Chapter 3 H&Q Unit III

On the need for bigger pockets in cargo shorts – or, How's that Greek verb system treating you so far?

The bulk of this unit doesn't contain much that is *conceptually* new; you've got some new verb tenses and moods to learn, which, given the hours you spent into learning the material in chapter 2, ought to be easy, right?

Right?

Oh – you mean you *didn't* spend hours learning the material in chapter 2? Well, that brings me to an interesting principle when it comes to learning Greek: the amount of time you *don't* spend learning the material in a given chapter is exponentially proportional to how long it will take you master the material in the next chapter. This stuff is *cumulative*, and a point you skim over and cram into your head the night before a quiz is likely to sneak up and kick you in the balls later on – repeatedly, I might add, and with increasing force. Don't believe me? Wait until we get to participles. How well you *don't* know this material will come home to roost in a big way. Put in the time now – there just are no shortcuts if you actually want to be able to read Greek. Make the flashcards, carry them with you everywhere you go. Don't worry about looking you're talking to yourself – just wear your Bluetooth headset and nobody will give you a second look. If a half hour a day isn't doing the trick, do it for an hour a day. Just review your flashcards whenever you aren't doing anything else. I did it while I did dishes – it took me a lot longer to do dishes than normal, but I learned Greek.

Okay, enough of that until the next unit.

Pp. 61-7 takes what was discussed in Unit II and just gives you more of it. The only thing you can do with the verb endings is to memorize them – and yep, you guessed it, that means

more flashcards and bigger shorts. (I'm sure there's a joke in there somewhere about learning Greek making you need bigger shorts, but I think I'll stay away from it.)

That said, there are a few broad observations which can be made:

- At least up until the present and aorist optative active, the verb endings are following a fairly regular pattern of a characteristic *thematic vowel* plus a person marker. The third person plural is perhaps the most irregular where these are concerned, given –ουσι(ν), -ωσι(ν), -αν, -ασι(ν), -εσαν, etc.
- It's not that the present and aorist optative active don't follow a regular pattern; however, the personal endings follow more closely a paradigm about which you'll learn more starting in Unit XII.
- Note that the perfect tense, despite having a past time connotation in English ("I have walked the dog") is considered to mark *present* time. The past feeling comes from the completed aspect – in the present, the action is done, because it happened in the past – but don't get tripped up on this. Past time, completed action is the *pluperfect* ("I *had* walked the dog").
- A really vital point which Hardy and Gerry repeat on every page between pp. 63-68: when you get out of the indicative mood, the tense *only* gives you information about *aspect*, and has *nothing* concretely to do with time. An aorist optative, for example, only tells you that the action, *whenever* it may or may not occur, has or has not occurred, or is or is not occurring, is occurring/occurred/will occur simply (or "once and for all" as my first Greek teacher put it); it doesn't tell you a blessed thing about *when*.

- Don't get tripped up by the multiple second- and third-person endings in the aorist optative active; just learn them.
- The point on p.67 regarding the final -αι of the aorist optative active's third person singular ending may seem obscure, but trust me, being able to distinguish correctly between an aorist infinitive active and an aorist optative active is not obscure. It'll also probably be worth a point or two here and there on synopses and quizzes and such, which for all you know, could make the difference in the long run between going to Yale for grad school or… well, not. *You just never know*.

I am explaining the sequence of moods and purpose clauses in order that you understood them

The sequence of moods may seem like something complicated which we don't have to worry about in English, but I guarantee you it isn't. Do the following sentences sound right to you? (If you say "yes," please go back and repeat primary school starting with kindergarten, turn the Wii off for those thirteen years, and spend time actually listening to how the grown-ups talk. Call me when you've graduated high school again.)

- "I used to walk the dog so that he won't get fat."
- "I had written a book so that Borders will sell it."
- "I will pay the bill so that my phone didn't get turned off."
- "I am going to school in order that I got a degree."

As opposed to –

- "I used to walk the dog so that he *wouldn't* get fat."
- "I had written a book so that Borders *might* sell it."

- "I will pay the bill so that my phone *won't* get turned off."
- "I am going to school in order that I *will get* a degree."

Get the idea? How you use the main verb, the verb in an independent clause – yes, *even in English* – governs how you can use a verb in a dependent clause and have it make sense. That's really all we're talking about with the sequence of moods. You aren't really learning anything new; you just may be learning a way of talking about it for the first time.

(And actually, that's a general point I'd like to make here: for the most part, the grammatical concepts you're learning with Greek all apply to English and any other Indo-European language you might learn down the road, even if how these concepts actually play out varies between individual languages. Learn this stuff well here, and it'll make learning virtually any other Indo-European language a heck of a lot easier. I may have already made this point; I'll probably make it again.)

So – learn the chart on p.68. Luckily, it can be summed up pretty simply:

If the main verb shows present or future time, you are in primary sequence and the dependent verb is in the subjunctive mood; otherwise, you are in secondary sequence and the dependent verb is in the optative mood.

That's really all there is to it, as long as you remember that a verb in the perfect indicative shows *present time* despite feeling past-y (as opposed to pasty). If you understand that, the stuff about purpose clauses will be cake. With frosting and chocolate filling. (Mmmm. I like cake. With coffee, too. Lots of coffee.)

Um, anyway – learn the conjunctions which purposes clauses use, which means make flashcards for them and add them to your shorts, and tattoo the golden rule about the sequence of moods on the backs of your eyelids, and you should be golden.

One translation note: my first teacher was really ~~a jackass about a lot of stuff and I'm still bitter about the A minus~~ picky about how one translated the optative in a purpose clause vs. how the subjunctive was translated. If it was optative, that is, a purpose clause in secondary sequence, the English helping verb was "might". If it was subjunctive, that is, a purpose clause in primary sequence, the helping verb was "may". This is a fine shade of meaning, and I ~~still get it wrong sometimes~~ remain skeptical that this *really* means anything in English, but nonetheless, if you did it his way, he marked it right; if you didn't, he marked it wrong, and that was that. Hardy and Gerry also express a strong preference where this is concerned on p.69, and I'm pretty sure they appeared to my teacher in a dream and told this to him directly. "Do it my way and it will let people like me know that you have some idea of what you're doing," my teacher told us. That said, my next Greek teacher didn't care and used them interchangeably. Your teacher may or may not (or is that might or might not? I'm not sure anymore) have a preference where this is concerned – one way or the other, do what they tell you, just be aware that different teachers may have different preferences (as with so many things).

We've already discussed what it means to give the syntax of a verb, but p.70 gives some helpful examples. Worth a look.

And now the part that motivated your Google search which turned this up in the first place—

Unit III exercises.

I. 1. The people on the roads will sacrifice to the gods in order that they may stop the war (once and for all).

2. In order that they may stop (be stopping) the war, the people are sacrificing to the goddesses.

3. The strangers from the marketplace sent messengers in order that they might destroy the peace.

4. I was sending/used to send messengers around the island in order that you all might not be destroying the peace.

5. In order that we may free (the famous) Homer, they have sent gifts/bribes.

6. In fact/of course, you all are ordering Homer to write a book about the war in order that you all may teach the brothers well. For they will guard the country.

7. He sent gold both to the assembly and to the council in order that they might not dissolve the friendship.

8. The gods did not guard Homer's eyes on the one hand; the (his) books, on the other hand, the ones concerning the virtue of men/the men, they have guarded well.

9. By means of a word on the one hand they had destroyed the peace; by means of a deed on the other hand they had not.

10. Will you write five books concerning the sacrifices to the gods in order that we may send gifts to the gods?

11. Through the will of the gods we had stopped the war, but we did not send crowns to the marketplace.

12. Since we guarded the messengers (who were) from the strangers, they did not destroy the democracy.

13. Has Homer taught the brothers with the skill concerning words in order that they may guard/be guarding well virtue in battles?

14. Through virtue we had sent crowns, (that is,) prizes of victory, to the friends.

15. Since we did not sacrifice to the god before the war, now even in the island and in the marketplace we have sacrificed in order that we may send virtue into souls.

16. Out of the country into the island the people sent even the stranger in order that he might not destroy the peace. For he had written six books concerning war.

17. Homer, to the brother, on the one hand, you send a book instead of gold; to the god, on the other hand, (you send) a crown instead of an animal.

18. You were sacrificing to the gods in order that they may teach the strangers[, the ones] in the island[,] concerning (the) virtue.

19. He ordered the brothers to stop the war before the victory.

20. Either to the council or to the assembly the strangers will send gifts (bribes) in order that y'all might not destroy the friendship.

21. The books of Homer have taught the strangers.

22. from the marketplace, at (the side of) the brother of Homer, through the house, to (the side of) Homer, through the island, to have sacrificed, to have stopped

II. 1. λελύκαμεν τοὺς ἀδελφοὺς ἵνα/ὡς/ὅπως μη λύης/λύητε τὴν εἰρήνην.

2. ἀλλὰ ἐπεπόμφετε/ἐπεπόμφης ἆθλα τῷ Ὁμέρῳ ἵνα/ὡς/ὅπως παιδεύοι/παιδεύσαι τὸν ἀδελφόν.

3. ἐγεγράφειν βιβλίον περὶ εἰρήνης ἵνα/ὡς/ὅπως παύσαιμεν πολέμους.

Comments.

In sentence I.1, it should be clear that it is the gods who are to stop the war, not the people – why? Because ὁ δῆμος is singular, and παύσωσιν is plural. τοῖς θεοῖς is the only plural noun in that sentence which can reasonably be the subject of παύσωσιν.

I.2 is tricky because it wants you to think that it's more or less the same as I.1, just rearranged. However, the verb tenses are different, and the article ταῖς tells you that it's not the gods to whom the people are sacrificing, but the goddesses.

I.6 pretty radically demonstrates how you can't rely on word order and *must* rely on case; read in order, it literally says, "A book, of course, concerning war to write y'all are ordering Homer in order that well y'all may educate the brothers." This makes *zero* sense in English – it doesn't even sound like Yoda talking.

I.13 and I.14 demonstrate a couple of things I haven't discussed, since Hardy and Gerry already go into detail about them – that is, *attributive position* and *apposition*. You're going to want to make sure you review what the book says about these things, otherwise sentence like these won't make a lick of sense. Basically, attributive position is when you position definite articles so that things are sandwiched between them and the noun with which they go, so that the definite article is repeated, followed by the attribute – so, τὰ τοῦ Ὁμήρου βιβλία, τὰ βιβλία τὰ τοῦ Ὁμήρου, and τὰ βιβλία τοῦ Ὁμήρου all mean "the books of Homer."

Apposition is when something is placed next to something else as an explanatory equivalent. In English this is made clear with the expression "that is" – for example, "The book, that is, the gift from my mother…" is an example of how apposition works in English. In Greek, it's often set off by a comma, and the nouns must agree in case.

In the English-to-Greek sentences, the use of "may" and "might" tips you off to which mood you want, subjunctive or optative; II.1 and II.2 are not clear about whether or not the

"you" is singular or plural, so I have given both in II.1. I have given both the aorist and present optative in II.2 because it is unclear if Homer is to educate the brother on an ongoing basis or once and for all; this is ambiguous in all three sentences. I have assumed in II.1 that we don't want peace destroyed progressively and repeatedly; I have also assumed that in II.3 that we wish to stop wars once and for all. Your mileage may vary.