

**EXERCISES IN  
GREEK  
COMPOSITION**

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Exercises in Greek Composition by Edwin H. Higley

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**EDWIN H. HIGLEY**

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IN  
GREEK COMPOSITION

BASED ON  
XENOPHON'S ANABASIS AND HELLENICA, WITH NOTES  
VOCABULARY, AND REFERENCES TO THE  
GRAMMARS OF GOODWIN AND  
HADLEY-ALLEN

BY  
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*περὶ λόγου δυνάμιν ἐστὶ πᾶσα αὐτῆ ἡ πραγματεία.*  
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## PREFACE.

FOR the student of Greek it is of prime and essential importance to know the Attic forms of inflection, the regular constructions of syntax, and the meanings of common words. A thorough knowledge of these three things can be best acquired by considerable work in Greek composition. The following Exercises are chiefly designed to furnish materials for acquiring or confirming one's knowledge of these three essentials. For lack of accuracy in these three points, — in the first two, especially, — the student who reads Greek at sight often ceases to translate and makes, instead, wretched guesses which are the despair of the wearied examiner.

These exercises are based on the text of Xenophon's *Anabasis* and *Hellenica*, because the general consensus of instructors has chosen this author as the one who most clearly exhibits in literary form the use of those three elementary things, and who thus furnishes the daily bread of preliminary instruction in Greek. Xenophon's syntactical constructions are the ones the student most needs to know. Xenophon's words are the ones he must understand and remember. Attempts to make the student talk in Attic Greek about the opera or the latest news of the day may deserve admiration as well-meant endeavors to bring freshness and life into the study of a so-called dead language, but their results are more whimsical than practical, so far as the advancement of classical learning is concerned.

The exercises are based on Xenophon, but they are not translations from the text, nor are they merely paraphrases of his sentences. The passages from Xenophon furnish the themes for the exercises, and the majority of the words and phrases. But words and phrases are often used which do not occur in the fundamental passage, though none are introduced intentionally which are not found in Xenophon's diction. It is left to the pupils' — or the teachers' — discretion to use or to ignore the fundamental passage in preparing the lessons. In the former case, however, it will be necessary to reconstruct every sentence and reinflect almost every word, as well as to seek from grammar, notes, or vocabulary for many words or phrases not occurring in the original passage. For exercises of this nature a vocabulary is, of course, a necessity, especially if the book is to be equipped for independent use, or for classes not at the time engaged in reading Xenophon. The appended vocabulary has been prepared with a good deal of care. In compiling it the *Dictionary of the Anabasis* by White and Morgan, and Thiemann's *Wörterbuch to the Hellenica* have been constantly consulted. As the first book of the *Anabasis* is so largely dwelt upon in White's *Beginner's Book* and other elementary lesson-books, it is believed that the exercises are made more interesting and valuable by drawing them from a wider field. They have been taken, therefore, from all the books of the *Anabasis* and from six books of the *Hellenica*.

This book is not designed to replace or displace the grammar. Work in Greek composition should rather familiarize the student with every part of his grammar. Indeed, it is in such work that grammar best reveals its vital significance. The student who has finished the elementary lessons and has begun to translate from Greek into English is easily led to lay aside the grammar. Having made a translation which seems adequate, the young learner



often resents being asked to account for every principle which may be involved therein. And in recent years a good deal has been said, with justice, against the old-fashioned method of parsing everything, as a method tending to obstruct rather than promote the scholar's interest in the author, and his appreciation of the literary spirit and style of what is read. Still, when grammar and parsing are prematurely laid aside, it is but a short step to slovenliness and guess-work. In Greek composition, however, the student finds that the grammar must be the inseparable guide-book for every step of his way; and in such work one often realizes for the first time that it is because of the principles stated in the grammatical rules that language has the power to utter thought, — is a means of really saying things.

Throughout the book, accordingly, reference is made to the grammars, and in the Introduction only such subjects are touched upon as are not treated in the usual school grammars.

The matter referred to in paragraphs V.—VIII. is illustrated at greater length than its intrinsic importance merits, because it has been usually unnoticed and sometimes inaccurately stated in works of this kind.

The list of prepositional phrases in section XII. might be indefinitely extended. It is not claimed that this list contains all the important, or even the most important ones; it is only suggested that the phrases given are certainly important; that a longer list might deter the student from learning it; and that this list, if mastered, will make a good beginning from which to make further advances in this really difficult subject.

At the head of each lesson are references to sections in the grammars, which are to be applied in the exercises. In Part Second, Syntax of Nouns, this application is fuller and more frequent than in Part First, Syntax of Verbs. It is

manifestly impossible to make bits of continuous narrative which shall involve but one or two uses of the moods. To give systematic practice in the Syntax of the Moods and Tenses it is necessary to use disconnected sentences. But, as this method is exhaustively applied in the *Beginner's Book*, and other first-lesson books, the composition of connected discourse seems more useful and interesting here, that opportunity may be furnished for some attention to emphasis, symmetry, euphony, connection, and other elements of style, and that the student may have the stimulus of composing something which, when finished, will have some importance in itself. In Part First, accordingly, the prefixed references are to principles which find some application in the lesson which follows, while other uses of the moods are pointed out in the notes. By this means a regular and progressive connection with the Grammar is maintained and the relative importance of the various constructions is considered, — a larger number of lessons being assigned to those which are more important.

The first ten lessons in each part cover all the regular constructions of Verbs and Nouns. These lessons are accordingly commended to preparatory schools in which a brief course is required. By means of the Grammatical Index and the Table of Contents it will be possible for the teacher to use, at any time, the material best adapted to the immediate needs of the student.

I venture to suggest that for beginners two recitations may well be given to each lesson, the first for the grammar and a preliminary draught of the exercise, and the second for a corrected copy and for practice on the words, phrases, and constructions.

In preparing the exercises, I have consulted many works on the subject and have derived assistance especially from Joost's exhaustive book on *Xenophon's Sprachgebrauch*, Boise's

*Exercises in Greek Syntax*, the English works of Wilkins and Sedgwick, and works in German by Klaucke and Weisenborn. To the two latter I am most indebted, both in regard to the general plan of this book and for many of its details.

I am under obligations to Professor M. H. Morgan of Harvard University, who kindly read my manuscript and made a number of important suggestions. My thanks are also due to Mr. W. A. Gardner of Groton School, who has assisted me in reading proof and with valuable counsel.