EXERCISES IN GREEK PROSE COMPOSITION: WITH REFERENCES TO THE GRAMMARS OF HADLEY AND ALLEN, GOODWIN, AND KHUHNER AND TAYLOR: AND A FULL ENGLISH-GREEK VOCABULARY

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ELISHA JONES

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ENGLISH-GREEK VOCABULARY.

BY

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THIRTY-SECOND THOUSAND.

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PREFACE.

THESE exercises in prose composition are designed for a *systematic drill* in the more important principles of Greek syntax. To this end references are made to the grammars of Hadley, Goodwin, and Kühner, with either of which they can be used. They are also intended to accompany the reading of Xenophon's Anabasis, from which are taken all the vocabularies and nearly all the examples. Wherever practicable the exercises themselves are so framed that, with the use of the Anabasis, Xenophon's style may be imitated in turning them into Greek. To aid in securing thoroughness, each exercise, after the fourteenth, not only comprises the principles referred to in its own lesson, but also reviews those in at least two of the preceding. The purpose of this repetition, necessary for the young student, is to make him so familiar with the principal peculiarities of Greek construction, that he may be able to appreciate somewhat the beauties of Xenophon, and also better prepared to enter upon a more advanced study of the language.

It has not been the author's aim to produce an exhaustive work on the Greek syntax, nor even to bring out all the principles discussed in the grammars to which references are made, but simply to present such as the student meets with on nearly every page of Attic prose. It has been kept steadily in view that he who requires *few* things

to be learned, but insists that these be learned *thoroughly*, contributes to a higher grade of scholarship than the one who *hurries over many* things. If the general principles of construction are *mastered*, the energetic teacher will readily secure for his pupils a sufficient acquaintance with peculiarities that are of less common occurrence.

The exercises on the verb are placed before those on the cases, in order to introduce greater variety in the early part of the work, and especially to insure as much practice as possible in the construction of sentences that involve the different but common uses of the voices, modes, and tenses. Wherever a statement of the desired principle is omitted from one of the grammars, it is copied from another, and inserted as a note. A few notes are also added upon points not included in either of the grammars. In the preparation of Lesson XX., on Indirect Discourse, Professor Goodwin's excellent work on Greek Modes and Tenses was freely used. A full English-Greek Vocabulary is added, containing synonymes of many words. These were mostly taken from Yonge's Lexicon.

To those who teach prose composition for the first time a suggestion is offered. Require the exercises of each advance lesson to be written before they are brought to recitation. Let them be copied upon the blackboard and criticisms made in presence of the whole class. That corrections are made at the seats is not sufficient: *they ought to be seen on the blackboard*; the pupils should also be subjected to a careful questioning upon the principles involved. In review practise reciting the exercises orally and as often as possible.

It is believed that the exercises of this little volume are sufficient for admission to any American college. Dr. Boise has published a more advanced work, which enters

into a thorough discussion of the modes, tenses, and particles, and is intended for the use of freshman classes in college. I must here acknowledge my great indebtedness to Dr. Boise, who kindly volunteered to use my manuscript in his class, and offered many valuable suggestions.

With much diffidence the author offers this work to the public, knowing that his inexperience augurs many blunders. If it be found worthy of any criticism, a criticism is asked for it that is friendly.

ELISHA JONES.

UNIVERSITY OF MICHIGAN, June, 1872.

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