

A terracotta bust of a bearded man, likely a Greek deity or philosopher, wearing a laurel wreath. The bust is shown from the chest up, with a prominent, curly beard and hair. The background is a dark, textured wall.

PHILIP S. PEEK
Ancient Greek I
A 21st Century Approach



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Philip S. Peek, *Ancient Greek I: A 21st Century Approach*. Cambridge, UK: Open Book Publishers, 2021. <https://doi.org/10.11647/OBP.0264>

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ISBN Paperback: 9781800642546

ISBN Digital ebook (epub): 9781800642577

ISBN Hardback: 9781800642553

ISBN Digital ebook (mobi): 9781800642584

ISBN Digital (PDF): 9781800642560

ISBN Digital (XML): 9781800642591

DOI: 10.11647/OBP.0264

Cover image: Athenian Fragmentary votive sculpture of Dionysus (?) Greek Ashmolean Museum. Photograph by Mary Harrsch, CC BY-SA. Cover design by Anna Gatti.

Module 5

Conjunctions and Accenting Verbs II

Conjunctions

Like adverbs, the Greek conjunction (σύνδεσμος) is the same as the English conjunction in definition and function. Conjunctions are of two kinds, **coordinating** and **subordinating**.

Coordinating conjunctions connect two words: our doubts **and** fears; crying **and** laughing. They connect two phrases: by ship **and** on foot. They connect clauses (words containing a subject and verb): a nation that was conceived in liberty **and** dedicated to the proposition that all are created equal.

Subordinating conjunctions connect a **dependent clause** to an **independent clause**. **Clauses**, both dependent and independent, contain a subject and a verb.

Consider these two sentences,

be mindful **if** you're speaking,

and

be careful **when** you go along.

If you're speaking and **when you go along** are the dependent clauses. **Be mindful** and **be careful** are the independent clauses. The subordinating conjunctions **if** and **when** connect the two clauses.

Practice Identifying Conjunctions. From this excerpt from *Catch-22*, practice picking out the coordinating and subordinating conjunctions in the passage below. Check your answers with those in the Answer Key.

Each morning when they came around, three brisk and serious men with efficient mouths and inefficient eyes, they were accompanied by brisk and serious Nurse Duckett, one of the ward nurses who didn't like Yossarian. They read the chart at the foot of the bed and asked impatiently about the pain. They seemed irritated when he

told them it was exactly the same. Nurse Duckett made a note to give Yossarian another pill, and the four of them moved along to the next bed. None of the nurses liked Yossarian. Actually, although the pain in his liver had gone away, Yossarian didn't say anything and the doctors never suspected.

With this exercise your aim is a full understanding of what a conjunction is (its definition) and how it is used in a sentence (its function).

Greek Conjunctions

The below has a list of the most frequently occurring conjunctions. Memorize them. You will encounter them frequently in the rest of this book and they are not glossed.

Coordinating	Additional Information	English Equivalent
ἀλλά		<i>but, for</i>
γάρ	(postpositive)	<i>for</i>
δέ	(postpositive; sometimes δέ just indicates change of subject)	<i>and, but</i>
ἢ		<i>or, than</i>
καί		<i>and;</i>
καί . . . καί		<i>both . . . and</i>
μηδέ		<i>and . . . not</i>
μήτε		<i>neither;</i>
μήτε . . . μήτε		<i>neither . . .</i>
<i>nor</i>		
οὐδέ		<i>and not, but not, not even</i>
οὔτε		<i>and not; neither;</i>
οὔτε . . . οὔτε		<i>neither . . . nor</i>
τε	(enclitic and postpositive)	<i>and</i>
Subordinating	Additional Information	English Equivalent
ἐάν		<i>if</i>
εἰ	(proclitic)	<i>if</i>
ἐπεί		<i>after, when, since</i>

Subordinating	Additional Information	English Equivalent
ἵνα		<i>in order that, so that, where</i>
ὅπως		<i>so that, in order that; how; whenever</i>
ὅταν (ὅτε + ἄν)		<i>whenever</i>
ὅτε		<i>when</i>
ὅτι		<i>that, because</i>
πρίν		<i>before</i>
ὡς	(proclitic)	<i>as, how, when, since</i>
ὥστε		<i>and so, such that, with the result that</i>

1. **Enclitics.** Enclitics are pronounced closely with the word that precedes them. Some common ones are the adverbs **γε, ποθέν, ποι, ποτέ, που, πως,** and **τοι;** the conjunction **τε;** the pronouns **με, μοι, μου, σε, σοι σου, τι,** and **τις;** and the verbs **εἰμί, φημί.** Enclitics sometimes have an accent and sometimes do not. They can also affect the accent of the word that precedes them. How they do this is covered in Part II of the *21st-Century* series.
2. **Postpositive.** Certain words like **μέν** and **δέ** cannot stand as the first word in a sentence.
3. **Proclitics.** Proclitics are monosyllabic words, lacking an accent, and are pronounced closely with the word that follows them. Common proclitics are the adverb **οὐ;** the conjunctions **εἰ** and **ὡς;** the prepositions **εἰς, ἐν, ἐκ;** and these forms of the article: **ὁ, ἡ, οἱ, αἱ.**
4. **τε . . . τε.** Note the post-positive placement after what it links, **ὁ ἥλιός τε ἡ ἀγορά τε = καὶ ὁ ἥλιός καὶ ἡ ἀγορά** *both the sun and the marketplace.*

Practice Translating Conjunctions and Adverbs. Translate the paragraph below, a translation of the beginning of Lucian's *The Ass*, **ὁ Ὄνος**, paying attention to how the conjunctions and adverbs function. Often there is not an authentic connection between how ancient Greek expresses the meaning of a sentence and how English does. The main takeaway from exercises like these is a greater understanding of how each part of speech functions, not a greater understanding of ancient Greek idiom. Check your answers with those in the Answer Key.

I **ποτε** went to Thessaly. I had some family business there with a man from that region. My horse carried me **καὶ** my possessions **καὶ** one slave attended me. I was travelling the dirt road **ἐπει** along

came some travellers headed for Hypata, a city of Thessaly **καὶ** their hometown. We shared bread **ὥς** we approached the end of our journey **καὶ** the city. I asked them **εἰ** they knew about a man living in Hypata. His name was Hipparkhos **καὶ** I carried for him a letter from home, requesting a stay at his house. They replied **ὅτι** they knew Hipparkhos, **ἵνα** in the city he lived, **ὅτι** he had sufficient silver, and **ὅτι** he kept only one slave and a wife, **ἐπεὶ** money was his true love.

ὥς we neared the city, we saw an orchard **καὶ** on the grounds a small but tolerable cottage **ἵνα** Hipparkhos lived. Bidding me farewell my companions left. I approached the door and knocked. After a long wait a woman answered, stepping outside.

Accenting Verbs II

Remember that there are three accent marks:

- **Acute (ὀξύς) accent:** marking a raising of the musical pitch
- **Grave (βαρύς) accent:** marking a neutral musical pitch
- ~ **Circumflex (περισπόμενος) accent:** marking a raising and lowering of pitch

Since English speakers accent words by stress not pitch, for the purpose of this course, simply stress the accented syllable as you would in English, ignoring the type of accent. If you wish to hear what a pitch accent in Greek may have sounded like, follow the Stefan Hagel links throughout this text.

Vowel Length

In the paradigms and accenting practice of this text, macrons mark alpha, iota, and upsilon if long. Short vowels and diphthongs are not marked. In authentic texts and in the Practice Translating sections of this text, macrons do not occur. Diphthongs are by definition long with this exception: final **-αι** and **-οι** are short for purposes of accentuation except in the optative, a mood learned in Part II of the *21st-Century* series. **-αι** and **-οι** are final when they appear as the last two letters of a word, **λύσαι** but not **λύσαις**.

Recessive and Persistent Accent

In recessive accent, the accent occurs as far from the ultima as the possibilities of accent allow. Most verb forms have recessive accent. Nouns and other parts of speech have persistent accent. In persistent accent, the accent stays on the same vowel or diphthong it is on in the nominative singular form and does not change unless it has to in accordance with the possibilities of where accents can occur.

Review Possibilities of Accent I

Review these two possibilities, remembering them if you need to.

1. An acute accent can appear on the antepenult, penult, or ultima.
2. An acute accent can only appear on the antepenult if the ultima is short.

Additional Possibilities of Accent

Memorize these four possibilities.

1. An acute accent can appear on the antepenult, penult, or ultima.
2. An acute accent can only appear on the antepenult if the ultima is short.
3. A circumflex accent can appear only on long vowels and never accents the antepenult.
4. A circumflex accent can appear on the penult if the penult is long and the ultima is short, abbreviated PLUS: PENULT LONG ULTIMA SHORT.

Review Accenting Verbs of Three Syllables or More

Remember that long vowels are marked with a macron and that short vowels are not marked. Read from top to bottom and apply the first line that meets the criteria:

1. If the ultima is short, put an acute on the antepenult. Stop! ἔπαυε
2. If the ultima is long, put an acute on the penult. Stop! παυσάτω

Accenting Verbs of Two Syllables

Note that there are no verbs of only one syllable unless contraction, like **cannot** to **can't**, has occurred. Contract verbs are introduced in Modules 10, 17, 19, and 24.

1. If the penult is long AND the ultima is short, put a circumflex παῖε on the penult. Stop!

A helpful acronym is **PLUS**: Penult Long; Ultima Short.

2. In all other cases (there are three), put an acute on the penult. **Stop!**

- | | |
|-------------------------------|-------|
| a. Short penult, short ultima | βάλε |
| b. Short penult, long ultima | βάλω |
| c. Long penult, long ultima | παύει |

Practice Accenting Verbs of Two Syllables or More. Check your answers with those in the Answer Key. Remember that final **-αι** and **-οι** are short for purposes of accentuation, except in the optative, a mood learned in Part II of the *21st-Century* series. There are no optative forms in the below.

1. λαμβανει, ληψει, έλαβε, έλαμβανε, έληφθη, ληψεσθε, λαμβανεται, λαμβανεσθαι
2. βουλει, βουλη, βουλησομεθα, έβουλου, έβουλετο, έβουληθησαν, βουλεται, βουλονται
3. έρχεσθε, έλευσει, ήλθον, ήλθε, ήλθομεν, ήλθες, έρχονται, έρχεσθαι
4. καλεω, έκαλεον, καλειν, έκαλεσα, κεκληκα, εκκληθη, καλεεται, καλεονται
5. πρᾶττον, έπρᾶττον, πρᾶττε, πρᾶξεις, πρᾶξω, πρᾶξει, πραττεται, πραττεσθαι
6. αρχεις, ήρχον, ήρχες, ήρχου, ήρξε, ήρχθη, αρχεται, αρχονται
7. ακουει, ακουσει, ήκουσα, ακουειν, ακουομεθα, ακουομεν, ακουεται, ακουονται
8. φερεις, φερει, φερων, οισον, φερε, οισει, οισεται, οισεσθαι
9. αγομεν, αγειν, ήγε, ήγου, ήχθη, άξει, αγεται, άζονται
10. φαινεις, φαινον, έφαινον, φανεειν, έφανθη, φαινε, φαινεται, φανεεσθαι

There is additional accent practice in Appendix X.

Greek Lyric Poetry

Greek lyric poetry refers to poetry composed between the 600s to about 350 BCE, which is not epic, didactic, verse in hexameters, or dramatic (comedy, satyr, and tragedy). Lyric poetry has its roots in folk songs and its subject matter is as varied as the subject matter of song is today. Poets sung about friendships,

funerals, harvests, hatreds, love, philosophy, war, and weddings, to name a few topics. Lyric poems ranged in length from a few lines to several hundred. Most of this poetry was sung to the accompaniment of a lyre or an *aulos*, a double-reed wind instrument, commonly but mistakenly referred to as a flute. Sometimes a harp was used instead of a lyre. Some lyric poets are Arkhilokhos, Kallinos, Mimnermos, Semonides, and Tyrtaios, who lived in the 600s BCE; Alkaios, Sappho, Solon, and Theognis, alive in the 600s and 500s BCE; Anakreon in the 500s; and Bakchylides, Pindar, Praxilla, and Simonides in the 400s. In this text you have already read poems by Anakreon, Arkhilokhos, and Mimnermos. You will also read poems by Sappho, hailed by her contemporaries as the tenth muse, and by Praxilla, a poetess also of high repute.

Module 5 Practice Reading Aloud. Practice reading this poem by Anakreon. Read the poem out loud a few times, paying attention to the sound each syllable makes and trying to hear the rhythm of the words.

Anakreon 395

πολιοὶ μὲν ἡμῖν ἤδη

κρόταφοι κάρη τε λευκόν,

χαρίεσσα δ' οὐκέτ' ἤβη

πάρα, γηραλέοι δ' ὀδόντες,

5 γλυκεροῦ δ' οὐκέτι πολλὸς

βίτου χρόνος λέλειπται·

διὰ ταῦτ' ἀνασταλύζω

θαμὰ Τάρταρον δεδουκώς·

Ἴδιδεω γάρ ἐστι δεινὸς

10 μυχός, ἀργαλῆ δ' ἐς αὐτὸν

κάτοδος· καὶ γὰρ ἐτοῖμον

καταβάντι μὴ ἀναβῆναι.

Verse Translation

Mine temples are gray

My pate gleams bright

Gone's youth's delight.

My teeth rot away
Not much remains
Of my cherished life.

And so I wail,
In dread of Hell,
And Hades' fright-

Ful gloom. A steep
Step down, a grim
Descent, from which

We won't return.

To hear me read, followed by Stefan Hagel's expert reading with a pitch accent, follow the link below:

Anakreon 395.¹

Etymology Corner V by Dr. E. Del Chrol

Technical Terms 1

Diphthongs, Module 1. You'll remember that a diphthong is defined as *some pairs of vowels pronounced together, producing one sound that starts as one vowel and finishes as another*. This makes sense because they are two (**di**) sounds (**phthong**) coming together. Think of two strings on a guitar being struck and making a simple chord—**phthong**!

What to Study and Do 5. Before moving on to the next module, make sure that you have learned the definition and the function of coordinating and subordinating conjunctions and that you can identify them in the wild. Remember that if you understand the definition and function of

¹ <https://loom.com/share/94d49965d2174398aca850e5d0800897>.

the English conjunction, you also understand the Greek conjunction. As you work through this text, if you find yourself uncertain about the definition and function of the coordinating and subordinating conjunctions, redo the exercises in this module and check your answers with the Answer Key. Also make sure that you have memorized the possibilities of accent and that you can accent verbs of any number of syllables.

Learning Tip 5: Learn So As To Be Able To Teach. Learning anything new takes time. As you progress through this course, learn the new information so as to be able to teach it to a friend, enemy, pet, relative, or roommate. As you progress, review regularly and often. What seems at first read a barbaric murmur of incoherence will become an articulate and beautiful friend as you revisit it time and again.

