

Chapter 5 H&Q Unit 5

In which the passive voice is explained

In Unit 5, the major grammatical concept isn't so bad; it's just the passive voice. What's the passive voice, beyond what grammar checks on word processors are always telling you not to use? Well, in the active voice, the subject performs the action of the verb: *Richard is writing the Hansen and Quinn answer key*. In the passive voice, however, the subject *receives* the action of the verb, usually with some indication of *agency* or the entity performing the action: *The Hansen and Quinn answer key is written (passive voice) by Richard (agent)*.

Just like verbs in the active voice, verbs in the passive voice have person, number, tense, and mood. Everything you've learned about verbs up to this point applies – tenses, for example:

Present – I am being eaten by a parakeet.

Imperfect – I was being eaten by a parakeet/I used to be eaten by a parakeet.

Aorist – I was eaten by a parakeet.

Perfect – I have been eaten by a parakeet.

Pluperfect – I had been eaten by a parakeet.

Future – I will be eaten by a parakeet.

Or moods:

Let us be eaten by parakeets.

Am I to be eaten by a parakeet?

If I am eaten by a parakeet, I will take my revenge from beyond the grave.

(And you're wondering, what's this guy's deal with parakeets? Long story, and you'd have to know my wife.)

That's all it is. Learn the morphology and go home.

Well, okay, not quite. There's also the matter of how *agency* is communicated; ancient Greek uses ὑπό + the genitive case with all tenses but the perfect and pluperfect to convey this idea, and it is thus known as the *genitive of personal agent*. (This is not the only use of ὑπό, mind you; review the vocabulary list on page 129. You'll understand when you're older.) The perfect and pluperfect use the dative with no preposition, and this is the *dative of personal agent*. As a purely practical matter, you will see the dative of personal agent very rarely, at least in part because the perfect and pluperfect are relatively rare; it will be one of those things you learn, forget, and when it pops up your translation will make no sense until you remember that you've forgotten about the dative of personal agent. You will then promise yourself to remember it, and within ten minutes you will have forgotten it again until the next time you see it and have to remind yourself again.

(That's how learning Greek works, by the way.)

The morphology you're going to have to get used to on your own, including consonant stems. That's also how learning Greek works.

Talking about the instrumental dative by means of a paragraph

Far more frequently will you see the *dative of means* or *instrumental dative*, which is the use of the dative to convey the use of an object in the performing of the action of the verb. Think of how you name the murderer in a particular board game that takes place in a large mansion that I don't want to name here for fear of copyright problems, and add the words "by means of" to the name of the weapon: "Professor Pl...ummer, in the, uh, *kitchen*, *by means of the steak knife*". That's the idea of the instrumental dative.

To err is human; to explain substantives and articular infinitives is divine

There are a couple of other points this unit goes over. Substantive articles and adjectives are reasonably simple once you get used to them: the way to understand this is that, while there is no intrinsic relationship between grammatical and physiological gender, because words like “man” and “woman” correspond *incidentally* to the masculine and feminine grammatical genders in Greek, there are certain redundancies that can be eliminated. The masculine singular article on its own can mean “the man”; the feminine singular article on its own can mean “the woman”, and the neuter singular article on its own can mean “the thing” (or some other referent that might be clear from context). The same goes for adjectives; “good” on its own, with a masculine ending, can mean “good man”, and so on.

Take particular note of the difference between οὐ and μή when negating a substantive, found at the top of page 127. It’s one of the blink-and-you-miss-it things that will cause you great frustration later if you didn’t catch it. Trust me.

As far as articular infinitives go, the basic point is that the infinitive is used as a noun and thus have the properties of any other noun; the famous proverb “to err is human, to forgive people writing ancient Greek answer keys is divine” is a good demonstration. “To err” and “to forgive” would be rendered as articular infinitives in Greek.

Unit V exercises.

- I. I will provide notes as I think they are necessary.
 1. Both gold and silver were sent by the citizens to the men of the island in order that they might sacrifice to the immortal goddess in the small marketplace of the island. For the fearful war had been stopped by the goddesses.
 2. The glory of the poet sacred to the muses is immortal, since good books have been written by Homer concerning the virtue of the men and the dangers of war.

3. If you all should be persuaded by the evil words of the first messenger to destroy the peace and to be doing bad things to the strangers, they would not stop the war before the victory in battle.

A comment is merited here: H&Q makes this sufficiently clear in the text, but sometimes page turns can be located in places that make things easy to miss. πράττω takes a double accusative to express the idea of “doing something to somebody”, even though English catches the idea of the recipient of the action with a dative. If you’re getting hung up on this one, that’s probably why.

4. On account of the dangers, the male horses were being/used to be sacrificed by the strangers before battles to the gods on the one hand, the female horses to the goddesses on the other hand. But the country of the strangers was not guarded by the gods.
5. If the brother is taught well, will you send sufficient silver to the good teacher of the brother? For he wants to be teaching the good men.
6. The good poet is a teacher of the citizens. For by means of words of poets the citizens are taught.
7. After the battle both the good men and the evil men are buried in the ground. But the glory of the good men is immortal.
8. If the men on the island were harmed, they sent to the assembly in order that they might be guarded by the soldiers. For the enemies refused to stop the war.
9. If you had been harmed by the teacher, you would not have sent gifts. For gifts were not being sent for unjust things.
10. The stones on the plain are not good for the horses.

11. Now we are sending six of the soldiers into the plain in order that the bridge may be guarded.

12. Are the poets sufficient to be teaching the citizens the virtue?

13. If the earth were not being guarded well by the soldiers, I/they would refuse to send messengers concerning the peace.

14. To harm is not a good thing, but to not be harmed is a good thing.

Calling Captain Obvious... Although, this sentence is useful because it demonstrates one of the ways in which οὐ(κ) and μή are different. Do keep track of this.

15. Contrary to the expectation of the soldiers, they were ordered to be guarding the bridge before being sent into battle.

This is one of those situations where you have to mentally try out different meanings until context makes one of them make sense. The thought process is something like this: “Hmm... παρὰ τὴν δόξαν... to the side of the glory? To the side of the appearance? To the side of the belief? Beside the expectation? Ah, I know! Contrary to the expectation!”

16. If the first soldiers are not stationed at the bridge, the plain is not guarded.

17. The stones are not sufficient in battle for the soldiers.

18. You all will be sent through the plain in order that the strangers may not destroy the peace.

19. The virtue is sufficient both for the tall men and the short men.

20. The gifts of the just men have persuaded gods. For the just men are friends to the gods.

21. A book concerning the good soul had been written by the poet.

22. The just man will not be harmed by the unjust man, but for the unjust man/by means of the unjust thing.

Yes, this sentence is a bit weird. As written, its meaning is a little obscure and I'm not altogether certain what Hardy and Gerry were thinking.. What I would like it to be is "The just man will not be harmed by the unjust man, but by injustice" but ἄδικος isn't "injustice" -- ἀδικία is. Oh well. If your teacher tells you this means something else, do what they tell you, and let me know what that is.

23. To not be harming the friends is not sufficient.

24. The just man ordered the citizens not to send the silver, (that is) the gift of the gods, to the houses of the unjust men.

25. If you command the people contrary to justice, you do bad things.

26. If the poet should teach the young men to be doing bad things to the people, he would be sent to the island.

The tricky thing about this sentence is that διδάσκει is going to look like an aorist infinitive active at first glance, but it is not (although this is a case where they will be morphologically identical) – it is an aorist optative active, 3rd person singular. Once you have that figured out, the rest of the sentence should fall into place.

27. By means of leading the young men well

The men not tall in general/Whoever is not tall/Whichever men are not tall

This is the bit about using μή in negating substantives that are generic (see what I said earlier about awkward page breaks). Go back and re-read the top of page 127 if you didn't get it.

From the shrine of the goddess

With the hoplites

The god under (the) earth

In the beginning of the war

Whoever is/whichever men are not good is/are evil.

The things of the poets are good.

II. And now for English to Greek. Again, comments as necessary:

1. τῷ θύειν\θύσαι ζῶα, οἱ ἄνθρωποι ἐπεπείκεσαν τοὺς θεοὺς παῦσαι\παύειν πολέμους.

I have interpreted “by sacrificing” as an instrumental dative using an articular infinitive; whether or not the tense of the infinitive is aorist or present will depend on context – same with “to stop”.

2. ὁ νεανίας εἴ πεπαίδευται ὑπὸ τοῦ ποιητοῦ ἵνα ἡ ἀρετὴ (τοῦ ποιητοῦ)

φυλάττεται\φυλαχθῇ.

The finite verb in the main clause is in the perfect tense, so we’re in primary sequence and the verb in the purpose clause is thus in the subjunctive mood. Whether it is in the present or aorist tense will depend on context. I have added (τοῦ ποιητοῦ) to bring out the idea of “his” excellence present in the sentence; strictly speaking, you don’t really know how to say that yet, however.

3. εἰ ἐπέπεμψο ὑπὸ τῶν πολιτῶν εἰς τὴν νῆσον τὴν ἱερὰν τῆς θεοῦ ἵνα οἱ ἐν τῇ χώρᾳ ἄνθρωποι φυλάττοιτο\φυλαχθεῖεν\φυλαχθείησαν, οὐ ἐτάχθης ἐν τῇ ἀγορᾷ.

Whew! Wasn’t that fun! You have a past contrafactual conditional sentence, a pluperfect indicative passive verb with a consonant stem, attributive position, a purpose clause in secondary sequence, and then three possible forms for the verb in

the purpose clause. Don't forget that apodoses of conditional sentences are negated with οὐ.

4. ἄδικοι οἱ ἄνθρωποι ὑπὸ τοῖς κακοῖς.

Here we have an adjective in predicate position, and a use of ὑπό only mentioned in the vocabulary list on page 129. I told you you'd understand when you're older.

Coming up next: the third declension, relative pronouns, independent subjunctives, and all kinds of other stuff. In other words, it gets harder. Yes, really.