

Chapter 4 H&Q Unit 4

If you learn your grammar, everything will be okay

Unit 4 is where the rubber starts to hit the proverbial road. You know cases of nouns; you know several tenses and moods of verbs; you can start learning how to play with the language a little bit, and see how just how the precision of Greek works.

That is, of course, assuming you know all the stuff from Units 1-3 cold. And I mean *cold*. I mean you should have been able to take the self-correcting exam after Unit 3 with at least a 90% (without looking at the answers, I mean), and understand from the answers why the other 10% were wrong. If you can't do that, go back and review the material in Units 1-3 some more.

Don't say you weren't warned.

Pages 87-89 aren't *really* new information; it just tells you that there are another couple of noun paradigms which we consider first declension but mix things up somewhat. If you've put in enough time so that you hear "first declension" and immediately think to yourself, "ey, eys, ey, eyn, ah, ahss, ah, ahn, aye, own, ais, ahss," then this should be no trouble for you. If you haven't, well, this is your chance to do so. Please listen to me this time when I tell you that if you don't do it now, it's just going to be a lot harder for you down the road.

Don't make me tell you again. You think I enjoy making you cry? You think your mother enjoys staying up all night worrying about whether or not you've learned the first declension? Well, we don't, let me tell you.

Pages 89-93 take something you already know, the personal endings of the first and second declensions, and show you that these apply to adjectives as well.

By the way, I'm assuming you know what an adjective is.

(“Somebody who isn’t tenured”? Oh, good Lord. Who was your English teacher in elementary school?)

All right. I’m calm. An adjective, simply, is a descriptive word which modifies a noun. The *excellent* cigar. The *long* Lent. The *exasperated* author.

Unit 4 discusses two paradigms, *two-termination* and *three-termination*. This doesn’t really need to be a source of nagging concern – it just means is that three termination adjectives have a different paradigm for each gender, and two termination adjectives collapse masculine and feminine. It’s a lot less complicated than it sounds, and you will get used to it the more of both you see.

In Greek, adjectives can be used in a lot of different ways. First of all, they agree in *gender, number, and case* (please tell me you know what those are by now) with the nouns they modify.

“Wait,” you’re thinking. “Does this mean attributive position and apposition work for adjectives?”

It sure does, Timmy. Act now, and you’ll also get all of these classic Athenian hits on *one* compact disc.

As the book explains, however, it’s not just a matter of being able to say “the book, the long one”; you can also use adjectives in the *predicate position*, which is a fancy way of saying that Greek can say “the book is long” without needing the verb “is”. Predicate position also works with nouns – that is, you can say “the books are gifts” without needing “to be”, either. Page 93 does a reasonable job of explaining this; just think of it as a way in which the grammar of ancient Greek actually *simplifies* sentences. (Believe it or not.)

Love may be unconditional but conditional sentences are a fact of life

Now, here's where it becomes necessary to think a bit before you start translating, and where it is vital that you be able to identify verb forms on demand.

Conditional sentences, regardless of language, consist of two parts – the *protasis* (literally, “proposition”) and the *apodosis* (“returning”). The protasis is the “if” clause, the dependent clause, the assumption, the antecedent, the having of the hammer; the apodosis is the “then” clause, the independent clause, the conclusion, the consequent, the hammering in the mornin’ – however this makes sense to you, that's what they are.

Pages 94-98 define six of the types of conditional sentences found in Greek, and provide translation formulas for each. These translation formulas are going to be extremely important when it comes to figuring out the exercises later, so learn them. The summary chart on page 97 makes it really easy; just put each kind of conditional sentence on its own flashcard, and add them to the pile.

I will reiterate a point the book repeats: until you have correctly identified what kind of conditional sentence it is by analyzing the verb forms and the particles, you won't be able to translate the sentence. Period. Don't expect the order to always be protasis then apodosis, either – it can be reversed. Also, don't try to come up with a logic as to why the translation formulas work the way they do – there probably is one, but the time will be better spent memorizing them rather than trying to explain them. As soon as you see $\epsilon\acute{\alpha}\nu$, $\epsilon\iota$, or $\alpha\tilde{\nu}$, at least for now, your thought process needs to be, “Oh, I'm in the protasis/apodosis of a conditional sentence, and I need to find the other clause.” Once you find the other clause, identify your verb forms, determine which kind of conditional sentence you're in based on that, apply the translation formula, and *bang*, you're done. It really is as systematic as that when you're doing things the Hansen and Quinn way.

All I will say about elision is what my teacher told me: learn to recognize it, don't ever do it.

Unit IV exercises.

I. For the first couple of sentences, I will provide the translation and then explain how the thought process works.

1. If the muses teach the good poet well, he will write a fine book concerning the sacrifices in the marketplace.

Here is the sentence. Read the whole thing in order:

ἐὰν αἱ μοῦσαι τὸν ἀγαθὸν ποιητὴν εὖ διδάξωσιν, γράψει καλὸν βιβλίον περὶ τῶν ἐν ἀγορᾷ θυσιῶν.

The first thing I see is that ἐὰν is the "if" particle, meaning, so far as we know, it can only be a future more vivid or a present general conditional sentence.

The next thing I see is that διδάξωσιν is clearly a future subjunctive, 3rd person plural, so this is probably a future more vivid sentence, and...

If you're nodding your head right now, you need to go back and review the subjunctive mood as well as the rules for translating conditional sentences. Do you know why?

1) THERE IS NO FREAKING FUTURE

SUBJUNCTIVE!!!!!!!

- 2) *We can't identify a conditional sentence until we've analyzed both verbs.*

So, given 1), διδάξωσιν is an aorist subjunctive. Right? What are the principal parts for this verb? διδάσκω, διδάξω, ἐδίδαξα, δεδίδαχα, δεδίδαγμαι, ἐδιδάχθην. διδάξ- is

the future indicative active stem, yes, but it is also the unaugmented aorist indicative active stem, and since there's no future subjunctive, aorist subjunctive active, third person plural is how we need to identify διδάξωσιν. If we needed to give the syntax, what would it be? What's syntax again? For a verb, that's tense and reason, and then mood and reason.

That's actually a trick question, however, because we can't give the syntax for διδάξωσιν quite yet. We don't know the reason, because we don't yet know what kind of sentence we're in, because we haven't yet identified the other verb.

So, διδάξωσιν is an aorist subjunctive.

By the way, which clause are we in? If you answered protasis, please have somebody bake you cookies. Maybe Neil Gaiman will, he's been baking a lot of cookies lately. If gave a different answer, please go stand in front of a mirror and scream at the top of your lungs at yourself for the next two hours, "Protasis is the 'if' clause; apodosis is the 'then' clause."

Moving on.

The next thing I see is that the verb in the apodosis, γράψει, is future indicative active 3rd person singular.

So, aorist subjunctive in the protasis, future indicative in the apodosis. What kind of conditional sentence is that?

No, not one where if you don't slip up again they don't put you in jail. Don't make me come over there. From our only two options, what is it?

That's right, a future more vivid conditional sentence.

What's the translation formula?

That's right, does/will do.

So now we can answer our syntax question regarding διδάξωσιν – it is aorist to show simple aspect, and it is subjunctive because it is in the protasis of a future more vivid conditional sentence.

Make sense?

Now that we've done the grammatical heavy lifting, we just translate vocabulary and make the pieces fit according to case.

αἱ μοῦσαι – nominative plural, so the subject of the protasis

τὸν ἀγαθὸν ποιητὴν – noun with adjective in attributive position, accusative singular, so the direct object of the verb in the protasis

εὖ -- adverb, so modifies the verb

διδάξωσιν – verb in the protasis, 3rd person plural, agrees with αἱ μοῦσαι as its subject

γράψει – verb in the apodosis, 3rd person singular

καλὸν βιβλίον – noun and adjective, accusative singular, thus the direct object of the verb in the apodosis

περὶ τῶν ἐν ἀγορᾷ θυσιῶν – preposition plus genitive plural with another preposition plus a dative singular in attributive position

Context tells us that τὸν ἀγαθὸν ποιητὴν is the likely subject of γράψει in the apodosis, since a poet is the only singular noun in the entire sentence which is likely to be doing any writing.

So, putting all of that together, word for word and in order, we get: If the muses the good poet well they teach once and for all, he will write a good/fine/beautiful book concerning the in the marketplace sacrifices.

And cleaning it up so that it doesn't do violence to the target language: If the muses teach the good poet well (once and for all), he will write a fine book concerning the sacrifices in the marketplace.

Does that make sense? Let's look at the next one.

2. The battle, on the one hand, in the eyes of soldiers, is bad; good, on the other hand, is the victory.

Here's the Greek sentence:

ἡ μὲν μάχη στρατιώταις κακή, ἀγαθὴ δὲ ἡ νίκη.

First you should notice right off the bat: no verbs. Second thing you should notice: there are two nouns in the nominative case, and two adjectives in the nominative case (plus one noun in the dative case). Given the content of this chapter, what does that probably mean?

I really hope your answer contained the word "predicate" in it someplace.

Third thing you should notice: μὲν... δὲ "one the one hand... on the other hand..."

suggesting that there will be some kind of parallel at work in the sentence.

στρατιώταις is a dative of reference, which was explained in the vocabulary notes on page 100. It's one of those things where in English, it makes perfect sense to apply the default to/for translation of the dative and say "to soldiers," but grammarians need something to do, and some people might well want you to say

“in the eyes of...” As always, check to see what the person grading your tests wants.

Literally, word-for-word: The on the one hand battle to soldiers (is) bad; good on the other hand (is) the victory.

Cleaned up for comprehension purposes: The battle, on the one hand, in the eyes of soldiers, is bad; good, on the hand, is the victory.

Let's do one more.

3. Friend soldier, if you were guarding the country with the just men, the young men from the island would not be destroying the peace.

Here's the Greek text:

ὦ φίλε στρατιῶτα, εἰ τὴν χώραν μετὰ τῶν δικαίων ἀνθρώπων ἐφύλαττες, οἱ νεανῖαι οἱ ἀπὸ τῆς νήσου οὐκ ἂν ἔλυνον τὴν εἰρήνην.

This is a reasonably long sentence, but just follow the steps and trust that it will work.

Read it in order. Figure out how to break it down into smaller, more manageable parts. What do you see?

Right off the bat, you should notice that ὦ φίλε στρατιῶτα is vocative and can be moved off to the side as its own little piece of the sentence.

The very next thing you should notice is that we've got εἰ at the beginning of the next clause, meaning that, based on what we've seen, this will be a future less vivid, a past general, a present contrafactual, or a past contrafactual conditional sentence.

Therefore, we're looking for two verbs which we need to identify, and possibly an ἂν.

The next thing you should notice is that τὴν χώραν is an accusative singular noun standing on its own; this is therefore a very likely candidate for being the direct object of the current clause.

Next, you should see that μετὰ τῶν δικαίων ἀνθρώπων, being a preposition plus a plural noun in the genitive case modified by a plural adjective in the genitive case (and also helpfully in attributive position, but because they agree in gender, number, and case, you don't really need that – see why it's so important to grasp those concepts?), is its own unit in the sentence.

Now we've got a verb -- ἐφύλαττες. It is imperfect indicative active, 2nd person singular. Since we've had direct address already (don't tell me you've forgotten already -- ὦ φίλε στρατιῶτα), it makes sense that we have a second person verb. We also know that we have a protasis containing εἰ plus an imperfect indicative verb, meaning that, based on what we know so far, there's really only one kind of conditional sentence this can be, but let's follow the rules and not identify it until we've looked at the apodosis.

Hopefully, it is abundantly obvious to you that the apodosis is cake. Nonetheless, let's walk through it – first off we've got a definite article, a noun, and then the definite article repeated. When you see that, the first thing that pops into your head, at least for now, needs to be “attributive position,” which tells us that what comes after the repetition of the article is modifying the noun. So, οἱ νεανίαι οἱ ἀπὸ τῆς νήσου is its own unit, and the nominative case makes a no-brainer to identify it as the subject of the apodosis. If a voice is whispering in the back of your head, “Maybe I should be looking for a 3rd person plural verb,” then you're starting to get it.

Next up -- οὐκ ἂν ἔλθον pretty much finishes the heavy lifting for us. οὐκ negates the verb in an apodosis, ἂν isn't at the very end of the clause but that doesn't really matter, and then ἔλθον is an imperfect indicative active 3rd person plural verb. We can now comfortably identify the conditional sentence is a present contrafactual (εἰ + imperfect indicative in the protasis, imperfect indicative + ἂν in the apodosis), and we know what translation formula we will apply – were doing/would be doing.

τὴν εἰρήνην is an accusative singular noun, and is clearly the direct object of ἔλθον. Let's put it together, literally and word for word: O friend soldier, if the country with the just men you were guarding, the young men, the ones from the island, would not be destroying the peace.

Before we clean it up for comprehension, let me point out a subtlety. ὃ, at least as Hansen and Quinn explain it, is actually not translated; my first teacher said that it acts as a de-emphasizer and somewhat lessens the respect being shown to the person being addressed, but he also said that this is something of a point of debate. At any rate, if we take that at face value, and put it in the context of the contrary-to-fact nature of the sentence, it suggests that this sentence is functioning as a rebuke – that is, the speaker is implying that it is because the soldier being addressed is not guarding the country with the just men that the young men from the island are destroying the peace – it's his fault. Calling the soldier "friend" in this case is probably ironic.

Final cleanup: Friend soldier, if you were guarding the country with the just men (but you are not), the young men from the island would not be destroying the peace (but they are).

Hopefully this makes sense enough for you to try this on your own. I'll have notes on tricky parts at the end.

4. Have you stationed the fine and good hoplites at the bridge in order that after the battle they may guard the country?
5. If the poets wrote books concerning justice, to the muses, the goddesses of poets, they sacrificed. For the poets are just men.
6. If you should destroy the democracy, bad citizens, you would destroy even the peace in the beautiful islands.
7. If you had sent the soldiers into the battle with weapons, we would have stationed the young men in the marketplace in order that they might guard the houses.
8. The soul of the young man, on the one hand, is just; the soul of the soldier, on the other hand, is unjust.
9. I sacrifice to the beautiful goddess, if you send a good animal.
10. If we send bad men into war, we will bury good men.
11. The good and just citizens are worthy of rule. For they want to stop the bad war.
12. The battle is the fate of a soldier.
13. In order that he might write a good book, the just poet was sacrificing a beautiful animal to the gods.
14. If the beloved Homer had refused to be sacrificing to the goddess, he would not have written a good book concerning virtue of men.
15. Friends, if we destroy the democracy on account of the will of the god, we will send the citizens unworthy of rule out of the country to the strangers on the island.
16. Good, in fact, is the day of victory in the eyes of the men.

17. If the works of the gods should teach the young man in the house, he would refuse to send weapons to the unjust soldiers.
18. If the god ordered the beloved poet to be teaching the young men, he sacrificed to the muse.
19. Since the six messengers from the strangers sent gifts both to the council and to the assembly, the people refuse to station the good hoplites in battle.
20. If you were sending gold or a crown to the hoplites worthy of a prize, young man, they would not be destroying the peace.
21. If y'all do not stop the battle, we will send fine hoplites through the country to the sea in order that they may release the just friends in the house.
22. The good citizens send gifts if the poets worthy of gold write books concerning justice.
23. Long ago, y'all used to bury the unjust citizens at sea, but now you send the bad, unjust and unworthy men into the not-beautiful island.
24. The soul of the bad citizen is unworthy of a prize. And yet you want to send gifts/bribes to the bad citizens.
25. If y'all are not sending gold, I refuse to teach the craft to the good young men.
26. Before the battle, with the soldiers, after the war, concerning/around words, around the houses, with the gods, to teach (once and for all), to have stationed
27. The good men are young men/the good young men, the young men are good, the fine bridge, the bridge is fine, the poet is beloved

νεανίαι οἱ ἀγαθοὶ *depends on whether or not you take ἀγαθοί as substantive; if you do, it's "The good men are young men"; if you don't, it's "the good young men".*

Context would make this clear.

28. The good poet is worthy in the eyes of the citizens to teach the young men.

- II.
1. ἐὰν ὁ ποιητῆς γράφῃ/γράψῃ ἀγαθὸν βιβλίον περὶ μάχης, οἱ νεανίαι λύσουσιν τὴν εἰρήνην.
 2. εἰ θύοιτε/θύσαιτε ζῶα τοῖς θεοῖς, παύοιτε/παύσαιτε τὸν πόλεμον ἄν.
 3. εἰ ἐφύλαξα τὴν νῆσον, ἐφύλαξες τὴν γέφυραν ἄν.
 4. οἱ πολῖται οὐκ ἠθέλησαν πέμψαι ζῶα ἵνα οἱ ἐν τῇ νήσῳ στρατιῶται θύοιεν/θύσαιεν/θύσειεν τοῖς θεοῖς.
 5. οὐκ ἀξία τοῦ ἄθλου ἡ ψύχη τοῦ ἀδίκου ἀνθρώπου.

Comments.

These sentences definitely work the range of what you should be able to identify and handle by now; conditional sentences, purpose clauses, predicate nominatives, expegetical infinitives, datives of reference, genitives of value, apposition, attributive position, and so on. You might notice that the attributive sandwiches are getting bigger; I recommend you get used to that. One thing you could do is just on your own try to create some really large chains of words in attributive position and then compose sentences around them, just so you can see what it looks like – because they *will* get bigger in Hansen and Quinn, and you'll get confused quickly if you can't identify them.

Having done all the sentences, I'm not sure there's anything tricky in any of them that isn't covered somewhere in the three sentences for which I've done the walk-through. If there's something that just isn't working for you and you can't find it in Hansen and Quinn or anywhere

in here, drop me an e-mail or leave a comment on the blog, and I'll see what I can do. It's entirely possible I've just made a mistake! I'll just note that in the English-to-Greek, where the English version does not make the aspect clear, I give all possibilities. As always, where things like word order or even certain word choices are concerned, your mileage may vary.

Next up: the passive voice, consonant stems, and the articular infinitive. Be afraid.