Appendix F. *Examine Dionysius Thrax.*

Dionysius Thrax purportedly wrote *The Art of Language* in the late second century BC from Alexandria. This makes it the earliest existing work on Greek grammar. Dionysius was a student of Aristarchus of Samothrace, the chief librarian at Alexandria.[1] Dionysius shows familiarity and particular interest in the works of Homer.

The Art of Language analyzes pronunciation, word formation, parts of speech, the syntactical relationships between words, and word function for the ancient Greek language. Dionysius is interested in the intersection of these separate topics.

The preface states that intended purpose includes the application of grammar for producing and reciting both narrative and poetic works.

While discussing the phonology of the alphabet, Dionysius relates the letters to their role in identifying gender of things and forming tense of actions.

Examine his special vocabulary.

γραμματική *language* is the analysis of composition and word choice.

ποιηταί *work* or *composition* is the literary product of an author.

προσωιδία *pronunciation* is the oral expression of sounds, accents, breathings, and pauses.[2]

ἀπόδοσις *definition* is the standard meaning of spoken and written words.[3]

A ποίημα *poem* is text verse with rhythm and meter, whether sung or spoken.

σύγγραμμα *story* is a written objective narrative.[4] Unlike poetry, it does not have rhythm or meter.

ἀνάγνωσίς *reading* is enunciating a written text verbally.

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1. This analysis will not address hypothetical pseudipigraphical origins of *The Art of Language*. The subject is not germane to this discussion. No conclusions about the question are assumed.

2. Kemp and Davidson acknowlege that Dionysius addresses breathings, vowel length, syllable length, and word formation. However, extensive sections of *The Art of Language* address phonology, including pronunciation. This is the likely meaning of προσωιδία.

3. The 'explanation of obscure words' (Kemp) is better translated with the familiar synonym 'definition'.

4. Story is a less formal name than prose, or even worse, prosody.

τόνος *accent* is the verbal emphasis of a word syllable using pitch, or the corresponding mark in written text. This differs from modern English accent, which uses volume for emphasis more than pitch.

στιγμή *punctuation* is a pause in speech, or the corresponding mark indicating the pause in written text.

ῥαψωιδία *rapping* is the public performance of reading poetry.[5]

A στοιχεῖον *character* is an elemental written figure. It is a synonym of letter.

A γράμμα *letter* is a member of the alphabet. It is a synonym of character.

A φωνήεν *vowel* is a sound spoken without closing the throat, teeth, or lips, or one of the corresponding written letters. Vowels can stand by themselves as a complete syllable, unlike consonants.

A δίφθογγος *double* vowel, *double* sound, or *diphthong*, is multiple vowels forming a single, composite sound, or, the corresponding letters.[6]

A σύμφωνον *consonant* is a sound spoken while closing the throat, teeth, or lips, or, one of the corresponding letters.

A ἡμίφωνον *soft* consonant is a sound spoken while only partially closing the throat, teeth, or lips, or, one of the corresponding letters.

A ἄφωνον *hard* consonant is a sound spoken while completely closing the throat, teeth, or lips, or, one of the corresponding letters.[7]

A διπλᾶ *double* consonant is a sound joining multiple consonants into one, or, one of the corresponding letters.

A συλλαβή *syllable* is a combination of sounds that forms one sound unit. A syllable contains at least one vowel sound joined with some consonants.

A φωνή *syllable* can represent another synonym for συλλαβή syllable.

A λέξις *word* is a group of sounds forming a single, complete unit of meaning, or, the corresponding letters.

λόγος *speech* is the vocal utterance of words.

A μέρη *part* of speech is a category of word types used in language, including things, articles, substitutes, modifiers, actions, qualifiers, connectors, or emotions.

A ὄνομα *thing*, or *noun*, regards a physical substance or a concept.

An ῥῆμα *action*, or *verb*, expresses a personal conduct.

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5. Rhapsody (Kemp, Davidson) is an obscure term. Rapping is the current and popular form of rhapsody. Modern rap is closely related to the rhythm of the performance of poetry, just as with Dionysisu's persepctive of rhapsody. Rapping is part of the common English vocatublary, and it is the best word that corresponds to rhapsody. It also has the advantage of being a homonym of rhapsody.

6. Diphthong is a transliteration, but a poor description. These vowel combinations are double.

7. Hard and soft are the best way to characterize the difference between consonants that are complete and partial stops.

A μετοχή *participle* converts an action into a thing.

An ἄρθρον *article* clarifies the type of reference of a thing.

A ἀντωνυμία *substitute*, or *pronoun*, stands in the place of a thing.

A πρόθεσις *direction*, or *preposition*, expresses a direction between an action and a thing.

A ἐπίρρημα *qualifier*, or *adverb*, modifies an action or another qualifier.

A σύνδεσμος *connector*, or *conjunction*, joins words, phrases, or sentences.

πτωτικόν *inflection* is word-formation by modifying a stem joined with prefixes and suffixes.

γένη *gender* assigns a word to a class that corresponds either to ἀρσενικόν *male*, θηλυκόν *female*, or οὐδέτερον *neutral*.

εἴδη *origin* is the source of word formation, either πρωτότυπον *original* or παράγωγον *derivative*.[8]

σχήματα *form* is the composition of a word, either ἁπλοῦν *plain*, σύνθετον *composite*, or παρασύνθετον *relation*.

ἀριθμοί *number* is the quantity, whether ἑνικός *single*, δυϊκός *double*, or πληθυντικός *multiple*.

πτώσεις *case* is the relationship of a thing to the action of the sentence, whether ὀρθή *subject*, γενική *possessive*, δοτική *indirect* object, αἰτιατική *direct* object, or κλητική *address*.

εἴδη *use* can also refer to the function of a word. This is distinct from its meaning regarding word origin. The use describes the syntactic role of the word related to other words in the sentence.

A ἐγκλίσεις *mood* expresses the reality of an action, whether ὀριστική *statement*, προστακτική *order*, εὐκτική *wish*, or ὑποτακτική *possibility*.

διαθέσεις *agency*, or voice, refers to the relationship between the subject and an action, whether ἐνέργεια *active*, πάθος *passive*, μεσότης *intensive*.

πρόσωπα *person* identifies the subject of the action, whether the πρῶτον *first* person narrator, the δεύτερον *second* person addressee, or the τρίτον *third* person under discussion.

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8. Kemp and Davidson call εἴδη species. However, Dionysius's explanation and examples relate to the source of word-formation. Source is more descriptive, common, and familiar.

χρόνοι *time* identifies the moment of the action relative to the moment of narration, whether ἐνεστώς *present*, παρεληλυθώς *past*, or μέλλων *future*.[9]

There is a συζυγίαι *relation* morphologically between certain tenses, that is, ἐνεστῶτος *present* and παρατατικόν *imperfect*, παρακειμένου *perfect* and ὑπερσυντέλικον *pluperfect*, and ἀορίστου *aorist* and μέλλοντα *future*.[10]

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9. It is clear that Dionysius considers actions to inflect grammatical time. First, there is his choice of the name χρόνοι 'time'. Then, there is his description of the characteristic in three scopes of time, present, past, and future. Dionysius knows that there are six different tenses, because he names them. However, he sees the main difference in the grammatical category as separating the tenses into groups by relative time. His failure to mention aspect does not require that Dionysius would deny the existence of aspect. However, it does make it likely that he thinks that the role of time trumps that of aspect.

10. These pairs share common features of stem formation. Present and imperfect use the base stem. Perfect and pluperfect use reduplication. Aorist and future employ a final-σ. There might be other similarities, but stem formation is the only common characteristic.

περὶ γραμματικῆς.

γραμματική ἐστιν ἐμπειρία τῶν παρὰ ποιηταῖς τε καὶ συγγραφεῦσιν ὡς ἐπὶ τὸ πολὺ λεγομένων. μέρη δὲ αὐτῆς ἐστιν ἕξ·

πρῶτον ἀνάγνωσις ἐντριβῆς κατὰ προσωιδίαν.

δεύτερον ἐξήγησις κατὰ τοὺς ἐνυπάρχοντας ποιητικοὺς τρόπους.

τρίτον γλωσσῶν τε καὶ ἱστοριῶν πρόχειρος ἀπόδοσις.

τέταρτον ἐτυμολογίας εὕρεσις.

πέμπτον ἀναλογίας ἐκλογισμός.

ἕκτον κρίσις ποιημάτων. ὃ δὲ κάλλιστόν ἐστι πάντων τῶν ἐν τῆι τέχνηι.

περὶ ἀναγνώσεως.

ἀνάγνωσίς ἐστι ποιημάτων ἢ συγγραμμάτων ἀδιάπτωτος προφορά.

ἀναγνωστέον δὲ καθ᾽ ὑπόκρισιν, κατὰ προσωιδίαν, κατὰ διαστολήν. ἐκ μὲν γὰρ τῆς ὑποκρίσεως τὴν ἀρετήν, ἐκ δὲ τῆς προσωιδίας τὴν τέχνην, ἐκ δὲ τῆς διαστολῆς τὸν περιεχόμενον νοῦν ὁρῶμεν.

ἵνα τὴν μὲν τραγωιδίαν ἡρωϊκῶς ἀναγνῶμεν, τὴν δὲ κωμωιδίαν βιωτικῶς, τὰ δὲ ἐλεγεῖα λιγυρῶς, τὸ δὲ ἔπος εὐτόνως, τὴν δὲ λυρικὴν ποίησιν ἐμμελῶς, τοὺς δὲ οἴκτους ὑφειμένως καὶ γοερῶς.

τὰ γὰρ μὴ παρὰ τὴν τούτων γινόμενα παρατήρησιν καὶ τὰς τῶν ποιητῶν ἀρετὰς καταρριπτεῖ. καὶ τὰς ἕξεις τῶν ἀναγιγνωσκόντων καταγελάστους παρίστησιν.

περὶ τόνου.

τόνος ἐστὶν ἀπήχησις φωνῆς ἐναρμονίου· κατὰ ἀνάτασιν ἐν τῆι ὀξείαι. ἢ κατὰ ὁμαλισμὸν ἐν τῆι βαρείαι. ἢ κατά περίκλασιν ἐν τῆι περισπωμένηι.

περὶ στιγμῆς.

στιγμαί εἰσι τρεῖς· τελεία, μέση, ὑποστιγμή.

1. ἡ μὲν τελεία στιγμή ἐστι διανοίας ἀπηρτισμένης σημεῖον.
2. μέση δὲ σημεῖον πνεύματος ἕνεκεν παραλαμβανόμενον.
3. ὑποστιγμὴ δὲ διανοίας μηδέπω ἀπηρτισμένης ἀλλ᾽ ἔτι ἐνδεούσης σημεῖον.

τίνι διαφέρει στιγμὴ ὑποστιγμῆς; χρόνωι. ἐν μὲν γὰρ τῆι στιγμῆι πολὺ τὸ διάστημα. ἐν δὲ τῆι ὑποστιγμῆι παντελῶς ὀλίγον.

περὶ ῥαψωιδίας.

ῥαψωιδία ἐστὶ μέρος ποιήματος ἐμπεριειληφός τινα ὑπόθεσιν. εἴρηται δὲ ῥαψωιδία οἱονεὶ ῥαβδωιδία τις οὖσα, ἀπὸ τοῦ δαφνίνηι ῥάβδωι περιερχομένους ἄιδειν τὰ ὁμήρου ποιήματα.

Examine language.

Language is the study of how authors both form works and also compose using many words. Language has six aspects:

First, read carefully with correct pronunciation.

Second, follow the standard methods of composition.

Third, speak and know the standard word definitions.

Fourth, discover word origins.

Fifth, parse word paradigms.

Sixth, analyze written works. This is the most beautiful skill.

Examine reading.

Read poetry or narrative with flawless delivery.

Read with expression, pronunciation, and clarity. Use excellent expression, correct pronunciation, and a clearly focused mind.

Read a tragedy with heroicism, a comedy with popularity, a funeral song with intensity, a tale with vigor, a musical poem with harmony, and a lament with a soft tone and mourning.

Failing to observe these matters shows contempt for skilled writing. It causes the reading process to sound ridiculous.

Examine the accent.

Accent is the change of pitch. It rises with the *acute*. It lowers in the *grave*. It alternates with the *circumflex*.

Examine punctuation.

There are three punctuation marks: a period, a colon, and a comma.

1. A *period* marks the end of a complete thought.
2. A *colon* marks a dependent clause.
3. A *comma* marks an incomplete thought. It is a phrase.

What is different about the punctuation of a comma? It differs by time. The pause for other punctuation is longer. The pause for a comma is quite short.

Examine rapping.

Rapping is a performance of part of a poem. Performers call it rapping because of the walking stick they carried around while singing the poems of Homer.

περὶ στοιχείου.

γράμματά ἐστιν εἰκοσιτέσσαρα ἀπο τοῦ α μέχρι τοῦ ω. γράμματα δὲ λέγεται διὰ τὸ γραμμαῖς καὶ ξυσμαῖς τυποῦσθαι· γράψαι γὰρ τὸ ξῦσαι παρὰ τοῖς παλαιοῖς, ὡς καὶ παρ᾽ ὁμήρωι·

νῦν δέ μ᾽ ἐπιγράψας τάρσον ποδὸς εὔχεαι αὔτως.

τὰ δὲ αὐτὰ καὶ στοιχεῖα καλεῖται διὰ τὸ ἔχειν στοῖχόν τινα καὶ τάξιν.

τούτων φωνήεντα μέν ἐστιν ἑπτά· α ε η ι ο υ ω. φωνήεντα δὲ λέγεται, ὅτι φωνὴν ἀφ᾽ ἑαυτῶν ἀποτελεῖ.

τῶν δὲ φωνηέντων μακρὰ μέν ἐστι δύο· η καὶ ω. βραχέα δύο· ε καὶ ο. δίχρονα τρία· α ι υ. δίχρονα δὲ λέγεται ἐπεὶ ἐκτείνεται καί συστέλλεται.

προτακτικὰ φωνήεντα πέντε· α ε η ο ω. προτακτικὰ δὲ λέγεται ὅτι προτασσόμενα τοῦ ι καὶ υ συλλαβὴν ἀποτελεῖ, οἷον αι αυ. ὑποτακτικὰ δύο· ι καὶ υ. καὶ τὸ υ δὲ ἐνιότε προτακτικόν ἐστι τοῦ ι, ὡς ἐν τῶι μυῖα καὶ ἅρπυια.

δίφθογγοι δέ εἰσιν ἕξ· αι αυ ει ευ οι ου.

σύμφονα δὲ τὰ λοιπὰ ἑπτακαίδεκα· β γ δ ζ θ κ λ μ ν ξ π ρ σ τ φ χ ψ. σύμφοναι δὲ ὅτι αὐτὰ μὲν καθ᾽ ἑαυτὰ φωνὴν οὐκ ἔχει, συντασσόμενα δὲ μετὰ τῶν φωνηέντων φωνὴν ἀποτελεῖ.

τούτων ἡμίφωνα μέν ἐστιν ὀκτώ· ζ ξ ψ λ μ ν ρ σ. ἡμίφωνα δὲ λέγεται, ὅτι παρ᾽ ὅσον ἧττον τῶν φωνηέντων εὔφωνα καθέστηκεν ἔν τε τοῖς μυγμοῖς καὶ σιγμοῖς.

Examine the written character.

There are twenty-four letters progressing from α 'alpha' to ω 'omega'. The letters are composed of lines and marks. From ancient times, γράψαι 'writing' meant marking, for example, Homer,

> You boast, but you barely ἐπιγράψας 'grazed' the sole of my foot.[1]

They call them στοιχεῖα '*characters*' because many have στοῖχόν 'vertical'[2] or horizontal lines.

There are seven vowels: α 'alpha', ε 'epsilon', η 'eta', ι 'iota', ο 'omicron', υ 'upsilon', and ω 'omega'. They call it a φωνήεντα '*vowel*' because each can compose an independent φωνὴν 'syllable' by itself.[3]

There are two *long* vowels: η 'eta' and ω 'omega'. There are two *short* vowels: ε 'epsilon' and ο 'omicron'. There are three alternate vowels: α 'alpha', ι 'iota', and υ 'upsilon'. They call them *alternate* because they can become long or short.

There are five vowel prefixes: α 'alpha', ε 'epsilon', η 'eta', ο 'omicron', and ω 'omega'. They call them *prefixes* because they can combine with ι 'iota' or υ 'upsilon', for example, αι 'alpha iota' or αυ 'alpha upsilon'. There are two *postfixes*: ι 'iota' and υ 'upsilon'. Even υ 'upsilon' can combine with ι 'iota', for example, μυῖα 'fly' or ἅρπυια 'hurricane'.

There are six vowel *combinations*: αι 'alpha iota', αυ 'alpha upsilon', ει 'epsilon iota', ευ 'epsilon upsilon', οι 'omicron iota', and αυ 'omicron upsilon'.

There are seventeen consonants: β 'beta', γ 'gamma', δ 'delta', ζ 'zeta', θ 'theta', κ 'kappa', λ 'lambda', μ 'mu', ν 'nu', ξ 'xi', π 'pi', ρ 'rho', σ 'sigma', τ 'tau', φ 'phi', χ 'chi', and ψ 'psi'. They call them σύμφοναι '*consonants*' because cannot form φωνὴν 'syllables' by themselves. A consonant must join with a vowel when producing a syllable.[4]

Eight consonants are soft: ζ 'zeta', ξ 'xi', ψ 'psi', λ 'lambda', μ 'mu', ν 'nu', ρ 'rho', and σ 'sigma'. They call them ἡμίφωνα '*soft*' consonants because they make a εὔφωνα 'sweeter' connection between vowels, either with humming or hissing.

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1. Homer, *Iliad*, 11.32. The word ἐπιγράψας 'graze' is spelled like γράψας 'write'. Dionysius uses some poetic license by connecting cognate but unrelated words.

2. στοιχεῖα 'character' is spelled like στοῖχόν 'horizontal'.

3. φωνήεντα 'vowel' is spelled like φωνὴν 'sound'. A vowel is independent because it can stand as a syllable by itself, unlike a consonant. So, φωνήν means 'syllable'.

4. Again, φωνήν means 'syllable'.

ἄφωνα δέ ἐστιν ἐννέα· β γ δ κ π τ θ φ χ. ἄφωνα δὲ λέγεται, ὅτι μᾶλλον τῶν ἄλλων ἐστὶν κακόφωνα, ὥσπερ ἄφωνον λέγομεν τὸν τραγωιδὸν τὸν κακόφωνον.

τούτων ψιλὰ μέν ἐστι τρία· κ π τ. δασέα τρία· θ φ χ. μέσα δὲ τούτων τρία· β γ δ. μέσα δὲ εἴρηται ὅτι τῶν μὲν ψιλῶν ἐστι δασύτερα, τῶν δὲ δασέων ψιλότερα. καὶ ἔστι τὸ μὲν β μέσον τοῦ π καὶ φ. τὸ δὲ γ μέσον τοῦ κ καὶ χ. τὸ δὲ δ μέσον τοῦ θ καὶ τ.

ἀντιστοιχεῖ δὲ τὰ δασέα τοῖς ψιλοῖς. τῶι μὲν π τὸ φ, οὕτως·

ἀλλά μοι εἴφ᾽ ὅπηι ἔσχες ἰὼν εὐεργέα νῆα.

τῶι δὲ κ τὸ χ·

αὐτίχ᾽ ὁ μὲν χλαῖνάν τε χιτῶνά τε ἔννυτ᾽ ὀδυσσεύς.

τὸ δὲ θ τῶι τ·

ὣς ἔφαθ᾽, οἱ δ᾽ ἄρα πάντες ἀκὴν ἐγένοντο σιωπῇι.

ἔτι δὲ τῶν συμφώνων διπλᾶ μέν ἐστι τρία· ζ ξ ψ. διπλᾶ δὲ εἴρηται ὅτι ἓν ἕκαστον αὐτῶν ἐκ δύο συμφώνων σύγκειται. τὸ μὲν ζ ἐκ τοῦ σ καὶ δ. τὸ δὲ ξ ἐκ τοῦ κ καὶ σ. τὸ δὲ ψ ἐκ τοῦ π καὶ σ.

ἀμετάβολα τέσσαρα· λ μ ν ρ. ἀμετάβολα δὲ λέγεται ὅτι οὐ μεταβάλλει ἐν τοῖς μέλλουσι τῶν ῥημάτων οὐδὲ ἐν ταῖς κλίσεσι τῶν ὀνομάτων. τὰ δὲ αὐτὰ καὶ ὑγρὰ καλεῖται.

τελικὰ ἀρσενικῶν ὀνομάτων ἀνεπεκτάτων κατ᾽ εὐθεῖαν καὶ ἑνικὴν πτῶσιν στοιχεῖά ἐστι πέντε· ν ξ ρ σ ψ, οἷον δίων φοῖνιξ νέστωρ πάρις πέλοψ.

Nine consonants are hard: β 'beta', γ 'gamma', δ 'delta', κ 'kappa', π 'pi', τ 'tau', θ 'theta', φ 'phi', and χ 'chi'. They call them ἄφωνα '*hard*' because they make a κακόφωνα 'rough' sound between vowels. So, we describe hard consonants as tragic or closed.

Three hard consonants are *unbreathed*: κ 'kappa', π 'pi', and τ 'tau'. Three are *breathed*: θ 'theta', φ 'phi', and χ 'chi'. Three are partial: β 'beta', γ 'gamma', and δ 'delta'. They call them *partial* because they exhale more than the unbreathed, but they are more mute than the breathed. β 'beta' is between π 'pi' and φ 'phi'. γ 'gamma' is between κ 'kappa' and χ 'chi'. δ 'delta' is between τ 'tau' and θ 'theta'.

Consonants can convert from a breathed to an unbreathed. For example, a π 'pi' can become a φ 'phi',

> Now μοι εἴφ' ὅπηι 'tell me, where' did you put your nice boat when you arrived?[5]

A κ 'kappa' can become a χ 'chi',

> Oddyseus αὐτίχ' ὁ μὲν χλαῖνάν 'immediately put on his cloak' and undergarment.[6]

A τ 'tau' can become a θ 'theta',

> ὣς ἔφαθ', οἱ δ' ἄρα πάντες 'When he spoke, they all' became completely silent.[7]

Three consonants are double: ζ 'zeta', ξ 'xi', and ψ 'psi'. They call them διπλᾶ '*double*' because each joins δύο 'two' consonant sounds. ζ 'zeta' joins σ 'sigma' with δ 'delta'. ξ 'xi' joins κ 'kappa' with σ 'sigma'. ψ 'psi' joins π 'pi' with σ 'sigma'.

Four consonants are fixed: λ 'lambda', μ 'mu', ν 'nu', and ρ 'rho'. They call them ἀμετάβολα '*fixed*' because they do οὐ μεταβάλλει 'not change' in the future tense of the verb, nor in the thing declension of a thing. Some also call them *liquid* consonants.

Five consonants can end *masculine* things: ν 'nu', ξ 'xi', ρ 'rho', σ 'sigma', and ψ 'psi', for example, δίων 'Dion', φοῖνιξ 'Phoenix', νέστωρ 'Nestor', πάρις 'Paris', and πέλοψ 'Pelops'.

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5.   Homer, *Odyssey*, 9.279. The letter π converts to a φ before a vowel with rough breathing.

6.   Homer, *Odyssey*, 5.229. The letter κ converts to a χ before a vowel with rough breathing.

7.   Homer, *Iliad*, 3.95. The letter τ converts to a θ before a vowel with rough breathing.

θηλυκῶν δὲ ὀκτώ· α η ω ν ξ ρ σ ψ, οἷον μοῦσα ἑλένη κλειώ χελιδών ἕλιξ μήτηρ θέτις λαῖλαψ.

οὐδετέρων δὲ ἕξ· α ι ν ρ σ υ, οἷον ἅρμα μέλι δένδρον ὕδωρ δέπας δόρυ. τινὲς δὲ προστιθέασι καὶ τὸ ο, οἷον ἄλλο.

δυϊκῶν δὲ τρία· α ε ω, οἷον ἀτρείδα ἕκτορε φίλω.

πληθυντικῶν δὲ τέσσαρα· ι σ α η, οἷον φίλοι ἕκτορες βιβλία βέλη.

περὶ συλλαβῆς.

συλλαβή ἐστι κυρίως σύλληψις συμφώνων μετὰ φωνήεντος ἢ φωνηέντων, οἷον καρ βοῦς· καταχρηστικῶς δὲ καὶ ἡ ἐξ ἑνὸς φωνήεντος, οἷον α η.

περὶ μακρᾶς συλλαβῆς.

μακρὰ συλλαβὴ γίνεται κατὰ τρόπους ὀκτώ, φύσει μὲν τρεῖς, θέσει δὲ πέντε.

καὶ φύσει μὲν·

1. ἤτοι ὅτ᾽ ἂν διὰ τῶν μακρῶν στοιχείων ἐκφέρηται, οἷον ἥρως.
2. ἢ ὅτ᾽ ἂν ἔχηι ἕν τι τῶν διχρόνων κατ᾽ ἔκτασιν παραλαμβανόμενον, οἷον ἄρης.
3. ἢ ὅτ᾽ ἂν ἔχηι μίαν τῶν διφθόγγων, οἷον αἴας.

θέσει δὲ·

1. ἤτοι ὅτ᾽ ἂν εἰς δύο σύμφωνα λήγηι, οἷον ἅλς.
2. ἢ ὅτ᾽ ἂν βραχεῖ ἢ βραχυνομένωι φωνήεντι ἐπιφέρηται δύο σύμφωνα, οἷον ἀγρός.
3. ἢ ὅτ᾽ ἂν εἰς ἁπλοῦν σύμφωνον λήγηι καὶ τὴν ἑξῆς ἔχηι ἀπὸ συμφώνου ἀρχομένην, οἷον ἔργον.

Eight consonants can end *feminine* things: α 'alpha', η 'eta', ω 'omega', ν 'nu', ξ 'xi', ρ 'rho', σ 'sigma', and ψ 'psi', for example, μοῦσα 'Muse', ἑλένη 'Helen', κλειώ 'Clio', χελιδών 'swallow', ἕλιξ 'curve', μήτηρ 'mother', θέτις 'Thetis', and λαῖλαψ 'hurricane'.

Six consonants can end *neutral* things: α 'alpha', ι 'iota', ν 'nu', ρ 'rho', σ 'sigma', and υ 'upsilon', for example, ἄρμα 'chariot', μέλι 'honey', δένδρον 'tree', ὕδωρ 'water', δέπας 'jar', and δόρυ 'pole'. A few end in o 'omicron', such as ἄλλο 'other'.

Three consonants end *double* things: α 'alpha', ε 'epsilon', and ω 'omega', for example, ἀτρείδα 'the Atreida', ἕκτορε 'Hector', and φίλω 'Philo'.

Four consonants end *multiple* things: ι 'iota', σ 'sigma', α 'alpha', and η 'eta', for example, φίλοι 'friends', ἕκτορες 'the Hectors', βιβλία 'books', and βέλη 'arrows'.[8]

Examine the syllable.

A *syllable* normally joins consonants with one or more vowels, for example, κάρ 'according to' and βοῦς 'cow'.[9] In certain cases, a single vowel can even stand alone as a syllable, for example, α 'alpha' and η 'eta'.

Examine the long syllable.

Eight syllables are considered *long*. Three are natural. Five are by convention. Some syllables are long by *nature*:

1. A syllable might contain an actual long vowel, for example, ἥρως 'hero'.
2. An alternate vowel might become a long vowel, for example, ἄρης 'Ares'.
3. A syllable might contain one of the vowel combinations, for example, αἴας 'Ajax'.

Some syllables are long by *convention*:

1. A long syllable might end with two consonants, for example, ἅλς 'salt'.
2. A long syllable might follow either a short or shortened vowel and two consonants, for example, ἀγρός 'field'.
3. A first syllable might end with an ordinary consonant, then the long syllable might begin with another consonant, for example, ἔργον 'conduct'.

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8. The prior examples end in the specified letters.
9. βοῦς 'cow' is a single word with a single syllable.

4. ἢ ὅτ᾽ ἂν διπλοῦν σύμφωνον ἐπιφέρηται, οἷον ἔξω.

5. ἢ ὅτ᾽ ἂν διπλοῦν σύμφωνον λήγῃ, οἷον ἄραψ.

περὶ βραχείας συλλαβῆς.

βραχεῖα συλλαβὴ γίνεται κατὰ τρόπους δύο.

1. ἤτοι ὅτ᾽ ἂν ἔχῃ ἕν τι τῶν φύσει βραχέων, οἷον βρέφος·

2. ἢ ὅτ᾽ ἂν ἔχῃ ἕν τι τῶν διχρόνων κατὰ συστολὴν παραλαμβανόμενον, οἷον ἄρης.

περὶ κοινῆς συλλαβῆς.

κοινὴ συλλαβὴ γίνεται κατὰ τρόπους τρεῖς.

1. ἤτοι ὅτ᾽ ἂν εἰς φωνῆεν μακρὸν λήγῃ καὶ τὴν ἑξῆς ἔχῃ ἀπὸ φωνήεντος ἀρχομένην, οἷον·

   οὔ τί μοι αἰτίη ἐσσί· θεοί νύ μοι αἴτιοί εἰσιν.

2. ἢ ὅτ᾽ ἂν βραχεῖ ἢ βραχυνομένωι φωνήεντι ἐπιφέρηται δύο σύμφωνα, ὧν τὸ μὲν δεύτερον ἀμετάβολον, τὸ δὲ ἡγούμενον καθ᾽ ἓν ἄφωνόν ἐστιν. οἷον·

   πάτροκλέ μοι δειλῆι πλεῖστον κεχαρισμένε θυμῶι.

3. ἢ ὅτ᾽ ἂν βραχεῖα οὖσα καταπεραιοῖ εἰς μέρος λόγου καὶ τὴν ἑξῆς ἔχῃ ἀπὸ φωνήεντος ἀρχομένην. οἷον·

   νέστορα δ᾽ οὐκ ἔλαθεν ἰαχὴ πίνοντά περ ἔμπης.

περὶ λέξεως.

λέξις ἐστὶ μέρος ἐλάχιστον τοῦ κατὰ σύνταξιν λόγου.

λόγος δέ ἐστι πεζῆς λέξεως σύνθεσις διάνοιαν αὐτοτελῆ δηλοῦσα.

τοῦ δὲ λόγου μέρη ἐστὶν ὀκτώ· ὄνομα, ῥῆμα, μετοχή, ἄρθρον, ἀντωνυμία, πρόθεσις, ἐπίρρημα, σύνδεσμος.

ἡ γὰρ προσηγορία ὡς εἶδος τῶι ὀνόματι ὑποβέβληται.

ἀρχὴ τῶν ὀκτὼ μερῶν τοῦ λόγου.

4. The previous syllable might end with a double consonant, for example, ἔξω· 'exterior'.
5. A long syllable might end with a double consonant, for example, ἄραψ 'Arabs'.

Examine the short syllable.

Two syllables are considered short.

1. A natural short syllable might use one of the actual short vowels, for example, βρέφος 'infant'.
2. A conventional short syllable might shorten one of the alternate vowels, for example, ἄρης 'Ares'.

Examine the diverse syllable.

Three syllables are considered diverse.

1. One syllable might end with a long vowel, but the next begins with a vowel. For example,

οὔ τί μοι αἰτίη ἐσσί 'The blame does not come from me'—the gods themselves are to blame.[10]

2. Two consonants might follow a short vowel or shortened vowel. The second is a liquid consonant, and the first is a stop consonant. For example,

πάτροκλέ 'Patrocle'! He was dear to my soul today.[11]

3. One syllable might end with a short vowel, but the next begins with a vowel. For example,

νέστορα 'Nestora' did not miss the shout, even though he was drinking.[12]

Examine the word.

A word is the smallest unit in the organization of speech.

Speech is composed of ordinary words which make sense to an alert mind.

There are eight parts of speech: thing, action, participle, article, substitute, direction, qualifier, and connector.

Normally, a thing represents a class of things.

Assign every word to one of the eight parts of speech.

10. Homer, Iliad, 3.164. αἰτίη 'blame' ends with a long vowel, while the next word ἐσσί 'come' begins with a short vowel.
11. Homer, Iliad, 19.287. The final syllable of the name πάτροκλέ 'Patrocle' fits the stated format.
12. Homer, Iliad, 14.1. The final syllables of the name νέστορα 'Nestora' fit the stated format.

περὶ ὀνόματος.

ὄνομά ἐστι μέρος λόγου πτωτικόν, σῶμα ἢ πρᾶγμα σημαῖνον, σῶμα μὲν οἷον λίθος, πρᾶγμα δὲ οἷον παιδεία, κοινῶς τε καὶ ἰδίως λεγόμενον, κοινῶς μὲν οἷον ἄνθρωπος ἵππος, ἰδίως δὲ οἷον σωκράτης.

παρέπεται δὲ τῶι ὀνόματι πέντε· γένη, εἴδη, σχήματα, ἀριθμοί, πτώσεις.

1. γένη μὲν οὖν εἰσι τρία· ἀρσενικόν, θηλυκόν, οὐδέτερον. ἔνιοι δὲ προστιθέασι τούτοις ἄλλα δύο, κοινόν τε καὶ ἐπίκοινον, κοινὸν μὲν οἷον ἵππος κύων, ἐπίκοινον δὲ οἷον χελιδών ἀετός.

2. εἴδη δέ δύο· πρωτότυπον καὶ παράγωγον. πρωτότυπον μὲν οὖν ἐστι τὸ κατὰ τὴν πρώτην θέσιν λεχθέν, οἷον γῆ. παράγωγον δὲ τὸ ἀφ᾽ ἑτέρου τὴν γένεσιν ἐσχηκός, οἷον γαιήιος. εἴδη δὲ παραγώνων ἐστὶν ἑπτά· πατρωνυμικόν, κτητικόν, συγκριτικόν, ὑπερθετικόν, ὑποκοριστικόν, παρώνυμον, ῥηματικόν.

   a. πατρωνυμικὸν μὲν οὖν ἐστι τὸ κυρίως ἀπό πατρὸς ἐσχηματισμένον, καταχρηστικῶς δὲ καὶ τὸ ἀπὸ προγόνων, οἷον πηλείδης, αἰακίδης ὁ ἀχιλλεύς. τύποι δὲ τῶν πατρωνυμικῶν ἀρσενικῶν μὲν τρεῖς, ὁ εἰς δης, ὁ εἰς ων, ὁ εἰς αδιος, οἷον ἀτρείδης, ἀτρείων, καὶ ὁ τῶν αἰολέων ἴδιος τύπος ὑρράδιος· ὕρρα γὰρ παῖς ὁ πιττακός. θηλυκῶν δὲ οἱ ἴσοι τρεῖς, ὁ εἰς ις, οἷον πριαμίς, καὶ ὁ εἰς ας, οἷον πελιάς, καὶ ὁ εἰς νη, οἷον ἀδρηστίνη.ἀπὸ δὲ μητέρων οὐ σχηματίζει πατρωνυμικὸν εἶδος ὁ ὅμηρος, ἀλλ᾽ οἱ νεώτεροι.

   b. κτητικὸν δέ ἐστι τὸ ὑπὸ τὴν κτῆσιν πεπτωκός, ἐμπεριειλημμένου τοῦ κτήτορος, οἷον νηλήϊοι ἵπποι, ἑκτόρεος χιτών, πλατωνικὸν βιβλίον.

Examine the thing.

A *thing* is an inflected part of speech. There are material and abstract things. A thing might be material, for example, a stone. A thing might be abstract, for example, education. Everything is either a class of things or a specific thing. A *class* includes man or horse. A *specific* thing includes Socrates.

A thing has five characteristics: gender, origin, composition, number, and case.

1. *Gender* has three forms: masculine, feminine, and neutral. There are two ways that things use gender: shared and unshared. Shared gender includes ἵππος both 'stallion' and 'mare', κύων both 'dog' and 'bitch'. Unshared gender includes χελιδών 'swallow' and ἀετός 'eagle'.

2. *Origin* has two forms: basic and derivative. The *basic* is the original form, for example, γῆ 'earth'. The *derivative* changes the original into something else, for example, γαιήιος 'son of earth'.[13] There are seven derivative *forms*: ancestor, possessor, comparison, greatest, diminutive, quality, and active.

    a. A descendant uses the standard base of an *ancestor*. It is not necessarily formal ancestry, for example, when those related to Achilles are called Peleidese or Aiakidians. *Male* ancestry uses three endings: δης -des, ων -on, and αδιος -adios, for example, ἀτρείδης 'Atreides', ἀτρείων 'Atreion', and the form that the Aeolian dialect uses, ὑρράδιος 'Hyrradios'. ὕρρα 'Hyrra' was the son of πιττακός 'Pittakos'. *Female* ancestry has three endings: There is ις -is, for example, πριαμίς 'Priamis'. There is ας -as, for example, πελιάς 'Pelias'. There is νη -ne, for example, ἀδρηστίνη 'Adrestine'. Homer does not form ancestry from females. Some ancient authors do.

    b. The *possessor* form relates to ownership. It names the owner, for example, νηλήϊοι ἵπποι 'horses of Neleus',[14] ἑκτόρεος χιτών 'the undergarment of Hector',[15] or πλατωνικὸν βιβλίον 'the books of Plato'.

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13. Homer, *Odyssey*, 7.324.

14. Homer, *Iliad*, 11.597.

15. Homer, *Iliad*, 2.416.

    c. συγκριτικὸν δέ ἐστι τὸ τὴν σύγκρισις ἔχον ἑνὸς πρὸς ἕνα ὁμοιογενῆ, ὡς ἀχιλλεὺς ἀνδρειότερος αἴαντος, ἢ ἑνὸς πρὸς πολλοὺς ἑτερογενεῖς, ὡς ἀχιλλεὺς ἀνδρειότερος τῶν τρώων. τῶν δὲ συγκριτικῶν τύποι εἰσὶ τρεῖς, ὁ εἰς τερος, οἷον ὀξύτερος βραδύτερος, καὶ ὁ εἰς ων καθαρός, οἷον βελτίων καλλίων, καὶ ὁ εἰς ων, οἷον κρείσσων ἥσσων.

    d. ὑπερθετικὸν δέ ἐστι τὸ κατ' ἐπίτασιν ἑνὸς πρὸς πολλοὺς παραλαμβανόμενον ἐν συγκρίσει. τύποι δὲ αὐτοῦ εἰσι δύο, ὁ εἰς τατος, οἷον ὀξύτατος βραδύτατος, καὶ ὁ εἰς τος, οἷον ἄριστος μέγιστος.

    e. ὑποκοριστικὸν δέ ἐστι τὸ μείωσιν τοῦ πρωτοτύπου ἀσυγκρίτως δηλοῦν, οἷον ἀνθρωπίσκος λίθαξ μειρακύλλιον.

    f. παρώνυμον δέ ἐστι τὸ παρ' ὄνομα ποιηθέν, οἷον θέων τρύφων.

    g. ῥηματικὸν δέ ἐστι τὸ ἀπὸ ῥήματος παρηγμένον, οἷον φιλήμων νοήμων.

3. σχήματα δὲ ὀνομάτων ἐστὶ τρία· ἁπλοῦν, σύνθετον, παρασύνθετον. ἁπλοῦν μὲν οἷον μέμνων, σύνθετον δὲ οἷον ἀγαμέμνων, παρασύνθετον δὲ οἷον ἀγαμεμνονίδης φιλιππίδης. τῶν δὲ συνθέτων διαφοραί εἰσι τέσσαρες·

    a. ἃ μὲν γὰρ αὐτῶν εἰσιν ἐκ δύο τελείων, ὡς χειρίσοφος.

    b. ἃ δὲ ἐκ δύο ἀπολειπόντων, ὡς σοφοκλῆς.

    c. ἃ δὲ ἐξ ἀπολείποντος καὶ τελείου, ὡς φιλόδημος.

    d. ἃ δὲ ἐκ τελείου καὶ ἀπολείποντος, ὡς περικλῆς.

    c. A *comparison* compares one thing to something similar, for example, Ajax was braver than Achilles. A comparison can relate one thing with a group of a different gender, for example, Achilles was braver than the Trojans. Comparisons have three endings: There is τερος -teros, for example, ὀξύτερος 'sharper 'or βραδύτερος 'slower'. There is the regular ending ων -on, for example, βελτίων 'better' or καλλίων 'prettier'. There is the irregular ending -ων, for example, κρείσσων 'more' or ἥσσων 'worse'.

    d. The *greatest* form expresses one quality over all others by comparison. The greatest form has two different endings: There is -τατος, for example, ὀξύτατος 'sharpest' or βραδύτατος 'slowest'. There is -τος, for example, ἄριστος 'top' or μέγιστος 'most'.

    e. The *diminutive* is when the original is made as small as possible, for example, ἀνθρωπίσκος 'dwarf', λίθαξ 'pebble', or μειρακύλλιον 'kid'.

    f. A *quality* shares a trait with another, for example, θέων 'Theon'[16] or τρύφων 'Trypho'.[17]

    g. An *active* follows an action word, for example, φιλήμων 'Philemon'[18] or νοήμων 'Noemon'.[19]

3. A thing can have three *compositions*: plain, compound, or relation. A *plain* example is 'Memnon'. A *compound* example is 'Agamemnon'. A *relation* example is 'Agamemonites' or 'Philippites'. There are four compound *variations*:

    a. Some form from two complete words, for example, 'Cheirisophos'.

    b. Some form from two incomplete words, for example, 'Sophocles'.

    c. Some form from an incomplete and complete word, for example, 'Philodemus'.

    d. Some form from a complete word and an incomplete word, for example, 'Pericles'.

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16. θέων 'Theon' is like θεῖος 'divine'.
17. τρύφων 'Trypho' is like τρύφος 'piece'.
18. φιλήμων 'Philemon' is like φιλέω 'kind'.
19. νοήμων 'Noemon' is like νοέω 'intelligent'.

4. ἀριθμοὶ τρεῖς· ἑνικός· δυϊκός, πληθυντικός· ἑνικὸς μὲν ὁ ὅμηρος, δυϊκὸς δὲ τὼ ὁμήρω, πληθυντικὸς δὲ οἱ ὅμηροι. εἰσὶ δέ τινες ἑνικοὶ χαρακτῆρες καὶ κατὰ πολλῶν λεγόμενοι, οἷον δῆμος χορός ὄχλος· καὶ πληθυντικοὶ κατὰ ἑνικῶν τε καὶ δυϊκῶν, ἑνικῶν μὲν ὡς ἀθῆναι θῆβαι, δυϊκῶν δὲ ὡς ἀμφότεροι.

5. πτώσεις ὀνομάτων εἰσὶ πέντε· ὀρθή, γενική, δοτική, αἰτιατική, κλητική. λέγεται δὲ ἡ μὲν ὀρθὴ ὀνομαστικὴ καὶ εὐθεῖα, ἡ δὲ γενικὴ κτητική τε καὶ πατρική, ἡ δὲ δοτικὴ ἐπισταλτική, ἡ δὲ αἰτιατικὴ κατ᾽ αἰτιατικήν, ἡ δὲ κλητικὴ προσαγορευτική.

ὑποπέπτωκε δὲ τῶι ὀνόματι ταῦτα, ἃ καὶ αὐτὰ εἴδη προσαγορεύεται· κύριον, προσηγορικόν, ἐπίθετον, πρός τι ἔχον, ὡς πρός τι ἔχον, ὁμώνυμον, συνώνυμον, διώνυμον, ἐπώνυμον, ἐθνικόν, ἐρωτηματικόν, ἀόριστον, ἀναφορικὸν ὃ καὶ ὁμοιωματικὸν καὶ δεικτικὸν καὶ ἀνταποδοτικὸν καλεῖται, περιληπτικόν, ἐπιμεριζόμενον, περιεκτικόν, πεποιημένον, γενικόν, ἰδικόν, τακτικόν, ἀριθμητικόν, ἀπολελυμένον, μετουσιαστικόν.

1. κύριον μὲν οὖν ἐστι τὸ τὴν ἰδίαν οὐσίαν σημαῖνον, οἷον ὅμηρος σωκράτης.

2. προσηγορικὸν δέ ἐστι τὸ τὴν κοινὴν οὐσίαν σημαῖνον, οἷον ἄνθρωπος ἵππος.

3. ἐπίθετον δέ ἐστι τὸ ἐπὶ κυρίων ἢ προσηγορικῶν ὁμωνύμως τιθέμενον καὶ δηλοῦν ἔπαινον ἢ ψόγον. λαμβάνεται δὲ τριχῶς, ἀπὸ ψυχῆς, ἀπὸ σώματος, ἀπὸ τῶν ἐκτός· ἀπὸ μὲν ψυχῆς ὡς σώφρων ἀκόλαστος, ἀπὸ δὲ σώματος ὡς ταχύς βραδύς, ἀπὸ δὲ τῶν ἐκτὸς ὡς πλούσιος πένης.

4. πρός τι ἔχον δέ ἐστιν ὡς πατήρ υἱός φίλος δεξιός.

5. ὡς πρός τι ἔχον δέ ἐστιν ὡς νύξ ἡμέρα θάνατος ζωή.

6. ὁμώνυμον δέ ἐστιν ὄνομα τὸ κατὰ πολλῶν ὁμωνύμως τιθέμενον, οἷον ἐπὶ μὲν κυρίων, ὡς αἴας ὁ τελαμώνιος καὶ αἴας ὁ ἰλέως, ἐπὶ δὲ προσηγορικῶν, ὡς μῦς θαλάσσιος καὶ μῦς γηγενής.

7. συνώνυμον δέ ἐστι τὸ ἐν διαφόροις ὀνόμασι τὸ αὐτὸ δηλοῦν, οἷον ἄορ ξίφος μάχαιρα σπάθη φάσγανον.

8. φερώνυμον δέ ἐστι τὸ ἀπό τινος συμβεβηκότος τεθέν, ὡς τισαμενός καὶ μεγαπένθης.

4. There are three *numbers*: single, double, and multiple. τὼ ὅμηρος 'Homer' is *single*. τὼ ὁμήρω 'both Homers' is *double*. οἱ ὅμηροι 'the Homers' is *multiple*. Certain collectives are spelled as if they are singles, for example, δῆμος 'people', χορός 'choir', or ὄχλος 'crowd'. Certain singles and doubles are spelled as if they were multiples, for example, ἀθῆναι 'Athenian' and θῆβαι 'Theban' are single, but ἀμφότεροι 'both' is double.

5. There are five grammatical *roles*: subject, possessive, indirect object, direct object, and address. The *subject* is the named actor. The *possessive* is the owner. The *indirect* object is the receiver. The action performs on the *direct* object. An *address* greets the addressee.

Things are classified by function, also called *forms*: specific, class, modifier, relative, related, homonym, synonym, double name, title, nationality, question, indirect, reference—which is also called similarity, demonstrative, or correlative, collective, distributive, inclusion, imitation, generic, individual, ordinal, number, independent, and derivative.

1. A *specific* thing indicates a particular party, for example, 'Homer' or 'Socrates'.

2. A *class* indicates a category of something, for example, 'man' or 'horse'.

3. A *modifier* attaches to either a specific thing or a class of things with the same declension. It can assign positive or negative characteristics in three ways: either from the soul, the body, or other qualities. Those from the soul include 'moderate' or 'undisciplined'. Those from the body include 'quick' or 'dull'. Qualities include 'rich' or 'poor'.

4. *Relatives* include 'father' and 'son', or 'friend' and 'right hand'.

5. *Relateds* include 'night' and 'day', or 'death' and 'life'.

6. A *homonym* includes two different things that just sound alike. This can include specific things, for example, 'Ajax the son of Telemon' and 'Ajax the son of Oileus'. It can include categories of things, for example, μῦς θαλάσσιος 'salt water mussel' and μῦς γηγενής 'fresh water mussel'.

7. A *synonym* is essentially the same thing with a different name, for example, 'rapier', 'sword', 'dagger', 'sabre', and 'blade'.

8. An *event* comes from something that happened, for example, the revenge of Tisamenos' or 'the great sorrow of Megapenthes'.

9. διώνυμον δέ ἐστιν ὀνόματα δύο καθ᾽ ἑνὸς κυρίου τεταγμένα, οἷον ἀλέξανδρος ὁ καὶ πάρις, οὐκ ἀναστρέφοντος τοῦ λόγου· οὐ γάρ, εἴ τις ἀλέξανδρος, οὗτος καὶ πάρις.

10. ἐπώνυμον δέ ἐστιν, ὃ καὶ διώνυμον καλεῖται, τὸ μεθ᾽ ἑτέρου κυρίου καθ᾽ ἑνὸς λεγόμενον, ὡς ἐνοσίχθων ὁ ποσειδῶν κ᾽αὶ φοῖβος ὁ ἀπόλλων.

11. ἐθνικὸν δέ ἐστι τὸ ἔθνους δηλωτικόν, ὡς φρύξ γαλάτης.

12. ἐρωτηματικὸν δέ ἐστιν, ὃ καὶ πευστικὸν καλεῖται, τὸ κατ᾽ ἐρώτησιν λεγόμενον, οἷον τίς ποῖος πόσος πηλίκος.

13. ἀόριστον δέ ἐστι τὸ τῶι ἐρωτηματικῶι ἐναντίως λεγόμενον, οἷον ὅστις ὁποῖος ὁπόσος ὁπηλίκος.

14. ἀναφορικὸν δέ ἐστιν, ὃ καὶ ὀνοιωματικὸν καὶ δεικτικὸν καὶ ἀνταποδοτικὸν καλεῖται, τὸ ὁμοίωσιν σημαῖνον, οἷον τοιοῦτος τοσοῦτος τηλικοῦτος.

15. περιληπτικὸν δέ ἐστι τὸ τῶι ἑνικῶι ἀριθμῶι πλῆθος σημαῖνον, οἷον δῆμος χορός ὄχλος.

16. ἐπιμεριζόμενον δέ ἐστι τὸ ἐκ δύο ἢ καὶ πλειόνων ἐπὶ ἓν ἔχον τὴν ἀναφοράν, οἷον ἑκάτερος ἕκαστος.

17. περιεκτικὸν δέ ἐστι τὸ ἐμφαῖνον ἐν ἑαυτῶι τι περιεχόμενον, οἷον δαφνών παρθενών.

18. πεποιημένον δέ ἐστι τὸ παρὰ τὰς τῶν ἤχων ἰδιότητας μιμητικῶς εἰρημένον, οἷον φλοῖσβος ῥοῖζος ὀρυγμαδός.

19. γενικὸν δέ ἐστι τὸ δυνάμενον εἰς πολλὰ εἴδη διαιρεθῆναι, οἷον ζῶον φυτόν.

20. ἰδικὸν δέ ἐστι τὸ ἐκ τοῦ γένους διαιρεθέν, οἷον βοῦς ἵππος ἄμπελος ἐλαία.

21. τακτικὸν δέ ἐστι τὸ τάξιν δηλοῦν, οἷον πρῶτος δεύτερος τρίτος.

22. ἀριθμητικὸν δέ ἐστι τὸ ἀριθμὸν σημαῖνον, οἷον εἷς δύο τρεῖς.

23. ἀπολελυμένον δέ ἐστιν ὃ καθ᾽ ἑαυτὸ νοεῖται, οἷον θεός λόγος.

24. μετουσιαστικὸν δέ ἐστι τὸ μετέχον οὐσίας τινός, οἷον πύρινος δρύϊνος ἐλάφινος.

τοῦ δὲ ὀνόματος διαθέσεις εἰσὶ δύο· ἐνέργεια καὶ πάθος· ἐνέργεια μὲν ὡς κριτής ὁ κρίνων, πάθος δὲ ὡς κριτός ὁ κρινόμενος.

9. A *double name* is when two different names apply to the same thing, for example, if 'Paris' happens to also be 'Alexander'. This principle does not apply in reverse. Just because someone is named 'Alexander' does not require that he is necessarily also 'Paris'.

10. Some also call a title a second name. A *title* is when someone has two specific names, for example, 'Poseidon the Earth-shaker' or 'Apollos the Pure'.

11. A *nationality* indicates ethnicity, for example, 'Phrygian' or 'Galatian'.

12. A *question*, which they also call an interrogative, is when someone requests an answer, for example, 'who?', 'what kind?', 'how many?', or 'how much?'

13. An *indirect* issues an indirect question, for example, 'whoever', 'whatever', 'as many as', or 'however big'.

14. Some call a *reference* a similarity, demonstrative, or correlative. It indicates a comparison, for example, 'such as', 'so much as', or 'as big as'.

15. A *collective* indicates that one thing represents many, for example, 'people', 'choir', or 'crowd'.

16. A *distributive* refers to two or more things that apply individually, for example, 'each personally' or 'each'.

17. An *inclusion* indicates its contents within itself, for example, 'a laurel grove' or 'a young women's dormitory'.

18. An *imitation* makes a sound like itself, for example, φλοῖσβος 'roar', ῥοῖζος 'whizz', or ὀρυγμαδός 'murmur'.

19. A *generic* categorizes many things, for example, 'animal' or 'plant'.

20. An *individual* separates a member from the generic, for example, 'horse' from 'cattle', or 'olive tree' from 'vine'.

21. An *ordinal* specifies a particular order, for example, 'first', 'second', or 'third'.

22. A *number* indicates quantity, for example, 'one', 'two', or 'three'.

23. An *independent* exists independently, for example, 'god' or 'logic'.

24. A *derivative* shares in the substance of another thing, for example, 'fiery', 'wooden', or 'deer-like'.

A thing can have two *agencies*: active or passive. The 'judge' who chooses is *active*. The 'accused' is *passive*.

περὶ ῥήματος.

ῥῆμά ἐστι λέξις ἄπτωτος. ἐπιδεκτικὴ χρόνων τε καὶ προσώπων καὶ ἀριθμῶν. ἐνέργειαν ἢ πάθος παριστᾶσα.

παρέπεται δὲ τῶι ῥήματι ὀκτώ· ἐγκλίσεις, διαθέσεις, εἴδη, σχήματα, ἀριθμοί, πρόσωπα, χρόνοι, συζυγίαι.

1. ἐγκλίσεις μὲν οὖν εἰσι πέντε· ὁριστική, προστακτική, εὐκτική, ὑποτακτική, ἀπαρέμφατος.

2. διαθέσεις εἰσὶ τρεῖς· ἐνέργεια, πάθος, μεσότης. ἐνέργεια μὲν οἷον τύπτω. πάθος δὲ οἷον τύπτομαι. μεσότης δὲ ἡ ποτὲ μὲν ἐνέργειαν ποτὲ δὲ πάθος παριστᾶσα. οἷον πέπηγα διέφθορα ἐποιησάμην ἐγραψάμην.

3. εἴδη δὲ δύο· πρωτότυπον καὶ παράγωγον. πρωτότυπον μὲν οἷον ἄρδω. παράγωγον δὲ οἷον ἀρδεύω.

4. σχήματα τρία· ἁπλοῦν, σύνθετον, παρασύνθετον. ἁπλοῦν μὲν οἷον φρονῶ,. σύνθετον δὲ οἷον καταφρονῶ. παρασύνθετον δὲ οἷον ἀντιγονίζω φιλιππίζω.

5. ἀριθμοὶ τρεῖς· ἑνικός, δυϊκός, πληθυντικός. ἑνικὸς μὲν οἷον τύπτω. δυϊκὸς δὲ οἷον τύπτετον. πληθυντικὸς δὲ οἷον τύπτομεν.

6. πρώσοπα τρία· πρῶτον, δεύτερον, τρίτον. πρῶτον μὲν ἀφ᾽ οὗ ὁ λόγος. δεύτερον δὲ πρὸς ὃν ὁ λόγος. τρίτον δὲ περὶ οὗ ὁ λόγος.

7. χρόνοι τρεῖς· ἐνεστώς, παρεληλυθώς, μέλλων. τούτων ὁ παρεληλυθὼς ἔχει διαφορὰς τέσσαρας· παρατατικόν, παρακείμενον, ὑπερσυντέλικον, ἀόριστον.

8. ὧν συγγένεια τρεῖς· ἐνεστῶτος πρὸς παρατατικόν, παρακειμένου πρὸς ὑπερσυντέλικον, ἀορίστου πρὸς μέλλοντα.

Examine the action.

An *action* does not inflect case. It can inflect tense, person, and number. It can represent both passive and active agency.

An action has eight *characteristics*: mood, agency, origin, composition, number, person, time, and relation.

1. There are five *moods*: statement, order, wish, possibility, and impersonal.

2. There are three *agencies*: active, passive, and middle. An *active* example is τύπτω 'I hit'. A *passive* example is τύπτομαι 'I was hit'. The *middle* can sometimes represent active action and sometimes a passive action, for example, πέπηγα 'I have solidified', διέφθορα 'I have been ruined', ἐποιησάμην 'I made for myself', or ἐγραψάμην 'I took notes'.

3. There are two *origins*: basic and derivative. A basic example is ἄρδω 'I water'. A derivative example is ἀρδεύω 'I water crops'.

4. There are three *compositions*: plain, compound, and relation. A plain example is φρονῶ 'I think'. A compound example is καταφρονῶ 'I condescend'. Relation examples are ἀντιγονίζω 'I ally with Antigonus' or φιλιππίζω 'I ally with Philip'.

5. There are three *numbers*: single, double, and multiple. A single example is τύπτω 'I hit'. A double example is τύπτετον 'both hit'. A multiple example is τύπτομεν 'we hit'.

6. There are three *persons*: first, second, and third. The first person is the narrator. The second person is the recipient. The third person is some other party under discussion.

7. There are three *times*: present, past, and future. The past has four variations, including imperfect tense, perfect tense, pluperfect tense, and aorist tense.

8. Tense has three *relations*: the present tense relates to imperfect tense, the perfect tense relates to pluperfect tense, and the aorist tense relates to future tense.[20]

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20. Although Dionysius does not state what the relationship is, it clearly is the form of the stem. Augment and personal endings are attached to a common stem for these pairs.

περὶ συζυγίας.

συζυγία ἐστὶν ἀκόλουθος ῥημάτων κλίσις.

εἰσὶ δὲ συζυγίαι βαρυτόνων μὲν ῥημάτων ἕξ, ὧν·

1. ἡ μὲν πρώτη ἐκφέρεται διὰ τοῦ β ἢ φ ἢ π ἢ πτ, οἷον λείβω γράφω τέρπω κόπτω·

2. ἡ δὲ δευτέρα διὰ τοῦ γ ἢ κ ἢ χ ἢ κτ, οἷον λέγω πλέκω τρέχω τίκτω·

3. ἡ δὲ τρίτη διὰ τοῦ δ ἢ θ ἢ τ, οἷον ἄιδω πλήθω ἀνύτω·

4. ἡ δὲ τετάρτη διὰ τοῦ ζ ἢ τῶν δύο σσ, οἷον φράζω νύσσω ὀρύσσω·

5. ἡ δὲ πέμπτη διὰ τῶν τεσσάρων ἀμεταβόλων, λ μ ν ρ, οἷον πάλλω νέμω κρίνω σπείρω·

6. ἡ δὲ ἕκτη διὰ καθαροῦ τοῦ ω, οἷον ἱππεύω πλέω βασιλεύω.

7. τινὲς δὲ καὶ ἑβδόμην συζυγίαν εἰσάγουσιν διὰ τοῦ ξ καὶ ψ, οἷον ἀλέξω ἕψω.

περισπωμένων δὲ ῥημάτων συζυγίαι εἰσὶ τρεῖς, ὧν·

1. ἡ μὲν πρώτη ἐκφέρεται ἐπὶ δευτέρου καὶ τρίτου προσώπου διὰ τῆς ει διφθόγγου, οἷον νοῶ νοεῖς νοεῖ·

2. ἡ δὲ δευτέρα διὰ τῆς αι διφθόγγου, προσγραφομένου τοῦ ι, μὴ συνεκφωνουμένου δέ, οἷον βοῶ βοᾷς βοᾷ·

3. ἡ δὲ τρίτη διὰ τῆς οι διφθόγγου, οἷον χρυσῶ χρυσοῖς χρυσοῖ.

τῶν δὲ εἰς μι ληγόντων ῥημάτων συζυγίαι εἰσὶ τέσσαρες, ὧν·

1. ἡ μὲν πρώτη ἐκφέρεται ἀπὸ τῆς πρώτης τῶν περισπωμένων, ὡς ἀπὸ τοῦ τιθῶ γέγονε τίθημι·

2. ἡ δὲ δευτέρα ἀπὸ τῆς δευτέρας, ὡς ἀπὸ τοῦ ἱστῶ γέγονεν ἵστημι·

3. ἡ δὲ τρίτη ἀπὸ τῆς τρίτης, ὡς ἀπὸ τοῦ διδῶ γέγονε δίδωμι·

Examine conjugation.

Action *conjugation* follows inflection.

Actions have no accent on the final syllable in six situations:

1. Some actions end with -β- 'beta', -φ- 'phi', -π- 'pi', or -πτ- 'pi tau', for example, λείβω 'I pour', γράφω 'I write', τέρπω 'I enjoy', or κόπτω 'I cut'.

2. Some actions end with -γ- 'gamma', -κ- 'kappa', -χ- 'chi', or -κτ- 'kappa tau', for example, λέγω 'I speak', πλέκω 'I twist', τρέχω 'I run', or τίκτω 'I bear'.

3. Some actions end with -δ- 'delta', -θ- 'theta', or -τ- 'tau', for example, ἄιδω 'I sing', πλήθω 'I fill', or ἀνύτω 'I effect'.

4. Some actions end with -σσ- double 'sigma', for example, φράζω 'I point out', νύσσω 'I prick', or ὀρύσσω 'dig'.

5. Some actions end with one of the four liquid consonants, -λ- 'lambda', -μ- 'mu', -ν- 'nu', -ρ- 'rho', for example, πάλλω 'I swing', νέμω 'I pay', κρίνω 'I judge', or σπείρω 'I sow'.

6. Some actions end with nothing before the -ω 'omega', for example, ἱππεύω 'I ride', πλέω 'I sail', or βασιλεύω 'I rule'.

7. Some also include actions that end with a -ξ- 'xi' or -ψ- 'psi', for example, ἀλέξω 'I turn aside', or ἕψω 'I boil'.

Actions have a circumflex accent on the final syllable in three situations:

1. Some actions have the vowel combination ει 'epsilon iota' in the second and third person, for example, νοῶ 'I think', νοεῖς 'you think', and νοεῖ 'he thinks'.

2. Some actions have the vowel combination αι 'alpha iota', for example, βοῶ 'I shout', βοᾶις 'you shout', and βοᾶι 'he shouts'.

3. Some actions have the vowel combination οι 'omicron iota', for example, χρυσῶ 'I cover with gold', χρυσοῖς 'you cover with gold', and χρυσοῖ 'he covers with gold'.

Actions end with -μι 'mu iota' in three situations:

1. Some actions are like the first that ends with a circumflex accent. The stem τιθῶ 'I set' becomes τίθημι 'I set'.

2. Some actions are like the second. The stem ἱστῶ 'I stand' becomes ἵστημι 'I stand'.

3. Some actions are like the third. The stem διδῶ 'I give' becomes δίδωμι 'I give'.

4. ἡ δὲ τετάρτη ἀπὸ τῆς ἕκτης τῶν βαρυτόνων, ὡς ἀπὸ τοῦ πηγνύω γέγονε πήγνυμι.

περὶ μετοχῆς.

μετοχή ἐστι λέξις μετέχουσα τῆς τῶν ῥημάτων καὶ τῆς τῶν ὀνομάτων ἰδιότητος. παρέπεται δὲ αὐτῇι ταὐτὰ ἃ καί τῶι ὀνόματι καὶ τῶι ῥήματι δίχα προσώπων τε καὶ ἐγκλίσεων.

περὶ ἄρθρου.

ἄρθρον ἐστὶ μέρος λόγου πτωτικόν, προτασσόμενον καὶ ὑποτασσόμενον τῆς κλίσεως τῶν ὀνομάτων. καὶ ἔστι προτακτικὸν μὲν ὁ, ὑποτακτικὸν δὲ ὅς.

παρέπεται δὲ αὐτῶι τρία· γένη, ἀριθμοί, πτώσεις.

1. γένη μὲν οὖν εἰσι τρία· ὁ ποιητής, ἡ ποίησις, τὸ ποίημα.
2. ἀριθμοὶ τρεῖς· ἑνικός, δυϊκός, πληθυντικός· ἑνικὸς μὲν ὁ ἡ τό, δυϊκὸς δὲ τώ τά , πληθυντικὸς δὲ οἱ αἱ τά.
3. πτώσεις δὲ ὁ τοῦ τῶι τόν ὦ, ἡ τῆς τῆι τήν ὦ.

περὶ ἀντωνυμίας.

ἀντωνυμία ἐστὶ λέξις ἀντὶ ὀνόματος παραλαμβανομένη, προσώπων ὡρισμένων δηλωτική.

παρέπεται δὲ τῆι ἀντωνυμίαι ἕξ· πρόσωπα, γένη, ἀριθμοί, πτώσεις, σχήματα, εἴδη.

πρόσωπα πρωτοτύπων μὲν ἐγώ σύ ἵ, παραγώγων δὲ ἐμός σός ὅς.

γένη τῶν μὲν πρωτοτύπων διὰ μὲν τῆς φωνῆς οὐ διακρίνεται. διὰ δὲ τῆς ὑπ᾽ αὐτῶν δείξεως, οἷον ἐγώ. τῶν δὲ παραγώγων, οἷον ὁ ἐμός ἡ ἐμή τὸ ἐμόν.

ἀριθμοὶ πρωτοτύπων μὲν ἑνικὸς ἐγώ σύ ἵ, δυϊκὸς νῶϊ σφῶϊ, πληθυντικὸς ἡμεῖς ὑμεῖς σφεῖς· παραγώγων δὲ ἐκινὸς ἐμός σός ὅς, δυϊκὸς ἐμώ σώ ὤ, πληθυντικὸς ἐμοί σοί οἵ.

4. Some actions are like the sixth of those ending with an unaccented syllable. The stem πηγνύω 'I fasten' becomes πήγνυμι 'I fasten'.

Examine the participle.

The *participle* is a word that shares features of an action and a thing. It has the function of both a thing and an action, but does not inflect person or mood.

Examine the article.

An *article* is an inflected part of speech. It can precede or follow an associated thing. The article ὁ 'the' precedes. The relative substitute ὅς 'who' comes after.

They have three *characteristics*: gender, number, case.

1. There are three *genders*: ὁ ποιητής 'the author' (masculine), ἡ ποίησις 'the composition' (feminine), and τὸ ποίημα 'the poem' (neutral).

2. There are three *numbers*: single, double, and multiple. The single form is the masculine ὁ 'the', the feminine ἡ 'the', and the neutral τό 'the'. The double form is either masculine or feminine τώ 'the', and the neutral τά 'the'. The multiple form is the masculine οἱ 'the', the feminine αἱ 'the', and the neutral τά 'the'.[21]

3. The masculine and neutral *cases* of the article include the subject ὁ 'the', the possession τοῦ 'the', the indirect τῶι 'the', the direct τόν 'the', and ὦ 'the'. The feminine cases of the article are the subject ἡ 'the', the possession τῆς 'the', the indirect τῆι 'the', the direct τήν 'the', and the address ὦ 'the'.

Examine the substitute.

A *substitute* is a word that replaces another thing. It inflects by person.

A substitute can have six characteristics: person, gender, number, case, composition, and origin.

The *personal* substitute is the base: ἐγώ 'I', σύ 'you', and ἵ 'he'. The *possessive* substitute derives from the personal: ἐμός 'mine', σός 'yours', and ὅς 'his'.

The personal substitute does not inflect gender. It just references the person, for example, ἐγω 'I'. The possessive substitute does inflect gender: the masculine ὁ ἐμός 'me', the feminine ἡ ἐμή 'me', and the neutral τὸ ἐμόν 'me'.

The personal substitute inflects *number*. Single is ἐγώ 'I', σύ 'you', and ἵ 'he'. Double is νῶϊ 'both of you' and σφῶϊ 'both of them'. Multiple is ἡμεῖς 'we', ὑμεῖς 'you all', and σφεῖς 'them'.

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21. Each number is ordered by gender, first masculine, then feminine, and finally neutral, if at all.

πτώσεις πρωτοτύπων μὲν ὀρθῆς ἐγώ σύ ἵ, γενικῆς ἐμοῦ σοῦ οὗ, δοτικῆς ἐμοί σοί οἷ, αἰτιατικῆς ἐμέ σέ ἕ, κλητικῆς σύ· παραγώγων δὲ ἐμός σός ὅς, γενικῆς ἐμοῦ σοῦ οὗ, δοτικῆς ἐμῶι σῶι ὧι, αἰτιατικῆς ἐμόν σόν ὅν.

σχήματα δύο, ἁπλοῦν, σύνθετον· ἁπλοῦν μὲν οἷον ἐμοῦ σοῦ οὗ, σύνθετον δὲ ἐμαυτοῦ σαυτοῦ αὑτοῦ.

εἴδη δέ, ὅτι αἱ μέν εἰσι πρωτότυποι, ὡς ἐγώ σύ ἵ. αἱ δὲ παράγωγοι, ὡς πᾶσαι αἱ κτητικαί. αἳ καὶ διπρόσωποι καλοῦνται. παράγονται δὲ οὕτως· ἀπὸ μὲν ἑνικῶν αἱ ἕνα κτήτορα δηλοῦσαι, ὡς ἀπὸ τοῦ ἐμοῦ ὁ ἐμός· ἀπὸ δὲ δυϊκῶν αἱ δύο, ὡς ἀπὸ τοῦ νῶϊ νωΐτερος· ἀπὸ δὲ πληθυντικῶν αἱ πολλούς, ὡς ἀπὸ τοῦ ἡμεῖς ἡμέτερος.

τῶν δὲ ἀντωνυμιῶν αἱ μέν εἰσιν ἀσύναρθροι, αἱ δὲ σύναρθροι· ἀσύναρθροι μὲν οἷον ἐγώ, σύναρθροι δὲ οἷον ὁ ἐμός.

περὶ προθέσεως.

πρόθεσίς ἐστι λέξις προτιθεμένη πάντων τῶν τοῦ λόγου μερῶν ἔν τε συνθέσει καὶ συντάξει.

εἰσὶ δὲ αἱ πᾶσαι προθέσεις ὀκτὼ καὶ δέκα, ὧν μονοσύλλαβοι μὲν ἕξ· ἐν εἰς ἐξ σύν πρό πρός. αἵτινες οὐκ ἀναστρέφονται. δισύλλαβοι δὲ δύο καὶ δέκα· ἀνά κατά διά μετά παρά ἀντί ἐπί περί ἀμφί ἀπό ὑπό ὑπέρ.

περὶ ἐπιρρήματος.

ἐπίρρημά ἐστι μέρος λόγου ἄκλιτον, κατὰ ῥήματος λεγόμενον ἢ ἐπιλεγόμενον ῥήματι·

1. τῶν δὲ ἐπιρρημάτων τὰ μέν ἐστιν ἁπλᾶ, τὰ δὲ σύνθετα· ἁπλᾶ μὲν ὡς πάλαι, σύνθετα δὲ ὡς πρόπαλαι.
2. τὰ δὲ χρόνου δηλωτικά, οἷον νῦν τότε αὖθις· τούτοις δὲ ὡς εἴδη ὑποτακτέον τὰ καιροῦ παραστατικά, οἷον σήμερον αὔριον τόφρα τέως πηνίκα.
3. τὰ δὲ μεσότητος, οἷον καλῶς σοφῶς.
4. τὰ δὲ ποιότητος, οἷον πύξ λάξ βοτρυδόν ἀγεληδόν.

The personal substitute inflects *case*. The subject is ἐγώ 'I', σύ 'you', and ἵ 'he'. The possessive is ἐμοῦ 'mine', σοῦ 'yours', and οὗ 'his'. The indirect object is ἐμοί 'to me', σοί 'to you', and οἷ 'to him'. The direct object is ἐμέ 'me', σέ 'you', and ἕ 'him'. The address is σύ 'you'.

The possessive substitute has two *compositions*: plain and reflexive. The *plain* form is ἐμοῦ 'mine', σοῦ 'yours', and οὗ 'his'. The *reflexive* form is ἐμαυτοῦ 'myself', σαυτοῦ 'yourself', and αὑτοῦ 'himself'.

As for *origin*, some are just ordinary personal substitutes, ἐγώ 'I', σύ 'you', and ἵ 'he'. Every possessive substitute derives from some original form. They call them alternate personals. They derive like this: The singular specifies one owner, so ἐμοῦ 'my' comes from ἐμός 'mine'. The double represents two owners, so νωΐτερος 'both of yours' comes from νῶϊ 'both of you'. The multiple represents many owners, so ἡμέτερος 'ours' comes from ἡμεῖς 'us'.

The substitute can appear without the article, or with the article. For example, ἐγώ 'I' does not have the article, but ὁ ἐμός 'mine' does.

Examine the direction.

A *direction* is a word placed before another part of speech. Categorize a direction by internal composition and relationship with other words.

There are a total of eighteen directions. There are six directions with one syllable: ἐν 'in', εἰς 'into', ἐξ 'out', σύν 'with', πρό 'before', and πρός 'to'. They do not appear in reverse order. There are twelve with two syllables: ἀνά 'up', κατά 'down', διά 'through', μετά 'after', παρά 'beside', ἀντί 'against', ἐπί 'on', περί 'around', ἀμφί 'both', ἀπό 'from', ὑπό 'below', and ὑπέρ 'above'.

Examine the qualifier.

A *qualifier* is a part of speech that does not decline. A qualifier modifies an action or is attached to an action:

1. There are *plain* and *compound* qualifiers: πάλαι 'long ago' is plain, but πρόπαλαι 'a really long time ago' is compound.
2. Some express *time*, for example, νῦν 'now', τότε 'then', and αὖθις 'again'. Some specify particular occasions, for example, σήμερον 'today', αὔριον 'tomorrow', τόφρα 'meanwhile', τέως 'until then', and πηνίκα 'at that time'.
3. Some express *manner*, for example, καλῶς 'well' and σοφῶς 'wisely'.
4. Some express a *quality*, for example, πύξ 'fiery', λάξ 'on foot', βοτρυδόν 'clustered', and ἀγεληδόν 'by herds'.

5. τὰ δὲ ποσότητος, οἷον πολλάκις ὀλιγάκις.

6. τὰ δὲ ἀριθμοῦ δηλωτικά, οἷον δίς τρίς τετράκις.

7. τὰ δὲ τοπικά, οἷον ἄνω κάτω· ὧν σχέσεις εἰσὶ τρεῖς, ἢ ἐν τόπωι, ἢ εἰς τόπον, ἢ ἐκ τόπου, οἷον οἴκοι οἴκαδε οἴκοθεν.

8. τὰ δὲ εὐχῆς σημαντικά, οἷον εἴθε αἴθε ἄβαλε.

9. τὰ δὲ σχετλιαστικά, οἷον παπαῖ ἰού φεῦ.

10. τὰ δὲ ἀρνήσεως ἢ ἀποφάσεως, οἷον οὔ οὐχί οὐδῆτα οὐδαμῶς.

11. τὰ δὲ συγκαταθέσεως, οἷον ναί ναίχι.

12. τὰ δὲ ἀπαγορεύσεως, οἷον μή μηδῆτα μηδαμῶς.

13. τὰ δὲ παραβολῆς ἢ ὁμοιώσεως, οἷον ὡς ὥσπερ ἠΰτε καθάπερ.

14. τὰ δὲ θαυμαστικά, οἷον βαβαῖ.

15. τὰ δὲ εἰκασμοῦ, οἷον ἴσως τάχα τυχόν.

16. τὰ δὲ τάξεως, οἷον ἑξῆς ἐφεξῆς χωρίς.

17. τὰ δὲ ἀθροίσεως, οἷον ἄρδην ἅμα ἤλιθα.

18. τὰ δὲ παρακελεύσεως, οἷον εἶα ἄγε φέρε.

19. τὰ δὲ συγκρίσεως, οἷον μᾶλλον ἧττον.

20. τὰ δὲ ἐρωτήσεως, οἷον πόθεν πηνίκα πῶς.

21. τὰ δὲ ἐπιτάσεως, οἷον λίαν σφόδρα πάνυ ἄγαν μάλιστα.

22. τὰ δὲ συλλήψεως, οἷον ἅμα ὁμοῦ ἄμυδις.

23. τὰ δὲ ἀπωμοτικά, οἷον μά.

5. Some express *quantity*, for example, πολλάκις 'often' and ὀλιγάκις 'seldom'.

6. Some express *frequency*, for example, δίς 'twice', τρίς 'three times', and τετράκις 'four times'.

7. Some indicate *location*, for example, ἄνω 'up' and κάτω 'down'. These include three types: in a place, toward a place, from a place, corresponding to οἴκοι 'at home', οἴκαδε 'to home', and οἴκοθεν 'from home'.

8. Some express a *wish*, for example, εἴθε 'wish that!', αἴθε 'would that!', and ἄβαλε 'oh that!'

9. Some express *frustration*, for example, παπαῖ 'what!', ἰού 'uh uh!', and φεῦ 'phew!'

10. Some express *denial* or *negation*, for example, οὔ 'not', οὐχί 'no', οὐδῆτα 'nothing', and οὐδαμῶς 'in no way'.

11. Some express *agreement*, for example, ναί 'it is' and ναίχι 'yes'.

12. Some express *prohibition*, for example, μή 'may not', μηδῆτα 'none may', and μηδαμῶς 'may in no way'.

13. Some express a *comparison* or *simile*, for example, ὡς 'as', ὥσπερ 'even as', ἠΰτε 'like', and καθάπερ 'just like'.

14. Some express *surprise*, for example, βαβαῖ 'what!'

15. Some express an *order*, for example, ἴσως 'equally', τάχα 'quickly', and τυχόν 'fortunately'.

16. Some express *organization*, for example, ἐξῆς 'outside', ἐφεξῆς 'in a row', and χωρίς 'without'.

17. Some express a *collection*, for example, ἄρδην 'utterly', ἅμα 'all at once', and ἤλιθα 'very much'.

18. Some express an *invitation*, for example, εἶα 'away!' ἄγε 'come on!' and φέρε 'bring it!'

19. Some express a *comparison*, for example, μᾶλλον 'very' and ἧττον 'less'.

20. Some express a *question*, for example, πόθεν 'when?', πηνίκα 'where?', and πῶς 'how?'

21. Some express *emphasis*, for example, λίαν 'very', σφόδρα 'very much', πάνυ 'altogether', ἄγαν 'too much', and μάλιστα 'most of all'.

22. Some express a *conjunction*, for example, ἅμα 'at the same time', ὁμοῦ 'in common', and ἄμυδις 'all together'.

23. Some express a *denial*, for example, μά 'I swear not'.

24. τὰ δὲ κατωμοτικά, οἷον νή.
25. τὰ δὲ βεβαιώσεως, οἷον δηλαδή.
26. τὰ δὲ θετικά, οἷον γαμητέον πλευστέον.
27. τὰ δὲ θειασμοῦ, οἷον εὐοῖ εὐάν.

περὶ συνδέσμου.

σύνδεσμός ἐστι λέξις συνδέουσα διάνοιαν μετὰ τάξεως καὶ τὸ τῆς ἑρμηνείας κεχηνὸς δηλοῦσα.

τῶν δὲ συνδέσμων οἱ μέν εἰσι συμπλεκτικοί, οἱ δὲ διαζευκτικοί, οἱ δὲ συναπτικοί, οἱ δὲ παρασυναπτικοί, οἱ δὲ αἰτιολογικοί, οἱ δὲ ἀπορρηματικοί, οἱ δὲ συλλογιστικοί, οἱ δὲ παραπληρωματικοί·

1. συμπλεκτικοὶ μὲν οὖν εἰσιν ὅσοι τὴν ἑρμηνείαν ἐπ᾽ ἄπειρον ἐκφερομένην συνδέουσιν. εἰσὶ δὲ οἵδε· μέν δέ τέ καί ἀλλά ἠμέν ἠδέ ἰδέ ἀτάρ αὐτάρ ἤτοι κέν ἄν.

2. διαζευκτικοὶ δέ εἰσιν ὅσοι τὴν μὲν φράσιν ἐπισυνδέουσιν, ἀπὸ δὲ πράγματος εἰς πρᾶγμα διιστᾶσιν. εἰσὶ δὲ οἵδε· ἤ ἤτοι ἠέ.

3. συναπτικοὶ δέ εἰσιν ὅσοι ὕπαρξιν μὲν οὐ δηλοῦσι, σημαίνουσι δὲ ἀκολουθίαν. εἰσὶ δὲ οἵδε· εἴ εἴπερ εἰδή εἰδήπερ.

4. παρασυναπτικοὶ δέ εἰσιν ὅσοι μεθ᾽ ὑπάρξεως καὶ τάξιν δηλοῦσιν. εἰσὶ δὲ οἵδε· ἐπεί ἐπείπερ ἐπειδή ἐδειδήπερ.

5. αἰτιολογικοὶ δέ εἰσιν ὅσοι ἐπ᾽ ἀποδόσει αἰτίας ἕνεκεν παραλαμβάνονται. εἰσὶ δὲ οἵδε· ἵνα ὄφρα ὅπως ἕνεκα οὕνεκα διό διότι καθ᾽ ὅ καθ᾽ ὅτι καθ᾽ ὅσον.

6. ἀπορρηματικοὶ δέ εἰσιν ὅσοι ἐπαποροῦντες εἰώθασι συνδεῖν. εἰσὶ δὲ οἵδε· ἆρα κᾆτα μῶν.

7. συλλογιστικοὶ δέ εἰσιν ὅσοι πρὸς τὰς ἐπιφοράς τε καὶ συλλήψεις τῶν ἀποδείξεων εὖ διάκεινται. εἰσὶ δὲ οἵδε· ἄρα ἀλλά ἀλλαμήν τοίνυν τοιγάρτοι τοιγαροῦν.

8. παραπληρωματικοὶ δέ εἰσιν ὅσοι μέτρου ἢ κόσμου ἕνεκεν παραλαμβάνονται. εἰσὶ δὲ οἵδε· δή ῥά νύ ποῦ τοί θήν ἄρ δῆτα πέρ πώ μήν ἄν αὖ νῦν οὖν κέν γέ.

9. τινὲς δὲ προστιθέασι καὶ ἐναντιωματικούς, οἷον ἔμπης ὅμως.

24. Some express an *affirmation*, for example, νή 'I swear yes'.
25. Some express a *guarantee*, for example, δηλαδή 'clearly, of course'.
26. Some express an *obligation*, for example, γαμητέον 'must marry' and πλευστέον 'must sail'.
27. Some express a *superstitious frenzy*, for example, εὐοῖ 'hey!' and εὔάν 'aha!'

Examine the connector.

A *connector* is a word that joins separate thoughts in order. It relates concepts.

The *types* of connectors include: continuation, choice, supposition, implication, cause, tentative, inference, and filler:

1. A *continuation* connects topics that can go on continously. They include: 'on the one hand', 'on the other', 'both', 'and', 'but', 'one', 'another', 'then', 'nevertheless', 'besides', 'now let me tell you', 'would not', and 'would'.
2. A *choice* connects many phrases, separating one alternative from another. They include: 'or', 'or let me tell you', and 'whether'.
3. A *hypothetical* connects what is not certain with what might follow. They include: 'if', 'if indeed', and 'when indeed'.
4. An *implication* clarifies reality and order. They include: 'since', 'when', 'whereas', and 'surely'.
5. A *cause* provides an explanation, responsibility, or reason. They include: 'in order that', 'that', 'how', 'on account of', 'wherefore', 'on which account', 'for what reason', 'according to which', 'according to', 'inasmuch as', and 'as far as'.
6. A *tentative* raises doubt. They include: 'then what?', 'and then?', and 'surely not?'
7. An *inference* demonstrates the concluding proof by what follows. They include: 'as it seems', 'still', 'but truly', 'look now', 'look here', and 'so look'.
8. A *filler* is inserted for rhythm or meter. They include: 'at this point', 'then', 'now', 'how', 'look you', 'finally,' 'so', 'indeed', 'very much so', 'where', 'truly', 'again', 'now', 'therefore', 'would not', and 'at least'.
9. Some also would include *opposition*, for example, 'all the same' and 'likewise'.

Examine related literature.

1. *The Grammar of Dionysius Thrax*. Translated into English by Anthony Alcock. Internet. https://www.academia.edu/7891168/The_Grammar_of_Dionysius_Thrax_Translated_into_English.

2. *The Grammar of Dionysius Thrax*. Translated from the Greek by Thomas Davidson. St. Louis, MO: The Studley Company, 1874.

3. Kemp, J. Alan. "The *Tekhnē Grammatikē* of Dionysius Thrax: Translated into English." In *The History of Linguistics in the Classical Period*, pp. 169-189. Edited by Daniel J. Taylor. Amsterdam Studies in the Theory and History of Linguistic Science. Series III, Studies in the History of Language Series. Volume 46. Amsterdam, The Netherlands: John Benjamins Publishing Company, 1987.