

Short Readings

1. An often quoted Greek proverb, first found in the poetry of Alcaeus of Lesbos

οἶνος καὶ ἀλήθεια.

(Athenaeus, *Deipnosophistae* II.6.4)

οἶνος, οἴνου, ὁ wine

2. After failing to find Ajax, the Chorus returns and begins speaking.

πόνος πόνῳ πόνον φέρει.

(Sophocles, *Ajax* 866)

φέρω, οἶσω, ἤνεγκα/ἤνεγκον, ἐνήνοχα,
ἐνήνεγμαι, ἤνέχθην bear, bring

3. When the Persian general Artabanus advises his king, Xerxes, to be cautious, he bases his advice on the following idea.

... αἱ συμφοραὶ τῶν ἀνθρώπων ἄρχουσι καὶ οὐκ ὄνθρωποι τῶν συμφορέων.

(Herodotus, *Inquiries* VII.49.3)

οὐκί (Ionic) = Attic οὐχί, an emphatic form of οὐκ
ὄνθρωποι = οἱ ἄνθρωποι

συμφορέων (Ionic) = Attic συμφορῶν

4. Phaedra introduces an account of her desire for Hippolytus.

λέξω δὲ καὶ σοι τῆς ἐμῆς γνώμης ὁδόν.

(Euripides, *Hippolytus* 391)

σοι = *sing. dat. of second person personal pronoun,*
you

ἐμῆς = *fem. sing. gen. of possessive adj. modifying*
γνώμης, my

5. A fragment from a tragedy of Euripides

οἱ γὰρ πόνοι τίκτουσι εὐανδριάων ...

(Euripides, frag. 1052.7)

τίκτω, τέξομαι, ἔτεκον, τέτοκα, —, ἐτέχθην
beget, give birth to

εὐανδριά, εὐανδριάς, ἡ manliness, manly spirit

6. The opening words of the second book of the historian's account of the Peloponnesian war

Ἄρχεται δὲ ὁ πόλεμος ἐνθένδε ἤδη Ἀθηναίων καὶ Πελοποννησίων καὶ τῶν ἑκατέρους
ξυμμάχων, ...

(Thucydides, *Peloponnesian War* II.1)

ἐνθένδε (adv.) from here, from this point
ἤδη (adv.) now
Πελοπόννησιοι, Πελοποννησίων, οἱ (the)
Peloponnesians

ἑκατέρους = *masc. pl. dat. of an adjective used as a*
noun, to each

7. Socrates cites a poetic expression as an example of how poetry may encourage bad behavior.

... δῶρα θεοὺς πείθει . . .

(Plato, *Republic* 390e3)

δῶρον, δώρου, τό gift

8. A fragment from a comedy of Philemon

ψυχῆς πόνος γὰρ ὑπὸ λόγου κουφίζεται.

(Philemon, frag. 207)

κουφίζω, κουφιά, ἐκούφισα, κεκούφικα, —, — lighten

9. A proverb from a comedy of Menander

ἄγει τὸ θεῖον τοὺς κακοὺς πρὸς τὴν δίκην.

(Menander, *Sententiae* 16)

ἄγω, ἄξω, ἤγαγον, ἤχα, ἤγμαι, ἤχθην lead

θεῖος, θεία, θεῖον divine

10. A proverb from Aesop

Κακὸν κακοῦ οὐχ ἄπτεται.

(Aesop, *Proverbs* 30)

ἄπτω, ἄψω, ἤψα, —, ἤμμαι, ἤφθην fasten, join;
middle, grasp, perceive (+ gen.)

Short Readings

1. A fragment from the works of the philosopher Heraclitus

ἀρηιφάτου⁶ θεοὶ τιμῶσι καὶ ἄνθρωποι. (Heraclitus, frag. 24)

ἀρείφατος, ἀρείφατον slain by Ares, slain in war;
ἀρηιφάτου (Epic) = Attic ἀρειφάτου

Fragments from tragedies of Aeschylus

2. μόνος θεῶν γὰρ Θάνατος οὐ δῶρων ἐρά.⁶ (Aeschylus, frag. 161)

δῶρον, δῶρου, τό gift ἐράω love, desire (+ gen.)

3. ἀπάτης δικαίᾱς οὐκ ἀποστατεῖ θεός... (Aeschylus, frag. 301)

ἀπάτη, ἀπάτης, ἡ deception ἀποστατέω stand aloof from

Fragments from tragedies of Sophocles

4. οὐ τοῖς ἀθύμοις ἡ τύχη ξυλλαμβάνει. (Sophocles, frag. 927)

ἄθυμος, ἄθυμον spiritless, faint-hearted
ξυλλαμβάνω (ξυν- + λαμβάνω), ξυλλήψομαι,
ξυνέλαβον, ξυνείληφα, ξυνείλημμαι,
ξυνελήφθην take part with, assist (+ dat.)

5. θεοῦ δὲ πληγὴν οὐχ ὑπερπηδᾷ βροτός. (Sophocles, frag. 961)

πληγή, πληγῆς, ἡ blow, stroke ὑπερπηδάω (ὑπερ- + πηδάω) leap over; escape from

6. Phaedra's nurse justifies her penchant for giving advice.

πολλὰ διδάσκει μ' ὁ πολὺς βίωτος. (Euripides, *Hippolytus* 252)

μ' = με = acc. sing. of first person personal pronoun, me βίωτος, βιώτου, ὁ life

6. The lunate sigma (C, c), used in an increasing number of standard Greek texts, appears in the readings of even-numbered chapters in this textbook in order to give students practice in recognizing it.

7. Jocasta responds to the news that her two sons are still alive after a fierce battle at Thebes.

καλῶς τὰ τῶν θεῶν καὶ τὰ τῆς τύχης ἔχει. (Euripides, *Phoenician Women* 1202)

8. Hermocrates of Syracuse speaks to a conference of Sicilian leaders about the need for unity against the Athenian menace.

καὶ οὕτως οὐ πόλεμος πολέμῳ, εἰρήνη δὲ διαφοραὶ ἀπραγμόνως παύονται . . .
(Thucydides, *Peloponnesian War* IV.61.7)

διαφορά, διαφορᾶς, ἡ difference ἀπραγμόνως (adv.) without trouble, painlessly

9. A fragment from the works of the philosopher Democritus

ὁμοφροσύνη φιλίην ποιέει. (Democritus, frag. 186)

ὁμοφροσύνη, ὁμοφροσύνης, ἡ unity of thought, being of the same mind φιλία, φιλίᾶς, ἡ friendship; φιλίην (Ionic) = Attic φιλίᾶν

10. The orator explains why even false accusations are dangerous.

οἱ γὰρ πολλοὶ τὴν μὲν ἀλήθειαν ἀγνοοῦσιν, πρὸς δὲ τὴν δόξαν ἀποβλέπουσιν.
(Isocrates, *To Demonicus* 17)

ἀγνοέω (ἀ- + νοέω) not know, be ignorant (of) ἀποβλέπω (ἀπο- + βλέπω), —, ἀπέβλεψα, —, —, — look away from (all other objects); gaze; pay attention (to)

11. A fragment from a comedy of Philemon

τοῦ γὰρ δικαίου κἄν βροτοῖσι κἄν θεοῖς ἀθάνατος ἄει δόξα διατελεῖ μόνου.
(Philemon, frag. 60)

ἄει (adv.) always διατελέω (δια- + τελέω) continue; live

Fragments and proverbial expressions from the comedies of Menander

12. . . εἰρήνη γεωργὸν κἄν πέτρας τρέφει
καλῶς, πόλεμος δὲ κἄν πεδίῳ κακῶς. (Menander frag. 719)

γεωργός, γεωργοῦ, ὁ farmer τρέφω, τρέψω, ἔτρεψα, τέτροφα, τέθραμαι,
πέτρα, πέτρᾶς, ἡ rock ἐτρέφην nourish
πεδίον, πεδίου, τό plain, field

13. ἐκ τῶν πόνων γὰρ τάγαθ' αὖξεται βροτοῖς. (Menander, *Sententiae* 221)

αὖξανω/αὖξω, αὖξῃω, ηὔξηκα, ηὔξηκα, ηὔξημαι,
ηὔξηθην active or middle, grow, increase (trans.
and intrans.)

14. πολλοὶ μὲν εὐτυχοῦσιν, οὐ φρονοῦσιν δέ. (Menander, *Sententiae* 628)

εὐτυχέω be lucky, be well off, prosper φρονέω have understanding, be wise; think

15. χρητὸς πονηροῖς οὐ τιτρώσεται λόγοις. (Menander, *Sententiae* 822)

χρητὸς, χρητή, χρητόν useful; good τιτρώσκω, τρώσω, ἔτρωσα, —, τέτρωμαι,
ἐτρώθην wound, hurt

16. A proverb from Aesop

Τύχη τέχνην ἐπανορθοῖ. (Aesop, *Proverbs* 97)

τέχνη, τέχνης, ἡ art, skill ἐπανορθόω (ἐπι- + ἀνα- + ὀρθόω) correct,
amend

Short Readings

1. A fragment from the Lesbian poet Alcaeus

οἶνος γὰρ ἀνθρώπῳ δίοπτρον . . . (Alcaeus, frag. 333)

οἶνος, οἴνου, ὁ wine
ἀνθρώπῳ (Lesbian) = Attic ἀνθρώπου

δίοπτρον, διόπτρου, τό means for seeing through
(+ gen.)

Fragments from the works of the philosopher Heraclitus

2. τῷ οὖν τόξῳ ὄνομα βίος,† ἔργον δὲ θάνατος. (Heraclitus, frag. 48)

οὖν (postpositive particle) therefore
τόξον, τόξου, τό bow

ὄνομα, ὀνόματος, τό name
†βίος, cf. βίος, βιοῦ, ὁ bow

3. ὁ ἄναξ οὐδὲ τὸ μαντεῖόν ἐστι τὸ ἐν Δελφοῖς οὔτε λέγει οὔτε κρύπτει ἀλλὰ σημαίνει. (Heraclitus, frag. 93)

ἄναξ, ἄνακτος, ὁ lord
μαντεῖον, μαντείου, τό oracle
Δελφοί, Δελφῶν, οἱ Delphi (the place of Apollo's
most famous temple)
οὔτε . . . οὔτε . . . neither . . . nor . . .

κρύπτω, κρύψω, ἔκρυψα, —, κέκρυμαι,
ἐκρύφθην hide, conceal
σημαίνω, σημαίνω, ἐσήμηνα, —, σεσήμασμαι,
ἐσημάνθην indicate, give a sign

4. An observation of the Chorus

. . . σοφῷ γὰρ αἰσχρὸν ἐξαμαρτάνειν. (Aeschylus, *Prometheus Bound* 1039)

ἐξαμαρτάνω (ἐξ- + ἀμαρτάνω), ἐξαμαρτήσομαι,
ἐξήμαρτον, ἐξημάρτηκα, ἐξημάρτημαι,
ἐξημαρτήθην miss the mark, err greatly

5. A messenger gives two characterizations of the seer Amphiaraus, set to defend one of the seven gates of Thebes.

οὐ γὰρ δοκεῖν ἄριστος, ἀλλ' εἶναι θέλει. (Aeschylus, *Seven Against Thebes* 592)

δοκέω, δόξω, ἔδοξα, —, δέδογμαι, — seem

ἄριστος, ἀρίστη, ἄριστον best

δεινὸς ὃς θεοὺς σέβει.

(Aeschylus, *Seven Against Thebes* 596)

σέβω, —, —, —, —, — worship,
honor

6. The Chorus states a truism.

Διὸς οὐ παρβατός ἐστιν
μεγάλα φρήν ἀπεράτος.

(Aeschylus, *Suppliant Women* 1048–49)

παρβατός, παρβατόν to be overcome
μεγάλα (Doric) = Attic μεγάλη

ἀπεράτος, ἀπεράτον boundless, infinite

7. An utterance of Achilles in Aeschylus's *Myrmidons*

ὄπλων, ὄπλων δεῖ.

(Aeschylus, frag. 232)

Fragments from tragedies of Aeschylus

8. ὡς οὐ δικαίως θάνατον ἔχθουσιν βροτοί,
ὅσπερ μέγιστον ῥῦμα τῶν πολλῶν κακῶν.

(Aeschylus, frag. 353)

ὡς (exclam. adv.) how
ἔχθω, —, —, —, —, — hate
μέγιστος, μεγίστη, μέγιστον greatest

ῥῦμα, ῥύματος, τό protection, defense,
deliverance

9. οἱ τοι στεναγμοὶ τῶν πόνων ἐρείσματα.

(Aeschylus, frag. 385)

στεναγμός, στεναγμοῦ, ὁ groan, moan

ἐρεισμα, ἐρείσματος, τό prop, support

10. καλὸν δὲ καὶ γέροντι μανθάνειν σοφά.

(Aeschylus, frag. 396)

γέρων, γέροντος, ὁ old man

11. Creon reacts to news of his wife's death.

ὦ μοι μοι, τὰ δ' οὐκ ἐπ' ἄλλον βροτῶν
ἐμᾶς ἀρμόσει ποτ' ἐξ αἰτίας.

(Sophocles, *Antigone* 1317–18)

ὦ μοι μοι (interj.) alas! ah me!
ἐμός, ἐμή, ἐμόν my; ἐμᾶς (Doric) = Attic ἐμῆς

ἀρμόζω, ἀρμόσω, ἤρμοσα, ἤρμοκα, ἤρμοσμαι,
ἤρμόσθην be adapted; fit; apply

Fragments from tragedies of Sophocles

12. ἄνθρωπός ἐστι πνεῦμα καὶ σκιά μόνον. (Sophocles, frag. 13)

πνεῦμα, πνεύματος, τό wind, air; breath

σκιά, σκιάς, ἡ shadow

13. σοφοὶ τύραννοι τῶν σοφῶν ξυνουσία. (Sophocles, frag. 14)

τύραννος, τυράννου, ὁ absolute ruler, monarch;
tyrant

ξυνουσία, ξυνουσίας, ἡ being together,
association

14. τοῖς γὰρ δικαίοις ἀντέχειν οὐ ῥάδιον. (Sophocles, frag. 78)

ἀντέχω (ἀντι- + ἔχω) withstand, hold out
against (+ dat.)

15. καλὸν φρονεῖν τὸν θνητὸν ἀνθρώποις ἴσα. (Sophocles, frag. 346)

φρονέω think

ἴσος, ἴση, ἴσον equal

16. ἀλλ' εἰσὶ μητρὶ παῖδες ἀγκῦραι βίου. (Sophocles, frag. 685)

μήτηρ, μητρός, ἡ mother

ἀγκῦρα, ἀγκύρας, ἡ anchor

17. ἀλλ' ἔσθ' ὁ θάνατος λοῖσθος ἰατρὸς νόσων. (Sophocles, frag. 698)

λοῖσθος, λοῖσθον last (of all)
ἰατρός, ἰατροῦ, ὁ doctor, healer

νόσος, νόσου, ἡ sickness, disease

18. ἀεὶ γὰρ εὐπίπτουσιν οἱ Διὸς κύβοι. (Sophocles, frag. 895)

πίπτω, πεσοῦμαι, ἔπεσον, πέπτωκα, —, — fall

κύβος, κύβου, ὁ cube; *pl.*, dice

19. A Spartan envoy, Melesippus, makes this prediction to his escort as he departs from Athenian territory.

ἤδε ἡ ἡμέρᾱ τοῖς Ἑλλησι μεγάλων κακῶν ἄρξει. (Thucydides, *Peloponnesian War* II.12.4)

ἡμέρᾱ, ἡμέρᾱς, ἡ day

20. Conversing with Creon, who has banished her, Medea makes a despairing remark.

φεῦ φεῦ, βροτοῖς ἔρωτες ὡς κακὸν μέγα. (Euripides, *Medea* 330)

φεῦ (interj.) alas! oh!

ὡς (exclam. adv.) how

Fragments from the tragedies of Euripides

21. λόγος γὰρ τοῦργον οὐ νικᾷ ποτε. (Euripides, frag. 97N)

22. πτηνὰς διώκεις, ὦ τέκνον, τὰς ἐλπίδας. (Euripides, frag. 271N)

πτηνός, πτηνή, πτηνόν winged; swift-moving; fleeting

διώκω, διώξω, ἐδίωξα, —, δεδιώγμαι, ἐδιώχθην pursue, chase

23. οὐ δῆκταί πως κύνες οἱ θεοί,
ἀλλ' ἡ Δίκη γὰρ καὶ διὰ σκότου βλέπει. (Euripides, frag. 555N)

δήκτης, δήκτου, ὁ biter
κύων, κυνός, ὁ or ἡ dog

σκότος, σκότου, ὁ darkness
βλέπω, —, ἔβλεψα, —, —, — see, look (at)

24. ἀρετὴ μέγιστον τῶν ἐν ἀνθρώποις καλόν. (Euripides, frag. 1030N)

μέγιστος, μεγίστη, μέγιστον greatest

25. The hoopoe gives the other birds at least one reason to speak with humans.

ἀλλ' ἀπ' ἐχθρῶν δῆτα πολλὰ μανθάνουσιν οἱ σοφοί. (Aristophanes, *Birds* 375)

δῆτα (adv.) certainly, of course

26. The Chorus of Knights begins a song.

ὦ Δῆμε, καλήν γ' ἔχεις
ἀρχήν . . .

(Aristophanes, *Knights* 1111)

27. Caught and bound by a Scythian archer, a comic character utters a truism.

θεοί, Ζεῦ σῶτερ, εἰσὶν ἐλπίδες.

(Aristophanes, *Thesmophoriazousae* 1009)

σωτήρ, σωτήρος, ὁ savior; σῶτερ = *voc. sing.*

28. A fragment from a comedy

ἄγροικός εἰμι· τὴν σκάφην σκάφην λέγω.

([Aristophanes] frag. 901b)

ἄγροικός, ἄγροικόν living or grown in the country, rustic, countrified

σκάφη, σκάφης, ἡ tub, trough

29. Xenophon explains to his men why they must take seriously Spartan Cleander's threat to ban them from all the Greek cities in Asia Minor.

. . . χαλεπὸν ἔσται καὶ μένειν καὶ ἀποπλεῖν· καὶ γὰρ ἐν τῇ γῇ ἄρχουσι Λακεδαιμόνιοι
καὶ ἐν τῇ θαλάττῃ . . .

(Xenophon, *Anabasis* VI.6.13)

μένω, μενῶ, ἔμεινα, μεμένηκα, —, — remain ἀποπλέω (ἀπο- + πλέω) sail away

30. Xenophon assures his wife of the value of her many domestic tasks.

τὰ γὰρ καλά τε κάγαθά . . . οὐ διὰ τὰς ὠραιότητος, ἀλλὰ διὰ τὰς ἐν τῷ βίῳ ἀρετᾶς τοῖς
ἀνθρώποις ἐπαύξεται.

(Xenophon, *Oeconomicus* 7.43)

ὠραιότης, ὠραιότητος, ἡ bloom of youth; *pl.*,
signs of youthful beauty

ἐπαύξω (ἐπι- + αὔξω), ἐπαυξήσω, —, —,
—, — increase, augment

31. Socrates sums up his comparison of poets to bees.

κοῦφον γὰρ χρῆμα ποιητῆς ἐστὶν καὶ πτηνὸν καὶ ἱερόν, . . . (Plato, *Ion* 534b4)

κοῦφος, κούφη, κοῦφον light, nimble
πτηνός, πτηνή, πτηνόν winged

ἱερός, ἱερά, ἱερόν sacred, holy

32. While discussing what a lawgiver ought to teach, the Spartan Cleinias utters a truism.

καλὸν μὲν ἢ ἀλήθεια, ὦ ξένε, καὶ μόνιμον. (Plato, *Laws* 663e3)

μόνιμος, μονίμη, μόνιμον stable, lasting, steadfast

33. Socrates offers a definition.

ἔστι γὰρ λήθη μνήμης ἔξοδος. (Plato, *Philebus* 33e3)

λήθη, λήθης, ἢ forgetfulness
μνήμη, μνήμης, ἢ memory

ἔξοδος, ἐξόδου, ἢ going out; way out

34. Glaucon quotes a proverb.

. . . χαλεπὰ τὰ καλά. (Plato, *Republic* 435c8)

35. The philosopher explains why the soul is a particularly interesting subject.

ἔστι[†] γὰρ οἷον ἀρχὴ ζώων. (Aristotle, *About the Soul* 402a6)

[†]ἔστι, *subject is the soul*

οἷον (adv.) as it were

36. The philosopher defines two types of law.

νόμος δ' ἐστὶν ὁ μὲν ἴδιος, ὁ δὲ κοινός. (Aristotle, *Rhetoric* 1368b7)

ἴδιος, ἰδιά, ἴδιον private

Fragments and proverbial expressions from the comedies of Menander

37. κοινὰ τὰ τῶν φίλων. (Menander, frag. 9)

38. λύπης ἰατρός ἐστὶν ἀνθρώποις λόγος·
ψυχῆς γὰρ οὗτος μόνος ἔχει θελκτήρια. (Menander, frag. 559)

λύπη, λύπης, ἢ pain; grief
ἰατρός, ἰατροῦ, ὁ doctor, healer

θελκτήριο, θελκτηρίου, τό charm, spell; means
of lightening, soothing

39. ἀρχὴ μεγίστη τῶν ἐν ἀνθρώποις κακῶν
ἀγαθὰ, τὰ λίαν ἀγαθὰ. (Menander, frag. 724)

μέγιστος, μεγίστη, μέγιστον greatest

λίαν (adv.) excessively

40. ἄγει δὲ πρὸς φῶς τὴν ἀλήθειαν χρόνος. (Menander, *Sententiae* 13)

φῶς, φωτός, τό (day)light

χρόνος, χρόνου, ὁ time

41. αἱ δ' ἐλπίδες βόσκουσι τοὺς κενοὺς βροτῶν. (Menander, *Sententiae* 51)

βόσκω, βοσκήσω, —, —, —,
ἐβοσκήθην feed, nourish

κενός, κενή, κενόν empty

42. ὄν γὰρ θεοὶ φιλοῦσιν ἀποθνήσκει νέος. (Menander, *Sententiae* 425)

ἀποθνήσκω (ἀπο- + θνήσκω), ἀποθανοῦμαι,
ἀπέθανον, τέθνηκα, —, — die

43. νῖκᾶ παλαιᾶς χάριτας ἢ νέᾳ χάρις. (Menander, *Sententiae* 533)

παλαιός, παλαιά, παλαιόν old

44. ὄπλον μέγιστον ἐν βροτοῖς τὰ χρήματα. (Menander, *Sententiae* 612)
 μέγιστος, μεγίστη, μέγιστον greatest

45. ὁ λόγος ἰατρὸς τῶν κατὰ ψυχὴν σοφοῦ. (Menander, *Sententiae* 622)
 ἰατρός, ἰατροῦ, ὁ doctor, healer

46. τυφλὸν δὲ καὶ δύστηνον ἀνθρώποις τύχη. (Menander, *Sententiae* 741)
 τυφλός, τυφλή, τυφλόν blind δύστηνος, δύστηνον wretched

47. τῶν γὰρ πενήτων εἰσὶν οἱ λόγοι κενοί. (Menander, *Sententiae* 752)
 πένης, πένητος, ὁ poor man κενός, κενή, κενόν empty; to no purpose

48. ψυχῆς ὄλεθρος ἐστὶ σωμάτων ἔρωσ. (Menander, *Sententiae* 851)
 ὄλεθρος, ὀλέθρου, ὁ destruction, ruin

49. A proverb from the school of Pythagoras
 ψυχὴ ταμεῖον ἐστὶ, ἀγαθοῦ μὲν ἀγαθῶν, κακοῦ δὲ κακῶν. (*Opinions of the Pythagoreans* 117)
 ταμεῖον, ταμεῖου, τό treasury, storehouse

50. The title of one of Plutarch's works
 πῶς δεῖ τὸν νέον ποιημάτων ἀκούειν†; (Plutarch)
 ποίημα, ποιήματος, τό poem †ἀκούω, here, hear and understand (+ gen.)

51. The biographer reports a saying of Democritus, a philosopher from Thrace.
 λόγος ἔργου σκιά. (Diogenes Laertius, *Lives of the Philosophers* IX.37)
 σκιά, σκιᾶς, ἡ shadow; σκιά (Ionic) = Attic σκιά

Proverbs from Aesop

52. ἄει τὰ πέρυσι καλά. (Aesop, *Proverbs* 1)
 πέρυσι(ν) (adv.) a year ago, last year

53. ποτὲ βοῦς, ποτὲ βοτάνη. (Aesop, *Proverbs* 143)
 βοῦς, βοός, ὁ or ἡ bull; cow βοτάνη, βοτάνης, ἡ pasture; fodder

54. φίλος καὶ ἵππος ἐν ἀνάγκῃ δοκιμάζονται. (Aesop, *Proverbs* 171)
 ἵππος, ἵππου, ὁ or ἡ horse; mare δοκιμάζω, δοκιμάσω, ἐδοκίμασα, —, δεδοκίμασμαι, ἐδοκίμασθην test; prove

Short Readings

1. Rescued by Aphrodite from single combat with Menelaus, Paris speaks to Helen.

νῦν μὲν γὰρ Μενελάος ἐνίκησεν σὺν Ἀθήνῃ,
κεῖνον δ' αὖτις ἐγὼ· παρὰ[†] γὰρ θεοὶ εἰσι καὶ ἡμῖν. (Homer, *Iliad* III.439-40)

Μενελάος, Μενελάου, ὁ Menelaus
Ἀθήνη (Epic) = Attic Ἀθηνᾶ
κεῖνον = ἐκεῖνον

αὖτις (adv.) again, in turn
[†]παρὰ, here, beside

2. When Odysseus falls asleep, his companions argue over whether to open the mysterious bag given to him by the king of the winds.

... βουλή δὲ κακὴ νίκησεν ἐταίρων·
ἄσκον μὲν λῦσαν, ἄνεμοι δ' ἐκ[†] πάντες ὄρουσαν. (Homer, *Odyssey* x.46-47)

νίκησεν (Epic) = Attic ἐνίκησεν
ἄσκος, ἄσκου, ὁ skin, hide
λύω, λύω, ἔλυσα, ἔλυκα, ἔλυμαι, ἐλύθη
loosen; λῦσαν (Epic) = Attic ἔλυσαν

ἄνεμος, ἀνέμου, ὁ breeze, wind
[†]ἐκ, here (adv.) out
όρούω, —, ὄρουσα, —, —, — rush
(forth); ὄρουσαν (Epic) = Attic ὄρουσαν

3. The poet recalls the names of the Muses.

Κλειώ τ' Εὐτέρπη τε Θάλεια τε Μελπομένη τε
Τερψιχόρη[†] τ' Ἐρατώ τε Πολύμνια τ' Οὐρανίη[†] τε
Καλλιόπη θ'. ἡ δὲ προφερεστάτη ἐστὶν ἀπάσων. (Hesiod, *Theogony* 77-79)

[†]Τερψιχόρη, Οὐρανίη (Ionic) = Attic
Τερψιχόρα, Οὐρανία

προφερεστάτος, προφερεστάτη, προφερέστατον
eldest
ἀπάσων (Epic) = Attic ἀπᾶσων

4. A fragment from the works of the philosopher Pythagoras

ἀρχὴ δέ τοι ἡμῖν παντός. (Pythagoras, frag. 159)

ἡμῖν, ἡμίσεος, τό half

5. An elegiac couplet

οὐποθ' ὕδωρ καὶ πῦρ συμμειξεται· οὐδέ ποθ' ἡμεῖς
πιπτοὶ ἐπ' ἀλλήλοισι καὶ φίλοι ἐσκόμεθα. (Theognis *Elegies* II.1245-46)

ὕδωρ, ὕδατος, τό water
πῦρ, πυρός, τό fire
συμμειγνῶμι (συν- + μείγνῶμι), συμμείξω,
συνέμειξα, συμμέμιχα, συμμέμιγμαί,
συνεμίχθην active or middle, mix (together);
intrans., commingle

οὐδέ (conj.) and not
πιπτός, πιπτή, πιπτόν trustworthy, faithful;
believing
—, ἀλλήλων (reciprocal pron.) one another,
each other
ἐσκόμεθα = ἐκόμεθα

6. A tombstone inscription

Καρτερός ἐν πολέμοισι Τιμόκριτος, οὗ τόδε κάμα·
Ἄρης δ' οὐκ ἀγαθῶν φείδεται, ἀλλὰ κακῶν. (Anacreon 7.160)

καρτερός, καρτερά, καρτερόν strong, mighty
Τιμόκριτος, Τιμοκρίτου, ὁ Timocritus
σῆμα, σήματος, τό tomb; κάμα (Doric) = Attic σῆμα

φείδομαι, φείσομαι, ἐφεικάμην, —, —, —
spare (+ gen.)

Fragments from the works of the philosopher Heraclitus

7. ψυχῆσιν θάνατος ὕδωρ
- [†]
- γενέσθαι, ὕδατι δὲ θάνατος γῆν
- [†]
- γενέσθαι· ἐκ γῆς δὲ ὕδωρ γίνεταί, ἐξ ὕδατος δὲ ψυχῆ. (Heraclitus, frag. 36)

ψυχῆσιν (Ionic) = Attic ψυχαῖς
ὕδωρ, ὕδατος, τό water

[†]ὕδωρ, γῆν, Predicate Accusatives agreeing with
implied Subject Accusatives
γίνεταί (Ionic) = Attic γίγνεται

8. πόλεμος πάντων μὲν πατήρ ἐστι, πάντων δὲ βασιλεύς, καὶ τοὺς μὲν θεοὺς ἔδειξε, τοὺς δὲ ἀνθρώπους, τοὺς μὲν δούλους ἐποίησε, τοὺς δὲ ἐλευθέρους. (Heraclitus, frag. 53)

πατήρ, πατρός, ὁ father
βασιλεύς, βασιλέως, ὁ king

δείκνῶμι, δείξω, ἔδειξα, δέδειχα, δέδειγμαί,
ἐδείχθην show

9. ἀνὴρ νήπιος ἤκουσε πρὸς δαίμονος ὄκωσπερ παῖς πρὸς ἀνδρός. (Heraclitus, frag. 79)

νήπιος, νηπιᾶ, νηπιον foolish

ὄκωσπερ (Ionic) = Attic ὥσπερ (conj.) just as

10. Prometheus and the Chorus discuss one of his great gifts to men.

Πρ. τυφλὰς ἐν αὐτοῖς ἐλπίδας κατώκια.

Χο. μέγ' ὠφέλημα τοῦτ' ἔδωρήσω βροτοῖς.

(Aeschylus, *Prometheus Bound* 250–51)

Πρ. = Prometheus

τυφλός, τυφλή, τυφλόν blind
κατοικίζω (κατα- + οἰκίζω), κατοικιῶ, κατώκια,
——, κατώκιμαι, κατωκίσθη establish; plant

Χο. = Chorus

ὠφέλημα, ὠφελήματος, τό advantage, benefit
δωρέω active or middle, give, present

11. The Chorus of Furies explains why it is sure that Orestes will be punished for the murder of his mother.

μέγας γὰρ Ἄιδης ἐστὶν εὐθύνος βροτῶν
ἐνερθε χθονός,
δελτογράφῳ δὲ πάντ' ἐπωπᾶ φρενί.

(Aeschylus, *Eumenides* 273–75)

εὐθύνος, εὐθύνου, ὁ investigator; corrector,
chastiser
ἐνερθε (prep. + gen.) beneath, below
χθών, χθονός, ἡ earth, land

δελτογράφος, δελτογράφον writing on a tablet,
recording
ἐπωπάω watch over, observe

Fragments from tragedies of Aeschylus

12. κοὶ μὲν γαμεῖσθαι μόρσιμον, γαμεῖν δ' ἔμοι.

(Aeschylus, frag. 13)

γαμέω marry (of a man); middle, marry (of a
woman)

μόρσιμος, μόρσιμον fated, destined

13. ... ἀλλ' Ἄρης φιλεῖ
ἄει τὰ λῶστα πάντ' ἀπανθίζειν στρατοῦ.

(Aeschylus, frag. 146)

λῶστος, λῶστη, λῶστον most desirable; best
ἀπανθίζω (ἀπο- + ἀνθίζω), ἀπανθίσω, ἀπήνθισα,
——, ——, —— pluck off (flowers)

στρατός, στρατοῦ, ὁ army

Fragments from tragedies of Sophocles

14. ἀνδρῶν γὰρ ἐσθλῶν στέρνον οὐ μαλάσσεται.

(Sophocles, frag. 201e)

ἐσθλός, ἐσθλή, ἐσθλόν good
στέρνον, στέρνου, τό chest; heart

μαλάσσω, μαλάξω, ἐμάλαξα, ——, ——,
ἐμαλάχθη soften

15. φιλεῖ γὰρ ἄνδρας πόλεμος ἀγρεύειν νέους.

(Sophocles, frag. 554)

ἀγρεύω, ἀγρεύω, ἤγρευα, ἤγρευκα, ——, ——
catch by hunting, hunt down

16. τὰ μὲν διδακτὰ μανθάνω, τὰ δ' εὐρετὰ
ζητῶ, τὰ δ' εὐκτὰ παρὰ θεῶν ἠτηκάμην.

(Sophocles, frag. 843)

διδακτός, διδακτὴ, διδακτόν that can be taught,
teachable
εὐρετός, εὐρετή, εὐρετόν that can be discovered,
discoverable

ζητέω seek (for)
εὐκτός, εὐκτή, εὐκτόν that can be prayed for
αἰτέω, αἰτήω, ἤτηκα, ἤτηκα, ἤτημαι, ἤτήθη
ask; middle, ask for oneself

17. ἐλευθέρᾳ γὰρ γλώσσει τῶν ἐλευθέρων.

(Sophocles, frag. 927a)

γλώσσει, γλώσσει, ἡ tongue

18. χρόνος δ' ἀμαυροῖ πάντα κείε[†] λήθην ἄγει.

(Sophocles, frag. 984)

χρόνος, χρόνου, ὁ time
ἀμαυρόω make dark, darken

[†] κείε = καὶ εἰς
λήθη, λήθης, ἡ forgetfulness; oblivion

19. When counseling the Persian king Xerxes not to undertake the battle of Salamis, Artemisia raises a concern.

... τοῖσι μὲν χρηστοῖσι τῶν ἀνθρώπων κακοὶ δοῦλοι φιλέουσι γίνεσθαι, τοῖσι δὲ κακοῖσι
χρηστοί. (Herodotus, *Histories* VIII.68.6)

γίνεσθαι (Ionic) = Attic γίγνεσθαι

20. Iphigenia explains why she prefers seawater for a purification rite.

θάλασσα κλύζει πάντα τᾶνθρώπων κακά. (Euripides, *Iphigenia Among the Taurians* 1193)

κλύζω, κλύω, ἐκλυσα, ——, κέκλυμαι,
ἐκλύσθη wash, wash away

Fragments from tragedies of Euripides

21. σὺν μῦριοις τὰ καλὰ γίγνεται πόνοις.

(Euripides, frag. 236N)

μῦριος, μῦριά, μῦριον countless, myriad

22. οὔτοι νόμισμα λευκός ἄργυρος μόνον
καὶ χρῦσός ἐστιν, ἀλλὰ κάρητή βροτοῖς
νόμισμα κείται πᾶσιν . . . (Euripides, frag. 546N)

νόμισμα, νομίματος, τό coin(age)
λευκός, λευκή, λευκόν white, bright, brilliant
ἄργυρος, ἀργύρου, ὁ silver

χρῦσός, χρῦσοῦ, ὁ gold
κείμαι, κείσομαι, —, —, —, — lie; be
fixed; κείται = 3rd sing. pres. mid. indic.

23. A fragment from an unidentified tragedy
οὐκ ἀξιῶ μικρῶν σε, μεγάλα δ' οὐκ ἔχω. (Tragica Adespota 31)

μικρός, μικρά, μικρόν small, little

24. A bird arrives with an urgent question.

ποῦ ποῦ 'στι, ποῦ ποῦ ποῦ 'στι, ποῦ ποῦ ποῦ 'στι, ποῦ
ποῦ Πεισεταιρός ἐστιν ἄρχων; (Aristophanes, Birds 1122–23)

Πεισεταιρός, Πεισεταίρου, ὁ Peisetaerus (king
of Cloudcuckooland)

25. Speaking to Lysistrata, Myrrhine pretends to be angry with her husband, Kinesias.

φιλῶ, φιλῶ 'γω τοῦτον. ἀλλ' οὐ βούλεται
ὑπ' ἐμοῦ φιλεῖσθαι. (Aristophanes, Lysistrata 870–71)

26. Chremylus reacts when the blind god Wealth seems uncertain about his own power.

νῆ τὸν Δί' ἀλλὰ καὶ λέγουσι πάντες ὡς
δειλότατον ἐστ' ὁ Πλοῦτος. (Aristophanes, Wealth 202–3)

δειλότατος, δειλοτάτη, δειλότατον most cowardly Πλοῦτος, Πλούτου, ὁ (the god) Wealth

27. Chremylus invites Wealth into his home and explains why.

ἢ γὰρ οἰκία
αὕτη 'στὶν ἣν δεῖ χρημάτων σε τήμερον
μεστήν ποιῆσαι καὶ δικαίως κᾶδίκως. (Aristophanes, Wealth 231–33)

τήμερον (adv.) today

μεστός, μεστή, μεστόν full

28. A fragment from a comedy of Aristophanes

θῦειν με μέλλει, καὶ κελεύει βῆ λέγειν. (Aristophanes, frag. 642K)

θύω, θύω, ἔθωσα, τέθουκα, τέθουμαι, ἐτύθην
sacrifice

κελεύω, κελεύω, ἐκέλευσα, κεκέλευκα,
κεκέλευμαι, ἐκελεύεσθην order, command
βῆ (interj.) baa (the cry of sheep)

29. The ephor (magistrate) Sthenelaidas identifies one Spartan asset in the coming war with Athens.

ἄλλοις μὲν γὰρ χρήματά ἐστι πολλὰ καὶ νῆες καὶ ἵπποι, ἡμῖν δὲ ξύμμαχοι ἀγαθοί.
(Thucydides, Peloponnesian War I.86.3)

ναῦς, νεώς, ἡ ship; νῆες = nom. pl.

ἵππος, ἵππου, ὁ or ἡ horse; mare

30. The historian describes Attica.

ὥσπερ δὲ ἡ γῆ, οὕτω καὶ ἡ περὶ τὴν χώραν θάλαττα παμφορωτάτη ἐστίν.
(Xenophon, Concerning Levies 1.3.4–5)

παμφορώτατος, παμφορωτάτη, παμφορώτατον
very productive in all things

31. How the Persian king Cambyses determines the correct course of action

. . . μέτρον δὲ αὐτῷ οὐχ ἡ ψυχή ἀλλ' ὁ νόμος ἐστίν. (Xenophon, Cyropaedia I.3.18)

μέτρον, μέτρου, τό measure; standard

32. While seeking a definition of the holy, Socrates poses a question.

ἄρα τὸ ὅσιον ὅτι ὅσιόν ἐστιν φιλεῖται ὑπὸ τῶν θεῶν ἢ ὅτι φιλεῖται ὅσιόν ἐστιν;
(Plato, Euthyphro 9e11–12)

ὅσιος, ὁσία, ὅσιον holy

33. Socrates speaks to Ion, a reciter of and self-proclaimed expert on Homeric poetry.

. . . παντὶ δῆλον ὅτι τέχνη καὶ ἐπιστήμη περὶ Ὀμήρου λέγειν ἀδύνατος εἶ. (Plato, Ion 532c6)

ἐπιστήμη, ἐπιστήμης, ἡ knowledge
Ὀμηρος, Ὀμήρου, ὁ Homer

ἀδύνατος, ἀδύνατον unable (+ infin.)

34. A Platonic definition

Τύχη φορὰ ἐξ ἀδήλου εἰς ἀδηλον . . . ([Plato], *Definitions* 411b11)

φορὰ, φορᾶς, ἡ bringing, bearing

35. Aeschines speaks to the Athenian people and defends his conduct on an embassy to Philip of Macedon.

ἡ μὲν τύχη καὶ Φίλιππος ἦσαν τῶν ἔργων κύριοι, ἐγὼ δὲ τῆς εἰς ὑμᾶς εὐνοίας καὶ τῶν λόγων. (Aeschines, *Concerning the False Embassy* 118.3)

Φίλιππος, Φιλίππου, ὁ Philip (king of Macedon) εὐνοία, εὐνοίας, ἡ goodwill
κύριος, κύριου, ὁ lord, master

36. After a brief discussion the philosopher draws a conclusion.

ὅτι μὲν οὖν ὕπνου κοινωνεῖ τὰ ζῶα πάντα φανερόν ἐκ τούτων. (Aristotle, *About Sleep and Wakefulness* 454b23)

ὕπνος, ὕπνου, ὁ sleep φανερός, φανερά, φανερόν clear, obvious
κοινωνέω have a share (in), partake (of) (+ gen.)

37. The philosopher offers an opinion about courage.

. . . δεῖ δ' οὐ δι' ἀνάγκην ἀνδρείον εἶναι,† ἀλλ' ὅτι καλόν. (Aristotle, *Nicomachean Ethics* 1116b3-4)

†εἶναι, supply ἄνδρα ἀνδρείος, ἀνδρείᾱ, ἀνδρείον manly; courageous

38. The philosopher remarks on a characteristic of a morally good person.

. . . ὡς δὲ πρὸς ἑαυτὸν ἔχει ὁ σπουδαῖος, καὶ πρὸς τὸν φίλον (ἕτερος γὰρ αὐτὸς ὁ φίλος ἔστιν) . . . (Aristotle, *Nicomachean Ethics* 1170b5-7)

ἑαυτὸν, masc. sing. acc. of reflexive pron., himself ἕτερος, ἐτέρᾱ, ἕτερον (the) other (of two);
σπουδαῖος, σπουδαῖᾱ, σπουδαῖον serious, earnest; (morally) good another

Fragments and proverbial expressions from comedies of Menander

39. Ἥλιε, σε γὰρ δεῖ προσκυνεῖν πρῶτον θεῶν,
δι' ὃν θεωρεῖν ἔστι τοὺς ἄλλους θεοὺς. (Menander, frag. 609)

ἥλιος, ἡλίου, ὁ sun πρῶτος, πρώτη, πρῶτον first
προσκυνέω fall down and worship, do reverence to θεωρέω look at, behold

40. ἀνὴρ δίκαιος πλοῦτον οὐκ ἔχει ποτέ. (Menander, *Sententiae* 62)

πλοῦτος, πλούτου, ὁ wealth

41. γνώμης γὰρ ἐσθλῆς ἔργα χρητὰ γίνονται. (Menander, *Sententiae* 170)

ἐσθλός, ἐσθλή, ἐσθλόν good

42. ἔστιν Δίκης ὀφθαλμός, ὃς τὰ πάνθ' ὀρᾷ. (Menander, *Sententiae* 225)

ὀφθαλμός, ὀφθαλμοῦ, ὁ eye

43. εὐρεῖν τὸ δίκαιον πανταχῶς οὐ ῥάδιον. (Menander, *Sententiae* 257)

εὐρίσκω, εὐρήσω, ἠύρον, ἠύρηκα, ἠύρημαι, πανταχῶς (adv.) in all ways, altogether
ἠύρεθην find

44. ἡ γλῶσσα πολλοὺς εἰς ὄλεθρον ἤγαγεν. (Menander, *Sententiae* 289)

γλῶσσα, γλώσσης, ἡ tongue ὄλεθρος, ὀλέθρου, ὁ destruction, ruin

45. πονηρός ἐστι πᾶς ἀχάριστος ἄνθρωπος. (Menander, *Sententiae* 456)

ἀχάριστος, ἀχάριστον ungrateful

46. μήτηρ ἀπάντων γαῖα καὶ κοινὴ τροφός. (Menander, *Sententiae* 511)

μήτηρ, μητρός, ἡ mother τροφός, τροφοῦ, ἡ nurse

47. πολλῶν ὁ καιρὸς γίνονται διδάσκαλος. (Menander, *Sententiae* 630)

καιρός, καιροῦ, ὁ critical time; opportunity

48. πενίαν φέρειν οὐ πάντος, ἀλλ' ἀνδρὸς σοφοῦ. (Menander, *Sententiae* 633)

πενιά, πενιάς, ἡ poverty

φέρω, οἶσω, ἤνεγκα/ἤνεγκον, ἐνήνοχα,
ἐνήνεγμαι, ἤνέχθην bear, endure

49. πολλοὺς ὁ πόλεμος δι' ὀλίγους ἀπόλεσεν. (Menander, *Sententiae* 670)

ἀπόλλυμι (ἀπο- + ἄλλυμι), ἀπολώ, ἀπόλεσα/
ἀπωλόμην, ἀπολώλεκα/ἀπόλωλα, —, —,
— destroy

50. πάντη γάρ ἐστι πάντα τε βλέπει θεός. (Menander, *Sententiae* 688)

πάντη (adv.) everywhere

βλέπω, —, ἔβλεψα, —, —, — see,
look (at)

51. σοφία γάρ ἐστι καὶ μαθεῖν ἃ μὴ νοεῖς. (Menander, *Sententiae* 706)

νοέω think; perceive; apprehend

52. τύχη τέχνην ὠρθωσεν, οὐ τέχνη τύχην. (Menander, *Sententiae* 740)

ὀρθόω, ὀρθώω, ὠρθωσα, —, —, ὠρθώθην
set straight

53. ὑπὸ τῆς ἀνάγκης πολλὰ γίγνεται κακά. (Menander, *Sententiae* 786)

54. A proverb from the philosopher Bion

οἱ ἀγαθοὶ οἰκέται ἐλεύθεροι, οἱ δὲ πονηροὶ ἐλεύθεροι δοῦλοι πολλῶν ἐπιθυμιῶν.

(Bion, frag. 11)

οἰκέτης, οἰκέτου, ὁ house slave

ἐπιθυμία, ἐπιθυμιάς, ἡ desire

55. The biographer quotes the tyrant Periander.

μελέτη τὸ πᾶν.

(Diogenes Laertius, *Lives of the Philosophers* I.99)

μελέτη, μελέτης, ὁ care, attention, practice

56. The biographer records some reasoning of the Cynic philosopher Diogenes.

τῶν θεῶν ἐστὶ πάντα· φίλοι δὲ οἱ σοφοὶ τοῖς θεοῖς· κοινὰ δὲ τὰ τῶν φίλων. πάντ' ἄρα ἐστὶ
τῶν σοφῶν. (Diogenes Laertius, *Lives of the Philosophers* VI.37)

ἄρα (particle) (so) then, therefore

57. An epitaph

Δούλος Ἐπίκτητος γενόμεν, καὶ σῶμ' ἀνάπηρος,
καὶ πενίην Ἴρος, καὶ φίλος ἀθανάτοισ.

(Greek Anthology VII.676)

Ἐπίκτητος, Ἐπικτήτου, ὁ Epictetus
γενόμεν (Epic) = Attic ἐγενόμεν
ἀνάπηρος, ἀνάπηρον maimed, mutilated

πενιά, πενιάς, ἡ poverty; πενίην (Epic) = Attic
πενίαν
Ἴρος, Ἴρου, ὁ Irus (a name given by the suitors to
the Ithacan beggar because he carried messages)

58. An elegiac couplet about the king of the gods

Ζεὺς κύκνος, ταῦρος, κάτυρος, χρῦσός δι' ἔρωτα
Λήδης, Εὐρώπης, Ἀντιόπης, Δανάης.

(Greek Anthology IX.48)

κύκνος, κύκνου, ὁ swan
ταῦρος, ταύρου, ὁ bull
κάτυρος, κατύρου, ὁ satyr
χρῦσός, χρῦσοῦ, ὁ gold

Λήδη, Λήδης, ἡ Leda
Εὐρώπη, Εὐρώπης, ἡ Europa
Ἀντιόπη, Ἀντιόπης, ἡ Antiope
Δανάη, Δανάης, ἡ Danaë

59. After defeating the Titans and imprisoning them in Tartarus, the Olympians begin their reign.

αὐτοὶ δὲ διακληροῦνται περὶ τῆς ἀρχῆς, καὶ λαγχάνει Ζεὺς μὲν τὴν ἐν οὐρανῷ
δυναστείαν, Ποσειδῶν δὲ τὴν ἐν θαλάσῃ, Πλούτων δὲ τὴν ἐν Ἄιδου.

(Pseudo-Apollodorus, *The Library* I.7.6)

διακληρώω (δια- + κληρώω) assign by lot; middle,
draw lots

λαγχάνω, λήξομαι, ἔλαχον, εἴληχα, εἴληγμαι,
ἐλήχθην obtain (by lot), get possession of

δυναστεία, δυναστείας, ἡ power, lordship,
sovereignty

Πλούτων, Πλούτωνος, ὁ Pluto (Hades)

Proverbs from Aesop

60. δῶρα καὶ θεοῦς ἔπεισεν. (Aesop, *Proverbs* 154)

δῶρον, δώρου, τό gift

61. ἄνευ χαλκοῦ Φοῖβος οὐ μαντεύεται. (Aesop, *Proverbs* 180)

χαλκός, χαλκοῦ, ὁ bronze

μαντέομαι, μαντεύσομαι, ἔμαντευσάμην, —, —, —
μεμάντευμαι, — prophesy

Longer Readings

1. Solon, frag. 15

Solon contrasts rich and poor.

πολλοὶ γὰρ πλουτέουσι κακοί, ἀγαθοὶ δὲ πένονται·
ἀλλ' ἡμεῖς αὐτοῖς οὐ διαμειψόμεθα
τῆς ἀρετῆς τὸν πλοῦτον, ἐπεὶ τὸ μὲν ἔμπεδον αἰεὶ,
χρήματα δ' ἀνθρώπων ἄλλοτε ἄλλος ἔχει.

πλουτέω be rich
πένομαι, —, —, —, —, — be poor
διαμείβω (δια- + ἀμείβω), διαμείψω, διήμειψα,
—, —, — active or middle, take (some-
thing, acc.) in exchange for (something, gen.)
with (someone, dat.)

πλοῦτος, πλούτου, ὁ wealth
ἐπεὶ (conj.) since, because
ἔμπεδος, ἔμπεδον lasting
ἄλλοτε (adv.) at another time

Solon (634?–554? B.C.E.), the greatest Athenian statesman of the sixth century B.C.E., who reformed the Athenian constitution for the benefit of the people, wrote a number of poems in elegiac couplets and other meters, substantial fragments of which survive. These include lines concerning his own reforms and moralizing exhortations toward righteousness.

2. Aeschylus, *Agamemnon* 1085–88

The captured Cassandra cries out.

Κα. ὦπολλον, ὦπολλον,
ἀγυιάτ', Ἀπόλλων ἐμός†
ἄ, ποῖ ποτ' ἤγαγές με; πρὸς ποῖαν στέγην;
Χο. πρὸς τὴν Ἀτρειδῶν.

Κα. = Cassandra
ἀγυιάτης, ἀγυιάτου, ὁ Aguius (epithet for
Apollo as guardian of roads)
†Ἀπόλλων ἐμός, *nominative for vocative*
ἄ (interj.) ah!

ποῖος, ποῖά, ποῖον (interrog. adj.)
what sort of
στέγη, στέγης, ἡ roof; house
Χο. = Chorus

The Athenian Aeschylus (525?–456? B.C.E.) fought against the Persians at the Battle of Marathon and wrote perhaps ninety tragedies, more than a dozen of which are known to have won prizes in the competitions honoring the god Dionysus. Seven plays by Aeschylus survive, including the *Oresteia*, three dramas that were performed in a single day's competition along with a fourth, a satyr play. Tragedy combined choral songs with the enactment of a dramatic story first by only one actor. Aeschylus added a second actor and focused his plays on the power of Zeus and divine justice. The high art of Aeschylean tragedy is especially notable for the poet's elaborate diction and sustained use of vivid and concrete imagery to convey mood and meaning.

The *Agamemnon* is the first play in the *Oresteia*, a trilogy about both the destruction of the house of Atreus and the coming of divine justice to Athens. Victorious Agamemnon returns home to Argos after the Trojan War and is greeted by his wife, Clytaemnestra, who harbors hatred for her husband because of the killing of their daughter, Iphigenia, a sacrifice demanded by Artemis before the Greek fleet could sail for Troy. In her husband's absence, Clytaemnestra has taken Aegisthus, her husband's cousin, as her lover. After a long scene between husband and wife, Clytaemnestra follows Agamemnon and his Trojan war prize Cassandra into the palace and murders them.

3. Euripides, *Heracleidae* 329–32

The Chorus of citizens of Marathon comments on Demophon's decision to harbor Iolaus and the fugitive children of Heracles.

ἄει ποθ'† ἦδε γαῖα τοῖς ἀμηχάνοις
σὺν τῷ δικαίῳ βούλεται† προωφελεῖν.
τοιγὰρ πόνουσι δὴ μῦριους ὑπὲρ φίλων
ἤνεγκε, καὶ νῦν τόνδ' ἀγῶν' ὄρω πέλας.

†ἄει ποθ' from always
ἀμηχανος, ἀμηχανον without resource, helpless
†βούλεται, here, has been wanting
προωφελέω (προσ- + ὠφελέω) help, be of
assistance (to) (+ dat.)

τοιγὰρ (particle) therefore, accordingly
μῦριος, μῦριά, μῦριον countless, myriad
φέρω, οἴσω, ἤνεγκα/ἤνεγκον, ἐνήνοχα,
ἐνήνεγμαί, ἤνεχθην bear, endure
πέλας (adv.) near, close by

Euripides (480?–406 B.C.E.) produced more than ninety plays, the first of which was performed in 455, the year after Aeschylus's death, and the last posthumously in 405. In 408 he moved north to Macedonia and never returned to his native city. The nineteen plays of Euripides that survive display a wider variety of themes and innovations in form than the surviving plays of either Sophocles or Aeschylus. The plots of many of Euripides' plays do not end with a tragic action or death, but instead, often through the use of divine intervention, represent the narrow avoidance of tragic experiences. Even in the plays based on more common sources (such as the stories about the characters of the Homeric epics), Euripides often dramatized domestic aspects or favored more fantastic plots. Euripides associated with many of the philosophers and sophists who spent time in Athens—including Anaxagoras, Antiphon, Prodicus, Gorgias, and, above all, Socrates—and the thought and writings of these rational thinkers are in part responsible for the tone and themes of his plays.

The *Heracleidae* (Children of Hercules) was probably produced in 430 B.C.E. near the beginning of the Peloponnesian War. Fleeing King Eurystheus of Tiryns, Hercules' old friend Iolaus and Hercules' children are given refuge in Athens by its king, Demophon. Eurystheus, in pursuit of Hercules' children, arrives with his army and is defeated by the Athenians after Hercules' daughter Macaria is sacrificed to Persephone in accordance with an oracle. In the course of the defeat, Iolaus (magically made young) captures Eurystheus, whose life is spared in the closing scene of the play.

4. Aristophanes, *Lysistrata* 15–19

Calonice reassures Lysistrata, who frets about the arrival of women she has called to an important secret meeting.

Λυ. . . εὐδουσι κούχ ἤκουσιν. Κα. ἀλλ', ὦ φιλάτη,
ἤξουσι· χαλεπή τοι γυναικῶν ἔξοδος.
ἢ μὲν γὰρ ἡμῶν περὶ τὸν ἄνδρ' ἐκύπτασεν,[†]
ἢ δ' οἰκέτην ἤγειρεν,[†] ἢ δὲ παιδίον
κατέκλινεν,[†] ἢ δ' ἔλουσεν,[†] ἢ δ' ἐψώμισεν.[†]

Λυ. = Lysistrata
εὐδω, εὐδήσω, —, —, —, — sleep

Κα. = Calonice

φιλάτος, φιλάτη, φιλάτον dearest

γυνή, γυναικός, ἡ woman; wife

ἔξοδος, ἐξόδου, ἡ going out, exit

κυπτάζω, —, ἐκύπτασα, —, —, — poke
about, potter about

[†]gnomic aorists used to describe imagined events
οἰκέτης, οἰκέτου, ὁ house slave

ἐγείρω, ἐγερω, ἡγειρα, ἐγρήγορα, ἐγήγερμαι,
ἠγέρθητι awaken, rouse

παιδίον, παιδίον, τό (little) child

κατακλίνω (κατα- + κλίνω), κατακλινῶ,
κατέκλινα, —, κατακέκλιμαι, κατεκλίνην/
κατεκλίθην make lie down, put to sleep

λούω, λούσομαι, ἔλουσα, —, ἔλουμαι, —
wash

ψωμίζω, ψωμιῶ, ἐψώμισα, —, —, — feed
(tidbits to)

Aristophanes (448?–385? B.C.E.) is the only writer of Attic Old Comedy whose plays have survived, and, according to tradition, was its greatest exponent. Old Comedy is characterized by outrageous plots, pointed political satire, frequent allusions to and borrowings from tragedy, and regular disruptions of the dramatic illusion by direct addresses to the audience. Aristophanes' comedies have all these characteristics and are also marked by an astonishing creative imagination, a liberal use of wordplay, and irreverent humor that shows no regard for conventional taste or behavior. In lampooning the most important men and the most conventional ideas of the day, Aristophanes exercised nearly unlimited freedom of expression, making fun not just of men but even of the gods themselves.

The *Lysistrata* was produced in 411, probably in January for the Lenaean festival. It is named from its extraordinary protagonist, Lysistrata ("dissolver of armies"), who executes her plot to compel the women of the city-states of Greece to go on sexual strike in order to persuade their husbands to stop the war between Athens and Sparta, which has engulfed the Greek world and is already, at the time of the production of the play, two decades old. In the course of a series of verbal and physical fights that make up the bulk of the play, both men and women lament the political and domestic difficulties of their lives. There are two choruses in the play, one of old men and one of old women, who eventually unite before the reconciliation that closes the play.

5. Xenophon, *Anabasis* I.3.9

The Spartan general Clearchus speaks to his Greek soldiers while pretending to go along with their plan to desert Cyrus, who hired them for an expedition.

Ἄνδρες στρατιῶται, τὰ μὲν δὴ Κύρου δῆλον ὅτι οὕτως ἔχει πρὸς ἡμᾶς ὡς περὶ τὰ ἡμέτερα
πρὸς ἐκεῖνον· οὔτε γὰρ ἡμεῖς ἐκεῖνου ἔτι στρατιῶται, ἐπεὶ γε οὐ συνέπομεθα αὐτῷ, οὔτε
ἐκεῖνος ἔτι ἡμῖν μισθοδότης.

στρατιώτης, στρατιώτου, ὁ soldier
Κῦρος, Κύρου, ὁ Cyrus (younger son of the
Persian king Darius)

ἔτι (adv.) still; after a negative, any longer

ἐπεὶ (conj.) since, because

συνέπομαι (συν- + ἐπομαι), συνέψομαι,
συνεπόμην, —, —, — follow along
with; comply with (+ dat.)

μισθοδότης, μισθοδότου, ὁ paymaster (one who
pays wages)

As a young man, **Xenophon** (429–354 B.C.E.) was a follower of Socrates, but in 401, soon after the Athenian democracy was suspended and then precariously restored following Sparta's victory in the Peloponnesian War, Xenophon left the city to become a mercenary in the army of the Persian Cyrus, who was warring against his brother for rule of the Persian Empire. Although he returned to Athens for a time after Cyrus was killed, Xenophon was exiled in 399, perhaps because of his association with Socrates, and he spent some time in the service of the Spartan king Agesilaus. He and his family lived in Sparta and Corinth, but he was eventually able to return to Athens for the last years of his life. Xenophon was a prolific writer on various subjects and wrote in a plain, appealing style, often employing the dialogue form. His works include several featuring the figure of Socrates, and Xenophon is, along with Plato, an important source of information concerning Socratic thought.

After the death of their leader, Cyrus, and following the murder of most of their commanders (including Clearchus), ten thousand Greek mercenaries were led, chiefly by Xenophon, through Mesopotamia toward the Black Sea and eventually out of Persia and back to their Greek homeland. The *Anabasis* (Journey Upland) is Xenophon's vivid account in eight books of these events. He records the many hardships suffered by his men as they traveled through rough terrain, engaging in battles with hostile inhabitants, running short of food, and often sinking into despair. The *Anabasis* includes exciting battle narratives and many rousing speeches by soldiers and commanders.

6. *Greek Anthology Appendix*, Epigram 6

A drinking song

ὕγιαίνειν μὲν ἄριστον ἀνδρὶ θνητῷ,
 δεῦτερον δὲ φῶν καλὸν γενέσθαι,
 τὸ δὲ τρίτον πλουτεῖν ἀδόλως,
 τέταρτον δὲ ἡβᾶν μετὰ τῶν φίλων.

ὕγιαίνω, ὕγιανῶ, ὕγιᾶνα, —, —, — be
 healthy
 ἄριστος, ἀρίστη, ἄριστον best
 δεῦτερος, δευτέρᾳ, δεῦτερον second
 φυή, φυῆς, ἡ stature; φῶν (Doric) = Attic φυήν

τρίτος, τρίτη, τρίτον third
 πλουτέω be rich
 ἀδόλως (adv.) without fraud, without deceit
 τέταρτος, τετάρτη, τέταρτον fourth
 ἡβάω be in the prime of youth

The *Greek Anthology* (< ἀνθολόγιον, "garland") is the name given to a wide-ranging collection of short poems whose authors lived and wrote across a number of centuries. Many poems belonging to the whole period of Greek literature (including both pagan and Christian periods) survive only in its pages; these include epigrams, ecphrases, erotic poems, drinking poems, epitaphs, oracles, and even "figure poems," in which poems are written in the shapes of various objects. The original collection on which several other later collections were based is often called the *Garland of Meleager*. It was compiled in the first century B.C.E. The most important of the later expanded collections based on Meleager's original include the *Palatine Anthology* (a work arranged in fifteen books); an important collection compiled in the tenth century C.E. by Constantine Cephalas that made use of the *Palatine Anthology*; and finally an abridged collection produced by Maximus Planudes in the fourteenth century C.E. (often called the *Planudean Anthology*). The name *Greek Anthology* today is most often applied to a work that combines the works preserved in both the *Palatine* and *Planudean* anthologies. The *Greek Anthology Appendix* is the name given to the fifteenth book of the *Palatine Anthology*.