

JOINT ASSOCIATION OF CLASSICAL TEACHERS' GREEK COURSE

Reading Greek

An Independent Study Guide

SECOND EDITION



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An Independent Study Guide to *Reading Greek*

SECOND EDITION

First published in 1978 and now thoroughly revised, *Reading Greek* is a best-selling one-year introductory course in ancient Greek for students of any age. It combines the best of modern and traditional language-learning techniques and is used in schools, summer schools and universities across the world. This *Independent Study Guide* is intended to help students who are learning Greek on their own or with only limited access to a teacher. It contains notes on the texts that appear in the *Text and Vocabulary* volume, translations of all the texts, answers to the exercises in the *Grammar and Exercises* volume and cross-references to the relevant fifth-century background in *The World of Athens*. There are instructions on how to use the course and the *Study Guide*. The book will also be useful to students in schools, universities and summer schools who have to learn Greek rapidly.

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Authors' note

This study guide has been written by members of the *JACT* Greek Committee for use by those who are using the *JACT* course *Reading Greek* published by the Cambridge University Press. It is intended primarily for those who are learning Greek on their own, or with only limited access to a teacher. However we hope that it may also prove useful to pupils in schools, universities and summer schools who have to learn Greek rapidly and intensively.

The authors would like to express their gratitude for the helpful comments they have received from those who have used the *Independent Study Guide* in its trial stages, and from those fellow teachers who have read it with a critical eye. In particular they would like to thank Professor Malcolm Willcock who has saved them from innumerable errors by his meticulous proof-reading of the trial stages. They are also very grateful to him and to Professor Eric Handley for reading the page-proofs and to the copy-editor Susan Moore for all her skilled assistance.

Jeannie Cohen James Morwood
Carol Handley James Neville

Author's note on the revised edition

A new edition of *Reading Greek* has been prepared, which gives the reader very much more information about the grammar and syntax of Greek and has added a great many more exercises to help consolidate learning and understanding.

This revised edition of the *Independent Study Guide* contains answers to all the new exercises and all references are to the new edition of *Reading Greek*. The notes to help with the passages in *Reading Greek Text* are largely unchanged, in spite of the fact that much of the grammatical material in them is also explained in the new *Grammar and Exercises* volume of *Reading Greek*. It was felt that different learners find different forms of explanations helpful, and so it is hoped that some duplication may prove to be an advantage rather than an irritant.

I am extremely grateful to Anthony Bowen for his meticulous proof-reading and numerous suggested improvements.

Carol Handley

Preface

How to use this course

You have three books:

Reading Greek: Text and Vocabulary (RGT)
Reading Greek: Grammar and Exercises (GE)
Independent Study Guide to Reading Greek (ISG)

In addition there is a CD *Speaking Greek* which illustrates pronunciation, and records readings from passages in *RGT*.

You may also like to have *The World of Athens* (second edition 2008), which gives you background information about Athenian history and life.

The first two books, *RGT* and *GE*, were designed to be used together so that

1. You read the passage in *RGT* with the aid of the running vocabulary for the section.
2. Then you look at the explanations of the grammar in *GE*.
3. Then you learn the grammar and the lists of ‘vocabulary to be learnt’ in *GE*.
4. Then you do the exercises for the section to make sure that you have understood the grammar. You may want to do each section of the exercises as you study the grammar in *GE*, so that you get immediate practice in a new feature of language. It is not essential to do all the exercises on morphology and syntax, but they will help you to practise the language and to make sure that you understand the grammar. However, you should always do the final ‘Test Exercise’ in each section, as it is an important check on your grasp of the section.

The Independent Study Guide (ISG) contains notes on translating the text of *RGT*, translations of the text, and a key to the exercises in *GE*.

The notes will give you some general advice at the start of a new section and some additional help as you read the text. They are designed to help you with the reading and to amplify the explanation of the grammar in *GE*; they will refer you to relevant pages and paragraphs in *GE* and in *RGT*.

The translations of the text and the exercises will help you if you get stuck, and will also allow you to check whether you have got everything right. Since the

translations are there to help you to understand the Greek, they are literal rather than elegant in style.

Some people prefer to look at the explanations of the grammar in a new section before they embark on reading the text. It is a matter of personal choice whether you prefer to look out for new forms in reading, and then find out how they work, or whether you like to look at a new pattern of grammar and then see how it is used in the text.

In the first section, *ISG* assumes that you will be using the first procedure, but it will work just as well if you prefer the second.

It is always a good idea to re-read the text of a section after you have finished it. You will be surprised at how much more you remember if you do this. It will also help you to absorb more of the very varied vocabulary which is used in *Reading Greek* to provide a greater range of interest and a wider experience of the language from an early stage.

Abbreviations used in the text

ISG = *The Independent Study Guide*

RGT = *Reading Greek: Text and Vocabulary*

GE = *Reading Greek: Grammar and Exercises*

WA = *The World of Athens*

References with no prefix are to the text of this *ISG*, giving chapter and paragraph numbers.

Grammatical Introduction

In the Introduction to *Grammar and Exercises* you will find the Greek alphabet and a guide to pronunciation (*GE* pp. 1–3), as well as a description of the basic terms used to describe the grammar (*GE* pp. 4–7 #1–7).

Reading and writing

Look at the alphabet and the pronunciation guide in *GE* pages 1–3. If you have the *Speaking Greek* CD it is very helpful to listen to the first section, ‘The sounds of Greek’, at the same time.

Exercise 1

Try the exercise on the alphabet on *GE* p. 3. In their English form the words will be:

Byzantium (Busdantion)	Parthenon
Dicaeopolis or Dikaiopolis	Chios (Khios)
Euboea or Euboia	acropolis (akropolis)
Zenothemis or Sdenothemis	emporium (emporion)
Hegestratus or Hegestratos	

As you see, this is not straightforward. For centuries it was common practice in English usage to turn all Greek spellings into their Latin equivalents. More recently it has been fashionable to keep to a spelling that is closer to the original Greek, but the difficulty with this practice is that some words and names, in particular, have become so much part of our English heritage that they look strange and unfamiliar in their ‘Greek’ form. E.g. we all recognise ‘Achilles’, but ‘Akhilleus’ comes as a shock.

Editors therefore have to make a decision whether to be consistently ‘Latin’ or consistently ‘Greek’, or whether to keep the familiar words in their ‘Latin’ form while treating the less familiar words in a ‘Greek’ way. The latter course has been followed in this book.

Exercise 2

The words in their Greek form (without accents) are:

drama	δραμα	comma	κομμα
panthēr	πανθηρ	cōlon	κωλον

crocus	κροκος	Sōcratēs	Σωκρατης
geranium	γερανιον	Zeus	Ζευς
hippopotamus	ἵπποποταμος	Artemis	Ἄρτεμις
ibis	ἴβις	*Hēraclēs	Ἡρακλης
asbestos	ἀσβεστος	asthma	ἀσθμα
charactēr	χαρακτηρ	dyspepsia	δυσπεψια
scēnē	σκηνη	cinēma	κινημα
Periclēs	Περικλης	orchēstra	ὄρχηστρα
Sophoclēs	Σοφοκλης	mēlon	μηλον
Euripidēs	Εὐριπιδης	iris	ἶρις
*Hippocratēs	Ἴπποκρατης		

Case: Subject and object (pp. 6–7, #7)

1. ὁ Ἡγέστρατος is the subject.
τὸν Ζηνόθεμιν is the object.
2. ὁ Ζηνόθεμις is the subject.
τοὺς ναύτας is the object.
3. ἡ γυνή is the subject.
τὸν Ἡγέστρατον is the object.

Hegestratos as subject will be

ὁ Ἡγέστρατος

Hegestratos as object will be

τὸν Ἡγέστρατον

Zenothemis as subject will be

ὁ Ζηνόθεμις

When you have studied the Grammatical introduction you will be aware that in reading Greek it is necessary to learn not only to interpret the new script, but also to look closely at the endings of words. This is something which we do not need to do in English. You will have to train yourself consciously to notice the endings, or you will find that you are making avoidable mistakes in understanding Greek.

You will find more information about the Greek language in Part B of *GE* in the Reference Grammar (*GE* pp. 369–463, #340–406) and in Part C Language Surveys (*GE* pp. 465–495, #408–454). However, most of this will be of future interest, and you should certainly not try to absorb it all at this stage.

Section One: The insurance scam

Section 1A–G

1A

Speaking Greek CD

First, read the English introduction at the beginning of Section 1A.

Now listen to the whole of Section 1A as read on the *Speaking Greek* CD.

Replay the first paragraph (lines 1–7), pausing at the end of every sentence and repeating the Greek aloud.

Then try working out the translation of that first paragraph, with the aid of the running vocabulary on p. 5. You will find that several complete phrases are listed (e.g. ἐν Βυζαντίῳ) and that all the nouns appear with their articles (e.g. ὁ κυβερνήτης).

If you are uncertain, check with the translation suggested below.

NB. This procedure is recommended for the whole of Section 1. It should help you to get used to the script and the sound of the language.

If you think you would prefer to find out about the grammar and how it works before you start reading, then look at *GE* pp. 8–12, #8–11. You will find the answers to the exercises in this volume after our grammar and notes on 1A and 1B (p. 6).

Translation for 1A (ll. 1–7)

The ship is in Byzantium. And in Byzantium, Hegestratos goes into the ship, then Sdenothemis goes into the ship, and finally the captain and the sailors go into the ship. The ship sails to Chios. In Chios, the rhapsode boards. Then the ship sails to Euboea. And in Euboea, Dikaiopolis gets on board. Finally, the ship sails to Athens and the Piraeus.

Grammar

1. Greek, as you see, does not always have the same word order as English. This is because in Greek (as in Latin) case-endings, not word order, determine the functions of words in the sentence – the subject and object. (If these terms are not familiar to you, please see the Grammatical introduction *GE* 1–7 pp. 4–7, and the Grammar for Section 1A–B #8–11.)

2. Notice the various different forms of the definite article. They can be tabulated as follows:

	<i>Singular</i>			<i>Plural</i>		
<i>Nominative</i>	ὁ	ἡ	τό	οἱ	αἱ	(τά)
<i>Accusative</i>	τόν	τήν	τό	(τούς)	τάς	(τά)

(You may be puzzled by the change in accent. An acute accent on the last syllable usually changes to a grave when it is followed by another word. It is a printing convention to change this grave back to an acute when the word is printed in isolation with no word following it. So you will see τὸ πλοῖον in the text, but τὸ in the above table.)

3. Note also the change in verb-ending between βαίνει (line 2) and εἰσβαίνουσιν (line 3):
βαίνει is 3rd person singular ('he, she, it goes').
βαίνουσι(v) is 3rd person plural ('they go').
4. The preposition πρὸς ('towards') in line 6 is followed by the accusative case (τάς Ἀθήνας, τὸν Πειραιᾶ).
5. The preposition ἐν ('in') is followed by the dative (ἐν Χίῳ, ἐν Εὐβοίᾳ).

Now move on to the second paragraph of 1A, using the same method.

Translation for 1A (ll. 8–14) (continued)

So the ship sails, and Sdenothemis looks towards the land. What does Sdenothemis see? Sdenothemis sees the acropolis and the Parthenon. Then both Dikaiopolis and the captain look towards the land. What do Dikaiopolis and the captain see? Dikaiopolis and the captain see the acropolis and the Parthenon. Suddenly, Dikaiopolis and the captain hear a noise.

Grammar

1. Notice again the flexibility of Greek word order: you will find that it is essential to concentrate upon word-endings and not word order to determine the structure.
2. Note slight variation in the verb-ending -ῶσι(v) in ὀρῶσι(v) (lines 11, 13). If the -ουσι or -ῶσι ending is followed by a word beginning with a vowel, or is the last word in a clause, then the (v) is added.
3. Notice that Greek often includes a τε and καί to form a closely linked pair; it means (literally) 'both ... and', though in English this often seems strained, and it may seem more natural, when translating, to omit the 'both'.

1B

Using the same method as that recommended for Section 1A, listen to Section 1B on the CD. Then read it to yourself, before trying to translate it.

Notice that in Greek a semicolon is used as a question mark.

Note that *καί* can mean ‘and’, ‘also’ or ‘even’. Often here it is used in phrases like ‘I too’, or ‘you too’.

Page 6

- 3 ἄρα καὶ σὺ τὴν ἀκρόπολιν ὀρᾷς; ‘Can *you too* see the Acropolis?’ καὶ means ‘also’ and σὺ emphasises *you*. Cf. line 11 ὀρῶ καὶ ἐγώ.
- 12 There is no indefinite article (‘a’, ‘an’) in Greek, only the absence of the definite article. Thus ὁ ψόφος = ‘the noise’, but ψόφος = ‘a noise’.
- 15 μὴ φρόντιζε ‘Don’t worry!’ μὴ is the negative used with imperatives. οὐ is used with statements. Thus, ‘He doesn’t worry’ would be οὐ φροντίζει.

Translation for 1B

SDENOTHEMIS Come over here, Dikaiopolis, and look. For I see the acropolis. Can you also see the acropolis?

DIKAIOPOLIS Where is the acropolis? For I cannot see the acropolis.

SDEN. Come over here and look. Do you not see the Parthenon?

DIK. Yes. Now I too can see the acropolis.

SDEN. O Zeus! How beautiful is the Parthenon, and [how] beautiful [is] the acropolis.

CAPTAIN You are right, Sdenothemis. (*Lit.* You speak the truth.)

Listen! A noise. Do you hear? What is the noise? Do you also hear the noise, Sdenothemis?

SDEN. No, by Zeus, I hear nothing, captain. Don’t worry. But come over here and look. For I see the dockyard and the Piraeus. Do you also see the dockyard?

CAPT. Yes.

SDEN. O Zeus, how beautiful is the dockyard, and [how] beautiful the Piraeus.

CAPT. You are right, Sdenothemis. Hey! A noise. For again I hear the noise.

DIK. I too hear the noise again, captain, clearly. So you and I hear the noise.

Grammar

Verbs. Here the other person-endings of the present tense are introduced. Note the pattern of endings (*GE* p. 14, #12):

<i>the regular</i>	-ω	-εις	-ει	-ομεν	-ετε	-ουσι(ν)
<i>the variant</i>	-ῶ	-ῆς	-ῆ	-ῶμεν	-ῆτε	-ῶσι(ν)

Learn the regular ones first. The other endings, which are logical variants, are set out fully in *GE* pp. 19–20, #23–25 and are explained in 1E–F.

EXERCISES

Translate the following sentences: (p. 9)

The rhapsode goes.

The ship is at Byzantium.

The sailors see the land and the rhapsode.

Practice (p. 10)

feminine, accusative, singular	the city
masculine, accusative, singular	the king
masculine, nominative, plural	the old men
feminine, accusative, plural	the triremes
feminine, genitive, singular	of [the] democracy
masculine, dative, singular	for [the] Homer
m., f., or n., genitive, plural	of the atoms
feminine, dative, plural	by the skills

EXERCISES FOR SECTION 1A–B**1A–B: 1**

- | | |
|------------------------------------------|-----------------------------------------------|
| 1. fem. dat. sing.
stage | 6. neut. nom/acc. sing.
breathing, gasping |
| 2. fem. nom. sing.
democracy | 7. masc. dat. pl.
masters |
| 3. neut. nom. acc. sing.
nerve, sinew | 8. fem. gen. pl.
sponges |
| 4. masc. gen. sing.
skeleton | 9. neut. nom. acc. pl.
heads |
| 5. masc. acc. pl.
eyes | 10. fem. gen. sing.
tragedy |

ADJECTIVES**1A–B: 2**

- | | |
|--------------------------|------------------------|
| 1. ὁ καλὸς κυβερνήτης | 6. τὴν καλὴν ἀκρόπολιν |
| 2. τὸ καλὸν πλοῖον | 7. τὸν καλὸν Παρθενῶνα |
| 3. τοῦ καλοῦ ἔργου | 8. ταῖς καλαῖς βοαῖς |
| 4. τὰς καλὰς Ἀθήνας | 9. τῷ καλῷ πλοίῳ |
| 5. τοῖς καλοῖς ἀνθρώποις | 10. τῇ καλῇ ἀκροπόλει |

Note that the accent on καλός has changed from acute in the table to grave καλός in the exercise. This is because an acute accent on the last syllable of a word changes to grave when it is followed by another word (unless that word is an enclitic *GE* p. 30, #42). Unless you are planning to learn to use all accents, you need not remember this.

1C

Now you will have more practice with the different persons of the verb. Go on reading and listening to the CD.

Notice the words for ‘where from’ πόθεν and ‘where to’ ποῖ.
The same suffix -θεν as in πόθεν appears in κάτωθεν ‘from below’.

Translation for 1C

- SDENOTHEMIS I do not hear [it], friends. Don’t worry. But come over here and look, over here. For I see the markets and the merchant ships. Do you also see the markets?
- CAPTAIN AND DIKAIOPOLIS We also see them. So what?
- SDEN. O Poseidon, how beautiful are the merchant ships, how beautiful are the markets. But look over here, friends.
- CAPT. Listen, Sdenothemis, and don’t say ‘How beautiful are the markets.’ For we hear the noise clearly.
- DIK. But where is the noise [coming] from?
- CAPT. From below, Dikaiopolis. Why don’t we go down? Come on, Dikaiopolis –
- SDEN. Where are you going? Where are you going? Why don’t you stay, friends? Don’t worry. For I see –

Grammar

In this section you met the remaining person-endings:

2nd person plural: βαίνετε (14) and imperative plural: φροντίζετε (1).

1D

In this section you will meet another contracted verb, one with an -ε- rather than an -α-. You should have no difficulty in recognising the person from the ending (*GE* p. 20, #24).

Page 10

- 1 καταβαίνει μὲν ..., καταβαίνουσι δὲ ... Notice the word order. The verb is particularly important here, so it is brought forward to the beginning of the phrase.
- 3 Similarly notice that τὸν Ἡγέστρατον is brought forward for emphasis. The only way we can express this emphasis in English is to say something like ‘It is Hegestratos whom ...’
- 8 τί with an accent means ‘what?’, but τι without an accent (see line 13) means ‘something’. διὰ τί, literally ‘on account of what?’, means ‘why?’

Translation for 1D

So down goes the captain, and down go both Dikaiopolis and the sailors. For the noise [is] from below. And below, it is Hegestratos that the captain and the sailors see. Hegestratos is making the noise below.

- CAPTAIN Hey, you! What are you doing? But what are *you* doing, Hegestratos? What [is] the noise?

HEGESTRATOS I am not doing anything, captain, nor do I hear any noise. Don't worry.

DIKAIOPOLIS Come over here and look, captain. For Hegestratos has something in his right hand.

CAPT. What have you in your right hand, Hegestratos?

HE. I have nothing, friend, not me.

DIK. O Zeus! For Hegestratos is not telling the truth. For Hegestratos has an axe in his right hand. The fellow is sinking the ship.

CAPT. What are you saying, Dikaiopolis? Hegestratos is sinking the ship? But why don't you catch the man, sailors? Over here, over here.

HE. O dear, I'm off, and I'm throwing myself out of the ship.

CAPT. Help, sailors, help and pursue [him].

Grammar

Notice again the way in which the pronouns can be used to emphasise the person in the verb-ending, e.g.:

τί ποιεῖς σὺ;
οὐδὲν ἔχω ἔγωγε.

EXERCISES FOR SECTION 1C–D

VERBS IN -ω

1C–D: 1

- | | |
|--------------------------|------------------------------|
| 1. you (s.) don't hear | 6. they go |
| 2. we are looking | 7. you (pl.) are not looking |
| 3. they remain | 8. he/she hears |
| 4. he/she does not flee | 9. you (s.) are running away |
| 5. you (s.) are pursuing | 10. he/she/it remains |

1C–D: 2

- | | |
|------------------|----------------|
| 1. ἀκούουσι(v) | 6. φεύγει |
| 2. βλέπει | 7. διώκουσι(v) |
| 3. διώκετε | 8. βλέπεις |
| 4. βαίνω | 9. μένομεν |
| 5. οὐ μένουσι(v) | 10. οὐκ ἀκούει |

IMPERATIVES

1C–D: 3

- | | |
|--------------------------------------|--------------------------------------------|
| 1. go! (s.) | 6. don't look! (pl.) |
| 2. look! (s.) | 7. go down! (pl.)/ you (pl.)are going down |
| 3. Sailors, pursue! (pl.) | 8. you (pl.) are going/ go! (pl.). |
| 4. listen! (s.) | 9. Hegestratos, don't wait! (s.) |
| 5. flee!(pl.)/ you (pl.) are fleeing | 10. don't go in! (pl.) |

1E

Page 12

- 1 ὁ μὲν Ἡγήστρατος ... οἱ δὲ ναῦται ... The particles μὲν and δέ are frequently used to make a contrast. They can never be the first word in a phrase.

Notice the word order in this passage. The important words are often brought forward to the beginning of the sentence or phrase.

Translation for 1E

Hegestratos flees from below, and the sailors help, and chase Hegestratos. Sdenothemis remains above. Hegestratos looks towards Sdenothemis, Sdenothemis towards the sailors. For the sailors are coming up and are in pursuit.

SDENOTHEMIS But what are you doing, Hegestratos?

HEGESTRATOS Look, the sailors are chasing me, Sdenothemis. I'm running away. Don't wait, but run away yourself as well, and throw yourself out of the ship. For the men are coming up here now.

SDEN. Oh dear! For now I see the sailors clearly. Where are *you* running away to?

HE. I'm escaping into the sea, I am. For the lifeboat is in the sea. Come along, save yourself. Throw yourself into the sea, and don't wait around.

1F

Translation for 1F

Hegestratos and Sdenothemis do not wait around but run away. For the men throw themselves into the sea and look for the lifeboat. The sailors clearly see their flight from the ship, and the captain unties the lifeboat. The lifeboat drifts away from the ship.

SDENOTHEMIS Oh dear! Where is the lifeboat? Where is it, Hegestratos?

HEGESTRATOS I can't see the lifeboat, Sdenothemis – oh dear!

SDEN. We are dying, Hegestratos. Help, sailors, help!

HE. I'm dying –

DIKAIOPOLIS Do you see those men, captain? The men are dying. For the lifeboat is clearly drifting away from the ship.

CAPTAIN Don't worry about it. For the men are bad, Dikaiopolis, and they are dying badly.

The main new point of grammar here is the conjugation of 'contract' verbs, verbs ending in -εω, -αω and -οω. *GE* pp. 19–21, #23–25 sets this out and shows how the stem vowel contracts with the endings. You will find it easy to recognise the persons from the pattern of the endings.

EXERCISES FOR SECTION 1E-F*CONTRACT VERBS***1E-F: 1**

- | | |
|------------------------|---------------------|
| 1. you (s.) see | 6. you (s.) help |
| 2. he/she sees | 7. you (s.) show |
| 3. they see | 8. you (s.) make/do |
| 4. we are doing/making | 9. you (pl.) show |
| 5. they show | 10. he/she helps |

1E-F: 2

- | | |
|----------------|---------------|
| 1. ὀρῶσι(v) | 6. ποιεῖ |
| 2. ποιεῖ | 7. ποιοῦσι(v) |
| 3. ποιεῖτε | 8. δηλοῖς |
| 4. δηλῶ | 9. ὀρῶμεν |
| 5. βοηθοῦσι(v) | 10. ποιεῖ |

1E-F: 3

- | | |
|---------------|-----------------|
| 1. τιμῶ | 6. ἀσθενεῖ |
| 2. γαμεῖς | 7. ἐλευθεροῦμεν |
| 3. οἰκοῦσι(v) | 8. ἐξαπατᾷ |
| 4. σιγῶμεν | 9. νοσῶ |
| 5. ἀσεβεῖτε | 10. τιμᾶτε |

*CONTRACT IMPERATIVES***1E-F: 4**

- | | |
|---------------------------|------------------------------|
| 1. see! | 6. stay (s.) |
| 2. do/make! (s.) | 7. you (pl.) go, Go! |
| 3. he/she is doing/making | 8. you (s.) are doing/making |
| 4. he/she sees | 9. don't show! |
| 5. don't show! (pl.) | 10. he/she is showing |

1E-F: 5

- | | |
|--------------|--------------|
| 1. μὴ μένετε | 6. ποιεῖ |
| 2. δίωκε | 7. μὴ ποίει |
| 3. δηλοῦτε | 8. ὀρᾷ |
| 4. μὴ ἄκουε | 9. ὄρα |
| 5. βοήθει | 10. μὴ βαῖνε |

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