THE
GRAMMAR
OF
DIONYSIOS THRAX.
Translated from the Greek by
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THE GRAMMAR OF DIONYSIOS THRAX.

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

"Dionysios the Alexandrian, called the Thracian from [the native country of] his father Teros, was a disciple of Aristarchus, and a grammarian. He was a public professor of grammar in Rome in the time of Pompey the Great, and was preceptor to Tyrsenius the Elder. He composed a very large number of grammatical works, as well as set treatises and commentaries."—Cf. Max Müller, Lectures on the Science of Language, 1st Ser., p. 50 (English ed.); Lentz, Herodians Technicae Religionis, Præf. p. clvii; Steinthal, Gesch. der Sprache, bei den Griechen und Römern, pp. 385, 388 sqq.

The Grammar of Dionysios was first printed (I believe, though Lersch says "zuletzt abgedruckt") in 1816, in Johann Becker's Anecdota Graeca (pp. 633-635) along with the school of Choreboskos, Diomedes, Melampus, Porphyry, and Stephanos (pp. 617-618). The genuineness and authenticity of the work have been impugned, but have been defended by Lersch, Die Sprachphilosophie der Alten, Pt. II, pp. 61 sqq., and are now generally admitted. Cf. K. E. A. Schmidt, Beiträge zur Geschichte der Grammatik der Gr. und der Lat., pp. 81, 139, 216, 510.

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

1. ON GRAMMAR (γραμματική).

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

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

* Prosody (Ἀποτελεσματική), in the Greek sense, includes everything designated by diacritical marks—aspiration, accentuation, quantity, and sometimes pauses. Vid. Becker, Anecdota Graeca, pp. 677 sqq.; K. E. A. Schmidt, Beiträge zur Geschichte der Grammatik, pp. 181 sqq. Prosody had nothing whatever to do with verse-making, although it was related to music.


‡ Here we saw that we generally understand by Grammar. The whole of the first part of Lersch's Sprachphilosophie der Alten is devoted to the question of Analogy and Anomaly.
6. Criticism* of poetical productions, which is the noblest part of grammatic art.

2. On Reading (ἀνάγνωσις).

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

3. On Tone (τόνος).

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

4. On Punctuation (στιγμή).§

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

5. Wherein does the full stop differ from the comma?

(tίνι διαφέρει στιγμή ἀποστιγμῆς;)¶

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

* Such Criticism apparently did not include a discussion of the poetical merits of a piece (πρὸς δὲ τὰ ποίηματα ὅστις καλῶς ἔστων ἢ καλῶς ποιητῶν γὰρ ἐν εἰς τὸ ἀνόητον.)

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

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

§ On this whole question, vid. Schmidt, Beiträge, pp. 566-570.

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

¶ It will be seen that in practice Dionysios distinguishes only two punctuation marks, the στιγμή μίση (semicolon) being really not one at all.
Grammar of Dionysios Thrax.

6. On Rhapsody (ῥαφθέων).

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

7. On Elements (στοιχεῖα).†

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

\[\text{νῦν δὲ π' ἱππόρρῳ καυμὸν ποτίς ἐφήμι αὐτόν.}\]

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

Of these letters, seven are Vowels: α, ε, η, ο, υ, and ω. They are called vowels (φωνήσεως) because they form a complete sound (φωνή) by themselves. Of the vowels, two are long, η and ω; two are short, ε and ο; and three are doubtful, α, η, υ. They are called doubtful because they may be either lengthened or shortened. Five of the vowels are prepositive, α, ε, η, ο, ω. They are called prepositive because, when placed before ε or υ, they form a syllable, as ας, αυ. Two are subjunctive, ε and υ. ι is sometimes prepositive to ε, as in ποία, δορυμα, νίς, and the like. There are six diphthongs, αυ, αυ, ευ, ευ, ου, ου. The remaining seventeen letters are Consonants, β, γ, δ, ζ, θ, ξ, λ, μ, ν, ὃς, π, ο, ρ, σ, τ, ϕ, χ, ψ. They are called consonants because by themselves they have no sound, but produce a sound only when they are combined with vowels.§ Of the

† On Στοιχεῖα, vid. Aristotle, Metaph. 1. 1 (1026, b. 12); Bonitz, Aristotelis Metaph. pp. 225 sqq.; Schmidt, Beiträge, pp. 80 sqq., 126. Aristotle’s definition of στοιχεῖα, as meaning a sound, is: “An element is an indivisible sound, not applicable, however, to every such sound, but only to those which are capable of entering into the formation of intelligible speech.”—Poet. cap. xx. Cf. Steinthal, Giesch. der Sprachw. bei den Gr. und Röm., pp. 248 sqq.
§ Aristotle, Poetics, cap. xx, makes three divisions of sounds—το ρ ε φωνέων και το θ ρ ε φωνέων και το ρ ε φωνέων—vowels, semivowels, and mutes. Cf. with the whole of Dionysios’ classification, Schleicher, Compend. der verg. Grammatik der
consonants, eight are *Semicordels*, ζ, ζ̃, φ̃, β, μ, ν, ρ, τ. They are called semifowls because, being less easily sounded than the vowels, when attempted to be pronounced alone, they result in hisses and murblings. There are nine *Mules*, β, γ, δ, θ, χ, ι, τ, ζ, χ̃. They are called mutes because they are more disagreeable in sound than the others, just as we say that a tragedian with a disagreeable voice is mute (ἄφωνος - voiceless). Of these, three are *smooth*, ρ, ι, τ; three are *rough*, θ, φ, χ̃; and three are *medial*, β, γ, δ. The last are called medialis because they are rougher than the smooths, and smoother than the rouges. And β is the medial between ρ and φ, γ between ρ and τ, and δ between τ and θ. The rouges stand related to the smooths thus:

φ to ρ—οὐδ’ οὐκ ἄφωνος· οὐδ’ ἄφωνος·

γ to ρ—οὐδ’ οὐκ ἄφωνος· τε ἄφωνος· ὁμοστός·

δ to τ—οὐδ’ ἄφωνος· οὐ δύναται ἄφωνον σωφρ.·

Again, of the consonants, three are *double*, ζ, ζ̃, φ̃. They are called double because each one of them is composed of two consonants. ζ of ρ, ζ̃ of ρ and δ, φ̃ of ι and ρ. Four are *unchangeable*. They are called unchangeable because they do not change in the futures of verbs or the inflections of nouns. They are likewise called *liquids*. The final elements of masculine nouns, in the nominative case, singular number, are five, ν, ζ, ρ, α, φ̃, as Πην., Φέν., Νέστωρ, Πάρτως, Πέλας; of feminine nouns, eight, α, ζ, ρ, ι, ζ̃, μ, α, φ̃, as Μούσα, Ελένη, Κλέος, γειών, έπεχ, μήπερ, θρέκ, λοιπήφ: of neuters, six, α, ζ, ρ, μ, α, ζ, as ἀβρα, μήπερ, δέκιον, ἄδωρ, ἄδος, ἄδορ. Some add also e, as in ἵππον, τοῦτον, ἀλλο. The final elements of duads are three, α, ζ, ω, as Ἀτριγών. *Exofo, φιλον*: of plurals, four, α, ζ̃, μ, ζ, as φιλον, *Εκτορος, φιλον*: of adjectives, three, α, ζ̃, μ, as *Φιλον*.

8. Οὐ Συλλάβας (συλλαβάς).

A Syllable is properly the combination of a vowel with a


§ Or diphthong, evidently.
consonant or consonants, as ἄρα, ἀνα. Improperly we speak of a syllable as composed of a single vowel, as ἄ, ἡ.


A long syllable may come about in eight ways, three by nature and five by position: by nature, when it is represented by the long elements, as ἵππος—or when one of the doubtful elements is assumed as long, as ἁπτότος—or when it contains one of the diphthongs, as ἄκη; by position, either when it ends in two consonants, as ἄλλος—or when a short or shortened vowel is followed by two consonants, as ἄρρητος—or when it ends in a single consonant and the next syllable begins with a consonant, as ἄρρητο— or when it is followed by a double consonant, as ἄξω— or when it ends in a double consonant, as ἄνας.

10. On Short Syllables (κατὰ αἰκλαδόν).

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


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

Oἰκὴ παῖσι παῖς ὁ ἄνα καὶ πάλιν τὸν ἄνα.

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

Μάρσαλκοι παῖς ἄνα σπαῖρας ὁ μαρσαλκός σπαῖρας.

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

Νόμος οὐκ ἐκεῖνος ἐν ἀρετῇ ἐνίκητο ἐν ἄλω.

* Position (ἄλως), in this connection, does not mean, as is generally supposed, place, but convention, arbitrary imposition, as opposed to nature (ἀλώς). Vid. Lersch, Sprachphilosophie, Pt. I. p. 53; Röscher and Westphal, Metrik der Griechen, vol. ii. p. 74. This shows the utter absurdity of the rule, laid down in so many Greek and Latin grammars, that a vowel followed by two consonants is long.

† A short vowel is either e or o; a shortened vowel is a doubtful vowel (e, e, o) assumed as short.

‡ Cf. Hom. Η. v. 31:

'Αρες, 'Ἀρες, ἀρεσκές, ἀρειῶν, ἀρειώνης.
12. ON THE WORD (ἰδέα).

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

13. ON THE SENTENCE (λόγος).†

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

14. ON THE NOUN (ὁνόμα).

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

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

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

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

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

§ Aristotle (De Interp., cap. ii.) says: “A noun is a sound significant according to convention (θέωρημα = position), timeless, whereof no part is separately significant.” Cf. Schmidt, Beiträge, p. 227 sqq.
Peleides and Aiakides. Of masculine patronymics there are three forms, one in ὁ, one in ὠ, and one in ὡς—e.g. Atreion, Atreides, and the form peculiar to the Ἑολίαν, Hyrradios. (Pittakos was the son of Hyrras.) Of feminine patronymics there are likewise three forms, one in ὀ, as Priamis; one in ᾳ, as Pelias; one in ἀ, as Adrastine. From the names of mothers, Homer forms no species of patronymics; later authors do. A Possessive is a noun which denotes possession and includes the possessor, as Ὑλίμου ἑτερο Ἑλήπ τοῦ (Neleian mares), Ἐχλορέος χρών (Hektorean robe), Πλατωνείου βιβλίου (Platonic book). A Comparative is a noun making a comparison of one individual with another individual of the same genus, e.g. Achilleus braver than Aias; or of one individual with many of a different genus, e.g. Achilleus braver than the Trojans. Of comparatives there are three forms, one in τεροῖς, as ὀξύτερος, ὑβριστέρος; one in ὠν pure, as βέλτιον, καλίον; one in σοῦ, as κρέασαμ, ἱσαμ. A Superlative is a noun used to express the superiority of one individual over many in a comparison. There are two forms of it, one in τάτος, as ὀξύτατος, ὑβριστάτος; and one in στοῖς, as μέγαστος, ἄρστος. A Diminutive is a noun expressing a diminution of the primitive word without comparison, as ἄνθρωπιασ (mannikin), λίθαξ (stonelet), μεφακιλλον (strippling). A Nominal is a word formed alongside a noun, or as from a noun, as Theon, Tryphon. A Verbal is a noun derived from a verb, as Philemon, Noémnon.

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

There are three Numbers, singular, dual, and plural; singular, as ὁμφαῖος (Homer); dual, as τῶ ὁμήρω (both Homers); plural, as ὁμορροῖος (Homers). There are some singular designations used of plural objects, as ὃδους (people), χορός (chorus); and plural designations used of singular and dual
objects—of singular, as Ἀθηναὶ, Θῆβαι (Athens, Thebes)—of dual, as δυσφόρευος (both).

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

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

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

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* Tryphæ, on no account to be rendered by genitivus (genitive), as the Romans did. Vid. Max Müller, Lectures, 1st Series, p. 180 sq. (Eng. edit.); Schmidt, Beiträge, pp. 320 sqq.
† Cf. Aristotle, Categ., cap. v.
‡ Cf. Aristotle, Categ., cap. i.: "Things which have a common name, but whereof the notions corresponding to that name are different, are said to be homonymous."
der, it does not follow that he is Paris. An *Eponym* (also called Dionym) is a noun which, along with another proper noun, is applied to one object, as Poseidón is called Enosichthon, and Apollo, Phæbos. A *National* name is one showing to what nation an individual belongs, as Phrygian, Galatian. An *Interrogative* (also called an Inquisitive) is so called from being employed in interrogations, as τίς; (who?)—πώς; (of what sort?)—πώς; (how great?)—πώς; (how old?) An *Indefinite* is a noun placed in opposition to an Interrogative, as ὅσις (whosoever), ὅποιος (of whatever sort), ὅπως (however great), ὅπως (of whatever age). An *Anaphoric* noun (called also an *Assimilative*, a *Demonstrative*, or an *Attributive*) is one signifying similarity, as τοιοῦτος (as great), τιμωνίτης (as old), τοιούτος (such). A *Collective* noun is one which, in the singular number, signifies a multitude, e.g. δῆμος (people), χορός (chorus), ὀρέος (crowd). A *Distributive* noun is one having a relation to one out of two or more, as ἕτερο (the other), ἑκάστου (each), ἕκαστος (every one). An *Inclusive* noun is one that shows what is contained in it, as ἑαυτόν (laurel-grove), παρθένον (virgin's abode). An *Onomatopoetic* noun is one formed imitatively from the peculiarities of sounds, as φλοίος (dashing), φοινίξ (whistling), φροντίδα (rattle). A *General* noun is one that can be divided into a number of species, as animal, plant. A *Special* noun is one of those into which a genus is divided, e.g. ὁσ, horse; vine, olive. An *Ordinal* is a noun showing order, as first, second, third. A *Numerical* is a noun signifying number, as one, two, three. A *Participative* is a noun partaking of a certain substance, as golden, silver. An *Independent* noun is one which is thought by itself, as God, Reason.

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

15. On the Verb (ὁμιχρατ.*

A Verb is an indeclinable word, indicating time, person

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* Aristotle (*De Interp.*, cap. iii.) says: "A Verb is that which adds a time-specification, of which no part separately signifies anything, and which is always asserted of something else." Cf. Schmidt, *Beiträge*, pp. 344 sqq.; Harris, *Hermes*, Book I. cap. 6.
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and number, and showing activity or passivity. The verb has eight accidents: Moods, Dispositions (voices!), Species, Forms, Numbers, Tenses, Persons, Conjugations. There are five Moods: Indicative, Imperative, Optative, Subjunctive, and Infinitive. There are three Dispositions: Activity, Passivity, and Mediality—Activity, as τύπτω (I strike); Passivity, as τύπτωμα (I am struck); Mediality, marking partly activity and partly passivity, as πέποιθα (I trust), δέιγμα (I waste), ἐπομαθημα (I became), ἔγραφαμυ (I registered). There are two Species: Primitive and Derivative—Primitive, as ἀφῶ; Derivative, as ἀσβεῶ. There are three Forms: Simple, Compound, and Super-Compound—Simple, as ἔφοι; Compound, as ναυφρον; Super-Compound, as ἀντειδίω (I Antigonize), χρισπείω (I Philippize). There are three Numbers: Singular, Dual, and Plural—Singular, as τύπτω; Dual, as τύπτετον; Plural, as τύπτομεν. There are three Persons: First, Second, and Third. The First is the person from whom the assertion is; the Second, the one to whom it is; and the Third, the one concerning whom it is. There are three Tenses: Present, Past, Future. Of these, the Past has four sub-species—Imperfect, Perfect, Pluperfect, and Aorist—which stand in three respective relations: the Present is related to the Imperfect, the Perfect to the Pluperfect, and the Aorist to the Future.

16. ON CONJUGATION (συγκαταγωγία).

Conjugation is the consecutive inflection of Verbs. Of Barrytöne Verbs there are six conjugations, of which the First is characterized by θ, ψ, π, or πτ, as λέιω, γράφω, τέρπε, τύπτω; the Second by γ, χ, or πτ, as λέγω, πλέκω, τρέχω, τύπτω; the Third by θ, ψ, or τ, as ἄδω, πήδω, ἀνέσω; the Fourth by ζ or σ, as φράζω, νόσσω, ἄφως; the Fifth by the four unchangeables, λ, μ, ν, ρ, as πάλλω, νέμω; and the Sixth by a pure, as ἰπτέω, πλέω, βασιλέω, ἀκόω. Some also introduce a Seventh Conjugation, characterized by ζ and ψ, as ἀδέξω, ἐφο.

17. ON CIRCUMFLEXED VERBS (περιστάμενα).

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

* Δάδενε, the word which Roman stupidity rendered by Vox (voice).
the diphthong ι, as δοι, δοίζ, δοϊ (the ι being added in writing, but not pronounced); and the Third by the diphthong α, as χροαι, χροαις, χροαι.

18. **On Verbs in μι (τὰ εἰς μι).**

Of Verbs ending in μι there are four conjugations, of which the First is characterized from the first of the Circumflexed Conjugations, as from τιδω comes τιδμι; the Second from the second, as from ἵστω, ἵστμι; the Third from the third, as from ἱδω, ἱδμι; and the Fourth from the sixth of the Barytone Conjugations, as from πηνιν, πηνμι.

19. **On the Participle (μετογι).**

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

20. **On the Article (ἀρθρον).**

An Article is a declinable part of speech prefixed or suhjoined to the various cases of nouns, taking, when prefixed, the form ὁ, and, when suhjoined, the form ὑς.† It has three accidents: Gender, Number, and Case. The Genders are three, as ὁ ποιητῆς, ἡ ποιητική, τὸ ποιημα. The Numbers are three: Singular, Dual, and Plural—Singular, as ὁ, ἡ, τό; Dual, as τῷ, τά; Plural, as ὅ, αἱ τά. The Cases are—ὁ, τό, τῷ, τόν, ὑ; ἡ, τῇς, τῇ, τῇν, ὑ; τό, τόν, τῷ, τῷν, ὑ, ὑν.††

21. **On the Pronoun (ἀντωνωμα).‡**

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

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* It was not subscribed till the twelfth century of our era. Vid. Kühner, *Ausf. Gram. der Gr. Spr.*, vol. i. p. 59, note (2d edit.) Choroeboskos (Bekker, *Anec. Gr. Spr.* vol. p. 185) says: "It must be understood that grammarians, whose attention is directed to pronunciation, say that the ι is unpronounced when it is found with (follows) a long, ι, or ι, * * * ; but musicians, who stickle for accuracy, say that it is pronounced, but is not distinctly heard on account of the length of the [preceding] long vowels."


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

The Persons of the Primitive Pronouns are ἔμω, σDMI, ὦ; those of the Derivative Pronouns, ἔμως, σῶς, ὄς. The Genders of the Primitive Pronouns are not expressed in speech, but by the indication which they make, as ἔγω (I), whereas the Genders of the Derivatives are expressed in speech, as ὁ ἔμως, ᾗ ἔμη, τὸ ἔμων. The Numbers of the Primitives are—Singular, ἔγω, σῦ, ὦ; Dual, νῶι, σφω; Plural, ἕμετς, ἕμεττος, σφεῖς: those of the Derivatives—Singular, ἔμως, σῶς, ὄς; Dual, ἔμω, σῶ, ὦ; Plural, ἕμοι, σῶι, ὦι. The Cases of the Primitives are—Direct, ἔγω, σῦ, ὦ; Generic, ἔμοι, σῶι, ὦι; Dative, ἔμωι, σφϊ, ὦι; Accusative, ἔμε, σῆ, ὦ; Vocative, σῦ: those of the Derivatives are ἔμως, σῶς, ὄς; ἔμων, σῶι, ὦι; ἔμφη, σφυ, ὦ; ἔμων, σφυ, ὦι. There are two Forms: Simple and Compound—Simple, ἔμων, σῶι, ὦι; Compound, ἔμωστος, σφωστος, ἔκαστος. There are two Species, inasmuch as some are Primitive, as ἔγω, σῦ, ὦ, and others Derivative, as are all the Possessives, which are also called Bi-personals. They are thus derived—from Singulats, those designating one possessor, as ἔμως, ἕμος; from Duals, those designating two, as from νῶι, νωτέρους; from Plurals, those designating many, as from ἕμετς, ἕμεττος. Of the Pronouns, some are [used] without the article and some with it—without the article, as ἔγω; with the article, as ὁ ἔμως.

23. ON PREPOSITIONS (πρῶθεσις).*

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

24. ON THE ADVERB (ἐπίθετον).†

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

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* Lersch, passim; Steinthal, 671 sqq.; Harris, Hermes, Bk. II. cap. iii.
† Lersch, passim; Steinthal, 672; Harris, Hermes, Bk. I. cap. xi.; Schmidt, Beiträge, pp. 485 sqq.
must subordinate as species those that connote particular times or seasons, as σήμερον, ὁμοιώ, τόμημα, τέως, πτέρως. Some indicate manner, as καλῶς, σωφρως, δυνατίος; some, quality, as πῦς, ῥαξ, βουτροῦδων, ἀγεληδόν; some, quantity, as ποιλάκες, ἀειγάξις, μωρώδες; some, number, as δίς, τρίς, τετράδες; some, place, as ὑμω, κάτω—of these there are three kinds, those signifying in a place, those signifying to a place, and those signifying from a place, as ὕξω, ὕξαθε, ὕξοδεν. Some Adverbs signify a wish, as εἰδε, αἰθε, ἀδαίε; some express horror, as παπαί, ἵω, φεύ; some, denial or negation, as οὐ, οὐγι, οὐ διτα, υπόλαμος; some, agreement, as ναι, ναίχ; some, prohibition, as μή, μή διτα, μηδαμώς; some, comparison or similarity, as ὥς, ὅσπερ, ὥτε, καθά, κακίτερ; some, surprise, as μαθαί; some, probability, as ἰσως, τάχι, τυγάν; some, order, as ἑξίς, ἥξις, χωρίς; some, congregation, as ἅρθρω, ἅρα, ἥμαθα; some, command, as εἰα, ἀγα, φέρσε; some, comparison, as μᾶλλον, ἄπτον; some, interrogation, as τόθεν, νοῦ, πτέρως, πώς; some, vehemence, as σφόδρα, ἄραν, πάνω, μάλιστα; some, coincidence, as ἄμα, ὁμοί, ἀριστίς; some are depressive, as μᾶ; some are assertive, as νύ; some are positive, as ἀριστπτήν, γραπτήν, πιευστέων; some express ratification, as δηλαδῆ; and some enthusiasm, as εὖοι, εὖαν.

25. On Conjunctions (σώδεσμοι).*

A Conjunction is a word binding together a thought in order and filling up the hiatuses of speech. Of conjunctions, some are copulative, some disjunctive, some conjunctive, some präter-conjunctive, some causative, some dubitative, some conclusive, and some expletive. *Copulative* Conjunctions are those which bind together a discourse which flows on indefinitely: they are these, μέν, δέ, τέ, καί, ἀλλά, ἡμέν, ἡδέ, ἀτάρα, ἀντάρα, ἦτος. *Disjunctive* Conjunctions are those which bind the phrase more firmly together, and disjoin the facts expressed: they are these, ὧ, ἦτος, ἥ. *Conjunctive* Conjunctions are those which do not indicate any actual existence, but signify sequence: they are these, εἰ, εἰπερ, εἰδή, εἰδῆπερ. The *Präter-conjunctives* are those which, along with actual existence, show also order: they are these, ἔπει, ἔπεいπερ, ἔπειδή, ἔπειδη.

ἐπειδήπερ. Causatives are those which are taken to express cause: they are these, ἵνα, οὖρα, ὁπος, ἔνεκα, ὁνεκα, ὅτι, δό, διότι, καθό, καθότι, καθόσον. Dubilaticea are those which we are wont to use when we are in doubt; they are these, ἄρα, κάτα, μον. Inferentials are those which lend themselves readily to conclusions and summings-up of demonstrations: they are these, ἄρα, ἀλλά, ἀλλά μέν, τόινοι, τογάρτοι, τογαρόδον. Expletives are those which are used for the sake of metre or ornament: they are these, ὅτα, ὅρα, νό, ποι, τοι, θὴν, ἄρ, ὄρα, πέρ, πο, μεν, ἄν, ὁν, ὁν, κέν, γέ. Some persons add also Adversatives, as ἤπιθς, ὃμος.