡ σκοτία, τῆς σκοτίας

darkness

φαίνω

phaino

FYE-noh

verb · φαίνω, φανῶ, ἔφηνα

I shine

καταλαμβάνω

katalambano

kah-tah-lam-BAH-noh

verb · καταλαμβάνω, καταλήψομαι, κατέλαβον, κατείληφα

I seize; I grasp

πρός

pros

PROS

preposition · takes the accusative

toward; with

πληρόω

pleroo

play-RO-oh

verb · πληρόω, πληρώσω, ἐπλήρωσα, πεπλήρωκα

I fill

ἐξουσία

exousia

eh-ksoo-SEE-ah

noun · ἡ ἐξουσία, τῆς ἐξουσίας

authority

γεννάω

gennao

gehn-NAH-oh

verb · γεννάω, γεννήσω, ἐγέννησα, γεγέννηκα

I beget

χωρέω

choreo

khoh-REH-oh

verb · χωρέω, χωρήσω, ἐχώρησα

I make room; I contain

ὀπίσω

opiso

o-PEE-soh

adverb

behind, after

ἄξιος

axios

AH-ksee-os

adjective · ἄξιος, ἄξια, ἄξιον

worthy

βοάω

boao

bo-AH-oh

verb · βοάω, βοήσω, ἐβόησα

I cry out

CORE IDEAS

The story. John, son of Zebedee, was a fisherman mending nets on the Sea of Galilee when Jesus called him. He became the disciple who leaned on the Lord's breast at the Last Supper, the one who stood at the cross and took Mary into his home, the one who outran Peter to the empty tomb. He outlived the other apostles, and by the church's old and steady memory he wrote his Gospel in Ephesus near the end of the first century, in Greek, the koine of Alexander's one-Greek world, for readers who had the Septuagint in their ears. The other Gospels begin on earth: Mark at the Jordan, Matthew with Abraham's family line, Luke with a priest in the temple. John went back further than all of them, to before there was anything to go back to. His first two words were the first two words of the Bible, Ἐν ἀρχῇ (en ar-KHAY), in the beginning, and every reader would have finished the sentence the old way: ἐποίησεν ὁ θεός, God made. John wrote something else: Ἐν ἀρχῇ ἦν ὁ λόγος, in the beginning WAS the Word. Not made: was. When the beginning began, the Word already was.

The word both worlds were reaching for. Why λόγος (LO-gos)? The word means speech, word, reason, the account that makes sense of a thing. Greek thinkers since Heraclitus, and the Stoics of the painted porch you met in Unit 3, had used λόγος for the reason they believed ran through the ordered world, the κόσμος. Jewish readers heard something older in it: the word of the LORD by which the heavens were made,

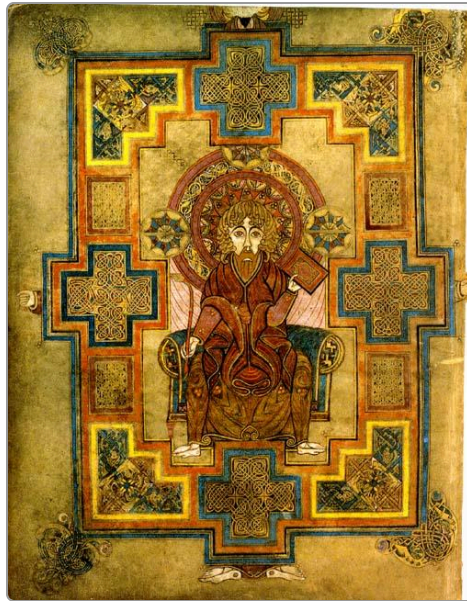
the God who said 'Let there be light,' and there was light. John took the one word that both the philosophers and the prophets were reaching for and gave it a face. Ten verses past this week's lines he says it plainly: the Word was made flesh, and dwelt among us. So the λόγος of John 1 is not an idea or a force but a Person, Jesus Christ, God's own speech, through whom all things were made. For five years your charts have run on the λόγος rails; this week the word turns out to be a Name.

How Greek works: every tool you own. Walk the five verses phrase by phrase, and notice how little is new. *Ἐν ἀρχῇ*: ἐν with the dative, iota subscript and all, exactly as in Genesis. *ἦν*: the imperfect of εἰμί, was, the ongoing past: the Word was already there and went on being. *ὁ λόγος*: the subject, wearing his badge. *καὶ ὁ λόγος ἦν πρὸς τὸν θεόν*: and the Word was with God, πρὸς (pros) taking the accusative, τὸν θεόν in its nu-uniform; πρὸς means toward, facing, and here it means with: face to face, in fellowship. Then the summit, *καὶ θεὸς ἦν ὁ λόγος*. Word for word it runs 'and God was the Word', but look at the badges: in a sentence linked by ἦν, the noun with the article is the subject. ὁ λόγος wears the badge, so the Word is the subject; θεός, with no badge, is what is said about him, and John sets it first to throw the whole weight of the sentence onto it: and the Word was GOD. Read the verse's two clauses together and see what John has done: the Word is with God, so he is not simply the same person as the Father; and the Word is God, fully, in his very being. The church has confessed exactly that, one God in three Persons, and John says it in a single short line. Verse 2 recaps with one new word, *οὗτος* (HOO-tos), this one, he: *οὗτος ἦν ἐν ἀρχῇ πρὸς τὸν θεόν*. Verse 3 is glossed phrase by phrase: *πάντα* (sight), all things; *δι' αὐτοῦ*, through him, the little mark showing a vowel dropped before the next word's vowel; *ἐγένετο*, came to be, glossed whole; *χωρὶς αὐτοῦ*, apart from him; *οὐδὲ ἓν*, not one thing; *ὃ γέγονεν*, that has come to be. Verse 4: *ἐν αὐτῷ ζωὴ ἦν*, in him was life, ἐν with the dative again; ἡ ζωὴ (zo-AY) declines exactly like φωνή; *καὶ ἡ ζωὴ ἦν τὸ φῶς τῶν ἀνθρώπων*, and the life was the light of men, τὸ φῶς your sight word, τῶν ἀνθρώπων the genitive plural of ὁ ἄνθρωπος hanging its of-phrase on the light. Verse 5: *καὶ τὸ φῶς ἐν τῇ σκοτίᾳ φαίνει*, and the light shines in the darkness, ἡ σκοτία (sko-TEE-a) declining like καρδία, and φαίνει a plain present like λύει: it shines, and goes on shining. *καὶ ἡ σκοτία αὐτὸ οὐ κατέλαβεν*: and the darkness did not overcome it, ἡ σκοτία the subject, αὐτό the it (neuter, because τὸ φῶς is neuter), οὐ not, κατέλαβεν glossed whole. The KJV says comprehended; the word means to seize, to lay hold of, and both senses are true: the darkness could neither understand the light nor put it out. Watch the tenses touch: the light shines, present; the darkness did not overcome it, past. The attempt is over. The shining is not.

Say it out loud. Read verse 1 with its stresses until it rolls: en ar-KHAY ayn ho LO-gos, kai ho LO-gos ayn pros ton the-ON, kai the-OS ayn ho LO-gos. Lean on the-OS in the last clause; that is where John put the weight. Then the new words alone: zo-AY, sko-TEE-a, FAI-nay, PAN-ta, HOO-tos, kho-REES, and the two glossed-whole forms, e-GE-ne-to and ka-TE-la-ben. Read each verse three ways every day: phrase by phrase with its gloss, straight through in Greek, then the KJV verse aloud. Finish each session by saying Genesis 1:1 and John 1:1 back to back, Ἐν ἀρχῇ twice, and listen to the one great change between them.

Try it. This week you make the scroll the whole quarter has been aiming at: the Capstone Scroll. You will letter John 1:1–5 in Greek on a long paper strip, one verse a day, with the English gloss written word under word beneath every line, ἐγένετο and κατέλαβεν underlined in color as words glossed whole, and the KJV verses lettered at the foot. Then you will proofread it letter by letter, roll it, tie it with a ribbon, and leave it tied. Next week, in front of your family, you untie it and read.

PICTURE STUDY



Portrait of St John the Evangelist, from the Book of Kells (folio 291v), Unknown monastic artists of the Book of Kells, About A.D. 800 · Ink and pigments on vellum · Trinity College Library, Dublin

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

About A.D. 800, Irish monks, working most likely in the monastery on the island of Iona and perhaps finishing at Kells after Viking raids drove them inland, made a Gospel book so richly decorated that it has been the treasure of Ireland ever since. This page shows John the Evangelist enthroned, his Gospel held up in one hand and his pen in the other, wrapped in knotwork so fine that some of its strands can only be followed with a magnifying glass. Turn the leaf, and the next page opens John's Gospel in Latin with huge decorated letters: *In principio erat verbum*, the Latin of Ἐν ἀρχῇ ἦν ὁ λόγος. The book's words are Latin; the apostle it honors wrote in Greek; and the Word they both point to is the same.

Look closely

- Find the book held up in John's hand and the pen in the other: the Gospel, and the instrument that wrote it. Everything on the page is arranged to honor those two things.
- Look at the great round halo behind his head, patterned like a rose window. Monks gave the saints' heads light because the Light of John 1 had shone on them.
- Pick one strand of knotwork in the border and follow it with your eye as far as you can. The monks drew patterns that never end, over and under, as a picture of eternity.

- Now look at the very edges of the page: a head at the top, hands at the sides, feet at the bottom, belonging to a figure standing behind the whole frame. Many have read it as Christ, the Word Himself, holding the page and His apostle in His embrace.

Talk about it

1. John was a fisherman. Why do you think the monks painted him enthroned like a king, with his book held up like a scepter?
2. The monks spent years on pages most people would never see. What does that labor say about how they valued the words of the Gospel?
3. If the hidden figure behind the frame is Christ, what is the picture saying about the relationship between the Word and the words John wrote?

ACTIVITY

The Capstone Scroll

The Genesis Scroll was the quarter's first real verse; the Capstone Scroll is its crown. This week you letter John 1:1–5 entire, Greek above and English beneath, roll it, and tie it with a ribbon for the Evening.

Your copy-text, verse by verse: (1) Ἐν ἀρχῇ ἦν ὁ λόγος, καὶ ὁ λόγος ἦν πρὸς τὸν θεόν, καὶ θεὸς ἦν ὁ λόγος. (2) οὗτος ἦν ἐν ἀρχῇ πρὸς τὸν θεόν. (3) πάντα δι' αὐτοῦ ἐγένετο, καὶ χωρὶς αὐτοῦ ἐγένετο οὐδὲ ἓν ὃ γέγονεν. (4) ἐν αὐτῷ ζωὴ ἦν, καὶ ἡ ζωὴ ἦν τὸ φῶς τῶν ἀνθρώπων. (5) καὶ τὸ φῶς ἐν τῇ σκοτίᾳ φαίνει, καὶ ἡ σκοτία αὐτὸ οὐ κατέλαβεν. KJV: In the beginning was the Word, and the Word was with God, and the Word was God. The same was in the beginning with God. All things were made by him; and without him was not any thing made that was made. In him was life; and the life was the light of men. And the light shineth in darkness; and the darkness comprehended it not.

You will need

- A long strip of paper: three or four sheets taped end to end on the back
- Pencil and ruler, a black fine-tip pen, and colored pencils for the initial and the underlining
- A ribbon or string, and the lesson's printed Greek text as your copy-text

Steps

1. Tape the sheets into one long strip and rule it in pencil in pairs of lines: a wide line for the Greek, a narrow line beneath for the English gloss. Leave a broad margin at the top for the title and initial.
2. Letter a heading in English, The Gospel according to John, chapter 1, and begin verse 1 with a large decorated initial E, Kells knotwork or Printer's Page vines, your choice.
3. Letter verse 1 phrase by phrase: Ἐν ἀρχῇ ἦν ὁ λόγος, καὶ ὁ λόγος ἦν πρὸς τὸν θεόν, καὶ θεὸς ἦν ὁ λόγος. Under each Greek word, write its English gloss in small letters: in, beginning, was, the, Word, and so on.
4. Add one verse a day through the week, verses 2 to 5, glossing word under word. Underline ἐγένετο and κατέλαβεν in color and gloss them whole: came to be; overcame.

5. At the foot of the scroll, letter the KJV of John 1:1–5 in full, and beneath it your name and the date.
6. Proofread every line against the copy-text letter by letter, breathings, accents, iota subscripts and punctuation included. Then roll the scroll from the bottom up, tie it with the ribbon, and set it aside, unread by anyone, until the Capstone Evening.

Tips

- Space the Greek generously; the English gloss under a long word like *ἄνθρωπων* needs room.
- Watch the iota subscripts in *ἀρχῆ*, *αὐτῷ* and *σκοτία*: tiny marks, real endings. The dative's signature belongs on the scroll.
- Roll the scroll text-side in, so it opens at verse 1 when you untie it in front of the family.

Check your work

- ☐ All five verses are lettered in Greek, letter-perfect against the copy-text, with breathings, accents and iota subscripts.
- ☐ Every Greek word has its English gloss beneath it, with *ἐγένετο* and *κατέλαβεν* underlined and glossed whole.
- ☐ The heading, decorated initial, KJV verses, name and date are in place.
- ☐ The scroll is proofread, rolled and ribboned, ready for the Evening.

GREEK NOTEBOOK

1. Write the date, then Genesis 1:1 and John 1:1 one under the other, and circle the one word that changes.
2. Decline *ἡ ζωή* and *ἡ σκοτία* with their articles, chanting as you write.
3. Copy *καὶ θεὸς ἦν ὁ λόγος*, draw a box around the badge, and write beneath it in your own words why *ὁ λόγος* is the subject.
4. Copy this sentence and keep it: *τὸ φῶς ἐν τῇ σκοτίᾳ φαίνει*: the light is still shining.

From history. Augustine, in *The City of God*, passed on a story he had from the old bishop Simplicianus: a Platonist philosopher, admiring the opening of John's Gospel, had said it deserved to be written in letters of gold and set up in the most prominent place in every church. The philosopher meant it as high praise for the ideas; the church read on to verse 14 and found that the Word was made flesh. Some four centuries later the monks of the Book of Kells did very nearly what the Platonist proposed, laying gold and color on the page that faces *In principio erat verbum*.

WORKED EXAMPLES

Example 1. Gloss John 1:1 clause by clause: Ἐν ἀρχῇ ἦν ὁ λόγος, καὶ ὁ λόγος ἦν πρὸς τὸν θεόν, καὶ θεὸς ἦν ὁ λόγος.

▼ **Show solution**

1. Ἐν ἀρχῇ ἦν ὁ λόγος: in (the) beginning was the Word. ἐν with the dative ἀρχῇ; ἦν, was; ὁ λόγος the subject with its badge.
2. καὶ ὁ λόγος ἦν πρὸς τὸν θεόν: and the Word was with God. πρὸς takes the accusative τὸν θεόν: toward, facing, with.
3. καὶ θεὸς ἦν ὁ λόγος: and the Word was God. The badge marks ὁ λόγος as subject; θεός comes first for weight.

Answer: In the beginning was the Word, and the Word was with God, and the Word was God: exactly the KJV, every word accounted for by a tool you already own.

Example 2. Explain simply why καὶ θεὸς ἦν ὁ λόγος means 'and the Word was God', not 'and God was the Word'.

▼ **Show solution**

1. Find the badges: θεός has none; ὁ λόγος has ὁ.
2. Apply the rule: in a sentence linked by ἦν, the noun with the article is the subject, the one we are talking about.
3. So the Word is the subject, and θεός, set first for emphasis, is what John says the Word is.

Answer: And the Word was God. Greek can flip the order because the badge holds the subject in place; John flips it to put the weight on θεός. With the clause before it, the Word is with God, the verse says both that the Word is distinct from the Father and that He is truly God.

Example 3. Read John 1:5 and explain the two verbs: καὶ τὸ φῶς ἐν τῇ σκοτίᾳ φαίνει, καὶ ἡ σκοτία αὐτὸ οὐ κατέλαβεν.

▼ **Show solution**

1. τὸ φῶς: the light, subject. ἐν τῇ σκοτίᾳ: in the darkness, ἐν with the dative. φαίνει: shines, a plain present.
2. ἡ σκοτία: the darkness, now the subject. αὐτό: it, neuter to match τὸ φῶς. οὐ: not.
3. κατέλαβεν: glossed whole, overcame (KJV, comprehended): a past action, over and done.

Answer: And the light shines in the darkness, and the darkness did not overcome it. The present shines beside the past did not overcome: the light is still shining, and the darkness's attempt is finished.

PRACTICE

1. **Easy** Decline ἡ ζωή with its articles.

▼ **Show answer**

ἡ ζωή, τῆς ζωῆς, τῇ ζωῇ, τὴν ζωήν, exactly like φωνή.

2. **Easy** Gloss word by word and translate: Ἐν ἀρχῇ ἦν ὁ λόγος.

▼ **Show answer**

In, beginning, was, the, Word: In the beginning was the Word. ἐν with the dative ἀρχῇ; ἦν the imperfect of εἰμί; ὁ λόγος the subject.

3. **Easy** Give the meanings: πάντα, οὗτος, φαίνει, ἐγένετο, κατέλαβεν.

▼ **Show answer**

All things; this one, he; shines; came to be; overcame (KJV, comprehended). The last two are glossed whole and graded on meaning only.

4. **Medium** Decline ἡ σκοτία with its articles, and explain the form in ἐν τῇ σκοτίᾳ.

▼ **Show answer**

ἡ σκοτία, τῆς σκοτίας, τῇ σκοτίᾳ, τὴν σκοτίαν, like καρδία. ἐν takes the dative, so in the darkness is ἐν τῇ σκοτίᾳ, with the iota subscript as the dative's signature.

5. **Medium** Translate both ways: τὸ φῶς ἐν τῷ κόσμῳ φαίνει; and 'the Word was with God.'

▼ **Show answer**

The light shines in the world (ἐν with the dative τῷ κόσμῳ); and ὁ λόγος ἦν πρὸς τὸν θεόν, with πρὸς taking the accusative.

6. **Medium** Set Genesis 1:1 (LXX) and John 1:1 side by side. Which words are shared, and what one change does John make?

▼ **Show answer**

Both open Ἐν ἀρχῇ, in the beginning, and both name ὁ θεός. Genesis continues ἐποίησεν, God made, an act of creation; John continues ἦν ὁ λόγος, the Word was, someone already there before anything was made. John borrows Genesis's opening to say that the Word existed before creation began.

7. **Hard** In John 1:4, καὶ ἡ ζωὴ ἦν τὸ φῶς τῶν ἀνθρώπων, both nouns wear the article. Translate the clause, explain the genitive, and say how you know which noun is the subject.

▼ Show answer

And the life was the light of men. τῶν ἀνθρώπων is the genitive plural of ὁ ἄνθρωπος, the of-case hanging its phrase on τὸ φῶς. With badges on both nouns the badge rule cannot decide alone, so read the flow: ἡ ζωὴ was just named in the clause before (ἐν αὐτῇ ζωὴ ἦν), it stands first, and the sentence goes on talking about it. The life is the subject; the light is what the life was.

8. **Challenge** In one verse John writes πρὸς τὸν θεόν, with the article, and then θεὸς ἦν ὁ λόγος, without it. Explain to a younger brother or sister, in three or four sentences, what each phrase tells us about the Word, and why it matters that the second θεός has no badge.

▼ Show answer

πρὸς τὸν θεόν says the Word was with God, face to face, so the Word and the Father are not simply one and the same person. θεὸς ἦν ὁ λόγος says the Word was God, God in His very being, not something less. If John had put a badge on both nouns, ὁ θεὸς ἦν ὁ λόγος, the line would sound as if the Word were the very same person He was just said to be with; leaving θεός bare and setting it first says what the Word is without erasing who He is with. Greek has no word for 'a', so the bare θεός is not 'a god'; it is the weight of the sentence. Any clear, reverent explanation with these points earns full credit.

COMMON MISTAKES

- Translating καὶ θεὸς ἦν ὁ λόγος in word order as 'and God was the Word.' Find the badge first: ὁ λόγος is the subject, and the KJV's order is the right one.
- Reading the badge-less θεός as 'a god'. Greek has no word for 'a', and a noun without the article is not therefore indefinite; set first in a linking sentence, it tells what the subject is. Every faithful translation, the KJV first among them, says 'the Word was God.'
- Trying to parse ἐγένετο and κατέλαβεν. They are glossed whole this year, came to be and overcame; a capstone student knows the difference between what he has been taught and what waits for the next course.

- Dropping the iota subscripts on the scroll. ἀρχῇ, αὐτῷ and σκοτίᾳ are datives, and the tiny iota under each is the ending's signature.

Make it a game • Light in the Darkness. Write every word of John 1:1–5 on its own card and scatter the cards face up across a table. Darken the room. A parent shines a flashlight on one card at a time; the student has five seconds to read it aloud, gloss it, and name its job (subject, object, after ἐν, after πρός, verb, glossed whole). A right answer brings the card into the light pile; a miss sends it back into the darkness to be lit again later. When every card has been won, turn the lights on: the student must lay the whole of verse 1 in order from the light pile and read it aloud. Clearing all five verses in one game earns the right to tie the Capstone Scroll's ribbon.

Scripture. “In the beginning was the Word, and the Word was with God, and the Word was God. In him was life; and the life was the light of men. And the light shineth in darkness; and the darkness comprehended it not.” (John 1:1, 4–5, KJV)

The KJV's 'comprehended' renders κατέλαβεν: to seize, to grasp, to lay hold of. The darkness could neither understand the light nor put it out. The light still shines, present tense, in the Greek and in the world.

UNIT 5 • THE WORD • LESSON 5.2 OF 10 • 3 SESSIONS OF 30–40 MINUTES

5.2 THE CAPSTONE EVENING

OBJECTIVES

- Rehearse and perform the Capstone program: the alphabet sung, λύω chanted in four tenses, the πατήρ chart recited.
- Read Genesis 1:1, the Iliad's first line and John 1:1–5 aloud to the family, each with its translation.
- Compose and deliver a word of thanks in Greek from scope, with the final sight word δόξα: τῷ θεῷ ἡ δόξα.
- Review the quarter's last tools at speed: the infinitive, the contract sight pattern and the participle sight-forms.
- Map the road ahead honestly: the Attic road and the Koine road, and the books and sites that walk them.

Warm-up. No Grand Chant today; sing instead. Sing the Greek alphabet song you learned in grade 3, all twenty-four letters, alpha to omega, as loudly as you dare. Five years ago that song was the whole of your Greek. This week it is the overture to an evening in which you stand in front of your family and read the Bible's first sentence, Homer's first line and the opening of John's Gospel in the language they were written in.

WATCH

Biblical Greek: What's better to learn first, Attic or Koine?

Biblical Mastery Academy · 21:29

https://www.youtube.com/watch?v=U_vRpJCHNq8

WHEN TO WATCH

After the second story paragraph, in Session 1 or spread across the week: a teacher lays out the two roads that open after a first Greek course. Watch with a parent and a pencil, and note which road calls you.

Note: Made for adult students, and long; watch what fits. It closes the course because it maps the student's own next step. Pronunciation differs a little between channels; this course teaches the classroom (Erasmian) sounds.

BACKUP VIDEO

Greek Alphabet Song (Erasmian Pronunciation) | Logos Bible Software

Logos Bible Study App · 1:31

<https://www.youtube.com/watch?v=Jwgz4lc-TFU>

In Session 2, at the dress rehearsal, and at the Evening itself: the grade 3 alphabet song, full circle. Let it be the program's opening number.

KEY TERMS

ἡ δόξα

Glory: the course's final sight word, read whole. It lives inside doxology, the glory-word the church sings.

τῷ θεῷ ἡ δόξα

To God be the glory: a sight phrase of thanks. τῷ θεῷ is dative, to God; ἡ δόξα is the glory; Greek lets the 'be' go unsaid.

capstone

The top stone that finishes a wall or arch and locks it together. A capstone course does not end the building; it makes it hold.

Attic

The Greek of classical Athens: Plato, Xenophon and the playwrights. The road Athenaze walks.

Koine

The common Greek of Alexander's one-Greek world, the Septuagint and the New Testament. The road Mounce walks.

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.

εὐλογητός

eulogetos

ew-lo-gay-TOS

adjective · εὐλογητός, εὐλογητή, εὐλογητόν

blessed

μεγαλύνω

megaluno

meh-gah-LOO-noh

verb · μεγαλύνω, μεγαλυνῶ, ἐμεγάλυνα

I magnify

αἰνέω

aineo

eye-NEH-oh

verb · αἰνέω, αἰνέσω, ἤνεσα

I praise

ὕμνέω

humneo

hoom-NEH-oh

verb · ὕμνέω, ὕμνήσω, ὕμνησα

I hymn

κτίσις

ktisis

KTEE-sis

noun · ή κτίσις, τῆς κτίσεως

creation

παντοκράτωρ

pantokrator

pan-to-KRAH-tohr

noun · ὁ παντοκράτωρ, τοῦ παντοκράτορος

the ruler of all

τριάς

trias

tree-AS

noun · ή τριάς, τῆς τριάδος

a set of three

ὁμολογία

homologia

ho-mo-lo-GEE-ah

noun · ή ὁμολογία, τῆς ὁμολογίας

a confession

κατήχησις

katechesis

kah-TAY-khay-sis

noun · ή κατήχησις, τῆς κατηχήσεως

instruction

ENGLISH catechism

ἀποστολή

apostole

ah-pos-to-LAY

noun · ή ἀποστολή, τῆς ἀποστολῆς

a sending, a mission

τελειόω

teleioo

teh-lay-O-oh

verb · τελειόω, τελειώσω, ἐτελείωσα, τετελείωκα

I complete

CORE IDEAS

The story. Five years ago, in grade 3, the mountain was twenty-four letters. You learned to tell eta from epsilon and omicron from omega, to hear the h in a rough breathing, to sing α to ω. Then came badges and uniforms, then λύω and εἰμί, then the third declension and the aorist, and this quarter the infinitive, the contract verb and the participle. And then the real texts: Genesis in the Septuagint, Homer's wrath, and John's Word. This week all of it comes due at once. The student stands before the family and does not recite a lesson about Greek; he READS Greek, the Bible's first sentence, the Iliad's first line and the opening of John's Gospel, and then says what they mean. That is what a capstone is: the stone at the top that shows the whole wall was built true.

The road from here. A capstone is also a lookout, so look down the road honestly. You are not yet fluent, and no one is after five short quarters; but every door is now genuinely open. The Attic road leads to the Greek of Athens: Athenaze teaches it through a running story, and at its end wait Xenophon, Plato and the playwrights, with the Classics Library (classics-review-launch.netlify.app) ready to read the great books with you in English while your Greek catches up. The Koine road leads to the whole Greek New Testament: Mounce's Basics of Biblical Greek is the standard first-year course, and Daily Dose of Greek gives two minutes a day of a real verse read and parsed. Either grammar will start you over at the alphabet, and you will smile, because you will turn the first chapters like old friends. And the simplest road of all needs no book but the one you have: open the Greek New Testament, with the STEP Bible's free glosses beside it, and read on past John 1:5, one verse a day, for the rest of your life.

How Greek works: the whole kit on one table. The review this week is the program itself. The article grid and the three declensions, from λόγος and δῶρον through φωνή and καρδία to φύλαξ, νύξ, σῶμα and πατήρ. The four tenses of λύω and the two of εἰμί. This quarter's last tools, kept straight: λέγειν is the infinitive, to say; ὁ λέγων is the participle sight-form, the one saying, a verb wearing a noun's badge; λέγει is the plain

present, he says; and ἀγαπῶ, ἀγαπᾷς, ἀγαπᾷ is the contract pattern read on sight. Then the final sight word, given whole for the Evening: ἡ δόξα (DOX-a), glory, the root of doxology. Build the thanks-line from it and a phrase you already own: τῷ θεῷ ἡ δόξα, to God be the glory. τῷ θεῷ is the dative, the to-case, with its badge and its iota subscripts; ἡ δόξα is the subject; and the verb 'be' goes unsaid, as it often does in Greek and in the church's oldest songs of praise. If you wish to add one sentence of your own, build it strictly from scope: ἀγαπῶ τὸν λόγον τοῦ θεοῦ, I love the word of God, or γράφειν καὶ λέγειν θέλω, I want to write and to speak.

Say it out loud. Run the program aloud once a day, in order, timing it: the alphabet sung; λύω, present, imperfect, future, aorist (LOO-oh, E-loo-on, LOO-soh, E-loo-sa); the πατήρ chart (pa-TAYR, pa-TROS, pa-TREE, pa-TE-ra; pa-TE-res, pa-TE-rohn, pa-TRA-see, pa-TE-ras); Genesis 1:1 (en ar-KHAY e-POY-ay-sen ho the-OS); the Iliad's line, MAY-nin A-ay-de the-A; and John 1:1–5 from the scroll. Close with the thanks-line, slowly: toh the-OH hay DOX-a. Read every text twice in rehearsal, once in Greek and once in your own smooth English, because on the Evening the family must hear both.

Try it. This week's activity is the Evening itself. You will write the program card, compose your word of thanks, finish the Capstone Scroll and tie it, gather the quarter's makes for display, rehearse twice, and then host the family: songs and chants first, the three readings next, the scroll untied for John 1:1–5, and your thanks in Greek last. Invite the grandparents. Five years end with you standing up and reading.

PICTURE STUDY



An Old Woman Reading, Rembrandt van Rijn, 1655 · Oil on canvas · Buccleuch Collection, Drumlanrig Castle, Scotland; photographed in its frame on loan to the Rijksmuseum's Late Rembrandt exhibition, Amsterdam, 2015

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

Late in his life, when Rembrandt had lost his fortune and painted mostly for himself, he painted an old woman bent over a great book. There is no story here and no audience, only reading. The light seems to come up from the open page and fall on her face, so that the book lights the reader rather than the reader lighting the book. This photograph shows the painting as visitors saw it in Amsterdam in 2015, still in its heavy carved frame with Rembrandt's name on a plate at the bottom. It closes the course because it pictures where the course has been heading all along: a lifetime of reading, and a face lit by the page.

Look closely

- Find the source of the light. It seems to rise from the open book and shine on her face; Rembrandt makes the page the lamp.
- Look at her hands, large and worn, holding the book with both of them and with care. Old hands, still reading.
- Notice the colors: a dark hood, a deep red cloak, a white bodice catching the light. Everything dark falls back; everything that matters glows.
- Look at the frame, carved and gilded, and the nameplate at its foot. This is a photograph of a painting in a museum, as a visitor saw it: the picture study includes the room.

Talk about it

1. Why might Rembrandt have chosen to light her face from the book rather than from a window? What is he saying about what reading does?
2. She is old and still reading. What would it mean for you to be reading Greek, a verse at a time, sixty years from now?
3. Psalm 119 says, 'The entrance of thy words giveth light.' Where have you seen that verse come true this quarter?

ACTIVITY

The Capstone Evening

In grade 5 the family Greek evening ended a first year; this one ends five. The student is the host, the performer and the reader, and the family is the audience the whole sequence has been preparing him for.

You will need

- The Capstone Scroll, rolled and ribboned, plus the Genesis Scroll and the Iliad broadside
- The Chart Book, the Printer's Page, the Fragment Facsimile and the quarter's other makes, for display
- A card for the program and a card for the word of thanks, and simple refreshments

Steps

1. Write the program card: 1. the alphabet sung; 2. λύω in four tenses; 3. the πατήρ chart; 4. Genesis 1:1; 5. the Iliad's first line; 6. John 1:1–5 from the Capstone Scroll; 7. a word of thanks in Greek.
2. Compose the word of thanks: τῷ θεῷ ἡ δόξα, to God be the glory, with one more sentence of your own from scope if you wish (for example ἀγαπῶ τὸν λόγον τοῦ θεοῦ). Letter it on its card and check every breathing, accent and iota subscript.
3. Rehearse the whole program twice in Session 2, timing it, and once more as a dress rehearsal in Session 3. Read each text in Greek, then give your own smooth English.
4. Set the room: lay out the quarter's makes where guests can see and handle them, the Chart Book open, the scrolls and pages displayed, the Capstone Scroll still tied.
5. Host the Evening: sing, chant and recite items 1 to 3; read Genesis 1:1 and the Iliad's line, each with its translation; then untie the Capstone Scroll and read John 1:1–5, while a family member reads each verse from the KJV after you.
6. Close with your word of thanks in Greek and its English, then serve the refreshments and let every guest hold the scroll.

Tips

- Keep it to twenty or twenty-five minutes of performance; leave the family wanting more Greek, not less.
- If nerves wobble during John 1, slow down. Those verses have been read aloud for nineteen centuries; they know how to carry a reader.
- Ask one family member in advance to read the KJV verses after you. Hearing the Greek and then the English, verse by verse, is the Evening's best moment.

Check your work

- ☐ Every item on the program card was performed in order: alphabet, λύω in four tenses, πατήρ, three readings, thanks.
- ☐ Genesis 1:1, the Iliad's line and John 1:1–5 were read aloud in Greek, each with its translation.
- ☐ The Capstone Scroll was untied and read at the Evening, with the KJV read beside it.
- ☐ My word of thanks, τῷ θεῷ ἡ δόξα, was lettered correctly and spoken with its meaning.

GREEK NOTEBOOK

1. Write the date, then the Capstone program, all seven items, in order.
2. Copy the thanks-line with its gloss: τῷ θεῷ ἡ δόξα, to God (dative) the glory: to God be the glory.
3. Write which road you mean to take next, Attic or Koine or a verse a day, and the first book or site you will open.
4. Copy this sentence and keep it, on the last dated page of the quarter: Ἐν ἀρχῇ ἦν ὁ λόγος. Five years ago I could not read it. Now I can.

From history. Johann Sebastian Bach wrote three letters at the end of many of his manuscripts: S.D.G., for the Latin Soli Deo Gloria, to God alone the glory. Cantatas for the church and music for the harpsichord alike were signed off the same way. The habit is older than Bach and has outlived him; the Greek of it is the line on your thanks-card, τῷ θεῷ ἡ δόξα. Families from our Latin courses will hear the same thanks in two languages: Soli Deo Gloria, τῷ θεῷ ἡ δόξα.

Example 1. Build the thanks-line and explain every word: to God be the glory.

▼ **Show solution**

1. To God: the dative, the to-case, with its badge: τῷ θεῷ, iota subscripts under both.
2. The glory: the final sight word with its feminine badge: ἡ δόξα.
3. Be: Greek lets it go unsaid in a short line of praise, as English hymns sometimes do.

Answer: τῷ θεῷ ἡ δόξα: to God be the glory. Two words you have owned for years, one new sight word, and no verb at all, the whole quarter's thanks in four words.

Example 2. Compare the first words of the quarter's three readings: Ἐν ἀρχῇ (Genesis 1:1), μῆνιν (Iliad 1.1), Ἐν ἀρχῇ (John 1:1). What case is each, and why does it stand first?

▼ **Show solution**

1. Ἐν ἀρχῇ in Genesis: ἐν with the dative; the Bible opens by setting the time, in the beginning.
2. μῆνιν: accusative, the object of ᾄδει, sing; Homer throws his subject-word first: wrath.
3. Ἐν ἀρχῇ in John: the same dative phrase, borrowed on purpose from Genesis.

Answer: Two datives after ἐν and one accusative object. Genesis and John both begin with the time before all times; Homer begins with a man's anger. The first word of each tells you what kind of book you are opening.

Example 3. Tell apart four forms from the same family and the contract pattern:

λέγειν, ὁ λέγων, λέγει, ἀγαπᾷ.

▼ **Show solution**

1. λέγειν: the -ειν ending, the infinitive: to say.
2. ὁ λέγων: badge plus -ων, the participle sight-form: the one saying, a verb wearing a noun's badge.
3. λέγει: the plain present: he says. ἀγαπᾷ: the contract sight pattern, the α swallowing the ending's vowel: he loves.

Answer: Infinitive, participle sight-form, present, contract present. Each was taught as recognition, and recognition is what the Evening's readings need.

PRACTICE

1. **Easy** Chant λύω in the aorist, with meanings.

▼ **Show answer**

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

2. **Easy** Recite the πατήρ chart, singular and plural.

▼ **Show answer**

πατήρ, πατρός, πατρί, πατέρα; pl. πατέρες, πατέρων, πατράσι(ν), πατέρας.

3. **Easy** Translate τῷ θεῷ ἡ δόξα, and name the case of τῷ θεῷ.

▼ **Show answer**

To God be the glory. τῷ θεῷ is dative, the to-case; ἡ δόξα is the subject; the verb is understood.

4. **Medium** Identify each form: γράφειν, ὁ πιστεύων, φαίνει, ἀγαπῶ, εἶναι.

▼ **Show answer**

Infinitive (to write); participle sight-form (the one believing); plain present (shines); contract sight pattern (I love); the irregular infinitive (to be).

5. **Medium** Gloss Genesis 1:1 (LXX) word by word and translate: Ἐν ἀρχῇ ἐποίησεν ὁ θεὸς τὸν οὐρανὸν καὶ τὴν γῆν.

▼ **Show answer**

In, beginning, made, the, God, the, heaven, and, the, earth: In the beginning God made the heaven and the earth. ἐν with the dative; ἐποίησεν the sight form, he made; ὁ θεός the subject; two accusative objects with their badges. KJV: 'In the beginning God created the heaven and the earth.'

6. **Medium** Gloss the Iliad's first line and say why its first word stands first: μῆνιν ἄειδε θεὰ Πηληϊάδεω Ἀχιλῆος.

▼ **Show answer**

Wrath, sing, goddess, of Peleus' son, Achilles: Sing, goddess, the wrath of Achilles, son of Peleus. μῆνιν is the accusative object, thrown first because it is the poem's whole subject; the old spellings are Homer's dialect, part of its music. The goddess is the Greeks' own poetic convention, a story they told, not a truth we share.

7. **Hard** Translate into Greek, strictly from scope: (a) I want to write. (b) I love the word of God. (c) The light shines in the world.

▼ **Show answer**

(a) γράφειν θέλω. (b) ἀγαπῶ τὸν λόγον τοῦ θεοῦ: the contract sight form, the accusative object, the genitive of-phrase. (c) τὸ φῶς ἐν τῷ κόσμῳ φαίνει: ἐν with the dative, φαίνει the plain present.

8. **Challenge** Write your road map in four or five sentences: which road you mean to take next (Attic, Koine, or a verse a day), the first resource you will open, how often you will read, and why.

▼ **Show answer**

Answers will differ. A strong answer names a real road and a real first step (Athenaze and the Classics Library for Attic; Mounce or Daily Dose of Greek for Koine; the STEP Bible or a Reader's Edition for a verse a day), sets an honest rhythm such as ten minutes a day, and gives a reason rooted in the quarter: to read Plato as Paul's hearers did, or to read the rest of John as John wrote it. Any honest, specific plan earns full credit.

COMMON MISTAKES

- Rushing the readings out of nerves. The family needs time to hear the Greek; read at the pace of the slow backup video, then give the English.
- Reading the Greek without the translation. The Evening's promise is that the student can say what every line means; the English is half the performance.
- Building the thanks-sentence beyond scope. Use the given τῷ θεῷ ἡ δόξα and, if you add a sentence, build it only from words and forms you have charted.
- Treating the capstone as the end. A capstone holds a wall up; the last item on the program should point the family, and you, to the next page.

Make it a game • Spell the Glory. During the refreshments, fill a bowl with slips, each holding one challenge from the whole course: a chart to chant, a word to gloss, a form to identify, a phrase from the three readings to translate. Each guest draws a slip and puts the challenge to the student. Every right answer wins one capital letter of ΔΟΞΑ, lettered on a card and laid on the table; a miss means the guest teaches the answer back after the student explains it. When the four letters Δ, Ο, Ξ, Α are on the table, the family has spelled glory, and everyone says the thanks-line together: τῷ θεῷ ἡ δόξα.

Scripture. “In the beginning was the Word, and the Word was with God, and the Word was God.” (John 1:1, KJV)

Five years ago these words were the summit of the whole Greek sequence; tonight they are on a scroll in the student's own hand, read aloud in the language John wrote them in. The Word that was in the beginning is the Word who gave every word its meaning, and the right place to end a course of words is in thanks to Him.