

Notes to Pharr's Greek composition exercises

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- Bolling's Iliad* George Bolling, *Ilias Atheniensium: The Athenian Iliad of the Sixth Century B.C.*, American Philological Association 1950
- Chantraine's Gram. I* Pierre Chantraine, *Grammaire homérique, Tome I: Phonétique et morphologie*, Paris 1958
- Chantraine's Gram. II* Pierre Chantraine, *Grammaire homérique, Tome II: Syntaxe*, Paris 1963
- Iliad Concordance* Guy Prendergast, *A Complete Concordance to the Iliad of Homer*, revised by Benedetto Marzullo, Hildesheim 1962
- Monro* David Monro, *A grammar of the Homeric dialect*, second edition, Oxford 1891
- Pharr* Clyde Pharr, *Homeric Greek: A Book for Beginners*, University of Oklahoma 1920
see online: http://www.textkit.com/learn/ID/165/author_id/81/
- Probert* Philomen Probert, *A New Short Guide to the Accentuation of Ancient Greek*, London 2003
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1. Lessons 1 to 2 (no exercises)

1.1 Accenting, an introduction

Introduction. Accenting is hard. It takes time to learn and involves a lot of memorising. In these notes I'll introduce you to my own method of accenting, which I worked out after finishing *Pharr's* Greek composition exercises and *Probert's* accenting exercises. To use it, you need to know 3 things, which sound tricky at first but make sense once you've tried accenting a few words:

- *Pitch peaks.* Most Greek words have (at least) one pitch peak, i.e. a highest pitch or note. A *circumflex* over a syllable means that the word's pitch peak occurs at the *start* of that syllable, while an *acute* or *grave* means that the pitch peak occurs at the *end* of that syllable (see *Probert* §27). e.g. in the first word of the Iliad, μῆνιν, the pitch peak occurs in the *first half* of the syllable μῆ- (i.e. the second half of the syllable μῆ- drops to a lower pitch), but in the name of Achilles, Ἀχιλλεύς, the pitch peak occurs in the *second half* of the syllable -λεύς.
- *Law of limitation.* The overall law is that the accent comes on one of the last 3 syllables of a Greek word. An acute can come on any of the last 3 syllables, a circumflex on any of the last 2 syllables, and a grave on the last syllable only. However, if the vowel/diphthong in the last syllable is long, then the limit gets "pulled back" one syllable closer to the word ending. i.e. in that case, you can have an acute on any of the last 2 syllables, a circumflex on the last syllable or a grave on the last syllable (see *Probert* §64). (This "law" is broken in a few common words however.)
- *σωτήρα rule.* This rule concerns the second-last syllable of a word. The law of limitation says that you can have an acute *or* a circumflex on the second-last syllable (if the last syllable is short). However if the vowel/diphthong in that second-last syllable is long, *and* the vowel/diphthong in the last syllable is short, then the σωτήρα rule says that the second-last syllable must have a circumflex, not an acute (see *Probert* §65; *Pharr* §545). σωτήρα means "saviour" by the way, in the accusative.

1.2 Accenting 5 types of words

This is the shorthand way to accent which I've put together.

- *Separate the stem and ending.* First, put a dot before the word's ending. e.g. the first few words of the Iliad: μῆ.νιν, ἄει.δε, θε.ᾶ. (See *Pharr* §560 on how to separate out syllables.)

- Look at what symbol I've given to the word. I put Greek words into 5 groups. These are the symbols I use and what they mean:

← .	→ .	. ←	. →	Other
move the pitch peak as far left of the dot as the law of limitation allows	move the pitch peak as close to the left of the dot as possible, i.e. put an acute before the dot	move the pitch peak as close to the right of the dot as possible, i.e. put a circumflex after the dot if (a) the vowel/diphthong in that syllable is long, and (b) the law of limitation allows it; otherwise, put an acute after the dot	move the pitch peak as far right of the dot as possible, i.e. put an acute/grave on the last syllable	this includes proclitics, enclitics &c which follow different rules

As an example, the word βου.λή (as I mention in the Lesson 3 notes) is:

- . → for the nominative, vocative and accusative
- . ← for the genitive and dative

Therefore, for the nominative, vocative and accusative forms, move the pitch peak to the end of the word, following the symbol . →, i.e.

- βου.λή (nominative and vocative sing.)
- βου.λαί (nominative and vocative pl.)
- βου.λήν (accusative sing.)
- βου.λάς (accusative pl.)
- βου.λά (nominative, accusative, vocative dual)

For the genitive and dative, move the pitch peak as close to the right-hand side of the dot as possible, following the symbol . ←, e.g.

- βου.λής (genitive sg., with the pitch peak right next to the dot: remember that, with the circumflex, the pitch peak comes at the *start* of the syllable)
- βου.λάων (genitive pl., with the pitch peak as close as the law of limitation allows, given that the vowel ω in the last syllable is long)
- βου.λέων and βου.λῶν (other forms of genitive pl.)
- βου.λή (dative sg.)
- βουλ.ῆσι and βουλ.ῆς (forms of dative pl.)
- βου.λήιν (genitive and dative dual)

2. Lesson 3 (§12)

2.1 Accenting Lesson 3 nouns and adjectives

← .	→ .	. ←	. →	Other
All forms of: φί.λη Χρú.ση		Gen. and dat. of: βου.λή δει.νή κα.κή κα.λή κλαγ.γή	Nom., voc., acc. of: βου.λή δει.νή κα.κή κα.λή κλαγ.γή	

(As a tip, many names of people and places are accented ← . in all forms: see *Probert* §222.)

Also note that for most words, the accent *doesn't cross the dot* when you decline or conjugate a word, i.e. if the accent is to the *right* of the dot in the nominative, it will (for most words and in most cases) stay to the *right* of the dot in the accusative, genitive, dative &c.

As an example, here's how to accent the feminine adjective φί.λη as ← . in all forms:

- φί.λη (nom. sg.)
- φί.λην (acc. sg.)
- φί.λης (gen. sg.)
- φί.λη (dat. sg.)
- φί.λα (nom., voc., acc. dual)
- φί.ληιν (gen. and dat. dual)
- φί.λαι (nom. pl.)
- φί.λας (acc. pl.)
- φι.λάων (gen. pl. – note this is the one form in this list where the accent crosses the dot, because of the law of limitation, given that the vowel ω in the last syllable is long)
- φί.λησι (dat. pl.)

Why can't you move the pitch peak further left, i.e. why can't you put a circumflex on the first syllable φι-? Three reasons:

- 1. *Law of limitation.* For the forms φί.ληιν (gen. and dat. dual) and φί.λησι (dat. pl.), the law of limitation says that you can't ever have a circumflex on the third-last syllable (here φι-).
- 2. *Law of limitation again.* In all other forms except φί.λαι (nom. pl.), the vowel in the last syllable is long. Therefore, the limit gets "pulled back" one syllable closer to the

ending, i.e. the only accent which can go on the second-last syllable is the acute (not the circumflex).

- 3. Short root $\phi\iota$ -. For the form $\phi\acute{\iota}\lambda\alpha\iota$ (nom. pl.), although the last syllable contains the diphthong $\alpha\iota$ (which is short for accenting purposes: see *Pharr* §547), the vowel in the first syllable $\phi\iota$ - is short, and so it can't have the circumflex at all (see *Pharr* §537), even though the law of limitation would otherwise allow it.

(So, another question: how do you know if the vowels -ι, -α or -υ in a word are long or short? As a beginner, look up the word in *Pharr's* Greek vocabulary. Long vowels are marked with a macron. Once you begin scanning Homer's verse, however, you will learn to figure out the length of vowels for yourself. We'll look at this in Lesson 14.)

As a result of all this, you can't accent any form of the adjective $\phi\acute{\iota}\lambda\eta$ with a circumflex on the first syllable, e.g. $*\phi\acute{\iota}\lambda\eta$, $*\phi\acute{\iota}\lambda\alpha\iota$, &c. (Note that you can put a * before a Greek word to show that it's written wrongly or is not a real word form).

2.2 Where to put adjectives

The easiest (and a correct) way is to just follow the English word order.

Free word order. You can put an adjective (or adjectives) before the noun, or after it, it doesn't matter, it only changes the emphasis (see *Seymour* §1,f).

2 adjectives around the noun. With 2 adjectives, you can put one adjective before the noun and one after, which Homer often does (see *Seymour* §1,m). However, you can instead just put both adjectives before the noun, or both after it.

e.g. in line 3 of Iliad 1, Homer puts both adjectives of the noun $\psi\upsilon\chi\acute{\alpha}\varsigma$ ("soul") before it (the adjectives are in **bold**):

$\boldsymbol{\pi\omicron\lambda\lambda\acute{\alpha}\varsigma}$ δ' $\boldsymbol{\iota\phi\theta\acute{\iota}\mu\omicron\upsilon\varsigma}$ $\psi\upsilon\chi\acute{\alpha}\varsigma$ $\text{\AA}\iota\delta\iota$ $\pi\rho\omicron\acute{\iota}\alpha\psi\epsilon\nu$

– *Book 1, line 3*

2.3 How to write "and"

The easiest (and a correct) way is to just replace "and" with $\kappa\alpha\iota$.

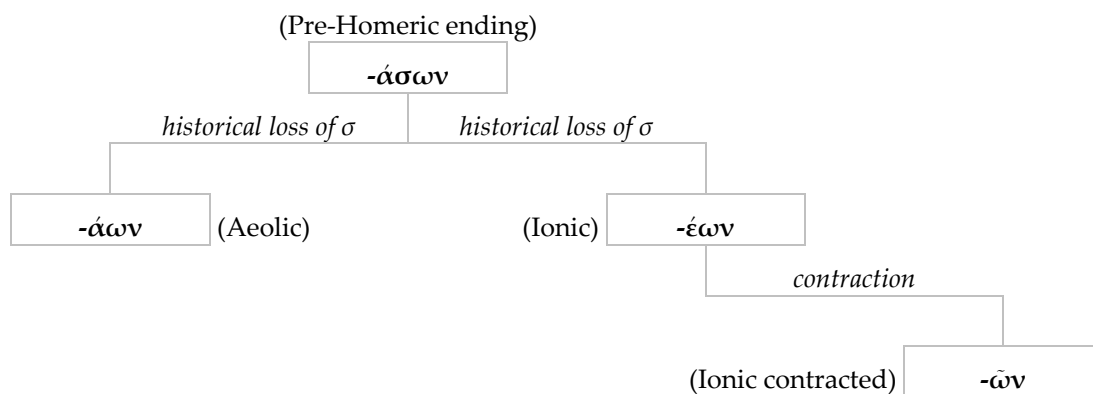
$\tau\epsilon$. *Pharr* refers to the word $\tau\epsilon$ in the cross-references for Lesson 2 (*Pharr* §553) as another way to say "and". However, don't use $\tau\epsilon$ yet. We'll cover it in the notes for Lesson 8.

Can't use $\delta\grave{\epsilon}$. In the Lesson 1 vocabulary, *Pharr* mentions another word for "and", $\delta\grave{\epsilon}$. Note however that you can't use $\delta\grave{\epsilon}$ for "and" in the Lesson 3 exercises: $\delta\grave{\epsilon}$ connects *sentences*, not *words*.

2.4 Why you use -άων in the feminine genitive plural

In the Lesson 3 exercises, you will use the feminine gen. pl. of a noun and some adjectives. Pharr lists 3 possible endings for the feminine gen. pl., but indicates that the ending -άων should be used instead of -έων or -ῶν. You might find it helpful to understand the reason behind this.

All 3 of these endings developed out of the pre-Homeric feminine gen. pl. ending -άσων. In the Aeolic Greek dialect, the ending -άσων developed into -άων, and in the Ionic Greek dialect, the same ending developed into -έων (see *Chantraine's Gram. I* §84). This Ionic Greek ending -έων is then modified again where it comes after a vowel: in that case, it's contracted into -ῶν (see *Monro* §101). I've summarised this in the following diagram:

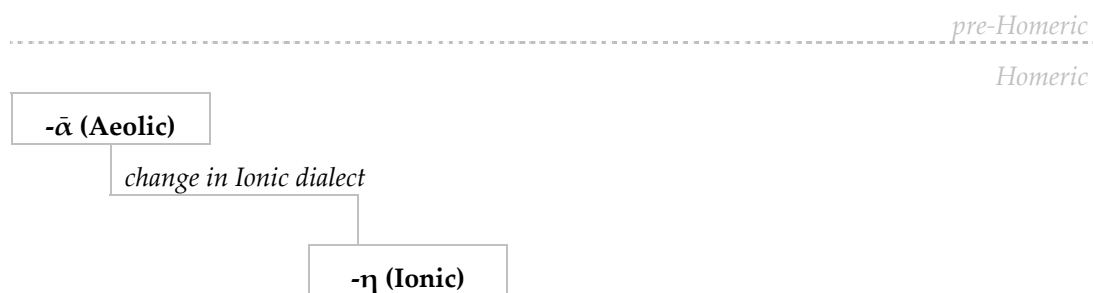


Why should you use the Aeolic ending -άων instead of the Ionic ending for feminine gen. pl. words like this? Because Homer uses this Aeolic ending -άων much more often than the other endings.

e.g. in the *Iliad*, he uses the Aeolic ending -άων 183 times, but the Ionic ending -έων only 24 times (see *Chantraine's Gram. I* §84), and this -έων is usually only used in specific parts of the Homeric line (see *Chantraine's Gram. I* §28).

Note that, for different types of words in future lessons, it's not a general rule that you use the Aeolic endings instead of the Ionic endings: in fact, it's closer to the opposite: the Homeric language is mostly Ionic (see *Chantraine's Gram. I* §8; *Pharr* §620). However, in the case of the feminine gen. pl. of words like this, the Aeolic ending -άων is probably used more often by Homer than the other endings because it's easier to fit into the metre he uses (see *Chantraine's Gram. I* §9).

Let's break up the diagram into the 2 groups we mentioned. Starting with the first group:



In this first group, there are just a few words having the Aeolic Greek dialect theme $\bar{\alpha}$ throughout the sg. declined forms (these are words where this theme is attached directly to ϵ -, $\epsilon\iota$ - or $\bar{\alpha}$ - at the end of the word stem: see *Monro* §95), e.g.:

- θεά (nominative)
- θεάν (accusative)
- θεᾶς (genitive)
- θεᾷ (dative)

The rest of the words in the first group have the Ionic Greek dialect form of the $\bar{\alpha}$ theme, i.e. η , throughout the sg. declined forms, e.g.:

- βουλή (nominative)
- βουλήν (accusative)
- βουλῆς (genitive)
- βουλῇ

Now, looking at the second group, which come from the pre-Homeric ending $-ya$:



This second group, coming from the pre-Homeric $-ya$ ending, have the $\bar{\alpha}$ theme in the nominative and accusative sg., but the η theme in the genitive and dative sg., e.g.:

- θάλασσᾶ (nominative)
- θάλασσᾶν (accusative)
- θαλάσσης (genitive)
- θαλάσσει (dative)

All of this discussion above relates only to the **sg.** forms of feminine words in the first declension. The "theme vowel" in the **plural** forms of these words are the same, no matter which "group" they fall under in the diagrams above (see *Chantraine's Gram. I* §83). i.e. look at the spelling of the plural endings of θεά, βουλή and θάλασσα:

nom.	θεαί	βουλαί	θάλασσαι
acc.	θεάς	βουλάς	θαλάσσας
gen.	θεάων	βουλάων	θαλασσάων
dat.	θεῆσι or θεῆς	βουλῆσι or βουλης	θαλάσσησι or θαλάσσης

(There are some very rare exceptions to this in Homer mentioned by *Monro*, e.g. a different dat. pl. ending -αις is used 3 times instead of the dat. pl. endings given above. *Monro* actually doubts whether these are real Homeric forms at all: see *Monro* §102).

We've now looked generally at the background to the sg. and pl. forms of the fem. first declension. We'll look at the dual forms when we first use them in the Lesson 5 exercises.

3.3 Should you spell the dative plural ending -ησι or -ης?

Pharr notes in the first declension paradigms that you can spell the dative plural ending either -ησι or -ης (see e.g. *Pharr* §659). Which should you use? It depends:

- -ης. If the next word (in the same sentence) begins with a vowel, use this ending.
- -ησι. Otherwise, use this ending.

Why? Because the ending -ης probably isn't a "true" ending on its own, but instead (in most cases) is the ending -ησι with the last vowel ι elided (see *Monro* §102, *Pharr* §652). *Chantraine* does list some exceptions to this, but he notes that these are rare (see *Chantraine's Gram. I* §85).

So why then does *Pharr* himself sometimes write the dat. pl. ending -ης before a word beginning with a consonant, e.g. Lesson 3 (§11) exercise 10 and Lesson 4 (§16) exercises 8 and 9? Probably because he is testing your ability to distinguish the dat. pl. in this form from the dat. sg. When writing Greek yourself however, it is better to follow the general rule given at the start of this section rather than imitate *Pharr* on this point.

3.4 Can you leave out ἐστί altogether?

If you've read a bit of Greek before starting *Pharr*, you might have noticed that Greek writers sometimes leave out the word ἐστί altogether when they write sentences of the general form "A (is) B". Should you try this as well, to show that you've seen this happen before in Greek?

Not yet. The reason is that you can't leave ἐστί out of all sentences of the form "A is B":

- *Maxims, &c: you can leave it out.* In "timeless" sentences (like maxims) where you are saying that something is generally necessary or desirable, Homer often leaves out ἐστί (see *Chantraine's Gram. II* §§2-3).
- *Statements of fact/reality: leave it in.* In sentences which state a fact or give a description, however, Homer usually includes the word ἐστί (see *Chantraine's Gram. II* §1).

The Greek composition exercises in the first few *Pharr* lessons (at least) of the general form "A is B" are normal statements of fact, and so ἐστί shouldn't be left out in these cases.

4. Lesson 5 (§22)

4.1 Accenting Lesson 5 uncontracted thematic verbs in present active indicative

← .	→ .	. ←	. →	Other
All present finite forms of: ἀείδω ἀνδά.νω ἀτιμά.ζω βαί.νω ἔ.χω καί.ω λύ.ω ὀλέ.κω πέμ.πω τελεί.ω τεύ.χω φέ.ρω				

(As a tip, most uncontracted verbs are accented ← . in almost all forms: see *Probert* §82 and §83 for an exception.)

4.2 How Homer used the dual, and how you should use it

In the Greek composition exercises for Lesson 5, you will write some feminine first declension nouns, e.g. θεά in the dual. This is good practice for learning the dual.

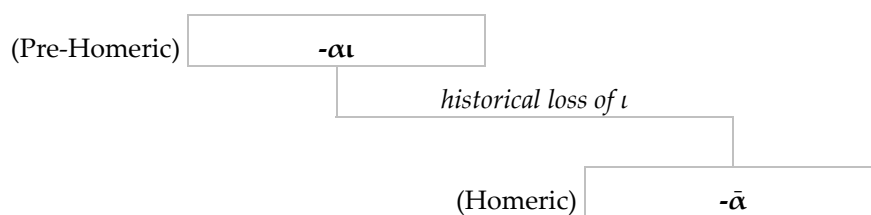
Homer, however, never wrote such nouns in the dual. In the first declension nouns with the -ᾱ̃ (Ionic -ῆ) theme (for more on this see section 3.2 above), Homer only used the dual for *masculine* words, and only in the *nominative/accusative* case (see *Chantraine's Gram. I* §86). i.e. the dual form *θεά is correct if you follow Pharr's tables, but Homer didn't use forms like this.

So, when did Homer use the dual, and when the plural? There isn't an absolute pattern: Homer uses the dual in an irregular fashion (see *Chantraine's Gram. I* §86), and sometimes switches from the dual to the plural and back again (see *Chantraine's Gram. II* §34). Where Homer actually uses the Greek word for "2" as an adjective, he'll obviously put the noun that goes with it in the dual (see *Monro* §173). However, another "obvious" use of the dual you'd expect to see (for things which "naturally" come in pairs, e.g. parts of the body like shoulders) is actually rare (see *Chantraine's Gram. II* §32). And sometimes, the dual goes with a *plural* verb, and at other times with a *singular* verb, breaking all the rules of "agreement" which you've been learning (see *Chantraine's Gram. II* §30; *Pharr* §973(3)).

When you write Greek however, try to use dual forms where *Pharr* wants to you use dual forms. One of the reasons you're writing Greek is to also learn to *read* it easily: and the dual is used in Homeric as well as Attic Greek (see *Monro* §173), so it's worth practising.

4.3 Background on the spelling of the dual

The Homeric dual ending $-\bar{\alpha}$ (used in masculine first declension nouns: see section 4.2 above) actually came from a pre-Homeric ending $-\alpha\iota$. This pre-Homeric dual ending, however, looks exactly the same as the nominative *plural ending*, e.g. $\theta\epsilon\alpha\iota$ "goddesses". And so Chantraine says that the ending $-\bar{\alpha}$ was probably created to make the dual ending distinct, i.e. to avoid confusion with the plural ending $-\alpha\iota$ (see *Chantraine's Gram. I* §86). I've summarised this in the following diagram:



5. Lesson 6 (§27)

5.1 Accenting Lesson 6 second declension nouns

← .	→ .	. ←	. →	Other
All forms of: ἀπερείσι.ος ἄποι.να ἑλώρι.ον νοῦ.σος	All forms of: μυρί.οι	Gen. and dat. of: ἀγλα.ός Ἀχαι.ός δει.νός θε.ός θυ.μός κα.κός κα.λός λα.ός οἰω.νός πολ.λός στρα.τός	Nom., voc., acc. of: ἀγλα.ός Ἀχαι.ός δει.νός θε.ός θυ.μός κα.κός κα.λός λα.ός οἰω.νός πολ.λός στρα.τός	

Two tips:

- All second declension neuter nouns ending in -ιον which have more than 3 syllables, e.g. ἑλώριον, are accented ← . in all forms: see *Probert* §148.
- Compound nouns and adjectives, e.g. ἀ-περείσιος, are usually (not always) accented ← . in all forms: see *Probert* §210.

5.2 What's the difference between ψυχή and θυμός?

The 2 words ψυχή and θυμός slightly overlap in meaning, but generally mean quite different things. You can read about this in a Homeric dictionary. However for writing Greek, you can use a little trick to guess which is the right word to use in each case.

ψυχή is used far less than θυμός in the Iliad. e.g. in Book 1, ψυχή (in the acc. pl.) only appears once (in line 3), and even this is not 100% certain: some ancient commentators e.g. Apollonius of Rhodes thought that Homer used a different Greek word (meaning "heads") in line 3, rather than ψυχή in the acc. pl. which we see in the standard edition of the Iliad today (see *Bolling's Iliad* pg. 19). Forms of θυμός, however, appear 18 times in Book 1, and much more often than ψυχή in the rest of the Iliad.

The trick is, when you need to use one of these words (but you don't know which), first check whether the *rarer* word is appropriate, otherwise assume that the more common word should be written. i.e. if you need to write "in soul" or something like this, using one of these words ψυχή or θυμός in the dative, if you know that the rarer word ψυχή is *never* written in the dative in the Iliad, you can guess that you should use the more common word θυμός in the dative to write "in soul".

You can see how Homer commonly uses each form of ψυχή in the following table (I used the *Iliad Concordance* to check the uses and word counts of each form of ψυχή):

nom.	<i>Used 15 times in the Iliad (θυμός used 121 times in the Iliad, only in sg.)</i> As a kind of ghost which leaves the body; usually used as the subject of a "motion" verb, e.g. the ψυχή leaves (e.g. 5.696), comes (e.g. 9.408), speeds through a wound (e.g. 14.518), &c.
acc.	<i>Used 12 times in the Iliad (θυμός used 178 times in acc. in the Iliad, only in sg.)</i> Often used as the object of a "cast aside/away" verb, e.g. the ψυχή is given to the god Hades (e.g. 5.654) or hurled to him (e.g. 1.3), is thrown aside (i.e. risked) in battle (e.g. 9.322), breathed out at death (e.g. 22.467), &c.
gen.	<i>Used 5 times in the Iliad, only in sg. (θυμός used 8 times in gen. in the Iliad, only in sg.)</i> Used to mean "life" generally (e.g. 9.401, 11.334, 22.161, &c.)
dat.	<i>Not used at all in the Iliad (θυμός used 117 times in dat. in the Iliad, only in sg.)</i>

5.3 Should you spell the second declension dative pl. ending -οισι or -οις?

Pharr notes in the second declension paradigms that you can spell the dative plural ending either -οισι or -οις (see e.g. *Pharr* §678). Which should you use? It depends:

- -οις. If the next word (in the same sentence) begins with a vowel, use this ending.
- -οισι. Otherwise, use this ending.

Why? The same reason as in the case of the first declension dative pl. endings -ησι/-ης (see section 3.3 above): because the ending -οις probably isn't a "true" ending on its own, but instead (in most cases) is the ending -οισι with the last vowel ι elided (see *Monro* §102, *Pharr* §652).

6. Lesson 7 (§32)

6.1 Should you spell the second declension gen. sg. ending -οιο or -ου?

In this exercise you will write a second declension noun in the genitive sg. Pharr gives 2 possible endings for this form of word: -οιο or -ου. Which to use? It depends. First, put a dot before the word ending, as we've done above for accenting. Then:

- -οιο. If there are 2 *short* syllables to the immediate left of the dot (or 2 *long* syllables) in the same word, use this ending.
- -ου. Otherwise, use this ending.

Why? Generally, Homer uses the endings at different metrical points in his verses. (You haven't learned about Homeric metre yet, so it's OK if this all seems confusing at first). The first syllable of the ending -οιο always falls in the *first half* of a metrical foot, but the ending -ου in about 2 out of 3 occurrences falls in the *second half* of a metrical foot (see *Chantraine's Gram. I* §19 and §63). I've set out the exact statistics in the following table (calculating the percentages from the numbers given in *Chantraine's Gram. I* §63):

	First syllable in first half of foot	First syllable in second half of foot
-οιο	1801 times (100% of occurrences)	Nil (0% of occurrences)
-ου	575 times (31% of occurrences)	1306 times (69% of occurrences)

If you were writing Homeric verse, it would be a good idea to try to copy these patterns, e.g. writing the first syllable of the ending -οιο in the first half of a Homeric foot. However, in Pharr, you're writing Homeric *prose*. Does it matter then which ending you use, since you're not writing in Homeric "feet"?

Yes. The "shape" or metrical length of the syllables in a word is linked to the places where you can "put" that word in a Homeric line. e.g. if there are 2 short syllables before the word ending, the first syllable of that word ending *must* be the *first half* of a Homeric metrical foot, and so you should (ideally) use the -οιο ending, even when writing prose.

The general rule given at the start of this section won't *always* ensure that you're exactly mirroring Homer's pattern of using -οιο in some metrical positions and -ου in others, but it will get you close enough to Homer's practice for learning purposes. It will also get you to start thinking about the Homeric metre and how it influences the way words are spelled.

6.2 Background to the second declension gen. sg. ending

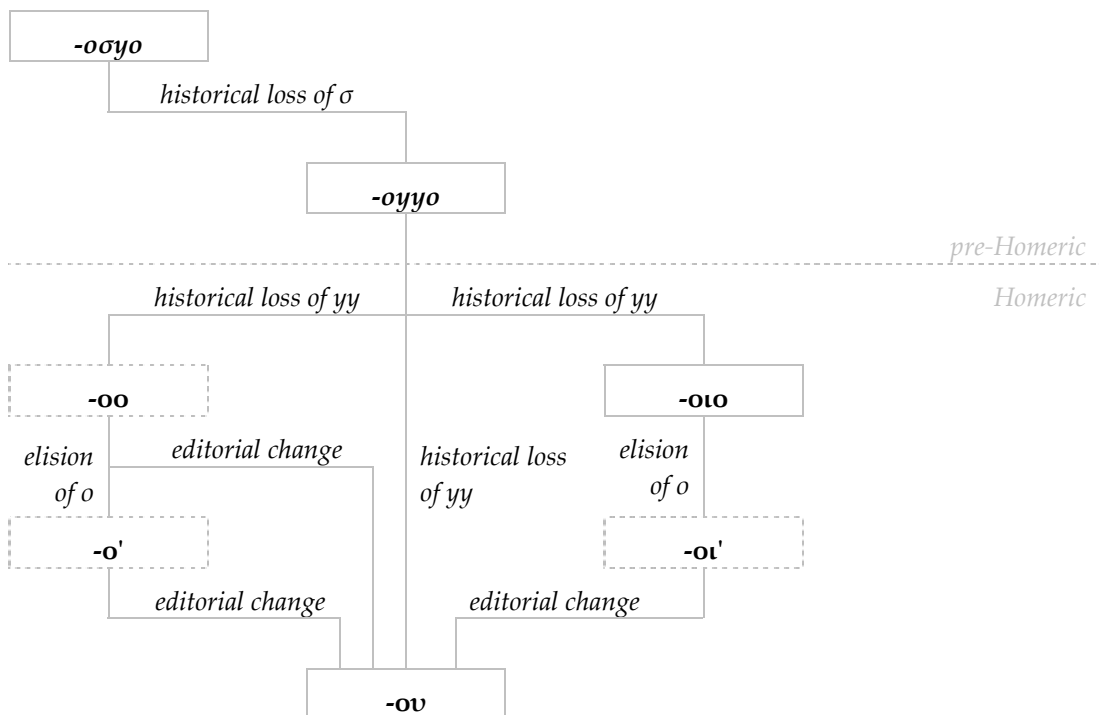
These genitive sg. endings have a complicated history. Both genitive sg. endings probably come from a pre-Homeric ending -οογιο, which first changed into the pre-Homeric -οογιο, and then changed again (following historical loss of -yy-) in the different Greek dialects into the endings -οο, -οιο and probably also -ου (see *Chantraine's Gram. I* §81).

The ending -οιο (from the Aeolic Greek dialect: see *Chantraine's Gram. I* §81) is often used without any change in the Iliad. The ending -ου, also, where it comes directly from the pre-Homeric ending -ογγο, is also used without any change in the Iliad.

However, it gets complicated as not all genitive sg. endings printed -ου in the standard edition of the Iliad come directly from the pre-Homeric ending -ογγο. It depends on the position of the word in the verse. The other possible origins for a particular -ου ending are:

- *From -οο.* In some cases (where the next word begins with a consonant), Chantraine and Monro note that the genitive sg. ending -ου printed in the Iliad actually represents the ending -οο (see *Chantraine's Gram. I* §19; *Monro* §98). This ending was then changed from -οο to -ου by later editors of the Iliad. (The original ending -οο is used in *Bolling's Iliad*, which tries to represent the spelling used in sixth century Athens).
- *From -ο'.* In other cases (where the next word starts with a vowel), Chantraine says that the genitive sg. ending -ου printed in the standard Iliad represents the ending -οο with an elided ο. This ending was then changed from -ο' to -ου by later editors of the Iliad (see *Chantraine's Gram. I* §19).
- *From -οι'.* In yet other cases (where the next word starts with a vowel), the genitive sg. ending -ου printed in the standard Iliad probably represents the ending -οιο with an elided ο. This ending was then changed from -οι' to -ου by later editors of the Iliad (see *Chantraine's Gram. I* §19 and §80).

I've summarised this in the following diagram (dotted boxes are endings not printed in standard editions of the Iliad, but which are probably true Homeric endings):



7. Appendix 1: Cumulative accenting table

	← .	→ .	. ←	. →	Other
Lesson 3	All forms of: φί.λη Many names (Probert §222), e.g.: Χρú.ση		Gen. and dat. of: βου.λή δει.νή κα.κή κα.λή κλαγ.γή	Nom., voc., acc. of: βου.λή δει.νή κα.κή κα.λή κλαγ.γή	
Lesson 4	All forms of: πά.τρη or πάτ.ρη First declension nouns with -ᾱ in nom. sg. (Probert §141), e.g.: θάλασ.σα Κί.λα		Gen. and dat. of: θε.ᾶ πολ.λή πυ.ρή ψυ.χή	Nom., voc., acc. of: θε.ᾶ πολ.λή πυ.ρή ψυ.χή	Enclitics: ἐ.στί εἰ.σί
Lesson 5	All present finite forms of: ἀ.εί.δω ἀνδᾶ.νω ἀτιμά.ζω βαί.νω ἔ.χω καί.ω λύ.ω ὀλέ.κω πέμ.πω τελεί.ω τεύ.χω φέ.ρω				
Lesson 6	All forms of: ἀπερείσι.ος ἄποι.να ἐλώρι.ον νοῦ.σος	All forms of: μυρί.οι	Gen. and dat. of: ἀγλα.ός Ἀχαι.ός δει.νός θε.ός θυ.μός κα.κός κα.λός λα.ός οἰω.νός πολ.λός στρα.τός	Nom., voc., acc. of: ἀγλα.ός Ἀχαι.ός δει.νός θε.ός θυ.μός κα.κός κα.λός λα.ός οἰω.νός πολ.λός στρα.τός	
Lesson 7	(N/A: review lesson)				

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984	(j) after "perceive", "comprehend", "desire", "care for", &c verbs	1012	(b) object cognate with the verb (e.g. εἶπον ἔπος)
985	(k) after "rule", "lead", "direct" &c verbs	1014	(c) respect
987	(l) after "remove", "release", "fail" &c verbs	1015	(d) extent of time or space
988	(m) after comparative verbs	1016	(e) after adverb of swearing an oath
989	(n) after compound verbs	1017	(f) person addressed (after εἶπον or αὐδάω)
990	(o) of time within which	1018	(g) person of whom something is said
992	(p) after adverbs of place and those from adjectives taking the genitive	1019	(h) goal (after verbs of motion)
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- [*work in progress*]