

Chapter 1: Introduction

Preface to draft edition of 'Feeling Greek'

At this stage these notes are in draft form only. They cover chapters 1-10; enough to give you a foundation in Greek morphology and to get a taste for how this might apply to make memorising Greek grammar relatively straightforward.

If you use this course, I would appreciate feedback—especially feedback about whether you think it would be useful for me to add more chapters to develop this into a full-blown course in the shape of the Greek language.

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Rationale

This course is designed as a simple, phonics-based introduction to New Testament Greek. It can be used as a 'refresher' for students of Greek who have found themselves struggling with the complexities of the language at an advanced level and need to remind themselves of the basics; or as a basic-level introduction for new students of the language who appreciate intensive 'drills' rather than extensive amounts of information.

In the interests of efficient and memorable learning, the course concentrates on the overall shape of the language. It deliberately avoids detailed discussions of rare forms; instead it uses easy-to-learn generalisations that cover most (but not all) forms. As the name of the course suggests, it encourages students to 'feel' the language using touch, sound and sight. It also includes copious simple, repetitive exercises.

Hence this course will probably be rather annoying to phonologists, morphologists, classicists and other 'experts' in the field who will search in vain for qualifications and subtleties. It lacks the comprehensiveness that more capable students may prefer. Furthermore, the early concentration on phonetics may be tedious for students who are able to learn easily from a 'whole language' approach. I make no apologies for this; rather, I suggest that those who find the course too simple or tedious read other more comprehensive whole-language based treatments, such as excellent textbook by Mounce (below).

Why is the course structured this way?

Greek is a highly 'inflected' language. Most words in Greek are made up of a 'root' (which tells you the vocabulary / meaning of the word) plus various other bits and pieces added to the end or beginning of the root which provide grammatical information.

Here's an example of inflection from the English language. The root word 'party' becomes plural (meaning 'more than one') by adding 'es' to the end of the word. To cope with the 'es' ending, the 'y' at the end of 'party' becomes 'i'. So the plural for party is party+es→partyes→parties. English readers and writers know that there is general rule for the plural of words ending in 'y'. So we can easily form the plurals of words like try→tries, army→armies, etc.

The difference between English and Greek is that Greek has many more inflections than English. In Greek, almost *every* word is inflected, and these inflections provide us with lots of grammatical information (not just whether a word is plural or not, but a wealth of other information as well). English inflections are rather arbitrary, but that's OK because they happen less often and can generally be learned 'on the fly'. Greek inflections, on the other hand, are highly structured and predictable and need to be learned using general principles.

These general principles all begin with the knowledge of what happens when different letters come together. To return to example above, an English speaker knows the general principle that the 'y' at the end of a root will change to 'i' if it is followed by an ending that begins with 'e'. Similarly, if you know the general principles for how a Greek letter changes when it is followed by another Greek letter, you will have the basis for learning the inflections of the Greek language.

This course, therefore, begins with a series of fundamental chapters which drill the student in the basic principles of Greek 'morphology'. Vowels are introduced according to their various kinds, followed by the changes that happen when two or more vowels come together. Then consonants are introduced according to their various kinds, followed by the changes that happen when consonants collide with other consonants. Only then does the course move on to cover nouns, noun-associated words, verbs and verb-associated words.

The disadvantage of this approach is that it takes a long time to get to words and sentences; so the drills can be a little tedious. The advantage is that, once the student has mastered the basic principles of morphology, the rules about inflections are relatively simple. Other courses which do not begin with basic morphology have to introduce morphology 'on the fly', with the result that the fundamental principles are often not comprehensively understood by the student, and he or she becomes lost in a haze of apparent 'exceptions'.

You could think of this course as 'Greek by sprinkling' as opposed to other courses which employ 'Greek by full immersion'. 'Greek by full immersion' can get a student 'swimming' quickly, but it also has the potential to 'drown' the student under a weight of complexity. On the other hand, the approach of this course, has the potential to bore the student in the early stages, but it will never give the student more than he or she can handle in one go.

How to use the course

Each chapter contains the following elements:

- **Principles.** The principles that you need to memorise are set out in boxes. The number of principles that you have to remember has been kept to an absolute minimum, but they are very important to know. An example of a principle is:

A spurious diphthong acts just like its first (open) vowel whenever it contracts.

- **Tables.** Most of the tables are there to illustrate the principles. A few need to be memorised. You will be told which tables you need to memorise.
- **Explanations.** These are the paragraphs of text that take you through the principles and show you how they work. Some of the explanations are quite wordy, but you don't have to memorise them. Rather, read them through and use them to understand the principles.
- **Examples.** Most of the explanations are accompanied by examples which further illustrate and expand upon the principles
- **Exercises.** The exercises are there to drill you in the principles. The exercises are designed to be large and comprehensive. They are also quite repetitive. This is deliberate. By the time you finish each exercise, the basic principles that you have learned for that chapter should have begun to become 'second nature' to you.
- **Answers.** Each exercise has worked answers, which show how the principles are put into practice.

For each chapter, you should:

1. Read it through once
2. Read it through again, paying particular attention to the principles (in boxes) and to any table that you are told to memorise.
3. Read again and again until you are sure you understand each principle and table at a basic level.
4. Start on the exercises, with the principles and tables open in front of you. Use multiple senses as you do the exercises: sight (read them), hearing (sound them out), touch (write the answers).
5. If you find yourself unable to understand the exercises, take a look at the answers and try to work out how they are using the principles
6. If you find yourself getting the exercises right, cover up the principles and try to work from memory. Check the answers regularly.
7. When you have finished the exercises, read the chapter again and remind yourself of the principles that you have just learned

As a rough guide I suggest allowing one third of your time for each chapter on reading and re-reading, and two thirds of your time doing the exercises. Some chapters are larger than others, so expect to spend more time on chapters that have more pages or more exercises.

The key to learning a language is **frequency**. It is no good spending a massive slab of time on the course in one hit (e.g. four hours in one go) and then not touching it for the rest of the week or month. This is a complete waste of time, because what you did in those four hours will be lost by the time you come back to it. Rather, you should allocate a small amount of time each day (say, 15 minutes, or 30 minutes if you can) and follow the steps above. Work at your own pace, but be disciplined in working frequently.

Here's an example of how this might possibly work for chapter 7 (which is quite large):

- **Monday**: read the first half of chapter 7
- **Tuesday**: read the second half of chapter 7
- **Wednesday**: re-read chapter 7, paying particular attention to the principles
- **Thursday**: start on the chapter 7 exercises with the principles open in front of you. Look at the answers if you need to.
- **Friday**: continue on the chapter 7 exercises with the principles open in front of you. Look at the answers if you need to.
- Saturday: day off
- Sunday: day off
- **Monday**: continue chapter 7 exercises while trying not to look at the principles or answers unless you have to
- **Tuesday**: continue chapter 7 exercises while trying not to look at the principles or answers
- **Wednesday**: continue chapter 7 exercises while trying not to look at the principles or answers
- **Thursday**: continue chapter 7 exercises while trying not to look at the principles or answers
- **Friday**: finish chapter 7 exercises
- Saturday: day off
- Sunday: day off
- **Monday**: re-read chapter 7, making sure you know the principles
- **Tuesday**: start on chapter 8...

Finally, please remember as you do the course that it is **cumulative**. This means that each chapter builds heavily on what came before. It's not enough, therefore, to just scrape through each chapter. You need to *master* each chapter before you move on to the next one, otherwise you'll soon be lost in a sea of confusion. Remember: if in doubt, don't go on! **Revise, revise, revise.**

Bibliography

Mounce, William D. *The Morphology of Biblical Greek*. Grand Rapids: Zondervan, 1994.

Chapter 2: Feeling vowels

Vowels

Open your mouth and make a sound by blowing air over your vocal cords. Now, as you continue to blow the air over your vocal cords, change the shape of your mouth. The sounds that you're making are *vowels*. Vowels are formed simply by changing the shape of your mouth cavity; your tongue, throat and teeth aren't really involved.

Types of vowels

Open your mouth wide and make a vowel. This is (appropriately) called an *open* vowel. Now draw your lips closer to make a small opening. The vowel you make in this way is called a *closed* vowel.

Stop making a sound. Now open your mouth, and pass air over your vocal cords in a brief burst. This is called a *short* vowel. Pass air again over your vocal cords, but in a more leisurely, longer burst. This is called a *long* vowel.

So we have four types of vowels: short-closed, short-open, long-closed, long-open. So far, so good: but there's a trick. Sometimes different sounds are represented by the same letter. The following table shows how this works in Greek (with English pronunciations beneath):

Table 2-1 Types of Vowels

	<i>Short vowels</i>	<i>Long vowels</i>
<i>Open vowels</i>	Ο Omicron (cot)	Ω Omega (coat)
	Ε Epsilon (bed)	Η Eta (bear)
	Α Short Alpha (cat)	Α Long Alpha (car)
<i>Closed vowels</i>	Ι Short Iota (nit)	Ι Long Iota (neat)
	Υ Short Upsilon (put)	Υ Long Upsilon (toot)

Now run slowly through the table and say each sound deliberately. As you say it, notice the shape of your mouth (open or closed) and the length of the breath you need to produce the sound (short or long).

Correspondence between short and long vowels

Notice, too, that each short vowel has a ‘corresponding’ long vowel. With α , ι and υ the short vowel and long vowel are represented by the same letter. With o/ω and ϵ/η the short and long vowels are represented by different letters.

But there’s a further trick! Sometimes short α corresponds to long η rather than long α ! This is because of a dialect (Attic) that found its way into Koine Greek. It happens whenever the α is not immediately preceded by the letters ϵ , ι or ρ . It’s annoying, isn’t it? But the following table should help. You should memorise this table:

Table 2-2 Short and Long Vowel Correspondence

	<i>Short vowel</i>	<i>Corresponding long vowel</i>
<i>Open vowels</i>	ο	ω
	ε	η
	[ϵ, ι or ρ]+α	α
	[anything else]+α	η
<i>Closed vowels</i>	ι	ι
	υ	υ

Exercises

- A. Memorise *Table 2-2 Short and Long Vowel Correspondence*. Here are some tips:
1. Write out the table in full
 2. As you write each vowel, make the sound and feel the shape of your mouth. Notice the difference between short and long sounds (even when they use the same letter).
 3. To remember the principle about which long vowel corresponds to short alpha, sing to the tune of ‘Old Macdonald Had a Farm’:
Alpha short & alpha long, E I E I Rho. Eta doesn’t follow from: E I E I Rho.
- B. For each of the following vowels, determine whether it is **open** or **closed**; and also whether it is **short** or **long** or could be **either**
1. ι
 2. α
 3. ε
 4. ω
 5. υ
 6. ο
 7. η
- C. If you saw this long vowel, what short vowel(s) could correspond to it?
1. υ
 2. η
 3. α
 4. ω
 5. ι

Exercises—Answers

A. N/A

B.

1. Closed; either
2. Open; either
3. Open; short
4. Open; long
5. Closed; either
6. Open; short
7. Open; long

C.

1. υ
2. ϵ or α
3. α
4. \omicron
5. ι

Chapter 3: Diphthongs

When an open vowel is followed immediately by a closed vowel (υ or ι), a new type of double-vowel is formed called a *diphthong*.

Open vowel + Closed vowel = Diphthong

Note:

- The combination υι (closed + closed) is also a diphthong.
- The combination ωυ doesn't appear in the New Testament as a diphthong.

Table 3-1: Diphthongs

Short open vowels	Diphthongs	Long open vowels	Diphthongs
ο	οι, ου (toy, soup)	ω	ωι
ε	ει, ευ (eight, feud)	η	ηι, ηυ
α	αι, αυ (tie, trout)	α	αι
(υ)	(υι) (suite)		

The diphthongs based on short open vowels are written as two letters together, and have their own distinct pronunciation. Say each of these diphthongs slowly, and notice how your mouth moves from an open position to a more closed position as you say it. Sometimes the difference between open and closed is quite subtle!

Diphthongs based on long open vowels followed by ι are written with the ι underneath the long vowel (known as *iota subscript*). They are pronounced as if the ι wasn't there.

The diphthong ηυ is pronounced just like ευ.

Exercises

A. Under what sort of vowels can you expect to see the iota subscript?

B. Which of the following are diphthongs?

- | | | | |
|--------|--------|--------|--------|
| 1. εο | 12. ιε | 23. ευ | 34. αω |
| 2. ωε | 13. ιο | 24. αο | 35. ηα |
| 3. υυ | 14. οη | 25. ηι | 36. εη |
| 4. ιη | 15. ωα | 26. ωι | 37. οω |
| 5. ου | 16. εα | 27. ηο | 38. υω |
| 6. ωη | 17. οα | 28. οι | 39. αη |
| 7. αε | 18. ια | 29. υη | 40. οε |
| 8. υο | 19. ηω | 30. ηυ | 41. υα |
| 9. ιω | 20. ωο | 31. εω | |
| 10. ηε | 21. αι | 32. υι | |
| 11. ει | 22. υε | 33. αυ | |

Exercises—Answers

A. Under long open vowels (ω , η , long α)

B.

1. No
2. No
3. No
4. No
5. Yes
6. No
7. No
8. No
9. No
10. No
11. Yes
12. No
13. No
14. No
15. No
16. No
17. No
18. No
19. No
20. No
21. Yes and iota may also subscript α
22. No
23. Yes
24. No
25. Yes but iota subscripts η
26. Yes but iota subscripts ω
27. No
28. Yes
29. No
30. Yes
31. No
32. Yes
33. Yes
34. No
35. No
36. No
37. No
38. No
39. No
40. No
41. No

Chapter 4: When Vowels Collide I

One of the things that you will learn very early on is that the Greek language (like many languages) forms words by attaching individual elements together. However, when elements are attached together, there are certain changes that occur.

To take an example from the English language: if you want to make the verb ‘move’ into a participle (don’t worry about what ‘participle’ means yet) you add the ending ‘ing’. Hence ‘move’ + ‘ing’. However, when the word is formed, the ‘e’ is removed and you just get the word ‘moving’. The two vowels e + i turn into a single vowel i. Why does this happen? Because it is clumsy to say (and write) the two vowels together, and languages tend to iron out clumsiness. Greek is no different.

Hence you need to learn principles for what happens when individual letters ‘collide’ in Greek. This chapter focuses on **vowel contraction**, which sounds like a painful medical procedure, but, once you get the hang of it, is actually rather painless. Vowel contraction is what happens when two vowels come together.

Closed vowel (ι, υ) + Closed vowel (ι, υ)

If two closed vowels come together, then usually the second vowel disappears.

Occasionally, you get the funny little diphthong υι.

- ιι → ι
- υυ → υ
- ιυ → ι
- υι → υ (or υι)

Closed vowel (ι, υ) + Open vowel (ο, ε, α, ω, η)

Usually, no contraction at all happens. The two vowels retain their own identity.

- For example, υω → υω (stays the same)

Open vowel (ο, ε, α, ω, η) + Closed vowel (ι, υ)

You already know what an open vowel + a closed vowel does. It forms a diphthong. See Chapter 3: Diphthongs if you need a refresher.

NB occasionally, an open vowel + a closed vowel does not form a diphthong, but the two vowels retain their own identity. This mostly happens with words that are borrowed from another language (especially names) and compound words (words made by putting two other words together). In this case, two dots are written over the second closed vowel to indicate that the two vowels do not form a diphthong. These two dots are called a ‘dieresis’ mark. For example:

- Μωϋσης
- προΐστημι

Dieresis is not very common, so don’t worry too much about it for now.

Open vowel (ο, ε, α, ω, η) + Open vowel (ο, ε, α, ω, η)

When two open vowels come together they form a single long vowel. There are two easy-to-understand principles for how this happens, and also four very important (i.e. very common) exceptions to these principles. So if you learn the two principles plus the four exceptions, you can cover almost every instance of open vowel contraction.

Principle 1: If either of the two open vowels is o-class (ο / ω), they contract to long ω

You can consider the o-class vowels (ο and ω) as the ‘strongest’ vowels, because they tend to take over when they are present.

Examples of principle 1:

- οη → ω, because the first vowel is o-class
- αω → ω, because the second vowel is o-class
- αο → ω
- ωε → ω

Principle 2: If neither of the two open vowels is o-class, then they contract to the long version of the first vowel

NB in the case, the long version of α is always α.

Examples of principle 2:

- εα → η, which is the long version of ε
- αη → α, which is the long version of α
- ηε → η, which is the long version of η

Spurious diphthongs: The four ‘big’ (very common) exceptions.

εε → ει

εο → ου

οε → ου

οο → ου

In these four instances, the two vowels do not contract to a long vowel but to a diphthong instead. The diphthong thus formed is called a *spurious diphthong*, because, by rights, it should be a single vowel. The second (closed) vowel of the diphthong is a bit of a tagalong, and really shouldn’t be there. The difference between genuine and spurious diphthongs will become important in the next chapter.

Why these exceptions? Exceptions often occur in commonly spoken parts of a language, to make things a bit easier. For example, εε should really become η (see principle 2). But it’s easier to say ει which is ever-so-slightly shorter (try it: say η then say ει). Since εε happens so often, the easier option wins out. The same is true for εο, οε, and οο. They should all become ω (see principle 1), but instead they become the slightly easier ου (try it: compare the length of ω with ου). Note that this is a bit subjective; there may be other reasons for why these exceptions occur. But the point is that exceptions aren’t there primarily to annoy students—they occur for good sound logical reasons, even if we don’t know exactly what those reasons are.

When vowel's don't collide

Sometimes you'll see vowels in the middle of a word that should contract, but don't. For example, the word for God, θεός, does not contract to θούς as you might expect. This needn't worry you; these strange instances are just part of the Greek vocabulary that you will have to learn anyway.

There are also some other instances of non-contraction. But we'll meet them later.

Exercises

A. Write out what the combination of each of these vowels yields. Try to sound them out aloud.

1. εο	13. ιε	25. υε	37. υι
2. ωε	14. ιι	26. ευ	38. αυ
3. ιυ	15. ιο	27. αο	39. αω
4. ιη	16. οη	28. ηη	40. ηα
5. ου	17. ωα	29. ηι	41. εη
6. ωη	18. εα	30. ωι	42. οο
7. υυ	19. οα	31. ηο	43. οω
8. αε	20. ια	32. οι	44. υω
9. υο	21. ωω	33. υη	45. αη
10. ιω	22. ηω	34. ηυ	46. οε
11. ηε	23. ωο	35. αα	47. εε
12. ει	24. αι	36. εω	48. υα

Exercises—Answers

A.	17. ωα→ω	35. αα→α
1. εο→ου (Spurious)	18. εα→η	36. εω→ω
2. ωε→ω	19. οα→ω	37. υι→υι
3. ιυ→ι	20. ια→ια	38. αυ→αυ
4. ιη→ιη	21. ωω→ω	39. αω→ω
5. ου→ου	22. ηω→ω	40. ηα→η
6. ωη→ω	23. ωο→ω	41. εη→η
7. υυ→υ	24. αι→αι/α	42. οο→ου (Spurious)
8. αε→α	25. υε→υε	43. οω→ω
9. υο→υο	26. ευ→ευ	44. υω→υω
10. ιω→ιω	27. αο→ω	45. αη→α
11. ηε→η	28. ηη→η	46. οε→ου (Spurious)
12. ει→ει	29. ηι→η	47. εε→ει
13. ιε→ιε	30. ωι→φ	(Spurious)
14. ιι→ι	31. ηο→ω	48. υα→υα
15. ιο→ιο	32. οι→οι	
16. οη→ω	33. υη→υη	
	34. ηυ→ηυ	

Chapter 5: When Vowels Collide II

Before you continue ...

This chapter is based on a very small number of principles that are simple once you grasp them, but can take a while to grasp. The application of the principles is probably the most complex thing you will have to do in Greek morphology. The exercises at the end of the chapter are, therefore, quite extensive, to get you used to applying the principles in concrete situations.

If you continue with this chapter and complete it, you will have mastered almost everything you need to know about vowels in the Greek language. You will also be well on track to having an intuitive ‘feel’ of how Greek letters come together. This is a solid foundation for the whole Greek verb system.

However, if you’re really sick of vowels at this stage and want to move on to other letters, then you can leave this chapter for later (after you have finished consonants).

It really depends on how motivated you’re feeling about vowels right now. If you can stomach a bit of a drill in vowels, then your reward will be a thorough understanding of Greek vowel contraction. If not, then move on (but you must come back later!)...

3 vowels in a row ...

You already know what happens when two vowels come together (see Chapter 4: When Vowels Collide I). Now you’re about to learn how to combine three vowels together.

Spurious and genuine diphthongs

It is important at this stage to recall the difference between spurious and genuine diphthongs. Genuine diphthongs are formed normally from two vowels, e.g. $\epsilon + \iota \rightarrow \epsilon\iota$. Spurious diphthongs, on the other hand, are formed from the four exceptions to the open vowel contraction principles:

- $\epsilon\epsilon \rightarrow \epsilon\iota$ (Spurious)
- $\epsilon\omicron \rightarrow \omicron\upsilon$ (Spurious)
- $\omicron\epsilon \rightarrow \omicron\upsilon$ (Spurious)
- $\omicron\omicron \rightarrow \omicron\upsilon$ (Spurious)

Spurious diphthongs really should have been single long open vowels (like all the other open vowel contractions, e.g. $\omicron\eta \rightarrow \omega$). But instead, they are short open vowels with an extra, or ‘spurious’ closed vowel (ι or υ) hanging on the end. While this spurious closed vowel appears in the spurious diphthong when it is written, *it acts as if it doesn’t exist whenever the spurious diphthong is involved in a contraction.*

A spurious diphthong acts just like its first (open) vowel whenever it contracts.

So, in a contraction,

- Spurious $\epsilon\iota$ will act like ϵ
- Spurious $\omicron\upsilon$ will act like \omicron

We’ll have some examples in just a moment ...

The basic principle

When three vowels come into contact:
First vowels 2 & 3 contract (if possible)
Then vowel 1 contracts with whatever follows it (either vowel 2 or a diphthong).

For example, to contract $\alpha\alpha\omega$ (Vowel 1 = α , Vowel 2 = α , Vowel 3 = ω):

- Separate out vowels 2 and 3 from vowel 1: $\alpha+\alpha\omega$
- Contract vowels 2 and 3: $\alpha+\alpha\omega \rightarrow \alpha+\omega$ (Contract principle 1)
- Contract vowel 1 with the result: $\alpha\omega \rightarrow \omega$ (Contract principle 1)

For example, to contract $\eta\iota\alpha$:

- Separate out vowels 2 and 3 from vowel 1: $\eta+\iota\alpha$
- Try to contract vowels 2 and 3: $\eta+\iota\alpha$ (Not possible: closed + open remains the same)
- Contract vowel 1 with vowel 2: $\eta+\iota\alpha \rightarrow \eta\iota\alpha$ (Forms a new diphthong)

Contracting a vowel + a diphthong

What if vowels 2 and 3 form a diphthong? If it is a *spurious* diphthong, just remember the principle for spurious diphthongs. Ignore the second (closed) vowel of the spurious diphthong and contract vowel 1 with the first (open) vowel of the spurious diphthong.

For example, to contract $\alpha\epsilon\epsilon$:

- Separate out vowels 2 and 3 from vowel 1: $\alpha+\epsilon\epsilon$
- Contract vowels 2 and 3: $\alpha+\epsilon\epsilon \rightarrow \alpha+\epsilon(\iota)$
NB we have written the second (closed) vowel of the spurious diphthong in brackets to show that it should be ignored when involved in a contraction.
- Ignore the second (closed) vowel of the spurious diphthong: $\alpha+\epsilon$
- Contract vowel 1 with the result: $\alpha\epsilon \rightarrow \alpha$ (Contract principle 2)

If it is a *genuine* diphthong, you need to first separate out the second (closed) vowel from the diphthong, contract vowel 1 with the first (open) vowel of the diphthong, and then put the second (closed) vowel back.

When an open vowel is followed by a genuine diphthong:
Contract the vowel with the first (open) vowel of the diphthong
Then add the second (closed) vowel of the diphthong to the result

For example, to contract $\alpha\epsilon\iota$:

- Separate the second (closed) vowel from the diphthong: $\alpha\epsilon+\iota$
- Contract vowel 1 with the first (open) vowel of the diphthong: $\alpha\epsilon+\iota \rightarrow \alpha+\iota$
- Replace the closed vowel: $\alpha\iota \rightarrow \alpha\iota$ (remember that the result of a contract is long α)

For example, to contract $\alpha\epsilon\upsilon$:

- Separate the second (closed) vowel from the diphthong: $\alpha\epsilon+\upsilon$
- Contract vowel 1 with the first (open) vowel of the diphthong: $\alpha\epsilon+\upsilon \rightarrow \alpha(\upsilon)+\upsilon$
- Ignore the second closed vowel of the spurious diphthong: $\alpha+\upsilon$
- Replace the closed vowel: $\alpha\upsilon$

This is the most complex formula-based aspect of Greek, so don't worry if you feel overwhelmed. The exercises should help you out. And once you have understood this, you have understood almost everything you need to know with regard to Greek vowels.

Exercises

- A. Re-read the above explanations, slowly, sounding out the letters and diphthongs.
 B. Memorise the principles in the boxes.

- C. Contract the following vowels. Don't move on to the next exercise until you have fully understood the answers to these first ten contractions!

1. ηεο	3. οηη	5. ηεα	7. εοε	9. οοη
2. ηιω	4. ηοα	6. οωι	8. αηα	10. ηοε

- D. (To get the hang of it) contract the following vowels:

1. ωαη	11. ααι	21. εηυ	31. αοη	41. οαι
2. εωα	12. ηηη	22. ααυ	32. ωαω	42. αοω
3. οοω	13. εεη	23. εοα	33. οαω	43. ηαω
4. εαω	14. υεε	24. ωεη	34. εει	44. εαη
5. ωηι	15. εωο	25. εοω	35. ηωι	45. ααο
6. ωοο	16. ωηα	26. αηε	36. ωεα	46. ωαε
7. ωαι	17. εηε	27. ωηη	37. οηα	47. εηι
8. υοο	18. ηαε	28. οαο	38. ωηω	48. αεο
9. οωο	19. ηηο	29. εηη	39. εηα	49. ωαα
10. ηοο	20. οεη	30. αεω	40. εαο	50. ηαυ

- E. (If you feel you need more practice) contract the following vowels:

1. οεα	23. ωει	45. ωαο	67. εαα	89. ηηι
2. ηαι	24. ηηα	46. ωωω	68. ωηο	90. ηοι
3. οωε	25. αηω	47. εοο	69. οοο	91. αηυ
4. εωω	26. ωωο	48. ααα	70. αωε	92. ηηε
5. οαε	27. ηοη	49. εεω	71. εεο	93. ηωε
6. ηεη	28. ηωο	50. οηω	72. ωωε	94. αοι
7. ιοη	29. αωο	51. αοο	73. ωοε	95. αηη
8. ηεω	30. εωι	52. οωα	74. ααε	96. ηει
9. ηοω	31. ωοω	53. οοα	75. οηο	97. εωε
10. αοα	32. οωω	54. ωοι	76. ιει	98. ωωη
11. αωα	33. οεε	55. οοε	77. εεα	99. ηωω
12. οηι	34. εαε	56. οαα	78. αοε	100. εεα
13. ααω	35. οοι	57. οευ	79. αεα	101. ααη
14. εευ	36. ηωα	58. ωοη	80. ηηω	102. αεη
15. ηαο	37. εοη	59. ηεε	81. οει	103. εηω
16. αωι	38. εωη	60. ωεο	82. αεε	104. ηευ
17. οωη	39. οου	61. εαυ	83. αωη	105. αηι
18. ηωη	40. οαη	62. ωωι	84. οεω	106. ωεε
19. ωοα	41. εοι	63. ωεω	85. αευ	107. αηο
20. ωηε	42. εαι	64. εηο	86. ηαα	
21. ωαα	43. οηε	65. ηαη	87. ηηυ	
22. εεε	44. αωω	66. οεο	88. αει	

Exercises—Answers

- C. These answers are worked in detail. Remember, spurious diphthongs are indicated by the second (closed) vowel being in brackets
1. $\eta\epsilon\omicron$: Separate out vowels 2 and 3 from vowel 1 $\rightarrow \eta + \epsilon\omicron$
Contract vowels 2 and 3 $\rightarrow \eta + \omicron(v)$
Ignore the second vowel of the spurious diphthong $\rightarrow \eta\omicron$
Contract vowel 1 with the result $\rightarrow \omega$
 2. $\eta\iota\omega$: Separate out vowels 2 and 3 from vowel 1 $\rightarrow \eta + \iota\omega$
Cannot contract vowels 2 and 3 (closed + open), so instead:
Contract vowel 1 with vowel 2 $\rightarrow \eta\iota + \omega \rightarrow \eta\omega$
 3. $\omicron\eta\eta$: Separate out vowels 2 and 3 from vowel 1 $\rightarrow \omicron + \eta\eta$
Contract vowels 2 and 3 $\rightarrow \omicron + \eta$
Contract vowel 1 with the result: $\omicron\eta \rightarrow \omega$
 4. $\eta\alpha\alpha$: Separate out vowels 2 and 3 from vowel 1 $\rightarrow \eta + \alpha\alpha$
Contract vowels 2 and 3 $\rightarrow \eta + \omega$
Contract vowel 1 with the result: $\eta\omega \rightarrow \omega$
 5. $\eta\epsilon\alpha$: Separate out vowels 2 and 3 from vowel 1 $\rightarrow \eta + \epsilon\alpha$
Contract vowels 2 and 3 $\rightarrow \eta + \eta$
Contract vowel 1 with the result: $\eta\eta \rightarrow \eta$
 6. $\omicron\omega\iota$: Separate out vowels 2 and 3 from vowel 1 $\rightarrow \omicron + \omega\iota$
Contract vowels 2 and 3 $\rightarrow \omicron + \omega$
Contract vowel 1 with the first vowel of the diphthong: $\omicron\omega + \iota \rightarrow \omega + \iota$
Replace the closed vowel $\rightarrow \omega$
 7. $\epsilon\omicron\epsilon$: Separate out vowels 2 and 3 from vowel 1 $\rightarrow \epsilon + \omicron\epsilon$
Contract vowels 2 and 3 $\rightarrow \epsilon + \omicron(v)$
Ignore the second vowel of the spurious diphthong $\rightarrow \epsilon + \omicron$
Contract vowel 1 with the result: $\epsilon\omicron \rightarrow \omicron\upsilon$
 8. $\alpha\eta\alpha$: Separate out vowels 2 and 3 from vowel 1 $\rightarrow \alpha + \eta\alpha$
Contract vowels 2 and 3 $\rightarrow \alpha + \eta$
Contract vowel 1 with the result: $\alpha\eta \rightarrow \alpha$
 9. $\omicron\omicron\eta$: Separate out vowels 2 and 3 from vowel 1 $\rightarrow \omicron + \omicron\eta$
Contract vowels 2 and 3 $\rightarrow \omicron + \omega$
Contract vowel 1 with the result: $\omicron\omega \rightarrow \omega$
 10. $\eta\omicron\epsilon$: Separate out vowels 2 and 3 from vowel 1 $\rightarrow \eta + \omicron\epsilon$
Contract vowels 2 and 3 $\rightarrow \eta + \omicron(v)$
Ignore the second vowel of the spurious diphthong $\rightarrow \eta + \omicron$
Contract vowel 1 with the result: $\eta\omicron \rightarrow \omega$

D. The answers have less detail than the previous exercise.

- | | |
|--|---|
| 1. $\omega\alpha\eta \rightarrow \omega + \alpha \rightarrow \omega$ | 26. $\alpha\eta\epsilon \rightarrow \alpha + \eta \rightarrow \alpha$ |
| 2. $\epsilon\omega\alpha \rightarrow \epsilon + \omega \rightarrow \omega$ | 27. $\omega\eta\eta \rightarrow \omega + \eta \rightarrow \omega$ |
| 3. $\omicron\omicron\omega \rightarrow \omicron + \omega \rightarrow \omega$ | 28. $\omicron\alpha\omicron \rightarrow \omicron + \alpha \rightarrow \omega$ |
| 4. $\epsilon\alpha\omega \rightarrow \epsilon + \omega \rightarrow \omega$ | 29. $\epsilon\eta\eta \rightarrow \epsilon + \eta \rightarrow \eta$ |
| 5. $\omega\eta\iota \rightarrow \omega + \iota \rightarrow \varphi$ | 30. $\alpha\epsilon\omega \rightarrow \alpha + \omega \rightarrow \omega$ |
| 6. $\omega\omicron\omicron \rightarrow \omega + \omicron(\upsilon) \rightarrow \omega$ | 31. $\alpha\omicron\eta \rightarrow \alpha + \omega \rightarrow \omega$ |
| 7. $\omega\alpha\iota \rightarrow \omega + \iota \rightarrow \varphi$ | 32. $\omega\alpha\omega \rightarrow \omega + \omega \rightarrow \omega$ |
| 8. $\upsilon\omicron\omicron \rightarrow \upsilon + \omicron(\upsilon) \rightarrow \upsilon\omicron\upsilon$ | 33. $\omicron\alpha\omega \rightarrow \omicron + \alpha \rightarrow \omega$ |
| 9. $\omicron\omega\omicron \rightarrow \omicron + \omega \rightarrow \omega$ | 34. $\epsilon\epsilon\iota \rightarrow \epsilon(\iota) + \iota \rightarrow \epsilon\iota$ |
| 10. $\eta\omicron\omicron \rightarrow \eta + \omicron(\upsilon) \rightarrow \omega$ | 35. $\eta\omega\iota \rightarrow \omega + \iota \rightarrow \varphi$ |
| 11. $\alpha\alpha\iota \rightarrow \alpha + \iota \rightarrow \alpha$ | 36. $\omega\epsilon\alpha \rightarrow \omega + \eta \rightarrow \omega$ |
| 12. $\eta\eta\eta \rightarrow \eta + \eta \rightarrow \eta$ | 37. $\omicron\eta\alpha \rightarrow \omicron + \eta \rightarrow \omega$ |
| 13. $\epsilon\epsilon\eta \rightarrow \epsilon + \eta \rightarrow \eta$ | 38. $\omega\eta\omega \rightarrow \omega + \omega \rightarrow \omega$ |
| 14. $\upsilon\epsilon\epsilon \rightarrow \upsilon + \epsilon(\iota) \rightarrow \upsilon\epsilon\iota$ | 39. $\epsilon\eta\alpha \rightarrow \epsilon + \eta \rightarrow \eta$ |
| 15. $\epsilon\omega\omicron \rightarrow \epsilon + \omega \rightarrow \omega$ | 40. $\epsilon\alpha\omicron \rightarrow \epsilon + \omega \rightarrow \omega$ |
| 16. $\omega\eta\alpha \rightarrow \omega + \eta \rightarrow \omega$ | 41. $\omicron\alpha\iota \rightarrow \omega + \iota \rightarrow \varphi$ |
| 17. $\epsilon\eta\epsilon \rightarrow \epsilon + \eta \rightarrow \eta$ | 42. $\alpha\omicron\omega \rightarrow \alpha + \omega \rightarrow \omega$ |
| 18. $\eta\alpha\epsilon \rightarrow \eta + \alpha \rightarrow \eta$ | 43. $\eta\alpha\omega \rightarrow \eta + \omega \rightarrow \omega$ |
| 19. $\eta\eta\omicron \rightarrow \eta + \omega \rightarrow \omega$ | 44. $\epsilon\alpha\eta \rightarrow \epsilon + \alpha \rightarrow \eta$ |
| 20. $\omicron\epsilon\eta \rightarrow \omicron + \eta \rightarrow \omega$ | 45. $\alpha\alpha\omicron \rightarrow \alpha + \omega \rightarrow \omega$ |
| 21. $\epsilon\eta\upsilon \rightarrow \eta + \upsilon \rightarrow \eta\upsilon$ | 46. $\omega\alpha\epsilon \rightarrow \omega + \alpha \rightarrow \omega$ |
| 22. $\alpha\alpha\upsilon \rightarrow \alpha + \upsilon \rightarrow \alpha\upsilon$ | 47. $\epsilon\eta\iota \rightarrow \eta + \iota \rightarrow \eta$ |
| 23. $\epsilon\omicron\alpha \rightarrow \epsilon + \omega \rightarrow \omega$ | 48. $\alpha\epsilon\omicron \rightarrow \alpha + \omicron(\upsilon) \rightarrow \omega$ |
| 24. $\omega\epsilon\eta \rightarrow \omega + \eta \rightarrow \omega$ | 49. $\omega\alpha\alpha \rightarrow \omega + \alpha \rightarrow \omega$ |
| 25. $\epsilon\omicron\omega \rightarrow \epsilon + \omega \rightarrow \omega$ | 50. $\eta\alpha\upsilon \rightarrow \eta + \upsilon \rightarrow \eta\upsilon$ |

E. Spurious diphthongs are indicated by the second (closed) vowel being in brackets

- | | |
|--|--|
| 1. $\omicron\epsilon\alpha \rightarrow \omicron + \eta \rightarrow \omega$ | 19. $\omega\omicron\alpha \rightarrow \omega + \omega \rightarrow \omega$ |
| 2. $\eta\alpha\iota \rightarrow \eta + \iota \rightarrow \eta$ | 20. $\omega\eta\epsilon \rightarrow \omega + \eta \rightarrow \omega$ |
| 3. $\omicron\omega\epsilon \rightarrow \omicron + \omega \rightarrow \omega$ | 21. $\omega\omega\alpha \rightarrow \omega + \omega \rightarrow \omega$ |
| 4. $\epsilon\omega\omega \rightarrow \epsilon + \omega \rightarrow \omega$ | 22. $\epsilon\epsilon\epsilon \rightarrow \epsilon + \epsilon(\iota) \rightarrow \epsilon\iota$ |
| 5. $\omicron\alpha\epsilon \rightarrow \omicron + \alpha \rightarrow \omega$ | 23. $\omega\epsilon\iota \rightarrow \omega + \iota \rightarrow \varphi$ |
| 6. $\eta\epsilon\eta \rightarrow \eta + \eta \rightarrow \eta$ | 24. $\eta\eta\alpha \rightarrow \eta + \eta \rightarrow \eta$ |
| 7. $\iota\omicron\eta \rightarrow \iota + \omega \rightarrow \iota\omega$ | 25. $\alpha\eta\omega \rightarrow \alpha + \omega \rightarrow \omega$ |
| 8. $\eta\epsilon\omega \rightarrow \eta + \omega \rightarrow \omega$ | 26. $\omega\omega\omicron \rightarrow \omega + \omega \rightarrow \omega$ |
| 9. $\eta\omicron\omega \rightarrow \eta + \omega \rightarrow \omega$ | 27. $\eta\omicron\eta \rightarrow \eta + \omega \rightarrow \omega$ |
| 10. $\alpha\omicron\alpha \rightarrow \alpha + \omega \rightarrow \omega$ | 28. $\eta\omega\omicron \rightarrow \eta + \omega \rightarrow \omega$ |
| 11. $\alpha\omega\alpha \rightarrow \alpha + \omega \rightarrow \omega$ | 29. $\alpha\omega\omicron \rightarrow \alpha + \omega \rightarrow \omega$ |
| 12. $\omicron\eta\iota \rightarrow \omega + \iota \rightarrow \varphi$ | 30. $\epsilon\omega\iota \rightarrow \omega + \iota \rightarrow \varphi$ |
| 13. $\alpha\alpha\omega \rightarrow \alpha + \omega \rightarrow \omega$ | 31. $\omega\omicron\omega \rightarrow \omega + \omega \rightarrow \omega$ |
| 14. $\epsilon\epsilon\upsilon \rightarrow \epsilon(\iota) + \upsilon \rightarrow \epsilon\upsilon$ | 32. $\omicron\omega\omega \rightarrow \omicron + \omega \rightarrow \omega$ |
| 15. $\eta\alpha\omicron \rightarrow \eta + \omega \rightarrow \omega$ | 33. $\omicron\epsilon\epsilon \rightarrow \omicron + \epsilon(\iota) \rightarrow \omicron\upsilon$ |
| 16. $\alpha\omega\iota \rightarrow \omega + \iota \rightarrow \varphi$ | 34. $\epsilon\alpha\epsilon \rightarrow \epsilon + \alpha \rightarrow \eta$ |
| 17. $\omicron\omega\eta \rightarrow \omicron + \omega \rightarrow \omega$ | 35. $\omicron\omicron\iota \rightarrow \omicron(\upsilon) + \iota \rightarrow \omicron\iota$ |
| 18. $\eta\omega\eta \rightarrow \eta + \omega \rightarrow \omega$ | 36. $\eta\omega\alpha \rightarrow \eta + \omega \rightarrow \omega$ |

37. $\epsilon\omicron\eta \rightarrow \epsilon+\omega \rightarrow \omega$
38. $\epsilon\omega\eta \rightarrow \epsilon+\omega \rightarrow \omega$
39. $\omicron\omicron\upsilon \rightarrow \omicron(\upsilon)+\upsilon \rightarrow \omicron\upsilon$
40. $\omicron\alpha\eta \rightarrow \omicron+\alpha \rightarrow \omega$
41. $\epsilon\omicron\iota \rightarrow \omicron(\iota)+\iota \rightarrow \epsilon\iota$
42. $\epsilon\alpha\iota \rightarrow \eta+\iota \rightarrow \eta$
43. $\omicron\eta\epsilon \rightarrow \omicron+\eta \rightarrow \omega$
44. $\alpha\omega\omega \rightarrow \alpha+\omega \rightarrow \omega$
45. $\omega\alpha\omicron \rightarrow \omega+\omega \rightarrow \omega$
46. $\omega\omega\omega \rightarrow \omega+\omega \rightarrow \omega$
47. $\epsilon\omicron\omicron \rightarrow \epsilon+\omicron(\upsilon) \rightarrow \omicron\upsilon$
48. $\alpha\alpha\alpha \rightarrow \alpha+\alpha \rightarrow \alpha$
49. $\epsilon\epsilon\omega \rightarrow \epsilon+\omega \rightarrow \omega$
50. $\omicron\eta\omega \rightarrow \omicron+\omega \rightarrow \omega$
51. $\alpha\omicron\omicron \rightarrow \alpha+\omicron(\upsilon) \rightarrow \omega$
52. $\omicron\omega\alpha \rightarrow \omicron+\omega \rightarrow \omega$
53. $\omicron\omicron\alpha \rightarrow \omicron+\omega \rightarrow \omega$
54. $\omega\omicron\iota \rightarrow \omega+\iota \rightarrow \varphi$
55. $\omicron\omicron\epsilon \rightarrow \omicron+\omicron(\upsilon) \rightarrow \omicron\upsilon$
56. $\omicron\alpha\alpha \rightarrow \omicron+\alpha \rightarrow \omega$
57. $\omicron\epsilon\upsilon \rightarrow \omicron(\upsilon)+\upsilon \rightarrow \omicron\upsilon$
58. $\omega\omicron\eta \rightarrow \omega+\omega \rightarrow \omega$
59. $\eta\epsilon\epsilon \rightarrow \eta+\epsilon(\iota) \rightarrow \eta$
60. $\omega\epsilon\omicron \rightarrow \omega+\omicron(\upsilon) \rightarrow \omega$
61. $\epsilon\alpha\upsilon \rightarrow \eta+\upsilon \rightarrow \eta\upsilon$
62. $\omega\omega\iota \rightarrow \omega+\iota \rightarrow \varphi$
63. $\omega\epsilon\omega \rightarrow \omega+\omega \rightarrow \omega$
64. $\epsilon\eta\omicron \rightarrow \epsilon+\omega \rightarrow \omega$
65. $\eta\alpha\eta \rightarrow \eta+\alpha \rightarrow \eta$
66. $\omicron\epsilon\omicron \rightarrow \omicron+\omicron(\upsilon) \rightarrow \omicron\upsilon$
67. $\epsilon\alpha\alpha \rightarrow \epsilon+\alpha \rightarrow \eta$
68. $\omega\eta\omicron \rightarrow \omega+\omega \rightarrow \omega$
69. $\omicron\omicron\omicron \rightarrow \omicron+\omicron(\upsilon) \rightarrow \omicron\upsilon$
70. $\alpha\omega\epsilon \rightarrow \alpha+\omega \rightarrow \omega$
71. $\epsilon\epsilon\omicron \rightarrow \epsilon+\omicron(\upsilon) \rightarrow \omicron\upsilon$
72. $\omega\omega\epsilon \rightarrow \omega+\omega \rightarrow \omega$

73. $\omega\omicron\epsilon \rightarrow \omega+\omicron(\upsilon) \rightarrow \omega$
74. $\alpha\alpha\epsilon \rightarrow \alpha+\alpha \rightarrow \alpha$
75. $\omicron\eta\omicron \rightarrow \omicron+\omega \rightarrow \omega$
76. $\iota\epsilon\iota \rightarrow \iota+\epsilon\iota \rightarrow \iota\epsilon\iota$
77. $\epsilon\epsilon\alpha \rightarrow \epsilon(\iota)+\alpha \rightarrow \epsilon\iota\alpha$
78. $\alpha\omicron\epsilon \rightarrow \alpha+\omicron(\upsilon) \rightarrow \omega$
79. $\alpha\epsilon\alpha \rightarrow \alpha+\eta \rightarrow \alpha$
80. $\eta\eta\omega \rightarrow \eta+\omega \rightarrow \omega$
81. $\omicron\epsilon\iota \rightarrow \omicron(\iota)+\iota \rightarrow \omicron\iota$
82. $\alpha\epsilon\epsilon \rightarrow \alpha+\epsilon(\iota) \rightarrow \alpha$
83. $\alpha\omega\eta \rightarrow \alpha+\omega \rightarrow \omega$
84. $\omicron\epsilon\omega \rightarrow \omicron+\omega \rightarrow \omega$
85. $\alpha\epsilon\upsilon \rightarrow \alpha+\upsilon \rightarrow \alpha\upsilon$
86. $\eta\alpha\alpha \rightarrow \eta+\alpha \rightarrow \eta$
87. $\eta\eta\upsilon \rightarrow \eta+\upsilon \rightarrow \eta\upsilon$
88. $\alpha\epsilon\iota \rightarrow \alpha+\iota \rightarrow \alpha$
89. $\eta\eta\iota \rightarrow \eta+\iota \rightarrow \eta$
90. $\eta\omicron\iota \rightarrow \omega+\iota \rightarrow \varphi$
91. $\alpha\eta\upsilon \rightarrow \alpha+\upsilon \rightarrow \alpha\upsilon$
92. $\eta\eta\epsilon \rightarrow \eta+\eta \rightarrow \eta$
93. $\eta\omega\epsilon \rightarrow \eta+\omega \rightarrow \omega$
94. $\alpha\omicron\iota \rightarrow \omega+\iota \rightarrow \varphi$
95. $\alpha\eta\eta \rightarrow \alpha+\eta \rightarrow \alpha$
96. $\eta\epsilon\iota \rightarrow \eta+\iota \rightarrow \eta$
97. $\epsilon\omega\epsilon \rightarrow \epsilon+\omega \rightarrow \omega$
98. $\omega\omega\eta \rightarrow \omega+\omega \rightarrow \omega$
99. $\eta\omega\omega \rightarrow \eta+\omega \rightarrow \omega$
100. $\epsilon\epsilon\alpha \rightarrow \epsilon+\eta \rightarrow \eta$
101. $\alpha\alpha\eta \rightarrow \alpha+\alpha \rightarrow \alpha$
102. $\alpha\epsilon\eta \rightarrow \alpha+\eta \rightarrow \alpha$
103. $\epsilon\eta\omega \rightarrow \epsilon+\omega \rightarrow \omega$
104. $\eta\epsilon\upsilon \rightarrow \eta+\upsilon \rightarrow \eta\upsilon$
105. $\alpha\eta\iota \rightarrow \alpha+\iota \rightarrow \alpha$
106. $\omega\epsilon\epsilon \rightarrow \omega+\epsilon(\iota) \rightarrow \omega$
107. $\alpha\eta\omicron \rightarrow \alpha+\omega \rightarrow \omega$

Chapter 6: Feeling consonants

There are two types of sounds in Greek: vowels and consonants. We've already met vowels, which are produced by pushing air out of your lungs, over your vibrating vocal chords and through your open mouth. The shape of your mouth and the duration of the sounds determine which vowel you produce. At this point, you might need to revise Chapter 2: Feeling vowels.

Consonants, on the other hand, are produced by *impeding* the flow of air using a combination of your throat, tongue, lips and teeth. The air can be stopped entirely, or restricted in some way; and you can either continue to vibrate your vocal chords or stop vibrating them while producing a consonant. The different types of consonants are produced by doing different things with your vocal chords, throat, lips, tongue and teeth.

Getting to know your mouth

To understand consonants, you need to begin by getting a feel for your own mouth. Take your hand and place it lightly on the front of your neck, near your Adam's apple. Keeping your hand there, say the sound 'D' (don't say 'Dee', just say the sound 'D'). Did you notice that your neck vibrated? That's your vocal chords in action; your lungs pushed air past the vocal chords and the vocal chords stretched themselves out, a bit like a guitar string, and vibrated.

Now keep your hand on your neck and say the sound 'T' (don't say 'Tee' or even 'Tu', just say 'T'). You should be able to do this without vibrating your vocal chords at all and your hand shouldn't feel anything. This is because D is a **voiced** consonant (it requires your vocal chords) while T is an **unvoiced** consonant. In fact, if you tried to make the sound 'D' without your voice, it would come out as 'T' (try it)!

Now let's move up from your vocal chords to your throat. Say the sound 'H'. Can you feel that you had to tighten your throat a bit to say it? This is because H is a **guttural**; it uses your throat. H is also unvoiced (it doesn't require your vocal chords).

Let's keep going up from your throat. Say the sound 'K'. What does your tongue do as you say 'K'? It presses up against the back of the roof of your mouth. Keep repeating 'K' until you get a good feel for how the back of your tongue rises up to the roof of the mouth (the 'soft palate'). 'K' is a **velar** (soft palate) consonant. Incidentally, it is also unvoiced. 'G', on the other hand, is a voiced velar. Say 'G' and feel how your vocal chords, the back of your tongue and your soft palate all need to be in the right position for the consonant to be formed.

We'll now move from the back of your tongue to the front of your tongue. Say 'T'. What does your tongue do? The tip of your tongue presses against the little ridge behind your top teeth (the alveolar ridge). Now say 'D' and 'N' and notice that your tongue is basically in the same position for 'T', 'D' and 'N'. These sounds are called **dentals** because the tongue comes into contact with the teeth area (not quite the teeth, but close enough). The sound 'Th' is also a dental; here the tongue actually touches the teeth.

Finally, say 'B', 'M', 'P', 'F'. What part of the mouth is involved here? The lips are used to produce these sounds; you don't need your tongue at all. These consonants are therefore called **labials**.

You have already learned to produce these sounds automatically as you grew up. But to understand Greek, you need to get a more conscious feel for exactly what your mouth is doing as you produce consonants. The more you can feel your mouth, the better you will be able to feel Greek.

In summary:

Voiced consonants require the use of the vocal chords
Gutturals use the throat
Velars use the back of the tongue on the back of the roof of the mouth
Dentals use the tip of the tongue near or on the teeth
Labials use the lips

Greek has only one guttural, but it has lots of velars, dentals and labials. Hence most of the consonants in Greek can be grouped together into three **classes**: velar, dental, labial. We'll see more of this as we go on.

Stops

As we have already seen, consonants are produced by impeding the flow of air through your mouth. The simplest way to impede air is to stop it entirely! Greek has six such **stops**, and they are organised according to whether they are voiced or unvoiced, and according to what class they are in. The following table shows how this works in Greek (with English pronunciations beneath):

Table 6-1: Stops

	<i>Class</i>		
	<i>Labial</i>	<i>Velar</i>	<i>Dental</i>
<i>Unvoiced stops</i>	π Pi (pill)	κ Kappa (kill)	τ Tau (till)
<i>Voiced stops</i>	β Beta (bill)	γ Gamma (gill)	δ Delta (dill)

The relationships between the consonants are important. For example, it is important to realise that κ is closely related to γ because they are both produced by the same position of the mouth (i.e. velars; the back of the tongue on the soft palate). The only difference between them is that κ is unvoiced and γ is voiced.

Say each of the consonants above and feel your mouth as you do so. Think about where your tongue and lips are as you say each one; and feel your vocal chords either vibrating (voiced stops) or resting (unvoiced stops). Notice, too, that all these letters stop air flow entirely for a short period; this is why they are called stops.

Breathing

Another way to restrict air flow is to almost (but not quite) close off the passage of air through a particular part of your mouth. This forces the air through a smaller passage and the resulting consonant is ‘breathed’ or ‘aspirated’.

The first breathed consonant for you to learn is a guttural, the ‘H’ sound. It is, in fact, a bit of a sneaky consonant because it doesn’t have its own letter in Greek like it does in English. Instead, this ‘rough breathing’ is written as a little inverted comma above whatever follows it. So, for example,

- ἄ is the rough breathing followed by the vowel α. It is pronounced ‘ha’.
- αἶ is the rough breathing followed by the diphthong αι (the breathing is written over the second letter of the diphthong)

The rough breathing can only occur at the beginning of a word before a vowel, diphthong or rho (ρ). If it ends up in the middle of a word, it will disappear.

When a vowel or diphthong occurs at the beginning of a word without a rough breathing before it, a smooth breathing (´) is written instead. This isn’t really a consonant; rather it just indicates the absence of a rough breathing.

Note the pronunciation of the following:

- Rough breathing: ὥσπερ (hoes-per), ῥαβδον (hrab-don), αἶματι (high-ma-ti)
- Smooth breathing: ἄγγελος (ang-gell-os) αἶτουσιν (I-too-sin),

There are three more breathed consonants for each of the three classes. The breathed velar χ (chi) is produced by putting the back of the tongue very close to the soft palate and pushing air between them, making a sound that sounds like the Scottish ‘ch’ in ‘loch’. The breathed labial φ (phi) is produced by placing the top teeth on the bottom lip and pushing air through them (‘ph’). The breathed dental θ (theta) is produced by putting the tip of the tongue between the teeth and pushing air through them (‘th’). So we have:

Table 6-2: Breathed consonants

	<i>Class</i>			<i>Associated Letters</i>
	<i>Labial</i>	<i>Velar</i>	<i>Dental</i>	
<i>Unvoiced stops</i>	π (p)	κ (k)	τ (t)	
<i>Voiced stops</i>	β (b)	γ (g)	δ (d)	
<i>Breathed consonants</i>	φ Phi (photo)	χ Chi (loch)	θ Theta (thrill)	´ Rough breathing / guttural (hill)

Sound out the letters in Table 6-2: Breathed consonants and note the position of your tongue, lips and teeth as you do so.

Sigma and double consonants

Say the letter ‘S’. This sound (called **sibilance**) is used very frequently in Greek. It is produced by letting the air flow between your tongue and your teeth. It is a bit like a dental, but it is not really a dental. It is represented by the letter σ (sigma). When it occurs at the end of a word, the sigma is written ς.

There are three ‘double consonants’ which are written with a single letter but which are really made up of a consonant plus sibilance. These are the velar ξ (xi) which is equivalent to κσ, the labial ψ (psi) which is equivalent to πσ, and the dental ζ (zeta) which is equivalent to δσ (actually it’s a bit more like ‘dz’ because you use your voice).

Table 6-3: Double consonants

	<i>Class</i>			<i>Associated Letters</i>
	<i>Labial</i>	<i>Velar</i>	<i>Dental</i>	
<i>Unvoiced stops</i>	π (p)	κ (k)	τ (t)	
<i>Voiced stops</i>	β (b)	γ (g)	δ (d)	
<i>Breathed consonants</i>	φ (ph)	χ (kh)	θ (th)	ε (h)
<i>Double consonants</i>	ψ Psi (lips)	ξ Xi (fox)	ζ Zeta (dz)	σ / ς Sigma / sibilance (sill)

Nasals and liquids

A further way to restrict air flow is to redirect it out through your nose. A consonant made in this way is called a **nasal**. There are three nasals in Greek, corresponding to the three classes. The labial nasal μ (mu) is made by closing the lips and forcing air out through the nose, making an ‘m’ sound. The dental nasal ν (nu) is made by putting the tip of the tongue onto the alveolar ridge behind the teeth (as in δ and τ) and forcing air out through the nose, making an ‘n’ sound. The velar nasal is called ‘gamma nasal’. It is written just like the gamma (γ) but it is not a voiced stop like normal gamma. Instead, it is made by placing the back of the tongue up against the soft palate and forcing air out through the nose, just like the ‘ng’ sound in **song**.

NB for future reference, you can tell the difference between normal gamma and gamma nasal by the fact that gamma nasal is always followed by another velar, whereas normal gamma is followed by a non-velar. So, for example, the first γ in the combinations $\gamma\gamma$, $\gamma\kappa$, $\gamma\chi$ is a gamma nasal, whereas $\gamma\omicron$, $\gamma\iota$, $\gamma\rho$, etc is normal voiced stop gamma.

Here is a simple way to feel how the nasals use your nose. Try holding your nose closed while saying the word the word ‘mining’; it comes out like ‘bidig’. Without the use of your nose, you have to revert to using voiced stops of the same class. That is, you have to use the velar voiced stop γ instead of the velar γ -nasal, the labial voiced stop β instead of the labial nasal μ and the dental voiced stop δ instead of the dental nasal ν .

A different, but related, way of restricting airflow is to put your tongue in the middle of your mouth as the air flows around it. Consonants made in this way are called **liquids**, because they allow the air to flow more freely. There are two liquids: λ (lambda, pronounced ‘L’) and ρ (rho, pronounced ‘R’). Since the liquids only use the tongue, they cannot be classified as velars, dentals or labials.

Be warned: many grammars lump the liquids and nasals together under the generic term ‘liquids’ because they sometimes behave similarly. Don’t be fooled however: liquids and nasals are different, even though they are related.

Table 6-4: Nasals and liquids

	<i>Class</i>			<i>Associated Letters</i>
	<i>Labial</i>	<i>Velar</i>	<i>Dental</i>	
<i>Unvoiced stops</i>	π (p)	κ (k)	τ (t)	
<i>Voiced stops</i>	β (b)	γ (g)	δ (d)	
<i>Breathed consonants</i>	ϕ (ph)	χ (kh)	θ (th)	$\text{'}(h)$
<i>Double consonants (+Sibilance)</i>	ψ (ps)	ξ (ks)	ζ (dz)	$\sigma/\zeta(s)$
<i>Nasals (+Liquids)</i>	μ Mu (mill)	γ Gamma nasal (sing)	ν Nu (nil)	λ, ρ Liquids: Lambda, Rho (light, right)

Summary of consonants

We have now covered every one of the Greek consonants, and classified them according to **class** (velar, labial, dental, other) and method of producing sound (known as **order**).

The following, very important, table summarises the relationships between the consonants, followed by English equivalent sounds.

Table 6-5: Consonants

		<i>Class</i>			<i>Associated Letters</i>
		<i>Labial</i>	<i>Velar</i>	<i>Dental</i>	
<i>Order</i>	<i>Unvoiced stops</i>	π (p)	κ (k)	τ (t)	
	<i>Voiced stops</i>	β (b)	γ (g)	δ (d)	
	<i>Breathed consonants</i>	φ (ph)	χ (kh)	θ (th)	ε (h) Only at start of word
	<i>Double consonants (+Sibilance)</i>	ψ (ps)	ξ (ks)	ζ (dz)	σ/ς (s)
	<i>Nasals (+liquids)</i>	μ (m)	γ (ng) Only before velars	ν (n)	λ, ρ (l, r)

You need to know these relationships well. The best way to memorise the table is not to ‘rote learn’ it as a series of random sounds, but rather to learn the row headings (orders), the column headings (classes), and how the rows and columns intersect to form letters.

The alphabet

Another way of listing the letters is the Greek alphabet. There is little point in learning the order of the letters in the alphabet; the order is rather random and it is only useful when looking up a lexicon sorted alphabetically. It is much better to learn the consonants according to Table 6-5 instead, and keep a copy of the alphabetical order handy for looking up lexica.

In the New Testament

Sound out the New Testament word, σπλαγχνον. Feel the position of each letter in your mouth. What is its order? What is its class (if relevant)? Note that the γ is a gamma nasal not a stop (because it is followed by another velar χ). The word literally means, ‘gut’, ‘entrails’; and it is used metaphorically to mean ‘the place of strong emotions’, and so ‘affection’, ‘love’, etc. So Paul, in Philippians 1:8, can say to the Philippians that he yearns for them with all the guts (plural of σπλαγχνον) of Christ Jesus! Say the word again. It’s quite a mouthful of a word, isn’t it? Maybe this is deliberate. You can’t say the word quickly; you have to pause and savour it as you say it. The ‘gut feeling’ of deep personal affection that the apostle Paul experienced is expressed by a word that produces a tactile experience all by itself just by being spoken!

Exercises

A. Memorise Table 6-5: Consonants. Here are some tips:

1. Write out the table in full
2. As you write each consonant, make the sound and feel the shape of your mouth. Notice the similarities amongst classes and orders.
3. Read aloud through the table row by row and note the similarities within an order.
4. Read aloud through the table column by column and note the similarities within a class.

B. For each of the following consonants, make the sound out loud, feel the position of your mouth and write down the class (if relevant) and order of the consonant.

- | | |
|--------|-------|
| 1. φ | 10. ς |
| 2. ψ | 11. δ |
| 3. θ | 12. γ |
| 4. ξ | 13. τ |
| 5. π | 14. ζ |
| 6. ρ | 15. λ |
| 7. κ | 16. β |
| 8. σ/ς | 17. μ |
| 9. ν | 18. χ |

C. Write down which consonant(s) can be described as:

- | | |
|----------------------------|-------------------------------|
| 1. dental voiced stop | 14. dental double consonant |
| 2. dental unvoiced stop | 15. labial double consonant |
| 3. labials | 16. dental breathed consonant |
| 4. labial unvoiced stop | 17. dental nasal |
| 5. velar unvoiced stop | 18. rough breathing |
| 6. voiced stops | 19. sibilant |
| 7. velar nasal | 20. unvoiced stops |
| 8. labial voiced stop | 21. velar breathed consonant |
| 9. velars | 22. labial nasal |
| 10. liquids | 23. labial breathed consonant |
| 11. breathed consonants | 24. nasals |
| 12. velar double consonant | 25. velar voiced stop |
| 13. dentals | 26. double consonants |

D. Pronounce the following New Testament words

- | | |
|---------|---------------------|
| 1. και | 11. μου |
| 2. εν | 12. γαρ |
| 3. του | 13. υμων |
| 4. εις | 14. θεος |
| 5. την | 15. εξ |
| 6. τω | 16. ψυχη |
| 7. των | 17. σφροδρα |
| 8. δε | 18. λαβειν |
| 9. σου | 19. ιερουσαλημ |
| 10. επι | 20. ευαγγελιζομενοι |

Exercises—Answers

A. N/A

B.

- | | |
|------------------------------|--------------------------------------|
| 1. labial breathed consonant | 11. dental voiced stop |
| 2. labial double consonant | 12. velar voiced stop OR velar nasal |
| 3. dental breathed consonant | 13. dental unvoiced stop |
| 4. velar double consonant | 14. dental double consonant |
| 5. labial unvoiced stop | 15. liquid |
| 6. liquid | 16. labial voiced stop |
| 7. velar unvoiced stop | 17. labial nasal |
| 8. sibilant | 18. velar breathed consonant |
| 9. dental nasal | |
| 10. rough breathing | |

C.

- | | |
|--------------------|-----------------|
| 1. δ | 14. ζ |
| 2. τ | 15. ψ |
| 3. π β φ ψ μ | 16. θ |
| 4. π | 17. ν |
| 5. κ | 18. ´ |
| 6. γ β δ | 19. σ/ς |
| 7. γ-nasal | 20. κ π τ |
| 8. β | 21. χ |
| 9. κ γ χ ξ γ-nasal | 22. μ |
| 10. λ ρ | 23. φ |
| 11. χ φ θ | 24. γ-nasal μ ν |
| 12. ξ | 25. γ |
| 13. τ δ θ ζ ν | 26. ξ ψ ζ |

Chapter 7: When consonants collide

Introduction

There's a bit of bad news, and a lot of good news.

The bad news is that there are many different changes that can happen to consonants when they come together to form words. Some of these can be quite complex and bewildering.

The good news, however, is that:

- Most of the changes can be described by a few simple principles
- These principles are logical once you understand how consonants are formed in your mouth. The principles are designed to make words easier to pronounce.
- The more bewildering changes that don't fit the basic principles are so uncommon that they're better learnt as idiosyncrasies of particular words—this will be covered later under 'principal parts'.
- Learning the basic principles really well will give you a good 'feel' for Greek so that you should also be able to understand most of the other changes, even if you can't predict them with 100% accuracy.

So your task is not to memorise everything that can happen to consonants when they collide, but rather to remember the basic principles and how they work. In this chapter, we will describe these principles using examples, give you a rationale for why the principles exist in the first place, and give you lots of exercises to practise them.

The best news of all is that, if you understand these principles, you will have a very solid foundation for understanding the whole Greek language and the number of 'exceptions' that you will need to learn will be drastically reduced. These principles crop up so often that, in addition to the vowel contraction principles, they will become your bread and butter as you read the Greek New Testament.

The general principle

The general principle of consonantal change is that, when two consonants come together, the first consonant may change to be closer in pronunciation to the second. That is, the first consonant will either change its order (unvoiced stop, voiced stop, breathed consonant, double consonant, nasal) or its class (velar, labial, dental), or may disappear entirely, to be in line with a consonant that follows it. This makes the two consonants easier to pronounce together, because your mouth needs to do less work and you avoid getting tongue-tied (literally!). We will now list the most common consonantal changes.

As you read these changes, have your copy of Table 6-5: Consonants that you prepared in exercise A.1 of Chapter 6: Feeling consonants (page 25) open in front of you.

Adding the rough breathing (´)

Try to say κ and the rough breathing (´) together quickly. Did you notice that you had to say κ, stop breathing, and then start breathing again? This is much too clumsy. Now what happens if you try to say κ + ´ quickly, without stopping? Try it. It should come out sounding like the breathed consonant χ. The velar stop has become a velar breathed consonant.

This doesn't just happen with κ. It happens with all stops. Any stop, when followed by the rough breathing, will become the breathed consonant in the same class. This is a general principle that needs to be remembered:

A stop, when you add a rough breathing, becomes a breathed consonant.

(Stop + ´ → Breathed + ´)

For example:

- π (labial unvoiced stop) + ´ → φ (labial breathed consonant) + ´
- δ (dental voiced stop) + ´ → θ (dental breathed consonant) + ´

This principle is an example of **co-ordination**. Co-ordination occurs when a letter changes its order (but not its class) to be the same as a following consonant. Here, a stop changes its order to breathed, to match the order of the rough breathing. If you look at Table 6-5: Consonants, you will see that co-ordination is all about moving up and down the table. κ, when followed by ´, will move down the table so that it is in the same row as ´. Therefore it turns into χ.

NB A rough breathing only occurs at the beginning of a word; therefore any rough breathing in the middle of a word will drop out. Therefore, in the middle of a word, you will sometimes see a voiced stop become breathed but you won't see the rough breathing that caused it, because the rough breathing has dropped out. For example, when two words κατ + ἴσθημι are put together to form a single word, they become καθίσθημι. The breathing drops out because it is in the middle of the word.

Too much breathing

However, nobody likes breathing too much. A language is not much good if its speakers keep running out of breath! It's all right when two breathed consonants are right next to each other, because you can say them both in the same breath (e.g. φθ). But if two breathed consonants occur close together with an intervening vowel (e.g. φεθ), you need too much breath. One of them (almost always the first) has to go; it will become an unvoiced stop instead.

If two breathed consonants occur with an intervening vowel, the first becomes an unvoiced stop

(Breathed + vowel + Breathed → Unvoiced stop + vowel + Breathed)

For example:

- θιθ → τιθ (Dental breathed → dental unvoiced stop)
- θαφ → ταφ (Dental breathed → dental unvoiced stop)
- φεφ → πεφ (Labial breathed → labial unvoiced stop)
- χεχ → κεχ (Velar breathed → velar unvoiced stop)

Adding a dental

Try to say $\delta\tau$. Or $\theta\delta$. Two dentals in a row are very clumsy; your tongue gets caught on your teeth. Instead, when two dentals come together, the first becomes σ (which is almost, but not quite, a dental). This principle doesn't apply to the nasal ν .

A dental, when you add another dental, becomes a sigma*

(Dental + Dental \rightarrow σ + Dental)*
*N/A to nasals

For example:

- $\tau\tau \rightarrow \sigma\tau$
- $\tau\delta \rightarrow \sigma\delta$
- $\delta\theta \rightarrow \sigma\theta$
- $\delta\tau \rightarrow \sigma\tau$
- $\theta\delta \rightarrow \sigma\delta$
- $\theta\theta \rightarrow \sigma\theta$

What happens when you add a dental to a labial or velar? This is another example of co-ordination.

A labial or velar, when you add a dental, will change its order to match the dental*
*N/A to nasals

Sound out the following examples and notice how the co-ordination makes pronunciation easier. You may also want to look at Table 6-5: Consonants, and see how the first consonant moves up or down the table to be on the same row as the dental that follows it.

- $\beta\tau \rightarrow \pi\tau$ (voiced labial \rightarrow unvoiced labial to match unvoiced dental)
- $\pi\delta \rightarrow \beta\delta$ (unvoiced labial \rightarrow voiced labial to match voiced dental)
- $\phi\delta \rightarrow \beta\delta$ (breathed labial \rightarrow voiced labial to match voiced dental)
- $\beta\theta \rightarrow \phi\theta$ (voiced labial \rightarrow breathed labial to match breathed dental)
- $\chi\tau \rightarrow \kappa\tau$ (breathed velar \rightarrow unvoiced velar to match unvoiced dental)
- $\kappa\delta \rightarrow \gamma\delta$ (unvoiced velar \rightarrow voiced velar to match voiced dental)
- $\kappa\theta \rightarrow \chi\theta$ (unvoiced velar \rightarrow breathed velar to match breathed dental)
- $\psi\theta \rightarrow \phi\theta$ (double labial \rightarrow breathed labial to match breathed dental)
- $\xi\theta \rightarrow \chi\theta$ (double velar \rightarrow breathed velar to match breathed dental)
- $\pi\tau \rightarrow \pi\tau$ (unvoiced labial already matches unvoiced dental)
- $\phi\theta \rightarrow \phi\theta$ (breathed labial already matches breathed dental)
- $\gamma\delta \rightarrow \gamma\delta$ (voiced velar already matches voiced dental)

Class-changing ν

Try to say $\nu\pi$, slowly. Did you notice that you had to add in an extra μ in between the two letters, $\nu\mu\pi$? While you are still making the nasal sound from the ν , you are closing your lips to make the labial π . This makes an intermediate nasal labial μ .

To make things easier to pronounce, the Greek language doesn't bother saying the ν in the first place, and just says μ . The general principle is:

ν will change its class to whatever follows it.

(i.e. ν + Velar \rightarrow γ -nasal + Velar)

(i.e. ν + Labial \rightarrow μ + Labial)

Sound out the following examples and notice how the class change makes pronunciation easier. You may also want to look at Table 6-5: Consonants, and see how the ν moves to the left to be in the same column as the consonant that follows it.

- $\nu\psi \rightarrow \mu\psi$ (Dental nasal \rightarrow labial nasal to match labial double consonant)
- $\nu\gamma \rightarrow \gamma\gamma$ (Dental nasal \rightarrow velar nasal to match velar voiced stop)
- $\nu\tau \rightarrow \nu\tau$ (Dental nasal already matches dental unvoiced stop)
- $\nu\beta \rightarrow \mu\beta$ (Dental nasal \rightarrow labial nasal to match labial voiced stop)

Adding sigma (σ)

What do you get if you add π and σ ? Sound them out together: they turn into ψ . Why? Because ψ is a double consonant made up of an unvoiced stop (π) plus sibilance (σ). There is a general principle that applies to all labial and velars (except the nasals):

A labial or velar plus sigma becomes a double consonant*

(i.e. Labial/velar + $\sigma \rightarrow \xi/\psi$)*

*N/A to nasals

For example:

- $\pi\sigma \rightarrow \psi$ (Labial unvoiced stop + Sibilance \rightarrow Labial double consonant)
- $\gamma\sigma \rightarrow \xi$ (Velar voiced stop + Sibilance \rightarrow Velar double consonant)
- $\psi\sigma \rightarrow \psi$ (Labial double consonant + Sibilance \rightarrow Labial double consonant)
- $\chi\sigma \rightarrow \xi$ (Velar breathed consonant + Sibilance \rightarrow Velar double consonant)

But just when you thought things were getting too easy, there's a slightly different principle for dentals. You'd expect that a dental plus sibilance would turn into the dental double consonant ζ , wouldn't you? Unfortunately, it's not that easy. Instead:

A dental, when you add a sigma, disappears.*

(i.e. Dental + $\sigma \rightarrow \sigma$)*

*N/A to nasals

This is because the sigma is almost, but not quite, a dental itself. For example:

- $\zeta\sigma \rightarrow \sigma$
- $\tau\sigma \rightarrow \sigma$
- $\theta\sigma \rightarrow \sigma$

Sigma, liquids and nasals

Sigma, you may have noticed, is a very antisocial consonant. It doesn't like to follow any other consonants, and will do whatever it takes to make sure this doesn't happen. As we have seen, sigma will turn into a double consonant if it follows a labial or velar; and it will annihilate any dental that comes before it. However we have not yet covered what happens when sigma follows a nasal or liquid. This is slightly more involved:

- Often, the sigma itself disappears, rather than the preceding consonant.
- The vowel that comes before the consonantal combination is usually lengthened to make up for the disappearance. This is known as 'compensatory lengthening'.
- There are two very important exceptions which override the general principle.

Here is the general principle. Know it well, because it keeps cropping up!

Sigma disappears when added to a liquid or nasal, and the previous vowel usually undergoes compensatory lengthening
(i.e. Vowel + Liquid/nasal + σ \rightarrow Compensatory lengthened vowel + Liquid/nasal)

Compensatory lengthening of the vowel is, as its name suggests, an increase in the length of the preceding vowel (if it is short) to 'make up' for the disappearance of the sigma. Of course, if the vowel is already long, then it remains the same.

Compensatory lengthening is based on the short / long correspondence in Table 2-2 Short and Long Vowel Correspondence (page 6). However, compensatory lengthening has its own unique features:

- Short α always lengthens to long α , never η .
- ϵ and o do not lengthen fully to η and ω but instead they lengthen to the spurious diphthongs $\epsilon\iota$ and $o\upsilon$. This is because these spurious diphthongs are slightly easier to say than the long vowels η and ω . For a refresher on the significance of spurious diphthongs, see pages 11 and 13.

Table 7-1: Compensatory lengthening

	<i>Short vowel</i>	<i>Normally lengthens to</i>	<i>Compensatory lengthening</i>
<i>Open vowels</i>	ο	ω	Spurious ου
	ε	η	Spurious ει
	α	α or η	α
<i>Closed vowels</i>	ι	ι	ι
	υ	υ	υ

Sound out the following examples and notice the disappearance of sigma and compensatory lengthening:

- ἡγερσα \rightarrow ἡγερρα
- ἡγγελας \rightarrow ἡγγειλας
- ἐκρινσαν \rightarrow ἐκριναν
- ἐφανσειν \rightarrow ἐφαινειν

Two important exceptions

The combination $\nu\sigma$ is very common and has its own special feature. First, as we would expect, the τ disappears because it is a dental, giving $\nu\tau\sigma \rightarrow \nu\sigma$. But then, the ν **drops out instead of the σ** . Compensatory lengthening happens, as per normal.

Vowel + $\nu\tau\sigma \rightarrow$ compensatory lengthened vowel + σ

For example:

- $\lambda\upsilon\omicron\nu\tau\sigma\iota\nu \rightarrow \lambda\upsilon\omicron\nu\sigma\iota\nu \rightarrow \lambda\upsilon\omicron\upsilon\sigma\iota\nu$ (not $\lambda\upsilon\omicron\upsilon\nu\iota\nu$)
- $\pi\alpha\nu\tau\varsigma \rightarrow \pi\alpha\nu\varsigma \rightarrow \pi\alpha\varsigma$ (not $\pi\alpha\nu$)

Another common exception occurs with the **future tense** of verbs. This is one of many unique features of the future tense (this is something to remember—‘the future is different’). Don’t concern yourself yet with what the future tense is; just remember what happens with the sigma. When a sigma follows a liquid or nasal in the future tense, there is no compensatory lengthening. Instead, the sigma is replaced by epsilon.

With the future tense, sigma is replaced by epsilon when added to a liquid or nasal
(With the future tense: Liquid/nasal + $\sigma \rightarrow$ Liquid/nasal + ϵ)

For example

- Future tense $\mu\epsilon\nu\sigma\omega \rightarrow \mu\epsilon\nu\epsilon\omega \rightarrow \mu\epsilon\nu\omega$ (ϵ contracts with ω)
- Future tense $\acute{\epsilon}\gamma\epsilon\rho\sigma\omicron\mu\epsilon\nu \rightarrow \acute{\epsilon}\gamma\epsilon\rho\epsilon\omicron\mu\epsilon\nu \rightarrow \acute{\epsilon}\gamma\epsilon\rho\omicron\upsilon\mu\epsilon\nu$ (ϵ contracts with \omicron)

Sigma between vowels

Sometimes, sigma’s antisocial crankiness is extended to vowels.

Sigma between two vowels sometimes drops out
(Sometimes: Vowel + σ + Vowel \rightarrow Vowel + Vowel)

It is best to remember this as a *possibility* rather than a ‘principle’, as it occurs in certain specific situations but not in others. If you’re prepared for it to happen, then you won’t be surprised when it does happen and you won’t find the consequences so bewildering.

For example:

- $\lambda\upsilon\epsilon\sigma\alpha\iota \rightarrow \lambda\upsilon\epsilon\alpha\iota \rightarrow \lambda\upsilon\eta+\iota \rightarrow \lambda\upsilon\eta$ (Vowel contraction principles apply).

Life on the edge: τ and ν

There are only certain letters that are allowed to end words in the Greek language. Any other letter will drop off. This occurs especially with the letter τ, and this principle is worth remembering:

The letter τ will disappear from the end of a word

For example:

- παντ → παν
- ὄνοματ → ὄνομα

On the other hand, words like to end in the letter ν. In fact, sometimes when a word ends with a vowel, a letter ν is *added* to the end to aid in pronunciation. There are certain circumstances under which ν is always added to the end of the word. For example, the imperfect 3rd person singular non-contract verb (don't worry what this means yet, it's just an illustration) always adds an extra ν, so that ἔλυε becomes ἔλυεν.

There are other circumstances under which ν *can* be added to the end of the word, but it seems to depend on the whim of the writer. This most often occurs when the word ends in σι or στι. So you will find ἐσσι and ἐστιν, λουσι and λουσιν. This is called a **movable nu**.

Under certain circumstances, a word that ends in a vowel can add an extra or movable ν.

Sometimes, of course, ν *belongs* at the end of a word. In order to distinguish an extra or movable nu from a proper nu in our paradigms, we will often write the extra nu in brackets (ν) to show that it is not really part of the word but is there to aid pronunciation and the movable nu in square brackets [ν] to show that it is optional; e.g. ἔλυε(ν), λουσι[ν]. These brackets do not actually appear in the Greek New Testament; they are there to aid our understanding of the language. In summary:

- Extra nu: A (ν) at the end of a word indicates that the nu is always added to this word to aid in pronunciation, but it is not really part of the word.
- Movable nu: A [ν] at the end of a word indicates that the nu is sometimes, but not always, added to this word to aid in pronunciation, but it is not really a part of the word.

Feeling overwhelmed?

You probably feel a bit overwhelmed at this point, especially if you are reading this chapter for the first time. However, you really have come a long way. Once you have mastered this chapter, you will have learned all the basic principles of consonantal change. Learning these principles will massively reduce the number of paradigms you need to remember later on.

Re-read the principles and make sure you can understand them. Do as many exercises as you can. And don't go on to the next chapter until you know the principles well!

Exercises

A. Learn the principles for consonantal change listed in this chapter. To help you learn them, think about how each principle makes pronunciation easier.

B. Sound out the following consonants and use the consonantal change principles to work out what happens when they come together. Notice how the result is easier to say than the two original consonants.

1. ξσ	4. χαφ	7. χεχ	10. ιρσ
2. νμ	5. νψ	8. βσ	11. δθ
3. νπ	6. κ'	9. β'	12. πθ

C. Continue to do the same for the following

1. γ'	20. ξθ	39. φτ	55. τσ
2. ξτ	21. ενσ	40. υλσ	56. νβ
3. θτ	22. τδ	41. νφ	57. φδ
4. βθ	23. φσ	42. φεφ	58. ρσ future
5. βτ	24. γδ	43. φθ	59. ψδ
6. κσ	25. αντσ	44. εμσ	60. μσ future
7. βδ	26. νκ	45. πτ	61. ανσ
8. χδ	27. πσ	46. λσ future	62. τθ
9. θθ	28. ζσ	47. χεθ tense	63. ψθ
10. θδ	29. νξ	48. χτ	64. ξδ
11. γτ	30. τ'	49. θσ	65. ττ
12. χσ	31. πδ	50. ελσ	66. νγ
13. δσ	32. γθ	51. δτ	67. νχ
14. π'	33. ψτ	52. δδ	68. χθ
15. ερσ	34. κδ	53. ψσ	
16. ιντσ	35. γσ	54. νσ future	
17. εντσ	36. θιθ		
18. κθ	37. κτ		
19. δ'	38. οντσ		

D. What would the following combinations become? Be prepared to use both consonantal change and vowel contraction principles.

1. ἐπειθθησαν	15. ἐξελεγω
2. βαπτιδσει	16. διενεμσε(ν)
3. ἐσπερσα	17. παντσι[ν]
4. ἐχσεις	18. λυθεντ
5. πνευματ	19. λυοντσι[ν]
6. λυθεντσι[ν]	20. σαρκς
7. ἐθλιβσα	21. ἐνανκαλιζσαμενος
8. ἐνβλεπει	22. κηρυγθεντς
9. ἀποκαλυπθησεται	23. ζητεοντσι[ν]
10. θεθνηκεναι	24. σπερσετε (future tense)
11. μενσον	25. ληνποσεται
12. κατίστημι	26. ἀπτσαντς
13. ἠλιδθην	27. βαλσεις (future tense)
14. ἀπίησι[ν]	

Exercises—Answers

A. N/A

B.

1. ξ	4. καφ	7. κεχ	10. ιρ
2. μμ	5. μψ	8. ψ	11. σθ
3. μπ	6. χ'	9. φ'	12. φθ

C.

1. χ'	18. χθ	35. ξ	52. σδ
2. κτ	19. θ'	36. τιθ	53. ψ
3. στ	20. χθ	37. κτ	54. νε
4. φθ	21. ειν	38. ουσ	55. σ
5. πτ	22. σδ	39. πτ	56. μβ
6. ξ	23. ψ	40. υλ	57. βδ
7. βδ	24. γδ	41. μφ	58. ρε
8. γδ	25. ασ	42. πεφ	59. βδ
9. σθ	26. γκ	43. φθ	60. με
10. σδ	27. ψ	44. ειμ	61. αν
11. κτ	28. σ	45. πτ	62. σθ
12. ξ	29. γξ	46. λε	63. φθ
13. σ	30. θ'	47. κεθ	64. γδ
14. φ'	31. βδ	48. κτ	65. στ
15. ειρ	32. χθ	49. σ	66. γγ
16. ισ	33. πτ	50. ειλ	67. γχ
17. εισ	34. γδ	51. στ	68. χθ

D. Changed letters are underlined. Spurious diphthongs which contract with other vowels are shown with the second (closed) vowel in brackets, to denote that this vowel does not take place in the contraction.

1. ἐπει <u>θ</u> ησαν → ἐπει <u>σ</u> ησαν	18. λυ <u>θ</u> ειντ → λυ <u>θ</u> ειν
2. βα <u>π</u> τι <u>δ</u> σει → βα <u>π</u> τι <u>σ</u> ει	19. λυ <u>ο</u> ν <u>τ</u> σι[ν] → λυ <u>ο</u> υ <u>σ</u> ι[ν]
3. ἐ <u>σ</u> πε <u>ρ</u> σα → ἐ <u>σ</u> π <u>ε</u> ι <u>ρ</u> α	20. σα <u>ρ</u> κ <u>ς</u> → σα <u>ρ</u> ξ
4. ἐ <u>χ</u> σ <u>ει</u> ς → ἐ <u>ξ</u> ε <u>ι</u> ς	21. ἐ <u>ν</u> αν <u>κ</u> α <u>λ</u> ι <u>ζ</u> σ <u>α</u> μ <u>ε</u> ν <u>ο</u> ς → ἐ <u>ν</u> α <u>γ</u> κ <u>α</u> λ <u>ι</u> σ <u>α</u> μ <u>ε</u> ν <u>ο</u> ς
5. π <u>ν</u> ευ <u>μ</u> α <u>τ</u> → π <u>ν</u> ευ <u>μ</u> α	22. κ <u>η</u> ρ <u>υ</u> γ <u>θ</u> ει <u>ν</u> τ <u>ς</u> → κ <u>η</u> ρ <u>υ</u> χ <u>θ</u> ει <u>ς</u>
6. λυ <u>θ</u> ει <u>ν</u> τ <u>σ</u> ι[ν] → λυ <u>θ</u> ει <u>σ</u> ι[ν]	23. ζ <u>η</u> τ <u>ε</u> ο <u>ν</u> τ <u>σ</u> ι[ν] → ζ <u>η</u> τ <u>ε</u> ο(υ)σ <u>ι</u> [ν], ζ <u>η</u> τ <u>ε</u> ο(υ)σ <u>ι</u> [ν] → ζ <u>η</u> τ <u>ου</u> σ <u>ι</u> [ν]
7. ἐ <u>θ</u> λι <u>β</u> σ <u>α</u> → ἐ <u>θ</u> λι <u>ψ</u> α	24. σ <u>π</u> ε <u>ρ</u> σ <u>ε</u> τ <u>ε</u> (future) → σ <u>π</u> ε <u>ρ</u> ε <u>ε</u> τ <u>ε</u> , σ <u>π</u> ε <u>ρ</u> ε <u>ε</u> τ <u>ε</u> → σ <u>π</u> ε <u>ρ</u> ει <u>τ</u> ε
8. ἐ <u>μ</u> β <u>λ</u> ε <u>π</u> ει → ἐ <u>μ</u> β <u>λ</u> ε <u>π</u> ει	25. λ <u>η</u> ν <u>π</u> σ <u>ε</u> τ <u>αι</u> → λ <u>η</u> ν <u>ψ</u> ε <u>τ</u> αι, λ <u>η</u> ν <u>ψ</u> ε <u>τ</u> αι → λ <u>η</u> μ <u>ψ</u> ε <u>τ</u> αι
9. ἀ <u>π</u> ο <u>κ</u> α <u>λ</u> υ <u>π</u> θ <u>η</u> σ <u>ε</u> τ <u>αι</u> → ἀ <u>π</u> ο <u>κ</u> α <u>λ</u> υ <u>φ</u> θ <u>η</u> σ <u>ε</u> τ <u>αι</u>	26. ἀ <u>π</u> τ <u>σ</u> α <u>ν</u> τ <u>ς</u> → ἀ <u>π</u> τ <u>σ</u> α <u>ς</u> , ἀ <u>π</u> τ <u>σ</u> α <u>ς</u> → ἀ <u>π</u> σ <u>α</u> ς ἀ <u>π</u> σ <u>α</u> ς → ἀ <u>ψ</u> α <u>ς</u>
10. θ <u>ε</u> θ <u>η</u> κ <u>ε</u> ν <u>αι</u> → τ <u>ε</u> θ <u>η</u> κ <u>ε</u> ν <u>αι</u>	27. β <u>α</u> λ <u>σ</u> ει <u>ς</u> (future) → β <u>α</u> λ <u>ε</u> ει <u>ς</u> , β <u>α</u> λ <u>ε</u> ει <u>ς</u> → β <u>α</u> λ <u>ε</u> (<u>ι</u>) <u>ι</u> ς β <u>α</u> λ <u>ε</u> (<u>ι</u>) <u>ι</u> ς → β <u>α</u> λ <u>ε</u> ι <u>ς</u>
11. μ <u>ε</u> ι <u>ν</u> σ <u>ον</u> → μ <u>ε</u> ι <u>ν</u> ον	
12. κα <u>τ</u> ί <u>σ</u> τ <u>η</u> μ <u>ι</u> → κα <u>θ</u> ί <u>σ</u> τ <u>η</u> μ <u>ι</u>	
13. ή <u>λ</u> ι <u>δ</u> θ <u>η</u> ν → ή <u>λ</u> ι <u>σ</u> θ <u>η</u> ν	
14. α <u>π</u> ί <u>η</u> σ <u>ι</u> [ν] → α <u>φ</u> ι <u>η</u> σ <u>ι</u> [ν]	
15. ἐ <u>ξ</u> ε <u>λ</u> ε <u>γ</u> σ <u>ω</u> → ἐ <u>ξ</u> ε <u>λ</u> ε <u>ξ</u> ω	
16. δι <u>ε</u> ν <u>ε</u> μ <u>σ</u> ε(ν) → δι <u>ε</u> ν <u>ε</u> ι <u>μ</u> ε(ν)	
17. π <u>α</u> ν <u>τ</u> σ <u>ι</u> [ν] → π <u>α</u> σ <u>ι</u> [ν]	

Chapter 8: Revision of vowels and consonants

The following is a summary of the principles of vowel and consonantal change.

Vowels

	<i>Short vowel</i>	<i>Long vowel</i>	<i>Compensatory lengthening</i>
<i>Open vowels</i>	ο	ω	Spurious ου
	ε	η	Spurious ελ
	[ε, ι or ρ]+α	α	α
	[anything else]+α	η	α
<i>Closed vowels</i>	ι	ι	ι
	υ	υ	υ

Open vowel + Closed vowel = Diphthong

If either of the two successive open vowels is o-class then they contract to long ω
 If neither of the two successive open vowels is o-class, then they contract to the long version of the first vowel

Spurious diphthongs: The four 'big' (very common) exceptions.

εε → Spurious ει

εο → Spurious ου

οε → Spurious ου

οο → Spurious ου

A spurious diphthong acts just like its first (open) vowel whenever it contracts.

When three vowels come into contact:

First vowels 2 & 3 contract (if possible)

Then vowel 1 contracts with whatever follows it (either vowel 2 or a diphthong).

When an open vowel is followed by a genuine diphthong:

Contract the vowel with the first (open) vowel of the diphthong

Then add the second (closed) vowel of the diphthong to the result

Consonants

		<i>Class</i>			<i>Associated Letters</i>
		<i>Labial</i>	<i>Velar</i>	<i>Dental</i>	
<i>Order</i>	<i>Unvoiced stops</i>	π (p)	κ (k)	τ (t)	
	<i>Voiced stops</i>	β (b)	γ (g)	δ (d)	
	<i>Breathed consonants</i>	φ (ph)	χ (kh)	θ (th)	ϵ (h) Only at start of word
	<i>Double consonants (+ sibilance)</i>	ψ (ps)	ξ (ks)	ζ (dz)	σ/ς (s)
	<i>Nasals (+ liquids)</i>	μ (m)	γ (ng) Only before velars	ν (n)	λ, ρ (l, r)

A stop, when you add a rough breathing, becomes a breathed consonant.

(Stop + ϵ → Breathed + ϵ)

If two breathed consonants occur with an intervening vowel, the first becomes an unvoiced stop

(Breathed + vowel + Breathed → Unvoiced stop + vowel + Breathed)

A dental, when you add another dental, becomes a sigma*

(Dental + Dental → σ + Dental)*

*N/A to nasal

A labial or velar, when you add a dental, will change its order to match the dental*

*N/A to nasals

ν will change its class to whatever follows it.

(i.e. ν + Velar → γ-nasal + Velar)

(i.e. ν + Labial → μ + Labial)

A labial or velar plus sigma becomes a double consonant*

(i.e. Labial/velar + $\sigma \rightarrow \xi/\psi$)*

*N/A to nasals

A dental, when you add a sigma, disappears.*

(i.e. Dental + $\sigma \rightarrow \sigma$)*

*N/A to nasals

Sigma disappears when added to a liquid or nasal, and the previous vowel usually undergoes compensatory lengthening

(i.e. Vowel + Liquid/nasal + $\sigma \rightarrow$ Compensatory lengthened vowel + Liquid/nasal)

Vowel + $\nu\tau\sigma \rightarrow$ compensatory lengthened vowel + σ

With the future tense, sigma is replaced by epsilon when added to a liquid or nasal

(With the future tense: Liquid/nasal + $\sigma \rightarrow$ Liquid/nasal + ϵ)

Sigma between two vowels sometimes drops out

(Sometimes: Vowel + σ + Vowel \rightarrow Vowel + Vowel)

The letter τ will disappear from the end of a word

Under certain circumstances, a word that ends in a vowel can add an extra or movable ν .

Exercises

- A. Revise these principles; making sure you know them well
- B. Revise any exercises that you got wrong the first time you did them

Chapter 9: Other marks

In addition to vowels, consonants, breathings and dieresis, there are a few other marks you will find when reading the Greek language. This chapter aims to introduce you to these marks and explain their use.

The apostrophe

There are a few words (ἀλλά ‘but’, ἀπο ‘from’, δια ‘through’ / ‘because of’, ἐπι ‘on’ / ‘over’, παρα ‘beside’, μετα ‘with’ / ‘after’, plus a few others occasionally) that are very cuddly. They love to be so close to the word that follows them that they act as if they were almost attached to that word. These words can change their final letters according to the first letter of the next word.

If one of these words is followed by another word that starts with vowel, then the final vowel of the first word will drop off and will be replaced with an **apostrophe**. The apostrophe looks like the smooth breathing but it is entirely different. It occurs at the end of the word and marks the disappearance of a vowel.

In addition, if the second-last letter in the first word is a stop and the next word starts with a rough breathing, then the stop will become a breathed consonant according to the standard principles (as if it is followed directly by the rough breathing).

The technical term for this process is **elision**. Here are the most common occurrences:

Table 9-1: Elision

Basic word (when followed by consonant)	Followed by smooth breathing	Followed by rough Breathing
ἀλλά	ἀλλ’ ’...	ἀλλ’ ’...
ἀπο	ἀπ’ ’...	ἀφ’ ’...
δια	δι’ ’...	δι’ ’...
ἐπι	ἐπ’ ’...	ἐφ’ ’...
παρα	παρ’ ’...	παρ’ ’...
μετα	μετ’ ’...	μεθ’ ’...

NB The word ἐκ is cuddly in a different way. If it is followed by another word that starts with a vowel, it adds sibilance to make pronunciation smoother and so becomes ἐκς → ἐξ.

The Coronis

Some words occur together so often that they have merged into a new hybrid word. Usually it is a hybrid of και (‘and’), which loses its last vowel ι; and another word which loses its first vowel. The merger is shown by a **coronis** written over the point of the merger. The coronis looks like the smooth breathing but it is entirely different. It occurs in the middle the word and marks the disappearance of vowels.

The technical term for this process is **crasis**. Here are some examples:

- και ἐγω → κἀγω (‘and I’)
- και ἐκει → κἀκει (‘and there’)
- και ἐμοι → κἀμοι (‘and for me’)
- και ἄν → κἀν (‘and possibly’)

Accents

Most words in Greek are accented. Originally, the accents indicated a change in pitch—hence there were three different accents (pitch up, pitch down, pitch up+down). But now, all three accents are used just to indicate which syllable in a word is stressed.

The accent in the word is written over one of the vowels in the word (or over the second vowel of a diphthong). The three accents in Greek are:

- The acute (´), e.g. λόγος, πλούσιον
- The grave (`), e.g. τὸν, ναὶ
- The circumflex (˘), e.g. ὑμᾶς, οὐρανοῖς

If there is both an accent and a breathing over the same vowel, the accent and the breathing are simply written together. For example:

- ὅτι (Rough breathing + acute accent)
- ἕστω (Smooth breathing + acute accent)
- οὐτως (Rough breathing + circumflex accent over second vowel of diphthong)

Accents are useful for your own memorisation of the language, because they provide consistency in pronunciation for yourself and for communicating with others. Imagine if everybody who spoke the English language stressed syllables randomly. Instead of wishing people a ‘Happy Christmas’, (correct stress underlined), you might wish them a ‘Happee Christmass’ and would get very strange looks. The same is true in Greek. Use the accents to work out which syllables in a word are supposed to be stressed, and you will be greatly helped in your learning of the language.

On the other hand, accents are not very important at all when it comes to understanding the meaning of the language. Usually, you don’t need the accents to know the word’s meaning. However, there are a few cases where you need to pay attention to the accents.

Sometimes, two entirely different words are spelled exactly the same except for their accents. You need to know the accents to distinguish these words. For example:

- ‘you are’ (εἶ) has a circumflex; ‘if’ (εἰ) has no accent
- ‘who ...?’ (τίς) has an acute; ‘anyone’ (τις) has no accent
- ‘which’ (ὅ) has a grave; ‘the’ (ὁ) has no accent

There is also another circumstance where you need to pay attention to accents: the future tense of verbs involving liquids or nasals. Sometimes the only way to distinguish between a future and present tense is that the future tense has a circumflex (˘) over its final vowel. This is because the future tense can undergo vowel contraction if a liquid or nasal is involved, and the circumflex is often used to mark long contracted vowels. Even though you don’t understand verb formation yet, you should be able to follow this example by recalling the principles of vowel and consonant change. If you can’t follow it, you need to revise the previous chapters before going on!

- The present tense (first person singular) of the verb ‘remain’ is μένω.
- To turn this into future tense, a sigma is inserted between the ν and the ω: μενσω.
- In the future tense, the sigma is replaced by epsilon: μενεω.
- The epsilon contracts with omega: μενω
- A circumflex marks the long contracted vowel: μενω̄.
- So the only difference between present (μένω) and future (μενω̄) is the accent.

Capital letters

Most words begin with lower-case letters, but some can begin with capital letters. Capital letters can *only* appear at the beginning of a word. They occur at the start of words that begin paragraphs, words that begin direct speech, and proper nouns (i.e. nouns that designate names of people or places). Unlike English, capital letters are not used to begin sentences (except at the start of paragraphs). The capital letters are:

Table 9-2: Capital vowels

	<i>Short vowels</i>	<i>Long vowels</i>
<i>Open vowels</i>	ο Ο Omicron	ω Ω Omega
	ε Ε Epsilon	η Η Eta
	α Α Short Alpha	α Α Long Alpha
<i>Closed vowels</i>	ι Ι Short Iota	ι Ι Long Iota
	υ Υ Short Upsilon	υ Υ Long Upsilon

Table 9-3: Capital consonants

		<i>Class</i>			<i>Associated Letters</i>
		<i>Labial</i>	<i>Velar</i>	<i>Dental</i>	
<i>Order</i>	<i>Unvoiced stops</i>	π Π	κ Κ	τ Τ	
	<i>Voiced stops</i>	β Β	γ Γ	δ Δ	
	<i>Breathed consonants</i>	φ Φ	χ Χ	θ Θ	ς
	<i>Double consonants</i>	ψ Ψ	ξ Ξ	ζ Ζ	σ/ς Σ
	<i>Nasals (+ liquids)</i>	μ Μ	ν Ν		λ Λ, ρ Ρ

Capital letters are very tall. Hence, any mark that would normally be written above a lower-case letter (i.e. breathing or accent) won't fit if the letter is a capital letter. Instead, the mark is placed before the capital letter. For example:

- ἀρχὴ → Ἄρχῆ (at the beginning of a paragraph)
- ὅτε → Ὅτε
- οὐκ → Οὐκ (the breathing remains over the second lower-case letter of the diphthong)
- ῥουθ → Ῥούθ (proper noun, 'Ruth')

Punctuation marks

There are four punctuation marks in Greek; and they are a bit annoying for English speakers because they are so similar to English punctuation marks but a bit mixed up. The punctuation marks are:

Table 9-4: Punctuation

Mark	Greek	Equivalent to English
Period	.	.
Comma	,	,
Semicolon	·	;
Question mark	;	?

Exercises

- A. What does the mark ' signify:
1. At the beginning of a word?
 2. In the middle of a word?
 3. At the end of a word?
- B. What do the following punctuation marks mean?
1. .
 2. ,
 3. ;
 4. ·
- C. List two circumstances where an accent mark or its absence would help you even if you are not reading Greek out loud
- D. Under what circumstances will you find a capital letter?
- E. Read out loud slowly and deliberately through the following passages from the New Testament. Note carefully what each mark means and why it is there. As you read, try to put stress on the accented syllable in each word.
1. Matthew 1:1-3 Βίβλος γενέσεως Ἰησοῦ Χριστοῦ υἱοῦ Δαυὶδ υἱοῦ Ἀβραάμ. Ἀβραάμ ἐγέννησεν τὸν Ἰσαάκ, Ἰσαάκ δὲ ἐγέννησεν τὸν Ἰακώβ, Ἰακώβ δὲ ἐγέννησεν τὸν Ἰούδαν καὶ τοὺς ἀδελφοὺς αὐτοῦ, Ἰούδας δὲ ἐγέννησεν τὸν Φάρες καὶ τὸν Ζάρα ἐκ τῆς Θαμάρ, Φάρες δὲ ἐγέννησεν τὸν Ἑσρώμ, Ἑσρώμ δὲ ἐγέννησεν τὸν Ἀράμ,
 2. Matthew 19:7-8 λέγουσιν αὐτῷ· τί οὖν Μωϋσῆς ἐνετείλατο δοῦναι βιβλίον ἀποστασίου καὶ ἀπολῦσαι αὐτήν; λέγει αὐτοῖς ὅτι Μωϋσῆς πρὸς τὴν σκληροκαρδίαν ὑμῶν ἐπέτρεψεν ὑμῖν ἀπολῦσαι τὰς γυναῖκας ὑμῶν, ἀπ' ἀρχῆς δὲ οὐ γέγονεν οὕτως.
 3. John 7:51-52 μὴ ὁ νόμος ἡμῶν κρίνει τὸν ἄνθρωπον ἐὰν μὴ ἀκούσῃ πρῶτον παρ' αὐτοῦ καὶ γινῶ τί ποιεῖ; ἀπεκρίθησαν καὶ εἶπαν αὐτῷ· μὴ καὶ σὺ ἐκ τῆς Γαλιλαίας εἶ; ἐραύνησον καὶ ἴδε ὅτι ἐκ τῆς Γαλιλαίας προφήτης οὐκ ἐγείρεται.
 4. Galatians 4:12-13 Γίνεσθε ὡς ἐγώ, ὅτι καὶ γὰρ ὡς ὑμεῖς, ἀδελφοί, δέομαι ὑμῶν. οὐδέν με ἠδικήσατε· οἴδατε δὲ ὅτι δι' ἀσθένειαν τῆς σαρκὸς ἐδηγγελισάμην ὑμῖν τὸ πρότερον,

Exercises—Answers

A.

1. Smooth breathing
2. Coronis – marks the presence of crasis, where two words have merged and vowels have disappeared
3. Apostrophe – marks the presence of elision (the final vowel has disappeared)

B.

1. Period
2. Comma
3. Question mark
4. Colon

C.

1. To distinguish words that are spelled the same but have different accents
2. A circumflex (ˆ) can mark the future tense of liquid/nasal verbs

D.

1. Start of a paragraph
2. Start of direct speech
3. Start of proper nouns

Chapter 10: Nouns and the first declension

What is a noun?

A noun is a word that describes a person or a thing. The words ‘cat’, ‘beach’, ‘love’, ‘Andrew’, ‘star’ and ‘sister’ are all nouns, because they describe people and things. On the other hand, words like ‘eat’, ‘run’ and ‘create’ are *not* nouns, because they describe actions rather than things—they are *verbs*. Words like ‘red’, ‘empty’ and ‘bright’ are not nouns either, because they describe properties of things rather than the things themselves (they are *adjectives*)

It’s a girl! It’s a boy!

When a baby is born into the world, one of the first things that we all want to know is whether it’s a boy or a girl. That is because we want to think of the child as a person rather than just a blob or a ‘thing’. Because ‘gender’ (or, more accurately, ‘sex’) is such an important part of personhood, we want to know this aspect of a baby’s personhood, so that we can love ‘it’ and treat ‘it’ as a ‘him’ or a ‘her’.

The Greeks were a lot more personal about their words than we English speakers are. So in the Greek language, every noun has a *gender* which is inherent to that noun. In English, the word ‘beach’ doesn’t have any gender, it’s just a word. But in Greek, the word for beach does have a gender: it is a masculine word (αίγιαλος).

Usually, the gender of a word is pretty arbitrary. Why, for example, is the word for beach (αίγιαλος) masculine? There’s no reason; it just is. It’s not that beaches are masculine places! The word for sin (ἁμαρτία) is feminine, but the word for sinner (ἁμαρτωλος) is masculine. But sin itself is not a feminine thing, and not all sinners are men! Gender is ultimately the property of the noun itself, not of the thing it describes.

(By the way, I hope that you are practising sounding out loud every Greek word that appears in these notes, as soon as you see it. If you aren’t start doing it now!)

When a person or thing is inherently male or female, however, then the noun for that thing usually follows suit. So the word for ‘mother’ (μητηρ) is feminine because mothers are female, while the word for ‘father’ (πατηρ) is masculine because fathers are male. This phenomenon is known as *natural gender*.

Each Greek noun will, in fact, be one of *three* possible genders: feminine, masculine, or neuter. The third gender, neuter, is a little less common than the other two; but it is still a very important gender.

Each noun has an inherent gender: feminine, masculine, or neuter
--

How do you know whether a noun is feminine, masculine or neuter? Whenever you learn the word as part of a vocabulary list, you will also learn its gender. The word will be listed together with the article (the article is the word that’s translated ‘the’ in English). There is a feminine ‘the’ (ἡ), a masculine ‘the’ (ὁ), and a neuter ‘the’ (το). So your vocabulary list would start out looking something like this: (NB there is also another part to the vocabulary list, but don’t worry about that yet).

- ἁμαρτία, ἡ sin
- ἁμαρτωλος, ὁ sinner
- σπλαγχνον, το entrails, heart, affection

This tells you that the word ἁμαρτία is a feminine noun which means ‘sin’, the word ἁμαρτωλός is a masculine noun which means ‘sinner’, and the word σπλαγχχνον is a neuter noun which can mean ‘entrails’ or ‘heart’ or ‘affection’ depending on the context. You would write ‘the sinner’ as ὁ ἁμαρτωλός, but you would write ‘the affection’ as τὸ σπλαγχχνον. If you learn the vocabulary list like this, then you will know what gender each word is.

From now on, you will need to start learning vocabulary lists, so that you can read the Greek New Testament without constantly having to refer to lexica. There is a list of the most common nouns in the Greek New Testament at the end of this chapter.

About case

The concept of *case* is very, very important to grasp when it comes to Greek nouns. But it can be difficult to start with, because *case* has almost disappeared from the English language and so it is a bit of a foreign concept for English speakers. However, there are some remnants of it left in English.

Consider the words ‘he’, ‘him’ and ‘his’. These three words are almost identical, but they each have a different *case*. In fact, you could say that they are all the *same* word, but they appear differently depending on which *case* they take.

Consider the sentence, ‘He hit the ball’. In this sentence, the word ‘he’ is the *subject*, because ‘he’ is the one doing the hitting. On the other hand ‘the ball’ is the *object*, because it is the thing being hit. We say that ‘he’ is in the *subjective case*; because the word ‘he’ acts as the *subject* in the sentence.

Now let’s reverse the sentence, ‘The ball hit he’. Now ‘the ball’ is the subject (the thing doing the hitting), and ‘he’ is the object (the one being hit). But any English speaker would know that this sentence isn’t quite right. ‘He’ has to change to ‘him’. Why? Because the word ‘he’ has changed from being the subject to being the object of the sentence, and therefore it has to change shape from the *subjective case* into the *objective case*.

So a single word takes on a different form depending on its role in the sentence. When it is the subject of the sentence, it appears in the *subjective case*. When it is the object of the sentence, it appears in the *objective case*.

(There is another case, the *possessive case*. For example, if we say, ‘Sally hit his ball’, then Sally is the subject, the ‘ball’ is the object, but the ball is possessed by ‘him’, which is written in the possessive case as ‘his’.)

But you may have noticed that the word ‘ball’ didn’t change at all. The word ‘ball’ has exactly the same form whether it is in the subjective or the objective case. This is true of most words in English: they don’t inflect. Only some words like ‘he’ change shape depending on their case. In fact, in the English language, the main clue as to whether a word is in the subjective or objective case is word order. Usually a sentence follows the order *subject – verb – object*. (e.g. He – hit – the ball). The word before the verb is in the subjective case, and the word after the verb is in the objective case, even if there is no change in the shape of the word.

Greek nouns, on the other hand, almost always change their shape depending on their case. As a consequence, there is a lot more freedom about word order in the Greek language. Because word order isn’t required to define the case of a word, you frequently

find sentences that follow different orders, like *verb – object – subject*, etc. You can tell whether a word is the subject or the object of the sentence by looking at how it has changed shape, rather than looking at where it is in the order of the sentence.

The four cases in Greek are slightly different from the cases in English. We will meet them in a moment.

Number

Now, consider the words ‘they’, ‘them’ and ‘their’. ‘They’ is a word in the subjective case (e.g. ‘They hit the ball’). ‘Them’ is a word in the objective case (e.g. ‘The ball hit them’). And ‘their’ is a word in the possessive case (e.g. ‘Sally hit their ball’). Again, they are all from the same basic word. In fact, these three words are the same as the words ‘he’, ‘him’ and ‘his’, but are *plural* rather than the *singular*. So you would use ‘he’ if one (male) person was the subject of the sentence, but ‘they’ if more than one person were the subject. Technically, we say that the *number* of ‘they’, ‘them’ and ‘their’ is plural; while the *number* of ‘he’, ‘him’ and ‘his’ is singular.

Declension

To summarise the above discussion, here is a table:

Table 10-1: Declension of an English word

<i>Number</i>	<i>Case</i>	<i>Word</i>
<i>Singular</i>	<i>Subjective</i>	he
	<i>Possessive</i>	his
	<i>Objective</i>	him
<i>Plural</i>	<i>Subjective</i>	they
	<i>Possessive</i>	their
	<i>Objective</i>	them

This table represents the *declension* of the word ‘he’. It shows all the different forms of the word ‘he’ depending upon case (i.e. what function the word performs in the sentence) and number (singular or plural). Most words in English have no *declension* as such; they have the same form regardless of their case (although generally you add an ‘s’ to make the plural).

However, almost every noun in Greek *declines*. The good news is that there are only three basic (and related) patterns that Greek nouns use to decline. These three *declensions* (1st declension, 2nd declension, 3rd declension) are the three basic patterns that Greek nouns can use to change shape depending upon their case and number.

We will look now at the *first declension*.

The first declension

Almost every noun that follows the first declension is feminine. Some feminine nouns also follow the third declension, but we’ll look at them later.

Feminine nouns that follow the first declension are made up of two parts. Firstly, there is the *root* of the noun, which always ends in a short alpha (α). The root of the noun tells you what thing or person the noun itself represents. For example, the noun with the root ἀμαρτια represents ‘sin’; while the noun with the root ὥρα represents ‘hour’.

Secondly, there is the *noun ending* which consists of the addition of a few letters to the end of the root and (sometimes) the lengthening of the final short alpha (α) in the root.

You could think of a declension as a list of ‘dress codes’ for nouns. The root of the noun is like the ‘naked noun’. But when the word appears in a sentence, it has a job to do, and it has to put on some clothes. The clothing that it wears depends on the work that it does in the sentence—that is, its ‘clothing’ depends on its case. Every feminine noun that has a root ending in short alpha (α) has the same sets of clothing for the various jobs it has to do in the sentence (i.e. for the various cases).

Here is a table summarising the first declension. The table is followed by an explanation of the individual parts.

Table 10-2: The First Declension

First declension: stem ends in short α			
<i>Number</i>	<i>Case</i>	<i>Job in the sentence</i>	<i>Ending</i>
<i>Singular</i>	<i>Nominative</i>	Subject	sometimes lengthened α
	<i>Genitive</i>	‘of’ or ‘from’	lengthened $\alpha + \varsigma$
	<i>Dative</i>	‘to’, ‘for’, ‘in’ or ‘by’	lengthened $\alpha + \iota$
	<i>Accusative</i>	Object	sometimes lengthened $\alpha + \nu$
<i>Plural</i>	<i>Nominative</i>	Subject	ι
	<i>Genitive</i>	‘of’ or ‘from’	$\omega\nu$
	<i>Dative</i>	‘to’, ‘for’, ‘in’ or ‘by’	$\iota\varsigma$
	<i>Accusative</i>	Object	ς

This table is very important to memorise. First, however, we need to examine the table in detail.

The two possibilities for *number* are the same as in the English language. Nouns can be either singular or plural.

The Greek *cases* (nominative, genitive, dative, accusative) are similar, but different, to the English cases (subjective, possessive and objective).

Nominative

The *Nominative* case is very similar to English subjective case. The subject of a sentence is in the nominative case. If you were translating a Greek sentence into English, you would place a word in the nominative case before the verb.

A noun in the nominative case has nothing added to its root in the first declension, but sometimes the final vowel in the root (α) is lengthened to its corresponding long vowel. At this point, you may need to revise the rules for vowel lengthening in Table 2-2 Short and Long Vowel Correspondence (page 5). For example:

- If the noun with root $\acute{\alpha}\mu\alpha\rho\tau\iota\alpha$ (‘sin’) were the singular subject of a sentence, it would be written just as it stands: $\acute{\alpha}\mu\alpha\rho\tau\iota\alpha$
- If the noun with root $\gamma\lambda\omega\sigma\sigma\alpha$ (‘tongue’) were the singular subject of a sentence, it would also be written just as it stands. In this case, the α is not lengthened.
- If the noun with root $\gamma\rho\alpha\phi\alpha$ (‘writing’) were the singular subject of a sentence, nothing would be added but the final α would be lengthened. Because the α is preceded by ϕ (not ϵ , ι or ρ), it lengthens to η . So it would become $\gamma\rho\alpha\phi\eta$.

How do you know whether any given noun lengthens its final root vowel (α) for the nominative singular in the first declension? When you learn a noun as an item in a vocabulary list (or when you look it up in a lexicon), you learn the nominative singular form, not the root. So you would learn the word with root $\gamma\rho\alpha\phi\alpha$ as: ‘ $\gamma\rho\alpha\phi\eta$, ἡ writing’. But you would learn the word with root $\gamma\lambda\omega\sigma\sigma\alpha$ as ‘ $\gamma\lambda\omega\sigma\sigma\alpha$, ἡ tongue’. So the information about whether the final root vowel is lengthened should be built into your vocabulary list and lexicon. Of course, with a word like $\acute{\alpha}\mu\alpha\rho\tau\iota\alpha$ it doesn’t matter whether the final α lengthens, because the α is preceded by a ι and so it just lengthens to a long α which looks exactly the same as a short α !

(NB you also learn the genitive singular ending in a vocab list; more of that below)

Genitive

The *Genitive* case is a little bit like the English possessive case, but there are important differences as well. A word is put in the genitive case when it describes either the type of something or separation from something. For example, in the sentence, ‘The King of Egypt threw the ball’, ‘The King’ would be in the nominative case (because it is the subject of the verb) and ‘of Egypt’ would be a single word in the genitive case, because it describes the type (or ‘genus’) of king that did the throwing—he was the one who rules Egypt.

When you translate a word in the genitive case, put the word ‘of’ (to denote type) or ‘from’ (to denote separation)—whatever works best in the context—in front of the word and you should get the translation about right.

A noun in the genitive case has a sigma (ς) added to its root in the first declension, and the final vowel in the root (α) is *always* lengthened to its corresponding long vowel. Again, it is important to know the rules for vowel lengthening in Table 2-2 Short and Long Vowel Correspondence (page 5). For example:

- If the noun with root $\acute{\omega}\rho\alpha$ (‘hour’) was used to express the idea of ‘of’ or ‘from’ (e.g. ‘of an hour’), it would be genitive singular. The short α of the root would lengthen to long α (because it follows ρ), and sigma would be added. The word would be written $\acute{\omega}\rho\alpha\varsigma$.
- If the noun with root $\gamma\lambda\omega\sigma\sigma\alpha$ (‘tongue’) were a genitive singular (‘of a tongue’ / ‘from a tongue’), the α would be lengthened to η , and a sigma would be added. The word would be $\gamma\lambda\omega\sigma\sigma\eta\varsigma$.
- If the noun with root $\gamma\rho\alpha\phi\alpha$ (‘writing’) were a genitive singular (‘of a writing’ / ‘from a writing’), the α would be lengthened to η , and a sigma would be added. The word would be $\gamma\rho\alpha\phi\eta\varsigma$.

In fact, when you learn a noun as an item in a vocabulary list (or when you look it up in a lexicon), you learn both the nominative singular form AND the genitive ending. So:

- You would learn the word with root $\acute{\omega}\rho\alpha$ as ‘ $\acute{\omega}\rho\alpha$, $-\alpha\varsigma$, ἡ sin’.
- You would learn the word with root $\gamma\rho\alpha\phi\alpha$ as: ‘ $\gamma\rho\alpha\phi\eta$, $-\eta\varsigma$, ἡ writing’.
- You would learn the word with root $\gamma\lambda\omega\sigma\sigma\alpha$ as ‘ $\gamma\lambda\omega\sigma\sigma\alpha$, $-\eta\varsigma$, ἡ tongue’.

This proves quite a handy memory jogger to help you remember the basic rules about the first declension. It becomes even more important with other declensions (more of that later).

Dative

A word is put in the *dative* case when it describes either:

- The *indirect object* of an action, e.g. ‘The King threw a ball *to the prince*’; ‘The King threw a ball *for the prince*’. In this case, the ball is the direct ‘object’ of the sentence (and would be in the accusative), but the prince benefits from the action, and so is the indirect object, OR
- The *location* of an action, e.g. ‘The King threw a ball *in the castle*’, OR
- The *instrument* used to perform an action, e.g. ‘The King threw a ball *by hand*’

When you translate a word in the dative case, put the word ‘to’ or ‘for’ or ‘in’ or ‘by’ (whatever works best in the context) in front of it and you should get it about right.

A noun in the dative case has a sigma (ι) added to its root in the first declension, and the final vowel in the root (α) is *always* lengthened to its corresponding long vowel. Again, it is important to know the rules for vowel lengthening in Table 2-2 Short and Long Vowel Correspondence (page 5). For example:

- If the noun with root ὥρα (‘hour’) were used to express the idea of indirect object, location, or instrument, it would be dative (singular). The short α of the root would lengthen to long α (because it follows ρ), and iota would be added. Because the α is long, the iota will subscript (see Chapter 3: Diphthongs). The word would be written ὥραι.
- If the noun with root γλωσσα (‘tongue’) were a dative singular (‘to a tongue’, ‘for a tongue’, ‘in a tongue’, ‘by a tongue’), the α would be lengthened to η, and a iota would be added, which would subscript. The word would be γλωσσηι.
- If the noun with root γραφα (‘writing’) were a dative singular, the α would be lengthened to η, and a iota (subscript) would be added. The word would be γραφηι.

Accusative

The *Accusative* case is very similar to English objective case. The object of a sentence is usually in the accusative case. If you were translating a Greek sentence into English, you would place a word in the accusative case *after* the verb.

A noun in the accusative case has a nu (ν) added to its root in the first declension, and sometimes the final vowel in the root (α) is lengthened to its corresponding long vowel (following the same pattern as the nominative). For example:

- If the noun with root ἁμαρτια (‘sin’) were the singular object of a verb, it would be written ἁμαρτιαν
- If the noun with root γλωσσα (‘tongue’) were the singular object of a verb, it would be written γλωσσαν. In this case, the α is not lengthened.
- If the noun with root γραφα (‘writing’) were the singular object of a verb, the final α would be lengthened and a ν would be added. Because the α is preceded by φ (not ε, ι or ρ), it lengthens to η. So it would become γραφην.

Plural endings

When nouns are written in the plural, there is never any lengthening of the final short α of the root. Instead, the plural endings are simply added to the root. Examine the four plural endings in Table 10-2: The First Declension. You should notice two things.

Firstly, the genitive plural ending is $\omega\nu$. When it is added to any first declension noun, the ω in the ending will contract with the α in the root to give $\alpha\omega\nu \rightarrow \omega\nu$. At this stage you may need to revise the vowel contraction rules (Chapter 4: When Vowels Collide I). Hence the genitive plural of $\gamma\lambda\omega\sigma\sigma\alpha$ ('tongue') is $\gamma\lambda\omega\sigma\sigma\omega\nu$ ('of / from tongues') NOT $\gamma\lambda\omega\sigma\sigma\alpha\omega\nu$.

Secondly, you might notice that the genitive singular ending may be impossible to distinguish from the accusative plural ending. For example, the word $\acute{\omega}\rho\alpha$ would be written $\acute{\omega}\rho\alpha\varsigma$ in the genitive singular (with a long α) and $\acute{\omega}\rho\alpha\varsigma$ in the accusative plural (with short α). But the long and short alphas look exactly alike! The only way to distinguish between the two is context: would it make more sense to translate the word 'of / from an hour' or to translate the word as 'hours' and make it the object of the verb?

Paradigms

Paradigms are lists of words that can give you a bit of a 'memory jog' to help you to remember the general principles and patterns. Table 10-2: The First Declension is all you need to know for the first declension. However, it can get a little cumbersome to learn straight off, so you might want to remember a few examples of the declension that you can rattle off your tongue, that can remind you of the table. Here are three paradigms for the first declension. Study them and notice how all three paradigms are applications of Table 10-2: The First Declension. You should be able to work these paradigms out yourself, given the table and enough time.

Table 10-3: Paradigms for the first declension

<i>Number</i>	<i>Case</i>	$\acute{\omega}\rho\alpha, -\alpha\varsigma, \acute{\eta}$ hour	$\gamma\lambda\omega\sigma\sigma\alpha, -\eta\varsigma, \acute{\eta}$ tongue	$\gamma\rho\alpha\phi\eta, -\eta\varsigma, \acute{\eta}$ writing
<i>Singular</i>	<i>Nominative</i>	$\acute{\omega}\rho\alpha$	$\gamma\lambda\omega\sigma\sigma\alpha$	$\gamma\rho\alpha\phi\eta$
	<i>Genitive</i>	$\acute{\omega}\rho\alpha\varsigma$	$\gamma\lambda\omega\sigma\sigma\eta\varsigma$	$\gamma\rho\alpha\phi\eta\varsigma$
	<i>Dative</i>	$\acute{\omega}\rho\alpha$	$\gamma\lambda\omega\sigma\sigma\eta$	$\gamma\rho\alpha\phi\eta$
	<i>Accusative</i>	$\acute{\omega}\rho\alpha\nu$	$\gamma\lambda\omega\sigma\sigma\alpha\nu$	$\gamma\rho\alpha\phi\eta\nu$
<i>Plural</i>	<i>Nominative</i>	$\acute{\omega}\rho\alpha\iota$	$\gamma\lambda\omega\sigma\sigma\alpha\iota$	$\gamma\rho\alpha\phi\alpha\iota$
	<i>Genitive</i>	$\acute{\omega}\rho\omega\nu$	$\gamma\lambda\omega\sigma\sigma\omega\nu$	$\gamma\rho\alpha\phi\omega\nu$
	<i>Dative</i>	$\acute{\omega}\rho\alpha\iota\varsigma$	$\gamma\lambda\omega\sigma\sigma\alpha\iota\varsigma$	$\gamma\rho\alpha\phi\alpha\iota\varsigma$
	<i>Accusative</i>	$\acute{\omega}\rho\alpha\varsigma$	$\gamma\lambda\omega\sigma\sigma\alpha\varsigma$	$\gamma\rho\alpha\phi\alpha\varsigma$

However, **do not resort to learning these paradigms as a substitute for learning Table 10-2: The First Declension**. You **must** learn the table; learning the paradigms is simply one helpful method to assist you in learning the table; and to make sure that you understand the declension properly.

The reason for this is that you need to get to the point where you don't need the paradigms, but can quickly and automatically work out the meaning of a noun using the principles of the declension. If you insist on learning the paradigms instead, you are condemning yourself to a life of monotony and you risk being overwhelmed by the different possibilities. Be warned!

Vocabulary list

ἡμέρα, -ας, ἡ	a day
γῆ, γῆς, ἡ	the earth, land
ἁμαρτία, -ας, ἡ	a sin, sin
δόξα, -ης, ἡ	glory
καρδία, -ας, ἡ	the heart
φωνή, -ῆς, ἡ	a sound, voice
ζωή, -ῆς, ἡ	life
ἀγάπη, -ης, ἡ	love
ἐκκλησία, -ας, ἡ	assembly, congregation, church
ἀλήθεια, -ας, ἡ	truth
ώρα, -ας, ἡ	an hour
ψυχή, -ῆς, ἡ	soul, life, self
ἐξουσία, -ας, ἡ	authority
οἰκία, -ας, ἡ	a house
δικαιοσύνη, -ης, ἡ	righteousness
εἰρήνη, -ης, ἡ	peace
θάλασσα, -ης, ἡ	the sea
κεφαλή, -ῆς, ἡ	head
ἐντολή, -ῆς, ἡ	a commandment
Γαλιλαία, -ας, ἡ	Galilee
συναγωγή, -ῆς, ἡ	a synagogue
ἀρχή, -ῆς, ἡ	a beginning
ἐπαγγελία, -ας, ἡ	a promise
σοφία, -ας, ἡ	wisdom
γλῶσσα, -ης, ἡ	a tongue, language
γραφή, -ῆς, ἡ	a writing, Scripture
παραβολή, -ῆς, ἡ	a parable
χρεία, -ας, ἡ	a need
φυλακή, -ῆς, ἡ	a guard, a prison, a watch
σωτηρία, -ας, ἡ	salvation
γενεά, -ᾶς, ἡ	a generation
Ἰουδαία, -ας, ἡ	Judea
τιμή, -ῆς, ἡ	honor, price
ἐπιθυμία, -ας, ἡ	eager desire, passion, lust
μαρτυρία, -ας, ἡ	a testimony, evidence
προσευχή, -ῆς, ἡ	prayer
περιτομή, -ῆς, ἡ	circumcision
ὀργή, -ῆς, ἡ	wrath, anger
διαθήκη, -ης, ἡ	a formal undertaking, will, covenant
ὑπομονή, -ῆς, ἡ	steadfast endurance, perseverance
φυλή, -ῆς, ἡ	a tribe
παρρησία, -ας, ἡ	boldness, confidence
διδαχή, -ῆς, ἡ	teaching

Exercises

- A. Learn the vocabulary words for this chapter. You may want to write them on cards, or use a computer 'flashcard' program which keeps track of which words you know well.
- B. Learn Table 10-2: The First Declension
- C. Try to write out all the paradigms in Table 10-3: Paradigms for the first declension using only your knowledge of Table 10-2: The First Declension.
- D. What is the root of:
1. καρδιαι
 2. δικαιοσυνης
 3. τιμη
 4. γενεων
- E. For each of the following, write its case, number, gender and nominative singular form. How would you translate it?
- | | |
|---------------|---------------|
| 1. ἡμεραις | 12. ἔξουσαι |
| 2. ἐπαγγελιων | 13. ἀγαπην |
| 3. φωνων | 14. φυλακης |
| 4. ἀρχην | 15. σοφια |
| 5. ἀληθεια | 16. ἐκκλησιων |
| 6. ἐντολη | 17. ψυχαι |
| 7. τιμης | 18. ἐπιθυμιαι |
| 8. ὑπομονας | 19. θαλασσαις |
| 9. γραφης | 20. σωτηρια |
| 10. συναγωγη | 21. ὥρας |
| 11. οικια | 22. προσευχην |
- F. How would you write the following in Greek?
- | | |
|---------------------------|--------------------------|
| 1. sin (subject) | 12. of evidence |
| 2. a tribe (object) | 13. wraths (object) |
| 3. of righteousnesses | 14. of Galilee |
| 4. from glories | 15. lands (object) |
| 5. circumcision (subject) | 16. need (subject) |
| 6. for heads | 17. to lives |
| 7. languages (object) | 18. peace (object) |
| 8. by confidences | 19. in a heart |
| 9. for a generation | 20. a covenant (subject) |
| 10. from Judea | 21. with a parable |
| 11. teaching (subject) | |
- G. Translate the following (made-up) sentences. The verb is written in English rather than Greek:
1. διαθήκη περιτομης may fulfil ἐπαγγελιαν σωτηριας ἁμαρτιων φυλαις
 2. συναγωγαις ἐντολας teach Ἰουδαιας κεφαλαι παραβολαις

Exercises—Answers

D.

1. καρδια
2. δικαιοσυνη
3. τιμη
4. γενεα

E.

1. dative, plural, feminine, ἡμερα, to / for / in / by days
2. genitive, plural, feminine, ἐπαγγελια, of / from promises
3. genitive, plural, feminine, φωνη, of / from sounds, voices
4. accusative, singular, feminine, ἀρχη, a beginning (object)
5. dative, singular, feminine, ἀληθεια, to / for / in / by truth
6. dative, singular, feminine, ἐντολη, to / for / in / by a commandment
7. genitive, singular, feminine, τιμη, of / from honor, price
8. accusative, plural, feminine, ὑπομονη, steadfast endurances, perseverances (object)
9. genitive, singular, feminine, γραφη, of / from a writing, Scripture
10. nominative, singular, feminine, συναγωγη, a synagogue (subject)
11. nominative, singular, feminine, οἰκια, house (subject)
12. nominative, plural, feminine, ἐξουσια, authorities (subject)
13. accusative, singular, feminine, ἀγαπη, love (object)
14. genitive, singular, feminine, φυλακη, of / from a guard / prison / watch
15. dative, singular, feminine, σοφια, to / for / in / by wisdom
16. genitive, plural, feminine, ἐκκλησια, of / from assemblies, congregations, churches
17. nominative, plural, feminine, ψυχη, souls, lives, selves (subject)
18. nominative, plural, feminine, ἐπιθυμια, eager desires, passions, lusts (subject)
19. dative, plural, feminine, θαλασσα, to / for / in / by seas
20. nominative, singular, feminine, σωτηρια, salvation (subject)
21. accusative plural OR genitive singular, feminine, ὥρα, hours (object) OR of / from an hour
22. accusative, singular, feminine, προσευχη, prayer (object)

F.

- | | | |
|----------------|---------------|--------------|
| 1. ἁμαρτια | 8. παρρησιας | 15. γας |
| 2. φυλην | 9. γενεα | 16. χρειαι |
| 3. δικαιοσυνων | 10. Ἰουδαιας | 17. ζωαις |
| 4. δοξων | 11. διδαχαι | 18. εἰρηνην |
| 5. περιτομη | 12. μαρτυριας | 19. καρδια |
| 6. κεφαλαις | 13. ὄργας | 20. διαθηκη |
| 7. γλωσσας | 14. Γαλιλαιας | 21. παραβολη |

G.

1. A covenant of circumcision may fulfil a promise of salvation from sins for tribes
2. Heads of Judea teach commandments in synagogues by parables

Chapter 11: The second declension

Vocabulary list