

# Old Western Culture

*A Christian Approach to the Great Books*

## Year 1: The Greeks

### Unit 1

# Drama and Lyric

*The Tragedies, Comedies, and Minor Poems*

*Student Workbook*



**ROMAN ROADS PRESS**

INHERIT THE HUMANITIES

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## ABOUT ROMAN ROADS PRESS



### ROMAN ROADS PRESS

INHERIT THE HUMANITIES

Roman Roads Press is a publisher of classical Christian curriculum. Just as the first century roads of the Roman Empire were the physical means by which the early church spread the gospel far and wide, so Roman Roads Press uses today's technology in print and media to bring timeless truth, goodness, and beauty into your home.

*Old Western Culture* is a literature curriculum covering the Great Books of Western Civilization. It is a classical curriculum, based on the great books of western civilization. It is a Christian

curriculum, which sees the history and literature of the West through the eyes of the Bible and historic Christianity. It is an integrated humanities curriculum, bringing together literature, history, philosophy, doctrine, geography, and art. It is especially designed for homeschools, homeschool co-ops, and hybrid model schools using a flipped-classroom approach.

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- Unit 1: The Epics—The Poems of Homer
- Unit 2: Drama and Lyric—The Tragedies, Comedies, and Minor Poems
- Unit 3: The Histories—Herodotus, Thucydides, and Xenophon
- Unit 4: The Philosophers—Aristotle and Plato

#### Year 2: *The Romans*

- Unit 1: The Aeneid—Vergil and Other Roman Epics
- Unit 2: The Historians—From Idea to Empire
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- Unit 4: Nicene Christianity—Athanasius, Augustine, and Boethius

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- Unit 2: The Defense of the Faith—Scholastics of the High Middle Ages
- Unit 3: The Medieval Mind—Dante and Aquinas
- Unit 4: The Reformation—Post Tenebras Lux

#### Year 4: *Early Moderns*

- Unit 1: Rise of England—Metaphysical Poets, Milton, and Shakespeare.
- Unit 2: Politics and Poetry—Romantic and Victorian Poets in the Age of Revolution
- Unit 3: The Enlightenment—Descartes, Galileo, Newton, Hume, Kant, and Reid.
- Unit 4: The Novels—Austen, Dickens, Dostoevsky, and Lewis.

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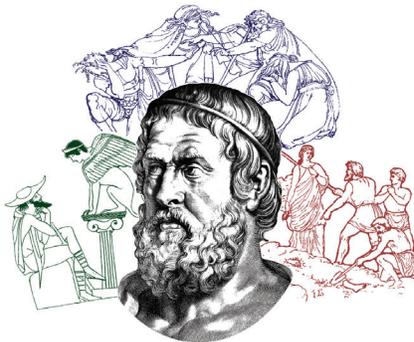


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AESCHYLUS



SOPHOCLES



EURIPIDES



## Introduction and Overview

If you could take only ten books to a deserted island on which you were to be marooned for the rest of your life, what would they be? As Mortimer Adler says, this is no game—we are all in precisely that position. We are simply unable to read all the books there are; therefore, we had better choose well. Some books exercise our minds by their rigor and move our spirits by their beauty with every reading. Some books help us communicate with our culture because they have been a common element in education for centuries. Some books aid our understanding of the physical world by a clear exposition of careful observations by powerful minds. But only a very few books do any of these things well. And as C. S. Lewis says, old books give us a radically different perspective on life and our assumptions, and no modern books can do this at all, no matter how good they are.

As Christians, we understand that ours is a historical faith, one that originated, developed, and grew in certain times at certain places. To study and understand the long stream of history and thought and to comprehend our place in that stream is to increase our appreciation of our cultural inheritance, our ability to use wisely and build faithfully upon that inheritance, and our ability to understand and respond to God's work in history.



*"A Reading of Homer," Sir Lawrence Alma-Tadema, 1885*

The conclusion we may draw from all of this is that the old books are best, and the best of the old books are the best of all. That is why we read the great books. Join us in Old Western Culture as we explore the best of the old books from a Christian perspective!

## ABOUT THE INSTRUCTOR



*Dani and Wes Callihan*

**Wesley Callihan** grew up on a farm in Idaho and earned a bachelor's in history from the University of Idaho in 1983. Wes is a co-author of *Classical Education and the Homeschool* and the founder of Schola Classical Tutorials. Wes and his wife, Dani, have six children and a growing brood of grandchildren.



## HOW TO USE THIS COURSE

*Old Western Culture* is a four-year course of study designed for grades 9 through 12, as well as enrichment for lifelong learners. Each year of *Old Western Culture* is a double-credit integrated humanities curriculum presented in four units that may also be used individually as one-quarter electives, or to complement another course of study.

The first step is watching the first video lesson. Students should then complete the assigned reading and then answer the Reading Questions before watching the following video lecture. The Lecture Questions should be answered after watching the lecture. An answer key at the back of the booklet will help parents ensure that students have grasped the key elements of the lessons. These are often sample answers that could be greatly expanded by students. They may also be used to guide Socratic discussions.

## RECOMMENDED SCHEDULE

*Old Western Culture* is designed to accommodate a traditional nine-week term (for a thirty-six-week school year). A recommended schedule is provided below. We expect the average student to spend one to two hours per day on this course: first completing the assigned readings and answering the workbook questions under the “Reading” header, and then watching the lectures and answering the video questions under the “Lecture” header.

## MATERIALS

- **Video Lessons.** *Old Western Culture* is a narrative guide through the great books. The curriculum is centered around the video as a “textbook replacement,” guiding students through the original works.
- **The Great Books.** *Old Western Culture* immerses students in reading the classics themselves rather than just reading about them. Families have two options for acquiring the texts:
  1. Use or purchase your own texts. Chances are, you already own at least some of these classics, so feel free to use your own copies. Specific translations or editions are not required.
  2. Use the *Old Western Culture Reader Series*. *Old Western Culture* now has readers that gather all the assigned reading into one volume. Order these Readers at [RomanRoadsMedia.com/Readers](http://RomanRoadsMedia.com/Readers).
- **The Student Workbook.** Purchase a hard copy, or visit [romanroadsmedia.com/materials](http://romanroadsmedia.com/materials) to download a free PDF. The workbook questions allow students to test their understanding of the reading assignments and the lectures. The Answer Key at the end of the workbook provides very concise answers to the essay questions. They are not intended to be comprehensive. In many cases entire papers could be written in response to an essay question from this workbook, and students are encouraged to pursue questions which spark their curiosity. Use the short answers as a baseline for further conversation and expanded answers.
- **Exams.** Two exams are available (Exam A and Exam B) for download from the Materials page on [romanroadsmedia.com](http://romanroadsmedia.com). Students may use one for practice, or for retake. The Teacher’s Edition of the Exam (separate PDF) includes answers as well as notes on grading.

Note: Throughout all materials, we have avoided referencing original works by edition-specific page numbers. We instead provide location identifiers such as book, chapter, section, and line numbers in order to maintain the flexibility to use multiple translation options.

## ADDITIONAL ASSIGNMENTS

In addition to the reading, lectures, and workbook questions, students will complete the following:

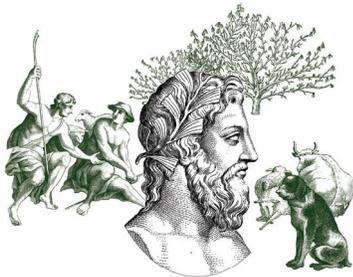
- **Term Paper.** Students may choose a paper topic from the discussion questions at the end of each lesson, expand on an essay question from any lesson, or choose a topic of their own based on the works or themes of this term. The term paper should be 750–1,200 words long and should persuasively articulate a thesis while drawing on examples from the original works.
- **Final Exam.** Visit [www.romanroadsmedia.com/materials](http://www.romanroadsmedia.com/materials) to download the most recent final exams. Two options, Exam A and Exam B, are provided. The exams are similar in style and difficulty, but the content varies. Students who score lower than 90 percent on Exam A should take Exam B two days later to help reinforce subject mastery.

## AGE LEVEL

In *Old Western Culture* students will encounter mature themes such as paganism, sexual immorality, and detailed battle descriptions (mostly in actual reading). We recommend the series for ages fourteen and above, but of course parents will want to consider the maturity levels of their own children and discuss these issues with them.

## ADDITIONAL RESOURCES

A list of additional resources is kept up to date at [www.romanroadsmedia.com/materials](http://www.romanroadsmedia.com/materials).



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## RECOMMENDED NINE-WEEK SCHEDULE

Key: Watch Lectures Answer Workbook Questions Read Texts Complete Additional Assignments

WEEK	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
1	Lecture 1 Lecture Questions	Lecture 2 Lecture Questions	<i>Agamemnon</i>	<i>Agamemnon</i>	Reading Questions
2	Lecture 3 Lecture Questions	<i>Libation Bearers</i>	Reading Questions	<i>The Eumenides</i>	Reading Questions
3	Lecture 4 Lecture Questions	<i>Oedipus the King</i>	Reading Questions	Lecture 5 Lecture Questions	<i>Oedipus at Colonus</i>
4	Reading Questions	<i>Antigone</i>	Reading Questions	Lecture 6 Lecture Questions	<i>The Trojan Women</i>
5	Reading Questions	<i>The Medea</i>	Reading Questions	Lecture 7 Lecture Questions	<i>The Frogs</i>
6	Reading Questions	Lecture 8 Lecture Questions	Poems of Sappho	Works of Pindar and Theocritus	Reading Questions
7	Lecture 9 Lecture Questions	<i>Works and Days</i> Reading Questions	Lecture 10 Lecture Questions	<i>The Fall of Troy</i>	Reading Questions
8	Reading Questions	Lecture 11 Lecture Questions	Lecture 12 Lecture Questions	Work on paper	Paper: Draft Due
9	Exam A		Exam B (if score on Exam A is below 90%)		Paper: Final Due



# Lesson 1: Background of Greek Drama

## The Development of Theater

### READING

No reading for this lesson.

### LECTURE

Watch Lecture 1, and then answer the following study questions.

1. Where do modern scholars generally believe drama originated?

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2. What are the two main types of Greek drama?

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3. What is the circular flat staging area at the base of the theater called?

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4. What is the Greek name for the long shallow building that forms the backdrop of the stage?

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5. What is the origin of our modern term “obscene”? What did it mean in the context of Greek drama? Why did the early Greek playwrights believe this was important?

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6. What role does the chorus play in early Greek drama?

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7. What is the origin of our modern word “episode”?

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8. Name three of the most famous Greek tragedians and one comedian.

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## DISCUSSION QUESTIONS

Based on the Greek theory that certain things in drama should only occur off screen (refer back to the etymology of the word “obscene”) what would the Greeks think of our modern dramas today?

## EXTRA CREDIT

Sketch an image of the traditional design for a Greek theater. Include the hemisphere of audience seats, the “orchestra” in front, and the “scena” behind.



## Lesson 2: Background of Greek Drama

### The Period, the Poets, and the Presentation

Note: We will cover the material from this lesson in more detail in next term's unit (*The Greeks: The Histories*), but are going over it now to better understand the socio-political background of Greek drama in fifth century BC Athens.

#### READING

There is no reading assignment for this lesson.

#### LECTURE

Watch Lecture 2, and then answer the following study questions,

1. When was the Golden Age of Greece?

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2. Which two major events in the fifth century shaped Athenian culture and influenced Greek thought and the Greek playwrights in particular?

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3. Why did the Greeks send a runner back to Athens after having defeated the Persians at the Battle of Marathon?

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4. How does Xerxes and his army of 1.7 million cross the Hellespont in the Second Persian War?

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5. What military leader directed the Spartan army in the Battle of Thermopylae?

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6. What tremendous military advantage did the Athenian navy have over the Persians in Battle of Salamis?

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7. How was the construction of the Acropolis funded?

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8. Summary Question: Explain how the defeat of the Persians in the Persian Wars became the backdrop for Greek drama.

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9. What battles took place on these key dates: 480 BC and 490 BC?

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## Lesson 3: Aeschylus' Oresteia

### *Agamemnon*

#### READING

Read *Agamemnon*, the first play from the Oresteia, by Aeschylus and then answer the following study questions.

1. How does the play open? Describe the scene. (OWC Reader, Lines 1-41; Lattimore translation, Lines 1-38)

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2. How did Clytemnestra get word of the fall of Troy and the soon return of Agamemnon? (OWC Reader, Lines 248-349; Lattimore translation, Lines 258-316)

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3. What do Clytemnestra and Aegisthus intend to do to Agamemnon when he returns home?

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4. Why is the end of Agamemnon's first speech ironic?

*And for the rest, touching our state  
And gods, we will assemble in debate  
A concourse of all Argos, taking sure  
Counsel, that what is well now may endure  
Well, and if aught needs healing medicine, still  
By cutting and by fire, with all good will,  
I will essay to avert the after-wrack  
Such sickness breeds.*

*Now in the business of the city and the gods  
we must ordain full conclave of all citizens  
and take our counsel. We shall see what element  
is strong, and plan that it shall keep its virtue still.  
But that which must be healed - we must use medicine,  
or burn, or amputate, with kind intention, take  
all means at hand that might beat down corruption's pain.*

- Lattimore translation, Lines 844-850

- OWC Reader, Lines 836-843

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5. What crimes does Clytemnestra charge Agamemnon with? (OWC Reader, Lines 1454-1505; Lattimore translation, Lines 1407-1447)

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6. Who is in control at the end of the play? (OWC Reader, Lines 1744-1789; Lattimore translation, Lines 1651-1676)

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## LECTURE

Watch Lecture 3 and then answer the following study questions:

7. What is the mytho-historical context of the Oresteia?

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8. What did Agamemnon do to get fair winds to sail to Troy that so angered his wife Clytemnestra?

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9. Who is the brother of Agamemnon and what is his connection with the Trojan war?

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10. Why does the curse of the House of Atreus not fall on Menelaus?

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11. What recurring theme in *Agamemnon* is discussed in this lecture?

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12. What is the significance of the purple carpet that Clytemnestra rolls out for Agamemnon?

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13. What classical allusion from *Agamemnon* shows up in the Bible?

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## Lesson 4: Aeschylus' *Oresteia* *The Libation Bearers* and *The Eumenides*

### READING

Read *The Libation Bearers* and *The Eumenides*—the second and third plays from the *Oresteia*—by Aeschylus, and then answer the following study questions.

1. What has brought Electra to the tomb of Agamemnon? (OWC Reader, Lines 104-130; Lattimore translation, Lines 84-105)

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2. How does Electra know that Orestes has returned? (OWC Reader, Lines 202-254; Lattimore translation, Lines 165-211)

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3. What is driving Orestes to kill Clytemnestra and Aegisthus? (OWC Reader, Lines 321-372; Lattimore translation, Lines 269-305)

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4. What code of ethics do these lines indicate?

*Nay, the law is sternly set -  
Blood-drops shed upon the ground  
Plead for other bloodshed yet;  
Loud the call of death doth sound,  
Calling guilt of olden time,  
A Fury, crowning crime with crime.*

- OWC Reader, Lines 484-489

*It is but law that when the red drops have been spilled  
upon the ground they cry aloud for fresh  
blood. For the death act calls out on Fury  
to bring out of those who were slain before  
new ruin on ruin accomplished.*

- Lattimore translation, Lines 400-404

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5. What does Clytemnestra threaten Orestes with, if he kills her? (OWC Reader, Lines 1080-1106; Lattimore translation, Lines 908-930)

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6. What is the opening scene of *The Eumenides*? (OWC Reader, Lines 1-81; Lattimore translation, Lines 1-63)

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7. What does Apollo tell Orestes to do? (OWC Reader, Lines 82-107; Lattimore translation, Lines 64-84)

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8. What is Clytemnestra's complaint to the Furies? (OWC Reader, Lines 118-161; Lattimore translation, Lines 94-139)

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9. What is the complaint of the Furies against Apollo and Athene? (OWC Reader, Lines 165-207; Lattimore translation, Lines 143-177)

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10. What does Orestes admit, and what does he not admit? In other words, what is at issue in the trial? (OWC Reader, Lines 524-553; Lattimore translation, Lines 443-469)

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11. How is Orestes defended by Apollo? (OWC Reader, Lines 706-783; Lattimore translation, Lines 609-673)

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12. How does the voting turn out?

Apollo  
*O stranger judges, sum aright the count  
Of votes cast forth, and, parting them, take heed  
Ye err not in decision. The default  
Of one vote only bringeth ruin deep,  
One, cast aright, doth stablish house and home.*

Athena  
*Behold, this man is free from guilt of blood,  
For half the votes condemn him, half set free!*

- OWC Reader, Lines 868-874

Apollo  
*Shake out the votes accurately, Athenian friends.  
Be careful as you pick them up. Make no mistake.  
In the lapse of judgment great disaster comes. The cast  
of a single ballot has restored a house entire.*

Athene  
*The man before us has escaped the charge of blood.  
The ballots are in equal number for each side.*

- Lattimore translation, Lines 748-753

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## LECTURE

Watch Lecture 4, and then answer the following study questions.

13. Who is the chief character of the second and third plays of the Oresteia?

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14. What happens at the end of *The Libation Bearers* that leads into the third play by Aeschylus?

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15. What is the real problem addressed throughout this trilogy?

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16. What solution is found for this problem?

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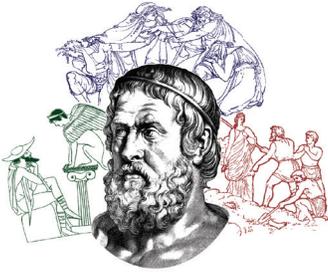
17. How did Aeschylus please the Athenian audience with his plays?

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## Lesson 5

# Sophocles' *Oedipus the King*

### READING

Read *Oedipus the King* by Sophocles, and then answer the following study questions.

1. What is the problem in Thebes as the play opens? What is Oedipus' attitude toward his people? (OWC Reader, Lines 1-83; Lattimore translation, Lines 1-77)

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2. What does Oedipus boast of having done? In what does he apparently place his confidence? (OWC Reader, Lines 396-420; Lattimore translation, Lines 380-403)

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3. In the argument between Oedipus and Teiresias, what does each accuse the other of? How do the ideas of darkness and light and blindness and sight play into their arguments against each other? (OWC Reader, Lines 310-484; Lattimore translation, Lines 300-461)

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4. What information does Jocasta reveal, and what is Oedipus' reaction? (OWC Reader, Lines 725-893; Lattimore translation, Lines 697-863)

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5. Why does Oedipus think Jocasta does not want to hear about his origins?

Oedipus  
*[W]ith such guiding clues I cannot fail  
 To bring to light the secret of my birth.*

Oedipus  
*With such clues  
 I could not fail to bring my birth to light.*

Jocasta  
*Oh, as thou carest for thy life, give o'er  
 This quest. Enough the anguish I endure.*

Jocasta  
*I beg you - do not hunt this out - I beg you,  
 if you have any care of your own life  
 What I am suffering is enough.*

Oedipus  
*Be of good cheer; though I be proved the son  
 Of a bondwoman, aye, through three descents  
 Triply a slave, thy honor is unsmirched.*

Oedipus  
*Keep up  
 your heart, Jocasta. Though I'm proved a slave,  
 thrice slave, and though my mother is thrice slave,  
 you'll not be shown to be of lowly lineage.*

- OWC Reader, Lines 1083-1089

- Lattimore translation, Lines 1058-1065

Oedipus  
*Let the storm burst, my fixed resolve still holds,  
 To learn my lineage, be it ne're so low.  
 It may be she with all a woman's pride  
 Thinks scorn of my base parentge.*

Oedipus  
*Break out what will! I at least shall be  
 willing to see my ancestry, though humble.  
 Perhaps she is ashamed of my low birth,  
 foe she has all a woman's high-flown pride.*

- OWC Reader, Lines 1102-1105

- Lattimore translation, Lines 1077-1079

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## LECTURE

Watch Lecture 5, and then answer the following study questions.

6. When Oedipus was born, his father ordered his mother to kill him. What did she do instead?

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7. Who finds Oedipus and raises him?

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8. In the ancient world what did the word “tyrant” mean?

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9. What is the real problem that *Oedipus the King* addresses as revealed in Oedipus' angry argument with Teiresias?

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10. What did Aristotle say is the power of the play *Oedipus the King*?

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11. What does Oedipus do when he finds that Jocasta has hung herself?

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## DISCUSSION TOPIC

What are the some of the benefits and drawbacks of reading vs. watching plays?



## Lesson 6

# Sophocles' *Oedipus at Colonus* and *Antigone*

### READING

Read *Oedipus at Colonus* and *Antigone* by Sophocles, and then answer the following study questions.

1. According to the Stranger, on whose sacred ground is Oedipus sitting? What is Oedipus' reaction to this information?

Oedipus

*What is the site, to what god dedicated?*

Stranger

*Inviolable, untrod; goddesses,  
Dread brood of Earth and Darkness, here abide.*

Oedipus

*Tell me the awful name I should invoke.*

Stranger

*The Gracious Ones, All-seeing, so our folk  
Call them, but elsewhere other names are rife.*

Oedipus

*Then may they show their suppliant grace, for I  
From this your sanctuary will ne'er depart.*

- OWC Reader, Lines 38-45

Oedipus

*What ground is this? What god is honored here?*

Stranger

*It is not to be touched, no one may live upon it;  
Most dreadful are its divinities, most feared,  
Daughters of darkness and mysterious earth.*

Oedipus

*Under what solemn name shall I invoke them?*

Stranger

*The people here prefer to address them as Gentle  
All-seeing Ones; elsewhere there are other names.*

Oedipus

*Then may they be gentle to the suppliant.  
For I shall never leave this resting place.*

- Lattimore translation, Lines 38-45

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2. Why does Oedipus want to stay here? (OWC Reader, Lines 84-107; Lattimore translation, Lines 83-110)

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3. When Ismene comes, what information does she give her father? (OWC Reader, Lines 324-416; Lattimore translation, Lines 332-420)

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4. What is Oedipus' reaction to this news? (OWC Reader, Lines 417-453; Lattimore translation, Lines 421-460)

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5. Why do Creon and Polyneices come to Oedipus? (OWC Reader, Lines 739-770 & 1303-1339; Lattimore translation, Lines 728-760 & 1254-1396)

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6. What request does Polyneices make of his sisters?

*Woe worth my journey and my baffled hopes!  
Woe worth my comrades! What a desperate end  
To that glad march from Argos! Woe is me!  
I dare not whisper it to my allies  
Or turn them back, but mute must meet my doom.  
My sisters, ye his daughters, ye have heard  
The prayers of our stern father, if his curse  
Should come to pass and ye some day return  
To Thebes, O then disown me not, I pray,  
But grant me burial and due funeral rites.  
So shall the praise your filial care now wins  
Be doubled for the service wrought for me.*

- OWC Reader, Lines 1442-1453

*Ab, what a journey! What a failure!  
My poor companions! See the finish now  
Of all we marched from Argos for! See me . . .  
For I can neither speak of this to anyone  
Among my friends, nor lead them back again;  
I must go silently to meet this doom.*

*O sisters - daughters of his, sisters of mine!  
You heard the hard curse of our father:  
For God's sweet sake, if father's curse comes true,  
And if you find some way to return home,  
Do not, at least, dishonor me in death!  
But give me a grave and what will quiet me.  
Then you shall have, besides the praise he now  
Gives you for serving him, an equal praise  
For offices you shall have paid my ghost.*

- Lattimore translation, Lines 1399-1413

7. At the beginning of *Antigone*, what do we learn Creon has forbidden, and what is the penalty for disobedience?

Ismene  
*What is it? Some dark secret stirs thy breast.*

Antigone  
*What but the thought of our two brothers dead,  
The one by Creon graced with funeral rites,  
The other disappointed? Eteocles  
He hath consigned to earth (as fame reports)  
With obsequies that use and wont ordain,  
So gracing him among the dead below.  
But Polyneices, a dishonored corpse,  
(So by report the royal edict runs)  
No man may bury him or make lament -  
Must leave him tombless and unwept, a feast  
For kites to scent afar and swoop upon.  
Such is the edict (if report speaks true)  
Of Creon, our most noble Creon, aimed  
At thee and me, aye me too; and anon  
He will be here to promulgate, for such*

Ismene  
*What is it? Clearly some news has clouded you.*

Antigone  
*It has indeed. Creon will give the one  
of our two brothers honor in the tomb;  
the other none.  
Eteocles, with just entreatment treated,  
as law provides he has hidden under earth  
to have full honor with the dead below.  
But Polyneices' corpse who died in pain,  
they say he has proclaimed to the whole town  
that none may bury him and none bewail,  
but leave him unwept, untombed, a rich sweet sight  
for the hungry birds' beholding.  
Such orders they say the worthy Creon gives  
to you and me - yes, yes, I say to me -  
and that he's coming to proclaim it clear  
to those who know it not.*



*As have not heard, his mandate; 'tis in sooth  
No passing humor, for the edict says  
Who'er transgresses shall be stoned to death.  
So stands it with us; now 'tis thine to show  
If thou art worthy of thy blood or base.*

- OWC Reader, Lines 18-38

*Further: he has the matter so at heart  
that anyone who dares attempt the act  
will die by public stoning in the town.  
So there you have it and you soon will show  
if you are noble, or fallen from your descent.*

- Lattimore translation, Lines 20-38

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8. What is Creon's basic position throughout the play (till the end)? What does he think is most important? (OWC Reader, Lines 155-215, 592-639 & 684-739; Lattimore translation, Lines 162-222, 631-680 & 727-780)

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9. Why does Antigone disobey Creon? Does she think she doesn't need to obey authority? What does she think is most important? Remember also Polyneices' request of her in *Oedipus at Colonus*. (OWC Reader, Lines 41-98 & 411-493; Lattimore translation, Lines 43-99 & 441-525)

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10. What is Creon's final assesment of his previous attitude? (OWC Reader, Lines 1206-1274; Lattimore translation, Lines 1261-1342)

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## LECTURE

Watch Lecture 6, and then answer the following study questions.

11. What are two of the best known “cycles” in Greek mythology, and of which cycle do the plays by Sophocles compose a part?

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12. Who was the mythical first king of Athens?

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13. What theme recurs in this play that was prominent in *Oedipus the King* as well?

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14. Why do the Greeks love tragedy?

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## DISCUSSION TOPIC

Why is pride such an important theme in Greek literature? If hubris was a fatal flaw, then why was humility not considered a virtue?



## Lesson 7

# Euripides' *The Trojan Women* and *Medea*

### READING ASSIGNMENT

Read *The Trojan Women* and *Medea* by Euripides, and then answer the following study questions.

1. What god favored the city of Troy and, at the beginning of *The Trojan Women*, mentions the story of the Trojan Horse? (OWC Reader, Lines 1-27; Lattimore translation, Lines 1-27)

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2. Which goddess originally supported the Achaeans (Greeks) but now, at the fall of Troy, wishes to make them suffer for the disrespect they showed her? (OWC Reader, Lines 55-108; Lattimore translation, Lines 48-86)

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3. Who prepares the body of Astyanax for burial? How are these two related to each other? (OWC Reader, Lines 1349-1496; Lattimore translation, Lines 1118-1234)

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4. How does Helen try to show that executing her would be unjust? (OWC Reader, Lines 1100-1168; Lattimore translation, Lines 914-965)

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5. Why is Medea so angry at Jason?

*But now everything is at variance, and the dearest ties are weakened. For having betrayed his own children, and my mistress, Jason reposes in royal wedlock, having married the daughter of Creon, who is prince of this land. But Medea the unhappy, dishonored, calls on his oaths, and recalls the hands they plighted, the greatest pledge of fidelity, and invokes the gods to witness what return she meets with from Jason.*

- OWC Reader, Lines 12-17

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*But now there's hatred everywhere, Love is diseased. For, deserting his own children and my mistress, Jason has taken a royal wife to his bed, The daughter of the ruler of this land, Creon. And poor Medea is slighted, and cries aloud on the Vows they made to each other, the right hands clasped In eternal promise. She calls upon the gods to witness What sort of return Jason has made to her love.*

- Lattimore translation, Lines 16-23

6. Why does Creon try to force her out of the country along with her children?

Medea  
*For what, Creon, dost thou drive me from this land?*

Creon  
*I fear thee (there is no need for me to wrap my words in obscurity), lest thou do my child some irremediable mischief, and many circumstances are in unison with this dread. Thou art wise, and skilled in many evil sciences, and thou art exasperated, deprived of thy husband's bed. And I hear that thou threatenest, as they tell me, to wreak some deed of vengeance on the betrother, and the espouser and the espoused; against this then, before I suffer, will I guard. Better is it for me now to incur enmity from you, than softened by your words afterward greatly to lament it.*

- OWC Reader, Lines 205-215

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Medea  
*What is your reason, Creon, for banishing me?*

Creon  
*I am afraid of you - why should I dissemble it? - Afraid that you may injure my daughter mortally. Many things accumulate to support my feeling. You are a clever woman, versed in evil arts, And are angry at having lost your husband's love. I hear that you are threatening, so they tell me, To do something against my daughter and Jason And me, too. I shall take my precautions first. I tell you, I prefer to earn your hatred now Than to be soft-hearted and afterward regret it.*

- Lattimore translation, Lines 281-291



## LECTURE

Watch Lecture 7, and then answer the following study questions.

7. What was Euripides' purpose in writing *The Trojan Women*?

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8. What story provides the background to *Medea*?

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9. Why did Medea offer to help Jason?

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10. What actions does Medea take that indicate an absolute devotion to Jason? What is her motivation?

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11. How does Medea get revenge?

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12. What does “Deus Ex Machina” refer to in drama?

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13. How does Euripides take tragedy in a different direction than Aeschylus and Sophocles?

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## DISCUSSION TOPICS

1. Which of the four Trojan women do you think suffered the most?
2. Why do you think Helen is counted as one of the four Trojan Women?
3. In what ways might we say Euripides was a “liberal” in his day?



## Lesson 8

# Aristophanes' *The Frogs* and *The Clouds*

### READING

Read *The Frogs* (optional: read also *The Clouds*) by Aristophanes and then answer the following study questions.

1. Why does Dionysus want to travel to Hades? (OWC Reader, Lines 88-129)

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2. Who does Dionysus dress up as for his journey to Hades? (OWC Reader, Lines 143-146)

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3. Which two playwrights have a contest in Hades for the prized spot next to Pluto? (OWC Reader, Lines 994-1011)

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4. Optional reading question: What is Strepsiades trying to learn from Socrates?

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5. Optional reading question: In what condition does Aristophanes leave Socrates and his Thinkery at the end of the play?

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## LECTURE

Watch Lecture 8, and then answer the following study questions.

6. How are the plays of Aristophanes comparable to those of Gilbert and Sullivan?

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7. Optional reading question: Which famous philosopher does Aristophanes mock in *The Clouds*?

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8. Who is the chorus in *The Frogs*?

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9. Which playwright does Dionysus select to restore the integrity of tragedy in Athens?

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## DISCUSSION TOPIC

Proverbs 26:4–5 says that there is a time when it is appropriate to “answer the fool according to his folly.” How might Aristophanes’ use of satire against the puffed-up followers of Socrates be an example of “answering the fool according to his folly”?



## LECTURE

Watch Lecture 9, and then answer the following study questions.

3. When and where did Sappho live?

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4. What epithet is rumored to have been given to Sappho because she wrote poetry so well?

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5. When did Pindar live?

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6. What four sets of games were famous and well attended in Ancient Greece?

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7. In what way were the poems of Pindar aristocratic?

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8. What is Bucolic poetry?

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9. What is one way this bucolic style influenced later great literature?

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## DISCUSSION TOPICS

1. Why do you think gardens (especially secret or magical gardens) show up so often in literature? What is the symbolism of gardens? What role do gardens play in Scripture?
2. How does the behavior of Odysseus in the court of Alkinoös highlight the differences between Odysseus and Achilleus?



## Lesson 10

# Lyric Poetry: Hesiod's *Works and Days*

### READING

Read Hesiod's *Works and Days*, and then answer the following questions.

1. To whom does Hesiod request the Muses to sing praise at the beginning of *Works and Days*?

*Muses of Pieria who give glory through song, come hither, tell of Zeus your father and chant his praise.*

- OWC Reader, Line 1

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2. What two kinds of strife does Hesiod mention? Which type does he say is beneficial?

*So, after all, there was not one kind of Strife alone, but all over the earth there are two. As for the one, a man would praise her when he came to understand her; but the other is blameworthy: and they are wholly different in nature. For one fosters evil war and battle, being cruel: her no man loves; but perforce, through the will of the deathless gods, men pay harsh Strife her honour due. But the other is the elder daughter of dark Night, and the son of Cronos who sits above and dwells in the aether, set her in the roots of the earth: and she is far kinder to men. She stirs up even the shiftless to toil; for a man grows eager to work when he considers his neighbour, a rich man who hastens to plough and plant and put his house in good order; and neighbour vies with his neighbour as he hurries after wealth. This Strife is wholesome for men.*

- OWC Reader, Lines 11-22

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## LECTURE

Watch Lecture 10, and then answer the following study questions.

3. Where and when did Hesiod live?

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4. To whom is the material in *Works and Days* directed?

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5. What is Hesiod's *Theogony* about?

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6. Of which book in the Bible do some passages in *Works and Days* remind you?

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## Lesson 11

# Lesser Epics: Quintus of Smyrna's *The Fall of Troy*

### READING

Read *The Fall of Troy*, by Quintus Smyrnaeus, and then answer the following study questions

1. Who came and gave new hope to the city of Troy after Hector was killed and the Trojans had just about given up? (OWC Reader, Book 1: Lines 22-28)

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2. Who, upon hearing Penthesileia boast about her prowess, had premonitions that all would still go badly for the Trojans? (OWC Reader, Book 1: Lines 119-145)

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3. When did Priam know that Penthesileia would die rather than helping to drive back the Achaeans from the walls of Troy? (OWC Reader, Book 1: Lines 238-268)

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4. Who killed Penthesileia? (OWC Reader, Book 1: Lines 767-857)

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5. Who dealt Achilles his death-blow? (OWC Reader, Book 3: Lines 24-97)

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6. Achilles' death clearly shows the division of the gods throughout the Trojan War Cycle. Between which two camps of men are the gods divided? (OWC Reader, Book 3: Lines 98-113 & 151-161)

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7. Who among the gods mourned Achilles' death as a personal grief? (OWC Reader, Book 3: Lines 667-769)

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8. Which two Greek heroes contested against each other for Achilles' armor? (OWC Reader, Book 5: Lines 127-178)

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## LECTURE

Watch Lecture 11, and then answer the following study questions.

9. When did Quintus of Smyrna live?

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10. What period does *The Fall of Troy* describe?

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11. What is one noticeable difference between Quintus of Smyrna's work here and the Homeric epics?

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12. In *The Fall of Troy*, what example of change in literature do we see since Homer's day?

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13. What notable character who was still alive in *The Iliad* dies in *The Fall of Troy*?

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14. Who wins Achilleus' armor?

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## Lesson 12: Lesser Epics

# Apollonius of Rhodes' *The Argonautica*

### READING

OPTIONAL READING AND READING QUESTIONS for this lesson.  
Read *The Argonautica*, by Apollonius of Rhodes.

1. Who built the Argo?

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2. Which god is Jason likened to when he goes out to start his voyage?

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3. Which hero was originally nominated to lead the voyage of the Argo?

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4. What happened when the Argonauts landed on the shores of Amycus, king of the Bebrycians?

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5. What help did Phineus give to the Argonauts when two of them had driven away the Harpies who had been harassing him?

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6. Who first started the plot to cause Medea to fall in love with Jason so that she would help him with his task?

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## LECTURE

Watch Lecture 12, and then answer the following study questions.

7. What period of history does the word “Hellenistic” refer to?

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8. Who founded the city of Alexandria?

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9. What was Eratosthenes famous for?

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10. Who (or what) calls to the Argonauts to board the ship for their journey?

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11. Why does Medea fall in love with and help Jason?

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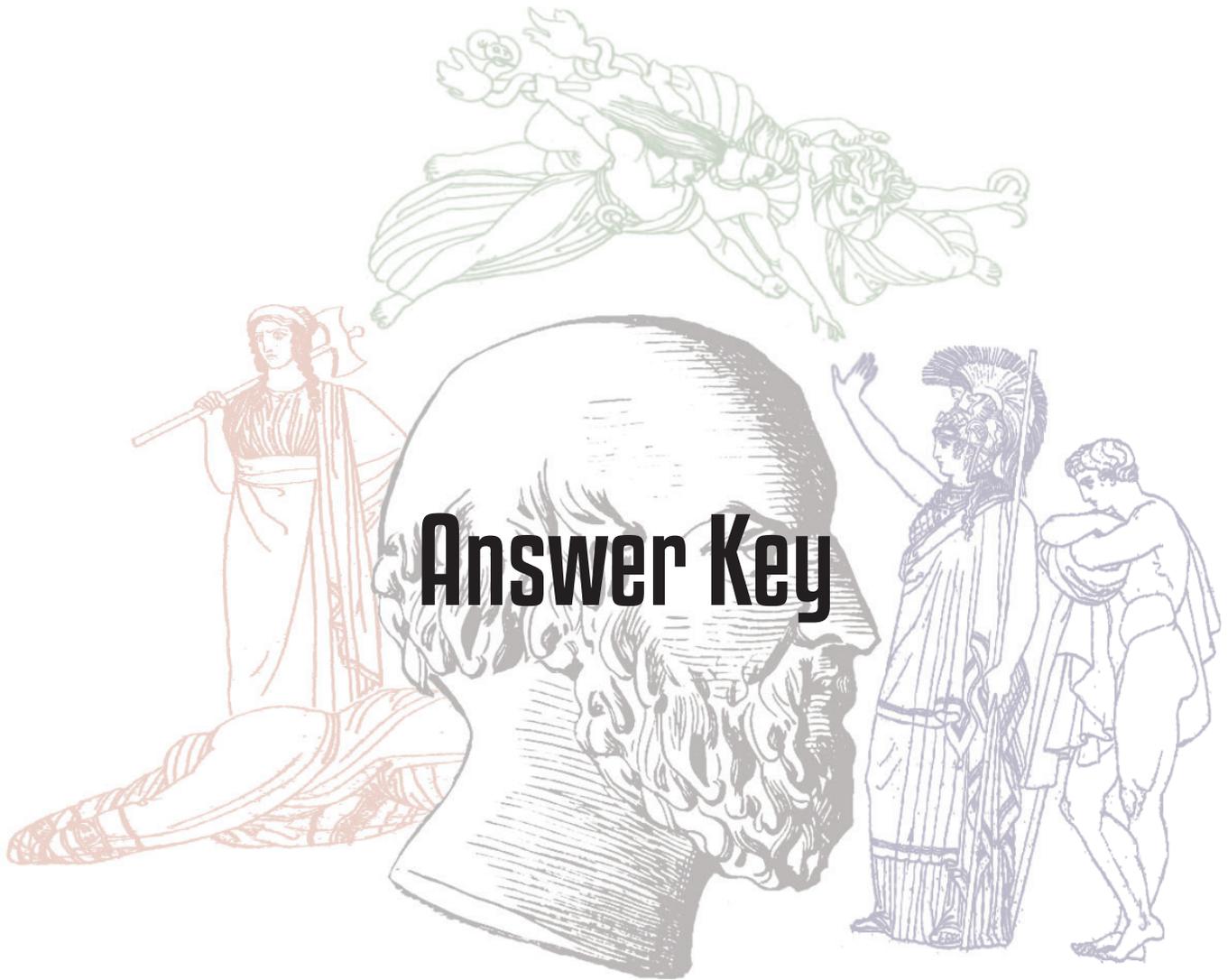
12. How is Circe related to Medea?

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## DISCUSSION TOPIC

What are some advantages of reading the “Great Conversation” of old books chronologically?





# Answer Key

## Lesson 1

### Background of Greek Drama: Development of Theater

1. Modern scholars generally believe that drama originated in religious rites and ceremonies to the god Dionysus.
2. The two main types of Greek drama are tragedy and comedy.
3. The circular flat staging area at the base of the theater is called the orchestra.
4. The long shallow building that forms the backdrop of the stage is called the “skéné,” the same Greek word behind the Septuagint’s translation for “tent” or “tabernacle.”
5. Our modern word “obscene” comes from the Greek “ob-skéné,” meaning “off scene,” in reference to content that might be important to the story, but should not be shown publicly. The early Greek playwrights believed that training yourself to see violence without the ability to take action required you to suppress the natural instinct to respond, and was therefore corrosive to the soul.
6. In early Greek drama the chorus, as a group, serves as the primary actor in each play, giving background to the plot and interpreting the goings-on for the audience.
7. In Greek drama, the “epis-ode” was the bit of action that might take place “between odes,” i.e., between songs. In Greek drama, “ode” was necessary to interpret “episode.”
8. Three of the most famous Greek tragedians are Aeschylus, Sophocles, and Euripides. One of the most famous Greek comedians is Aristophanes.

## Lesson 2

### Background of Greek Drama: The Period, the Poets, and the Presentation

1. The Golden Age of Greece was the fifth century BC, primarily in Athens.
2. The two major fifth-century events that shaped Athenian culture and influenced Greek thought were the Persian Wars (490 and 480 BC) and the Peloponnesian War (431–04 BC).
3. The Greeks send Pheidippides back to Athens to warn them that the defeated Persian army has set sail to attempt an attack on the city before the Greek forces can return and defend it. His run from Marathon to Athens is the distance of a marathon race today.
4. Xerxes and his army of 1.7 million cross the Hellespont in the Second Persian War by lashing together hundreds of ships side by side and building a wooden and dirt road across them.
5. Leonidas led the Spartans in the Battle of Thermopylae.
6. The Athenian navy was familiar with the waters of Salamis Bay and commanded smaller, more maneuverable triremes that allowed them to outmaneuver the heavier and clumsier Persian fleet.
7. The construction of the Acropolis was illegitimately funded by money from the Delian League treasury—money that was intended to fund the defense of the confederacy.
8. The Greeks viewed their defeat of the Persians as a vindication by the gods of their culture and way of life. The peace that followed ushered in the Golden Age of Athens, a period marked by confidence and cultural development, especially in the area of drama, which highlighted democracy, trial by jury, and the Greek emphasis on the life of the mind.



9. The Battle of Marathon took place in 490 BC, and the Battle at Thermopylae took place in 480 BC.

## Lesson 3

### Aeschylus' *Oresteia: Agamemnon*

1. As *Agamemnon* opens, a watchman has been posted by Clytemnestra on the roof of Agamemnon's palace in Mycenae to watch for the signal fires that will tell of Troy's fall and the return of the Greek fleet.
2. Clytemnestra describes how the signal fires passed the message around the Aegean Sea from Troy to Mycenae: when the signal watchmen saw Troy burning, they lit a bonfire; when the watchmen further along saw that bonfire, they lit their own, and so on until the watchmen on Agamemnon's palace roof saw the last bonfire.
3. Clytemnestra and Aegisthus intend to kill Agamemnon when he returns home.
4. The end of Agamemnon's speech is ironic because he says he is coming to restore the city, to heal what is wrong, and to cure corruption, yet he is the corruption which Clytemnestra intends to remove.
5. Clytemnestra's charges against Agamemnon include his sacrifice of Iphigenia, his bringing home Cassandra as a mistress, and his being "the plaything of all the golden girls at Ilium (Troy)." (Lattimore translation, Line 1439) She also refers to the old curse on the house of Atreus, for which Agamemnon has paid. (OWC Reader, Lines 1570-1579; Lattimore translation, Lines 1497-1504)
6. At the end of the play Aegisthus and Clytemnestra are in control of the city, but the old men of the city continue to rail at them and to remind them that vengeance will come.
7. The mytho-historical context of the *Oresteia* is just after the end of the Trojan War.
8. Agamemnon sacrificed his daughter Iphigenia to get fair winds for his journey to Troy.
9. Menelaus is the brother of Agamemnon, and it is Menelaus' wife Helen who was carried off and then pursued by the Greeks, thus starting the Trojan war.
10. As descendents of Atreus, both Agamemnon and Menelaus were subject to the curse of the House of Atreus, but not in a fatalistic way. The curse, just like the intervention of the gods, can only bring out or accentuate what a man is predisposed to. Remember the episode in Book IV of *The Iliad* when Athena makes Pandarus fire the arrow and break the truce by "...convincing the fool's heart within him."
11. The theme of nets (snares, entrapments) recurs throughout *Agamemnon*.
12. The purple carpet that Clytemnestra rolls out for Agamemnon represented extravagant luxury reminiscent of a Persian potentate, an image of royal arrogance that would have evoked strong negative connotations among the Athenian audience.
13. Acts 26 contains an allusion to *Agamemnon*. The apostle Paul says that on the Damascus road, Jesus asks him "why do you kick against the goads" —the question posed by Aegisthus when the chorus rebukes him.

## Lesson 4

### Aeschylus' *Oresteia: The Libation Bearers and The Eumenides*

1. Electra has been sent by Clytemnestra to pour libations (drink offerings) at the tomb of Agamemnon.
2. Electra knows that Orestes has returned because she recognizes the lock of his hair he had left at the beginning of the play, and then

she recognizes his footprint.

3. Orestes is driven to kill Clytemnestra and Aegisthus because Apollo has told him through an oracle that he must punish his father's murderers or be punished by the gods himself.
4. There is a code of vengeance indicated by these lines - the feud mentality which cannot be stopped. If blood is shed, more blood must be shed. But retaliation must be made for that, and then more for that in turn, and so on.
5. Clytemnestra threatens Orestes with a mother's curse, and that the angry Furies will exact revenge on him for her.
6. In the opening scene of *The Eumenides* Orestes is at the temple of Apollo at Delphi, surrounded by the sleeping forms of the Furies.
7. Apollo tells Orestes to go to "Pallas' citadel," the Acropolis of Athens, where Athena's temple was, to find judges who will decide the case.
8. Clytemnestra complains to the Furies that she did right in murdering Agamemnon and yet is in disgrace, and that the Furies are not helping her by pursuing Orestes.
9. The Furies accuse Apollo and Athena, the "younger" gods, of riding roughshod over the duties of justice that the older gods, like the Furies, represent.
10. Orestes does not dispute the fact that he is guilty of killing his mother. The issue in the trial is whether it was right or wrong to do so.
11. Apollo's defense of Orestes is that a mother is not a real parent, because she is merely the nurse of the seed planted by the "real" parent, the father. For proof he points to Athena herself, who according to myth had no mother, only a father, Zeus. By this reasoning, Orestes does not deserve to die.
12. The jury vote is evenly split, so Athena as judge casts the deciding vote in favor of Orestes. (See also OWC Reader, Lines 851-863; Lattimore translation, Lines 734-743)
13. The chief character of the second and third plays of *The Oresteia* is Orestes, the son of Agamemnon and Clytemnestra (from whom, incidentally, this trilogy of plays gets its name).
14. At the end of *The Libation Bearers*, Orestes kills his mother Clytemnestra and then is haunted by the Furies because he has committed a crime against his kin.
15. The problem Aeschylus addresses in this trilogy is how to stop the cycle of blood vengeance.
16. To resolve this problem, Athena convinces the parties to hold a trial by jury to address the issue of Orestes' guilt rather than resorting to vigilante justice, thus elevating the virtue of reason and rhetoric over violence.
17. Aeschylus pleased the Athenians by praising rhetoric, a centerpiece to the developing Athenian democracy that set them apart from the peoples around them.

## Lesson 5

### Sophocles' *Oedipus the King*

1. The problem in Thebes as the play opens is a plague that is ravaging the city and countryside — the people and crops are dying. Oedipus sees the grief of the people, and he sympathizes; he is not an uncaring ruler, he identifies with his people.
2. Oedipus boasts of having "solved the riddle by my wit alone" and of having gotten rid of the Sphinx when Teiresias could not do it with the help of the gods. He places excessive confidence in his own intelligence and ability to understand and deal with problems. He lacks humility in the face of things too big for him to handle.
3. In the argument between Oedipus and Teiresias, each accuses the other of being blind. Oedipus says Teiresias is blind not only physically, but also in his understanding,



whereas blind Teiresias can see more clearly than Oedipus, who still has his sight.

4. Jocasta tells of the circumstances of Laius' murder, and Oedipus for the first time is shaken, because it rings a bell—it sounds familiar.
5. Oedipus thinks Jocasta does not want to hear about his origins because she is only worried that he will turn out to be a low-born man. He thinks she is worried about being embarrassed by his origins.
6. Oedipus' mother could not kill her baby, so she handed him over to a servant to carry out the king's wish. The servant also could not bring himself to kill the child, and so left him on a hillside to die.
7. A shepherd rescues Oedipus as a baby, and after a time the king of Corinth adopts Oedipus and continues to raise him.
8. In the ancient world "tyrant" merely meant a ruler who had come to power by unorthodox means. The term did not carry the negative connotations that it does today.
9. The problem in *Oedipus the King* is the problem of pride, as manifested in Oedipus' own pride.
10. Aristotle said that *Oedipus the King* is powerful as a story of discovery, rather than a story of action.
11. When Oedipus finds that Jocasta has hung herself, he finally fully admits the horror that he has committed, and gouges out his eyes because he did not have wisdom and inner sight, and therefore he considers his physical outer sight worthless.

## Lesson 6

### Sophocles' *Oedipus at Colonus* and *Antigone*

1. According to the Stranger, Oedipus is sitting on ground sacred to the Eumenides (the Furies). Oedipus' reaction is gladness—he wants to stay.
2. Oedipus wants to stay because he has had a prophecy from the Delphic oracle that this is where he will die. His desire to stay is different from his desire to avoid his fate in the earlier part of the story. He accepts and embraces his fate here, and it turns to good because of that.
3. When Ismene comes, she tells her father that her two brothers are fighting over the throne of Thebes, and that they and Creon will be coming to ask for his help.
4. Oedipus responds to this news by becoming angry with his sons and Creon, who gave him no help when he had reached the lowest point in his downfall in the previous part of the story.
5. Creon and Polyneices come to Oedipus because they know that wherever he dies, a blessing will follow, and they want to use that for their own purposes, not out of any concern for Oedipus himself: Creon wants Thebes to flourish, and Polyneices wants to succeed in the war for the throne.
6. Polyneices asks his sisters to give him proper burial when he dies.
7. At the beginning of *Antigone* we learn that Creon has forbidden the burial of any of the enemy, especially Polyneices, and that the penalty for disobedience is death by stoning.
8. Creon's basic position throughout the play is that the state (the city) is more important than individual loyalties, and that those who govern the state (he, himself) ought to be obeyed, no matter what. He believes in absolute submission to authority.

9. Antigone disobeys Creon because she believes that obedience to the laws of the gods is more important than obedience to mere human authority. She disobeys Creon because a higher law contradicts him.
  10. Creon takes full responsibility for the consequences of his attitude. He says he should have revered the gods (meaning that he had not been doing so before), and that it was his fault that his son, daughter-in-law, and wife died.
  11. Two of the best known Greek mythological cycles are the Trojan cycle, and the Theban cycle. The plays by Sophocles compose part of the Theban cycle.
  12. The first king of Athens was Theseus.
  13. The theme of pride, which was prominent in *Oedipus the King*, recurs in *Oedipus at Colonus* and *Antigone* in the form of Creon's pride as well as in Antigone's pride.
  14. The Greeks loved tragedy because it highlighted the tension between man's greatness and brokenness, a tension that often boiled down to the distinction between pride and hubris. In the pre-Christian world, pride itself was considered a virtue, and yet it was the overweening pride of hubris that invariably destroyed great men. (Next year, in *The Romans*, we will study St. Augustine, who argues that pride is the distinguishing mark and foundation of the City of Man.)
3. Hecuba prepares Astyanax for burial. She is his father's mother, his grandmother.
  4. Helen tries to show that executing her would be unjust by casting blame on Hecuba for giving birth to Alexander (a.k.a. Paris), on Priam for not killing Alexander as an infant, on Alexander himself for bewitching her so that she went with him, and ultimately on the gods, specifically Aphrodite, for orchestrating that Alexander should have Helen. When Helen has run out of other people to blame, she also remarks that in the end she actually benefited Greece and tries to prove her loyalty by saying that she tried to run away back to the Greeks as soon as "divine interference in [her] life had stopped."
  5. Medea is angry at Jason because he is preparing to marry Creon's daughter, thereby betraying and abandoning Medea.
  6. Creon tries to force Medea and her children out of the country because he fears reprisal from her against himself and his daughter.
  7. Euripides wrote *The Trojan Women* because he was concerned with the plight of women, a theme that the play highlights.
  8. The background to *Medea* is the story of the voyage of Jason and the Argonauts.
  9. Medea offered to help Jason because she had fallen in love with him and he agreed to marry her and take her away with him.

## Lesson 7

### Euripides' *The Trojan Women* and *Medea*

1. The god Poseidon favored the city of Troy and mentions the Trojan Horse as the cause of the city's downfall.
  2. Athena originally supported the Achaeans (Greeks), but now conspires with Poseidon to harm the very soldiers whom she protected and helped as they fought against the Trojans.
10. Medea shows her absolute devotion to Jason by burning all her bridges—stealing the Golden Fleece, killing her father's soldiers, killing her brother, and desecrating his body to delay the pursuing ships. Medea embarks on this path of radical action because Jason has promised to marry her.
  11. Medea gets revenge by creating a poison and soaking a royal cloak and diadem in it. She



sends it by her children to the new wife of Jason who, when she puts it on, is poisoned and dies. Next, she kills their children.

12. *Deus Ex Machina* (from the Latin “god out of the machine”) is a plot device whereby a seemingly unsolvable problem is suddenly and abruptly resolved, with an unrealistic or contrived intervention of some unexpected new event, character, ability, or object.
13. Where Aeschylus and Sophocles tell a tragic story where a good man is destroyed by a deep flaw, Euripides tells a tragic story where a good man is destroyed “just because.”

## Lesson 8

### Aristophanes’ *The Frogs* and *The Clouds*

1. Dionysus wants to bring a playwright back from Hades to write him some good poetry, for the current living poets were not so skilled at the art.
2. Dionysus dresses up as Hercules when he travels to Hades.
3. Aeschylus and Euripides compete for the honor of sitting next to Pluto as the best playwright.
4. Strepsiades wants to learn how to side-step his creditors by using Socratic logic in court.
5. Aristophanes has Strepsiades burn down the Thinkery while he and his slave beat Socrates and his students off the stage.
6. The plays of Aristophanes are comparable to those of Gilbert and Sullivan in that both are satirical commentary on politics, culture, and society at large.
7. Aristophanes mocks Socrates and his followers in *The Clouds*.
8. The frogs play the role of the chorus in *The Frogs*.
9. Dionysus selects Aeschylus to restore the integrity of tragedy in Athens.

## Lesson 9

### Lyric poetry: Sappho, Pindar, and Theocritus

1. Sappho invokes Aphrodite, the Greek goddess of love, because Sappho writes love poetry
2. Pindar treats the gods as the directors of man’s steps and the givers of good fortune and success.

“[Apollo].... Surely of thy devising were his deeds” (OWC Reader: Pindar, Tenth Pythian Ode)

“A god hath guard over they hopes, O Hieron, and taketh care for them with a peculiar care: and if he fail thee not, I trust that I shall again proclaim in song a sweeter glory yet....” (OWC Reader: Pindar, First Olympian Ode)

“Us it beseemeth to requite the earth-shaking son of Kronos...and to sound his praise as our well-doer, who hath given speed to the horses of our car....” (OWC Reader: Pindar, First Isthmian Ode)

3. Sappho lived on the Island of Lesbos in the 600s BC.
4. Sappho is rumored to have been called “the female Homer.”
5. Pindar lived about a century after Sappho, around 500 BC.
6. The great games in Ancient Greece were the Olympic Games, the Pythian Games, the Isthmian Games, and the Nemean Games.
7. Pindar wrote about the games of Ancient Greece, which were aristocratic in that they

cost a great deal of time and money, and thus were the kind of endeavor that only the rich elite could afford. The other poets of his day, as well as many of the younger citizens of Athens, had less use for the great games because they served no practical purpose except for honor and glory. The older Greeks enjoyed the games because they appreciated the pursuit of honor, glory, and beauty as art for art's sake.

8. Bucolic poetry (from the Greek βουός, meaning "cow") is rural or "pastoral" in setting and often involves dialogues between shepherds on the subject of love or philosophy.
9. The bucolic style gave Virgil his start when he entered the poetic scene.

## Lesson 10

### Lyric Poetry: Hesiod's *Works and Days*

1. Hesiod requests the Muses to sing praise to Zeus.
2. Hesiod mentions the evil sort of strife, which he says fosters war and fighting, and the beneficial sort of strife, which he says makes men compete in their work, becoming better at their trade or talent by comparing themselves with other men.
3. Hesiod lived between 750 and 650 BC in Boeotia.
4. The material in *Works and Days* is directed to Hesiod's brother, Perses.
5. Hesiod's *Theogony* recounts the story of the origin of the gods. It may be summarized as "god-eat-god."
6. The proverbs in *Works and Days* sometimes resemble passages in the book of Proverbs.

## Lesson 11

### Lesser Epics: Quintus of Smyrna's *The Fall of Troy*

1. Penthesileia, an Amazon, came to Troy eager to fight.
2. Andromache did not draw hope from Penthesileia's promises, because Andromache knew what a formidable foe Penthesileia had to fight.
3. Priam knew by a sign, an eagle that flew to the left and carried a dying dove in its talons, that Penthesileia would die at the hands of the Achaeans.
4. Achilles killed Penthesileia.
5. Apollo struck Achilles in the ankle with an arrow.
6. The Greek gods divided themselves in support of either the Greek (Achaean) or Trojan camps.
7. Thetis, Achilles' mother, mourned his death.
8. Odysseus and Aias both laid claim to Achilles' armor.
9. Quintus of Smyrna lived in the third or possibly fourth century AD.
10. *The Fall of Troy* describes the period between the end of *The Iliad* and the beginning of *The Odyssey*.
11. Unlike Homer, Quintus of Smyrna did not write an invocation to the Muse at the beginning of his work.
12. By the time *The Fall of Troy* is written in the late Roman empire, we see expressions of romantic and sentimental feelings that Homer would never have written.
13. Achilles dies in *The Fall of Troy*.
14. Odysseus wins Achilles' armor



## Lesson 12

### Lesser Epics: Apollonius of Rhodes' *The Argonautica*

1. Argus, with the help of Athena, built the Argo. (*Argonautica*, I.18–19)
2. Jason is likened to Apollo in appearance as he goes forth. (*Argonautica*, I.306–10)
3. Hercules was originally nominated to lead the voyage of the Argo, but he proposed that the man who gathered the heroes for the expedition ought to lead them. (*Argonautica*, I.341–47)
4. Amycus had a rule that any foreigners setting foot on his land had to choose a champion to fight a boxing match against him. In the past, Amycus had killed many a stranger in that manner, but when Polydeuces took the challenge, he proved the better boxer, and in the end killed Amycus. The Bebrycians were then driven inland by the Argonauts and were attacked and scattered by other enemies, as well, now that Amycus had been killed. (*Argonautica*, II.1–150)
5. Phineus helped the Argonauts by foretelling the route they would take, and he warned them about the Cyanean rocks before Pontus which crashed together at irregular intervals, destroying most ships which ventured through. Phineus gave them instructions for a test which would tell them when they could sail through the rocks to safety. (*Argonautica*, II.301–340)
6. Hera and Athena took counsel together to find a way to help Jason, and settled on causing Medea to fall in love with him so that she might help him. (*Argonautica*, III.6–35)
7. The Hellenistic Era was the period between Alexander the Great and the fall of the Western Roman Empire.
8. Alexander the Great founded the city of Alexandria and gave his name to the city.
9. Eratosthenes was famous for calculating the circumference of the Earth with an accuracy that is within ten percent of the currently accepted value.
10. The ship itself, the Argo, calls the men to start their journey.
11. A conspiracy of the gods causes Medea to fall in love with Jason.
12. Circe is Medea's aunt.