

## Decoding Greek Dictionaries, with Joel Christensen

*If you want to follow the demonstration along with the video, follow this link to the first page of the Iliad on the Perseus website which will be the starting point:*

<http://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.01.0133%3Abook%3D1%3Acard%3D1>

**CLAUDIA FILOS:** This is Claudia Filos. I am with the Center for Hellenic Studies in Washington, D.C., and today I am talking with Joel Christensen. He's a Professor at the University of Texas at San Antonio. Thanks for joining us, Joel.

**JOEL CHRISTENSEN:** No problem, thanks for having me.

**CLAUDIA FILOS:** So today we're going to actually show people how to use part of Perseus. How do you talk to your students about using tools like Perseus, and other things in the classroom?

**JOEL CHRISTENSEN:** To be honest, it depends on what the class is and what the students are, who the students are. And it's a basic Greek language classroom. I tell them **not** to use Perseus, unless absolutely necessary. Because I want them to be able to identify words on their own. Once students get a little more advanced, Perseus is a good place to go if you're doing research or if you're writing a paper, or if you're really stumped on a form, and you can't quite figure it out. One of the things that's frustrating about Greek in the beginning is that lots of words change their roots, and forms, from one tense to another, or one case to another, and so sometimes you actually can't look up that word in the dictionary unless you know what that word is, which is paradoxical if you need to look the word up in the dictionary!

**CLAUDIA FILOS:** Exactly! Right.

**JOEL CHRISTENSEN:** Sometimes Perseus can be really good for that.

**CLAUDIA FILOS:** I recently had a really good discussion with Anna Krohn, who introduced us to a variety of tools on the Perseus website. We very briefly talked about reading some of the ancient Greek dictionary entries that people can access there, but today I was hoping we could look at a little bit further and you could talk to us about what we're seeing. So if someone goes to the website and perhaps they don't have a lot of experience with the Greek language, ancient Greek language they might have a sense about what they're looking at when they're looking at those dictionary entries: they might feel a little bit intimidating at first.

JOEL CHRISTENSEN: And it is intimidating. There are lots of symbols, and abbreviations, that aren't always spelled out. But once you get the hang of it, it's actually really simple to use.

**Homer, *Iliad***

Search

(\*Agamemnon", "Hom. Od. 9.1", "denarius")  
All Search Options [view abbreviations]

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μῆνιν ἀειδέε θεὰ Πηληϊάδεω Ἀχιλῆος  
οὐλομένην, ἣ μυρ' Ἀχαιοῖς ἄλγε' ἔθηκε,  
πολλὰς δ' ἰφθίμους ψυχὰς Ἄϊδι προΐαψεν  
ἠρώων, αὐτοὺς δὲ ἑλώρια τεύχε κύνεσσιν  
οἰωνοῖσι τε πᾶσι, Διὸς δ' ἔτελεieto βουλή,  
ἔξ οὗ δ' τὰ πρῶτα διαστήτην ἐρίσαντε  
Ἀτρεΐδης τε ἀναξ' ἀνδρῶν καὶ δῖος Ἀχιλλεύς.  
τίς τ' ἄρ' σφάε θεῶν ἔριδι ξυνέηκε μάχεσθαι;  
Λητοῦς καὶ Διὸς υἱός; ὁ γὰρ βασιλῆϊ χολωθεὶς  
νοῦσον ἀνά στρατὸν ὄρσε κακῆν, ὀλέκοντο δὲ λαοί,  
οὐνεκα τὸν Χρῦσην ἠτίμασεν ἀρητῆρα  
Ἀτρεΐδης; ὁ γὰρ ἦλθε θοᾶς ἐπὶ νῆας Ἀχαιῶν  
λυσόμενος τε θυγάτρα φέρων τ' ἀπερείσι' ἄποινα,  
στέμματα ἔχων ἐν χερσὶν ἐκρήβλου Ἀπόλλωνος  
χρυσῶ ἀνά σκηπτρῶ, καὶ λίσσεται πάντας Ἀχαιοὺς,  
Ἀτρεΐδα δὲ μάλιστα δύω, κοσμήτορε λαῶν:  
Ἀτρεΐδαί τε καὶ ἄλλοι ἐυκνήμιδες Ἀχαιοί,  
ὕμῃν μὲν θεοὶ δοῖεν Ὀλύμπια δώματ' ἔχοντες  
ἐκπέροσαι Πριάμοιο πόλιν, εὐ δ' οἴκαδ' ἴκεσθαι;  
παῖδα δ' ἔμοι λύσασαι φίλην, τὰ δ' ἄποινα δέχεσθαι,  
ἀζόμενοι Διὸς υἱὸν ἐκρήβλου Ἀπόλλωνα.  
ἐνθ' ἄλλοι μὲν πάντες ἐπευφήμησαν Ἀχαιοὶ  
αἰδέσθαι θ' ἰερόη καὶ ἀγλαὰ δέχθαι ἄποινα:  
ἀλλ' οὐκ Ἀτρεΐδῃ Ἀγαμέμνονι ἦνδανε θυμῶ,  
ἀλλὰ κακῶς ἀφίει, κρατερὸν δ' ἐπὶ μῦθον ἔτελλε:  
μή σε γέρον κοίλησιν ἐγὼ παρὰ νηυσὶ κειχέω  
ἢ νῦν δηθύνοντ' ἢ ὕστερον αὐτίκιόντα.

Notes (Allen Rogers Benner, 1903) [focus load](#)

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English (Samuel Butler, 1898) [focus load](#)

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5 References (23 total) [hide](#)

- Commentary references to this page (2):
  - Thomas W. Allen, E. E. Sikes, *Commentary on the Homeric Hymns, HYMN TO APHRODITE*
  - W. Walter Merry, James Riddell, D. B. Monro, *Commentary on the Odyssey (1886)*, 1.50
- Cross-references to this page (4):
  - Aristotle, *Rhetoric*, *Aristot. Rh.* 3.14
  - Harper's, *Pigres*
  - Basil L. Gildersleeve, *Syntax of Classical Greek, Syntax of the simple sentence*
  - Smith's *Bio. Achilles*
- Cross-references in notes to this page (1):
  - Apollodorus, *Epitome*, *Apollod. Epit.* E.4
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  - LSJ, Πηλεὺς
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  - LSJ, ἀποκαθαριεῖω
  - LSJ, ἐννα'-ετία
  - LSJ, κόλπος
  - LSJ, μήνης
  - LSJ, ὄρω-α
  - LSJ, πολυ-πλαγκτος
  - LSJ, θερμωστρίς
  - LSJ, τοίος
  - LSJ, χεῖρ
- Cross-references in text-specific dictionaries to this page (2):
  - Autenrieth, *Μοῦσα*
  - Autenrieth, *αἶδω*

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CLAUDIA FILOS: Great. Well, thanks so much for your time, and let's take a look at the website. So if we're on the Perseus website you'll see that this is the main text area, this is where we can access the Greek text, and over on the right-hand side we have — I just want to point out one thing — you have a few places where you can choose to also load an English translation. So you could have them side-by-side, sort of like a Loeb. But there are also some other tools that are going to appear if we click on a word. For instance, if I click on the first word in the text, it's going to open up a dictionary entry for us. This is going to take a second to load, I think. What are we seeing here, Joel? So I see up here....



## Greek Word Study Tool

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μῆνις
wrath  
 (Show lexicon entry in [LSJ](#) [Middle Liddell](#) [Autenrieth](#)) ([search](#))

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μῆνιν
noun sg fem acc

Word Frequency Statistics ([more statistics](#))

Words in Corpus	Max	Max/10k	Min	Min/10k	Corpus Name
111,862	28	2.503	12	1.073	Homer, <a href="#">Iliad</a>

**JOEL CHRISTENSEN:** What you have on the left-hand column you have the nominative singular version noun, which means its subject form, its most basic citation form. And all the way to the right you have “wrath”, which is the basic definition, the simplest definition.

**CLAUDIA FILOS:** Can we talk just for a second about this form. Some people might hear this called a “dictionary headword” or a “lemma”.


**JOEL CHRISTENSEN:** Yup. And what I usually call it: this is the “citation form”, or its simplest form. So below the lemma, or dictionary citation form, you have the parentheses. Below that, you have the actual form you looked up, **μῆνιν** [*mēnin*]. Then look underneath the hyperlinks **LSJ, Middle Liddell, Autenrieth.** at the grammatical identification: **Noun. S-G [sg]** means it’s singular, instead of plural. **Feminine** means it’s feminine instead of masculine or neuter. And then you have your case. Greek has five cases, four regular ones, and that gives you the basic information. It’s also nice underneath because it tells you how many times that it occurs in the entire corpus that’s available here. And that’s really nice. And you can actually click on that — here you’ve got 28 — and see all the other occurrences. So you don’t have to worry about that.

**CLAUDIA FILOS:** That’s what we did this morning with Anna, so right now let’s focus on what are these dictionary entries. So what we have there: the LSJ, the Middle Liddell,

**JOEL CHRISTENSEN:** OK. So yeah, there are three basic dictionaries there. The LSJ is a Liddell and Scott, it is the dictionary put out by Oxford, and is the most full ancient Greek to English dictionary. The Middle Liddell is an abbreviated form of that, that is often used in college classrooms. And the Autenrieth is an English version of a classic German dictionary that is just for Homer, and Homeric work. So if you want a basic definition, and its use in Homer, you

would go to the Autenrieth. If you want a broader definition, but not a synoptic view of its entire use in all of Greek language, you go to the Middle Liddell. If you want a boat-load of information, you go to the LSJ. For research on a word, you start with the LSJ.

CLAUDIA FILOS: The “Great Scott”. So let’s click on that and see if we can bring this up. Great. So now we see a lot of information here. So what are we looking at now?



## Greek Word Study Tool

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**μῆνις** wrath  
 (Show lexicon entry in [LSJ](#) Middle Liddell Autenrieth) ([search](#))

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μῆνιν                      noun sg fem acc

Word Frequency Statistics ([more statistics](#))

Words in Corpus	Max	Max/10k	Min	Min/10k	Corpus Name
111,862	28	2.503	12	1.073	Homer, <a href="#">Iliad</a>

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**μῆνις**, Dor. and Aeol. **μᾶν-**, ἦ, gen.

**\*A. [select]** “μῆνιος” [Pl.R.390e](#), later “μῆνιδος” [Ael.Fr.80](#), [Them.Or.22.265d](#), [Jul.Or.2.50b](#), [AP9.168](#) ([Pall.](#)):—*wrath*; from *Hom.* downwds. freq. of the *wrath* of the gods, [Il.5.34](#), al., [A.Ag.701](#) (lyr.), [Pl.Lg.880e](#), [Men.585](#); μῆνιν ἔχειν ἀπὸ θεοῦ [Vett. Val. 184.3](#); “μ. χθονίων” [Pi.P.4.159](#); also of the dead worshipped as heroes, “τοῖσι μ. κατέσκηψε [Ταλθυβίου](#)” [Hdt.7.134](#), cf. 137; “μ. τῶν τετελευτηκότων” [Pl.Hp.Ma.282a](#); of injured parents, [A.Ag.155](#) (lyr.), [Ch. 294](#); of suppliants, [Id.Eu.234](#), cf. [E.Heracl.762](#) (lyr.): but also, generally, of the *wrath* of Achilles, [Il.1.1](#), al., cf. [Alc.Supp.10.7](#); of the *vengeful temper* of a people, [Hes.Sc.21](#), [Hdt.7.229](#): c. gen. objecti, “ὄτου . . μ. τοσῆνδε πράγματος στήσας ἔχεις” [S.OT699](#): in pl., “[Αἰήταο μῆνιες](#)” [A.R.4.1205](#).

JOEL CHRISTENSEN: So you’re starting out again with the word **μῆνις** [*mēnis*] again in its lemmatic or dictionary citation form. And then following are one or two abbreviations. “**Dor.**” for Doric, and “**Aeol.**” for Aeolic. And so this is how you’d spell the word in different Greek dialects. And so the difference there is that in Doric and Aeolic you often had an **α** [alpha] instead of an **η** [ēta].

μήνις , Dor. and Aeol. μᾶν- , ἥ, gen.

CLAUDIA FILOS: OK, so when you say α [alpha] and η [ēta] we're talking about this letter here, that looks a little bit like an "n" with a long tail, and then that's the α alpha that looks a bit like our "a", right?

JOEL CHRISTENSEN: Right. Now the next symbol is really important. And the next symbol is an ἥ [ēta]

μήνις , Dor. and Aeol. μᾶν- , ἥ, gen.

CLAUDIA FILOS: You're talking about this, right here.

JOEL CHRISTENSEN: Right there. That, there, tells you that the word is feminine. OK? And what you're actually looking at there is ἥ [hē]. That is called the Greek article. Most Greek nouns take an article when they appear. And it's like a "the" or "a" or "an" in English. And that is how a dictionary, so we don't have to use different languages, would indicate what the gender of the noun is. And so that means it's feminine.

CLAUDIA FILOS: Right. So before, looking up here, Joel, we were getting this information that it is "fem".

μήνις	wrath
(Show lexicon entry in <a href="#">LSJ</a> Middle Liddell Autenrieth) (search)	
μήνιν	noun sg fem acc
Word Frequency Statistics (more statistics)	

But when we're looking down here, actually in the dictionary entry, we're going to get one of these articles.

JOEL CHRISTENSEN: Right. And that's how the Greek dictionaries do it.

CLAUDIA FILOS: And can you tell us a bit what would it look like if it were a masculine, or a neuter?

JOEL CHRISTENSEN: If you'd had an  $\delta$  [an *omicron*] instead of that  $\eta$  [*ēta*] it'd be masculine. And the marker for the neuter is the neuter article  $\tau\acute{o}$  [*to*] which is a  $\tau$  [*tau*] plus an  $\acute{o}$  [*omicron*].

CLAUDIA FILOS: Great. Thank you.

JOEL CHRISTENSEN: And then next to that you have the abbreviation “**gen.**” which stands for **genitive**. And that gives you the genitive singular of the noun, which is basically in English as – if the word is “wrath” – the genitive singular is “of wrath”. And the reason this is important is that in Greek, as well as in Latin, a lot of times the genitive singular gives you the more stable version of the noun. So any dictionary citation for a noun will give you the lemma, the dictionary citation form or the nominative singular, and then will follow up with the genitive singular. And here it tells you after the words that there are two possible genitive singulars for  $\mu\eta\nu\iota\varsigma$  – one is  $\mu\eta\nu\iota\omicron\varsigma$  [*mēnios*] and the later one is  $\mu\eta\nu\iota\delta\omicron\varsigma$  [*mēnidos*]. And the things you have on either side are other texts where this appears.

CLAUDIA FILOS: OK, so you're talking about this, and this.

$\mu\eta\nu\iota\varsigma$  , Dor. and Aeol.  $\mu\acute{\alpha}\nu\text{-}$  ,  $\eta$  , gen.  
\* **A.** [select] “ $\mu\eta\nu\iota\omicron\varsigma$ ” Pl.R.390e, later “ $\mu\eta\nu\iota\delta\omicron\varsigma$ ”

I'm just trying to clarify one thing we just said. So when we were talking about these articles then followed by the genitive, we're talking about things that are, let's say, nouns, right? So verbs might look a little bit different.

JOEL CHRISTENSEN: Yes.

CLAUDIA FILOS: Great.

JOEL CHRISTENSEN: [inaudible] hyperlinks that would take you right to the passage. So in that, “**Pl.**” stands for Plato, “**R.**” stands for “*Republic*” and 390e is the strophe in this case, which is the citation for the text.

μήνις , Dor. and Aeol. μᾶν- , ἥ, gen.

\*A. [select] “μήνιος” Pl.R.390e, later “μήνιδος”

CLAUDIA FILOS: OK. So that’s a little confusing. That’s not necessarily intuitive.

JOEL CHRISTENSEN: Right, not at all. But what’s good here is that, you know, this is the basic form of citation you find in any classical text, and the nice thing is, you can click on that, and it will take you to it. I don’t know if Perseus has an abbreviation table. It looks like up in the corner it has something that says “**view abbreviations**”: I don’t know if that will do any good. [Note: click on that link to open a popup window with a list of abbreviations]

CLAUDIA FILOS: Maybe, yeah.

JOEL CHRISTENSEN: But most of the time you’ll be able to follow these links. And some of them, as in following μήνιδος [mēnidos] there, there aren’t links there, and some of them are mysteries even to me. So the first one I know is *Iliad*, so I’m not quite sure who the next one is. “Them.”,

CLAUDIA FILOS: So that’s not a full link, because some texts, actually, are not available on Perseus right now.

JOEL CHRISTENSEN: Right. So while you’re learning this, don’t worry too much about those. But if you can get your hands on a hard copy of LSJ, all the abbreviations are laid out in the front, and I’m pretty sure you can Google search for LSJ abbreviations, you can find them and find the list that way.

CLAUDIA FILOS: Actually users can access a list of abbreviations for authors and works right on the Perseus website.

JOEL CHRISTENSEN: After that you get what’s called a full em-dash [“:—”] and then you get the word “*wrath*” in italics,

μήνις , Dor. and Aeol. μᾶν- , ἥ, gen.

\*A. [select] “μήνιος” Pl.R.390e, later “μήνιδος” Ael.Fr.80, Them.Or.22.265d, Jul.Or.2.50b, AP9.168 (Pall.):—*wrath*; from Hom. downwds. freq. of the *wrath* of the gods, Il.5.34, al., A. Ag.701 (lyr.),

CLAUDIA FILOS: Yes, right here.

JOEL CHRISTENSEN: And it gives its earliest attestation, so from Homer, right, and “frequently of the wrath of the gods”.

CLAUDIA FILOS: Right there.

JOEL CHRISTENSEN: And CHS community member and master, Leonard Muellner, has a book all about μῆνις [mēnis].

CLAUDIA FILOS: Exactly.... all about the anger of Achilles, right?

JOEL CHRISTENSEN: Yeah. And finally, following, which you’ll often get, are some other more idiomatic uses of the word. So “μῆνιν ἔχειν ἀπὸ θεοῦ” [mēnin ekhein apo theou] and it tells you this is where it’s used, a common way to use it. And you’ll also find here in this space as we move on a bit in the dictionary definitions, if there are special uses or special grammatical functions of a noun. So if it often, for a word like “dear” or “worthy” often take whatever, like “worthy of”, or “dear to”, so you’ll often find specific uses like that.

CLAUDIA FILOS: Can you explain this? I’m looking at this, that looks like the letter “μ.” [“ M” ], that we’re seeing with the μῆνις [mēnis], as a μ [mu], and then a period. What’s going on there?

“τοῖσι μ. κατέσκηψε Ταλθυβίου” Hdt.7.134, cf. 137; “μ. τῶν τετελευτηκότων” red parents, A.Ag.155 (lyr.), Ch. 294; of suppliants, Id.Eu.234, cf. E.Heracl.762

JOEL CHRISTENSEN: There the author, or the editors, decided not to spend any more time printing “μῆνις [mēnis]”!

CLAUDIA FILOS: OK!

JOEL CHRISTENSEN: And you can see that repeated in the next line, after “worshipped as heroes,” “τοῖσι μ. [toisi mu] and then moving on of course in the bottom line as well, yeah, right there. So the old-school lexicography is to build up a different definition by providing a full semantic sphere of a noun or a verb, so by looking at every major occurrence, and that’s really what’s going on here, tracing various instances.



CLAUDIA FILOS: Great. And so, that's really important, because in terms of the way that we tend to approach looking at this literature and trying to understand these words, that's really the way to build up your understanding of the word, right? By looking at many, many examples.

JOEL CHRISTENSEN: OK, yes, because words don't exist in the abstract. They exist in context and use. And this is really what's going on here: you're getting hyperlinked outline of the word use in its earlier appearances., and it's really useful. To start out, though, it's probably most useful just to look at the beginning parts of the word. And, you know, for nouns it's — I'm going to call it transparent — but maybe it might be useful to go back and look at a verb —


CLAUDIA FILOS: Great, yes.

JOEL CHRISTENSEN: — and see how much more complicated that is.

CLAUDIA FILOS: Shall we look at ἄειδε [aeide] ?

JOEL CHRISTENSEN: Sure! That one might be... yes, let's start there.

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### Greek Word Study Tool

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ἄειδω Il.Parv..  
(Show lexicon entry in LSJ Middle Liddell Slater Autenrieth) (search)

ἄειδε	verb 3rd sg imperf ind act epic doric ionic aeolic	87 user votes	28.1%	[vote]
ἄειδε †	verb 2nd sg pres imperat act epic ionic	699 user votes	71.9%	[vote]

† This form has been selected using statistical methods as the most likely one in this context. It may or may not be the correct form. (More info)

Word Frequency Statistics (more statistics)

Words in Corpus	Max	Max/10k	Min	Min/10k	Corpus Name
111,862	24	2.146	7	0.626	Homer, Iliad

[XML](#)

CLAUDIA FILOS: Do you want me to look at a different one?

JOEL CHRISTENSEN: Let's not gain the system. Let's start there.

CLAUDIA FILOS: OK.

JOEL CHRISTENSEN: So ...

Word Frequency Statistics (more statistics)					
Words in Corpus	Max	Max/10k	Min	Min/10k	Corpus Name
111,862	24	2.146	7	0.626	Homer, <i>Iliad</i>

**XML**

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**Help us make this tool more useful!**

You've looked up a word that has more than one possible meaning. Please tell us which meaning you think is being used in this context by clicking **[select]** next to the appropriate meaning in the definition below. We hope to use the information we gather from this tool to provide automatic disambiguation services in the future.

Not sure which sense is being used here? View [what other readers have selected](#).

**ᾄειδω**, Ion. and poet. form used by *Hom., Pi.*, and sometimes in Trag. and Com. (even in trim., *A.Ag.16, E.Fr.188*; intetram., *Cratin. 305*), also in Ion. Prose; contr. **ᾄδω** (also *Anacr.45, Theoc.*), Trag., *Pl.*, etc.: impf.

**A. [select]** “ῥηιδον” *Od.*, Ep. “ᾄειδον” *Il.*, etc.; Trag. and Att. “ῥιδον” *E.Alc.761, Th.2.21*: fut. “ᾄείσομαι” *Od.22.352, Thgn.943*, but “ᾄσομαι” *h.Hom.6.2, 32.19, Thgn.243*, and always in Att. (*ᾄσεις, ᾄσουσιν* in *Ar. Pax1297, Pl.Lg.666d* are corrupt); rarely in act. form *ᾄείσω, Sapph. 11, Thgn.4, Ar.Lys.1243* (Lacon.), and late Poets, as *Nonn.D.13.47* (in *E.HF681* *ᾄείδω* is restored by Elmsl.); still more rarely *ᾄσω, Babr. 12.13, Men.Rh.p.381S., Him.Or.1.6*; Dor. “ᾄσεύμαι” *Theoc.3.38, ᾄσῶ Id.1.145*: aor. “ῥείσα” *Call.Epigr.23.4, Opp.C.3.1, Ep. ᾄείσα [α^] Od.21.411; ᾄείσον” E.Tr.513* (lyr.); “ᾄείσατε” *Ar.Th.115* (lyr.); “ῥσα” *Ar.Nu. 1371, Pl.Ti.21b*:—Med., aor. *ᾄεισάμην* (in act. sense) *PMag.Lond. 47.43*, imper. “ᾄείσεο” *h.Hom.17.1* (nisi leg. *ᾄείσεο*):—Pass., “ᾄείδομαι” *Pi., Hdt.*: poet. impf. “ᾄειδετο” *Pi.*: aor. *ῥσηθην, v. infr. 11.1*: pf. “ῥσημαί” *Pl.Com.69.11*. (*ᾄφειδω*, cf. *αὐδή, ὑδέω.*) [*α^*: but *α\_* metri gr. *Od. 17.519, h.Hom.12.1, 27.1, Il.Parv.1, Thgn.4, Theoc.7.41*, etc.]:—sing, **Il.1.604**, etc.: hence of all kinds of vocal sounds, *crow* as cocks, *Pl.Smp..223c*; *hoot* as owls, *Arat.1000*; *croak* as frogs, *Arist. Mir.835b3, Thphr.Sign.3.5*, etc.; *οἱ τέπτιγες χαμόθεν ᾄσσονται* *Stes. ap.Arist.Rh.1412a23*:—of other sounds, *twang*, of the bow-string, *Od.21.411*; *whistle*, of the wind through a tree, *Mosch.Fr.1.8*; *ring*, of a stone when struck, *Theoc.7.26*:—prov., *πρὶν νενικηκέναι ᾄδειν* ‘to *crow* too soon’, *Pl.Tht.164c*.—Constr.:—*ᾄ. τινί* sing to one, *Od.22.346*; also, *vie with one in singing*, *Theoc.8.6*; *ᾄ. πρὸς αὐλὸν ἢ λύραν* sing to . . ., *Arist.Pr..918a23*; “ὑπ’ αὐλοῖς” *Plu.2.41c*:—*ᾄείσας . . χαίρειν Δημοκλέα*, poet. for *εἰπών*, *Epigr.Gr.237.7* (Smyrna).

**II. [select]** trans.,

**\*1. [select]** c. acc. rei, *sing of, chant*, “*μῆνιν ᾄειδε*” **Il.1.1**; “*παιήονα*” **1.473**; *κλέα ἀνδρῶν, νόστον, 9.189, Od.1.326*; “*τὸν Βοιώτιον νόμον*” **S.Fr.966**: c. gen. (sc. *μέλος*), *sing an air of . . .*, “*Φρυγίχου*” *Ar.V.269*, cf. **1225**: abs., *ᾄ. ἀμφί τινος* to *sing* in one's praise, *Od.8.266*; “*ἀμφί τινα*” *Terp.2*, cf. **E.Tr.513**; “*εἰς τινα*” *Ar.Lys. 1243*: later, simply = *καλεῖν*, *Ael.NA3.28*:—Pass., of songs, *to be sung*, *Hdt.4.35*; “*τὰ λεχθέντα καὶ ᾄσέντα*” **Pl.Ly.205e**; *ᾄσμα καλῶς ᾄσθέν*, opp. *λόγος καλῶς ῥηθείς*, **X.Cyr.3.3.55**; *ᾄδεται λόγος* the story runs, *Ph.1.189*.

**2. [select]** of persons, places, etc., *sing, praise, celebrate*, **B.6.6**, etc.:—Pass., *ᾄειδεται θρέψαισ’ ἠρωας* is celebrated as the nurse of heroes, **Pi.P.8.25**, cf. **5.24**.

**3. [select]** Pass., *to be filled with song*, “*ᾄείσετο πᾶν τέμενος . . θαλίαις*” **Pi.O.10(11).76**.

CLAUDIA FILOS: So this is a lot longer, right? We're seeing a lot.

JOEL CHRISTENSEN: Right. We're seeing a lot more here. So let's start from the beginning again.

So it will go to the lemmatic form, the dictionary citation form, again, with **ἀείδω** [*aeidō*] and that is the citation, the simplest form of anything, which is the first person singular present of the verb. And what's following is defining that this is not a common form. So you have "Ion", period, and "poet", period. Which is cited as an Ionic form, it's another Greek dialect, and poetic, and it's used by "**H, o, m, period**", which is Homer, and "**P, i, period**" which is Pindar. And sometimes in tragedy and comedy, and then it says "**even in trimeter**"!

**ἀείδω**, Ion. and poet. form used by *Hom.*, *Pi.*, and sometimes in Trag. and Com. (even in trim., [A.Ag.16](#), [E.Fr.188](#); intetram., *Cratin.* 305), also in Ion. Prose; contr. **ᾄδω** (also *Anacr.45*, *Theoc.*), Trag., *Pl.*, etc.: impf.

CLAUDIA FILOS: OK. Look at all that information, that's super-compressed.

JOEL CHRISTENSEN: Right. And then it continues to give you more information: it also occurs in Ionic Prose. And then following, you get an additional bit of information: you get the contracted form, which is in the *Anacreonta* as it tells you. I'm basically looking at the contracted form: it's just the vowels have been smashed together. Instead of **ἀείδω** [*aeidō*] you get **ᾄδω** [*adō*]

**ἀείδω**, Ion. and poet. form used by *Hom.*, *Pi.*, and sometimes in Trag. and Com. (even in trim., [A.Ag.16](#), [E.Fr.188](#); intetram., *Cratin.* 305), also in Ion. Prose; contr. **ᾄδω** (also *Anacr.45*, *Theoc.*), Trag., *Pl.*, etc.: impf.

CLAUDIA FILOS: Great.

JOEL CHRISTENSEN: OK? And so you see it's in those other forms. And then you start to get some slightly different forms of verbs. If you start to learn Greek, you'll learn the Greek principal parts: the Greek verbs have six principal parts. Which is sort of like what we said earlier, with the genitive and the noun, which is that those six principal parts, the six different forms, represent all the mutations or transformations a verb can go through. So in a full word you'll get the future form, an aorist form, which is one past tense, a second past tense called the perfect, you'll get passive stems for the perfect and aorist, and ... the present form. So what happens following the big letter "**A**" is the basic form of the verb, right? So to the right of the big letter "**A**" you have **ἤειδον** [*ēidon*] and it says, if you look before the "**A**" you have the abbreviation "**impf.**"

intetram., *Cratin.* 305), also in Ion. Prose; contr. **ἄδω** (also *Anacr.* 45, *Theoc.*), Trag., Pl., etc.: impf. A. [select] “ἤειδον” *Od.*, Ep. “ἄειδον” *Il.*, etc.; Trag. and Att. “ἦδον” *E.Alc.* 761, *Th.* 2.21: fut. “ἄείσομαι”

CLAUDIA FILOS: Yeah: what does that mean?

JOEL CHRISTENSEN: That means “imperfect”. A type of past tense. And after that you find out that there are two different types of imperfect forms in Homer: **ἄειδον** [*aeidon*] which is in the *Odyssey*, and **ἤειδον** [*ēidon*] which is in the *Odyssey*, and **ἄειδον** [*aeidon*] which is in the *Iliad*. And there’s a tragic and Attic form **ἦδον** [*ēdon*]

CLAUDIA FILOS: OK.

JOEL CHRISTENSEN: So you’ve just been given three different potential variations for the imperfect, for this tense. Then you have — so you get after that a semi-colon — you have the abbreviation “**f, u, t**” which gives you the future form, **ἄείσομαι** [*aeisomai*], then some other variations, till you get all the way, for basically — where’s the next one? these are future form variations

A. [select] “ἤειδον” *Od.*, Ep. “ἄειδον” *Il.*, etc.; Trag. and Att. “ἦδον” *E.Alc.* 761, *Th.* 2.21: fut. “ἄείσομαι” *Od.* 22.352, *Thgn.* 943, but “ἄσομαι” *h.Hom.* 6.2, 32.19, *Thgn.* 243, and always in Att. (ἄσεις, ἄσουσιν in *Ar.* *Pax* 1297, *Pl.* *Lg.* 666d are corrupt); rarely in act. form *ἄείσω*, *Sapph.* 11, *Thgn.* 4, *Ar.* *Lys.* 1243 (Lacon.), and late Poets, as *Nonn.* *D.* 13.47 (in *E.HF* 681 *ἄείδω* is restored by Elmsl.); still more rarely *ἄσω*, *Babr.* 12.13, *Men.* *Rh.* p. 381S., *Him.* *Or.* 1.6; Dor. “ἄσεύμαι” *Theoc.* 3.38, “ἄσῶ” *Id.* 1.145: aor. “ἦεισα” *Call.* *Epigr.* 23.4, *Opp.* *C.* 3.1, Ep. *ἄεισα* [α<sup>^</sup>]

— basically until you get to the abbreviation “**a, o, r, period**”, in the fourth and fifth line down.

CLAUDIA FILOS: Here it is, yes.

*Him.* *Or.* 1.6; Dor. “ἄσεύμαι” *Theoc.* 3.38, “ἄσῶ” *Id.* 1.145: aor. “ἦεισα” *Call.* *Epigr.* 23.4, *Opp.* *C.* 3.1, Ep. *ἄεισα* [α<sup>^</sup>] *Od.* 21.411; “ἄεισον” *E.Tr.* 513 (lyr.); “ἄείσατε” *Ar.* *Th.* 115 (lyr.); “ἦσα” *Ar.* *Nu.* 1371, *Pl.* *Ti.* 21b:—Med., aor.

JOEL CHRISTENSEN: **ἦεισα** [*ēeisa*], and then, because this is an early Greek verb, you get a range of variations for aorist, right?

CLAUDIA FILOS: OK.

**JOEL CHRISTENSEN:** Scan down until you get to some passive forms. OK? So all this is very typical for Greek verbal morphology, the forms of verbs.

**CLAUDIA FILOS:** And so for someone who's, let's say, looking to explore and learn more about a Greek word — you may be interested in a particular form, or you you're finding a form and you're not sure form you're looking for — the Perseus tools are going to help you, right? It can parse for you.

**JOEL CHRISTENSEN:** If you find a varied form, or a strange form, it's going to link you back to the main dictionary citation. For example, this is a beautiful variation, all the forms you find in early Greek dialects and poetry, right? And there are many different ways you can do the future, or the aorist, for this era. So most people when they're looking now aren't going to want to move through all that morphological information.

**CLAUDIA FILOS:** Exactly.

**JOEL CHRISTENSEN:** Until you get to that dictionary, you start to get the definitions down in this part —where are we? Fifth, sixth line from the bottom.

**CLAUDIA FILOS:** Yeah.

**JOEL CHRISTENSEN:** You're starting to get various definitions. So after you get down to Roman numerals, you start to get some real important information. There's something I just want to talk about for a minute. So under this Roman numeral II, there's a little asterisk [\*], and then a number 1.

**CLAUDIA FILOS:** Right: we're right here.

II. [select] trans.,

\*1. [select] c. acc. rei, *sing of, chant*, “μηνιν ἄειδε” II.1.1;

**JOEL CHRISTENSEN:** So starting with that, that “c, dot, a, c, c, rei” [c. acc. rei] is really important, because that means that it goes with an accusative of the thing, right? I'll give you an example, it is of course **μηνιν ἄειδε** [*mēnin aeide*] “sing the rage”. The reason this is a bit difficult, is in English “sing” is not what we call a directly transitive verb. It doesn't tend to

take a direct object of things like that. You sing **about** rage, you don't sing an object, generally. So right here this is telling you that's normal in Greek and that it just takes a regular accusative direct object.

**CLAUDIA FILOS:** And just to clarify: that “c.” is what's telling you “with” and the “acc.” is telling you what case that it's with. The accusative case in this case.

**JOEL CHRISTENSEN:** Right. And so this is Latin, which is really useful of course for people who want to learn Greek! But we have to remember that this comes from a long tradition of people knowing Latin and Greek, and Latin really being used as a *lingua franca* of Europe, so that people were speaking German, translated into English, we have to use the same reference tools.

**CLAUDIA FILOS:** So Joel, can I ask: I'm seeing something similar down here.

**9.189, Od.1.326; “τὸν Βοιώτιον νόμον” S.Fr.966: c. gen. (sc. μέλος), sing an air of . ., “Φρυνίχου”**

**JOEL CHRISTENSEN:** OK. Where you're pointing, OK. So here, you could also use it with the genitive! But if you look at the second one, you sing a song of something. And so there are variations, especially in Greek poetry, in the way that nouns and verbs relate. So a good dictionary gives you all that information. And if you look down and move down to the number 2. It says, you know, you can sing praises of people, or praise people. Sometimes they try to get a little nuance to the verb, like English verbs, that let's say would lubricate the translation a little bit, and instead of “sing the hero” we say “praise the hero” or “celebrate the hero”....

**2. [select] of persons, places, etc., sing, praise, celebrate, B.6.6, etc.:—Pass., αἰδέεται θρέψαισ' ἥρωας is celebrated as the nurse of heroes, Pi.P.8.25, cf. 5.24.**

**CLAUDIA FILOS:** Right, right.

**JOEL CHRISTENSEN:** ... which is interesting. Then, of course, the verb can be used in different ways depending on the voice: whether it's active, passive, or Greek has a thing called the middle, which is somewhere in between. So if we look at number .... 2 here is a passive option. And the heroes are celebrated, or she is celebrated as the nurse of heroes. There's the example given there.

2. [select] of persons, places, etc., *sing, praise, celebrate*, B.6.6, etc.:—Pass., *ἀείδεται θορύβαισ' ἠρώας* *is celebrated as the nurse of heroes*, Pi.P.8.25, cf. 5.24.

CLAUDIA FILOS: And before, you mentioned “middle”. What would be the abbreviation for middle? Could you tell us about that?

JOEL CHRISTENSEN: It's **Med.** [*medio*], because it's Latin.

CLAUDIA FILOS: Great, and so that's up here, right?

*Him.Or.1.6*; Dor. “*ἀσεύμαι*” *Theoc.3.38*, “*ἄσῶ*” *Id.1.145*; aor. “*ἦεισα*” *Call.Epigr.23.4*, *Opp.C.3.1*, Ep. *ἄεισα* [*α*^] *Od.21.411*; “*ἄεισον*” *E.Tr.513* (lyr.); “*ἀείσατε*” *Ar.Th.115* (lyr.); “*ἦσα*” *Ar.Nu.1371*, *Pl.Ti.21b*:—Med., aor. *ἀεισάμην* (in act. sense) *PMag.Lond.47.43*, imper. “*ἀείσεο*” *h.Hom.17.1* (nisi leg. *ἀείσεο*):—Pass., “*ἀείδομαι*” *Pi.*,

JOEL CHRISTENSEN: Right. And so this is important — just one more note to make — [inaudible] for you. In Greek, the middle and the passive forms are almost always the same, except for the future and aorist tenses.

CLAUDIA FILOS: OK.

JOEL CHRISTENSEN: So if you look at that, where you were pointing right there, where it says “**M,e,d, dot, a, o, r**” [Med. aor] the important thing is....

CLAUDIA FILOS: Up here.

JOEL CHRISTENSEN: ... that is the middle aorist form. As opposed to the aorist passive form. And I'm trying to scan through that: do we have any ...?

So: ...

[both speak together]

... sometimes you just have to start with these entries, and piecing them together, and using them. And what's really nice about this individual format, as opposed to a print one, is that if you don't know what one of these things mean, and there's a hyperlink, you can just click on it, and start to do experimentation.

A. [select] “*ἦειδον*” *Od.*, Ep. “*ἄειδον*” *Il.*, etc.; Trag. and Att. “*ἦδον*” *E.Alc.761*, *Th.2.21*: fut. “*ἀείσομαι*” *Od.22.352*, *Thgn.943*, but “*ἄσομαι*” *h.Hom.6.2, 32.19*, *Thgn.243*, and always in Att. (*ἀσεις, ἄσουσιν* in *Ar. Pax1297*,

**CLAUDIA FILOS:** Like for instance, this “**h. Hom**”, this is a Homeric Hymn, right, you just click on it, and: beautiful, we’ll see, *Hymn to Aphrodite*.

**JOEL CHRISTENSEN:** Right to where you found it, which is really neat. I can tell you, before this was possible, you know, when we were undergrads, you had to get over your fear and embarrassment and ignorance, and go and ask someone who knew! And one of my favorite experiences from undergrad is being slightly ahead of that experience, when I was a senior, and having a good friend come up to me and showing me a word, and saying “I’ve been thinking all day, and can’t figure out what it is.” And I was like, “Oh, that’s easy: that’s from ἔρχομαι [*erkhomai*], the verb to come or go, which has a **fabulously** insane form: it goes ἔρχομαι, ελεύσομαι, ἦλυθον, [*erkhomai, eleusomai, ēluthon*] so Greek demands some study and memorization at the beginning. But over time it loses some of its mystery. And the tools on Perseus are really great to help with that.

**CLAUDIA FILOS:** Exactly. And so even these dictionary entries that at first may seem sort of overwhelming and give us a lot of information, a lot of this information, if you’re new and you’re just looking for the basic definition, you wouldn’t necessarily even need to look at it. You could come down and scan, and look for the definitions, and you could look and see what authors it’s appearing in.

**JOEL CHRISTENSEN:** It might be easier, though — let’s just show them and then contrast the other two dictionary entries for word. So from the Middle Liddell, and the Autenrieth.

**CLAUDIA FILOS:** Yeah, look at that. That’s much less intimidating, right?



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ἄειδω Il.Parv..  
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ἄειδε	verb 3rd sg imperf ind act epic doric ionic aeolic	87 user votes	28.1%	[vote]
ἄειδε †	verb 2nd sg pres imperat act epic ionic	699 user votes	71.9%	[vote]

† This form has been selected using statistical methods as the most likely one in this context. It may or may not be the correct form. ([More info](#))

Word Frequency Statistics ([more statistics](#))

Words in Corpus	Max	Max/10k	Min	Min/10k	Corpus Name
111,862	24	2.146	7	0.626	Homer, <i>Iliad</i>

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ἄειδω compare the morphological problems with ἀείρω

**I.** **[select]** to sing, **Il.**, etc.:—then of any sound, to *twang*, of the bowstring, **Od.**; to *whistle*, of the wind, **Mosch.**; to *ring*, of a stone struck, **Theocr.**

**II.** **[select]** trans.,

- [select]** c. acc. rei, to sing, chant, μῆνιν, παίηονα, κλέα ἀνδρῶν **Hom.**:—absol., ἀείδειν ἀμφί τινος to sing in one's praise, **Od.**:—Pass., of songs, to be sung, **Hdt.**; ἄσμα καλῶς ἀσθέν **Xen.**
- [select]** c. acc. pers. to sing, praise, attic

**JOEL CHRISTENSEN:** Middle Liddell, if you look at it, just gives the basic information to translate it, right, which is nice. And it also gives you some combinations, so if you look down at number 1 and 2, it says it sometimes goes to the [inaudible] to sing about someone; in the passive it's to be sung, the song is sung; and then again, see under a it's "c, dot, a, c, c, dot, person" so to sing, to praise, someone.

**I.** **[select]** to sing, **Il.**, etc.:—then of any sound, to *twang*, of the bowstring, **Od.**; to *whistle*, of the wind, **Mosch.**; to *ring*, of a stone struck, **Theocr.**

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- [select]** c. acc. pers. to sing, praise, attic

**CLAUDIA FILOS:** So you're right here, right?

JOEL CHRISTENSEN: And to show again, this is important in early Greek, if we go to the Autenreith — oh, wait, before we go, there’s another dictionary entry that’s been added, and that’s the Slater, which is a dictionary that’s just for Pindar. It’s a beautiful dictionary. But you see a lot of information, that’s typically tied to Pindaric usage, and what people have said about Pindaric usage.

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ἄειδω Il.Parv..  
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ἄειδε	verb 3rd sg imperf ind act epic doric ionic aeolic	87 user votes	28.1%	<a href="#">[vote]</a>
ἄειδε †	verb 2nd sg pres imperat act epic ionic	699 user votes	71.9%	<a href="#">[vote]</a>

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**αἰδέω** (“ἄειδω, -ει; -ων; -ειν:” impf. “ἄλειδ” (“ε”), “ἄειδον”: fut. med. pro act. “ἄείσομαι, -εται” codd.: aor. “ἄεισαι”: pass. “ἄείδεται; -όμενον”: impf. “ἄλείδετο”.)

**a. [select]** sing abs. “πρόφρων δὲ καὶ κείνοις αἰδ’ ἐν Παλίῳ Μοισᾶν ὁ κάλλιστος χορός” (Pauw: “ἄειδει Παλίῳ” codd.) N. 5.22 “ἄείσομαι χαίταν στεφάνοισι ἀρμόζων” I. 7.39 “χρύσεια δέξ’ ὑπὲρ αἰετοῦ αἰδον Κηληδόνες” *Pae.* 8.71

**b. [select]** sing of, celebrate c. acc. “ἄειδει μὲν ἄλσος ἀγνὸν τὸ τεὸν” O. 5.10 “ἀγῶνα δ’ ἐξαιρετον αἰσαι θεμίτες ὤρσαν Διός” O. 10.24 “Λυδῶ γὰρ Ἀσώπιχον ἐν τρόπῳ ἐν μελέταις τ’ αἰδῶν ἔμολον” O. 14.18 “τὸν Εὐφάνης ἐθέλων γεραῖος προπάτωρ σὸς αἰσέν ποτε, παῖ” (Hermann, Boeckh: “ὁ σὸς αἰσεται παῖ” codd.: “ἄεισεται, παῖ, ὁ σὸς” Mommsen: locus non sanatus.) N. 4.90 “εἰ δὲ Θεμίστιον ἴκεις ὥστ’ αἰδεῖν, μηκέτι ῥήγῃ” N. 5.50 “γνώτ’ αἰδῶ θεῶ τε καὶ ὄστις ἀμιλλᾶται” N. 10.31 “οὐκ ἄγνωτ’ αἰδῶ Ἰσθμίαν ἵπποισι νίκαν” I. 2.12 “τί κάλλιον — ἢ βαθύζωνόν τε Λατῶ καὶ θοᾶν ἵππων ἐλάτειραν αἰσαι”; fr. 89a. 3. pass. “σε — ἀμφὶ κᾶπον Ἀφροδίτας αἰδόμενον” P. 5.24 “πολλοῖσι μὲν γὰρ αἰδεται νικαφόροις ἐν ἀέθλοις θρέψαισα καὶ θοαῖς ὑπερτάτους ἤρωας ἐν μάχαις” (“Αἶγινα” sc.) P. 8.25 “παῖς ὁ Θεαρίωνος ἀρετᾶ κριθεῖς εὐδοξος αἰδεται Σωγένης” N. 7.8 fig. “αἰδετο δὲ πᾶν τέμενος τερπναῖσι θαλαῖαις” was filled with the songs of O. 10.76

CLAUDIA FILOS: Right. That’s beautiful. That’s a beautiful thing to do, right, because sometimes the way that a word use of a particular author can be very specific, and I know, for instance, you’re very interested in Homer, right? Like I am. And we sometimes find that.

**JOEL CHRISTENSEN:** Right, and it is, and especially for Pindar, if you're interested in that poet, it used to be that you couldn't find this dictionary because it was out of print, and was so rare I almost stole it for my graduate school, but I held back from that!

**CLAUDIA FILOS:** And the "Great Scott" is so big, and heavy, and expensive, right? I asked to get that for my tenth anniversary. I hardly ever need it now!

**JOEL CHRISTENSEN:** I know, exactly, and when I was in college, I asked for it as a Christmas present, and my father looked at me and thought I was insane!

**CLAUDIA FILOS:** All right, so let's take a look at the Homeric dictionary, because we love Homer.

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αείδω Il.Parv..  
(Show lexicon entry in [LSJ](#) [Middle Liddell](#) [Slater](#) [Autenrieth](#)) (search)

ἄειδε	verb 3rd sg imperf ind act epic doric ionic aeolic	87 user votes	28.1%	[vote]
ἄειδε†	verb 2nd sg pres imperat act epic ionic	699 user votes	71.9%	[vote]

† This form has been selected using statistical methods as the most likely one in this context. It may or may not be the correct form. ([More info](#))

Word Frequency Statistics ([more statistics](#))

Words in Corpus	Max	Max/10k	Min	Min/10k	Corpus Name
111,862	24	2.146	7	0.626	Homer, Iliad

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αείδω (ἄφειδω), fut. αείσομαι, aor. ind. ἄεισε, imp. ἄεισον, inf. αείσαι: sing—I. trans., παίηονα, κλέα ἀνδρῶν, 'lays of heroes;' also w. acc. of the theme of minstrelsy, μῆνιν, *Il.* 1.1; Ἀχαιῶν νόστον, *Od.* 1.326; with ὤς, *Od.* 8.514; acc. and inf., *Od.* 8.516.—II. intrans., μάλ' αείσαι, 'merrily', λίγα, καλόν (adv.); met. of the bow-string, *Od.* 21.411.

**JOEL CHRISTENSEN:** All right, so look, here, there's some nice and simple things. First of all, let's start from the left and move over. It tells you that the word is spelled differently, right? What we have there between the alpha [ἄ] and the epsilon [ε] is the **digamma** [ϝ] which explains some of the chronological, morphological difficulty of the verb, because Greek lost the digamma when it developed.

**CLAUDIA FILOS:** So you're talking, Joel, you're talking about this little thing that might look to some people like an "F".

(ἀΰειδω),

**JOEL CHRISTENSEN:** They're saying that at one point it was ἀΰειδω [aWeidō] instead of ἀείδω [aeidō]. The reason this is important is that it tells us "Hey: this is why that alpha didn't disappear, didn't contract with the vowels that came after it. It was there." And then you have your really simple forms: you have the future, "f, u, t" is the symbol for the future. And then the aorist. Notice this "indicative", instead of the passive or the middle. And then because it's irregular, I guess, it's giving you the imperative form, which is the command form in Greek, and the aorist imperative is the most common imperative in Homer. And then it gives you the infinitive, which is basically how you'd say "to sing".

Now you're not going to get the same exact options for every Greek verb, because Greek verbs have different semantic fields, and different morphological traditions. So what the dictionaries do, they give you all the information that makes this verb different from others.

**CLAUDIA FILOS:** Got it. Because when before you were talking about those six principal parts, those are sort of, in a perfect world, if every verb were completely regular, those are the only forms you would need to know. Every possible form, right, but that's just not the way it works.

**JOEL CHRISTENSEN:** It's not the way it works, and here ἀείδω [aeidō] is basically deficient. They're not going to define all six principal parts. But for a basic word like παύω [pauō] if you're learning Greek, your six principal parts, παύω, παύσω, ἔπαυσα, πέπαυκα, πέπαυμαι, ἐπαύθην [pauō, pausō, epausa, pepauka, pepaumai, epauthēn] but that doesn't work for every verb. So, moving on to this, we might get different translations, and we also get elaborations, right, so you can say "to sing songs of heroes", and then you can sing themes, so you sing the rage, or there's a great example from the *Odyssey*: you sing the homecoming of the Achaeans, which means that this is a pirate[?] story that would be sung. And you also get some examples where things combine with adjectives where μάλ' ἀείσαι, [mal'aeisai]. And very nice, simple, as much information as you need. And if you want to do more study you can go back to your "Great Scott".

**CLAUDIA FILOS:** Yeah. That's great. Well, Joel, thank you so much. I really appreciate the time you've taken to show us the intricacies a reading needs, and also to show us that they can give

us all that beautiful information, but also that we can choose to just get the information we need, and not be overwhelmed, and that we can see what these abbreviations are that are used over and over again. And in our community we're going to try and post the list of abbreviations from the "Great Scott" that may be a big help to people.

**JOEL CHRISTENSEN:** Well, I'm sure the community over time will generate its own list, if it's not available, but it should be.

**CLAUDIA FILOS:** True, true, great. Well, thank you so much again, and we hope to talk to you again soon.

**JOEL CHRISTENSEN:** OK. Have a great day!

**CLAUDIA FILOS:** Thanks.

\* NOTE: If you click the "**view abbreviations**" link at the top right of the Perseus window it opens a popup window with the standard scholarly abbreviations of works, listed in numeric-alphabetical order.