III

Περὶ τῶν ποιητῶν καὶ τῶν τεχνιτῶν[1]

Κατὰ τὴν τῶν παλαιῶν γνώμην οἱ ποιηταὶ ὑπὸ τῶν Μουσῶν ἐδιδάσκοντο. Καὶ οὕτω τούς τε γεραιοὺς καὶ τοὺς νέους ὁμοίως πρὸς τὴν ἀρετὴν ἐπαίδευον. Δικαίως οὖν οἱ παλαιοὶ τοὺς ποιητὰς διδασκάλους τῶν πολιτῶν ἐνόμιζον. Πρῶτος δὲ διδάσκαλος τοῦ Ἑλληνικοῦ νεανίου Ὅμηρος ἐνομίζετο· οὗτος γὰρ ἐδίδασκε τὸν νεανίαν τούς τε τῶν θεῶν μύθους καὶ τὴν τῶν προγόνων ἀριστείαν. Ὥσπερ οἱ ποιηταὶ τὴν τῶν θεῶν δόξαν ᾖδον, οὕτως οἱ τεχνῖται τοὺς θεοὺς καὶ τὰ τῶν θεῶν ἔργα ἐποίουν. Τεχνίτας δὲ ἔλεγον οἱ παλαιοὶ καὶ τοὺς ἐργάτας, οἳ κεράμους καλοὺς ἔπλαττον τοῖς πολίταις. Καὶ οὗτοι οἱ κέραμοι ὑπὸ τῶν ἐμπόρων καὶ ἐπὶ ξένης εἰς ἀγορὰν ἐφέροντο.

Ὁ βίος βραχύς, ἡ δὲ τέχνη μακρά.[2]

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1. This passage seems to be a modern construct. Cf.: Greek, an Intensive Course - Google Books Result. The Web page redirects to a useful method of Greek: Hansen, H. – Quinn, g.M., *Greek. An Intensive Course*. New York, Fordham University Press, 1996 (©1978). The book is downloadable. Warning: the *second edition* should be preferred, having continuous pagination, corrections, and a short notice by H. Hansen.
2. Based on Hippocrates, *Aphorisms* (Ἀφορισμοί) I,I.
(The sentence in latin: *Ars longa, vita brevis*).

Περὶ τῶν ποιητῶν καὶ τῶν τεχνιτῶν

Vocabulary

περὶ + gen.	(causal, to denote the object *about* or *for* which one does something) about, concerning (cf. Lat. *de* + abl.)
ποιητής, οῦ, ὁ	poet, the maker of a poem, writer
τεχνίτης, ου, ὁ	artist; craftsman (Lat. artifex)
κατά + acc.	according to; after; as is (showing the means or the way)
παλαιός, παλαιά, παλαιόν	old, aged
οἱ παλαιοί	the ancients (Lat. *veteres*), ancestors
Μοῦσα, ἡ	the Muse
διδάσκω (+ acc.)	to teach, to instruct
ἐδιδάσκοντο	they were being taught (praet. impf. ind. pass.)
οὕτω(ς)	in this way/manner, so thus
γεραιός, γεραιά, γεραιόν	old, elderly
οἱ γεραιοί	the elderly, the respected
τέ (encl.) … καί	both … and
νέος, νέα, νέον	young, youthful
οἱ νέοι	the young, young people
ὁμοίως	in like manner, alike, equally
πρός + acc.	to (Lat. *adversus* + acc.)
ἀρετή, ῆς, ἡ	virtue, manhood, valour, goodness, morality, excellence (Lat. *virtus*)
παιδεύω	to teach, to train, to educate
ἐπαιδεύοντο	they were being educated (praet. impf. ind. pass.)
δικαίως	rightly, justly
οὖν	(added to adverbs and indef. pronouns) so
διδάσκαλος, διδασκάλου, ὁ/ἡ	teacher, master
πολίτης, ου, ὁ	citizen (Lat. *civis*)

νομίζω (+ acc.)[3]	to consider, to acknowledge, to accept sg. as legal
ἐνόμιζον	they considered (praet. impf. ind. act.)
πρῶτος, πρώτη, πρῶτον	first
Ἑλληνικός, Ἑλληνική, Ἑλληνικόν	Hellenic, Greek
νεᾱνίᾱς, ου, ὁ	young man, youth
Ὅμηρος, Ὁμήρου, ὁ	Homer (traditionally, held to be the poet of the Iliad and the Odyssey, lived around 850 B.C. Originally, the name seems to have meant 'one who fits together' (which means that it may not have been a proper noun)
οὗτος, αὕτη, τοῦτο	this (Lat. *hic*, *haec*, *hoc*)
θεός, οῦ, ὁ	god
μῦθος, μύθου, ὁ	word, speech, tale, story; myth
πρόγονος, ον	born by a former marriage; forefather, ancestor, progenitor
ἀριστείᾱ, ας, ἡ	excellence, prowess
ὥσπερ	like as, just as (Lat. *sicut*)
δόξα, ης, ἡ	glory, splendour
ᾄδω	to sing, to chant
ᾖδον[4]	they were singing (praet. impf. ind. act.)
ποιέω	to make, to produce, to create
ἐποίουν	they were making (praet. impf. ind. act.)
λέγω (+ acc.)	to say, to speak; to call
ἔλεγον	they were saying, they called (praet. impf. ind. act.)
ἐργάτης, ου, ὁ	craftsman, artisan (Lat. *operarius*)
ὅς, ἥ, ὅ	(relat.) who, which (Lat. *qui*, *quae*, *quod*)
κέραμος, κεράμου, ὁ	pot, jar, vessel; pottery
καλός, καλή, καλόν	beautiful, fair (Lat. *pulcher*, skt. *kalyā́na-* 'beautiful')[5]
πλάττω	to form, to mould, to shape; to make
ἔπλαττον	(praet. impf. ind. act.)
ἔμπορος, ου, ὁ	traveller (Lat. *vector*); merchant, trader (Lat. *mercator*)
ἐπί + gen.	(with verbs of rest) on, upon

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3. In legal and religious practice: 'practice a worship', 'to be customary (in a religious sense)'. It was in this sense that Socrates (470–399 B.C.) was accused that "οὐ νομίζει θεούς" ('he does not recognize/accept (the official) gods (of Athens)'.

4. In ᾖδον we observe a so called *augmentum temporale* (cf. *augmentum syllabicum*).

5. Cf. to the semantics: Pinault assumes (*BSL* 98, 2003) that the original Skt. form was fem. *kalyā́ṇī* 'with beautiful hips', the second part of the compound being *āní–* 'axle-pin', 'linch-pin'; 'part of the leg above the knee'.

ξένος, ξένη, ξένον	foreign
ξένη, ἡ	foreign country
ἐπὶ ξένης	abroad
ἀγορά, ᾶς, ἡ	market, market–place
βίος, ου, ὁ	life (manner of living, Lat. *vita*)
βραχύς, εῖα, ύ	short (Lat. *brevis*)
τέχνη, ης, ἡ	art, skill, craft
μακρός, μακρά, μακρόν	long

Morphological and semantic couples

ἀρετή	–	ἀριστεία		
διδάσκω	–	διδάσκαλος		
ἔργον[6]	–	ἐργάτης	–	εὐεργεσία
νέος	–	νεανίας		
ποιέω	–	ποιητής		
τέχνη	–	τεχνίτης		
φέρω	–	φορτίον		
ὠφέλεια	–	ὠφέλιμος		

—————————

δύο	–	ἄμφω
νέος	–	γεραιός
παλαιός	–	πρόγονος

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6. Originally Ϝέργον [´wergon]. Cf. English "work" and German "Werk" ('work', 'production', 'act', 'deed').

An Illustration to the semantics of "νομίζω" through Socrates' Case:
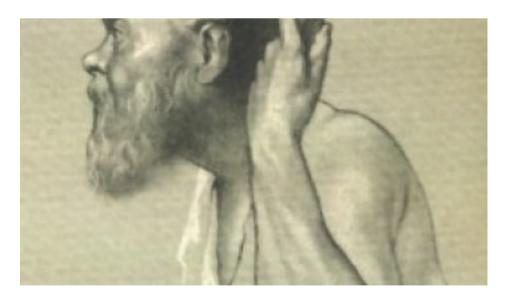
Socrates' Daimonion

David Berman

Probably the fullest description of Socrates' daimonion is in Plato's *Apology* 31c, where Socrates says:

I have a divine sign [daimonion] from the god which… began when I was a child. It is a voice, and whenever it speaks it turns me away from something I am about to do, but it never turns me towards anything. This is what has prevented me from taking part in public affairs, and I think it was quite right to prevent me. Be sure, gentlemen of the jury, I should have died long ago otherwise.

One reason that Socrates' daimonion is important is because in *Republic* 496, Socrates suggests that it enabled him to become a true philosopher. This is puzzling but is made even more so by the fact that the daimonion does not offer any reasons, but only deters from this or that action. And yet notwithstanding, Socrates, the great rationalist, submits to it. The problem then is squaring Socrates' overriding commitment to having reasons and his willingness to follow religiously his daimonion.

[…]

(Reference Work Entry
Encyclopedia of Psychology and Religion
pp. 1676-1679; Downloaded: 21.2.017)

Johnson, Greg, What socates knew. socratesdrawing-260x292
(Downloaded from the Public Domain: 21.2.017).jpg

Socrates. Carnelian Gem Imprint. Rome, 1st BCE – 1st CE. Wikipedia
(downloaded: 21.2.017)

The three accusers of Socrates were (in Latinized form) Meletus (the "Chief Accuser"), Anytus and Lycon.

Meletus, a poet, initiated the prosecution against Socrates, although most scholars consider him to a "puppet" of the best-known and most influential of the three accusers, Anytus. The affidavit sworn out by Meletus made two related charges against Socrates: "refusing to acknowledge the gods recognized by the State and of introducing new and different gods" and "corrupting the youth."

Περὶ τῶν ποιητῶν καὶ τῶν τεχνιτῶν

Grammar

2nd declension (thematic vowel –α), masculine:

ὁ	ἐργάτης	ποιητής	πολίτης	νεανίας
τὸν	ἐργάτην	ποιητήν	πολίτην	νεανίαν
τοῦ	ἐργάτου	ποιητοῦ	πολίτου	νεανίου
τῷ	ἐργάτῃ	ποιητῇ	πολίτῃ	νεανίᾳ
οἱ	ἐργάται	ποιηταί	πολῖται	νεανίαι
τοὺς	ἐργάτας	ποιητάς	πολίτας	νεανίας
τῶν	ἐργατῶν	ποιητῶν	πολιτῶν	νεανιῶν
τοῖς	ἐργάταις	ποιηταῖς	πολίταις	νεανίαις

Remarks:

ἐργάτης: this noun, like all the others, is an adversative case in comparison to ἄμπελος. The gender is masculine, and the thematic vowel is –a (–α). The declension is similar to the feminine nouns with the thematic vowel –a, but the N takes an ending in –ς in singular, and the G sing. is, by analogy, –ου.

ποιητής: no specific difference; the accent lies on the last syllable.

πολίτης: the declension shows no difference, but since –ι– is long (see Vocabulary), according to the accentuation rules, the vowel of the last but one syllable takes – if the vowel of the last syllable is short – the circumflex. As indicated above, –αι and –οι are counted short in the N plural. Τεχνίτης, having a similarly long –ι–, is declined in the same way.

νεανίας: there is no specific feature to be commented on. –ι– in this case is short, so it takes the acute accent. –α, however, is long (see Vocabulary).

Declension of μῦθος and μοῦσα:

ὁ	μῦθος	οἱ	μῦθοι
τὸν	μῦθον	τοὺς	μύθους
τοῦ	μύθου	τῶν	μύθων
τῷ	μύθῳ	τοῖς	μύθοις

In μῦθος we observe that the noun has the circumflex on the last but one syllable. This is because -υ- is long and the final syllable has a short vowel. This kind of accentuation happens in N and A sing. and in N plural. This means that, e.g., the pronunciation of the N sing. is – in phonetic transcription – ['my:tʰos]. In all the other cases the final vowel is long, and then the circumflex must change to acute.

ἡ	μοῦσα	αἱ	μοῦσαι
τὴν	μοῦσαν	τὰς	μούσας
τῆς	μούσης	τῶν	μουσῶν
τῇ	μούσῃ	ταῖς	μούσαις

With μοῦσα, the case is similar. -ου- is stressed and is long, consequently it bears the circumflex whenever the last syllable has a short vowel, otherwise it changes to acute. Since in this noun the stem vowel -α- is an *α impurum* (non-pure), in G and D sing. it changes to -η-. Moreover, as is regular with the a-stems, G plur. gets the ending -ῶν, with ω stressed and having the circumflex.

Declension of adjectives, -α- and -o- stem: masculine, feminine, neuter

M	F	N	M	F	N
νέος	νέα	νέον	καλός	καλή	καλόν
νέον	νέαν	νέον	καλόν	καλήν	καλόν
νέου	νέας	νέου	καλοῦ	καλῆς	καλοῦ
νέῳ	νέᾳ	νέῳ	καλῷ	καλῇ	καλῷ
νέοι	νέαι	νέα	καλοί	καλαί	καλά
νέους	νέας	νέα	καλούς	καλάς	καλά
νέων	νέων	νέων	καλῶν	καλῶν	καλῶν
νέοις	νέαις	νέοις	καλοῖς	καλαῖς	καλοῖς[7]

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7. Καλός underwent a semantic shift between Ancient and Modern Greek: its original meaning was 'beautiful' whereas in the modern language it means 'good', and only secondarily, 'handsome'. Etymologically, it seems to be cognate with Sanskrit kaliā́ṇa (kalyaṇaḥ) 'beautiful', 'with beautiful arms', and (in G. Pinault's assumption) with kaliā́nī 'with beautiful hips'. Note that καλ- (in Homer frequently with long -ā-) alternates in morphology with καλλ- for which an original *kal-i̯os is not to be excluded. Skt. kaliā́ṇa (kalyaṇaḥ) is a compound based on kalaḥ 'healthy, prepared for, clever'; to the rest of the word, cf. Gk ὠλλόν (H.) and ὠλένη 'elbow, lower arm'. (Cf., among others, KEWA I 184–185). See also Beekes I 627.

The accentuation happens as expected. Note that in G plural, due to analogical levelling, the feminine endings are identical with the o-stem endings (with the masc. and neut. endings).

The declension of βραχύς:

βραχύς	βραχεῖα	βραχύ
βραχύν	βραχεῖαν	βραχύ
βραχέος	βραχείας	βραχέος
βραχεῖ	βραχείᾳ	βραχεῖ
βραχεῖς	βραχεῖαι	βραχέα
βραχεῖς	βραχείας	βραχέα
βραχέων	βραχείων	βραχέων
βραχέσιν	βραχείαις	βραχέσι(ν)

The ordinal numbers are treated as adjectives. Declension of πρῶτος[8]:

πρῶτος	πρώτη	πρῶτον
πρῶτον	πρώτην	πρῶτον
πρώτου	πρώτης	πρώτου
πρώτῳ	πρώτῃ	πρώτῳ
πρῶτοι	πρῶται	πρῶτα
πρώτους	πρώτας	πρῶτα
πρώτων	πρώτων	πρώτων
πρώτοις	πρώταις	πρώτοις

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8. Etymologically, Greek πρῶτος is akin to Sanskrit pū́rva- 'former', 'earlier'. It may be related to the preposition πρό, and to Slavic forms like Russian первый ('first').

<u>The non-finite past indicative in act. and medio-pass.</u> (praeteritum imperfectum indicativi activi/medio-passivi)[9]:

ἔφερον	ἐφέρομεν	ἐφερόμην	ἐφερόμεθα
ἔφερες	ἐφέρετε	ἐφέρου	ἐφέρεσθε
ἔφερε(ν)	ἔφερον[10]	ἐφέρετο	ἐφέροντο

The verbal endings we encountered in Present Tense are called *primary* endings whereas the preterite ones, like here, are called *secondary* endings.

Beside the endings, pastness has one more marker in Greek: this is the *augment*, here the *syllabic augment* (Lat. *augmentum syllabicum*).[11] In the case of verbs beginning with a consonant, this is an ἐ-. The other type of augment is called *augmentum temporale*. The preterite form ἦ̃δον in the text is of the second type. More on this issue, later.

To the endings in praet. impf. act., cf. Sanskrit (without the dual):

– (a)-m	– ma	
– s	– ta,	– tana
– t	– (a)-n,	– ur

(According to McDonell, *A Vedic Grammar for Students*, 1916, p. 125[§131])[12].

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9. Traditionally, the Latin terminology is applied. Abbreviated as "praet. impf. ind. act." or "praet. impf. ind. med.-pass.").

10. For these endings and paradigm, cf. McDonell, *Vedic Grammar*, 1916, p. 125. Fortson, *Indo-European*, 2010, p. 92, gives this example, as a clear parallel to the Greek conjugation (dual is not mentioned at this point):

ábhara-m	ábharā-ma
ábhara-s	ábhara-ta
ábhara-t	ábhara-n.

Greek *ε* and Sanskrit *a* are called *augments.* Both in older Greek and Sanskrit, past-tense forms can appear with or without augments. The augmentless forms are called *injunctives*, having "gnomic" force, i.e. used often to express timeless truths. On this much discussed issue see Fortson, ib., p. 101.

11. The augment is an old element (adverb), issued of IE *h_1e-, indicating pastness, fully grammaticalized by the classical times. In Indo-Iranian, *a*- and *ā*- correspond.

12. It is more difficult to find Sanskrit parallels to the respective Greek medio-passive endings because the Greek endings are partly an outcome of levelling and partly products of innovations. To ἐφέρετο Skt. *ábharata* seems to be a sure parallel. To the forms of the plural, *ábharāmahi*, *ábharadhvam* and *ábharanta* can be paralled (cf. E. Schwyzer, *Griechische Grammatik* I, 1990, 74[1].669[4].670[1,2].671[4], and 669, fn. 8).

Predicative nominative and accusative:

We have seen the case for accusative above. In reality this is a doublet comprising both nominative and accusative.

In the active sentence τεχνίτας ἔλεγον οἱ παλαοὶ καὶ τοὺς ἐργάτας, the direct object is τοὺς ἐργάτας. Τεχνίτας is an object complement that takes the same case, i.e. accusative. Syntactically, a clear differentiating means is that the complement never takes the definite article. Traditionally, this is called *predicate complement* in grammar; with Latin terminology, *accusativus praedicativus* or *objectum predicativum*. More on this later.

In the passive sentence Ὅμηρος διδάσκαλος ἐνομίζετο, Ὅμηρος is the subject of the sentence, and διδάσκαλος is, similarly, a complement, and does not take an article. Διδάσκαλος is the *predicate nominative*, and, with Latin terminology, is *nominativus praedicativus* or, *nomen praedicatum*.[13]

In Latin, exactly the same constructions are encountered:
For *nominativus praedicativus*:

Nemo (N) nascitur doctus (N)   –   Nobody is born (as an) expert.

For *accusativus praedicativus:*

Magnum (A) ego hoc (A) duco   –   I have a high opinion of this.

Or the example already cited:

Aristidem cives iustum appellaverunt   –   'The citizens called Aristides (a) just (man)

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13.   Modern generative grammar has no specific proposal for this category. There, all adverbial complements are interpreted as *adjuncts*, although the term *government* would seem more expedient. German grammars operate sometimes with *Gleichsetzungsnominativ* and *Gleichsetzungsakkusativ* ('equative nominative' and 'equative accusative') which, at least terminologically, is convincing.

Rules for the accents:

      The concepts of accent and stress are often confused, and in a historical perspective, with regard to Greek, they cannot even be distinguished well. For the purposes of this course be it is enough to say that *words are stressed* (stress being an *emphasis* or *weight* put on the syllable), and where we have a stress, in writing a diacritic, called *accent-mark*, appears. Since this phenomenon is *functional (*i.e. *phonological)*, it cannot be ignored in classical tradition.[14] The English term "stress" ('physical strain') ultimately goes back to Latin *strictus* ('strict'), and "accent" to Lat. "accentus" (='ad-cantus', a translation of Greek προσῳδία, 'song added [i.e. to speech]'). The derivation of the word "pitch" is unknown but originally it meant 'to thrust' or 'to fix in', 'to erect').

      The accent of a Greek word must be learned as an integral part of its spelling. Moreover, the knowledge of *quantity* (i.e. if a vowel is *long* or *short)* is indispensable for the correct accentuation. Quantity is also, like in Latin, fundamental for *metric poetry*. Those cases which are not made clear by orthography (unlike o and ω, and ε and η, short and long respectively), are indicated by dictionaries, and must be memorized similarly. The diacritics the dictionaries use are normally the *macron* (ˉ) and the *breve* (˘) put over the vowels. As a convention, the present course indicates, with a few exceptions, the long vowels only.

      No matter how many syllables a word may have, in Greek, the accent can appear only over one of the three last syllables. This is the principle of the *restrictedly free accent*.

      The final syllable is called *ultima* (u.). The next-to-last syllable is called *penult* (p.), the third syllable from the end is called *antepenult* (a.), *ultima*, *paenultima* and *antepaenultima*, or λήγουσα, παραλήγουσα and προπαραλήγουσα in Latin and in Greek respectively.

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14. Historically, the functional aspect had an opposite shape: *accenting* (i.e. putting *musical tone)* was primary, and putting *stress* at the *same* point was secondary whereas in Late and Modern Greek, dating back roughly to Alexander's time, *stress* became primary, and where there was a stress, secondarily there was also a *tone* (i.e. a raise in pitch). Details of these features are counted for, besides works dealing with historical grammar of Greek and Indo-European issues, in any introduction to phonetics or phonology. Cf. e.g. the *Handbook of the International Phonetic Association* (©1999) by Fr. Nolan et al. (p. IX, and to this pp. 15–17, § 2.8, "Diacritics") and the unique work *An Introduction to Phonology* by Fr. Katamba, ©1989 (pp. 53[§23].53–54[§24].186–188[§10.1].221–225[§11.1.1]) which is perhaps the best introduction to modern phonology ever written.

<u>Grave accent</u> (accentus gravis, `):

appears only over the *ultima*, over short or long vowels or diphthongs, but only when another word follows (some exceptions occur with the cases of *enclisis* or with pronouns where indefinite and interrogative pronouns are distinguished).

<u>Acute accent</u> (accentus acutus, ´):

appears over the *ultima*, the *penult* and the *antepenult*

appears over short vowels, long vowels and diphthongs

can appear over the *ultima* only when a pause follows, i.e. at the end of a sentence or before a colon or semicolon

cannot appear over the *penult* when it is accented and contains a long vowel or a diphthong and the *ultima* contains a short vowel

can appear over the *antepenult* only when the *ultima* has a short vowel

if the *ultima*, for morphological reasons (e.g. declension) becomes *natura longa* (i.e. has a long vowel), the acute shifts, if originally on the *antepenult*, to the *penult*, and then it must be always the acute.

<u>Circumflex accent</u> (accentus circumflexus, ˜):

appears only over the *ultima* and the *penult*

appears only over long vowels and diphthongs

must appear over the *penult* when the penult is accented and contains a long vowel or a diphthong, and the *ultima* contains a short vowel

cannot appear over the *penult* when the *ultima* contains a long vowel or a diphthong.

The following verbal forms of λαμβάνω (='to take'), with one noun (πῦρ) added, exemplify all the cases, except for enclisis[15]:

ἔλαβεν (–ă)
προς–έλαβεν

λαβών   λαβόν   λαβοῦσα (–ă)
λαβόντος   λαβόντος   λαβούσης

λαβεῖν (–ă)

πῦρ (–ῡ̆)

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15. All forms of λαμβάνω appear in *aoristos*, a fundamental aspect of the Greek verbal system. For simplicity, *aoristos* is usually considered to be a tense, but it is in reality, and was historically exclusively, a *verbal aspect*. "ἔλαβεν" is a *verbum finitum*, praet. impf. ind. act., 3rd person sing., "λαβών" and the other forms are *participia aoristi*, "λαβεῖν" is *infinitivus aoristi*, and "πῦρ" means 'fire'. (With regard to πῦρ, cf. Chantrain's DELG [p. 957] according to which the Greek word preserves the Indo-European *inanimate* aspect of 'fire' whereas the *animate* [religious] aspect has been preserved in Latin *ignis*, to which cf. Skt. *agni*–).

The above system can conveniently be completed by the declension of ἄνθρωπος:

ἄνθρωπος	ἄνθρωποι
ἄνθρωπον	ἀνθρώπους
ἀνθρώπου	ἀνθρώπων
ἀνθρώπῳ	ἀνθρώποις

Some more principles are:

1, In the case of the declension of nouns, the words tend to keep the accent on the stressed syllable as shown by the nominative singular.

2, In the case of conjugation of the verbs, the accent tends to withdraw from the ultima to the antepenult, as far as this is allowed by the vowel in the ultima. Among the diphthongs in the last syllable, only *αι* in optative mood is counted long.

3, The vowel of the genitive and dative case gets the circumflex if it is long and is stressed; in the other cases in the same circumstances the accent used is the acute one.

The *praeteritum imperfectum ind. act.* of ποιέω:

The verb ποιέω belongs to the so-called *contracta* group (verba contracta) which means that in *actio imperfecta*, consequently also in present), it behaves in a special manner. This will be dealt with in a later chapter.

Here is the conjugation in *praeteritum imperfectum*, the tense found in the lesson, in non-contracted and contracted forms:

ἐποίεον	–	ἐποίουν	'I was making" etc.
ἐποίεες	–	ἐποίεις	
ἐποίεε(ν)	–	ἐποίει	

ἐποιέομεν	–	ἐποιοῦμεν
ἐποιέετε	–	ἐποιεῖτε
ἐποίεον	–	ἐποίουν

In Attic Greek, mostly the contracted forms occur, in dialects, however, and in Homer, the non-contracted forms are also attested.

As a general rule can be stated that with *verbs*, the accent tends to be *recessive*, i.e. to go back from the end of the verb as far as this is allowed by the rules for the accent. Most verbs have this type of accentuation.

The accent of a word is said to be *persistent* when it tries to stay the same over the same vowel or diphthong in all the forms of the word unless forced by the rules for the possibilities of accent to change in nature or in position. The accent of most *noun* forms is persistent and is learned as part of the vocabulary.

The <u>*relative pronoun*</u> ὅς, ἥ, ὅ ('who', ('that) which', 'that':

ὅς	ἥ	ὅ		οἵ	αἵ	ἅ
ὅν	ἥν	ὅ		οὕς	ἅς	ἅ
οὗ	ἧς	οὗ		ὧν	ὧν	ὧν
ᾧ	ᾗ	ᾧ		οἷς	αἷς	οἷς

With the addition of the particle –περ the above pronouns can be intensified:

ὅσπερ   ἥπερ   ὅπερ   etc. ('who/which indeed').

Reading

At personal deliberation, the students are advised to download and to study the following Wikipedia–articles:

<u>To authors</u>:   Hippocrates

        Socrates[16]

_____

16. Socrates, though his influence was immense, left no written works. He appears with his teaching in other authors as e.g. in Plato and Xenophon.

Περὶ τῶν ποιητῶν καὶ τῶν τεχνιτῶν

Exercises

1, Declensions:

ὁ καλὸς μῦθος

τὸ μικρὸν φορτίον

ὁ ἀχάριστος πολίτης

ὁ παλαιὸς κέραμος

ἡ νέα ἄμπελος

ἡ μακρὰ τέχνη

2, Fill in the blanks with what is missing:

Αἱ Μοῦσαι τοὺς ποιητὰς …
Οἱ γεραιοὶ καὶ οἱ νέοι ὑπὸ τῶν ποιητῶν …
Οἱ παλαιοὶ τὸν Ὅμηρον … ἐνόμιζον.
Οἱ κέραμοι … ἐπλάττοντο.

3, Translation:

The Greek pots were beautiful.

The poets sang beautiful myths for the Greek youth.

The poets educate the Greek citizens (act. and pass. construction).

Homer taught also the ancestors (act. and pass. construction).