

GREEK—I.

I. *a.* State the amount of Greek text which you have read and the number of hours devoted to Greek composition and sight reading.

[NOTE.—Students taking Greek II may omit the translation in I, *b* and *c.*]

I. *b.* Translate:

*ιδὼν δ' αὐτοὺς διαβαίνοντας ὁ Ξενοφῶν πέμψας ἄγγελον
κελεύει αὐτοῦ μείναι ἐπὶ τοῦ ποταμοῦ μὴ διαβάντας· ὅταν δ'*

ἄρξωνται αὐτοὶ διαβαίνειν, ἐναντίους ἔνθεν καὶ ἔνθεν σφῶν ἐμβαίνειν ὡς διαβησομένους, διηγκυλωμένους τοὺς ἀκοντιστὰς καὶ ἐπιβεβλημένους τοὺς τοξότας· μὴ πρόσω δὲ τοῦ ποταμοῦ προβαίνειν.

Questions on above :

1. αὐτοὺς διαβαίνοντας; explain construction.
2. μείναι—put directly. 3. μὴ—why not οὐ?
3. διαβάντας—put directly.
4. ἄρξωνται—explain mood.
5. ὡς διαβησομένους—use of ὡς? Force of participle?

Decline ἰδῶν, αὐτοὺς, πέμψας, ἀκοντιστὰς; inflect ἄρξωνται.

I. c. Translate :

τὸ δὲ χωρίον, ὡς καὶ σὺ ὄρας, σχεδὸν τρία ἡμίπλεθρά ἐστιν ὃ δεῖ βαλλομένους διελθεῖν· τούτου δὲ ὅσον πλέθρον δασὺ πίτυσι διαλειπούσαις μεγάλαις, ἀνθ' ὧν ἐστηκότες ἄνδρες τί ἂν πάσχοιεν ἢ ὑπὸ τῶν φερομένων λίθων ἢ ὑπὸ τῶν κυλινδομένων; τὸ λοιπὸν οὖν ἤδη γίγνεται ὡς ἡμίπλεθρον, ὃ δεῖ ὅταν λωφῆσωσιν οἱ λίθοι παραδραμεῖν.

Use of καὶ; lack of accent of ἐστιν; accent of διελθεῖν; decline δασὺ, μεγάλαις; form and accent of ἀνθ'; decline ἐστηκότες; use of ἂν; mood of λωφῆσωσιν.

I. d. Elementary Greek composition.

[NOTES.—Students who take Greek II will omit I d and substitute II c.]

Translate into Greek: (1) He is trying to harm the friends of Cyrus. (2) If the soldiers had not crossed the river, the enemy would have sent them a message with regard to a treaty. (3) After giving us pledges and receiving them from us, you now betray us. (4) There were very many horses in the plain. (5) Cyrus halted his chariot and took his place in battle.

I. e. Translate one of (a), (b), (c) from Anabasis.

GREEK—II.

II. a. Translate A or B.

A. Illad I, vs. 172-188.

Give Attic equivalents for the following, stating the law where you can: v. 173, *τοι*; v. 170, *παρ'*; also explain accent v. 175, *μητιέτα*; v. 176, *διοτρεφέων*; v. 177, *αίει*; v. 178, *σῆς*; v. 180, *σέθεν*.

Questions on above: v. 175, force of *κέ*? v. 180. *Μυρμιδόνεσσιν*—what other case can be used? v. 181, where is the threat? v. 182, *ἔμ'*—case? accent? *Χρυσήϊδα*—Discuss patronymics, taking this word as a type. v. 185, *γέρας*—what was it? Make a metrical scheme of vs. 172-175.

B. Translate Odyssey II, 229-241.

Point out all Homeric forms and Attic equivalents in above, stating general law where possible.

V. 229, use of, *κεν*; v. 232, *εἴη* and *ρέζοι*—explain mood.

Make a metrical scheme of first six lines.

II. b. TRANSLATION AT SIGHT.

1. Nine lines from Xenophon.
2. Thirteen lines from Homer. The student may select either of two passages offered.

II. c. Greek composition.

Put into Greek:

When Clearchus saw that he could not proceed by force, he assembled the soldiers and stood before them weeping, while they wondered, as they beheld him, and remained silent. He then addressed them as follows: "I made war upon the Thracians and took vengeance by expelling them from the Chersonesus. When Cyrus summoned me, I took you with me and set out to join him that I might do him service in return for the favors which I had received from him."

"Ill fares the land to hastening ills a prey,
Where wealth accumulates and men decay."