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

Module 22

The Relative Pronoun

The Relative Pronoun

The relative pronoun in Greek is defined in the same way as the relative pronoun is in English. The function of the Greek pronoun ($\dot{\alpha}\nu\tau\omega\nu\nu\mu\dot{\alpha}$) differs from the English because it creates meaning through case endings much more extensively than the English pronoun does. Relative pronouns in both languages take the place of nouns. These pronouns are called **relative** because they are **related** to another word in the sentence. This **related** word is called the **antecedent**. Relative pronouns always introduce a **clause**. A clause has a subject and a verb. **Relative clauses** have a subject, a verb, and a relative pronoun.

The Relative Pronoun and Word Order

In English and in Greek the relative pronoun comes first in its relative clause unless it is the object of a preposition, in which case it comes second: **whom I see** and **by whom I sit**.

The Relative Pronoun in English

The Relative Pronoun in English is **who, whom, whose**; **which**; **that** and sometimes **what**. The English relative pronoun has the following case forms:

Subjective	who	which	that	what
Objective	whom	which	that	what
Possessive	whose	whose	whose	

Relative clauses form part of a dependent clause because these clauses do not form a complete thought and therefore cannot stand on their own as complete

sentences. Rather, relative clauses serve to describe some detail about their antecedent.

Consider the following passage from *Moby Dick* (1851). The relative pronouns are in bold and their antecedents are underlined. Parentheses are included to indicate the beginning and end of the relative clause.

It was a queer sort of place—a gable-ended old house, one side palsied as it were, and leaning over sadly. It stood on a sharp bleak corner, where that tempestuous wind Euroclydon kept up a worse howling than ever it did about poor Paul's tossed craft. Euroclydon, nevertheless, is a mighty pleasant zephyr to any one in-doors, with his feet on the hob quietly toasting for bed. "In judging of that tempestuous wind called Euroclydon," says an old writer—(of whose works I possess the only copy extant)—"it maketh a marvellous difference, whether thou lookest out at it from a glass window where the frost is all on the outside, or whether thou observest it from that sashless window, where the frost is on both sides, and (of which the wight Death is the only glazier)." True enough, thought I, as this passage occurred to my mind—old black-letter, thou reasonest well. Yes, these eyes are windows, and this body of mine is the house. What a pity they didn't stop up the chinks and the crannies though, and thrust in a little lint here and there. But it's too late to make any improvements now. The universe is finished; the copestone is on, and the chips were carted off a million years ago. Poor Lazarus there, chattering his teeth against the curbstone for his pillow, and shaking off his tatters with his shiverings, he might plug up both ears with rags, and put a corn-cob into his mouth, and yet (that would not keep out the tempestuous Euroclydon). Euroclydon! says old Dives, in his red silken wrapper—he had a redder one afterwards—pooh, pooh! What a fine frosty night; how Orion glitters; what northern lights! Let them talk of their oriental summer climes of everlasting conservatories; give me the privilege of making my own summer with my own coals.

In learning relative pronouns, you must memorize the definition of a relative pronoun and a relative clause. You must also memorize the forms of the relative pronoun. If you can pick out relative pronouns and relative clauses in English, you can transfer this knowledge to your understanding of the relative pronoun in Greek.

Practice Identifying the Relative Pronoun in English. Pick out the antecedents and the relative pronouns from this slightly adapted excerpt from Robin Kelley's *Thelonious Monk: The Life and Times of an American Original* (2009). Check your answers with those in the Answer Key.

Coltrane had been playing Monk's tunes as part of Miles Davis' band but he wanted to learn more, in particular "Monk's Mood." So, one night at the Algonquin on 63rd, Nica's house, a place at which they often practiced, Thelonious sat down with 'Trane and taught him "Monk's Mood." Hungry to know more Coltrane made a trip which became an almost daily pilgrimage to West 63rd Street. He recounted these visits to critic August Blume with whom he met a year later: "I'd go by Monk's house, you know. By his apartment, and get him out of bed, maybe. And he'd wake up and go over to the piano, which was in his bedroom, and start playing, you know. He'd play anything, like one of his tunes or whatever. He starts playing it, and he'd look at me. I'd get my horn and start trying to find the thing that he's playing. And he tended to play over, and over, and over, and over, and I'd get this far. Next time we'd go over it, I'd get another part. He would stop when we came to parts that were pretty difficult. And if I had a lot of trouble, he'd get out his portfolio, which he always had with him, and I'd see the music, the music which he had written out. And I'd read it and learn. He believed a guy learned best without music. That way you feel it better. You feel it quicker when you memorize it and you learn it by heart, by ear. When I almost had the tune which he was teaching me down, then he would leave, leave me with it to fight with it alone. And he'd go out somewhere, maybe go to the store, or go to bed or something. And I'd just stay there and run over it until I had it pretty well and I'd call him and we'd put it down together. Sometimes we'd just get one tune a day."

The Forms of the Relative Pronoun ὄς, ἤ, ὄ

Below are the forms for the relative pronoun in Greek. Note that like Greek nouns, pronouns have gender, number, and case, and so when you encounter them, you will often need to supply the appropriate preposition. Note also that the relative pronoun forms are nearly identical to the noun endings you have already memorized.

		Singul	ar			Plural	
	M	F	N		M	F	N
N	őς	ή	ő	N	οἵ	αἵ	ű
A	őν	ἥν	ő	Α	οὕς	ἄς (ā)	ű
G	οὖ	ῆς	οὖ	G	ὧν	ὧν	ὧν
D	$\tilde{\psi}$	ñ	$\tilde{\omega}$	D	οἷς	αἷς	οἷς
		Singular			Plural		
		Singul	ar			Plural	
	M	Singul F	ar N		M	Plural F	N
N	Μ őς			N	М ої		Ν ἅ
N G		F	N	N G		F	
	őς	F ἥ	N ŏ		oἵ	F αἵ	ἄ

Consider the following sentences and note the relative pronouns (in bold) and their antecedents (underlined):

- 1. ἀνέθηκε δὲ κρητῆρά τε ἀργύρεον μέγαν καὶ ὑποκρητηρίδιον σιδήρεον κολλητόν, θέης ἄξιον διὰ πάντων τῶν ἐν Δελφοῖσι ἀναθημάτων, Γλαύκου τοῦ Χίου ποίημα, ὅς μοῦνος δὴ πάντων ἀνθρώπων σιδήρου κόλλησιν ἐξεῦρε (Herodotos).
 - He dedicated a large silver mixing bowl and a wrought iron stand. Of all the offerings in Delphi it is worth seeing the work of <u>Glaukos</u> from Khios, the person among all of humankind **who** invented the welding of iron.
- 2. περὶ δὲ τῶν τοῦ Νείλου πηγέων οὐδεὶς ἔχει λέγειν· ἀοίκητός τε γὰρ καὶ ἔρημος ἐστὶ ἡ Λιβύη δι' **ἦς** ῥέει (Herodotos).
 - About the source of the Nile no one can say since <u>Libya</u>, through **which** it flows, is uninhabited and a desert.
- 3. **σύ** καὶ ἐμοὶ τολμᾶς συμβουλεύειν, <u>ος</u> χρηστῶς μὲν τὴν σεωυτοῦ πατρίδα ἐπετρόπευσας (Herodotos).
 - **You** dare give me advice? **You** who so expertly governed your own country?
- 4. ἐτύγχανον παιδὸς Φέρητος, <u>ον</u> θανεῖν ἐρρυσάμην Μοίρας δολώσας (Euripides).
 - I met the **child** of Pheres, <u>whom</u> I saved from dying by tricking the Fates.
- 5. άλλ' **ην** ἔθαπτον, εἰσορῶ <u>δάμαρτ'</u> ἐμήν (Euripides);

But do I look upon my wife, whom I buried?

In each, the relative pronoun has a noun or pronoun in the sentence to which it is related. The noun or pronoun to which it is related is called the relative pronoun's antecedent. The antecedent typically precedes the relative pronoun, as occurs in each example except the last. The relative pronoun agrees with its antecedent in gender and number but takes its case from its use in its own clause.

Practice Parsing in English. Consider these English sentences (the antecedent is underlined and the relative pronoun is in bold). For each sentence parse the words by specifying which case each word would be in if you translated it into Greek and by specifying what function the case has. It may be helpful to use the Case and Function Chart in Appendix I. Then check the Answer Key, making sure that you understand why each word is parsed as it is.

- 1. He dedicated a silver bowl and an iron stand, the work of <u>Glaukos</u>, **who** discovered the welding of iron.
- 2. Noone knows about the Nile's source. <u>Libya</u>, through **which** it flows, is uninhabited and desolate.
- 3. Discover the <u>item</u> **which** you deem of most value and about **which**, if lost, you will be most upset.
- 4. You, **who** governed your own country so expertly, dare to give me advice?
- 5. He goes to ask the oracle if he will capture the <u>land</u> against **which** he marches.
- 6. Noone's country has everything; the land that has the most is best.
- 7. I share in any misfortune for which you suspect me responsible.
- 8. Am I looking at the woman whom I married?
- 9. He allowed me to stay for one <u>day</u> during **which** I will make three corpses of my enemies.
- 10.I met Pheres' son whom I saved from dying by tricking the fates.

Practice Parsing the Relative Pronoun. Translate the sentences. For each sentence, parse the words by specifying the case and function each noun, pronoun, and adjective has. For verbs and adverbs identify them as such. It may be helpful to use the **Case and Function Chart** in Appendix I. Check your answers with those in the Answer Key, making sure that you understand why each word is parsed as it is.

- 1. ὁ ἀνὴρ σοφός.
- 2. ὁ ἀνήρ, οὖ ὁ υἱὸς φεύγει, κακός.

- 3. ὁ ἀνήρ, ὧ δῶρον δίδωμι, φίλος.
- 4. ὁ ἀνήρ, ὃν ὁ φίλος παιδεύει, χαλεπός.
- 5. ὧ ἄνερ, ος φεύγεις, μὴ φεῦγε.
- 6. ή γυνή καλή.
- 7. ἡ γυνή, ἦς δῶρα ὁράω, χαλεπή.
- 8. ἡ γυνή, ἡ δῶρα πέμπω, φίλη.
- 9. ἡ χυνή, ἣν ὁ υἱὸς φεύγει, κακή.
- 10.ὧ <u>νύναι</u>, η καλὰ ἔχεις, μὴ φεῦγε.

Vocabulary

*ἄνθρωπος, ἀνθρώπου ἡ ὁ human, *υἰός, υἰοῦ ὁ son, child person

*γυνή, γυναικός ἡ woman, wife *φεύγω, φεύξομαι flees; μἡ φεῦγε don't flee

*δίδωμι give; δίκην δίδωμι I pay the *φίλος, φίλου ὁ friend penalty; δίδωμι χάριν I give thanks

*ἔχω, ἔξω or σχήσω have, hold; be δῶρον, δώρου τό gift able + inf.; καλῶς ἔχειν to be well

*κακός, κακή, κακόν bad, evil, παιδεύω, παιδεύσω to educate, teach cowardly

*καλός, καλή, καλόν good σοφός, σοφή, σοφόν wise

*ὁραω, ὄψομαι see φιλέω, φιλήσω love

*πέμπω, πέμψω send χαλεπός, χαλεπή, χαλεπόν difficult

The Relative Pronoun in Summary

In sum the relative pronoun takes the place of a noun and functions just as other Greek nouns and pronouns do. It has the special quality of being related to another noun in the sentence, called the antecedent. The relative pronoun agrees with its antecedent in gender and number but takes its case and function from its use in the relative clause.

Sophokles of Athens, Σοφοκλῆς ὁ Άθηναῖος c. 497–406 BCE. Sophokles wrote satyr plays and tragedies. He composed over 120 plays and seven have survived, the most famous being *Oidipous Tyrannos* (*Oedipus Rex*) **Οiδίπους Τύραννος**, and *Antigone ἀντιγόνη*. He is said to have won twenty-four of the thirty competitions he entered. In other contests he was placed second, but never third.

His extant plays are seven: *Oidipous Tyrannos, Oidipous at Kolonos, Antigone, Ajax, Philoktetes, Elektra*, and *Trakhiniae*. Sophokles is said to have portrayed people as better than they are in reality. He was the son of Sophilos, a wealthy industrialist. In 443 he was imperial treasurer. He was elected general at least twice, once in 440 when he was a colleague of Perikles in the suppression of the Samian revolt, and again with Nikias. After the Sikilian disaster, he was one of the ten elected to deal with the crisis. He was priest of the healing deity Amynos and made his house a place of worship for Asklepios until the temple being built for the deity was completed. In recognition of this, Sophokles was worshipped as a hero after his death.

Practice Translating. Translate the sentences below, which have been adapted from Sophokles' *Philoktetes* (Φιλοκτήτης). Remember the meanings and functions of the cases presented in Module 7. Use your memory to identify endings and their functions. If you forget an ending or a function, consult the Adjective, Adverb, Noun, and Pronoun Chart in Appendix VIII and the Case and Function Chart in Appendix I. Check your understanding with the translations in the Answer Key, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

Νεοπτόλεμος: ἐγὼ μέν, τοὺς λόγους κλύων, ἀλγῶ φρένα, Λαερτίου παῖ· ταῦτα γὰρ πράσσειν στυγῶ καὶ φύω οὐδὲν ἐκ τέχνης πράσσειν κακῆς, καὶ αὐτὸς καὶ ὁ πατήρ. ἀλλ' εἴμ' ἑτοῖμος πρὸς βίαν τὸν ἄνδρ' ἄγειν καὶ μὴ δόλοις. οὐ γὰρ ἐξ ἑνὸς ποδὸς ἡμᾶς τοσούσδε πρὸς βίαν χειρώσεται. σοὶ ξυνεργάτης ὀκνῶ προδότης καλεῖσθαι. βούλομαι δ', ἄναξ, καλῶς δράων, καὶ ἐξαμαρτάνειν μᾶλλον ἢ νικάειν κακῶς.

Όδυσσεύς: ἐσθλοῦ πατρὸς παῖ, καὶ ὢν νέος ποτὲ γλῶσσαν μὲν ἀργόν, χεῖρα δ' ἔχω ἐργάτιν. νῦν δ' ὡς εἰς ἔλεγχον ἐξέρχομαι, καὶ ὁρῶ ὅτι βροτοῖς ἡ γλῶσσα, οὐ τὰ ἔργα, πάνθ' ἡγέεται.

Νεοπτόλεμος: τί ού με κελεύεις ἄλλο πλὴν ψευδὲς λέγειν;

Όδυσσεύς: κελεύω σ' έγὼ δόλω Φιλοκτήτην λαβεῖν.

Νεοπτόλεμος: τί δ' ἐν δόλω δεῖ λαβεῖν μᾶλλον ἢ πεῖσαι;

Όδυσσεύς: ού πείσεται καὶ πρὸς βίαν ούκ ἔστιν ἄγειν αὐτόν.

Νεοπτόλεμος: ὁ δ' οὕτως ἔχει δεινὸν ἰσχύος θράσος;

Όδυσσεύς: ἰούς γ' ἀφύκτους ἔχει, οἳ προπέμπουσι φόνον.

Νεοπτόλεμος: οὐκ ἆρ' ἐκείνω γ' οὐδὲ προσμῖξαι ἡμῖν θρασύ;

Όδυσσεύς: ἔστιν εί δόλω αὐτὸν λαμβάνομεν, ὡς ἐγὼ λέγω.

Adverbs, Prepositions, and Verbs

*ἄγω, ἄξω do, drive, lead

ἀλγέω, ἀλγήσω feel pain, suffer ἄρα indicates a question, often expects the answer no; ἄρα οὐ expects a yes

*βούλομαι, βουλήσομαι want, prefer; wish, be willing

***εἰμί, ἔσομαι** be, be possible

έξαμαρτάνω, έξαμαρτήσομαι err, miss the mark, fail

έξέρχομαι, έξελεύσομαι go out, come out

***ἔστι (ν)** it is possible

*ἔχω, ἕξω or σχήσω have, hold; be able + inf.; καλῶς ἔχειν to be well

*ἡγέομαι, ἡγήσομαι lead; believe; lead, command + dat.

*καλέω, καλέω call

*κελεύω, κελεύσω bid, order, command

*λαβεῖν to take, to capture

*λαμβάνω, λήψομαι take, receive; capture

*λέγω, λέξω or ἐρέω say, tell, speak νικάω, νικήσω win, conquer, prevail

όκνέω, όκνήσω scruple, hesitate + inf.

*ὁράω, όψομαι see

*πείθω, πείσω persuade; (mid. or pass.) listen to, obey + dat. or gen.

πλήν except for + gen.

*πράσσω (πράττω), πράξω do, make; fare; + κακῶς suffer

προπέμπω, -πεμψω send first, send on

προσμῖξαι *to approach* + dat.

στυγέω, στυγήσω hate, abhor φύω, φύσω be born; beget, produce; grow; by nature be born + inf. χειρόω, χειρώσω master, subdue

Adjectives, Nouns, Pronouns

*ἄλλος, ἄλλη, ἄλλο another, other
ἄναξ, ἄνακτος ὁ prince, lord, king
*ἀνήρ, ἀνδρός ὁ man, husband

ἀργός, ἀργή, ἀργόν (-ος, -ον) idle, lazy; not done

ἄφυκτος, ἄφυκτον inescapable; unerring, inevitable βία, βίας ἡ strength, force βροτός, βροτοῦ ὁ mortal γλῶσσα (γλῶττα), γλώσσης ἡ tongue, language

*δεινός, δεινή, δεινόν awesome, fearsome, terrible

δόλος, δόλου ὁ bait, trap; cunning

δράων, δράοντος ὁ doing, accomplishing, acting	ξυνεργάτης, ξυνεργάτου ὁ accomplice, assistant
ἔλεγχος, ἐλέγχου ὁ testing, scrutiny	*παῖς, παιδός ἡ ὁ child
έργάτις, έργάτιδος ἡ laboring, industrious	*πάντα, πάντων τά all, each, whole
*ἔργον, ἔργου τό deed, task, work; building; ἔργον in truth, in deed	*πατήρ, πατρός ὁ father
ἐσθλός, ἐσθλή, ἐσθλόν noble, fine, good	πούς, ποδός ὁ foot
ἔτοιμος, ἐτοίμη, ἔτοιμον ready, at hand; able + inf.	προδότης, προδότεος (-ους) ὁ traitor, betrayer
θράσος, θράσεος (-ους) τό courage; rashness	τέχνη, τέχνης ἡ skill, art
θρασύ, θρασέος (-ους) τό bold; rash	τόξον, τόξου τό bow
ἰός, ἰοῦ ὁ arrow	τοσοίδε, τοσῶνδε οἱ so much, so many
ἰσχύς, ἰσχύος ἡ strength, force, might	Φιλοκτήτης, Φιλοκτήτου ὁ Philoktetes
*κακός, κακή, κακόν bad, evil, cowardly	φόνος, φόνου ὁ murder
κλύων, κλύοντος ὁ hearing, giving ear to, attending to; hearing 'x' in acc.	φρήν, φρενός ἡ midriff, heart; mind
from 'y' in gen.	
	*χείρ, χειρός ἡ (dat pl. χερσίν) hand; force, army
from 'y' in gen.	
from 'y' in gen. Λαέρτιος, Λαερτίου ὁ Laertes *λόγος, λόγου ὁ word, speech, story;	force, army

1. The asterisk indicates the top 250 most frequently occurring vocabulary, which you are to memorize.

Practice Parsing Greek Sentences. Parse each word of the sentence found below. For nouns and pronouns, give case and function. For verbs, give person, number, tense, mood, and voice. For adverbs and conjunctions, identify them. For prepositional phrases, give the preposition and the preposition's object. For adjectives, specify the noun they agree with in gender, number, and case.

ἔστιν εί δόλῳ αὐτὸν λαμβάνομεν, ὡς ἐγὼ λέγω.

Check your answers with those in the Answer Key.

Module 22 Top 250 Vocabulary to be Memorized. Like learning the alphabet and endings, memorizing vocabulary is essential to acquiring language. The better you memorize the top 250 most frequently occurring vocabulary words, the greater mastery of the language you will have.

Adjectives and Pronouns

Άθηναῖος, Άθηναία, Άθηναῖον Athenian, of or from Athens

ἄξιος, ἀξία, ἄξιον worthy, deserving + gen.

άμφότερος, άμφοτέρα, άμφότερον both

ἴδιος, ἰδία, ἴδιον one's own; one's self

ἰερός, **ἰερό**ν holy; (n. in sg.) temple; (n. in pl.) sacrifices

κακός, κακή, κακόν bad, evil, cowardly

 $\mathring{\mathbf{o}}$ S, $\mathring{\mathbf{h}}$, $\mathring{\mathbf{o}}$ who, whose, whom; which, that; $\mathring{\mathbf{h}}$ by which way, just as; $\mathring{\mathbf{e}}$ V $\mathring{\mathbf{o}}$ while; $\mathring{\mathbf{e}}$ S $\mathring{\mathbf{o}}$ until

ὄστις, ἤτις, ὅ τι whoever, whatever

Verbs

ἀξιόω, ἀξιώσω, ἠξίωσα, ἠξίωκα, ἠξίωμαι, ἠξιώθην deem worthy, think fit + 'x' in acc. + inf.; expect + 'x' in acc. + inf; deem 'x' in acc. worthy of 'y' in gen.

άποθνήσκω (θνήσκω), άποθανέομαι, άπέθανον, τέθνηκα, -----, die, perish

Etymology Corner XXII by Dr. E. Del Chrol

Technical Terms 18, Parts of Speech

Verbs, **cont**. Verbs also have **tense** and **aspect** or **tense-aspect**, which is unrelated to how you may feel learning all this new vocabulary. Tense meaning *stressed* is from an entirely different root than **tense** meaning *the time a verb happened*, even though the words are spelled the same. Words like these are **homonyms**. Here's yet another example of how English is confusing, and Greek wouldn't put up with that nonsense. A verb **tense** comes from the Latin **tempus**, *time*, like in temporary (something for a limited *time*) and the cliché **tempus fugit**, *time flies*.

Aspect has an easy etymology but took a winding road before grammarians picked it up. **Aspect** comes from *to look towards* (from Latin **spectare**, like spectacles which you *look* through or an inspector who *looks* into stuff + the prefix **ad** like adhere

meaning to cling to something). It seems to have its origin in astronomy, describing the relative positions of two objects, i.e., how they look at each other. If you extend that concept of relative motion and position and squint a little, you can see how one could use that to describe if an action is complete (perfective), incomplete (imperfective), or in a state (stative). When an action has been entirely full/fulfilled, it's completed. Use the prefix in not and you have an action that is not entirely full/fulfilled and is in progress or is repeated. Progress derives from stepping forward (gradior/gressus, which gives us aggressive—someone stepping up on us—and grade—what step you are at in school, what level your work was); repeated comes from asking for something again (petere like in petition, a form people sign asking for change). The progressive/repeatedness of the incomplete aspect has the sense of the action going along or going back to it. Action in a state (στάσις) results from a previously completed action or from a completed action whose effects are still relevant.

What to Study and Do 22. Before moving on to the next module, make sure that you have memorized the forms of the relative pronoun and that you can write them out from memory. Remember that the relative pronoun takes its gender and number from its antecendent and its case from its use in its own clause. Also be sure you can parse relative pronouns and their antecedents.

Learning Tip 22: Seek to Access the Creative. The creative minds of artists, composers, poets, scientists, and songwriters speak of their most creative moments as the mystery of a muse or some outside force speaking through them. This creativity exists for all of us to tap into. Meditation, novelty, and travel are supposed to help. Learn how to access creativity through concentrated effort, open-mindedness, and a letting go of control. Employing memory strategies enables you to combine the processing of new information with your ability to let your mind create memorable images and associations. Rhymed pegging is a way to use numbers in order to remember items in a specific order. In this strategy, you rhyme an item with each number, like so:

One Bun

Two Shoe

Three Tree

Four Door

Five Hive

Six Sticks

Seven Heaven

Eight Gate

Nine Vine

Ten Hen

Next you associate items in a list with each rhymed peg. Let's revisit our list of ten Greek writers,

Homer, Herakleitos, Anakreon, Mimnermos, Sappho, Herodotos, Thoukydides, Aiskhylos, Sophokles, Euripides,

picking up with the author Mimnermos. For Mimnermos I think of the words I'm Nervous. Next I link Mimnermos and I'm Nervous to One Bun. I think of a bun filled with snake eyes covered in an onion and mustard sauce. Mimnermos dates to about 630 BCE. 630 can be represented by the word James. I picture Jesse James making fun of me because I'm nervous to eat the bun filled with snake eyes, covered in an onion mustard sauce. For Sappho I think of a **hoe** covered with tree **sap**. I've just stepped on the **hoe** and got **sap** all over my **shoe**. When I stepped on the hoe, the handle hit my nose, making it turn big and blue. Sappho dates to about 630. The words shims can represent the number 630. I take one of the many shims, scattered on the ground and use it to try to remove the sap from my shoe. Herodotos makes me think of heroes and **dots**. I picture the Greek **heroes** Jason and Herakles wearing polka **dot**ted dresses as they try to climb a huge **tree** where the golden fleece is stuck high in the branches and wrapped around the club of the **hero** Herakles. Herodotos dates to about 484. The number 484 can be represented by the word **river**. The **hero** Herakles suggests to the hero Jason that they divert the nearby river so as to knock down the tree and recover the golden fleece and club.

For the remaining authors, try making up your own associations. Kevin Horsley explains a second pegging system that you can use. This strategy asks you to relate a number to an object. In this pegging system, zero is a soccer ball. One is a pencil. Two is a duck. Three is a camel. Four is a sailboat. Five is a snake. Six is an elephant. Seven is a fishing rod and line. Eight is a snowman. Nine is a balloon and string. Each item represents the shape of its number. And so the fishing rod and line form the number 7. In using this pegging system, you apply a similar strategy, linking the item you want to remember to the object that the number represents instead of to the object the number rhymes with. Remember to use your creativity to remember new information.

Self-Assessment Modules 14-22

Rate yourself on a scale of 1 to 10, where 10 represents mastery and 1 its opposite. Answer each of the below thoughtfully. For any score less than a 7, review the material.

MEMORY

- 1. Have I memorized all of the high frequency vocabulary?
- 2. Have I memorized all of the endings for noun ending sets 1–10?
- 3. Have I memorized the verb endings for $\mu \iota$ -verbs and for ω -verbs?
- 4. Have I memorized the verb forms for εἰμί and οἶδα?
- 5. Have I memorized the personal pronouns?
- 6. Have I memorized the common adjectives and pronouns?

APPLICATION AND CONCEPTS

- 1. Can I define the eight parts of speech and pick out the function of each in sentences in English and in Greek?
- 2. Can I define a prepositional phrase and pick them out in sentences in English and in Greek?
- 3. Do I understand how endings create meaning?
- 4. Can I apply the Case and Function Chart when reading and translating?
- 5. Can I define and explain the following verb qualities: person, number, tense-aspect, mood, and voice?
- 6. Can I define and explain transitive and intransitive verbs?
- 7. Can I define an infinitive and explain how it functions as a dynamic complement?
- 8. Can I define and explain noun and adjective agreement?

- 9. Do I understand how word order creates meaning in attributive and predicate position?
- 10.Do I understand how word order is important but not decisive in the way that noun, pronoun, and verb endings are decisive?

READING AND TRANSLATING

- 1. Do I read the sentences in Greek one or more times before I start to translate?
- 2. As I translate, am I able to identify endings and vocabulary with ease?
- 3. Do I have a sense for how a sentence develops meaning from beginning to end?
- 4. Do I check my translations with the answers?
- 5. Do I read through the Greek sentences two or more times after I have an accurate understanding of each sentence's meaning?
- 6. Can I parse each word in a sentence?