

***ANCIENT LITERATURE,
ANCIENT CHRONICLES***

VOLUME 2

TEACHER'S MANUAL

J. Parnell McCarter

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The Puritans' Home School Curriculum
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ANCIENT LITERATURE, ANCIENT CHRONICLES II
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SECTION ONE: COURSE INSTRUCTIONS

Purpose

This course provides students the opportunity to read ancient literature from many different nations of Europe, and to discover their connection with what is taught in the Bible.

Books Required

There are three books required for this course:

- *Ancient Literature, Ancient Chronicles Volume 2* (available free on-line at www.puritans.net)
- *Ancient Literature, Ancient Chronicles Volume II Workbook for Students* (available free on-line at www.puritans.net)

Check-Off List

Grades for the course should be recorded on the check-off list in this teacher's manual.

Assignments

This course consists of 7 assignments, presented in this teacher's manual.

Final Exam

This course includes a final exam, presented in this teacher's manual. It is up to the discretion which format to use for the final exam: an essay paper or a test.

Grading

The overall course grade is calculated based on the weighted-average scores of the assignments and final exam.

SECTION TWO: COURSE CHECK-OFF LIST

ANCIENT LITERATURE, ANCIENT CHRONICLES II

Student Name: _____

Teacher Name: _____

Assignment Check-Off List

ASSIGNMENT #	ASSIGNMENT COMPLETED? (X)	ASSIGNMENT SCORE (On 100-Point Scale)
1		
2		
3		
4		
5		
6		
7		
Total of Scores on 7 Assignments		
Average Assignment Score (Total of Scores/7)		

Final Exam Check-Off List

FINAL EXAM	TEST TAKEN? (X)	SCORE (On 100-Point Scale)
Reviews all Assignments		

Course Grade Calculation Table

	SCORE	WEIGHT	WEIGHTED-AVERAGE SCORE
Assignments		60%	
Final Exam		40%	
<i>Course Grade on 100-Point Scale</i>			

Course Grade (Letter Grade Equivalent of Course Grade on 100-Point Scale): _____

Note: Grading in this course should be done on a 100-point scale, with letter grades assigned as follows:

Letter Grade	Score on 100-Point Scale	Score on 4.0 Scale
A+	97 – 100	4.0
A	94 – 96	4.0
A-	90 – 93	4.0
B+	87 – 89	3.0
B	84 – 86	3.0
B-	80 – 83	3.0
C+	77 – 79	2.0
C	74 – 76	2.0
C-	70 – 73	2.0
D	60 – 69	1.0
F	0 – 59	0

In order to determine how many points each question in a test is worth, divide 100 by the number of questions in the test. For example, if there are 10 questions in a test, then each question is worth 10 points ($= 100 / 10$). So if a student got 9 out of the 10 questions right, then his test score is 90 ($= 9 \times 10$) on a 100-point scale. His letter grade, according to the table above, would then be an A-.

We supply in the above table the corresponding grade on a 4.0 scale.

SECTION THREE: ASSIGNMENTS

ASSIGNMENT # 1

1. When did the father of Ernin, the compiler of the *Cin Droma Snechta*, live?
2. According to the ancient Irish chronicles, who led the first colonization of Ireland after the Noahic Flood?
3. Nemedh's colony in Ireland fought off the "*Fomorians*". According to the *Annals of Clonmacnois*, from which son of Noah were the Fomorians descended?
4. The children of Milidh, known to us as the Milesians, were descended from which man, who was himself descended from Magog, a son of Japheth, a son of Noah?
5. Keating quotes from a poem in the Saltair of Caiseal concerning Adhna son of Bioth. Saltair means psalter, which implies such poems in it were meant to be sung. What did the psalm or poem say about Adhna son of Bioth?
6. There is poetic verse that supposedly represents the excuse of Partholan's wife to Partholan, when her adultery was discovered. What was that excuse?
7. Towns often get their names from famous persons associated with them. How did Inis Saimher get its name?
8. Eochaidh Ua Floinn was the chief professor of poetry in Ireland at the time he lived. He describes in a poem the four sons of Partholan. According to the poem, who was the eldest son, and how is he described?
9. Of which son of Japheth are the descendants of Partholan, the Firbolg, the Tuatha Dé Danann, the Neimheadh and the Míleadh all said to be descended from?
10. What was the common language of the descendants of Partholan, the Firbolg, the Tuatha Dé Danann, the Neimheadh and the Míleadh?
11. What was Hector Boetius, in the history of Scotland, describing when he composed the poem below:

The Scotie nation, noble the race,
Unless the prophecy be false,
Ought to obtain dominion,
Where they shall find the Lia Fáil.

12. The entire human race had but one common language which had existed amongst them from the time of Adam. What does the Book of Invasions give as the name of this language?
13. From whom did the term 'Gaelic' acquire its name?
14. How did Eibhear and Eireamhon decide who would get the poet Cir son of Cis and the harper Onaoi, according to the Psalter of Cashel?
15. What does Cormac son of Cuileannan, in his Psaltair, give as the reason of the leaving Thrace by the Picts?
16. What was the Feis of Tara?
17. According to the sources cited in Keating's work, how did Stone Henge in Britain come about?
18. What does Camden in his chronicle of Britain say was the name of Ireland in former times?

19. Of what race was Patrick, who had such a tremendous impact upon the life of Ireland?
20. According to the *Chronicon Scotorum* (aka the *Irish Chronicles*) , how many years after the Noahic Flood did Parthalon arrive in Hibernia?

ASSIGNMENT # 2

1. Who was the British author in the 6th century AD of the work *On the Ruin of Britain*?
2. Who was the 8th century British monk who authored *Historia Britonum* ?
3. Which 12th century professor at Oxford translated a British history from a Celtic source from Brittany into Latin?
4. In the preface of *On the Ruin of Britain*, who is referred to as an “indolent and slothful race”?
5. Which two tribes from the north of Britain harassed the Britons of the south?
6. In Gildas’ work, which people are said to be “neither brave in war nor faithful in time of peace”?
7. It is often helpful to convey a truth by illustrative comparison. In Gildas’ work, which people are said to be “like worms which in the heat of the mid-day come forth from their holes”?
8. In Gildas’ work, which people are said to be “a race hateful both to God and men”, who were allowed in to Britain to help the Britons fight their enemies from the north?
9. What was the name of the island of Britain when Brutus first arrived upon the island with his company of followers, according to the *History of the Kings of Britain*?
10. According to the *History of the Kings of Britain*, Brutus prayed to a goddess a petition in the form of a poem, which included these words: “Look upon us on earth! Unfold our fate, And say what region is our destined seat?” To which false goddess did he pray these words?
11. Brutus’ ancestors were from the same region of the world as the Ephesians. Whose temple was in Ephesus, according to Acts 19:27-28?
12. What did Brutus name the city he built, that is today called London?
13. What is the name of the third king of the Latins who was uncle of the Brutus?
14. How did the River Severn get its name, during the reign of Guendoloena?
15. The ancient Romans employed a tactic America has used in its warfare as well (such as in Afghanistan, where the Northern Alliance was used to help America overthrow the Taliban). Which British duke of Trinovantum was an ally of Julius Caesar’s Roman forces?
16. According to the *History of the Kings of Britain*, which is the first British king to embrace the Christian faith?
17. In Keating’s work we read how Stone Henge in Britain came about. Apparently it became a burial site for important personages in Britain. Who do we read was buried on the site near Uther Pendragon, according to the *History of the Kings of Britain*?

ASSIGNMENT # 3

1. What is the name given to the language of the early Anglo-Saxon peoples that settled in Britain?
2. *Widsith* is an example of Anglo-Saxon poetry. It is written in strophic form. What does 'strophic form' mean?
3. One way we confirm the accuracy of a particular historical account is by comparing it with other historical accounts. Which historical accounts besides *Widsith* mention the martial deeds of Wudga and Hama?
4. In the poem, what does Widsith say must be the manner of life of a ruler who would prosper in his rule?
5. In *Widsith* we read about Offa, just as we did in *Beowulf*. Of which people was Offa the king?
6. The Mead-hall is mentioned in *Widsith* as it was in *Beowulf*. It was evidently a feature important to Anglo-Saxon culture. What is a Mead-hall?
7. Why did Guthere the Burgundian give Widsith a ring?
8. What musical instrument accompanied Widsith's singing?
9. What is the course of bards, according to Widsith?
10. The Anglo-Saxon poem *Deor* is an elegy. What is an elegy?
11. How does the mood in *Deor* contrast with that of *Widsith*?
12. How did the personal circumstances of the author of *Deor* apparently affect the mood of his composition, based upon a perusal of *Deor*?
13. Each strophe of *Deor* ends with a certain refrain. What does 'refrain' mean?
14. What refrain does each strophe of *Deor* end with?
15. How does the refrain contribute to the theme of *Deor*?
16. Over what people did Eormanric rule, according to *Deor* and *Widsith*?
17. *Deor* had been Heodening's poet. It was typical for Germanic royal houses to have such an official poet, who would sing while the people listened and drank. Why was *Deor* evidently no longer the poet, according to the poem *Deor*?
18. The Venerable Bede wrote in *The History of the Primitive Church of England* that there were at that time 5 languages present on the island of Britain, each language reflecting a different ethnic influence on the island. What were they?
19. Both Bede's *The History of the Primitive Church of England* and *The Anglo-Saxon Chronicle* report the same thing with respect to the source of wives for the Pictish men that settled in the northern parts of the island of Britain. What was that source?
20. Contrary to the statement of *The Anglo-Saxon Chronicle* in its entry for 430 A.D., most historical evidence suggests Patrick was not sent by any pope to evangelize Ireland, but went on his own and with the blessing of his local British church, and that Patrick preceded Palladius in his arrival in Ireland. How might the entry in A.D. 596, A.D. 601, etc. help explain the slant of what is described in *The Anglo-Saxon Chronicle* for entries such as 44 A.D., 92 A.D., and 430 A.D.?
21. In *The Anglo-Saxon Chronicle*, what is another name used for the Britons (or British), and what does this suggest about where the Britons were forced to concentrate after the Anglo-Saxon migration to the island of Britain?
22. In Asser's *The Life of King Alfred*, Asser quotes from a Paschal poem of the poet Sedulus. What does "Paschal" mean?

23. In Sedulus' Paschal poem, which ancestor of Alfred is alluded to?
24. Most royal Germanic houses, including that of Alfred, descend from a man who was the son of Frithowald. This man was revered by his Germanic posterity as a god, and from him we get the name 'Wednesday' as the fourth day of the week. Who was this ancestor of Alfred?
25. There is a great value in reading works in their original language, which is why ministers and theologians should be studied in Greek and Hebrew. How is this demonstrated in the case of the translation of Asser's *The Life of King Alfred* regarding Alfred's ancestor "Seth"?

ASSIGNMENT # 4

1. From which son of Japheth can we trace the Romans and the Britons?
2. In Homer's *The Iliad*, which man subsequently designated as the father of the Romans is said in *The Iliad* to be second only to Hector as a warrior on the Trojan side?
3. Between 42 and 37 BC, Virgil spent time writing which pastoral poems?
4. Which Roman emperor commissioned Virgil to write *The Aeneid*, the national poetic history of Rome?
5. What was the general theme of *The Aeneid*, which well suited Roman political goals?
6. *The Aeneid* is an epic poem. What form of meter was it written in?
7. What is a 'metron' or 'foot' of poetry?
8. What is a 'spondee'?
9. Virgil, and the Romans of his time, were pagans. Near the beginning of the poem Virgil implores the Muse to help relate why the so called Queen of Heaven treated the father of the Romans with such disfavor. What is a Muse in ancient Greek and Roman mythology?
10. What town is described this way in *The Aeneid*: "An ancient town...seated on the sea; A Tyrian colony; the people made stout for war, studious of their trade...that times to come should see the Trojan race...ruin, and her tow'rs deface...?"
11. A poet composes a hexameter verse by placing words into the metrical scheme wherever they best fit. One problem is that not every word has one short syllable, let alone two, to fit into the standard dactylic format. The meter must thus become more flexible. Specifically, the poet, at his or her license, may replace (or contract) the pair of short syllables with (or into) a long syllable: **u u** for **—**. The result is a spondee. Below is the first line from Virgil's *The Aeneid* in Latin:



Which metric feet in this line are spondees?

12. What is the difference between a spondee and a trochee?
13. When we are reading any book, essay, or article, we should always ask ourselves about the philosophical worldview of its author, because that worldview will almost invariably surface in his writings. The pagan worldview of Virgil manifests itself in *The Aeneid*. Romans 1 says this about the pagan worldview: "Because that, when they knew God, they glorified [him] not as God, neither were thankful; but became vain in their imaginations, and their foolish heart was darkened. Professing themselves to be wise, they became fools, And changed the glory of the uncorruptible God into an image made like to corruptible man, and to birds, and fourfooted beasts, and creeping things. Wherefore God also gave them up to uncleanness through the lusts of their own hearts, to dishonour their own bodies between themselves: Who changed the truth of God into a lie, and worshipped and served the creature more than the Creator, who is blessed for ever." What are some specific examples in *The Aeneid* of what Romans 1 says?

14. How is *The Aeneid* both a history book (written from the perspective of a pagan Roman) and an epic poem?
15. Which so called “pious chief” is said to have uttered these lines in *The Aeneid*: “Endure, and conquer! Jove will soon dispose / To future good and past and present woes...With me, the rocks of Scylla you have tried...Thro’ various hazards and events, we move / To Latium and the realms foredoom’d by Jove...where Trojan kingdoms once again may rise...”?
16. In the preceding quote, Scylla is mentioned. Define ‘Scylla’.
17. We also read about Scylla in Homer’s epic *Odysseus*. (We shall read about Homer in the chapter on ancient Greek literature. Odysseus was called Ulysses by the Romans.) In that epic, Scylla and Charybdis are mentioned, Odysseus having hazarded to go between them. Alluding to its ancient usage, what does this now mean: ‘between Scylla and Charybdis’?
18. Sometimes the wicked (such as Balaam) have been given insights into what would occur in the future. How has this line from *The Aeneid* (and apparently reflecting what the pagan Romans believed) been fulfilled: “You promis’d once, a progeny divine / Of Romans, rising from the Trojan line / In after times should hold the world in awe, / And to the land and ocean give the law” ?
19. The Roman empire was also prophesied in scripture. How does Daniel 7:7-11, 19-25 (cf Revelation 13:1, 17:8-14) describe it?
20. Hera , in Greek religion and mythology, was queen of the Olympian gods, daughter of Kronos and Rhea. She was regarded as the wife and sister of Zeus. The Romans called her by a different name, and in *The Aeneid* we read how a temple in Carthage was dedicated to her. What was her Roman name, as we find it in *The Aeneid*?
21. Which Tyrian queen of Carthage gave refuge to Aeneas and his band when they were washed upon the Libyan shores?
22. The pagan Romans often attributed wicked sinful lust to some potion of the gods. Which false Roman god, allegedly the son of Venus, is said in *The Aeneid* to have taken the form of Ascanius, son of Aeneas, in order to give the Tyrian queen of Carthage a potion which works in her “love’s disastrous flame”?
23. Who is said to have played on “his golden lyre” what “ancient Atlas taught” concerning the earth’s origins at the Carthaginian court, while the Tyrians and Aeneas and his band of Trojans listened to the song?
24. In terms of genre, how does Titus Livius’ *The History of Rome* differ from Virgil’s *The Aeneid*?
25. How does Titus Livius’ account of the interaction between Aeneas and Latinus in *The History of Rome* differ from Virgil’s in *The Aeneid*?
26. Which genre is typically more conducive to historical accuracy in writing histories, that used by Livius in *The History of Rome* or that used by Virgil in *The Aeneid*? Why?
27. After the death of Latinus, what does Titus Livius in *The History of Rome* say was Aeneas’ method of persuading the aborigine Latins to remain united with the Trojans?
28. According to Titus Livius’ *The History of Rome*, had did the Tiber River acquire its name?
29. The distinctive garments worn by the Vestal Virgins of ancient pagan Rome were the model for Roman Catholic nuns throughout the history of Christianity. According to

Titus Livius' *The History of Rome*, which mother of Romulus and Remus was made a Vestal Virgin by her uncle Amulius, to keep her chaste?

30. To what does Titus Livius attribute the tradition that a she-wolf mothered Romulus and Remus for a time?

31. How did Rome acquire its name?

32. The first temple in Rome was dedicated to the pagan god Jupiter (which among the Greeks was called Zeus). On which hill in Rome was the first temple dedicated?

33. Numa, second ruler of Rome, appointed the son of Marcus to which office, which supervised all sacred functions of the Romans?

34. Which civil body of Romans had the power of confirming who the Roman people had elected as ruler?

35. In Julius Caesar's *The Gallic Wars*, who does he say were the three people to inhabit Gaul (which we today call France)?

36. In Julius Caesar's *The Gallic Wars*, which people residing in modern day Switzerland are said to have wanted to conquer Gaul?

37. In Cicero's speech defending Rabirius, what does Cicero say is the primary motive for his defense?

38. There are samples of some of Horace's odes in the textbook. What is an 'ode'?

39. In one of the odes of Horace, he bragged that his poetry would live as long as Vestal Virgins climbed the Capitoline Hill in Rome. There is an abundance of allusion in such odes as "Jam Satis Terris", that can make them hard for a modern American to understand, so separated from ancient Roman thought and life. One allusion in is to Pyrrha. Who was Pyrrha, according to the ancient Romans?

40. According to "Jam Satis Terris", where were fish caught during the time of Pyrrha?

41. The poem "Solvitur Acris Hiems" by Horace (Ode 1.4) begins very unthreatening, speaking of change within the seasons and life in a routine that survives centuries. However reading down further into the poem, a reader realizes that the death of winter, and arrival of spring is indicative of the ending of a life. In the poem, who is said "impartial, walks his round"?

42. Cytherea, or the Cytherean Venus, was the goddess of springtime in pagan Roman thought. What is she said to be doing in the poem "Solvitur Acris Hiems" by Horace (Ode 1.4)?

43. The inclusion of Vulcan and the Cyclops in the poem "Solvitur Acris Hiems" is to suggest that even Spring will come to an end with the arrival of summer. Vulcan, with Cyclops as his assistant, works in sweltering heat creating summer lightning bolts and storms. All this is in contrast to the previous lines where warmth was a welcome change from the pruina of winter. Who was Vulcan in Roman mythology?

44. There is in the poem "Solvitur Acris Hiems" the juxtaposition of elements of life and death. What is 'juxtaposition'?

45. The "Plutonian hall" is simply Death's house. What is said about "the Plutonian hall" in the poem "Solvitur Acris Hiems"?

46. Lycidas is alluded to in the poem "Solvitur Acris Hiems". Lycidas is a beautiful shepherd boy who was first described by the Ancient Greek poet Theocritus and survived through appearances in works by the Roman poets Horace and Virgil, the English poets Spenser and Milton, and many others. The manner of his mention in the poem "Solvitur Acris Hiems" reveals the wicked state of pagan Roman culture, where sodomite

affections for young boys was openly accepted. In the poem Horace is warning whom of his mortality, and that his affection for Lycidas will cease with it?

47. The chapter closes with samples from the writings of the Roman poet Ovid, such as some of his elegies. What did Ovid mean at the beginning of Elegy I (“The Poet Explains How It Is He Comes to Sing of Love Instead of Battles”) when he says that Cupid stole away one foot?

48. According to Ovid’s *The Metamorphoses*, what was the first age of man like?

49. According to Ovid’s *The Metamorphoses*, what great event did Deucalion and Pyrrha survive?

ASSIGNMENT # 5

1. According to the Parian Marble, how did the Greeks come to be known as Hellenes?
2. The story in Homer's *The Iliad* occurs in the ninth year of a war fought over a beautiful woman. On one side we have the Greeks (also called Achaeans), while on the other the Trojans. A Trojan prince by the name Paris (also called Alexandrus) either kidnapped or seduced a woman from Sparta. She is now in the great walled city of Ilium in Troy and around the wall are tens of thousands of men who have been fighting for years in hope of getting her back. Closely related is another epic poem, also attributed to Homer, called the *Odyssey*. These two poems were written down around 750 BC, but recount a war that was believed to have taken place around 1200 BC. Archaeology has confirmed that there was such a Trojan War, and Troy was conquered by the Grecians. In Book I of Homer's *The Iliad*, which two Grecian leaders disputed in the Assembly over what course to pursue with respect to Chryses' request?
3. *The Iliad* narrates the consequences of anger or rage. The Greek word *menin* ("wrath" or "rage") is the first word in the epic. Whose anger causes his comrades the Achaeans to suffer "countless losses" or deaths, according to the beginning of *The Iliad*?
4. *The Iliad* describes a sacrificial offering that Agamemnon offered before setting sail with his crew. How is it similar to the animal sacrifices offered by Noah, albeit to false gods instead of to the one true God?
5. What is "the city of Priam"?
6. In Book II of *The Iliad*, what was Agamemnon's dream that led him on a perilous course?
7. Who allegedly manufactured the scepter of King Agamemnon?
8. In Book 2 we find a catalogue of the warriors. Which warrior, a son of Telamon, is said to be the strongest Grecian warrior after Achilles?
9. Alexandrus (aka Paris) was one son of King Priam of Troy. But which son of Priam commanded the Trojan forces?
10. Who led the Dardanian forces who were allies of the Trojans in their war with the Grecians?
11. In Book 3, who do Alexandrus the Trojan and Menelaus the Hellene fight for?
12. Who was the son of Atreus and the brother of Agamemnon, that was married to Helen?
13. We find many holy ordinances in common between the ancient Hebrews, Grecians, and Trojans, undoubtedly passed down from their common ancestor Noah. How did Hector and Ulysses determine whether Alexandrus or Menelaus would throw the spear first, using this holy ordinance?
14. Another common ordinance was prayer. However, the pagan Grecians prayed to false gods. Who did Menelaus pray to for assistance before throwing his spear at Alexandrus?
15. What foolish counsel of Minerva did Pandarus heed, and that renewed the war between the Trojans and the Grecians?
16. We find that in ancient times people attached great esteem and solemnity in covenants and oaths. This was true among the Hebrews, and it was true among the Grecians. So it was very grave that the Trojans transgressed their covenant with the Grecians. How was it transgressed?

17. Who called himself “the father of Telemachus” and was known for his cunning?
18. In Book 15 of *The Iliad* is related what will eventually become in the Trojan War: Achilles will kill Hector, which will presage the doom of the Trojans, who will be tricked by the Grecians, with the device of a wooden horse full of Grecian soldiers brought into Troy. After Book 15, the remaining books of *The Iliad* do not cover all of this history of the Trojan War, but they do cover Achilles entry into the Trojan War, his killing of Hector, and its aftermath. Arguably the climax in the plot of *The Iliad* comes when Achilles kills Hector. What is the climax of a plot?
19. How does Herodotus’ description of the Trojan War in his *History* compare with that found in Homer’s *Iliad*?
20. Colchis is an ancient region on the Black Sea south of the Caucasus Mountains. It was the site of Jason's quest for the Golden Fleece, according to Greek history. In our previous ancient literature course we had suggested that the Phasis River that runs through Colchis may be the same as the Pison River mentioned in Genesis 2, its source being in the same region as that of the Tigris and Euphrates. Who does Herodotus in his *History* say was the daughter of the king of the region who was carried off by the Greeks?
21. How is Gyges’ response to seeing Candaules’ wife, as recorded in Herodotus’ *History*, explained by what we read in Genesis 3:7?
22. We read about the Milesians in the Irish chronicles, as we do in Herodotus’ *History*. Which Ionians are there said to have helped the Milesians in their war with the Lydians, due to the fact that these Ionians had been previously helped by the Milesians in their war with the people of Erythrae?
23. Many of the people we read about in the Bible we also read about in Herodotus’ *History*. For example, we read about the Medes, the Persians, the Egyptians, the Ephesians, etc. Which false god do we read in Herodotus’ *History* the Ephesians offered a sacrifice to following their siege by the Lydians under Croesus, the same false god we read in the Bible the pagan Ephesians so adored?
24. According to Herodotus’ *History*, were the Lydians more adept at warfare on sea or on land?
25. Which Persian son of Cambyses, who we also read about in the Bible, destroyed the empire of Astyages during the reign of Croesus, king of Lydia?
26. The term ‘Doric’ today means: “adj : oldest and simplest of the three orders of classical Greek architecture [ant: [ionic](#), [corinthian](#)] n : the dialect of Ancient Greek spoken in the Peloponnesus.” There were a Dorian people in ancient Greece, according to Herodotus. From whom did the Dorians get their name?
27. By what name were the Cappadocians known to the Greeks, according to Herodotus?
28. At the festival of which false god were Grecian plays performed?
29. Which Greek tragic playwright introduced the second actor into ancient Grecian drama?
30. Which Greek tragic playwright introduced the device of *deus ex machina* into ancient Grecian drama?
31. In Sophocles’ play *Oedipus the King*, why are people crowded around the palace of Oedipus at the beginning? .
32. Thucydides’ *History* presents a powerful depiction of the plague described near the beginning of *Oedipus the King*. As we have seen in other examples, drama often covers

history (albeit not with the accuracy that a history book can achieve). Historical fiction, to enhance the entertainment value, is often mixed with historical truth, and it is often difficult when reading or viewing drama to know which is which. Here is an excerpt from Thucydides' *History*: “XLVII. Such was the funeral that took place during this winter, with which the first year of the war came to an end. [2] In the first days of summer the [Lacedaemonians](#) and their allies, with two-thirds of their forces as before, invaded [Attica](#), under the command of [Archidamus](#), son of [Zeuxidamus](#), king of [Lacedaemon](#), and sat down and laid waste the country. [3] Not many days after their arrival in [Attica](#) the plague first began to show itself among the [Athenians](#). It was said that it had broken out in many places previously in the neighborhood of [Lemnos](#) and elsewhere; but a pestilence of such extent and mortality was nowhere remembered. [4] Neither were the physicians at first of any service, ignorant as they were of the proper way to treat it, but they died themselves the most thickly, as they visited the sick most often; nor did any human art succeed any better. Supplications in the temples, divinations, and so forth were found equally futile, till the overwhelming nature of the disaster at last put a stop to them altogether.” What features of the plague are common between the account in Thucydides' *History* and the account in Sophocles' play *Oedipus the King*?

33. According to Apollodorus' *Library and Epitome*, a history book of the ancient Grecians (although mixed undoubtedly with many superstitious myths), here is how Thebes began: “IV. When [Telephassa](#) died, [Cadmus](#) buried her, and after being hospitably received by the [Thracians](#) he came to [Delphi](#) to inquire about [Europa](#). The god told him not to trouble about [Europa](#), but to be guided by a cow, and to found a city wherever [p. 315] she should fall down for weariness.¹ After receiving such an oracle he journeyed through [Phocis](#); then falling in with a cow among the herds of [Pelagon](#), he followed it behind. And after traversing [Boeotia](#), it sank down where is now the city of [Thebes](#). Wishing to sacrifice the cow to [Athena](#), he sent some of his companions to draw water from the spring of [Ares](#). But a dragon, which some said was the offspring of [Ares](#), guarded the spring and destroyed most of those that were sent. In his indignation [Cadmus](#) killed the dragon, and by the advice of [Athena](#) sowed its teeth. When they were sown there rose from the ground [armed men](#) whom they called [Sparti](#).² These slew each other, some in a chance brawl, and some in ignorance. But [Pherecydes](#) says that when [Cadmus](#) saw [armed men](#) growing up out of the ground, he flung stones [p. 317] at them, and they, supposing that they were being pelted by each other, came to blows. However, five of them survived, [Echion](#), [Udaeus](#), [Chthonius](#), [Hyperenor](#), and [Pelorus](#).³” According to Sophocles' play *Oedipus the King*, who was the founder of Thebes?

34. Where did Oedipus send Menoecus' son, Creon, to try to discover the cause of the plague?

35. Dramatic irony is a relationship of contrast between a character's limited understanding of his or her situation in some particular moment of the unfolding action and what the audience, at the same instant, understands the character's situation actually to be. How does Oedipus in Sophocles' play *Oedipus the King* exemplify dramatic irony?

36. In Euripides' play *Medea*, how does Medea take revenge on Creon's daughter, Glauce?

37. In Greek drama, what is a tragedy?

38. In Greek drama, what is a comedy?
39. In Euripides' play *Medea*, who does he blame for the death of his sons? Medea
40. At the very end in Euripides' play *Medea*, who does the Chorus seem to suggest caused the tragic events?
41. What is a satire?
42. Was Aristophanes famous for his tragedies or his comedies?
43. In his play *The Clouds*, who is Aristophanes satirizing?
44. What are some methods Aristophanes uses to satirize him?
45. There are various branches of philosophy, and one branch- the one addressed in Plato's *Republic*- is political philosophy. Which class of people does Plato assert in his *Republic* should be rulers of the State?
46. Must a true philosopher have a good memory, according to Plato?
47. In Aristotle's *Metaphysics* he writes that "causes are spoken of in four senses." What four does he mention?
48. Who was the ancient Greek poet who authored *Theogony and Cosmogony*, purportedly explaining the story of how the world came into being and of the early generations of gods?
49. Thucydides' *On the Early History of the Hellenes* includes an account of Greece before and subsequent to the Trojan War. What does he there write was the situation in Greece in the immediate aftermath of the Trojan War?
50. In writing or reading biographies, we all evaluate men according to some moral standard. In Plutarch's evaluation of Demosthenes, does it appear he regards negatively Demosthenes' polytheism and committing suicide at the end of his life?
51. How do we know from Plutarch's account of Demosthenes' conversation with Satyrus that Demosthenes was an avid spectator of Greek stage-plays of Sophocles and Euripides?
52. The Bible spells out the required qualifications of a good magistrate, as does Plato in his *Republic*. According to Psalm 2:10-12, what is the first requisite of a good magistrate, and how does it seem to compare with Plato's view?
53. You have now read a summary of the play *Medea* as well as portions of it, in addition to some other Greek plays. You should now have an idea of what they are like. In light of Philippians 4:8 and Romans 1:32, do you think it would be a wise thing to be entertained by and feed upon such plays as the ancient Greeks did? Why or why not?

ASSIGNMENT # 6

1. The ancient Roman historian Tacitus wrote of the pagan Germans of his day. What does he say was the origin of the name ‘Germany’?
 2. What does Tacitus say is the nature of power of Germanic kings and generals in relation to that of the people they rule as a whole?
 3. According to Tacitus, what place did war play in the culture of the Germans?
 4. Was adultery common among the Germanic people, according to Tacitus?
 5. How does Tacitus describe the funeral rites of the Germanic people?
 6. According to the preface of *The Chronicle of the Kings of Norway* (aka *Heimskringla*), Snorri Sturluson said “we rest the foundations of our story principally upon” what?
 7. According to Ynglinga Saga, what chief city east of the Tanaquisl River in the country of the Asaland?
 8. What is a skald?
 9. What is skaldic poetry?
 10. A kenning is one form of a paraphrases. The kenning for ‘winter’ is exemplified in this quote from the Prose Edda: “How should winter be paraphrased? Thus: call it Son of Vindsvalr, Destruction of Serpents, Tempest Season. Thus sang Ormr Steinthórsson:
 To the blind man I proffer
 This blessing: Vindsvalr's Son.
Thus sang Ásgrímr:
 The warlike Spoil-Bestower,
 Lavish of Wealth, that winter--
 Snake's-Woe--in Thrándheim tarried;
 The folk knew thy true actions.”
- What is a kenning?
11. The Asaland people were called “incantation-smiths” according to the *Heimskringla*. How is “incantation-smith” an example of a kenning?
 12. What was the name of Odin’s ship?
 13. How did the Ynglinger people get their name ‘Ynglinga’, according to *The Ynglinga Saga*?
 14. Odin brought with him from Asaland which law that he said would assure the people that they would go after death to Valhalla along with his riches?
 15. According to Thiodolf of Kvine’s song, how did Fjolne, ruler of the Swedes, did?
 16. According to Thiodolf of Kvine’s song, what was another name of Rognvald, Olaf’s son?
 17. Why would a skald need to know the stories that Sturluson later compiled in his *Prose Edda*?
 18. According to the Prologue of the *Prose Edda*, who was the father of Odin?
 19. According to the Prologue of the *Prose Edda*, which son of Odin was appointed by Odin to rule over Reidgothland, which is now called Jutland in Denmark?
 20. In the *Prose Edda*, Gylfi had been king of Sweden to the time Odin came to Sweden. He wanted to find out about the land in Asia from which Odin had come. What were these men of Asia under Odin called?

21. What name did Gylfi assume when he was in Odin's country of origin, asking questions of people there?
22. The *Poetic Edda* is the older of the two Eddas (the two Eddas being the *Poetic Edda* and the *Prose Edda*) and therefore is sometimes called the *Elder Edda*. It is also sometimes referred to as *Saemund's Edda* after a famous Icelander. "Voluspa" is a long poem contained within the collection of the *Poetic Edda*. In "Voluspa" a volva (or wise-woman) chants about the cosmos, from its creation to its destruction to its re-creation. The *Prose Edda* quotes "Voluspa" concerning Gimle, which is "that hall which is fairest of all, and brighter than the sun." (It is in contrast to the place called 'Hvergelmir'.) Who are said to dwell in Gimli forever?
23. In the *Prose Edda*, who is said to be "the first father of falsehoods, and blemish of all gods and men"?
24. According to Josephus, the descendants of Tiras, grandson of Noah, were called Thirasians. The Greeks changed their name to Thracians. According to the Greek historian Herodotus, Thracians were the second most numerous people in the world, outnumbered only by the (East) Indians. Among there many settlements was Troy. Tiras was worshipped by his descendants as Thuras, or Thor, the god of thunder. (Also, a number of Tiras' descendants were named after him with the name 'Thor'.) How does this help explain this line from the *Prose Edda*: "He is Oku-Thor, and to him are ascribed those mighty works which Hector wrought in Troy"?
25. In the preface to his book *The Danish History*, Saxo Grammaticus says "that the more ancient of the Danes, when any notable deeds of mettle had been done", would do what, so as to preserve the memory of it?
26. England (aka Angle-land) derives its name from Angles (who came along with other Germanic peoples) from the European continent which settled in Britain. According to *The Danish History*, which son of Humble was the father of the Angle people?
27. Which daughter of Sigtryg, King of the Swedes, is recorded as singing a song upon seeing Gram clad in goats' skins, swathed in the motley hides of beasts, and grasping in his right hand a dreadful weapon, thus feigning the attire of a giant?
28. According to *The Danish History*, who resided for a time in Upsala in Sweden, was treated as a god by the kings of the North, and received adoration in the form of idol-worship?

ASSIGNMENT # 7

1. According to the Anglo-Saxon chronicler Bede, why did the Picts choose their monarchs through the female royal line, rather than the male?
2. Why were the Picts so called, according to the Pictish Chronicle?
3. According to the Pictish Chronicle, who are the Goths thought to be named after?
4. From which ancient people do the Picts trace their origin, according to the Pictish Chronicle?
5. Who is known as the father of the Picts, according to the Pictish Chronicle?
6. Which Scot conquered most of Pictavia around 843 AD?

SECTION FOUR: ASSIGNMENT ANSWERS

ASSIGNMENT # 1

1. When did the father of Ernin, the compiler of the *Cin Droma Snechta*, live? The end of the 4th century
2. According to the ancient Irish chronicles, who led the first colonization of Ireland after the Noahic Flood? Partholan
3. Nemedh's colony in Ireland fought off the "*Fomorians*". According to the *Annals of Clonmacnois*, from which son of Noah were the Fomorians descended? Ham
4. The children of Milidh, known to us as the Milesians, were descended from which man, who was himself descended from Magog, a son of Japheth, a son of Noah? Miletus
5. Keating quotes from a poem in the Saltair of Caiseal concerning Adhna son of Bioth. Saltair means psalter, which implies such poems in it were meant to be sung. What did the psalm or poem say about Adhna son of Bioth? That he visited Ireland, and brought back grass from it to his homeland.
6. There is poetic verse that supposedly represents the excuse of Partholan's wife to Partholan, when her adultery was discovered. What was that excuse? She claimed it was inevitable it should have occurred, given she was in private so much with her male attendant. She compared it to other things that meddle together when put near one another.
7. Towns often get their names from famous persons associated with them. How did Inis Saimher get its name? From the name of Partholan's lap dog, which he killed in anger after hearing his wife's excuse for adultery.
8. Eochaidh Ua Floinn was the chief professor of poetry in Ireland at the time he lived. He describes in a poem the four sons of Partholan. According to the poem, who was the eldest son, and how is he described? Er, who is described as free in happiness, Pleasant his portion, long without change
9. Of which son of Japheth are the descendants of Partholan, the Firbolg, the Tuatha Dé Danann, the Neimheadh and the Míleadh all said to be descended from? Magog
10. What was the common language of the descendants of Partholan, the Firbolg, the Tuatha Dé Danann, the Neimheadh and the Míleadh? The Scotie
11. What was Hector Boetius, in the history of Scotland, describing when he composed the poem below:

The Scotie nation, noble the race,
Unless the prophecy be false,
Ought to obtain dominion,
Where they shall find the Lia Fáil.

The Stone of Destiny

12. The entire human race had but one common language which had existed amongst them from the time of Adam. What does the Book of Invasions give as the name of this language? Gortighern
13. From whom did the term 'Gaelic' acquire its name? Gaedheal
14. How did Eibhear and Eireamhon decide who would get the poet Cir son of Cis and the harper Onaoi, according to the Psalter of Cashel? They cast lots.

15. What does Cormac son of Cuileannan, in his Psaltair, give as the reason of the leaving Thrace by the Picts? That Policornus, king of Thrace, designed to force a beautiful marriageable daughter of Gud, chief of the Cruithnigh, while these latter were at free quarters in the country. When, however, Gud and his Cruithnigh suspected that the king was about to force the maiden, they slew him, and accordingly quitted the country.
16. What was the Feis of Tara? a great general assembly like a parliament, in which the nobles and the ollamhs of Ireland used to meet at Tara every third year at Samhain, where they were wont to lay down and to renew rules and laws, and to approve the annals and records of Ireland
17. According to the sources cited in Keating's work, how did Stone Henge in Britain come about?
18. What does Camden in his chronicle of Britain say was the name of Ireland in former times? Greater Scotia
19. Of what race was Patrick, who had such a tremendous impact upon the life of Ireland? He was a Briton.
20. According to the *Chronicon Scotorum* (aka the *Irish Chronicles*), how many years after the Noahic Flood did Parthalon arrive in Hibernia? 308 years

ASSIGNMENT # 2

1. Who was the British author in the 6th century AD of the work *On the Ruin of Britain*?
Gildas
2. Who was the 8th century British monk who authored *Historia Britonum*? Nennius
3. Which 12th century professor at Oxford translated a British history from a Celtic source from Brittany into Latin? Geoffrey of Monmouth
4. In the preface of *On the Ruin of Britain*, who is referred to as an “indolent and slothful race”? the British
5. Which two tribes from the north of Britain harassed the Britons of the south? The Picts and the Scots
6. In Gildas’ work, which people are said to be “neither brave in war nor faithful in time of peace”? the Britons
7. It is often helpful to convey a truth by illustrative comparison. In Gildas’ work, which people are said to be “like worms which in the heat of the mid-day come forth from their holes”? the Picts and the Scots
8. In Gildas’ work, which people are said to be “a race hateful both to God and men”, who were allowed in to Britain to help the Britons fight their enemies from the north?
the Saxons
9. What was the name of the island of Britain when Brutus first arrived upon the island with his company of followers, according to the *History of the Kings of Britain*? Albion
10. According to the *History of the Kings of Britain*, Brutus prayed to a goddess a petition in the form of a poem, which included these words: “Look upon us on earth! Unfold our fate, And say what region is our destined seat?” To which false goddess did he pray these words? Diana
11. Brutus’ ancestors were from the same region of the world as the Ephesians. Whose temple was in Ephesus, according to Acts 19:27-28? Diana
12. What did Brutus name the city he built, that is today called London? New Troy
13. What is the name of the third king of the Latins who was uncle of the Brutus?
Sylvius Aeneas
14. How did the River Severn get its name, during the reign of Guendoloena? It was named after the bastard daughter of Locrin’s paramour, Estrildis, whose name was Sabre.
15. The ancient Romans employed a tactic America has used in its warfare as well (such as in Afghanistan, where the Northern Alliance was used to help America overthrow the Taliban). Which British duke of Trinovantum was an ally of Julius Caesar’s Roman forces? Androgeus
16. According to the *History of the Kings of Britain*, which is the first British king to embrace the Christian faith? Lucius
17. In Keating’s work we read how Stone Henge in Britain came about. Apparently it became a burial site for important personages in Britain. Who do we read was buried on the site near Uther Pendragon, according to the *History of the Kings of Britain*?
Constantine

ASSIGNMENT # 3

1. What is the name given to the language of the early Anglo-Saxon peoples that settled in Britain? Old English
2. *Widsith* is an example of Anglo-Saxon poetry. It is written in strophic form. What does 'strophic form' mean? Relating to or consisting of stanzas containing irregular lines.
3. One way we confirm the accuracy of a particular historical account is by comparing it with other historical accounts. Which historical accounts besides *Widsith* mention the martial deeds of Wudga and Hama? *Beowulf*, *Waldhere* and *Vilkina Saga*
4. In the poem, what does Widsith say must be the manner of life of a ruler who would prosper in his rule? Virtuous conduct (line 11)
5. In *Widsith* we read about Offa, just as we did in *Beowulf*. Of which people was Offa the king? Offa was the fourth century king of the Angles when they were on the continent. (He was praised for noble deeds and was the traditional ancestor of Offa II who reigned over Mercia in the latter half of the eighth century. Several modernist critics pointing to an eighth century date for *Beowulf* have suggested that Offa's inclusion in the poem served to honor Offa II, but this is incorrect, for *Beowulf* was not written in the eighth century.)
6. The Mead-hall is mentioned in *Widsith* as it was in *Beowulf*. It was evidently a feature important to Anglo-Saxon culture. What is a Mead-hall? Mead is an alcoholic beverage made from fermented honey and water. Anglo-Saxon "castles" would have large open rooms or halls where the elders would drink mead, converse, and be entertained by singers. (The poem *Beowulf* contains two examples of mead-halls: Hrothgar's great hall of Heorot, in Denmark, and Hygelac's hall in Geatland. Both function as important cultural institutions that provide light and warmth, food and drink, and singing and revelry. Historically, the mead-hall represented a safe haven for warriors returning from battle, a small zone of refuge within a dangerous and precarious external world that continuously offered the threat of attack by neighboring peoples. The mead-hall was also a place of community, where traditions were preserved, loyalty was rewarded, and, perhaps most important, stories were told and reputations were spread.)
7. Why did Guthere the Burgundian give Widsith a ring? For the songs he sang
8. What musical instrument accompanied Widsith's singing? The harp
9. What is the course of bards, according to Widsith? To shape and change into words the splendor of men throughout many lands
10. The Anglo-Saxon poem *Deor* is an elegy. What is an elegy? A song expressing sorrow
11. How does the mood in *Deor* contrast with that of *Widsith*? The former is sorrowful, while the latter exuberant
12. How did the personal circumstances of the author of *Deor* apparently affect the mood of his composition, based upon a perusal of *Deor*? His sad personal state of having lost his job as official poet apparently inspired him to write a woeful elegy.
13. Each strophe of *Deor* ends with a certain refrain. What does 'refrain' mean? A regularly recurring phrase or verse, typically at the end of a stanza
14. What refrain does each strophe of *Deor* end with? "That went by, so can this."
15. How does the refrain contribute to the theme of *Deor*? It emphasizes the extent of the multiple sorrows, yet the hope of the poet to weather them.

16. Over what people did Eormannic rule, according to *Deor* and *Widsith*? The Goths
17. Deor had been Heodening's poet. It was typical for Germanic royal houses to have such an official poet, who would sing while the people listened and drank. Why was Deor evidently no longer the poet, according to the poem *Deor*? He was replaced by Heorrenda.
18. The Venerable Bede wrote in *The History of the Primitive Church of England* that there were at that time 5 languages present on the island of Britain, each language reflecting a different ethnic influence on the island. What were they? The British, the English, the Scotch, the Pictish, and Latin
19. Both Bede's *The History of the Primitive Church of England* and *The Anglo-Saxon Chronicle* report the same thing with respect to the source of wives for the Pictish men that settled in the northern parts of the island of Britain. What was that source? They took wives of the Scots.
20. Contrary to the statement of *The Anglo-Saxon Chronicle* in its entry for 430 A.D., most historical evidence suggests Patrick was not sent by any pope to evangelize Ireland, but went on his own and with the blessing of his local British church, and that Patrick preceded Palladius in his arrival in Ireland. How might the entry in A.D. 596, A.D. 601, etc. help explain the slant of what is described in *The Anglo-Saxon Chronicle* for entries such as 44 A.D., 92 A.D., and 430 A.D.? The Anglo-Saxons were converted to Christianity by the Roman Catholics, who taught them their version of history.
21. In *The Anglo-Saxon Chronicle*, what is another name used for the Britons (or British), and what does this suggest about where the Britons were forced to concentrate after the Anglo-Saxon migration to the island of Britain? The Welsh; They were forced to concentrate in Wales.
22. In Asser's *The Life of King Alfred*, Asser quotes from a Paschal poem of the poet Sedulus. What does "Paschal" mean? Relating to Passover or Easter
23. In Sedulus' Paschal poem, which ancestor of Alfred is alluded to? Geat
24. Most royal Germanic houses, including that of Alfred, descend from a man who was the son of Frithowald. This man was revered by his Germanic posterity as a god, and from him we get the name 'Wednesday' as the fourth day of the week. Who was this ancestor of Alfred? Woden
25. There is a great value in reading works in their original language, which is why ministers and theologians should be studied in Greek and Hebrew. How is this demonstrated in the case of the translation of Asser's *The Life of King Alfred* regarding Alfred's ancestor "Seth"? Because there some translators to the English have rendered it "Shem", though the original Latin says "Seth". We must turn to the original Latin to determine how it should be rendered.

ASSIGNMENT # 4

1. From which son of Japheth can we trace the Romans and the Britons? Javan
2. In Homer's *The Iliad*, which man subsequently designated as the father of the Romans is said in *The Iliad* to be second only to Hector as a warrior on the Trojan side? Aeneas
3. Between 42 and 37 BC, Virgil spent time writing which pastoral poems? *Eclogues*
4. Which Roman emperor commissioned Virgil to write *The Aeneid*, the national poetic history of Rome? Caesar Augustus
5. What was the general theme of *The Aeneid*, which well suited Roman political goals? all civilization should be united into one single state under Roman law
6. *The Aeneid* is an epic poem. What form of meter was it written in? dactylic hexameter
7. What is a 'metron' or 'foot' of poetry? A unit of measure in a poetic line, consisting of certain syllables of a given stress pattern
8. What is a 'spondee'? a poetic foot with 2 long syllables
9. Virgil, and the Romans of his time, were pagans. Near the beginning of the poem Virgil implores the Muse to help relate why the so called Queen of Heaven treated the father of the Romans with such disfavor. What is a Muse in ancient Greek and Roman mythology? Any of 9 sister goddesses presiding over song, poetry, arts and sciences
10. What town is described this way in *The Aeneid*: "An ancient town...seated on the sea; A Tyrian colony; the people made stout for war, studious of their trade...that times to come should see the Trojan race...ruin, and her tow'rs deface..."? Carthage
11. A poet composes a hexameter verse by placing words into the metrical scheme wherever they best fit. One problem is that not every word has one short syllable, let alone two, to fit into the standard dactylic format. The meter must thus become more flexible. Specifically, the poet, at his or her license, may replace (or contract) the pair of short syllables with (or into) a long syllable: **u u** for **—**. The result is a spondee. Below is the first line from Virgil's *The Aeneid* in Latin:



- Which metric feet in this line are spondees? No, Troi ; ae qui
12. What is the difference between a spondee and a trochee? The second syllable of a spondee is long and of a trochee is short.
 13. When we are reading any book, essay, or article, we should always ask ourselves about the philosophical worldview of its author, because that worldview will almost invariably surface in his writings. The pagan worldview of Virgil manifests itself in *The Aeneid*. Romans 1 says this about the pagan worldview: “ “. What are some specific examples in *The Aeneid* of what Romans 1 says? There are multiple gods, and they have human flaws. The world, according to this worldview, is molded by the vicissitudes of the many gods.

14. How is *The Aeneid* both a history book (written from the perspective of a pagan Roman) and an epic poem? It contains an historical chronicle of the early years of Rome, but it also is written in poetic form (e.g., metric) as an epic (focusing on the hero Aeneas).

15. Which so called “pious chief” is said to have uttered these lines in *The Aeneid*: “Endure, and conquer! Jove will soon dispose / To future good and past and present woes...With me, the rocks of Scylla you have tried...Thro’ various hazards and events, we move / To Latium and the realms foredoom’d by Jove...where Trojan kingdoms once again may rise...”? Aeneas

16. In the preceding quote, Scylla is mentioned. Define ‘Scylla’. A nymph changed into a monster in Greek myth who terrorized mariners in the Strait of Messina

17. We also read about Scylla in Homer’s epic *Odysseus*. (We shall read about Homer in the chapter on ancient Greek literature.) In that epic, Scylla and Charybdis are mentioned, Odysseus having hazarded to go between them. Alluding to its ancient usage, what does this now mean: ‘between Scylla and Charybdis’? between two equally hazardous alternatives

18. Sometimes the wicked (such as Balaam) have been given insights into what would occur in the future. How has this line from *The Aeneid* (and apparently reflecting what the pagan Romans believed) been fulfilled: “You promis’d once, a progeny divine / Of Romans, rising from the Trojan line / In after times should hold the world in awe, / And to the land and ocean give the law” ? the pagan-to-papal Roman empire became a world empire and superpower

19. The Roman empire was also prophesied in scripture. How does Daniel 7:7-11, 19-25 (cf Revelation 13:1, 17:8-14) describe it? As a wicked empire that seeks to suppress the Church of the elect

20. Hera , in Greek religion and mythology, was queen of the Olympian gods, daughter of Kronos and Rhea. She was regarded as the wife and sister of Zeus. The Romans called her by a different name, and in *The Aeneid* we read how a temple in Carthage was dedicated to her. What was her Roman name, as we find it in *The Aeneid*? Juno

21. Which Tyrian queen of Carthage gave refuge to Aeneas and his band when they were washed upon the Libyan shores? Dido

22. The pagan Romans often attributed wicked sinful lust to some potion of the gods. Which false Roman god, allegedly the son of Venus, is said in *The Aeneid* to have taken the form of Ascanius, son of Aeneas, in order to give the Tyrian queen of Carthage a potion which works in her “love’s disastrous flame”? Cupid

23. Who is said to have played on “his golden lyre” what “ancient Atlas taught” concerning the earth’s origins at the Carthaginian court, while the Tyrians and Aeneas and his band of Trojans listened to the song? Iopas

24. In terms of genre, how does Titus Livius’ *The History of Rome* differ from Virgil’s *The Aeneid*? historical prose versus historical poetic epic

25. How does Titus Livius’ account of the interaction between Aeneas and Latinus in *The History of Rome* differ from Virgil’s in *The Aeneid*? The former recounts the two versions from tradition, while the latter just gives one version.

26. Which genre is typically more conducive to historical accuracy in writing histories, that used by Livius in *The History of Rome* or that used by Virgil in *The Aeneid*? Why?

That used by Livius, because it was not constrained to tell an entertaining story in the form of an epic

27. After the death of Latinus, what does Titus Livius in *The History of Rome* say was Aeneas' method of persuading the aborigine Latins to remain united with the Trojans? Calling both nations by the common name of Latins

28. According to Titus Livius' *The History of Rome*, had did the Tiber River acquire its name? After Tibernius, descendent of Aeneas and Lavinia

29. The distinctive garments worn by the Vestal Virgins of ancient pagan Rome were the model for Roman Catholic nuns throughout the history of Christianity. According to Titus Livius' *The History of Rome*, which mother of Romulus and Remus was made a Vestal Virgin by her uncle Amulius, to keep her chaste? Rea Silvia

30. To what does Titus Livius attribute the tradition that a she-wolf mothered Romulus and Remus for a time? That Laurentia who kept them was known as a she-wolf due to her unchaste life

31. How did Rome acquire its name? After Romulus, its founder and first ruler

32. The first temple in Rome was dedicated to the pagan god Jupiter (which among the Greeks was called Zeus). On which hill in Rome was the first temple dedicated? Capitol hill

33. Numa, second ruler of Rome, appointed the son of Marcus to which office, which supervised all sacred functions of the Romans? Pontifex Maximus (which is one of the titles of the Roman Catholic Pope)

34. Which civil body of Romans had the power of confirming who the Roman people had elected as ruler? The senate

35. In Julius Caesar's *The Gallic Wars*, who does he say were the three people to inhabit Gaul (which we today call France)? The Belgae, the Aquitani, and the Celts (or Gauls)

36. In Julius Caesar's *The Gallic Wars*, which people residing in modern day Switzerland are said to have wanted to conquer Gaul? The Helvetii

37. From Cicero's essay "On Friendship", what does it appear was Cicero's view on life after death for humans? It seems he believed in life after death, for he says Laelius believed in life after death, and was wise.

38. According to Cicero's essay "On Friendship", what was Laelius' one sentence definition of 'friendship'? a complete accord on all subjects human and divine, joined with mutual good will and affection

39. In Cicero's speech defending Rabirius, what does Cicero say is the primary motive for his defense? The survival of the Republic and his role as consul of it

40. There are samples of some of Horace's odes in the textbook. What is an 'ode'? A lyric poem of some length, usually of a serious or meditative nature and having an elevated style and formal stanzaic structure.

40. In one of the odes of Horace, he bragged that his poetry would live as long as Vestal Virgins climbed the Capitoline Hill in Rome. There is an abundance of allusion in such odes as "Jam Satis Terris", that can make them hard for a modern American to understand, so separated from ancient Roman thought and life. One allusion in is to Pyrrha. Who was Pyrrha, according to the ancient Romans? Pyrrha is the daughter of [Epimetheus](#) and the wife of [Deucalion](#). They were the sole survivors of the flood sent by [Zeus](#) to drown the world and its degenerate race of mankind. When the waters sank back into the earth, Pyrrha and Deucalion created a new race of humans by throwing stones.

41. According to “Jam Satis Terris”, where were fish caught during the time of Pyrrha?
Elm-tops
42. The poem “Solvitur Acris Hiems” by Horace (Ode 1.4) begins very unthreatening, speaking of change within the seasons and life in a routine that survives centuries. However reading down further into the poem, a reader realizes that the death of winter, and arrival of spring is indicative of the ending of a life. In the poem, who is said “impartial, walks his round”? Death
43. Cytherea, or the Cytherean Venus, was the goddess of springtime in pagan Roman thought. What is she said to be doing in the poem “Solvitur Acris Hiems” by Horace (Ode 1.4)? leading the dance
44. The inclusion of Vulcan and the Cyclops in the poem “Solvitur Acris Hiems” is to suggest that even Spring will come to an end with the arrival of summer. Vulcan, with Cyclops as his assistant, works in sweltering heat creating summer lightning bolts and storms. All this is in contrast to the previous lines where warmth was a welcome change from the pruina of winter. Who was Vulcan in Roman mythology?
45. There is in the poem “Solvitur Acris Hiems” the juxtaposition of elements of life and death. What is ‘juxtaposition’? The state of being placed or situated side by side
46. The “Plutonian hall” is simply Death’s house. What is said about “the Plutonian hall” in the poem “Solvitur Acris Hiems”? it is said to be where one goes, never to return.
47. Lycidas is alluded to in the poem “Solvitur Acris Hiems”. Lycidas is a beautiful shepherd boy who was first described by the Ancient Greek poet Theocritus and survived through appearances in works by the Roman poets Horace and Virgil, the English poets Spenser and Milton, and many others. The manner of his mention in the poem “Solvitur Acris Hiems” reveals the wicked state of pagan Roman culture, where sodomite affections for young boys was openly accepted. In the poem Horace is warning whom of his mortality, and that his affection for Lycidas will cease with it? Sestius
48. The chapter closes with samples from the writings of the Roman poet Ovid, such as some of his elegies. What did Ovid mean at the beginning of Elegy I (“The Poet Explains How It Is He Comes to Sing of Love Instead of Battles”) when he says that Cupid stole away one foot? He is saying he was led to write in elegiac couplet (which is one foot less [since the second line is a pentameter] than the recurring dactylic hexameter common to heroic epics).
49. According to Ovid’s *The Metamorphoses*, what was the first age of man like? A golden age, when man was perfect
50. According to Ovid’s *The Metamorphoses*, what great event did Deucalion and Pyrrha survive? A worldwide flood which destroyed all humanity but them.

ASSIGNMENT # 5

1. According to the Parian Marble, how did the Greeks come to be known as Hellenes?
After Hellen, a Grecian king
2. The story in Homer's *The Iliad* occurs in the ninth year of a war fought over a beautiful woman. On one side we have the Greeks (also called Achaeans), while on the other the Trojans. A Trojan prince by the name Paris (also called Alexandrus) either kidnapped or seduced a woman from Sparta. She is now in the great walled city of Ilium in Troy and around the wall are tens of thousands of men who have been fighting for years in hope of getting her back. Closely related is another epic poem, also attributed to Homer, called the *Odyssey*. These two poems were written down around 750 BC, but recount a war that was believed to have taken place around 1200 BC. Archaeology has confirmed that there was such a Trojan War, and Troy was conquered by the Grecians. In Book I of Homer's *The Iliad*, which two Grecian leaders disputed in the Assembly over what course to pursue with respect to Chryses' request? Agamemnon and Achilles
3. *The Iliad* narrates the consequences of anger or rage. The Greek word *menin* ("wrath" or "rage") is the first word in the epic. Whose anger causes his comrades the Achaeans to suffer "countless losses" or deaths, according to the beginning of *The Iliad*? Achilles
4. *The Iliad* describes a sacrificial offering that Agamemnon offered before setting sail with his crew. How is it similar to the animal sacrifices offered by Noah, albeit to false gods instead of to the one true God? It consisted of bulls and goats without blemish, and is said to have been a sweet savor to heaven.
5. What is "the city of Priam"? Troy, with Priam its king
6. In Book II of *The Iliad*, what was Agamemnon's dream that led him on a perilous course? That he could conquer Troy.
7. Who allegedly manufactured the scepter of King Agamemnon? Vulcan
8. In Book 2 we find a catalogue of the warriors. Which warrior, a son of Telamon, is said to be the strongest Grecian warrior after Achilles? Ajax
9. Alexandrus (aka Paris) was one son of King Priam of Troy. But which son of Priam commanded the Trojan forces? Hector
10. Who led the Dardanian forces who were allies of the Trojans in their war with the Grecians? Aeneas
11. In Book 3, who do Alexandrus the Trojan and Menelaus the Hellene fight for?
Helen and her wealth
12. Who was the son of Atreus and the brother of Agamemnon, that was married to Helen? Menelaus
13. We find many holy ordinances in common between the ancient Hebrews, Grecians, and Trojans, undoubtedly passed down from their common ancestor Noah. How did Hector and Ulysses determine whether Alexandrus or Menelaus would throw the spear first, using this holy ordinance? Casting of lots
14. Another common ordinance was prayer. However, the pagan Grecians prayed to false gods. Who did Menelaus pray to for assistance before throwing his spear at Alexandrus? Jove
15. What foolish counsel of Minerva did Pandarus heed, and that renewed the war between the Trojans and the Grecians? To shoot an arrow at Menelaus

16. We find that in ancient times people attached great esteem and solemnity in covenants and oaths. This was true among the Hebrews, and it was true among the Grecians. So it was very grave that the Trojans transgressed their covenant with the Grecians. How was it transgressed? Pandarus shot the arrow at Menelaus, and the Trojans proceeded to attack the Grecians, though they had covenanted not to fight, but leave the battle to Paris and Menelaus.
17. Who called himself “the father of Telemachus” and was known for his cunning? Ulysses (aka Odysseus)
18. In Book 15 of *The Iliad* is related what will eventually become in the Trojan War: Achilles will kill Hector, which will presage the doom of the Trojans, who will be tricked by the Grecians, with the device of a wooden horse full of Grecian soldiers brought into Troy. After Book 15, the remaining books of *The Iliad* do not cover all of this history of the Trojan War, but they do cover Achilles entry into the Trojan War, his killing of Hector, and its aftermath. Arguably the climax in the plot of *The Iliad* comes when Achilles kills Hector. What is the climax of a plot? The turning point in a plot or dramatic action.
19. How does Herodotus’ description of the Trojan War in his *History* compare with that found in Homer’s *Iliad*? They agree in treating it as history, but Herodotus leaves out the mention of all the false gods.
20. Colchis is an ancient region on the Black Sea south of the Caucasus Mountains. It was the site of Jason's quest for the Golden Fleece, according to Greek history. In our previous ancient literature course we had suggested that the Phasis River that runs through Colchis may be the same as the Pison River mentioned in Genesis 2, its source being in the same region as that of the Tigris and Euphrates. Who does Herodotus in his *History* say was the daughter of the king of the region who was carried off by the Greeks? Medea
21. How is Gyges’ response to seeing Candaules’ wife, as recorded in Herodotus’ *History*, explained by what we read in Genesis 3:7? He was ashamed for seeing her naked, as she too was ashamed.
22. We read about the Milesians in the Irish chronicles, as we do in Herodotus’ *History*. Which Ionians are there said to have helped the Milesians in their war with the Lydians, due to the fact that these Ionians had been previously helped by the Milesians in their war with the people of Erythrae? The Chians
23. Many of the people we read about in the Bible we also read about in Herodotus’ *History*. For example, we read about the Medes, the Persians, the Egyptians, the Ephesians, etc. Which false god do we read in Herodotus’ *History* the Ephesians offered a sacrifice to following their siege by the Lydians under Croesus, the same false god we read in the Bible the pagan Ephesians so adored? Diana
24. According to Herodotus’ *History*, were the Lydians more adept at warfare on sea or on land? On land
25. Which Persian son of Cambyses, who we also read about in the Bible, destroyed the empire of Astyages during the reign of Croesus, king of Lydia? Cyrus
26. The term ‘Doric’ today means: “adj : oldest and simplest of the three orders of classical Greek architecture [ant: [ionic](#), [corinthian](#)] n : the dialect of Ancient Greek spoken in the Peloponnesus.” There were a Dorian people in ancient Greece, according to Herodotus. From whom did the Dorians get their name? Dorus, son of Hellen

27. By what name were the Cappadocians known to the Greeks, according to Herodotus?
Syrians
28. At the festival of which false god were Grecian plays performed? Dionysus
29. Which Greek tragic playwright introduced the second actor into ancient Grecian drama? Aeschylus
30. Which Greek tragic playwright introduced the device of *deus ex machina* into ancient Grecian drama? Euripides
31. In Sophocles' play *Oedipus the King*, why are people crowded around the palace of Oedipus at the beginning? They come to beseech Oedipus to solve the blight that afflicts them.
32. Thucydides' *History* presents a powerful depiction of the plague described near the beginning of *Oedipus the King*. As we have seen in other examples, drama often covers history (albeit not with the accuracy that a history book can achieve). Historical fiction, to enhance the entertainment value, is often mixed with historical truth, and it is often difficult when reading or viewing drama to know which is which. Here is an excerpt from Thucydides' *History*: "XLVII. Such was the funeral that took place during this winter, with which the first year of the war came to an end. [2] In the first days of summer the [Lacedaemonians](#) and their allies, with two-thirds of their forces as before, invaded [Attica](#), under the command of [Archidamus](#), son of [Zeuxidamus](#), king of [Lacedaemon](#), and sat down and laid waste the country. [3] Not many days after their arrival in [Attica](#) the plague first began to show itself among the [Athenians](#). It was said that it had broken out in many places previously in the neighborhood of [Lemnos](#) and elsewhere; but a pestilence of such extent and mortality was nowhere remembered. [4] Neither were the physicians at first of any service, ignorant as they were of the proper way to treat it, but they died themselves the most thickly, as they visited the sick most often; nor did any human art succeed any better. Supplications in the temples, divinations, and so forth were found equally futile, till the overwhelming nature of the disaster at last put a stop to them altogether." What features of the plague are common between the account in Thucydides' *History* and the account in Sophocles' play *Oedipus the King*? Both speak how the plague caused much death
33. According to Apollodorus' *Library and Epitome*, a history book of the ancient Grecians (although mixed undoubtedly with many superstitious myths), here is how Thebes began: "IV. When [Telephassa](#) died, [Cadmus](#) buried her, and after being hospitably received by the [Thracians](#) he came to [Delphi](#) to inquire about [Europa](#). The god told him not to trouble about [Europa](#), but to be guided by a cow, and to found a city wherever [p. 315] she should fall down for weariness.¹ After receiving such an oracle he journeyed through [Phocis](#); then falling in with a cow among the herds of [Pelagon](#), he followed it behind. And after traversing [Boeotia](#), it sank down where is now the city of [Thebes](#). Wishing to sacrifice the cow to [Athena](#), he sent some of his companions to draw water from the spring of [Ares](#). But a dragon, which some said was the offspring of [Ares](#), guarded the spring and destroyed most of those that were sent. In his indignation [Cadmus](#) killed the dragon, and by the advice of [Athena](#) sowed its teeth. When they were sown there rose from the ground [armed men](#) whom they called [Sparti](#).² These slew each other, some in a chance brawl, and some in ignorance. But [Pherecydes](#) says that when [Cadmus](#) saw [armed men](#) growing up out of the ground, he flung stones [p. 317] at them, and they, supposing that they were being pelted by each other, came to blows. However, five of

them survived, [Echion](#), [Udaeus](#), [Chthonius](#), [Hyperenor](#), and [Pelorus](#).³ “ According to Sophocles’ play *Oedipus the King*, who was the founder of Thebes? Cadmus

34. Where did Oedipus send Menoecus’ son, Creon, to try to discover the cause of the plague? To the Delphic shrine (of Apollo)

35. Dramatic irony is a relationship of contrast between a character's limited understanding of his or her situation in some particular moment of the unfolding action and what the audience, at the same instant, understands the character's situation actually to be. How does Oedipus in Sophocles’ play *Oedipus the King* exemplify dramatic irony? He does not know he has murdered his father and committed incest with his mother, but the audience would.

36. In Euripides’ play *Medea*, how does Medea take revenge on Creon's daughter, Glauce? She gives Glauce a robe as a wedding present. When Glauce puts on the robe, it burns her flesh, and she dies.

37. In Greek drama, what is a tragedy?

38. In Greek drama, what is a comedy?

39. In Euripides’ play *Medea*, who does he blame for the death of his sons? Medea

40. At the very end in Euripides’ play *Medea*, who does the Chorus seem to suggest caused the tragic events? The gods

41. What is a satire?

42. Was Aristophanes famous for his tragedies or his comedies? comedies

43. In his play *The Clouds*, who is Aristophanes satirizing? Socrates

44. What are some methods Aristophanes uses to satirize him? calling his house the Thoughtery, having his disciples say ridiculous things, engaging in ridiculous discourses and thought experiments

45. There are various branches of philosophy, and one branch- the one addressed in Plato’s *Republic*- is political philosophy. Which class of people does Plato assert in his *Republic* should be rulers of the State? Philosophers

46. Must a true philosopher have a good memory, according to Plato? Yes

47. In Aristotle’s *Metaphysics* he writes that “causes are spoken of in four senses.” What four does he mention? The essence, the matter or substance, the source of the change, and the purpose

48. Who was the ancient Greek poet who authored *Theogony and Cosmogony*, purportedly explaining the story of how the world came into being and of the early generations of gods? Hesiod

49. Thucydides’ *On the Early History of the Hellenes* includes an account of Greece before and subsequent to the Trojan War. What does he there write was the situation in Greece in the immediate aftermath of the Trojan War? Revolutions and factional fighting

50. In writing or reading biographies, we all evaluate men according to some moral standard. In Plutarch’s evaluation of Demosthenes, does it appear he regards negatively Demosthenes’ polytheism and committing suicide at the end of his life? No

51. How do we know from Plutarch’s account of Demosthenes’ conversation with Satyrus that Demosthenes was an avid spectator of Greek stage-plays of Sophocles and Euripides? He could readily quote from these plays.

52. The Bible spells out the required qualifications of a good magistrate, as does Plato in his *Republic*. According to Psalm 2:10-12, what is the first requisite of a good magistrate, and how does it seem to compare with Plato’s view? Fear of the Lord; Plato

does not seem to emphasize this characteristic as the foundation of a good magistrate. Indeed, Plato did not know the Jehovah of the Bible as his Lord.

53. You have now read a summary of the play *Medea* as well as portions of it, in addition to some other Greek plays. You should now have an idea of what they are like. In light of Philippians 4:8 and Romans 1:32, do you think it would be a wise thing to be entertained by and feed upon such plays as the ancient Greeks did? Why or why not? They are not written from a godly perspective, but from an ungodly perspective. Therefore, we should not take pleasure in them, for Romans 1:32 says it is wrong to take pleasure in evil. And we should not feed upon them, for Philippians 4:8 says we should feed upon that which is good.

ASSIGNMENT # 6

1. The ancient Roman historian Tacitus wrote of the pagan Germans of his day. What does he say was the origin of the name 'Germany'? a certain Germanic tribe (called the Tungrian tribe) that crossed the Rhine River and drove out the Gauls, were also called Germans. So the name of but one Germanic tribe came to be used for the whole race.
2. What does Tacitus say is the nature of power of Germanic kings and generals in relation to that of the people they rule as a whole? Limited (lead more by example) and seek the counsel of people. (This is more typical in homogenous cultures.)
3. According to Tacitus, what place did war play in the culture of the Germans? Loved war and wanted to be engaged in it
4. Was adultery common among the Germanic people, according to Tacitus? No
5. How does Tacitus describe the funeral rites of the Germanic people? Burn the bodies on pyre
6. According to the preface of *The Chronicle of the Kings of Norway* (aka *Heimskringla*), Snorri Sturlson said "we rest the foundations of our story principally upon" what? The songs that were sung in the presence of chiefs or their sons
7. According to Ynlinga Saga, what chief city east of the Tanaquisl River in the country of the Asaland? Asgaard
8. What is a skald?
9. What is skaldic poetry?
10. A kenning is one form of a paraphrases. The kenning for 'winter' is exemplified in this quote from the Prose Edda: "'How should winter be paraphrased? Thus: call it Son of Vindsvalr, Destruction of Serpents, Tempest Season. Thus sang Ormr Steinthórsson:
To the blind man I proffer
This blessing: Vindsvalr's Son.
Thus sang Ásgrímr:
The warlike Spoil-Bestower,
Lavish of Wealth, that winter--
Snake's-Woe--in Thrándheim tarried;
The folk knew thy true actions."
What is a kenning?
11. The Asaland people were called "incantation-smiths" according to the *Heimskringla*. How is "incantation-smith" an example of a kenning?
12. What was the name of Odin's ship? Skidbladnir
13. How did the Ynglinger people get their name 'Ynglinga', according to the *Heimskringla*? Another name for the ruler Frey was Yngve. His descendants were named after him.
14. Odin brought with him from Asaland which law that he said would assure the people that they would go after death to Valhalla along with his riches? Burning dead body on the pyre
15. According to Thiodolf of Kvine's song, how did Fjolne, ruler of the Swedes, did? Drunk, he fell into a vessel full of mead and died
16. According to Thiodolf of Kvine's song, what was another name of Rognvald, Olaf's son? Mountain High

17. Why would a skald need to know the stories that Sturlson later compiled in his *Prose Edda*? To understand and be able to use a necessary repertoire of kennings with which new poems would be made or old ones rehearsed
18. According to the Prologue of the *Prose Edda*, who was the father of Odin? Friallaf
19. According to the Prologue of the *Prose Edda*, which son of Odin was appointed by Odin to rule over Reidgothland, which is now called Jutland in Denmark? Skjoldr
20. In the *Prose Edda*, Gylfi had been king of Sweden to the time Odin came to Sweden. He wanted to find out about the land in Asia from which Odin had come. What were these men of Asia under Odin called? The Aesir people
21. What name did Gylfi assume when he was in Odin's country of origin, asking questions of people there? Gangleri
22. The *Poetic Edda* is the older of the two Eddas (the two Eddas being the *Poetic Edda* and the *Prose Edda*) and therefore is sometimes called the *Elder Edda*. It is also sometimes referred to as *Saemund's Edda* after a famous Icelander. "Voluspa" is a long poem contained within the collection of the *Poetic Edda*. In "Voluspa" a volva (or wise-woman) chants about the cosmos, from its creation to its destruction to its re-creation. The *Prose Edda* quotes "Voluspa" concerning Gimle, which is "that hall which is fairest of all, and brighter than the sun." (It is in contrast to the place called 'Hvergelmir'.) Who are said to dwell in Gemli forever? The doers of righteousness
23. In the *Prose Edda*, who is said to be "the first father of falsehoods, and blemish of all gods and men"? Loki
24. According to Josephus, the descendants of Tiras, grandson of Noah, were called Thirasiensians. The Greeks changed their name to Thracians. According to the Greek historian Herodotus, Thracians were the second most numerous people in the world, outnumbered only by the (East) Indians. Among there many settlements was Troy. Tiras was worshipped by his descendants as Thuras, or Thor, the god of thunder. (Also, a number of Tiras' descendants were named after him with the name 'Thor'.) How does this help explain this line from the *Prose Edda*: "He is Oku-Thor, and to him are ascribed those mighty works which Hector wrought in Troy"? They deified their ancestor Tiras (aka Thor), and attributed to this false god Hector's military prowess.
25. In the preface to his book *The Danish History*, Saxo Grammaticus says "that the more ancient of the Danes, when any notable deeds of mettle had been done", would do what, so as to preserve the memory of it? not only by relating in a choice kind of composition, which might be called a poetical work, the roll of their lordly deeds; but also by having graven upon rocks and cliffs, in the characters of their own language, the works of their forefathers, which were commonly known in poems in the mother tongue
26. England (aka Angle-land) derives its name from Angles (who came along with other Germanic peoples) from the European continent which settled in Britain. According to *The Danish History*, which son of Humble was the father of the Angle people? Angul
27. Which daughter of Sigtryg, King of the Swedes, is recorded as singing a song upon seeing Gram clad in goats' skins, swathed in the motley hides of beasts, and grasping in his right hand a dreadful weapon, thus feigning the attire of a giant? Groa
28. According to *The Danish History*, who resided for a time in Upsala in Sweden, was treated as a god by the kings of the North, and received adoration in the form of idol-worship? Odin

ASSIGNMENT # 7

1. According to the Anglo-Saxon chronicler Bede, why did the Picts choose their monarchs through the female royal line, rather than the male? They had to obtain Irish women, for which the Picts swore that of women should be the Royal succession among them for ever.
2. Why were the Picts so called, according to the Pictish Chronicle? The Picts take their name in their own tongue from their painted bodies; this is because, using sharp iron tools and ink, they are marked by tattoos of various shapes.
3. According to the Pictish Chronicle, who are the Goths thought to be named after? Magog
4. From which ancient people do the Picts trace their origin, according to the Pictish Chronicle? The Scythians
5. Who is known as the father of the Picts, according to the Pictish Chronicle? Cruidne¹ the son of Cinge
6. Which Scot conquered most of Pictavia around 843 AD? Kenneth Mac Alpin

**SECTION FIVE: TEACHER CLASS LECTURE
NOTES**

Class 1:

We begin now a new semester in our study of literature. The course ahead of us builds upon the *Introduction to Ancient Literature* course you completed. It consists of reading sample ancient literature, records and chronicles of Europe, like you did for the Middle East, Africa, and Asia in the previous semester.

As you know, in this course we are covering the ancient literature of Europe. For purposes of our courses, by “ancient literature” we generally mean the literature of the peoples of the world before Jesus Christ and His gospel message had impacted and/or converted them. By reading ancient literature as so defined, we learn how the peoples of the world thought and lived before they were affected by Christianity. In future courses, when we study Medieval, Reformation and modern literature, we will be studying literature during times when Christianity had affected the various societies of the world. Even during the period of ancient literature, we witness many traces of Biblical truth, passed down from Noah to his descendants. We also witness corruptions of Biblical truth.

All of what we will be reading is now available on the internet, and even more is becoming available on the internet. In the textbook the url’s of the books are noted, in case you want to read further. Typically, due to time limitations, we shall only be reading excerpts. But hopefully this will give a good flavor of what is available.

I want to make sure students have the 2 books needed for this course:

- *Ancient Literature, Ancient Chronicles Volume II*
- *the Student Workbook for Ancient Literature, Ancient Chronicles Volume II,*

Both of these books are available for free download from www.puritans.net/curriculum/ . I recommend that you print out these books, 3-hole punch them, and place them in a 3-ring binder. As we discuss the chapters in class, you can make notes on these printed out pages. Does everyone have these books now?

Each chapter in the textbook has an associated assignment found in the Student Workbook. Here is a recommendation I would have for you, whether it be in this case of answering the questions in the Assignment for this course, or answering questions in the reading comprehension section of a standardized college test like the SAT. I recommend before you read the actual piece for which you will be asked questions, that you first scan through the list of questions so as to get an idea of what questions you will need to be answering upon what you are reading. Then as you are reading the actual piece, you will know what you need to especially look out for.

Today we shall begin going over Chapter 1 in the Textbook, and we shall finish going over Chapter 1 next week, Lord willing. 3 weeks from now is the due date for turning in the Assignment for Chapter 1, which you will find in the Student Workbook. There probably will be a final exam in this course, but I will let you know the questions that

will be on it in advance, like in a previous semester. That will make it a lot easier to prepare for the final exam.

Chapter 1 covers the ancient literature of the Irish. You will remember that we had learned that the ancient pagan Irish excellently maintained records of their history, and it has been well preserved, even as the Hebrews did. One thing special from a literary standpoint about ancient Irish records is that they generally preserved their history in poetry. The Irish were not alone in this. You will recall when we read the pagan Germanic history *Beowulf* that it too was in poetry and not prose. And we shall see in this course that Virgil's famous history of early Rome also is in poetic form. What form are most modern history books in English? (prose)

Keep in mind that many ancient people would receive the contents of these writings by hearing them spoken or sung, so it was helpful that they be poetic form. And that way people could more easily remember them as well. It is generally easier to remember the words of a song than historical prose narrative. Plus, it was a real art form as well.

Most of chapter 1 consists of excerpts from Keating's *History of Ireland* written in 1630, which includes generous quotes from ancient Irish sources.

p. 6 – background information about Keating's *History of Ireland*

p. 9 – begins excerpts from Keating's *History of Ireland*. So according to this quote from the first poem read, what did Adhna bring back with him from Ireland, approximately 140 years after the Noahic Flood? Grass

According to the quote from the second poem, who was the first person to lead a settlement to Ireland after the Noahic Flood? Partholan

As we all know, the Noahic Flood did not purge the world of human sin, and we read an instance of it in Partholan's family on p. 10.

p. 10 – poetic words attributed to the wife of Partholan, as her justification for having committed adultery. She compares her own situation with some other situations. How does a child relate to milk and how does a cat or lion relate to flesh? She chides Partholan for having given her a male attendant.

p. 13 – another poetic quote tells of the plague that wiped out Partholan's settlement

The second major settlement of Ireland was under the leadership of Neimheadh.

p. 16 – poetic verses about Neimheadh and some of his battles with the Fomorians

Some of the descendants of the people under Neimheadh left the region of the British Isles, only to return in later generations. These are called the Tuatha De Danann people. When the he Tuatha De Danann people returned to the region of the British Isles, they are

said to have carried with them 4 treasures. One of those 4 treasures they called Lia Fail, and that the Irish called Inis Fail, but we know as the Stone of Scone or the Stone of Destiny. In this course we shall be reading ancient literature which explains how the Stone of Destiny, as well as Stonehenge, came about. Who has heard of the Stone of Destiny, also known as the Stone of Scone?

Here is what one website <http://www.durham.net/~neilmac/stone.htm> says about its history: “On November 15, 1996, the Stone of Destiny, on which Scottish kings had been crowned since time immemorial, was brought back to Scotland 700 years after the army of King Edward I of England carted it off to Westminster Abbey in London. Now safely ensconced in Edinburgh Castle, the 152 kg rock popularly known outside Scotland as the "Stone of Scone" has joined the other Scottish royal regalia -- crown, scepter, sword and jewels -- in a closely-guarded museum. The origin of this famous Stone is shrouded ... Transported through Egypt, Sicily and Spain, it was taken to Ireland, where Saint Patrick himself blessed this rock for use in crowning the kings of the emerald isle. It is certainly possible that the Stone may have been used in the coronation ceremonies of the Irish Kingdom of Dalriada from roughly 400 AD until 850 AD, when Kenneth I, the 36th King of Dalriada, moved his capital of his expanding empire from Ireland to Scone (pronounced "scoon") in what is now Perthshire, Scotland. The Stone was moved several times after that, and used on the remote, western island of Iona, then in Dunadd, in Dunstaffnage and finally in Scone again for the installation of Dalriadic monarchs. The Stone was last used in a coronation in Scotland in 1292, when John Balliol was proclaimed King. Four years later, in 1296, the English monarch, Edward I (infamous as the "hammer of the Scots," and nemesis of Scottish national hero William Wallace) invaded Scotland. Among the booty that Edward's army removed was the legendary Stone, which the English king apparently regarded as an important symbol of Scottish sovereignty. The present Coronation Throne was made to house the stone in 1301. According to the treaty of Northampton of 1328, peace was restored between the warring neighbors, and King Edward III of England promised to return the Stone to its rightful owners forthwith. But somehow the English never got around to fulfilling their end of the bargain, and the Stone of Destiny remained in London until British Prime Minister John Major, with the approval of Her Majesty the Queen, arranged to right this persistent, historical oversight last fall.”

p. 19-20 – We read about this stone, with quotes even from ancient poems about it. According to the quote from this poem, what was special about Lia Fail?

Begin reading Chapter 1 in the Textbook. As a rule of thumb you will want to go through about 20 pages of textbook reading, along with accompanying assignments, each week. So plan on trying to have completed Chapter 1 in the Textbook by 2-3 weeks from now.

Class 2:

Make sure to turn in Assignment 1 covering Chapter 1 in 2 weeks. Today we continue considering ancient Irish literature in Chapter 1.

We are still especially considering Keating's *History of Ireland*, and its many quotes from ancient Irish literature.

Info on Keating is below, written from a humanist perspective, but containing useful information about Keating and his book *History of Ireland* notwithstanding:

<http://www.humiliationstudies.org/documents/DaffernIIPSGPNewsletterSummer2005.pdf>:

31. THE WORLD OF GEOFFREY KEATING: HISTORY, MYTH AND RELIGION IN 17TH CENTURY IRELAND is a new work by Bernadette Cunningham, published by Four Courts Press, Dublin, 2005 This is an interesting study of Keating in context, by the Deputy Librarian at the Royal Irish Academy in Dublin, and hopefully will do much to remind modern thinkers interested in Irish and British history of how much lost and suppressed history, legend and myth lives on in the Celtic traditions of Ireland, Scotland and Wales. Keating (Seathrun Ceitinn) 1580-1644 was a secular Catholic Priest who trained overseas, and authored several theological works ("The Three Sharp Shafts of Death" being one of them) before writing his historical masterpiece, *Foras Feasa ar Eirinn* in 1634, which was a chronological narrative of ancient Ireland from creation, through the various invasions, down to the coming of the Normans. In it, Keating managed to preserve much of the ancient legendary materials of the Tuatha De Danaan and Bardic and Druidical legends, based on his extensive knowledge of manuscripts then extant in Irish libraries. Within a few decades much of this material had been damaged or destroyed by Cromwell's invasion, and Keating himself was killed by Cromwell's troops. Knowledge of Keating's work is negligible in England, and its rediscovery by the intelligentsia might help advance Anglo-Irish peace and understanding. The last

published edition of the work was edited by Dr Douglas Hyde (1860-1949), who went on to become first President of Ireland in 1938-1945. Time for another, up to date edition, with scholarly and critical apparatus ? A joint project for the Royal Irish Academy and the British Academy ?

So since many of the ancient pagan Irish manuscripts were lost during the time of the civil wars in Ireland in the 17th century, we must rely on writings like Keating to know what the ancient manuscripts said.

In our last class we had covered the first major invasions of Ireland, namely that under Partholan and Neimheadh. Today we take up the third and final major invasion under Mileadh. Mileadh's genealogy is traced back to the Scythian people, descended from Magog.

p. 23–24 – So the sons of Mileadh, who led the third major invasion of Ireland, was descended from Baath, son of Magog, whereas the earlier invasions had been made by descendents of Fathacta, son of Magog.

The records of the ancient pagan Irish contain details about the Flood and its aftermath, including an account of the confusion of tongues related to the Tower of Babel. You may recall from last year that many peoples in the Near East, not limited to the Hebrews, have accounts of the incident of the Tower of the Babel, as do European peoples like the Irish, the Greeks and the Romans. It is a well attested incident.

p. 26 – The Book of Invasions of the Irish has a quote alluding to the Tower of Babel.

Baath, a son of Magog, had a descendent named Mileadh, whose descendants Eibhear and Eireamhon came to Ireland, leading a band of their followers.

p. 34-35 – So, according to this first poem, which part of Ireland did Eibhear lead? Southern And which part did Eireamhon lead? Northern

According to the second poem, how did they choose who got the poet and who got the musician, and what effect does the Psalter of Cashel say it had on subsequent history? North got poet; south got musician; so each section excelled accordingly thereafter

p. 37-38 – The Feis of Tara. Tara is a renowned place in Irish history. Perhaps you have heard the name 'Tara' as the name of the plantation of the O'Hara family in "Gone with the Wind". In that novel, they were a wealthy southern plantation family which had immigrated from Ireland.

Tara was an important site for the maintaining of Irish records. I want to emphasize that the pagan Irish were a very literate people, and they maintained their records well, even

as the Hebrews did. Much later in history Patrick went to the Feis of Tara and persuaded the Irish leaders to adopt Christianity, which was a major turning point in the history of Ireland.

How often was the Feis of Tara? Every 3 years, to insure accuracy of records. In my opinion there is an unwarranted rejection in modern times regarding the historical records, and this relates at least in part to a modern rejection of the historical records of scripture, which are confirmed by the records of the ancient Irish and others.

So having considered quotes from ancient Irish poetry found in Keating's *History of Ireland*, let me now point out there are excerpts from other Irish chronicles in the chapter, such as the *Chronicon Scotorum*, the *Annals of the Four Masters*, and the *Annals of Inisfallen*. These chronicles were edited and added to by the Christianized Irish, but it is evident that they made use of records of pre-Christian Ireland, and thus they give us important insights about the pre-Christian Irish. For example, the *Annals of Inisfallen* confirm that the Irish were descendants of the Scythian nation.

Where was the Scythian nation? North of the Black Sea, where the Ukraine is today. They consisted of descendants of Magog and Gomer, and their physical features were northern European.

Class 3:

Last week we completed our consideration of Chapter 1 of the textbook, looking at the Irish. Today we consider Chapter 2 in the Textbook, focusing on the Britons. Next week Assignment 1 for Chapter 1 will be due, and in 3 weeks the Assignment 2 for Chapter 2 will be due.

The Britons are today known as the Welsh, because the ancient Britons were by and large pushed back into Wales by the invading Germanic Anglo-Saxons, who took control of what is now known as England. Wales is of course to the west of England on the island of Great Britain.

In Chapter 2 we find excerpts from 3 famous British scholars, who had access to ancient British manuscripts, which are no longer extant. The 3 famous British scholars are:

- Gildas
- Nennius
- Geoffrey of Monmouth

Gildas lived in the 6th century. Let me now read to you excerpts from his book, *On the Ruin of Britain*:

pp. 54-63 – various quotes from these pages. Let me now ask you questions concerning these quotes:

- Tone is a writer's or speaker's attitude toward his subject. The tone of a work may be somber, solemn, ironic, formal or informal, playful, detached, condescending, or intimate, to name some. Base upon what I have read, what would you say is the tone of Gildas in his book, *On the Ruin of Britain*? Indignant (towards the British) for their wickedness
- The tone of a work often suggests its theme. THEME is a central idea or statement that unifies and controls an entire literary work. The theme can take the form of a brief and meaningful insight or a comprehensive vision of life; it may be a single idea such as "progress" (in many Victorian works), "order and duty" (in many early Roman works), "seize-the-day" (in many late Roman works), or "jealousy" (in Shakespeare's *Othello*). What is the theme of *On the Ruin of Britain*? Devastation of the British culture as a result of folly and wickedness
- POINT OF VIEW is the way a story gets told and who tells it. It is the method of narration that determines the position, or angle of vision, from which the story unfolds. Point of view governs the reader's access to the story. Many narratives appear in the **first person** (the narrator speaks as "I" and the narrator is a character in the story who may or may not influence events within it). Another common type of narrative is the **third-person narrative** (the narrator seems to be someone standing outside the story who refers to all the characters by name or as *he, she, they*, and so on). When the narrator reports speech and action, but never comments on the thoughts of other characters, it is the **dramatic third person**

point of view or **objective** point of view. The third-person narrator can be **omniscient**--a narrator who knows everything that needs to be known about the agents and events in the story, and is free to move at will in time and place, and who has privileged access to a character's thoughts, feelings, and motives. The narrator can also be **limited**--a narrator who is confined to what is experienced, thought, or felt by a single character, or at most a limited number of characters. Finally, there is the **unreliable narrator** (a narrator who describes events in the story, but seems to make obvious mistakes or misinterpretations that may be apparent to a careful reader). Unreliable narration often serves to characterize the narrator as someone foolish or unobservant. What is the point of view of the narrator of *On the Ruin of Britain*? First person

The second author you will read in chapter 2 is Nennius, who was an 8th century British monk. Let me now read excerpts from his *History of the Britons*:

pp. 63-71 . Let me ask you questions concerning Nennius' *History of the Britons* from what I have just read you:

- How does Nennius' tone towards his subject differ from Gildas'? not indignant and much more eulogic towards the Britons. More matter-of-fact.
- How do you think the factor of time affected the tone, in comparing Nennius to Gildas' work on the Britons? Gildas was more close to the events, so more emotionally tied to them. Also, the dominant religious perspective had changed between the time of the two.
- What does Nennius cite as the sources of his information concerning the history of the Britons? Chronicles and records of many different peoples
- How does Nennius' account of which arrived first to the British Isles- the Britons or the Irish- differ from the Irish manuscripts quoted by Keating? He says the Britons arrived first, differing from the Irish accounts.
- How then can national or ethnic perspective color historical accounts? Prejudice
- There is also a discrepancy concerning age of the world before Christ's first advent. The Irish, like the Hebrew records, indicate around 4 millennia, whereas the British indicate around 5 millennia.

Lastly we have Geoffrey of Monmouth's *History of the Kings of Britain*. It too traces the Britons back to Brutus, and his ancestor Aeneas from Troy, based upon the ancient pagan chronicles of the Britons. One interesting history it relates is that of Stonehenge.

STONEHENGE's history- the Theory from the ancient chronicles:

1. Geoffrey of Monmouth wrote that the stones were originally brought from Africa to Ireland by a race of giants. They were then transported across the sea under the supervision of Merlin during the 400s AD on the request of Ambrosius Aurelianus, who

was king of the Britons at the time. They were needed as a monument to the treachery of Hengist, a Saxon leader who killed Prince Vortigern.

From [<http://www.aboutstonehenge.info/index.php?pg=stonehenge-legend> :

Geoffrey of Monmouth in his "Histories of the Kings of Briton" brings up King Arthur and Stonehenge ... Geoffrey talks of Vortigern, Earl of the "Gewissi" (in the time of King Constantine) who was planning to steal the crown from Constantine's son, Constans. When Constans was made King, Vortigern bribed some men to burst into Constans' sleeping chamber and cut off his head. Vortigern then became King and ruled until the Saxon's, lead by Hengist and Horsa invaded England in the 5th century. Vortigern married Hengist's daughter Rowan in hopes to quell the invasion but Hengist still planned to take over Briton.

It was one faithful day near Salisbury "on the Kalends of May" when Hengist called a meeting of Britons and Saxons. During the meeting the Saxons attacked the Princes of Briton and "cut the throats of about four hundred and sixty." This act lead to the battle of the Britons and Saxons at "Mount Badon" in the 6th century where King Arthur is mentioned ...

Ambrosius Aurelianus, according to Geoffrey was Uther Pendragon's (Arthur's magical father) brother and ruled with the help of the wizard Merlin. One day the King came to Salisbury "where the Earls and Princes lay buried whom the accursed Hengist had betrayed" and was brought to tears. He wondered how best to make the place memorable. Merlin said,

"If thou be fain to grace the burial-place of these men with a work that shall endure forever, send for the Dance of the Giants that is in Killaraus, a mountain in Ireland. For a structure of stones is there that none of this age could raise save his wit were strong enough to carry his art. For the stones be big, nor is there stone anywhere of more virtue, and, so they be set up round this plot in a circle, even as they be now there set up, here shall they stand for ever."

The King decreed that Uther Pendragon and fifteen thousand men would go to retrieve the stones. According to Geoffrey of Monmouth, the stones of the Giant's Ring were originally brought from Africa to Ireland by giants. The stones located on "Mount Killaraus" were used as a site for performing rituals and for healing. Led by King Uther and Merlin, the expedition set off for Ireland. The Irish heard of the expedition and King Gilloman raised his own army vowing that the Britons should not "carry off from us the very smallest stone of the Dance." In the end, Uther and his men prevailed in their battle with King Gilloman and proceeded to Mount Killaraus.

The Britons were unsuccessful in their attempts to move the great stones. At this point, Merlin realized that only his magic arts would turn the trick. So, they were dismantled and shipped back to Britain where they were set up as they had been before, in a great circle, around the mass grave of the murdered noblemen. Geoffrey also adds that Uther Pendragon, and King Constantine were also buried at Stonehenge.]

2. Keating's history says: "The chroniclers of Britain relate, as Stow notes in the fifty-third page of the first part of his

Chronicle, which was printed in London in the year of the Lord 1614, that 480 of the British nobles were treacherously slain by the Saxons, and that Aurelius Ambrosius, the king of Britain at that time, ordered that of the stones which Merlin took over to Britain from Sliabh gClaire in Munster a monument be raised on the spot on which these nobles were slain. It was, moreover, in the same place that he himself was buried. And the place was then called Chorea Gigantum; and it is now called Stone Henge on Salisbury Plain. And the same author says that it was from Africa the Gaels brought these stones; and Monomotensis says that no two of the stones were taken from the same country."

3. Another historian: "... many stories, both old ones and retellings, frequently name Merlin as this engineer. This is due largely to one Gerald of Wales (Giraldus Cambrensis), a historian of the 12th century, who wrote a book titled *The History and Topography of Ireland*.

Gerald called Stonehenge "The Giant's Dance," because he had heard stories that giants brought the stones from Africa to Ireland, and built the monument (by some accounts on Mount Kildare, and by others "at Ophela, near the castle of Nas" (O'Meara,). Later, Gerald said, Aurelius Ambrosius, king of the Britons, had Merlin bring the stones to Britain. " (see <http://www-personal.umich.edu/~merrie/Arthur/stonehenge.html>)

So a number of records from different sources support the view that the rocks of Stonehenge were transported from Africa, then to Ireland, and finally to Britain. While I would not be prepared to say I am certain about this, neither do I think we should dismiss it. Interestingly, in the last 20 years archaeological evidence has suggested that the earliest Stonehenge-like structures, and made of sandstone like Stonehenge, were found in Egyptian Africa. Archaeology is indicating that northern Africa is the early home of structures of the sort that we find at Stonehenge, so it would make sense that they were originally manufactured in northern Africa. Keep in mind too that there was significant trade, commerce and transport occurring at the time between the Mediterranean coast of northern Africa and the British Isles. This is confirmed by both the ancient historical records as well as modern archaeology. For instance, we know that the Phoenicians had a vibrant trade between these 2 regions.

Most moderns dismiss the account because they say Stonehenge was raised in Britain before the time of Merlin and King Arthur. But we should keep in mind 2 things:

- The ancient burial site where Stonehenge was located pre-dated Stonehenge itself, according to the ancient historical chronicles.
- Especially when it comes to dating before 1000-2000 BC, carbon dating can become more inaccurate.

Consider these articles below:

<http://www.edwardwillett.com/Columns/megaliths.htm> :

As we lie on our couches and flick our TV remotes, we tend to think we are far more advanced than our distant ancestors, who mostly just struggled to stay alive. But every so often we run across something that reminds us that lack of technology does not equal stupidity.

An example recently turned up in the Nabta Playa region of southern Egypt, where an expedition led by Fred Wendorf of Southern Methodist University and J. McKim Malville of the University of Colorado uncovered slabs of sandstone aligned in a way that indicates a sophisticated understanding of astronomical phenomena.

Large stones erected by ancient cultures are called "megaliths," from the Greek "mega" (large) and "lithos" (stone). Thousands have been discovered, especially in Europe. Most date from between 4000 and 1000 B.C.; these new Egyptian megaliths, dated to 4400 B.C., are among the oldest known.

That makes their precise alignment even more impressive. There are nine large quartzitic sandstone slabs set upright about 100 metres apart; about 325 metres further north, a series of small sandstone slabs and four pairs of larger stones, each separated by a narrow gap, form a circle about four metres in diameter. Two of the larger pairs are aligned north-south and the other two are aligned with the summer solstice sunrise.

The summer solstice was of particular importance to the people of the Nabta Playa, because that was when the monsoon rains started--and only the monsoons made it possible to live there, creating a large temporary lake, or "playa," each year. When the monsoons quit coming, 4,800 years ago, the region became desert. While the monsoons lasted, however, a complex culture blossomed. It's thought that widely separated groups gathered periodically at the site of the megaliths to conduct ceremonies.

The Nabta Playa megaliths represent the oldest known expression of astronomical knowledge; but many other, only slightly more recent, megaliths from around the world reflect similar understanding.

There are four principle types of megaliths: isolated standing stones, or menhirs; stone circles; row alignments, and burial chambers. Menhirs are found all over western and northern Europe, especially in Britain and Brittany. The largest are prehistoric, although many of the smaller ones are probably just scratching posts for cows. Prehistoric menhirs often have one flat face that points to a prominent notch or slope on a distant skyline, marking the extreme northerly or southerly rising or setting of the sun or moon. The direction and date of these occurrences can be used to calculate the risings and setting of the moon and predict lunar eclipses.

The best-known stone circle is Stonehenge. It was probably built over many centuries, beginning about 2000 B.C. Its massive stones were hauled over vast distances, indicating a complex society at work, but today, nobody can say for sure why it was built. Computer studies indicate, however, that it could have been used to predict the solstices and equinoxes, solar and lunar eclipses, and other astronomical occurrences. Other stone rings are aligned similarly; occasionally, stone rings are combined with menhirs, so that a line

drawn from the center of the stone ring to an outlying menhir indicates the place where the sun rises on the summer solstice, or something similar.

Row alignments can range from simple pairs of stones to, as at Carnac in Brittany, multiple parallel rows of hundreds of stones extending over several kilometres. Some row alignments point to one of the extreme risings of the sun or the moon, others indicate the rising or setting point of a bright star. (Some seem to be nothing more than parade routes!) In Britain some row alignments point to the sunrises on the equinoxes and on a series of dates between the equinox and the solstice, dividing the year into 16 months, each of 22, 23, or 24 days.

Finally, there are tombs. Many ancient tombs built out of megaliths were originally covered by mounds of dirt; most were used to bury many people over centuries.

Why did megalith building spread all over the world? It passed from culture to culture--even in the absence of TV. For whatever reason, the people of that time thought megaliths were way cool, and the precise way they aligned them to chronicle astronomical events are proof that "primitive" cultures are anything but.

It may also be proof that, thousands of years ago, friendly giants roamed the Earth--because obviously, our ancestors, like ourselves, knew to "Look up--look way up!"

<http://www.comp-archaeology.org/WendorfSAA98.html> :

Late Neolithic megalithic structures at Nabta Playa (Sahara), southwestern Egypt.

By

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...About 300 m beyond the north end of the Nabta alignment is a "calendar circle" consisting of a series of small sandstone slabs arranged in a circle about 4 m in diameter. Among the ring of stones are four pairs of larger stones, each pair set close together and

separated by a narrow space, or gate. The gates on two of these pairs align generally north-south; the gates on the other two pairs form a line at 70° east of north, which aligns with the calculated position of sunrise at the summer solstice 6000 years ago. In the center of the circle are six upright slabs arranged in two lines, whose astronomical function, if any, is not evident. Charcoal from one of the numerous hearths around the "calendar" dated around 6800 years ago (6000 bp ± 60 years, CAMS - 17287).

Another 300 meters farther north of the calendar circle is a stone-covered tumulus containing the remains of a complete articulated young adult cow buried in a chamber that was dug into the floor of the wadi, surrounded by a clay collar, and roofed with limbs of tamarisk. The chamber was then covered with broken rocks forming a mound 8 meters in diameter and a meter high. A piece of wood from the roof yielded a calibrated radiocarbon date between 7400 and 7300 years ago (6470 bp ± 270 years, CAMS - 17289). In the same area seven other similar stone tumuli containing the remains of cattle were excavated, but none of them had subsurface chambers; instead, the bones of the cattle, a few of which were still articulated, were simply placed among the stones.

Among the most interesting features at Nabta is the group of thirty "complex structures" located in an area about 500 meters long and 200 meters wide, on a high remnant of playa clays and silts about a kilometer south of the large settlement which yielded so many bones of cattle. Each of these structures consists of a group of large, elongated, roughly shaped or unshaped sandstone blocks set upright to frame an oval area about five meters in length and four meters in width, oriented slightly west of north. In the center of this oval there is one, sometimes two, very large flat slabs laid horizontally. Two of these structures have been excavated, a third has been tested, and drill-holes have been dug at two others. All are basically similar, although they differ in some details. All of the excavated and tested structures were built over mushroom-shaped tablerocks, the tops of which were deeply buried (from two to three and a half meters below the surface) in heavy playa clays and silts. These tablerocks are quartzitic lenses in the underlying bedrock which were shaped by erosion of the softer surrounding sediments before the overlying playa sediments were deposited. How the Nabta people managed to find these tablerocks deeply buried below the surface is not clear, but it may have been mere chance and occurred during the excavation of a water well. Except for the structures, however, there is no other archaeological material in this area, which is highly unusual for the Nabta Basin, where archaeological sites of various ages occur almost everywhere.

...

Drilling at two other structures showed that they had also been erected over buried tablerocks. Although only two of these features were excavated completely, and a third only tested, it is highly likely that most of the others were also built over deeply buried tablerocks that may or may not have been modified, and may also have large worked stones in the fill above the tablerock. These complex structures appear to be unique to Nabta; they are not known to occur in the Nile Valley, or elsewhere in the Western Desert. It should be noted, however, that they are difficult to recognize (they were

regarded a bedrock outcrops for many years), and they may be more widespread in the Eastern Sahara than now believed.

We had expected to find burials of elite individuals below the central stones, but no traces of human remains were seen, although the excavations were carried beyond the limits of the original pits dug to expose the tablerock. The function of the complex structures remains unknown, however, it may be useful to consider the implications of their

Egyptian 'Stonehenge' predates the pyramids

By [Brahm Rosensweig](#), March 8, 1999

This story was published March 8, 1999

Some 20 years ago, in the Egyptian desert about 100 kilometers west of Abu Simbel, Fred Wendorf noticed a group of large stones on the site of an ancient lake bed. Reasoning by their appearance that they must have been brought there some time in the past, he began excavations. What he uncovered were the oldest-known astronomically arranged megaliths, predating Stonehenge by over 1000 years.

The megaliths, and the ancient lake bed they surround, are called Nabta Playa. The term playa refers to a basin that holds water seasonally. From about 11,000 to 5,500 years ago, Nabta Playa was an important ceremonial center for a variety of ancient tribes that lived in this once-habitable desert. Today it is a harsh and unforgiving region, but around 12,000 years ago a shift in the regional monsoon pattern brought a modest but life-giving 10-15 centimeters of rain per year to the region. Playas like Nabta would remain filled with water for months, and tribes of the desert would congregate around them, holding ceremonies and building impressive stone structures. Today there are dozens of archaeological sites located on and around Nabta Playa.

The ceremonial hub of Nabta Playa may have been the nine three-metre tall unshaped sandstone slabs which are aligned north-south. During the rainy season they would have been partially submerged in the lake.

About 300 meters north of these slabs is a "calendar circle", consisting of a set of smaller sandstone slabs arranged in a circle about 4 metres in diameter. Amongst them are four pairs of larger upright slabs, two of which line up north-south, and two of which line up east-northeast to west-southwest. This would have aligned them with the sunrise of the summer solstice about 6,800 years ago. The solstice would have been of great significance to the Nabta people as it marked the beginning of the all-important monsoon season.

The description of the megaliths at Nabta correspond in many respects with that found at Stonehenge:

<http://exn.ca/egypt/story.asp?id=1999030852&st=Monuments> :

The **Sarsen Circle**, about 108 feet (33 metres) in diameter, was originally comprised of 30 neatly trimmed upright sandstone blocks of which only 17 are now standing. The stones are evenly spaced approximately 1.0 to 1.4 metres apart, and stand on average 13 feet (4 metres) above the ground. They are about 6.5 feet (2 metres) wide and 3 feet (1 metre) thick and taper towards the top. They originally supported sarsen lintels forming a continuous circle around the top. Each lintel block has been shaped to the curve of the circle. The average length of the rectangular lintels is 3.2 metres (10' 6"). The lintels were fitted end-to-end using tongue-and-groove joints, and fitted on top of the standing sarsen with mortice and tenon joints. The **Sarsen Circle** with its lintels is perhaps the most remarkable feature of Stonehenge in terms of design, precision stonework, and engineering.

Just as the Statue of Liberty was made in France and transported to America, it is at least possible these Stonehenge stones were made in Africa and transported to the British Isles.

Class 4:

Assignment 1 for chapter 1 is due today, and Assignment 2 for chapter 2 is due in 2 weeks; and Assignment 3 for chapter 3 is due in 3 weeks.

Chapter 3 covers the Anglo-Saxons, which we shall begin to discuss today, and conclude discussing next week. Today we shall consider 2 Anglo-Saxon poems, and next week we shall consider 3 Anglo-Saxon historical narratives.

The Anglo-Saxons, you may recall, are the Germanic people on the continent of Europe who migrated to England. At the time of their migration, what was their religion? pagan

We already read a sample of ancient Anglo-Saxon literature when we read *Beowulf*. The first Anglo-Saxon poem we read in Chapter 3 is “Widsith”, which bears many resemblances to “Beowulf”. Indeed, it mentions many of the same famous Germanic heroes that we read about in “Beowulf”. Here are 2 examples:

1. Hrothgar – In “Beowulf” he is described as king of the Danes whose castle was Heorot. Recall that Beowulf had traveled to Hrothgar to help him out against the terrorizing Grendel. We read about him in “Widsith” on lines 45-49 of the poem. In *Widsith*, the king and his nephew overcome an attack on Heorot by the Heathobards. This, along with other records, provides confirming evidence of the historicity of much of what is described.
2. Offa - In “Beowulf” he is described as king of the Angli who was married to a lady of murderous disposition, who Offa tamed. Here is some of that info:

Beowulf | XXVIII. The Homeward Journey. -- The Two Queens.

“Offa was famous
Far and widely, by gifts and by battles,
Spear-valiant hero; the home of his fathers
He governed with wisdom, whence Eomaer did issue
70 For help unto heroes, Heming's kinsman,
Grandson of Garmund, great in encounters.”

He is described in “Widsith” lines 35-44.

<http://www.answers.com/topic/offa> has some interesting info about this Offa:

“Offa (or Alavivaz Olauus) (? - c. [456](#)) was the 4th-great-grandfather of [Creoda of Mercia](#); he may also be a great-grandson of [Odin](#). He was also a 46th-great-grandfather of [British Prime Minister Winston Churchill](#) and a 42nd-great grandfather of [Louis XVII of France](#). Offa's son was [Angeltheow](#).

He was the most famous hero of the early [Angli](#). He is said by the Anglo-Saxon poem [Widsith](#) to have ruled over Angel, and the poem refers briefly to his victorious single

combat, a story which is related at length by the Danish historians [Saxo](#) and [Svend Aagesen](#). Offa (Uffo) is said to have been dumb or silent during his early years, and to have only recovered his speech when his aged father Wermund was threatened by the Saxons, who insolently demanded the cession of his kingdom. Offa undertook to fight against both the Saxon king's son and a chosen champion at once. The combat took place at [Rendsburg](#) on an island in the [Eider](#), and Offa succeeded in killing both his opponents. According to Widsith Offa's opponents belonged to a tribe or dynasty called Myrgingas, but both accounts state that he won a great kingdom as the result of his victory..."

Speaking of the Myrgingas, the writer and narrator of "Widsith", named Widsith, is of the Myrgingas. Let's consider what Widsith says about himself:

- Lines 1-14
- Lines 50-56
- Lines 135-144

According to these lines, what is the occupation of Widsith? A bard (recall that such bards were important in pagan Germanic culture)

As a bard, what did he see his purpose to be? To tell the splendor of famous men

Where did he play his songs? In the Meadhalls of leaders

Widsith is an alliterative poem of 144 lines that provides a kind of inventory of the peoples and characters who comprise the world of early Germanic life and literature — most of which is lost to us. We miss in our modern translation the alliterations. But in its original form, "Widsith" was written in Old English, and read in the Old English its alliterations are apparent, as they are in "Beowulf".

Widsith is written in strophic form. What does 'strophic form' mean? Relating to or consisting of stanzas containing irregular lines.

- a. The first of a pair of stanzas of alternating form on which the structure of a given poem is based.
- b. A stanza containing irregular lines.

[Greek *strophē*, *a turning, stanza*, from *strephein, to turn*. See *streb(h)-* in Indo-European Roots.]

1. Relating to or consisting of strophes.
2. *Music*. Having the same melody used for each strophe.

STANZA (Low Lat. stantia, Ital. stantia or stanza), properly~ an apartment or storey in a house, the term being hence adopted for literary purposes to denote a complete section, of recurrent form, in a poem. A stanza is a strophe of two or more lines usually rhyming, but always recurring, the idea of fixed repetition of form being essential to it. ... By stanzaic law is meant the law which regulates the form and succession of stanzas. The stanza is a modern development of the strophe of the ancients, modified by the requirements of rhyme.

Now let's consider the second Anglo-Saxon poem, "Deor". I want to begin our consideration of it simply by reading much of it to you, and then asking you some questions about it. Page 79.

What is the tone of "Deor", and how does it compare with "Widsith"? somber and dejected, while Widsith is upbeat

How does the poet Deor use the device of repetition in his poem? The repetition of the words "that went by, so can this"

What does this repetition convey? Fateful dejectedness, that emphasizes the repetition of one woe to the next

What is the occupation of Deor? A bard

How does the success or failure in occupation affect the two poets? Deor's difficulties lead him to write a somber poem, while Widsith's occupational success leads him to write an upbeat poem.

Is there any hint in comparing these 2 poets that Widsith might have been a more complimentary poet, and thus more likely to retain his job than Deor?

The fact of how they kept their job undoubtedly would have affected their accounts.

Comparison on p. 78-79.

"Deor" is an elegy. What is an elegy? Here is how the dictionary defines it:

1. A poem composed in elegiac couplets.
2.
 - a. A poem or song composed especially as a lament for a deceased person.
 - b. Something resembling such a poem or song.
3. *Music*. A composition that is melancholy or pensive in tone.

Remember again: Assignment 1 for chapter 1 is due today, and Assignment 2 for chapter 2 is due in 2 weeks; and Assignment 3 for chapter 3 is due in 3 weeks.

Class 5:

Assignment 2 for chapter 2 is due in 1 week; and Assignment 3 for chapter 3 is due in 2 weeks.

Today we continue our discussion of Anglo-Saxon literature of chapter 3. Last week we considered certain Anglo-Saxon poems, while today we focus upon 3 Anglo-Saxon historical narratives. While these Anglo-Saxon historical narratives were written by Anglo-Saxons in their post-pagan era, they did still have access to pagan Anglo-Saxon manuscripts and oral traditions. The pagan Anglo-Saxons were converted to Christianity by the Roman Catholic missionary Augustine of Canterbury, sent by Pope Gregory the Great. The Anglo-Saxons converted en masse to Roman Catholic Christianity, and they became loyal adherents of the Roman Papacy. In fact, one can detect this loyalty in their literature.

The first work we shall consider is Bede's *The History of the Primitive Church of England*. Bede, its author, was an Anglo-Saxon monk who lived from 673-735 AD. Now let's read excerpts from his work:

pp. 81-82 – This excerpt tells of the inhabitants of Britain before the Anglo-Saxons arrived. It mentions the Picts who came from Scythia, just as the Irish are said to have come originally from Scythian, though in a different colonial wave. We shall be studying the Picts in Chapter 7. It also mentions the Britons who occupied the southern part of the island of Britain.

pp. 82-83 – This excerpt tells of Caesar's conquest of the Britons.

The Anglo-Saxon Chronicle is the second work we consider. It was originally ordered to be compiled by King Alfred the Great. Alfred the Great is probably the most notable Anglo-Saxon monarch. He ordered the compilation of *The Anglo-Saxon Chronicle* around 890 AD.

I had mentioned the loyalty of the Anglo-Saxons to the Pope. Consider these entries in *The Anglo-Saxon Chronicle*:

AD 167 – This entry not so subtly suggests the Britons owed their Christianity to the Pope, and were subject to him.

AD 429 – This entry suggests the Pope had sent a missionary named Palladius to the Irish even before Patrick went to Ireland.

AD 430 - This entry suggests Patrick went to Ireland on the orders of the Roman Pope Celestine.

AD 596 - This entry notes how the Pope sent Augustine (of Canterbury- not the more famous Augustine) to convert the Anglo-Saxons.

AD 607 - This entry seeks to justify the killing of the Welsh (ie, Briton) Christian ministers by the Saxon Roman Catholics.

In what ways is this recollection of history slanted towards the Roman Catholic perspective?

1. Evidence indicates Patrick came to Ireland as a missionary before Palladius, and that unlike Palladius, Patrick was not sent by the Pope. Indeed, the Roman Catholic Palladius, unlike Patrick, was not well received by the Irish.
2. Evidence indicates Christianity did not come to the Britons originally from the Roman Pope.
3. The Welsh ministers were dastardly killed by the Saxons, unlike this portrayal of it.

Now let's consider an entry that reveals how the Anglo-Saxons despised the Welsh:

AD 449 – How does this entry reveal how Anglo-Saxons felt about the Welsh? “worthlessness of the Britons” but valor of the Anglo-Saxons

This same AD 449 entry mentions Woden, aka Odin. Notice how it says all royalty descended from him.

So one of the most prominent pagan ancestors of the Anglo-Saxon people was Odin. The royalty of a number of northern European nations can trace their ancestry to Odin. To illustrate an example of this, consider Jim Pearsall of Virginia, who has some illustrious ancestors. At the website <http://www.jim-pearsall.com/Genealogy.htm> he has traced his ancestry back to the grandfather of Odin. Odin moved from Asaland to what is now Sweden. Here is info on Asaland from the website:

“Location: Asgaard, Asaland (Asaheim). Asaland is a country east of the Tanais River in Central Asia. The Tanais River (also known as Tanaquisl or Vanaquisl), which flows through the region of Vanaland (Vanaheim) in the country of Swithiod the Great (Sarmatia, or Godheim), southwards to the Black Sea. The city or town of Asgaard is possibly present day 1) Assor, or 2) Chasgar (the Asburg, or castle of Aas in the Caucas ridge).”

When we reach Chapter 6 covering the literature of the Germanic people on the continent of Europe, we shall have more to say on Odin and his home of Asgaard. It is indeed a fascinating history.

The third work we consider is Asser's *Life of King Alfred*. This Anglo-Saxon work traces King Alfred's ancestry back to Odin, and back earlier still to Japheth and Noah, and then back to Adam.

pp. 98-99 – read an excerpt from Asser's *Life of King Alfred*

As we have pointed out numerous times in our study of ancient literature, there is significant historical confirmation of the history found in Genesis in the Bible, and this is one such instance.

Again remember: Assignment 2 for chapter 2 is due in 1 week; and Assignment 3 for chapter 3 is due in 2 weeks.

Class 6:

Assignment 2 for chapter 2 is due today; and Assignment 3 for chapter 3 is due in 1 week. Starting today, we shall spend at least 3 weeks covering Roman literature in chapter 4, and assignment 4 will not be due until 5 weeks from now.

Though we shall consider a variety of ancient Roman literary works, the one that will receive special emphasis is Virgil's *Aeneid*. Virgil's *Aeneid* occupies a place in ancient Roman literature that Homer's *Iliad* and *Odyssey* occupy in ancient Greek literature. It is arguably the most famous ancient Roman literary work, and it well deserves that reputation. In future literature courses when we study the literature of subsequent eras, we shall see frequent allusions back to these famous works by Virgil and Homer.

Let's consider the background of Virgil's *Aeneid* that forms its historical framework:

p. 100 – 101 – So Virgil's *Aeneid* was intended to be the official history of Rome, written in beautiful poetic form

It is to be lamented that the modern teaching of Virgil's *Aeneid* dismisses its value as a history. While we should not believe it is 100% historically precise and accurate, neither should we dismiss it. It was intended to be a history textbook, and we should read it as such, even as we also read it as a literary work, given its poetic epic form.

Roman history can be traced back to Aeneas' departure from Troy and landing on the Italian peninsula. His descendants were Romulus and Remus, who the ancient chronicles say founded Rome in 753 BC. How do you think Rome got its name? from Romulus. Over time the Romans attained domination of the Italian peninsula and even much of the then civilized world.

The Aeneid is written in a metrical form typically of classic Greek and Roman epics, called dactylic hexameter. To appreciate the artistry involved in the work, we really must understand its metrical schema. The website <http://www.skidmore.edu/academics/classics/courses/1998fall/cl202/resource/meter/metro.html> has an excellent explanation of its metrical schema. Below are excerpts from that website:

Greek and Latin poems follow certain rhythmic schemes, or **meters**, which are sometimes highly defined and very strict, sometimes less so. Epic poetry from Homer on was recited in a particular meter called the **dactylic hexameter**. It is fair to say that the dactylic hexameter defines epic. That is, it is impossible to conceive of an epic poem *not* composed in hexameters; and the hexameter rhythms, when heard, signal that the poem being recited is an epic of some sort. (It is true that in Homer's era, epics were more sung than recited, to the accompaniment of a lyre. This was not the practice in Vergil's day, when the spoken word was preferred.)

Fingers. The word **dactylos** is Greek for "finger" (and for "toe" as well, which picks up on the notion of feet, below). The **dactyl** is therefore a snippet of rhythm that resembles, at least aurally, a finger. It has a rhythmic shape consisting of one long syllable (noted as **—**), which represents the long bone, or phalanx, of the finger, plus two short syllables (**∪∪**), which represent the two short phalanges. Figure A will illustrate the concept better than any further remarks.

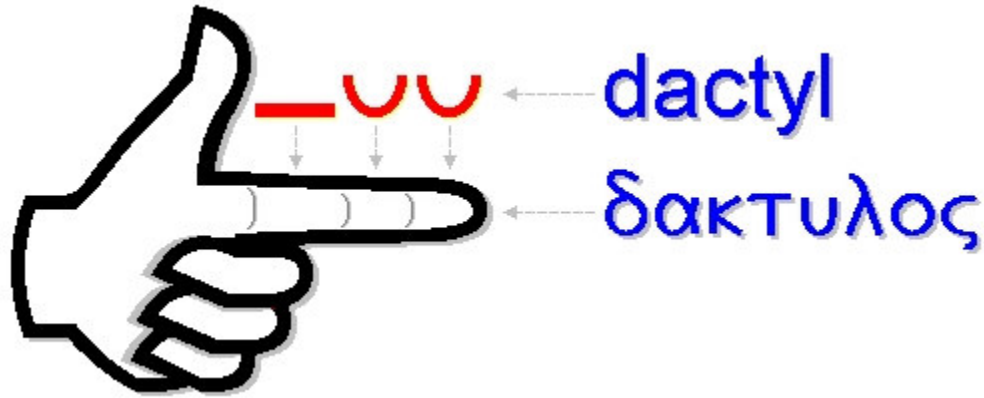


Figure A. The finger-like (dactylic) shape of the dactyl.

In rhythmic terms, the two short syllables are equivalent in tempo to the long syllable, just as in music two half notes equal one whole note (or two eighths equal one quarter, and so on). In recitation, the dactyl usually sounds like "dum-diddy," with "dum" equal to **—**, and "diddy" to **∪∪**.

Feet. The dactyl serves as the basic rhythmic unit, or **metron**, of hexameter verse. The word **hexameter** also derives from Greek and essentially means "six metrons (or, to be precise, **metra**) in a row." In other words, a single epic verse consists of six successive dactyls, as Figure B shows.

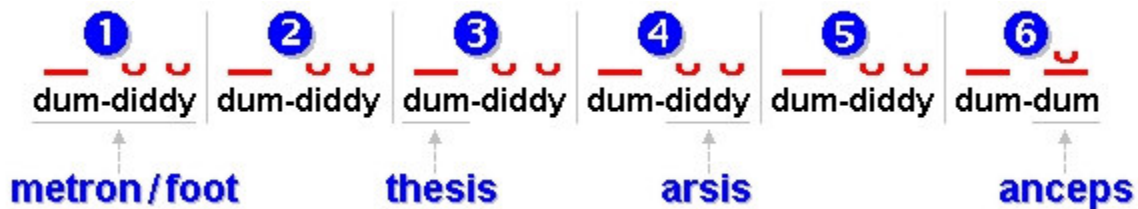


Figure B. Idealized hexameter verse.

Observe that the final metron is technically not a dactyl. Its second syllable is called the **anceps** (Latin for "two-headed"), which is noted either as **∪** or **X**. No hexameter verse ends in **∪∪**; in its place one finds the anceps, which is either short or long—it does not matter. In fact, for purposes of recitation, the anceps is always treated as long to fill out the line.

A more common word for metron is **foot**, the idea behind this term being that a line of metra marches past one's ear during recitation. ...

Substitution. The general idea, therefore, is that a poet composes a hexameter verse by placing words into the metrical scheme wherever they best fit. One potential problem is that not every word has one short syllable, let alone two. What to do, then, with words that have only long syllables? The answer is that the meter must become more flexible. Specifically, the poet, at his or her license, may replace (or **contract**) the pair of short syllables in the arsis with (or into) a long syllable: **UU** for **—**. The foot is no longer a dactyl, but a **spondee**: **— —** for **— UU**. The term spondee derives from the Greek **spondê**, which means "libation"; spondaic feet, because of their stately, "dum-dum" rhythm, often occurred in songs at solemn drink-offerings.

So every foot in a hexameter verse has the potential to be either a dactyl or a spondee. Figure C illustrates this notion.

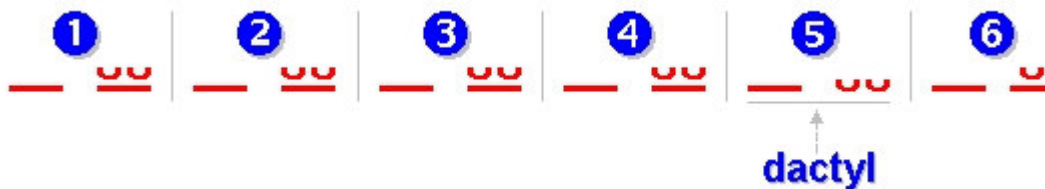


Figure C. Idealized hexameter verse, with spondaic contractions.

Note that the fifth foot is depicted as a pure dactyl. This is not to say that it may never be a spondee, but that it is rarely spondaic—only when the poet desires (say) some kind of solemn effect.

Scansion Theory. The term **scansion** (from the Latin **scandere**, "to move upward by steps") refers to the process—some would call it an art—of dividing a verse into its metrical components. It also called **scanning**. This process is different from actual recitation, which seeks to preserve both sound and sense along with rhythm; in scansion the primary concerns are to determine whether syllables are long or short and to group them into feet. (Remember that a syllable is a unit of uninterrupted sound in a spoken language. For more on syllables, see below on [syllabification](#).) Scanning is good preparation for recitation, but with practice one can easily recite and scan simultaneously. ...

Pauses. Within every verse comes at least one opportunity for a pause, a brief halting during the reading of the line. This pause, called a **caesura** (Latin for "cut") often accompanies a pause in the sense, and lets one idea sink in before another is introduced. Thus, **caesurae** always occur between two words, one at the end and one at the beginning of a clause.

[You may recall we saw this use of a caesura in each line of *Beowulf*.]

...

Let me now begin reading to you excerpts from Virgil's *Aeneid*, translated of course into English:

Book I – first 10 lines in our text in the textbook, corresponding to the following first 7 Latin lines of the *Aeneid* (the lines in our English translation in the textbook do not correspond with the original Latin lines) –

1 ā r m q u e c a n o, || T r o i | a e q i | p r i m u s a b | o r i s
i t a l i | a m f a | t o p r o f u | g u s || L a | v i n a q u e | v e n i t
l i t o r a | — m u l t u m i l | l e e t t e r | r i s || i a c | t a t u s e t | a l t o
v i s u p e | r u m, || s a e | v a e m e m o | r e m l u | n o n i s o b | i r a m,
5 m u l t a q u o | q u e e t b e l | l o p a s s u s, || d u m | c o n d e r e t | u r b e m
i n f e r | r e t q u e d e | o s L a t i o || — g e n u s | u n d e L a | t i n u m
7 A l b a | n i q u e p a t r e s || a t | q u e a l t a e | m o e n i a | R o m a e.

Another English translation of the same lines:

“Arms and the man I sing, who first made way,
predestined exile, from the [Trojan](#) shore
to [Italy](#), the blest Lavinian strand.
Smitten of storms he was on land and sea
by violence of Heaven, to satisfy
stern Juno's sleepless wrath; and much in war
he suffered, seeking at the last to found
the city, and bring o'er his fathers' gods
to safe abode in [Latium](#); whence arose
the Latin race, old Alba's reverend lords,
and from her hills wide-walled, imperial [Rome](#).”

1. According to these lines, what method of communication is mentioned? sung

2. Does that remind you of any other histories you have read? that of the Irish and Anglo-Saxons. It is also true of Homer's which we will be reading. Such historical epics were traditionally sung.
3. What is the first word in this epic poem, and what does it tell us about the poem and about the ancient Romans? glorification of war
4. What does it say about the religious perspective of the author and the people? belief in fate; polytheistic, with gods that have sinful human emotions. You may recall that in a prior course we pointed out how many of these so called gods were deified dead ancestors, so we should not be surprised that they were accorded very human emotions.
5. According to these lines, what side is the goddess Juno on? against Rome (According to ancient Roman religion, Juno was the wife and sister of Jupiter. Some have speculated that Jupiter is to be identified with Japheth. If so, this would suggest that Juno was his wife.)
6. What do these lines suggest will be the theme of the work? Roman conquest in the face of immense struggle
7. What tone does it set? patriotic, uplifting (remember, this is one part propaganda, one part history)
8. What part does destiny play, according to these lines? It suggests it exists. eg, it says Rome was destined (for greatness)

Next week we will continue with our examination of Virgil's Aeneid and ancient Roman literature.

Remember: Assignment 2 for chapter 2 is due today; and Assignment 3 for chapter 3 is due in 1 week, and assignment 4 will not be due until 5 weeks from now.

Class 7:

Assignment 3 for chapter 3 is due today. We shall spend this week and again next week continuing our coverage of ancient Roman literature in chapter 4, and assignment 4 will not be due until 4 weeks from now.

Last we looked at the first lines of Virgil's *Aeneid*. Let's now continue our examination of the opening part of the work.

Book I – lines 11-18 –

1. According to these lines, who does the Virgil poet pray to? the Muse. The Muse in ancient Greek mythology was any of 9 daughters of Zeus and Mnemosyne; protector of an art or science. As to the further origins of this form, a clue is provided by the name of Mnemosyne, the goddess of memory and mother of the Muses. Her name is the Greek noun *mnēmosunē* “memory,” which comes from **mnā-*, an extended form of the Greek and Indo-European root **men-*, “to think.” This is the root from which we derive *amnesia* (from Greek), *mental* (from Latin), and *mind* (from Germanic).
2. Who was considered the Queen of Heaven? Juno. Mankind has not come all that far. The majority of professing Christendom are Roman Catholics, and Roman Catholic theology retains the idea of there being the Queen of Heaven, who they identify with Mary. They also pray to and venerate dead saints, much like the ancient pagan Romans prayed to and venerated certain of their famous dead ancestors as gods. All of this despite that the Bible contradicts all of these practices.
3. Who do these lines blame for most of Aeneas' troubles? Juno

Book I – lines 19 - 49 –

1. Line 35- What is ironic about the fact that in time Rome would conquer the Grecian peninsula, given what had happened in the Trojan War? Rome takes revenge for the defeat of their Trojan-allied ancestors.
2. Notice the various devices Virgil uses to communicate the history of Rome, while simply recording the biography of Aeneas. How does he do it in these lines?
3. What is the Tyrian colony spoken of in line 21? Carthage. As we shall read, Juno had the band under Aeneas swept by a storm away from the Italian peninsula. In the Greek and Roman religions, humans are the pawns in the hands of the passions of the gods.

Book I , pp 106-107: Neptune, the supposed god of the waters, is upset that the other gods have taken liberties with what he regards as his turf. So he causes calm on the waters, so that Aeneas and his band can safely land on Libyan shores, in the area around Carthage.

For the reader, how can this petty fighting we read of among the gods evoke humor? How is it a satire of humanity? It is a picture of the petty foolishness of man, such that petty envy in man can stir such turmoil.

As Christian readers, why should it evoke sadness? To think that people were enslaved by such false notions

The three major characters in *The Aeneid* are Aeneas, Dido, and Turnus. Aeneas is the protagonist, and Dido and Turnus are the antagonists.

In literature, what is a “protagonist”?

n.

1. The main character in a drama or other literary work.
2. In ancient Greek drama, the first actor to engage in dialogue with the chorus, in later dramas playing the main character and some minor characters as well.
3.
 - a. A leading or principal figure.
 - b. The leader of a cause; a champion.

What is an “antagonist”? The principal character in opposition to the protagonist or hero of a narrative or drama.

One department of the study of literature is character analysis. Let me now begin to read you an example of a character analysis, this one concerning Aeneas:

(from <http://www.sparknotes.com/lit/aeneid/canalysis.html>)

Aeneas

As the son of the Trojan mortal Anchises and Venus, the goddess of beauty and erotic love, Aeneas enjoys a special divine protection. He is chosen to survive the siege of Troy and to lay the foundations in Italy for the glory of the Roman Empire. In the *Aeneid*, Aeneas’s fate as Rome’s founder drives all the action, and the narrative constantly points out that Aeneas’s heroism owes as much to his legacy as to his own actions. Aeneas serves as the vehicle through which fate carries out its historical design. As a Trojan leader, Aeneas respects prophecy and attempts to incorporate the idea of his own destiny into his actions, in spite of emotional impulses that conflict with his fated duties. His ability to accept his destined path despite his unhappiness in doing so makes him a graceful hero and a worthy recipient of the honor and favor the gods bestow upon him. His compassion for the sufferings of others, even in conjunction with a single-minded devotion to his duty, is another aspect of his heroism. Sympathetic to the weariness of others on the journey, he delivers speeches to his fleet to keep the men’s spirits high.

Aeneas's personal investment in the future of Rome increases as the story progresses. The events of Book V, in which the Trojans sail away from Carthage toward Italy, and Book VI, in which Aeneas visits his father in the realm of the dead, depict Aeneas's growth as a leader. In Book V, he shows his sympathy for the woes of others by allowing the crippled and unwilling to stay behind. He also grows in compassion in the underworld when he observes the lot of the unburied dead. He carries these lessons into the war that follows, taking care to ensure the proper burial of both ally and enemy.

When, in the underworld, Aeneas's father, Anchises, presents a tableau of the events that will lead to Rome's pinnacle, Aeneas comes to understand his historical role with greater clarity and immediacy. The scenes depicted later in the epic on the shield made by Vulcan further focus Aeneas's sentiments and actions toward his destined future. There are moments, of course, when Aeneas seems to lose track of his destiny—particularly during his dalliance with Dido in Carthage. Aeneas is recalled to his duty in this case not by a long historical vision, but by an appeal from Jupiter to his obligation to his son, Ascanius, to whom Aeneas is devoted.

Even prior to Virgil's treatment of the Trojan War, Aeneas held a place in the classical tradition as a figure of great piety, just as Ulysses was known for his cunning and Achilles for his rage in battle. The value Aeneas places on family is particularly evident in the scene in which he escorts his father and son out of Troy, bearing his elderly father on his back. He behaves no less honorably toward the gods, earnestly seeking to find out their wishes and conform to them as fully as possible. His words to Dido in Books IV and VI express his commitment to obey fate rather than indulge his feelings of genuine romantic love. This subordination of personal desire to duty defines Aeneas's character and earns him the repeated moniker "pious Aeneas." His behavior contrasts with Juno's and Turnus's in this regard, as those characters both fight fate every step of the way.

Dido and Turnus are the two antagonists in Virgil's *Aeneid*. Let's consider character analyses of them:

(from <http://www.sparknotes.com/lit/aeneid/canalysis.html>)

Dido

Before Aeneas's arrival, Dido is the confident and competent ruler of Carthage, a city she founded on the coast of North Africa. She is resolute, we learn, in her determination not to marry again and to preserve the memory of her dead husband, Sychaeus, whose murder at the hands of Pygmalion, her brother, caused her to flee her native Tyre. Despite this turmoil, she maintains her focus on her political responsibilities.

Virgil depicts the suddenness of the change that love provokes in the queen with the image of Dido as the victim of Cupid's arrow, which strikes her almost like madness or a disease. Dido tells her sister that a flame has been reignited within her. While flames and fire are traditional, almost clichéd images associated with love, fire is also a natural force of destruction and uncontrollable chaos. Dido risks everything by falling for Aeneas, and when this love fails, she finds herself unable to reassume her dignified position. By taking Aeneas as a lover, she compromises her -previously untainted loyalty to her dead

husband's memory. She loses the support of Carthage's citizens, who have seen their queen indulge an amorous obsession at the expense of her civic responsibilities. Further, by dallying with another foreigner, Dido alienates the local African chieftains who had approached her as suitors and now pose a military threat. Her irrational obsession drives her to a frenzied suicide, out of the tragedy of her situation and the pain of lost love, but also out of a sense of diminished possibilities for the future.

Dido plays a role in the first four books of the epic similar to that which Turnus plays at the end. She is a figure of passion and volatility, qualities that contrast with Aeneas's order and control, and traits that Virgil associated with Rome itself in his own day. Dido also represents the sacrifice Aeneas makes to pursue his duty. If fate were to allow him to remain in Carthage, he would rule a city beside a queen he loves without enduring the further hardships of war. Aeneas encounters Dido's shade in the underworld just before the future legacy of Rome is revealed to him, and again he admits that his abandonment of the queen was not an act of his own will. This encounter with lost love, though poignant, is dwarfed by Anchises' subsequent revelation of the glory of Rome. Through Dido, Virgil affirms order, duty, and history at the expense of romantic love.

(Dido is not just a nice lady who has hard luck with love. Not only does Virgil explain that Cupid poisons Dido with love, but he also gives us plenty of hints about Dido's potential for danger to Aeneas, such as her fury when she is about to kill herself:

And could I not have dragged his body off, and scattered him
piecemeal upon the waters, limb by limb?
Or butchered all his comrades, even served
Ascanius himself as banquet dish
upon his father's table? [IV 826]

This sinister echo of how Atreus fed Thyestes' children to him does not suggest that poor Dido is merely upset over her disappearing lover. Indeed, Dido's funeral pyre itself is chock full of elements of witchcraft, not approved practice in Roman court circles.

However, Virgil also portrays Dido's love for Aeneas with such sympathy that readers appreciate her love, hate Aeneas for leaving her, and mostly ignore the negative undertone. Dido is largely modelled on two ancient, very bad women--Cleopatra and Medea in the **Argonautica** of Apollonius Rhodius.

Cleopatra was the Egyptian queen who fought alongside Roman Mark Antony against Octavian at the Battle of Actium. Virgil presents her as the epitome of the decadent, treacherous Orient (as opposed to the noble Roman West). She and Antony are part of the center of the shield of Aeneas, with their barbarian troops and barbaric gods, opposing the true leaders of Rome and the household gods brought to Italy by Aeneas. At one level, Aeneas' affair with Dido is the crossing point--he has left the Orient (Troy), and is delayed by one last Oriental experience (decadent passion), before going forth to become the Latin ancestor of the Roman people.

Medea, in the **Argonautica**, fell quickly and madly in love with Jason and betrayed her father to please Jason, helping him through trickery and witchcraft to acquire the Golden Fleece. Afraid of her father's anger, Medea ran off with Jason; she also lured her half-brother Apsyrtus to Jason who killed him. This was just part of her notorious career as a passionate woman and a witch. A Roman reader would have recognized unpleasant echoes of Medea in Virgil's Dido.)

Turnus

Turnus is a counterpart to Dido, another of Juno's protégés who must eventually perish in order for Aeneas to fulfill his destiny. Both Turnus and Dido represent forces of irrationality in contrast to Aeneas's pious sense of order. Dido is undone by her romantic desire, Turnus by his unrelenting rage and pride. He is famous for courage and skill in battle, and justly so: he has all the elements of a hero.

What distinguishes Turnus from Aeneas, besides his unmitigated fury in battle, is his willfulness. He tries to carve out his own understanding of history with his prediction of his own success, based on the events of the Trojan past, as told in Homer's *Iliad*. Though Turnus may appear to us a Latin version of Achilles, the raging hero of the *Iliad*, Turnus's powers as a warrior are not enough to guarantee him victory. Jupiter has decreed another destiny for Turnus, an outcome Turnus refuses to accept. Turnus's interpretation of signs and omens is similarly stubborn. He interprets them to his own advantage rather than seeking their true meaning, as Aeneas does.

Turnus's character changes in the last few battle scenes, when we see him gradually lose confidence as he comes to understand and accept his tragic fate. He is angry earlier when Juno tries to protect him by luring him out of the battle and onto a ship. In this episode she humiliates him, making him look like a coward rather than the hero he so desperately wants to be. By the final scenes, however, his resistance to the aid of Juturna, his sister, is motivated no longer by a fiery determination to fight but by a quiet resolve to meet his fate and die honorably.

Plot analysis of *Aeneid*

One thing I find interesting about the *Aeneid* is how Virgil managed to relate the history of Rome within what is essentially a biographical account of Aeneas' life. Let me summarize the plot, and then you tell me what device he employed to do this.

(from <http://novaonline.nv.cc.va.us/eli/eng251/virgilstudy.html>)

- **Book 1:** Aeneas, a prince of Troy is struggling to find his ancestral homeland, but Juno opposes him. She hates the Trojans because of the Judgment of Paris, which insulted her beauty, the theft of Helen, which violated Juno's position as the goddess of marriage, and the future fall of Carthage, her favorite city. After seven years of confused wandering, Aeneas has gotten near his goal of Italy, but Juno interferes. She arranges for a storm to drive him toward North Africa and Carthage. Dido, founder and queen of Carthage welcomes Aeneas and his companions. Although Jupiter assures Venus that her son Aeneas will prevail and found the Latin race in Italy, Venus is a worrier, so she sends Cupid to poison Dido with love for Aeneas, so she will not harm him.
- **Book 2:** Dido is gracious to Aeneas and his companions and interested in the story of the fall of Troy. Aeneas tells her how the Greeks created the deception of the Trojan Horse and how the gods confused the Trojans when a priest, Laocoon, struck the Trojan Horse

with his staff and was promptly devoured by serpents. A treacherous Greek, Sinon, released the Greeks from the Horse, now inside the city of Troy, and the slaughter began. Aeneas relates the final battle, and his furious fighting until his mother Venus revealed to him that the gods themselves were destroying Troy and instructed him to leave Troy with his father (Anchises), son (Ascanius) and the household gods of his family and of Troy. While fleeing Troy, Creusa, Aeneas' wife was parted from them and killed.

- **Book 3:** Aeneas tells Dido how his band of Trojans searched for a new Troy. First they went to Thrace where they encountered the Trojan Polydorus in the form of a bleeding bush that warns them of treachery. They perform funeral rites for Polydorus and quickly leave Thrace. Next they travel to an island where a prophetic voice advises them to "seek out your ancient mother." However, they don't know for sure where that is. Anchises thinks it's Crete, where they try to found a city, but soon they start dying of pestilence.

The household gods appear to Aeneas to tell him that Italy is their true ancient mother. Then they encounter the horrid Harpies in the Strophades. Caelano, a Harpy prophetess of sorts, warns them that when they get to Italy, they'll be so hungry they'll eat their plates. Next they land at Actium in N.W. Greece, where they hold Trojan Games. After this, they sail to Buthrotrum, where the Trojan Helenus, Apollo's priest, directs them to Italy, but first Aeneas must go to the Cumaean Sybil and the Underworld. They safely pass through the Sicilian Ulyssesland: Cyclop's island, Skylla and Charybdis. But before they can reach their goal of Italy, Anchises dies and then the storm, concocted by Juno, drives them to Africa. So here they are in Carthage.

- **Book 4:** The Dido Affair. Dido had been married to a Tyrian, Sychaeus, who was treacherously killed by her brother. Dido fled Tyre with a band of followers and came to North Africa, where she acquired land to found the city of Carthage. Poisoned by Cupid, Dido fell madly in love with Aeneas, which conflicted with her vow to her dead husband Sychaeus to remain faithful to him. Juno and Venus cooperate, each thinking to further her own cause. Juno wants to keep Aeneas from founding Rome, which will eventually conquer Carthage; Venus wants to keep her son safe from Dido's potential treachery. So, Juno and Venus set up the "marriage." Dido and Aeneas are out hunting, there is a storm, they seek refuge in a cave. Here they mate, while Juno sets off lightning and nymphs cry out. Dido calls it marriage; Aeneas does not.

The lovers are negligent of their duties; Dido ceases working on her city; Aeneas forgets his destiny. Finally, Jupiter sends Mercury to chide Aeneas about his neglected duty to his son and their future descendants in Italy. Immediately dutiful to the will of the gods and Destiny, Aeneas secretly arranges his departure. When Dido discovers that he is leaving, she begs him to stay. He cannot, will not, so she raves and rages, curses the Trojans and kills herself on a pyre heaped with Aeneas' belongings and items of witchcraft. Meanwhile, Aeneas and the other Trojans are in their boats sailing away.

- **Book 5:** This book is the prelude to the world of the dead. First, Aeneas goes back to Sicily where he arranges Memorial Games for Anchises, who has been dead for a year. Here, Aeneas displays his skills as a leader, carrying out rituals, presiding at the games, encouraging his men, restraining anger, preventing injuries. Meanwhile, Juno has been biding her time. She sends her messenger, Iris, to inflame the Trojan women with fury, encouraging them to burn the Trojan ships so they will not have to travel any further. A torrential rain saves all but four of the ships. Aeneas leaves the reluctant behind; the remaining Trojans continue on toward Italy and the underworld
- **Book 6:** The Cumaean Sibyl gives prophecies about Aeneas' future in Italy and leads Aeneas into the underworld. Unlike Homer's dim and wretched Hades, Virgil's Hades is a

place of remediation and rebirth, where the lifetime deeds of the dead are examined and judged. They are chastised, as need be, punished and purged until they are purified. Then these cleansed souls can wander happily in Elysium, the groves of blessedness, until after a thousand years it is time to be reborn. Aeneas meets the shade of his father Anchises in Elysium, where Anchises tells him about the World Soul and rebirth, and shows Aeneas a procession of his descendants over twelve centuries, culminating in Augustus. Aeneas now knows his Destiny--to found the Roman people.

- **Book 7:** Aeneas finally arrives in Latium, where he is welcomed by King Latinus, whose only child is Lavinia. A powerful neighbor, Turnus, King of the Rutulians, wants to marry Lavinia, but omens and oracles have foretold that a stranger would become her husband, so Latinus is willing to marry his daughter Lavinia to Aeneas. Juno is not ready to give up her struggle against Destiny, although she knows she cannot win. She fetches the Fury Allecto from the underworld and urges her to stir the Latins into frenzy. Allecto instills poisonous rage into Amata, Lavinia's mother and into Turnus, Lavinia's suitor. Then she sets up Ascanius (Iulus) to shoot a pet deer belonging to Sylvia, a local peasant girl; Allecto blows her hellish horn, stimulating the local farmers to attack the Trojans. Latinus tries to avoid the conflict, but Juno opens gates of war. Lines of alliance are drawn and the troops start to gather.
- **Book 8:** Aeneas travels to the king of the Arcadians, Evander, seeking alliance. Evander welcomes him, introduces him to the ancient rural piety of the region, and offers Aeneas troops led by his own son Pallas. Meanwhile, Venus persuades her husband Vulcan to make new armor for Aeneas. The shield portrays critical moments when Rome was saved. At the center of the shield is the Battle of Actium. As in the underworld, where the procession of descendants leads from Aeneas to Octavian, the shield connects the beginning of Roman history in Aeneas to its culmination in Octavian's decisive battle at Actium that finalized the Augustan peace.
- **Book 9:** Here, the battle goes on at Trojan Camp; Aeneas has not yet returned from seeking alliances. Two best friends, Nisus and Euryalus, foray into the sleeping enemy camp and slaughter many before being killed themselves. Ascanius gets his first real taste of battle and kills his first man, Numanus. Turnus gets into the Trojan stockade and rages furiously, slaughtering men. Finally the Trojans rally and Turnus, exhausted, jumps into the river and escapes.
- **Book 10:** Jupiter wants peace, but Juno and Venus are still bickering, so he lets the battle continue, since "the Fates will find their way." Finally Aeneas returns with numerous allies. Turnus and Aeneas both rage in battle. Pallas fights bravely, but is finally killed by Turnus, who strips off Pallas' heavy decorated belt as a trophy. Juno recognizes by now that it's about over, but begs Jupiter to let her spare Turnus' life for a little while. He agrees and Juno fashions a phantom resembling Aeneas which lures Turnus out of the battle onto a ship which then drifts away carrying the bewildered Turnus to safety while the battle continues without him.
- **Book 11:** Aeneas learns that Pallas has died, and he prepares to send him back to his father for his funeral. Both sides bury their dead. The Latins hold a quarrelsome council over whether or not to sue for peace. King Latinus wants to make peace and share his land and rule with the Trojans. Turnus is in favor of continuing the war, which resumes. Camilla, a woman warrior ally of Turnus, enters the fray, fights bravely, and is killed.
- **Book 12:** Turnus challenges Aeneas to a duel that will settle the war. Meanwhile, Juno tells the nymph Juturna, Turnus' sister, to help him if she can, because Turnus is no match for Aeneas in single combat. Juturna provokes the Latins into general battle.

Aeneas seeks Turnus, but Juturna, disguised as Turnus' charioteer, races around, not letting Turnus stop and fight. Aeneas is now furious. He starts to burn down King Latinus' city, to root out the resistance once and for all. Queen Amata hangs herself. Turnus tells his sister to stop interfering, because fate has won, and he wants to fight Aeneas honorably before he dies.

Turnus and Aeneas begin to duel, and Jupiter holds up his scales to confirm their fates. Turnus' sword breaks; he panics and runs away, Aeneas pursuing. However, gods are still interfering. Juturna hands the fleeing Turnus a sword, while Venus pulls Aeneas' spear free from a tree it had lodged in. Jupiter is fed up by now and confronts Juno, who finally gives up, asking only that the ensuing people be called Latins and the Trojans lose their identity. Jupiter agrees to create a single Latin race from the two warring peoples. Jupiter sends two Furies to chase Juturna away from Turnus, and Aeneas throws his spear, wounding Turnus. Turnus begs for his life, but Aeneas sees the belt of dead Pallas on Turnus and, enraged, kills Turnus. End of story.

So Virgil managed to relate the history of Rome within what is essentially a biographical account of Aeneas' life. What device did he employ to do this?

Aeneas' character throughout the epic was ever learning. He went through much to get to the point where he is at during the battle. He fought the walls that Juno put up throughout his journey and became a stronger man at the end. Aeneas did make it to his destination and sacrificed much to get there.

Political Aspects of *Aeneid*

The Romans fell in love with Virgil's *Aeneid* and so did Augustus. The book was praised by Romans as it showed Rome as strong and powerful. The character of Aeneas was modeled after Augustus and the book agreed that Augustus was a strong leader. The book actually helped his image and the love for him grew through Rome after the publication of the book. For that society in that time the epic was written perfectly to suit the need of the reader.

Religious Aspects

Juno is at the end a victor in the epic, though throughout much of the plot she had not been, due to her anger directed at Aeneas. The root of Juno's anger was that the prophecies proclaimed that Aeneas would take over Carthage, and he is Trojan. But by the end of the plot Aeneas is no longer Trojan but Roman, and Rome will love Juno more than Carthage ever did. So Juno's anger could turn to love. What is the significance of this new found Roman devotion to Juno, and her pacified anger and love for Rome, on Roman religion, given Juno's identification in the Roman mind with the Queen of Heaven? Adoration of the Queen of Heaven became a central aspect of Roman religious life, even as it continues to be a central aspect of Roman Catholic religion, which simply has adopted its previous pagan belief and practice.

Juno's anger towards the Romans was appeased and she became their friend, expecting and receiving sacrifices from them. We see in this a parallel to true religion, which teaches that God's wrath and anger towards His people was turned away by the sacrifice of Christ, and His wrath was turned to love for His people.

Promotion of stoicism: If Aeneas had not let his emotions get the better of him he would not have spent seven years with Dido and her death would not have happened. Also if he would have gone straight to Italy he would have arrived long before Turnus was engaged to the princess and there would have been no war. Although there is a strong argument that the events throughout the book built the character Aeneas needed to be the founder of Rome and become a God. Another point is that the prophecies stated that Aeneas would have to fight many battles to found Rome the fact remains that if he had gotten there sooner there would still have been some sort of war awaiting his arrival. On the other hand in the last book Jupiter did make a statement that suggested that it was possible for him to interfere with fate if he wished and change the prophecies. There is no telling what he could have done had he made different choices throughout his journey and many people ponder the same questions about life itself and the choices made in their lives.

Major Themes of *The Aeneid*

- The triumph of the 'pious' over those opposed to destined fate and the gods
- The gloriousness of Rome as represented by Rome's father

Do you have thoughts about themes present in Aeneid?

Class 8:

Today's class is our last considering the ancient Roman literature in chapter 4, and assignment 4 will be due 3 weeks from now. In previous weeks we reviewed Virgil's *Aeneid*, and today we review the other ancient Roman literature in chapter 4 of the textbook.

1. First let's consider Titus Livius' work *The History of Rome*. Here we have a work more faithful to the actual history of Rome, though less exciting in a worldly sense, and also lacking in the artistic flourishes of Virgil's *Aeneid*.

Titus Livius' work *The History of Rome* is in historical narrative form, rather than poetic epic form.

p. 128 – This section deals with much of the history we read in Virgil's *Aeneid*. What are some of the similarities between the two accounts? Much of the biographical history of Aeneas is the same.

What are some of the differences? The story about Aeneas going to the underworld is absent, as is the story about his time in Carthage.

Notice how Titus Livius relates a point in which he is uncertain. Why would this be harder to do in an epic poem than in an historical narrative?

According to Titus Livius, Venice's inhabitants can trace their ancestry back to the heroes of Troy, as can the Romans. It is also the most prominent tradition of the origin of the Venetians of the Venetians themselves. The tradition is that the Eneti or Heneti, one of the tribes in Paphlagonia who joined the Trojan cause after the fall of Troy, came to Italy under the leadership of Antenor, a kinsman of King Priam, and first peopled the country known to us as Venetia.

Scripturally speaking, should truth be sacrificed at the expense of artistry or to build a more thrilling plot? No. But the book of Psalms and the Song of Solomon are perfect examples of beautiful poetic artistry combined with communicating truth.

2. Julius Caesar was not only a famous political and military leader, he was also a prominent writer of history. He wrote such historical narratives as *The Gallic Wars*, excerpted in the textbook.

3. Cicero was ancient Rome's most famous orator, and many of his speeches survive to this day. (Read an excerpt from his speech in the textbook.)

4. Horace

Horace and Ovid were accomplished ancient Roman poets. We see in their poetry the immorality of pagan Roman thought, combined with literary artistry.

Horace is perhaps best known for his “Odes”. What is an ode? An ode is a poem that is written for an occasion or on a particular subject. They are usually dignified and more serious as a form than other forms of poetry.

It was written according to a set meter, but this is to a degree lost in translation.

Let’s analyze together the second of the odes we find in the textbook. (see <http://homepage.mac.com/bmulligan/classics/latinlyric2003/poems/jefferycomm.html>)

1. Line 1 of the poem indicates the subject is the ending of winter and the beginning of spring.
2. The word “solvitur” in the title literally means to ‘loosen’ or ‘to break free’, which would imply that winter is leaving voluntarily.
3. Line 2 of the poem: the dry hulls of the ships are being drawn down to the ocean after not being used during the winter months.
4. Line 3 of the poem: This line was further showing the changes that occur due to the arrival of Spring.
5. Line 4 of the poem: “Nor are the meadows clothed in whiteness.” Horace used two words within this short line expressing whiteness, albicans, meaning ‘to whiten’ and canis from caneo meaning ‘white’. The repetition of white alongside pruina, from pruina, meaning hoarfrost was used to over-emphasize the burden of winter and the layers piled upon the earth, and the depth you have to travel to find the meaning. Winter, like old age is burdened, and the only thing that can lift that burden is death, and the arrival of youth.
6. Line 5 of the poem: The Cytherean Venus was the goddess of springtime.
7. Line 6 of the poem: This line promotes an image of young maidens dancing about, suggestive of ‘rebirth’ and life.
5. Lines 7/8 of the poem: The inclusion of Vulcan and the Cyclops is to infer that even Spring will come to an end with the arrival of summer. Vulcan, with Cyclops as his assistant works in sweltering heat creating summer lightning bolts and storms. All this is in contrast to the previous lines where warmth was a welcome change from the pruina of winter.

I think the poem was suggesting that whilst some are basking and dancing about in the sun, some are slaving away in the heat.

6. Line 9 of the poem: This line is a traditional idea of spring; following after the dancing nymphs we get an image of beautiful young people with garlands of flowers cascading down their hair. This comes again after the lines of Vulcan and his fiery forge, in some way to juxtapose how two worlds can occur simultaneously, and whilst someone is reveling, someone else is working tirelessly, whilst someone is dying someone else is being born.

It is important to note the repetitiveness of words such as *virindi*, *impedire* and *myrto*, all in some ways saying the same thing. This is a repetition of the device used in line 4 where the idea of whiteness was stated over and over again.

8. Line 10 of the poem: Flowers opening is a typical and pleasant image of spring.

9. Line 11 of the poem: Fauno, as god of the flocks and herds requires certain sacrifices. He requires lambs and kids, which in their youth signify spring as a time of rebirth. However coupled with *immolare*, they are now faced with death. This line indicated the change that is taking place in the poem from Spring as a time of life, to a more cynical approach- that even with all the merriment, there is still the presence of death even to those as innocent as lambs.

10. Line 12 of the poem: Faunus requires a kid or lamb to sacrifice under the shady trees. This is symbolic to readers of past or present as an example of ritual, which in some forms is a routine. A journey, showing both life and death, one following the other.

11. Line 13 of the poem: This line in the original contained an alliteration with 4 p's. The image is of death personified as Pale Death, making his rounds to get rich and poor who must die. Notice how we are moving further away from the idea of Spring as simply a time of re-birth and life, to its also being a time of death.

12. Line 14 of the poem: Sestius, who is mentioned in many notes to be a politician to whom Horace might have had some disregard. His inclusion in the poem could be inferred to be a warning to the individual from Horace, that life is shorter than he might think. Horace was not sending out a death threat, but more of a sarcastic reminder to Sestius that his dreams were larger and longer than his life was ever going to be.

13. Line 15 of the poem: This was as if to say to Sestius: "Your dreams of perpetual pleasure are larger than your fading fate."

14. Line 16 of the poem: To the ancient pagans Romans ghosts conjured up the idea of the realm of the dead.

15. Line 17 of the poem: Pluto was associated in ancient pagan Romanism with Death's house.

16. Line 18 of the poem: The poet is warning Sestius that he would no longer be able to do once dead, such as drinking wine, suggesting they should be done now, in life. Keep in mind that Horace adhered to an Epicurean philosophy. What is the Epicurean philosophy? "Eat, drink and be merry, for tomorrow we die."

17. Lines 19/20 of the poem: Here is where pagan Romanism shows its immoral stripes, as all false religions inevitably do. Lycidas is a fictional boy, a young man, desirable to older men, potentially Horace, and perhaps Sestius mentioned above. Lycidas is desirable to boys and men at the present, but as he ages he becomes desirable to women. This in some ways is Horace's, rather obscure way of saying boys grow up, become men, and loves begin and end with time. A Roman man would lose his young boy, his love when that boy reached adulthood- showing that all things come to an end. Love and life alike.

The name "Lycidas" is fairly common in pastoral poetry (e.g., in Theocritus, *Idyl* I, Virgil, *Eclogues* VII and IX). Lycidas, a beautiful shepherd boy who was first described by the Ancient Greek poet Theocritus and survived through appearances in works by the Roman poets Horace and Virgil. When John Milton was asked to write an elegy for Edward King, who had drowned in a shipwreck in 1637, he created the poem *Lycidas*. The poem mourns the loss of a virtuous and promising young man who was about to begin his career as a clergyman.

Below is another more loosely translated version of Horace's ode (see <http://homepage.mac.com/bmulligan/classics/latinlyric2003/poems/jefferytrans.html>):

Solvitur acris hiems grata vice veris et Favoni

Bitter winter is dismissed by spring and Favonius' long-awaited winds,
Long neglected keels are beckoned back to sea,
The ploughman no longer wants for a fire, nor flocks for the fold,
Nor are the meadows clothed in whiteness
Now Cytherea leads the dances, the moon suspended o'erhead
Lovely Nymphs and Graces too, hand in hand
Beat the earth with melodic feet, whilst lazy Cyclops sleeps,
Fiery Vulcan sees to his sultry summer storms.
Now 'tis time to entwine the head with anointed myrtle green
Or flowers, newly released from the ground
Now too, is right to offer to Faunus, who lingering in the shadows
Desires to his penchant, a lamb or kidling both.
Pale Death, impartial to wealth or worth, to paupers and princes
A writ is sent. As blessed as you are Sestius
Your dreams of perpetual pleasure are larger than your fading fate
Soon night closes its gloomy darkness upon you too,
Ensnared in Death's desolate house; where, once there, no longer
May you decide upon the dice, nor sip upon aged wine,

Nor marvel at the tender youth of Lycidas, who boys now burn for
But with the pass of time, young women shall too

Below is the ode in the original Latin:

Horace Ode 1.4

Soluitur acris hiems grata uice ueris et Fauoni
trahuntque siccas machinae carinas,
ac neque iam stabulis gaudet pecus aut arator igni
nec prata canis albicant pruinis.
Iam Cytherea choros ducit Venus imminente luna
iunctaeque Nymphis Gratiae decentes
alterno terram quatiunt pede, dum grauis Cyclopum
Volcanus ardens uisit officinas.
Nunc decet aut uiridi nitidum caput impedire myrto
aut flore, terrae quem ferunt solutae;
nunc et in umbrosis Fauno decet immolare lucis,
seu poscat agna siue malit haedo.
Pallida Mors aequo pulsat pede pauperum tabernas
regumque turris. O beate Sesti,
uitae summa breuis spem nos uetat inchoare longam.
Iam te premet nox fabulaeque Manes
et domus exilis Plutonia, quo simul mearis,
nec regna uini sortiere talis
nec tenerum Lycidan mirabere, quo calet iuuentus
nunc omnis et mox uirgines tepebunt.

Ovid

p. 155-156 – Ovid wrote mostly in elegiac couplets

el·e·gy (ĕl'ə-jē)

n., pl. -gies.

1. A poem composed in elegiac couplets.
2.
 - a. A poem or song composed especially as a lament for a deceased person.
 - b. Something resembling such a poem or song.
3. *Music.* A composition that is melancholy or pensive in tone.

[French *élegie*, from Latin *elegīa*, from Greek *elegeia*, from pl. of *elegeion*, elegiac distich, from *elegos*, song, mournful song.]

In the context of The Love Books of Ovid, 'elegy' refers to elegiac couplets.

In Elegy I, what does Ovid cite as the cause of his writing love elegies instead of heroic epics? Cupid

What does he mean in this elegy about stealing one foot? Epics were written in dactylic hexameter, while love poems were written in elegiac couplets. This is intended to be humorous.

But in Ovid's *Metamorphoses* he wrote in dactylic hexameter. P. 160- the account of the Flood is recounted. But clearly *Metamorphoses* consists of much admixture of fanciful superstition, being highly polytheistic.

So that concludes chapter 4, and assignment 4 will be due 3 weeks from now.

Class 9:

Today we begin covering the ancient Greek literature in chapter 5. We shall spend more than 3 weeks covering this chapter, and Assignment 5 will not be due until at least 5 weeks from now. Assignment 4 will be due 2 weeks from now, covering chapter 4.

We are spending a long time on ancient Greek literature because there is so much to cover. The ancient Greeks are known for their scholarship, and it has influenced the West significantly.

Today, and perhaps extending into the next class, we shall focus on Homer's *Iliad* and *Odyssey*. These are the 2 classic Greek epic poems, occupying a place analogous to Virgil's *Aeneid* among the Romans.

Before plunging into these 2 classic Greek epic poems, I want to first give historical background. I have pointed out in previous classes the cross-confirmatory evidence that the Trojan War was a real historical event. The Trojan War serves as the backdrop for Homer's *Iliad* and *Odyssey*. The well known ancient Greek historian Herodotus wrote about the Trojan War:

pp. 203-204 – Herodotus' account of the Trojan War in his *History*

http://faculty.gvsu.edu/websterm/Read_Iliad.htm :

Guide to Reading the *Iliad*

The *Iliad* is an epic poem, composed around 800-725 B.C. and written down sometime between 725 and 675 B.C. The ancient Greek word *epos*, from which our word "epic" comes, means "word, utterance, poetic utterance," and the *Iliad* is precisely that. While we tend to think of a poem as a short composition in verse about personal feelings, an epic is quite different. Epic poetry is narrative, usually telling the story of a great culture hero and his exploits. The *Iliad* tells the story of Achilles, and how his anger affected the fighting in the great war of Troy.

Homer's *Iliad* and *Odyssey* are written in dactylic hexameter, like Virgil's *Aeneid*.

All of Homer is in lines called dactylic ("finger-like") hexameters ("six-measures"). That is, each line contains six metrical feet, and each foot (except the last, which is always of only two syllables) consist of "finger-like" elements, arranged according to one of the two following shapes:

a) long, short, short (holding your index finger in profile, bend it slightly in all possible places; "reading" it from the knuckle towards the nail you will see a long part followed by two short ones);

b) long, long (with your index finger as above, use your thumb to straighten out the bend closest to the finger nail; "reading" it you will see two long parts, of equal length).

This means that each foot (except the last) consists of either three syllables (a above) or two syllables (b above). The clue to how this system provides a discernible metre is in the fact that each long syllable is equivalent in duration to two short ones (like the joints of your finger). Thus each metrical foot (except for the last in each line, which always contains only two syllables, of which the second may be either long or short) is of the same duration. Note finally that stress is irrelevant in this system.

<http://www.aoidoi.org/articles/meter/intro.php> :

Introduction to Greek Meter

The Hexameter

The dactylic, or heroic, hexameter is the meter of Epic. It is also the meter of a didactic poet like Hesiod. If we take Homer and Hesiod to have written around 700 BCE (give or take 100 years), it is pretty astonishing that Nonnus wrote his deranged *Dionysiaca* in the same meter some 1200 years later, in the 5th century CE.

As the name implies, a "pure" dactylic hexameter line would be made up of six (hexa-) dactyls:

- ˘ ˘ - ˘ ˘ - ˘ ˘ - ˘ ˘ - ˘ ˘ - -

Note the last foot: the last syllable is anceps. There will never be a full dactyl in the last foot, only a spondee $\bar{\text{—}}$ or a trochee $\bar{\text{—}} \text{˘}$.

The final two short syllables of the dactyls may contract, leaving a spondee:

- - ˘ ˘ - - ˘ ˘ - - ˘ ˘ - - ˘ ˘ - - ˘ ˘ - -

In Homer only about 1 in 20 lines will have a spondee in the fifth foot, and in later poets this may occur even less frequently.

The caesura of the line in the hexameter will occur after the first long ($\bar{\text{—}}$ ˘ ˘) or after the first short (˘ ˘) of the third foot, as I indicate below. Less frequent but allowed is a caesura after the first long syllable of the fourth foot, usually if a long word fills the entire third foot:

- - ˘ ˘ - - ˘ ˘ - - ˘ ˘ - - ˘ ˘ - - ˘ ˘ - -

But a word break between the two short syllables of the fourth foot are avoided (Hermann's bridge).

Hexameter verses follow the syllable length rules mentioned above. *Epic correption*, where a long vowel or diphthong at the end of a word is scanned short when it is followed by another word starting with a vowel, is quite frequent. For example, from Iliad 1.14, $\tilde{\text{k}}\text{h}^- \text{b}\ddot{\text{O}}\tilde{\text{l}}\text{o}\text{u} \tilde{\text{A}}^- \text{p}\ddot{\text{O}}^- \text{l}\text{l}\text{w}^- \text{n}\ddot{\text{O}}^- \text{j}$.

Synizesis is when two (sometimes more) vowels coalesce into a single long vowel. Very frequently the first vowel in the group will be epsilon, such as in

the genitive ending *-ew* in, for example, *Phlhi£dew* in the first line of the *Iliad*. Every once in a while the single long vowel resulting from synizesis may undergo corruption, such as in *Iliad* 1.15, *cru sšJ ~ ¢ ~ n! sk» ptrJ*. Some editors will point out synizesis with a tie under the vowels involved, *Phlhi£d^ew*.

Now let's read the opening lines of *The Iliad*, which inform us of its theme:

p. 164 - So what do you think is its theme? The cost of (Achilles') anger

In what ways is the opening similar to Virgil's *Aeneid*? In what ways different?

Homer's *Iliad* Plot Summary from

<http://duke.usask.ca/~porterj/CourseNotes/HomSummary.html#summary>:

General Plot Summary of Homer's Iliad

The *Iliad* is a lengthy poem of some 15,693 lines, divided into 24 books (cantos) and has as its theme the anger (*menis*) of the Greek hero **Achilles**, the greatest of the heroes to sail to Troy. In the tenth year of the war, Achilles quarrels with the leader of the expedition, **Agamemnon**, over a slight to Achilles' honor. In his anger, Achilles withdraws from the fighting and wins the aid of **Zeus**, the king of the gods, to see to it that the war turns against the Greeks. Eventually (Book 9) things begin to go so badly that Agamemnon sends a delegation to Achilles to offer him compensation and ask him to rejoin the fighting. In an effort to make good the slight to Achilles' honor, Agamemnon promises an immense amount of treasure, but Achilles still refuses to help the Greeks. In the anger of the moment, he declares that he will only fight once the Trojans attack his own ships: at that point, he feels, he will be able to rejoin the battle as a point of personal honor rather than as Agamemnon's hired lackey. In the course of Book 12 (the center of the poem) the Trojans bring the war right up to the fortifications surrounding the Greek ships. Under the leadership of the heroic **Hector**, they manage to breach the Greek defenses and are soon in a position to destroy the Greek fleet. At this point, Achilles sees the weakness of his plan: should the Trojans destroy the fleet, the Greek forces would be placed in a vulnerable position and could potentially be wiped out. Unable to rejoin the battle himself without losing face, he is persuaded to allow his loyal friend **Patroclus** to join the battle, disguised in Achilles' armor, in order to win the Greeks some breathing room. Unfortunately, Patroclus gets caught up in the fighting and, contrary to Achilles' instructions, attempts to take the city of Troy himself, only to be killed by Hector with the aid of the pro-Trojan god **Apollo** (Book 16). At this point, Achilles falls into an inhuman rage: his former anger at Agamemnon and the Greeks is forgotten in his grief at the death of his friend and his desire to take revenge on Hector. In his anger, Achilles slaughters Trojans by the dozens and in a heartless manner that indicates his own despair: not only has he allowed his friend to die; he now realizes that, in avenging Patroclus' death, he will be sealing his own fate, since his mother **Thetis** has told him that his own death is

destined to follow soon upon that of Hector. Rather than winning glory by taking Troy, Achilles realizes that he is doomed to perish along with the men he is slaughtering, all as a result of his quarrel with Agamemnon. (At this point in the poem, the reader gets the sense that the humane qualities of the formerly noble Achilles have perished along with his friend.) Eventually (Book 22) Achilles and Hector meet and the latter is killed, prophesying Achilles' own death with his last words. Achilles holds elaborate funeral games for Patroclus (Book 23) but is still overwhelmed with anger, grief, and despair at the unexpected turn his fate has taken, and expresses this despair by continuing his excessive mourning of Patroclus' death and by mistreating the corpse of Hector, which he repeatedly drags around Patroclus' funeral mound. The poem concludes (Book 24) with the elderly Trojan king **Priam**, Hector's father, coming in person to Achilles' tent and begging for the return of his son's body for due burial. Rather than killing Priam on the spot, as might have been expected, Achilles joins Priam in his grief: the elderly Trojan king, who has seen so many of his sons slaughtered and knows that both he himself and his city are doomed, finds common ground with the brilliant young Greek hero, who has lost his best friend and knows that he too soon will die. Thus the poem concludes with Achilles' anger having been assuaged, but not in the way the audience might have expected: where the initial focus was on concern for personal honor and social standing, the poem's conclusion reflects on the way in which suffering and grief bind the poem's human agents together in a manner that transcends their political and cultural differences.

Book-by-Book Plot Outline for Homer's Iliad
(based on an original by D.J. Conacher)

A. Introduction

1. Prologue: Achilles' wrath. Anger of Apollo and its cause - the plague; quarrel between Agamemnon and Achilles. Appeasement of Apollo. Wrath of Achilles; his appeal to Thetis; Thetis' appeal to Zeus and the resultant discord in Olympus.
2. The Greeks tricked into preparing for battle even without Achilles. Agamemnon's dream. Greek assembly. Catalogue of forces available on each side.
3. Paris, Hector, Menelaus, and Helen formally introduced. Main episode: truce between Greeks and Trojans while Paris and Menelaus fight single combat to decide the fate of Helen. Menelaus victorious but Paris rescued by Aphrodite.
4. Decision on Olympus: the war must go on. Pandarus treacherously breaks the truce and shoots Menelaus. Agamemnon marshals his army for battle. Beginning of fighting: series of Greek and Trojan successes in alternation.

B. The First Battle (two days)

5. Diomedes dominates fighting. Confrontation with Aphrodite, with Apollo, with Ares. Greeks winning.
6. The gods withdraw and the Greek successes continue. Hector returns to Troy. (Interlude: Diomedes and Glaucus.) Hector and his mother, the offerings to Athena; Hector with Paris and Helen; Hector with his wife and son; Paris goes with Hector to rejoin the fighting.
7. Hector's duel with Ajax (inconclusive); truce for burials; Greeks build a wall around their camp. Night.

8. Next day: Zeus forbids the gods to fight (Hera and Athena in particular). Greeks hard pressed; Trojans reach camp fortifications and bivouac outside them.

C. That Night

9. Greek embassy to Achilles (Phoenix, Odysseus, Ajax). Achilles rejects all attempts at a reconciliation.

10. Night expedition by Odysseus and Diomedes into Trojan lines: capture of Dolon, killing of Thracian allies.

D. Next Day

11. Greek attack begins well, but one hero after another is wounded and has to withdraw. As the Greeks retreat, Achilles begins to show signs of interest and sends Patroclus to Nestor. Nestor's advice. Patroclus helps the wounded Eurypylus.

12. The Trojans press their counter-attack and again reach the Greek fortifications.

13. The Greeks are rallied by Poseidon, but Hector and the Trojans still come on.

14. The desperate state of the Greeks spurs Hera to drastic action. She anesthetizes Zeus and urges Poseidon to make the most of his opportunities. The Greeks renew their efforts and drive the Trojans back.

15. Zeus revives and at once reasserts himself, forcing Poseidon to withdraw. The Trojans advance again irresistibly, reach the ships and begin to set fire to them. Patroclus leaves Eurypylus and returns to Achilles.

16. Achilles is persuaded by Patroclus to let the Myrmidons go out to fight under his (Patroclus') leadership; Achilles lends Patroclus his own armor and warns him not to go too far. The Trojans are routed (death of Sarpedon), but Patroclus forgets Achilles' warning and is killed by a joint effort on the part of Apollo, Euphorbus, and Hector. Hector strips his armor.

17. Battle over the body of Patroclus, which is rescued by the Greeks. The Trojans advance once again.

18. Achilles' despair at the death of Patroclus. Thetis promises him new arms. Achilles' appearance on the wall and his war-cry stop the Trojans, who hold a council of war. Hector carries the day for staying outside of the walls and fighting it out. Thetis and Hephaestus: the making of the arms; description of the shield. Night.

E. Fourth Day

19. Achilles and Agamemnon reconciled. Preparation for the decisive battle.

20. The battle begins, with gods helping on both sides. Achilles leads the Greek advance, with great slaughter of the Trojans. His confrontation with Aeneas; two near confrontations with Hector. Trojans routed.

21. Further exploits of Achilles: battle with the river Xanthus. Battle between the gods.

22. The Trojans are driven in headlong flight into Troy, but Hector rejects all entreaties to enter the walls. Deceived by Athena, he fights Achilles, is killed, and has his body dragged away behind Achilles' chariot.

F. Finale

23. Burial of Patroclus. Funeral games (reconciliation of Achilles with the Greeks).

24. The gods arrange for Priam to recover Hector's body from Achilles; Achilles receives Priam with kindness and sympathy (reconciliation of Achilles with the gods). Burial of Hector.

Principal Characters in the Iliad

Greeks (Achaean, Argives, Danaans) [\[FN 1\]](#)

Agamemnon: commander of the Greek forces; king of Mycenae; son of Atreus.
[Atreides]

Menelaus: king of Lacedaemon (Sparta); brother of Agamemnon; husband of Helen.

Helen: wife of Menelaus; daughter of Zeus and Leda; sister of Clytemnestra.

Clytemnestra: wife of Agamemnon.

Achilles: leader of the Myrmidons; king of Phthia (in Thessaly); son of Peleus and Thetis. [Peleion, Peleides]

Patroclus: son of Menoetius; Achilles' companion.

Nestor: elderly king of Pylos.

Odysseus: king of Ithaca.

Ajax: from Salamis; son of Telamon. [Telemonian — distinguish from the lesser "Oilean" Ajax]

Diomedes: king of Argos; son of Tydeus.

Calchas: chief seer of the Greeks.

Gods allied with the Greeks:

Hera: sister and consort of Zeus; goddess of marriage; particularly associated with Argos and Mycenae.

Athena: daughter of Zeus; goddess of wisdom, culture, craftsmanship (especially domestic crafts); a martial goddess as well. [Pallas Athena; Tritogeneia]

Poseidon: brother of Zeus; god of sea, horsemanship, earthquakes.

Trojans

Priam: elderly king of Troy.

Hecuba: wife of Priam.

Hector: leader of the Trojan forces; favorite son of Priam and Hecuba.

Paris / Alexander: brother of Hector; abductor of Helen.

Sarpedon: king of Lycia; son of Zeus and Laodameia.

Aeneas: son of Anchises and Aphrodite.

[Scamander / Xanthus and Simoeis: rivers near Troy.]

Gods allied with the Trojans:

Aphrodite: daughter of Zeus and Dione; goddess of sexual desire; protectress of Helen.
[Cyprian]

Apollo: son of Zeus and Leto; brother of Artemis; god of culture, poetry, music, healing, archery. [the Far-Darter]

Ares: son of Zeus and Hera; god of war and violence.

Other gods:

Zeus: ruler of the gods; god of sky, weather, the thunderbolt. [See, e.g., Willcock on *Iliad* 1.518-19.]

Hades: ruler of the nether world; brother of Zeus. [Hades is used to signify the god's realm (i.e. Hell) as well as the god himself.]

Hephaestus: son of Hera; lame god of blacksmiths.

Iris: messenger of the gods; goddess of the rainbow.

Hermes: another messenger-god; patron of travelers, thieves, and charlatans; conductor of dead souls on journey to Hades (*psychopompos*).

Homeric society:

“The heroes of these poems display an overriding concern for personal glory and its external trappings, with relatively little concern for the common good or other moral issues. The Trojan war is motivated by the desire to win back Helen and punish the Trojans, but the emphasis is more on the disgrace occasioned by Helen's abduction and the desire to take revenge upon the Trojans than, for example, on Menelaus' broken heart or any issue of principle. The individual warriors, in particular, are not fighting for love of country (no "country," as we know it, exists for them), for "justice," or in the service of the Lord, but to win glory in battle and, thereby, the public acknowledgment of their achievements. Thus, when disgraced by Agamemnon before his peers, Achilles not only withdraws from the battle but prays for the Greeks to be humiliated in turn.

In describing societies such as that portrayed in the *Iliad*, anthropologists employ the term ***Shame Culture** (in contrast to the ***Guilt Culture** found in most of today's western societies). Individuals in a guilt culture tend to hold themselves up to a set of personal moral standards. In modern Canada, for example, most people are concerned about having a clear conscience, "feeling good" about themselves, and so forth. There is a conviction that the individual should live up to certain standards of honesty, fairness, kindness, etc. and that these standards are to be followed at whatever cost: public humiliation or disgrace, loss of position or prosperity, even the loss of life itself. [The influence of the Judaeo-Christian tradition is evident here, particularly its concern with the salvation of the soul and its eventual judgment before God.] ...

In a shame culture, by contrast, the focus is not on a set of personal standards but on one's public standing. The overriding concern is to save face. Concerns center, not on matters of conscience or morality, but on public esteem as opposed to public humiliation, praise as opposed to blame. What matters is not what you think of yourself, but how you are thought of and treated by others. In contrast to guilt cultures, shame cultures tend to espouse ***Competitive Values**. As in war, success is everything in such a society: good intentions, high moral standards, fairness, a peaceful conscience — none of these count in the face of public disgrace. The competition for public honors is often intense and takes the form of what is known as a zero-sum game: that is, honor is won only at someone else's expense. Thus the notion that winning or losing might be less important than how

one plays the game is utterly foreign to such a culture. Winning is everything: results are much more important than means. The crucial thing is to prove one's superiority and to have that superiority publicly acknowledged by one's peers.

In Greek, the innate quality that renders one superior to others is called ***aretê**; (often translated "excellence" or, less happily, "virtue." The masculine, aggressive connotations of the word can be seen in its etymological connection to the name Ares; compare the English "virtue," which derives from the Latin *vir* ["man"] and originally meant "courage" or "manliness.") For the Homeric hero, war provides the occasion for the display of *aretê*; and the winning of glory (or ***kleos**). In a shame culture, however, mere success is not sufficient (it is not enough, for example, to know in your own mind that you are the best); public acknowledgment of one's superiority is essential. The Greek term for such acknowledgment is ***timê**. *Timê* refers to the public, concrete acknowledgment of *aretê* by means of prizes.”

“Perhaps the most important feature of Homer's gods, however, is the perspective that they provide on the human action. Their power, their freedom from death or pain, and the grandeur of their existence provide a sharp contrast to the lives of the mortal characters. The presence of these immortal divinities who, for all of their passion, are essentially untouched by the action on earth highlights the intense suffering of the heroes and the harsh realities of their lives. When Zeus and Hera quarrel, all ends in light and laughter (at the end of Book 1); when Achilles and Agamemnon quarrel, the result is the deaths of hundreds of Greeks and Trojans. Ares and Aphrodite can meddle in war and depart with a mere scratch to whine about (Book 5); for the heroes the consequences of battle are much more dire.”

(above from <http://duke.usask.ca/~porterj/coursenotes.html#class110>)

Homer's *The Odyssey*

Homer's other epic covers another aspect of the events associated with the Trojan War.

It shows what the Greeks really admired.

<http://www.pantheon.org/articles/o/odysseus.html> :

Odysseus (called Ulysses in Latin) was the son of [Laertes](#) and was the ruler of the island kingdom of Ithaca. He was one of the most prominent Greek leaders in the Trojan War, and was the hero of Homer's *Odyssey*. He was known for his cleverness and cunning, and for his eloquence as a speaker.

Odysseus was one of the original suitors of [Helen](#) of Troy. When [Menelaus](#) succeeded in winning Helen's hand in marriage, it was Odysseus who advised him to get the other suitors to swear to defend his marriage rights. However, when Menelaus called on the

suitors to help him bring Helen back from Troy, Odysseus was reluctant to make good on his oath. He pretended to have gone mad, plowing his fields and sowing salt instead of grain. [Palamedes](#) placed Odysseus' infant son in front of the plow, and Odysseus revealed his sanity when he turned aside to avoid injuring the child.

However reluctant he may have been to join the expedition, Odysseus fought heroically in the Trojan War, refusing to leave the field when the Greek troops were being routed by the Trojans, and leading a daring nocturnal raid in company with [Diomedes](#). He was also the originator of the [Trojan horse](#), the strategem by which the Greeks were finally able to take the city of Troy itself. After the death of [Achilles](#), he and [Ajax](#) competed for Achilles' magnificent armor; when Odysseus' eloquence caused the Greeks to award the prize to him, Ajax went mad and killed himself.

Odysseus' return from Troy, chronicled in the *Odyssey*, took ten years and was beset by perils and misfortune. He freed his men from the pleasure-giving drugs of the Lotus-Eaters, rescued them from the cannibalism of the [Cyclopes](#) and the enchantments of [Circe](#). He braved the terrors of the underworld with them, and while in the land of the dead Hades allowed Thiresias, Odysseus' mother, [Ajax](#) and others to give him advice on his next journey. They gave him important advice about the cattle of the sun (which [Apollo](#) herds), [Scylla](#) and [Charybdis](#) and the [Sirens](#). From there on the travels were harder for Odysseus, but they would have been much worse of it wasn't for the help of the dead.

With this newly acquired knowledge, he steered them past the perils of the Sirens and of Scylla and Charybdis. He could not save them from their final folly, however, when they violated divine commandments by slaughtering and eating the cattle of the sun-god. As a result of this rash act, Odysseus' ship was destroyed by a thunderbolt, and only Odysseus himself survived. He came ashore on the island of the nymph [Calypso](#), who made him her lover and refused to let him leave for seven years. When [Zeus](#) finally intervened, Odysseus sailed away on a small boat, only to be shipwrecked by another storm. He swam ashore on the island of the Phaeacians, where he was magnificently entertained and then, at long last, escorted home to Ithaca.

There were problems in Ithaca as well, however. During Odysseus' twenty-year absence, his wife, [Penelope](#), had remained faithful to him, but she was under enormous pressure to remarry. A whole host of suitors were occupying her palace, drinking and eating and behaving insolently to Penelope and her son, [Telemachus](#). Odysseus arrived at the palace, disguised as a ragged beggar, and observed their behavior and his wife's fidelity. With the help of Telemachus and Laertes, he slaughtered the suitors and cleansed the palace. He then had to fight one final battle, against the outraged relatives of the men he had slain; [Athena](#) intervened to settle this battle, however, and peace was restored.

Plot Overview per <http://www.sparknotes.com/lit/odyssey/summary.html> :

Ten years have passed since the fall of Troy, and the Greek hero [Odysseus](#) still has not returned to his kingdom in Ithaca. A large and rowdy mob of suitors who have overrun

Odysseus's palace and pillaged his land continue to court his wife, [Penelope](#). She has remained faithful to Odysseus. Prince [Telemachus](#), Odysseus's son, wants desperately to throw them out but does not have the confidence or experience to fight them. One of the suitors, [Antinous](#), plans to assassinate the young prince, eliminating the only opposition to their dominion over the palace.

Unknown to the suitors, Odysseus is still alive. The beautiful nymph [Calypso](#), possessed by love for him, has imprisoned him on her island, Ogygia. He longs to return to his wife and son, but he has no ship or crew to help him escape. While the gods and goddesses of Mount Olympus debate Odysseus's future, [Athena](#), Odysseus's strongest supporter among the gods, resolves to help Telemachus. Disguised as a friend of the prince's grandfather, [Laertes](#), she convinces the prince to call a meeting of the assembly at which he reproaches the suitors. Athena also prepares him for a great journey to Pylos and Sparta, where the kings [Nestor](#) and [Menelaus](#), Odysseus's companions during the war, inform him that Odysseus is alive and trapped on Calypso's island. Telemachus makes plans to return home, while, back in Ithaca, Antinous and the other suitors prepare an ambush to kill him when he reaches port.

On Mount Olympus, [Zeus](#) sends Hermes to rescue Odysseus from Calypso. Hermes persuades Calypso to let Odysseus build a ship and leave. The homesick hero sets sail, but when [Poseidon](#), god of the sea, finds him sailing home, he sends a storm to wreck Odysseus's ship. Poseidon has harbored a bitter grudge against Odysseus since the hero blinded his son, the Cyclops [Polyphemus](#), earlier in his travels. Athena intervenes to save Odysseus from Poseidon's wrath, and the beleaguered king lands at Scheria, home of the Phaeacians. [Nausicaa](#), the Phaeacian princess, shows him to the royal palace, and Odysseus receives a warm welcome from the king and queen. When he identifies himself as Odysseus, his hosts, who have heard of his exploits at Troy, are stunned. They promise to give him safe passage to Ithaca, but first they beg to hear the story of his adventures.

Odysseus spends the night describing the fantastic chain of events leading up to his arrival on Calypso's island. He recounts his trip to the Land of the Lotus Eaters, his battle with Polyphemus the Cyclops, his love affair with the witch-goddess [Circe](#), his temptation by the deadly Sirens, his journey into Hades to consult the prophet [Tiresias](#), and his fight with the sea monster Scylla. When he finishes his story, the Phaeacians return Odysseus to Ithaca, where he seeks out the hut of his faithful swineherd, [Eumaeus](#). Though Athena has disguised Odysseus as a beggar, Eumaeus warmly receives and nourishes him in the hut. He soon encounters Telemachus, who has returned from Pylos and Sparta despite the suitors' ambush, and reveals to him his true identity. Odysseus and Telemachus devise a plan to massacre the suitors and regain control of Ithaca.

When Odysseus arrives at the palace the next day, still disguised as a beggar, he endures abuse and insults from the suitors. The only person who recognizes him is his old nurse, [Eurycleia](#), but she swears not to disclose his secret. Penelope takes an interest in this strange beggar, suspecting that he might be her long-lost husband. Quite crafty herself, Penelope organizes an archery contest the following day and promises to marry any man who can string Odysseus's great bow and fire an arrow through a row of twelve axes—a feat that only Odysseus has ever been able to accomplish. At the contest, each suitor tries to string the bow and fails. Odysseus steps up to the bow and, with little effort, fires an

arrow through all twelve axes. He then turns the bow on the suitors. He and Telemachus, assisted by a few faithful servants, kill every last suitor.

Odysseus reveals himself to the entire palace and reunites with his loving Penelope. He travels to the outskirts of Ithaca to see his aging father, Laertes. They come under attack from the vengeful family members of the dead suitors, but Laertes, reinvigorated by his son's return, successfully kills Antinous's father and puts a stop to the attack. Zeus dispatches Athena to restore peace. With his power secure and his family reunited, Odysseus's long ordeal comes to an end."

Class 10:

Today we continue covering the ancient Greek literature in chapter 5. Assignment 5 will not be due until at least 4 weeks from now. Assignment 4, covering chapter 4, will be due 1 week from now.

I would like us today, as well as in some of next class, especially to focus upon ancient Greek drama. The very term 'drama' is derived from Greek. Webster's dictionary defines drama this way: "a composition in verse or prose intended to portray life or character or to tell a story, usually involving conflicts and emotions through action and dialogue and typically designed for theatrical performance".

p. 238 contains introductory info about ancient Greek drama (read it)

<http://duke.usask.ca/~porterj/CourseNotes/GkTragedy.html> contains additional info:

"When reading the plays it is important to keep in mind the conditions under which they were performed. The Theater of Dionysus was large, holding some 14,000 to 18,000 spectators ... This means that people at the back of the audience would have been some 75 yards from the acting area, in an age without eyeglasses or hearing aids, while the actors had to deal with an audience that was not only much larger than that at the typical modern production, but also, by many accounts, much rowdier. ... As a result, the style of acting envisioned by the ancient playwrights was declamatory rather than naturalistic: actors presented their lines much like orators — Laurence Olivier's hushed tones and subtle nuances of expression would not have been perceived by most of the people watching. Other factors also mitigated against realism. The plays were performed in broad daylight, so no stage lighting was available to establish different moods or focus the audience's attention. There does not appear to have been scenery (although this point is disputed) and the use of props was limited: for the most part you must imagine a bare space filled only by the actors. From early on in the play a chorus of 12 or 15 people (accompanied by a flute player: see *The World of Athens*, ill. 7:14) was constantly present: this would have been less unnatural for the Greek male, who was accustomed to living life out of doors surrounded by friends and acquaintances, than it is for us, but it is still something of an embarrassment for playwrights like Euripides who focus on intimate domestic themes. The cast was all male, attired in elaborate costumes and masks.

[The costuming in tragedy does not seem to have been naturalistic, although this point too is a matter of dispute. Actors wore elaborately decorated robes and soft boots or slippers (*cothurni*). The masks were made of some light material and seem to have been relatively life-like. — Do not confuse the costume of the 5th-century Greek stage with that of the later Roman stage (high platform shoes, immense masks with large rising foreheads and megaphone mouths).]

The masks were necessary, not only to allow the actors (and members of the chorus) to assume female roles, but because each playwright was limited to three actors: masks permitted them to assume multiple roles. Again, this practice precluded the use of facial

expressions and placed greater emphasis on the use of the voice and gesture to convey emotion; it also precluded the use of crowd scenes (although silent "extras" were available) and of rapid series of scenes such as are often found in Shakespeare. The use of masks also limited the interaction between characters: you will find that the spoken sections of Greek tragedy generally limit themselves to monologue and dialogue, in large part to avoid possible confusion over who is speaking (since the audience cannot see the actor's lips moving). As a result Greek tragedy tends to be quite stately, at times almost hieratic, in its presentation: there is an emphasis on the spoken word rather than upon action. For an audience accustomed to attending, e.g., performances of the Homeric poems, this would not have lessened the plays' impact. Certainly the diction was not naturalistic. The language of tragedy is a lofty and quite artificial poetic dialect that does not vary: kings, peasants, slaves, foreigners — all use exactly the same diction, with very little attempt at characterization through dialect or expression. Greek tragedy is composed in verse, mixing spoken, chanted, and sung lines, the last two accompanied by the flute and, in the case of sung lines, dance. Periodically, the action stops altogether and the stage is left to the chorus who sing and dance lyric odes accompanied by the flute player...

The mixture of speech, song, and dance ties Greek tragedy more closely to a modern opera or musical than to modern naturalistic theater: in fact, modern opera was developed in a conscious attempt to revive the practice of the ancient Greek stage.

The context of the performances was also much different from that of a modern production. Plays were produced as part of a religious festival in honor of Dionysus. For tragedy the principal festival was the City (or Great) Dionysia (a plural noun in the Greek), celebrated in March. Comedies were produced both at the City Dionysia and at the Lenaea (late January)...

... In the time of Aeschylus and for most (if not all) of the careers of Sophocles and Euripides, the layout of the theater was astonishingly simple. The audience sat on benches on the southeastern slope of the Acropolis (*The World of Athens*, ill. 1:10) in the *theatron* ("viewing area" — the English "auditorium" follows the Romans in emphasizing hearing over seeing). In front of them was a level terrace called the **orchestra* ("dancing area" — contrary to what *The World of Athens* maintains, this was not necessarily circular), where the chorus sang and danced and where (with a few exceptions) it remained throughout the play after its initial entrance. At the back edge of the terrace was the **skênê* or scene-building (cf. Engl. "scene") which was made of wood and seems not to have been a permanent structure but to have been erected anew for each dramatic festival. The *skênê* seems to have had only one door (some scholars argue for three) [FN 2] and a flat roof, upon which characters (esp. gods) could appear. It usually is imagined to be a palace, temple, or cave. (Aeschylus' *Persians* (472 B.C., our earliest surviving play) is thought by many not to make use of the *skênê* — some scholars therefore think that the *skênê* did not appear until later, perhaps c. 460.) There may have been a low wooden stage projecting out from the front of the *skênê* into the *orchestra*, but this is far from certain. To either side of the *skênê* were ramps leading into the *orchestra*, called (in the singular) a *parodos* (or *eisodos*: the latter term is often used to avoid confusion with the chorus' entry song, which is also designated by the term *parodos*). Other fixtures of the theater include: a stage altar (either on stage or in the *orchestra*); a large wheeled

platform (the *eccyclema*) that could be rolled out to portray interior scenes and fixed tableaux; a crane (the *mechanê*) which was used (from the later 5th century, at least) to portray characters in flight.

[Our term **deus ex machina* is Latin for "the god from the *mechanê*," used to refer to the practice (common in the 4th century) of effecting a miraculous and quite unbelievable happy ending at the last moment by bringing in a god on the *mechanê*. The comic poet Antiphanes, complaining of how easy tragedians have it compared to writers of comedy, notes that whenever tragedians run into difficulty they have only to raise up the *mechanê* "like a finger to the audience" (the Greeks used their middle finger much as we do today) and, presto!, their plot is resolved.) Today the term refers to any artificial or unbelievable device used to resolve a plot.]”

You can see from what I have read that many of our terms associated with drama derive from Greek: drama, scene, orchestra, *deus ex machina*.

There was a clash of cultures when religious Jews and Christians came into contact with Greek theater. Greek theater was quite pagan. Furthermore, it contained many practices which scripture denounced, such as men dressing in the attire of women, or men saying and doing things with others that scripture defined as sinful. For example, Deuteronomy 22:5 reads: “The woman shall not wear that which pertaineth unto a man, neither shall a man put on a woman's garment: for all that do so [are] abomination unto the LORD thy God.” In numerous ways the Greek theater offended religious Jews and Christians. We shall explore this response to drama in future courses, how the drama was for many centuries banned, and later revived. But for now, let’s consider ancient Greek drama.

In the textbook there are excerpts from 3 ancient Greek plays, in order to give you a firsthand idea of what they were like:

- Sophocles’ *Oedipus the King*
- Euripides’ *Medea*
- Aristophanes’ *The Clouds*

The first 2 are tragedies, while the last is a comedy.

In most of the tragedies, the plot revolves around a tragic hero who is brought low due to some flaw. It seems to me that most of these tragedies relate to a true historical character, but with quite a bit of poetic license added in terms of the story line. This distortion of history is fairly typical in drama. Do you recall in a previous course when we compared the historical King Lear to Shakespeare’s King Lear? One difficulty is that historical records often do not contain dialogue, so playwrights have to make up dialogue, even when they want to be historically accurate. How should we evaluate this Biblically?

Sophocles’ play *Oedipus the King*. It revolves around an ancient account.

pp. 238-239 – background of play

"Oedipus" means "swollen feet". The Greeks pronounced it "oy-DEEP-us". Oed- is the same root as "oedema / edema" (tissue swelling; the British preserve the initial "o"), while "-pus" is feet (hence "octopus", the eight-footed animal.)

p. 239 – the opening lines are those of Oedipus. How does Oedipus strike you in these lines? ignorant of the trouble, pathetic - creates pathos . Oedipus as a victim of fate.

For the remainder of the class, let me summarize the play:

“As the play opens, the priest of Zeus and a bunch of non-speaking characters (old people, children) appear before King Oedipus with tree-branches wrapped with wool. It was evidently the custom to do this in front of a god's altar when you wanted something urgently.

Oedipus greets them as a caring, compassionate leader. The priest explains (really for the audience's benefit) that Thebes is suffering from a plague. Plants, animals, and people are all dying. The people know Oedipus is not a god, but they believe that some god inspired him to solve the riddle of the sphinx and save the town. And since Oedipus has been king, he has done a splendid job. So now people look to him to find a cure for the plague.

Oedipus explains (really for the audience's benefit) that he has sent Creon (Jocasta's brother) to the oracle of the god Apollo at Delphi to get an answer. He's late returning, but as soon as he gets back, Oedipus promises to do whatever the oracle says.

Just then, Creon arrives. Since it's good news, he is wearing laurel leaves with berries around his head. Creon says, "All's well that ends well." (I'm told that the Greeks loved irony.) Apollo said that the killer of Laius must be found and banished, and the plague will end. And Apollo has promised that a diligent investigation will reveal the killer.

Oedipus asks to review the facts. All that is known is that Laius left for Delphi and never returned. (Don't ask what Oedipus did with the bodies of Laius and his crew.) There was no immediate investigation, because of the sphinx problem. One of Laius's men escaped, and walked back to Thebes. (Don't ask what Oedipus did with Laius's horses and chariot.) By the time he got back, Oedipus was being hailed as king. The witness said Laius was killed by a gang of robbers. (We can already figure out why the witness lied. And we'll learn later that he asked immediately to be transferred away from Thebes, and has been gone ever since.)

Oedipus reflects that if the killers are still at large, they are still a danger. He decides to issue a policy statement to help find the killer.

The chorus, in a song, calls on the various gods (including Triple Artemis, in her aspects as huntress, moon-goddess, and goddess of dark sorcery), to save them from the plague and from the evil god Ares, who is ordinarily the god of war but is here the god of general mass death.

Oedipus issues a policy statement, that whoever comes forward with information about the murder of Laius will be rewarded, and that if the killer himself confesses, he will not be punished beyond having to leave the city permanently. On the other hand, if anyone conceals the killer, Oedipus says he will be cursed. Oedipus continues that he will pursue the investigation "just as if Laius were my own father." (Irony.)

The Chorus says that Apollo ought to come right out and say who the murderer is. (The Chorus's job is to say what ordinary people think.) Oedipus says, "Nobody can make the gods do what they don't want to." The chorus suggests bringing in the blind psychic, Teiresias. Especially, they hope he can find the missing witness to the killing. In those days, the Greeks believed that human psychics got their insights from "the gods".

...Teiresias comes in. Oedipus asks his help finding the killers, ending up by saying, "The greatest thing you can do with your life is to use all your special talents to help others unselfishly." Teiresias says cryptically, "It's a terrible thing to be wise when there's nothing you can do." ... Teiresias says, "I want to go home." Oedipus calls him unpatriotic. Teiresias says, "Your words are wide of the mark (hamartia)". Our expression in English is "You're missing the point". (Originally an archery target was a point.) We'll hear about hamartia again. Teiresias continues to stonewall, and Oedipus gets very angry. Finally Teiresias gives in, says Oedipus is the killer, and adds that he is "living in shame with his closest relative."

Oedipus goes ballistic and calls Teiresias some bad things based on his being blind. (Irony.) Teiresias says, "You'll see soon." Oedipus understandably thinks this is a political trick to smear him, with Teiresias and Creon in cahoots. Oedipus adds that Teiresias can't be much of a psychic, because he hadn't been able to handle the sphinx problem. The Chorus tells both men to cool down. Teiresias leaves, predicting disaster. Soon Oedipus will learn the truth and be a blind exile, leaning on his staff.

The Chorus sings about the oracle at Delphi, which was supposedly the center of the world. "Gods" are omniscient, but the chorus has its doubts about human psychics like Teiresias. Especially, they cannot believe Oedipus is a killer.

Creon comes in, incensed that Oedipus would accuse him of trying to smear him. The Chorus says Oedipus is simply angry. Creon says he must be nuts. The Chorus says that to the king's faults and misbehavior, they are blind. ("See no evil, hear no evil, speak no evil" -- the norm in a non-democracy.) Oedipus comes in and accuses Creon directly of planning a coup, using a smear by a crooked psychic as an excuse. They exchange angry words. Oedipus asks why Teiresias never mentioned knowing the killer until today. Creon can't explain this. He defends himself from the accusation of planning a coup. (1) Being king is too much trouble. (2) Creon has other worthwhile things to do. (3) Creon

has everything he needs. (4) Creon has political influence anyway. (5) Creon is well-liked and isn't going to do an obvious wrong. "You build a good reputation over a lifetime. A single bad action ruins it." Irony.

Oedipus isn't satisfied. He says he wants Creon executed for treason. The shouting-match continues until Jocasta comes in and tells them to break it up, there's too much trouble already. The Chorus says it agrees, and tells Jocasta that both men are at fault.

Creon leaves, and Jocasta asks what's happened. The Chorus talks about what a fine king Oedipus has been, and says, "Let's forget the whole business with Teiresias's prophecy." The Chorus uses a variant of the proverb, "Let sleeping dogs lie." It's better not to ask about things that can make trouble. Irony.

Oedipus talks about it anyway. Jocasta says, "Well, I don't believe in psychics. I'll prove it. Laius and I were told that our baby would kill him and marry me. But this never happened, because we left the baby to die in the woods. And the witness said that Laius was killed at that place where three roads meet by robbers."

"Uh-oh", says Oedipus. "Which three roads?" Irony.

Jocasta says, "It's where the roads from Thebes, Delphi, and Daulis meet. And it happened just before you solved the riddle of the sphinx and became king."

Oedipus is upset. He asks Zeus (chief god), "What are you doing to me?" He asks Jocasta for a description. Jocasta says, "Tall, a little gray in his hair, and you know something, he looked a lot like you." Irony.

Oedipus continues his questioning. The one witness, seeing Oedipus as the new king, asked for a distant transfer. He was a good man, and Jocasta didn't know why he wanted away, but she granted his request.

Oedipus tells his story. He was going to the oracles to find out whether he was adopted. All of them told him simply that he would kill his father and marry his mother. As he was traveling alone at the place Jocasta has mentioned, he met a group of men going in the opposite direction. The men, including the leader, started insulting him. Sophocles makes it sound like a gang of rough men just hassling a lone stranger for fun. One of the men shoved Oedipus. Oedipus punched him back. The leader struck Oedipus treacherously on the back of the head with the horse staff, Oedipus turned and hit the leader in the chest with his own staff, knocking him out of the chariot. Then Oedipus managed to kill them all except for the one who ran away.

... Oedipus is devastated. He says he must be the killer of Laius, and he is ashamed that he has been having sex with his victim's wife. Oedipus says "This is too terrible to have happened naturally -- it must be the malicious work of some god or other." He says he will simply leave the city, now, and let the plague end. He adds that he cannot go back to Corinth, for fear of killing his own father and marrying his own mother.

The Chorus is deeply sympathetic to Oedipus, and appreciative of his willingness to go voluntarily into exile to save the city. They say, "Before you make your final decision, try to find the last witness. Maybe he will exonerate you." And Oedipus notes, "The witness did say it was robbers, plural."

Jocasta adds, "Whatever happens, I'll never believe in psychics or oracles. Laius was prophesied to die by the hand of his own child." [irony]

The Chorus sings a puzzling song about how (1) we have to obey the gods; (2) the gods's best gift is good government; (3) if the government is bad, there is no reason to be good; (4) nobody believes in oracles any more.

Jocasta comes in, having visited the local shrines and left little offerings, and asks people to join her in praying for the distraught Oedipus. He's our leader, and we need him now. She prays to Apollo to make this disastrous situation better. Irony.

Just then, a messenger comes in from Corinth. He says "Lucky Jocasta, you lucky wife!" (Actually, "Blessed is your marriage bed!" Irony.) The king of Corinth has died, and the Corinthians have chosen Oedipus to be their new king. (Greek city-states were often elective monarchies.) Jocasta says, "Great news. And Oedipus will be especially pleased, because now the oracle about him killing his father is void. You see, I was right not to believe in oracles." Irony.

Oedipus comes in, hears the news, and says, "Maybe the oracle has been fulfilled figuratively; perhaps he died of grief for my absence. But I'm still worried about marrying my mother." Jocasta says, "Forget it. Life is governed by chance, not destiny. Maybe you'll dream about marrying your mother. You should ignore dreams." Oedipus is still worried. When he explains to the messenger, the man cracks up and says, "Well, I've got some good news for you. You don't have to worry about marrying the lady you've called mother... because you're adopted!"

All hell breaks loose. Oedipus questions the messenger, and learns the messenger had been herding sheep, had met a shepherd who had found Oedipus, had taken the baby, had taken the pin out of his ankles, and had given him to the king and queen of Corinth to raise as their own. Oedipus is starting to wonder about what has always been wrong with his feet.

Oedipus says, "It's time to clear this up. Send for the other shepherd." Jocasta realizes exactly what has happened. Jocasta begs Oedipus NOT to pursue the matter. Oedipus says he has to know. (If Oedipus wasn't so intent on getting to the truth, there'd be no play.) Jocasta runs out horribly upset. Oedipus is a little slower, and thinks, "Perhaps she's upset to find out I'm not really of royal blood. But what the heck -- I'm 'Destiny's child' -- and that's something to be proud of! I'm me." Irony.

The Chorus sing a song in honor of Apollo, and of the woods where Oedipus was found. They say the spot will become famous. Perhaps Oedipus is the child of nymphs and satyrs. Irony.

The other shepherd is brought in. He already has figured things out, and pretends he doesn't remember. Then he begs the other messenger to be quiet. But Oedipus insists on the truth. It comes out. Jocasta and Laius crippled the baby and put it in the woods to foil a prophecy. Oedipus had, indeed, always wondered what was wrong with his feet. Now everybody knows the truth. Oedipus rushes out.

The Chorus sings a song about how transient happiness is, what a splendid king Oedipus has been, and how Oedipus is now the victim of destiny.

The next scene is an extremely graphic account, by an eyewitness. Jocasta ran into the bedroom, screaming. She locked the door from inside. A few minutes later, Oedipus came in, and broke down the door with what seemed to be supernatural strength. He found Jocasta dead, hanging. Oedipus took the body down, then removed the pin that held up her dress. He stabbed it again and again into his eyes, saying he has looked at his mother's naked body when he shouldn't, and he has learned what he now wishes he hadn't. The blood didn't merely dribble, as after a single needlestick. It gushed on both sides. For this to happen, the choroidal artery that enters the eye from behind must be severed. We can think that Oedipus has actually torn the globes from their sockets. Oedipus now begs to be taken out of the city (so that the plague will end), but he has no strength and no guide.

Oedipus comes in. Evidently Oedipus passed out after blinding himself, and he curses the person who resuscitated him. The Chorus asks, "How were you able to rip out your eyeballs?" Oedipus replies, "Apollo gave me the strength to do it."

Creon is the new king. He is not angry, merely kind. He helps Oedipus up and out of the city, guided by his two daughters. Staff in hand, Oedipus himself is the answer to the riddle of the sphinx. Oedipus says that some incredible destiny must surely await him. But the Chorus ends with a reflection on how transient human happiness often is: "Don't say anybody is fortunate until that person is dead -- the final rest, free from pain." (from <http://www.pathguy.com/oedipus.htm>)

We see in this play how even the heathen Greeks had a conscience that murder and incest were wrong. Do you recall what the Apostle Paul said in I Corinthians about the sin of incest and the heathen?

Yet we also see in this play how the consciences of the heathen Greeks were warped. There was much false religion in their thought.

Class 11:

Today we continue our coverage of ancient Greek literature in chapter 5. Assignment 5 will not be due until 3 weeks from now. Assignment 4, covering chapter 4, is due today.

In the last class we began looking at the Greek tragic playwrights Aeschylus, Sophocles and Euripides. We discussed Sophocles' famous play *Oedipus the King*, also known as *Oedipus Rex*. I pointed out how dramatic irony was a much-used literary device in the play. Remember that the Athenian audience came into the theater already knowing the story of Oedipus, while he was oblivious as to what he had done.

I also pointed out how most Greek tragedies revolve around true historical stories which have been significantly embellished. For instance, in the case of the story of Oedipus, it is recalled in a variety of Greek sources. In Iliad XXIII, we read about one Mecisteus, who "went once to Thebes after the fall of Oedipus, to attend his funeral, and he beat all the people of Cadmus", evidently at boxing (funeral games) which is the subject of the passage. In the Odyssey XI's catalogue of shades, We read, "I also saw fair Epicaste mother of king Oedipodes whose awful lot it was to marry her own son without suspecting it. He married her after having killed his father, but the gods proclaimed the whole story to the world; whereon he remained king of Thebes, in great grief for the spite the gods had borne him; but Epicaste went to the house of the mighty jailor Hades, having hanged herself for grief, and the avenging spirits haunted him as for an outraged mother -- to his ruing bitterly thereafter." That's what Homer has to say about Oedipus. How does it compare with Sophocles' account? It says Oedipus remained in power.

Euripides' play entitle *Medea* revolves around the story of Jason and his wife Medea.

p. 203 – Herodotus – account of Medea. Do you remember when we discussed the land of Colchis (and the river Phassis) in our previous course? You will recall that I suggested that this region may be what is referred to in Genesis 2:11 as the land of Havilah, noted in the ancient world for its gold. Various rivers come out of the region of the mountains of Ararat. In my opinion that is the region where the Garden of Eden was.

In the textbook you have excerpts from the end of the tragic play *Medea*. But let me read to you now how Euripides' *Medea* begins:

Scene

Before MEDEA's house in Corinth, near the palace Of CREON. The NURSE enters from the house.

NURSE

Ah! Would to Heaven the good ship Argo ne'er had sped its course to the Colchian land through the misty blue Symplegades, nor ever in the glens of Pelion the pine been felled to furnish with oars the chieftain's hands, who went to fetch the golden fleece for Pelias; for then would my own mistress Medea never have sailed to the turrets of Iolcos, her soul with love for Jason smitten, nor would she have beguiled the daughters of Pelias to slay their father and come to live here in the land of Corinth with her husband and children, where her exile found favour with the citizens to whose land she had come, and in all things of her own accord was she at one with Jason, the greatest safeguard this when wife and husband do agree; but now their love is all turned to hate, and tenderest ties are weak. For Jason hath betrayed his own children and my mistress dear for the love of a royal bride, for he hath wedded the daughter of Creon, lord of this land. While Medea, his hapless wife, thus scorned, appeals to the oaths he swore, recalls the strong pledge his right hand gave, and bids heaven be witness what requital she is finding from Jason. And here she lies fasting, yielding her body to her grief, wasting away in tears ever since she learnt that she was wronged by her husband, never lifting her eye nor raising her face from off the ground; and she lends as deaf an ear to her friend's warning as if she were a rock or ocean billow, save when she turns her snow-white neck aside and softly to herself bemoans her father dear, her country and her home, which she gave up to come hither with the man who now holds her in dishonour. She, poor lady, hath by sad experience learnt how good a thing it is never to quit one's native land. And she hates her children now and feels no joy at seeing them; I fear she may contrive some untoward scheme; for her mood is dangerous nor will she brook her cruel treatment; full well I know her, and I much do dread that she will plunge the keen sword through their hearts, stealing without a word into the chamber where their marriage couch is spread, or else that she will slay the prince and bridegroom too, and so find some calamity still more grievous than the present; for dreadful is her wrath; verily the man that doth incur her hate will have no easy task to raise o'er her a song of triumph. Lo! where her sons come hither from their childish sports; little they reckon of their mother's woes, for the soul of the young is no friend to sorrow.

What purpose does this first speech above of the Nurse serve in the play? to inform the audience of the background

What opening impression does this speech give of the Greeks? bad

How does this compare with the impression of the Greeks that one finds in Sophocles' plays? They are portrayed better in Sophocles.

Why do you think Sophocles was more popular among the ancient Greeks? because they preferred to think well of themselves

Why do you think modern movie critics prefer Euripides over Sophocles? because they are the humanist "prophets" of the modern age, who prefer the pointing out of public flaws

The Plot of *Medea*:

"*Medea* tells the story of the jealousy and revenge of a woman betrayed by her husband. She has left home and father for Jason's sake, and he, after she has borne him children, forsakes her, and betroths himself to Glauce, the daughter of Creon, ruler of Corinth. Creon orders her into banishment that her jealousy may not lead her to do her child some injury. In vain she begs not to be cast forth, and finally asks for but one day's delay. This Creon grants, to the undoing of him and his. Jason arrives and reproaches *Medea* with having provoked her sentence by her own violent temper. Had she had the sense to submit to sovereign power she would never have been thrust away by him. In reply she reminds her husband of what she had once done for him; how for him she had betrayed her father and her people; for his sake had caused Pelias, whom he feared, to be killed by his own daughters.

"I am the mother of your children. Whither can I fly, since all Greece hates the barbarian?"

"It is not you," answers Jason, "who once saved me, but love, and you have had from me more than you gave. I have brought you from a barbarous land to Greece, and in Greece you are esteemed for your wisdom. And without fame of what avail is treasure or even the gifts of the Muses? Moreover, it is not for love that I have promised to marry the princess, but to win wealth and power for myself and for my sons. Neither do I wish to send you away in need; take as ample a provision as you like, and I will recommend you to the care of my friends."

She refuses with scorn his base gifts, "Marry the maid if thou wilt; perchance full soon thou mayst rue thy nuptials."

Meantime, Aegeus, the ruler of Athens, arrives at Corinth from Delphi, *Medea* laments her fate to him and asks his aid; he swears that in Athens she shall find refuge. Now, reassured, she turns to vengeance. She has Jason summoned, and when he comes she begs for his forgiveness.

"Forgive what I said in anger! I will yield to the decree, and only beg one favor, that my children may stay. They shall take to the princess a costly robe and a golden crown, and pray for her protection."

The prayer is granted and the gifts accepted. But soon a messenger appears, announcing the result:

"Alas! The bride had died in horrible agony; for no sooner had she put on *Medea*'s gifts than a devouring poison consumed her limbs as with fire, and in his endeavor to save his daughter the old father died too."

Nor is her vengeance by any means complete. She leads her two children to the house, and that no other may slay them in revenge, murders them herself. Very effective is this scene in which, after a soliloquy of agonizing doubt and hesitation, she resolves on this awful deed:

In vain, my children, have I brought you up,
Borne all the cares and pangs of motherhood,
And the sharp pains of childbirth undergone.
In you, alas, was treasured many a hope

Of loving sustentation in my age,
 Of tender laying out when I was dead,
 Such as all men might envy.
 Those sweet thoughts are mine no more, for now bereft of you
 I must wear out a drear and joyless life,
 And you will nevermore your mother see,
 Nor live as ye have done beneath her eye.
 Alas, my sons, why do you gaze on me,
 Why smile upon your mother that last smile?
 Ah me! What shall I do? My purpose melts
 Beneath the bright looks of my little ones.
 I cannot do it. Farewell, my resolve,
 I will bear off my children from this land.
 Why should I seek to wring their father's heart,
 When that same act will doubly wring my own?
 I will not do it. Farewell, my resolve.
 What has come o'er me? Shall I let my foes
 Triumph, that I may let my friends go free?
 I'll brace me to the deed. Base that I was
 To let a thought of wickedness cross my soul.
 Children, go home. Whoso accounts it wrong
 To be attendant at my sacrifice,
 Let him stand off; my purpose is unchanged.
 Forego my resolutions, O my soul,
 Force not the parent's hand to slay the child.
 Their presence where we will go will gladden thee.
 By the avengers that in Hades reign,
 It never shall be said that I have left
 My children for my foes to trample on.
 It is decreed.

Jason, who has come to punish the murderess of his bride, hears that his children have perished too, and Medea herself appears to him in the chariot of the sun, bestowed by Helios, the sun-god, upon his descendants. She revels in the anguish of her faithless husband.

"I do not leave my children's bodies with thee; I take them with me that I may bury them in Hera's precinct. And for thee, who didst me all that evil, I prophesy an evil doom."

She flies to Aegeus at Athens, and the tragedy closes with the chorus:

Manifold are thy shapings, Providence!
 Many a hopeless matter gods arrange.
 What we expected never came to pass,
 What we did not expect the gods brought to bear;
 So have things gone, this whole experience through!"

Here is one reviewer's critique of *Medea*:

"This drama is a masterly presentment of passion in its secret folds and recesses. The suffering and sensitiveness of injured love are strongly drawn, and with the utmost nicety of observation, passing from one stage to another, until they culminate in the awful deed of vengeance. The mighty enchantress who is yet a weak woman is powerfully

delineated. The touches of motherly tenderness are in the highest degree pathetic. The strife of emotions which passion engenders is admirably shown; and amid all the stress of their conflict, and amid all this sophistical and illusive commonplaces which work upon the soul, hate and vengeance win the day. Medea is criminal, but not without cause, and not without strength and dignity. Such an inner world of emotion is alien from the genius of the religious and soldier-like [Aeschylus](#); [Sophocles](#) creates characters to act on one another, and endows them with qualities accordingly; [Euripides](#) opens a new world to art and gives us a nearer view of passionate emotion, both in its purest forms and in the wildest aberrations by which men are controlled, or troubled, or destroyed.”

This review is representative of the perspective of modern movie critics. What is un-Biblical about it? the way it extols and excuses Medea, speaking of her “strength and dignity”

Most modern theater and literary critics prefer Euripides over the playwrights Aeschylus and Sophocles. Do you agree? How would you critique this play, based upon the information you have about it, from a Biblical perspective?

The chief Greek playwright of comedy was Aristophanes. In the textbook we have excerpts of Aristophanes’ comedy *The Clouds*, which is a satiric drama of Socrates.

What is a satire? A literary work in which human vice or folly is attacked through irony, derision, or wit.

p. 248 – the opening scene. “The Thoughtery”. How is even the opening scene a satiric comment about philosophers like Socrates? impractical, waste of time

In the excerpt of *The Clouds* you have in your textbook, Strepsiades is considering to join the Thoughtery of Socrates. Let me read an excerpt, beginning with Strepsiades knocking on the door of the Thoughtery:

pp. 251-252 – In this excerpt I have read, how does Aristophanes satirize Socrates and his school of philosophers? They appear to be puffed up clowns, pretending to be great wits, while meditating on trivial questions.

Notice how Socrates’ disciple is upset by the miscarriage of an idea, brought on by Strepsiades’ knocking on the door.

The rest of Aristophanes’ play proceeds in a similar way.

Hopefully you will take away from this course a better idea of what ancient Greek theater was like. Like their athletic games of men competing, the theater formed an important part of ancient pagan Greek culture. It was how the Greeks were both entertained and amused, as well as informed. They even incorporated their religion into them.

But these aspects of Greek culture were absent from the culture of the Jews, even as we see by reading about ancient Jewish life in the scriptures. The religious Jews and early Christians simply could not countenance the Greek theater. The word which Greeks used to refer to a stage actor, the Greek word *hupocritas*, was very pejoratively used by the religious Jews and early Christians. This word is translated “hypocrite” in our New Testament. So everytime you read the word “hypocrite”, it is more literally the word “stage actor” in the original Greek. Stage acting, like harlotry, was regarded as a seedy profession.

In the next class we shall try to complete our coverage of ancient Greek literature in chapter 5, by looking at some of the writings of the ancient Greek philosophers.

Class 12:

Today is our last class to consider ancient Greek literature in textbook chapter 5. We shall review some of the writings of the ancient Greek philosophers. Assignment 5 covering chapter 5 will be due 2 weeks from now.

In our last class we read about the Greek philosopher Socrates, from the point of view of Greek comic playwright Aristophanes. How did Aristophanes portray Socrates and his school of philosophers? as a buffoon

From the readings in your textbook, what was Aristophanes primary objection to Socrates and his school of philosophers? that they spent their time thinking on useless questions, divorced from realities, yet considering themselves self-important

Do you think Aristophanes accurately portrayed Socrates and his school of philosophers? while there was some element of truth in Aristophanes' objections, Biblically speaking, it is not the primary objection we should have

p. 253 – information about the most famous ancient Greek philosophers: Socrates, Plato and Aristotle. We shall spend the rest of our class time today looking at the writings of Plato and Aristotle, who have had a significant impact on the modern Western world. The modern secular humanist world in many ways sits on the shoulders of these two philosophical giants.

In the textbook you will read excerpts from Plato's Republic. From the standpoint of the humanistic world, which seeks to shape a world on the basis of humanistic reason rather than the divine revelation of God's word, *The Republic* is arguably the most influential treatise of political science ever written. Plato finished it around 390 BC. The dialogue concerns what is called philosophia peri ta anthropina (philosophy of the human things) and it encompasses the areas of economics, political sociology, political philosophy, ethics, justice and knowledge. The political ideas are presented through a paradigm of the good city which is the ground of a manifold of historical city-states differing in grade and declining in quality from its origin. Plato's conclusion is that the ideal community is ruled by humanistic philosophers. It is one of the cornerstones of Western philosophy.

The Bible paints a very different picture of the ideal community from Plato. Augustine sought to compare the two different visions of the ideal world in his work *The City of God*, which we plan to read part of in a subsequent course.

But Plato and Augustine have not been alone in history in painting a picture of the ideal community or world. For instance, Thomas More, when writing his *Utopia*, invented the technique of using the portrayal of a "utopia" as the carrier of his thoughts about the ideal society. Francis Bacon also wrote a book looking forward to the establishment of an ideal state in the New World, which along with other utopic visions, served as an inspiration for the framing of the USA. These utopic visions have had an influence in shaping the way societies have been ordered and organized. These are not idle words, as

a reading of Aristophanes' *The Cloud* might suggest. But the problem is that all too often these utopic visions have not been based upon God's word, but rather by men in rebellion against God's word. Plato himself was of course a pagan.

Let's now read an excerpt from Plato's Republic in your textbook:

p. 254 – So as you see Plato's ideal community was ruled by philosophers. From this excerpt, what can you tell me about the method or style in which Plato's Republic was written? he would pose a rhetorical question and then answer it. You will see when reading various Medieval Scholastic writers like Anselm, who were much captivated by the ancient philosophers like Plato or Aristotle, that they used a similar style in some of their works.

“In PART II of the Republic the abolishment of riches among the guardian class leads to the abandonment of the typical family, and as such no child may know his or her parents and the parents may not know their own children. Socrates tells a tale which is the "allegory of the good government". No nepotism, no private goods. The rulers assemble couples for reproduction, based on breeding criteria. Thus, stable population is achieved through eugenism and social cohesion is projected to be high because familiar links are extended towards everyone in the City. Also the education of the youth is such that they are taught of only works of writing that encourage them to improve themselves for the state's good, and envision (the) god(s) as entirely good, just, and the author(s) of only that which is good.”

Let me read more excerpts from Plato's Republic which describe this (from http://www.molloy.edu/academic/philosophy/sophia/plato/republic/republic_education.htm) :

“And our State must once more enlarge; and this time the enlargement will be nothing short of a [whole army](#), which will have to go out and fight with the invaders for all that we have, as well as for the things and persons whom we were describing above.

Why? he said; are they not capable of defending themselves?

No, I said; not if we were right in the principle which was acknowledged by all of us when we were framing the State. The principle, as you will remember, was that one man cannot practice many arts with success.

Very true, he said.

But is not war an art?

Certainly.

And an art requiring as much attention as shoemaking?

Quite true.

And the shoemaker was not allowed by us to be a husbandman, or a weaver, or a builder -- in order that we might have our shoes well made; but to him and to every other worker was assigned one work for which he was by nature fitted, and at that he was to continue working all his life long and at no other; he was not to let opportunities

slip, and then he would become a good workman. Now nothing can be more important than that the work of a soldier should be well done. ...

Education of the Guardians

Is not the noble youth very like a well-bred dog in respect of guarding and watching?
What do you mean?

I mean that both of them ought to be quick to see, and swift to overtake the enemy when they see him; and strong too if, when they have caught him, they have to fight with him.

All these qualities, he replied, will certainly be required by them.

Well, and your guardian must be brave if he is to fight well?

Certainly.

And is he likely to be brave who has no spirit, whether horse or dog or any other animal? Have you never observed how invincible and unconquerable is spirit and how the presence of it makes the soul of any creature to be absolutely fearless and indomitable?

I have.

Then now we have a clear notion of the bodily qualities which are required in the guardian.

True.

And also of the mental ones; his soul is to be full of spirit?

Yes.

But are not these spirited natures apt to be savage with one another, and with everybody else?

A difficulty by no means easy to overcome, he replied.

Whereas, I said, they ought to be dangerous to their enemies, and gentle to their friends; if not, they will destroy themselves without waiting for their enemies to destroy them.

True, he said.

What is to be done, then? I said; how shall we find a gentle nature which has also a great spirit, for the one is the contradiction of the other?

True.

He will not be a good guardian who is wanting in either of these two qualities; and yet the combination of them appears to be impossible; and hence we must infer that to be a good guardian is impossible.

I am afraid that what you say is true, he replied.

Here feeling perplexed I began to think over what had preceded. My friend, I said, no wonder that we are in a perplexity; for we have lost sight of the image which we had before us.

What do you mean? he said.

I mean to say that there do exist natures gifted with those opposite qualities.

And where do you find them?

Many animals, I replied, furnish examples of them; our friend the dog is a very good one: you know that well-bred dogs are perfectly gentle to their familiars and acquaintances, and the reverse to strangers.

Yes, I know.

Then there is nothing impossible or out of the order of nature in our finding a guardian who has a similar combination of qualities?

Certainly not.

Would not he who is fitted to be a guardian, besides the spirited nature, need to have the qualities of a philosopher?

I do not apprehend your meaning.

The trait of which I am speaking, I replied, may be also seen in the dog, and is remarkable in the animal.

What trait?

Why, a dog, whenever he sees a stranger, is angry; when an acquaintance, he welcomes him, although the one has never done him any harm, nor the other any good.

Did this never strike you as curious?

The matter never struck me before; but I quite recognize the truth of your remark.

And surely this instinct of the dog is very charming; your dog is a true philosopher.

...

And in the commonwealth which we were founding do you conceive the guardians who have been brought up on our model system to be more perfect men, or the cobblers whose education has been cobbling?

What a ridiculous question!

You have answered me, I replied: Well, and may we not further say that our guardians are the best of our citizens?

By far the best.

And will not their wives be the best women?

Yes, by far the best.

And can there be anything better for the interests of the State than that the men and women of a State should be as good as possible?

There can be nothing better.

And this is what the arts of music and gymnastics, when present in such a manner as we have described, will accomplish?

Certainly.

Then we have made an enactment not only possible but in the highest degree beneficial to the State?

True.

Then let the wives of our guardians strip, for their virtue will be their robe, and let them share in the toils of war and the defense of their country; only in the distribution of labors the lighter are to be assigned to the women, who are the weaker natures, but in other respects their duties are to be the same. And as for the man who laughs at naked women exercising their bodies from the best of motives, in his laughter he is plucking "a fruit of unripe wisdom," and he himself is ignorant of what he is laughing at, or what he is about; for that is, and ever will be, the best of sayings, "that the useful is the noble, and the hurtful is the base."

Very true...

The Guardians' Communal Lifestyle

Here, then, is one difficulty in our law about women, which we may say that we have now escaped; the wave has not swallowed us up alive for enacting that the guardians of either sex should have all their pursuits in common; to the utility and also to the possibility of this arrangement the consistency of the argument with itself bears witness.

Yes, that was a mighty wave which you have escaped.

Yes, I said, but a greater is coming; you will not think much of this when you see the next.

Go on; let me see.

The law, I said, which is the sequel of this and of all that has preceded, is to the following effect, "that the wives of our guardians are to be common, and their children are to be common, and no parent is to know his own child, nor any child his parent."

...

And how can marriages be made most beneficial? that is a question which I put to you, because I see in your house dogs for hunting, and of the nobler sort of birds not a few. Now, I beseech you, do tell me, have you ever attended to their pairing and breeding?

In what particulars?

Why, in the first place, although they are all of a good sort, are not some better than others?

True.

And do you breed from them all indifferently, or do you take care to breed from the best only?

From the best.

And do you take the oldest or the youngest, or only those of ripe age?

I choose only those of ripe age.

And if care was not taken in the breeding, your dogs and birds would greatly deteriorate?

Certainly.

And the same of horses and of animals in general?

Undoubtedly.

...

Can there be any greater evil than discord and distraction and plurality where unity ought to reign? or any greater good than the bond of unity?

There cannot.

And there is unity where there is community of pleasures and pains -- where all the citizens are glad or grieved on the same occasions of joy and sorrow?

No doubt.

Yes; and where there is no common but only private feeling a State is disorganized -- when you have one-half of the world triumphing and the other plunged in grief at the same events happening to the city or the citizens?

Certainly.

Such differences commonly originate in a disagreement about the use of the terms "mine" and "not mine," "his" and "not his."

Exactly so.

And is not that the best-ordered State in which the greatest number of persons apply

the terms "mine" and "not mine" in the same way to the same thing?

Quite true. ...

... agreeably to this mode of thinking and speaking, were we not saying that they will have their pleasures and pains in common?

Yes, and so they will.

And they will have a common interest in the same thing which they will alike call "my own," and having this common interest they will have a common feeling of pleasure and pain?

Yes, far more so than in other States.

And the reason of this, over and above the general constitution of the State, will be that the guardians will have a community of women and children?

That will be the chief reason.

And this unity of feeling we admitted to be the greatest good, as was implied in our comparison of a well-ordered State to the relation of the body and the members, when affected by pleasure or pain?

That we acknowledged, and very rightly.

Then the community of wives and children among our citizens is clearly the source of the greatest good to the State?

Certainly.

And this agrees with the other principle which we were affirming -- that the guardians were not to have houses or lands or any other property; their pay was to be their food, which they were to receive from the other citizens, and they were to have no private expenses; for we intended them to preserve their true character of guardians.

Right, he replied.

Both the community of property and the community of families, as I am saying, tend to make them more truly guardians; they will not tear the city in pieces by differing about "mine" and "not mine;" each man dragging any acquisition which he has made into a separate house of his own, where he has a separate wife and children and private pleasures and pains; but all will be affected as far as may be by the same pleasures and pains because they are all of one opinion about what is near and dear to them, and therefore they all tend toward a common end.

Do you see any ways in which Hillary Clinton's vision of the ideal state, as found in her book *It Takes A Village*, borrows ideas from Plato's Republic?

How have various communistic and fascist regimes in the modern world, such as the Stalin's Soviet Union or Hitler's Nazi Germany, drawn upon Plato's Republic?

How do modern libertine ideas, which allow people to have extra-marital affairs with impunity, draw upon Plato's ideas?

How does the Bible's view of the ideal state compare with that of Plato?

Let's now consider Aristotle.

p. 258 – Aristotle has had a tremendous impact on Western thought, and especially Roman Catholic philosophy.

Let me now read you an excerpt from Aristotle's *Metaphysics*:

p. 258 – How do you think Aristotle's philosophy differs from Biblical Christianity, as even suggested by this short section of Aristotle's *Metaphysics*? Aristotle did not believe in the doctrine of human total depravity. Compare what Aristotle wrote with Romans 1:21-22 and 3:9-18. Since man is totally depraved, he is in need of God's word and God's Spirit to see the truth and to desire the truth. Man cannot derive a true system of knowledge apart from the word of God. This is in fundamental disagreement with the ancient Greek philosophers like Plato and Aristotle, and as well with modern secular humanists.

That's it for our consideration of ancient Greek literature. Assignment 5 covering chapter 5 will be due 2 weeks from now. Next week, Lord willing, we begin to consider ancient Germanic literature.

Class 13:

Today we shall begin to consider ancient Germanic literature in chapter 6, and conclude our study of it next week. Assignment 5 covering chapter 5 will be due 1 week from now. Assignment 6 covering chapter 6 will be due 2 weeks from now.

In chapter 6 we read selections from:

- The Roman historian Tacitus concerning the Germanic people
- Compiled Norse stories of Snorri Sturlson, from his Prose Edda and his Heimskringla
- *The Danish History* by the Dane Saxo Grammaticus ("Saxo the Learned")

In order to understand this literature, it is helpful to understand the historical background of the Germanic people. Today we will spend most of our time considering the background and history of this people, and next week we shall focus on the literary aspects of their literature.

p. 268 – the Germanic people

p. 268 – the ancient Roman historian Tacitus gives us an account of how they came to be called Germanic

Genesis 10:2-5: “The sons of Japheth; Gomer, and Magog, and Madai, and Javan, and Tubal, and Meshech, and Tiras. And the sons of Gomer; Ashkenaz, and Riphath, and Togarmah. And the sons of Javan; Elishah, and Tarshish, Kittim, and Dodanim. By these were the isles of the Gentiles divided in their lands; every one after his tongue, after their families, in their nations.”

This account mentions Magog, Gomer, Tiras and Dodanim.

Now the father of the Scythian peoples was Magog. The Germanic people were primarily descended from Magog and Gomer, who were descended from Japheth.

Tiras’ descendants included Troy, Thrace, Etruscans, Veneti, leagued with Dodanim. We know from reading ancient literature that the Trojan alliance consisted of the descendants of Tiras (the Thracians) and of Dodanim (the Dardanians). We have seen how some Trojans fled and formed what would eventually become the Roman state. The Etruscans too settled on the Italian peninsula, and as did the Veneti. The Veneti settled in what is today Venice, and became the inhabitants there.

I have come to realize is that descendants of Tiras also occupy an important place in the history of the Germanic people. We have already seen in previous chapters how the Trojans begat the nations of the Britons and the Romans. Well remarkably, some descendants of the scattered Trojans formed the royalty of the Germanic people.

These Trojans over time inter-married with the Germanic people, and would have taken on their features.

Northern continental Europe thus was settled primarily by descendants of Ashkenaz (from which we get the name Scandinavia), of Magog (the Goths), and remnants of the Trojan alliance, who formed the royalty of the Germanic people. (The ancient Jewish historian Josephus identified the Magog as Scythians of the far North (*Antiquities I, vi. I*). Josephus identified the founder of the Thracians was the biblical character Tiras, son of [Japheth](#). "Thiras also called those whom he ruled over Thirasians; but the Greeks changed the name into Thracians." AotJ I:6.)

Odin is perhaps the most well known descendent of a remnant that fled north from Troy after the Trojan War. (You will recall that the Trojan Aeneas fled west during the Trojan War, eventually arriving on the Italian peninsula.) Virtually all of the royal Germanic houses of northern Europe trace their ancestry back to Odin. Odin's was their ticket to royalty.

So let's consider more about this Trojan remnant that fled north from Troy (see <http://www.osterholm.info/swedes.html>). You may find it helpful to refer to the map showing Odin's journeys near the end of Chapter 6 in your textbook.

"...Troy was populated by an "invasion of peoples on the sea" according to the Egyptians. These people were called Thracians by the Greeks, and were early users of ships, iron weapons and horses. Troy (also called Troi, Toas or Ilium) was known as a center of ancient civilizations. Its inhabitants became known as Trojans (also Trajans/Thracians, later called Dardanoi by Homer, Phrygians or Anatolians by others), and their language was Thracian or Thraco-Illyrian. Evidence shows the city of Troy endured years of war, specifically with Greek and Egyptian armies. The famous Trojan War was fought between the Greeks and Trojans with their allies. Troy was eventually laid in ruins after 10 years of fighting with the Greeks, traditionally dated from around 1194 to 1184 BC, and is historically referred to as the *Fall of Troy*. The city was completely devastated, which is verified by the fact that the city was vacant to about 700 BC.

Thousands of Trojans left Troy immediately after the war, beginning about 1184 BC. Others remained about 30 to 50 years after the war, when an estimated 30,000 Trojans/Thracians suddenly abandoned the city of Troy, as told by Homer (Greek writer/poet, eighth century BC) and various sources (Etruscan, Merovingian, Roman and later Scandinavian). The stories corroborate the final days of Troy, and describe how, after the Greeks sacked the city, the remaining Trojans eventually emigrated. Over half of them went up the Danube river and crossed over into Italy, establishing the Etruscan culture—the dominating influence on the development of Rome—and later battled the Romans for regional dominance. The remaining Trojans, mainly chieftains and warriors, about 12,000 in all, went north across the Black Sea into the Mare Moetis or "shallow sea" where the Don River ends (Caucasus region in southern Russia), and established a

kingdom called *Sicambria* about 1150 BC. The Romans would later refer to the inhabitants as Sicambrians. The locals (nomadic Scythians) named these Trojan conquerors the "Iron people", or the **Aes** in their language. The Aes (also *As*, *Asa*, *Asen*, *Aesar*, *Aesir*, *Aesire*, *Æsir* or *Asir*) soon built their famous fortified city *Aesgard* or *Asgard*, described as "Troy in the north." Various other sources collaborate this, stating the Trojans landed on the eastern shores with their superior weaponry, and claimed land. The area became known as *Asaland* (Land of the Aesir) or *Asaheim* (Home of the Aesir). Some historians suggest that Odin, who was later worshipped as a god by pagan Vikings, was actually a Thracian/Aesir leader who reigned in the Sicambrian kingdom and lived in the city of *Asgard* in the first century BC. He appointed chieftains after the pattern of Troy, establishing rulers to administer the laws of the land, and he drew up a code of law like that in Troy and to which the Trojans had been accustomed.

Historians refer to the Aesir people as the Thraco-Cimmerians, since the Trojans were of Thracian ancestry ... The Cimmerians were an ancient people who lived among Thracians, and were eventually absorbed into Thracian culture. Greek historian Herodotus of Halicarnassus noted about 440 BC that the Thracians were the second most numerous people in the world, outnumbered only by the (East) Indians, and that the Thracian homeland was huge. The Thracian homelands included the Ukrainian steppes and much of the Caucasus region. According to Flavius Josephus, Jewish & Roman historian in the 1st century AD, the descendants of Noah's grandson Tiras were called Tirasians. They were known to the Romans as Thirasians. The Greeks called them Thracians and later Trajans, the original people of the city of Troas (Troy), whom they feared as marauding pirates. History attests that they were indeed a most savage race, given over to a perpetual state of "tipsy excess", as one historian put it. They are also described as a "ruddy and blue-eyed people". World Book Encyclopedia states they were "...savage Indo-Europeans, who liked warfare and looting." Russian historian Nicholas L. Chirovsky describes the arrival of the Thracians, and how they soon dominated the lands along the eastern shores of the river Don. These people were called *Aes* locally, according to Chirovsky, and later the *Aesir* (plural).

Evidence that the Aesir (Iron people) were Trojan refugees can be confirmed from local and later Roman historical sources, including the fact that the inner part of the Black Sea was renamed from the *Mare Maeotis* to the "Iron Sea" or "Sea of Aesov", in the local tongue. The name remains today as the *Sea of Azov*, an inland sea in southern European Russia, connected with the Black Sea. The Aesir were known for their fighting with iron weapons. They were feared for their warships, as well as their ferocity in battle, and thus quickly dominated the northern trades, using the Don river as their main route for trading.

The Aesir people dominated the area around the Sea of Azov for nearly 1000 years, though the surrounding areas to the north and east were known as the lands of the Scythians. The Aesir fought with the Scythians for regional dominance, but eventually made peace. They established trade with the Scythians, and even strong cultural ties, becoming united in religion and law. The Aesir began trading far to the north as well.

The land far north was first described about 330 BC by the Greek explorer Pytheas of Massalia. He called the region "**Thule**", which was described as the outermost of all countries, probably part of the Norwegian coast, where the summer nights were very short. Pytheas translated Thule as "the place where the Sun goes to rest", which comes from the Germanic root word "Dhul-" meaning "to stop in a place, to take a rest." Pytheas described the people as barbarians (Germanic/Teutonic tribes) having an agricultural lifestyle, using barns and threshing their grains. These people had already established trade with the Aesir who later began migrating north around 90 BC from the Caucasus region, during the time of Roman expansion in Europe. The Germanic/Teutonic tribes first made a name for themselves about 100 BC after aggressively fighting against the Romans. Not much is known about the Germanic tribes prior to this. When writing the "Gallic Wars", Julius Caesar described encounters with those Germanic peoples and distinguishes them from the Celts. During this time period, many Germanic tribes were migrating out of Scandinavia to Germany and the Baltic region, placing continuous stress on Roman defenses.

... about 90 BC, the Aesir began their exodus from the Black Sea/Caucasus region. Their arrival at the Baltic Sea in Scandinavia has been supported by several scholars and modern archaeological evidence. As told by Snorri Sturluson (a 13th century Nordic historiographer) and confirmed by other data, the Aesir felt compelled to leave their land to escape Roman invasions by Pompeius, and local tribal wars. Known as Thracian warrior tribes, the aggressive Indo-European nomadic Aesir came north, moving across Europe, bringing all their weapons and belongings in their boats on the rivers of Europe, in successive stages. Historians note that Odin, who was a very popular Thracian ruler, led a migration about 70 BC with thousands of followers from the Black Sea region to Scandinavia. It is also told that another Thracian tribe came along with them, a people called the Vanir or Vaner. Odin's first established settlement became known as Odense (*Odin's Sanctuary* or *Odin's Shrine*), inspiring religious pilgrimages to the city through the Middle Ages. These tribes first settled in present-day Denmark, and then created a power-center in what is now southern Sweden. About 800 years later during the Viking era, Odin, the Aesir and Vanir had become gods, and Asgard/Troy was the home of those gods—the foundation for Viking religion. The Aesir warrior gods, and the religious deities of Odin and Thor, were an integral part of the warlike nature of the Vikings, even leading them back down the waterways of Europe to their tribal origins along the Black Sea and Asia Minor.

Aesir became the Old Norse word for the divine (also, the Old Teutonic word "Ase" was a common word for "god"), and "Asmegir" was the Icelandic term for "god maker"—a human soul on its way to becoming divine in the course of evolution. The Vanir represented fertility and peace gods. Not unlike Greeks and Romans, the Scandinavians also deified their ancestors. The Egyptians adopted the practice of deifying their kings, just as the Babylonians had deified Nimrod. The same practice of ancestor worship was passed on to the Greeks and Romans and to all the pagan world, until it was subdued by Christianity.

Snorri Sturluson wrote the Prose Edda (Norse history and myths) about 1223 AD, where he made an interesting comparison with the Viking Aesir gods to the people in Asia Minor (Caucasus region), particular to the Trojan royal family (considered mythological by most historians today, regrettably). The Prose Edda is one of the first attempts to devise a rational explanation for mythological and legendary events of the Scandinavians. Unfortunately, many historians acknowledge only what academia accepts as history, often ignoring material that might be relevant. For example, Snorri wrote that the Aesir had come from Asia Minor, and he compared the *Ragnarok* (Norse version of the first doom of the gods and men) with the fall of Troy. Sturluson noted that Asgard, home of the gods, was also called Troy. Although Snorri was a Christian, he treated the ancient religion with great respect. Snorri was writing at the time when all of Scandinavia (including Iceland) had converted to Christianity by 11th century, and he was well aware of classical Greek and Roman mythology. Stories of Troy had been known from antiquity in many cultures. The Trojan War was the greatest conflict in Greek mythology, a war that was to influence people in literature and arts for centuries. Snorri mentioned God and the Creation, Adam and Eve, as well as Noah and the flood. He also compared a few of the Norse gods to the heroes at the Trojan War.

The Aesir/Asir were divided into several groups that in successive stages emigrated to their new Scandinavian homeland. Entering the Baltic Sea, they sailed north to the Scandinavian shores, only to meet stubborn Germanic tribes, who had been fighting the Romans. The prominent Germanic tribes in the region were the *Gutar*, also known as the *Guta*, *Gutans*, *Gotarne* or *Goths* by Romans. These Germanic tribes were already known to the Aesir, as trade in the Baltic areas was well established prior to 100 BC. The immigrating Aesir had many clans and tribes, and one prominent tribe that traveled along with them were the Vanir (the Vanir later became known as the Danir/Daner, and subsequently the Danes, who settled in what is now present-day Denmark). However, the most prominent clan to travel with the Asir were the Eril warriors or the "Erilar", meaning "wild warriors". The Asir sent Erilar north as seafaring warriors to secure land and establish trade (these warriors were called "Earls" in later Scandinavian society). The clans of Erilar (also called *Jarlar*, *Eruls* or *Heruls* by Romans, and *Eruloi* or *Elouroi* by Greek historian Dexippos) enabled the Asir clans (later called *Svi*, *Sviar*, *Svea*, *Svear* or *Svioner* by Romans) to establish settlements throughout the region, but not without continuous battles with the Goths and other migrating Germanic tribes. The Eruls/Heruls eventually made peace with the Goths who ruled the region. The tribes of Svear, Vanir, and Heruls soon formed their own clans and dominated the Baltic/Scandinavian region. The Gothic historian Jordanes (or Jordanis), who was a notary of Gothic kings, told in about 551 AD that the Daner were from the same stock as the Svear, both taller and fairer than any other peoples of the North. He called the Svear, "Sve'han".

The Svear population flourished, and with the Heruls and Goths, formed a powerful military alliance of well-known seafarers. The Svear and Heruls then gradually returned to their ancestral land, beginning in the 2nd century AD, building a fleet of 500 sailing ships. Sometimes sailing with the Goths, they terrorized all of the lands and peoples of the Black Sea and parts of the Mediterranean, even the Romans. They were the pre-Vikings. In the 3rd century (267 AD) the Heruls controlled all of the Roman-occupied

Black Sea and parts of the eastern Mediterranean. There are several accounts about how the Herul warriors returned to ravage the shores of the Black Sea and the Mediterranean, alone and together with the Goths. The Romans noted that "the Heruls, a Scandinavian people, together with the Goths, were, from the 3rd century AD, ravaging the Black Sea, Asia Minor and the Mediterranean." While the the Romans called the Scandinavian region "Thule" (after Pytheas), the Greeks called it "Scandia" (from ancient times), and others called the area "Scandza". The term Scandia comes from the descendants of Ashkenaz (grandson of Noah in the Bible). Known as the Askaeni, they were the first peoples to migrate to northern Europe, naming the land Ascania after themselves. Latin writers and Greeks called the land Scandza or Scandia (now Scandinavia). Germanic tribes, such as the Teutons and Goths, are considered the descended tribes of the Askaeni and their first settlements.

The first time Thule (Scandinavia) was mentioned in Roman written documents was in the 1st century (79 AD) by the Roman citizen Plinius senior. He wrote about an island peninsula in the north populated by "**Sviar**", "**Sveonerna**" or "**Svearnas**" people, also called "**Sveons**", "**Svianar**", "**Svetidi**" or "**Suetidi**" by others. Later in 98 AD the learned civil servant Cornelius Tacitus wrote about northern Europe. Tacitus writes in the Latin book *Germania* about tribes of "**Sviones**" or "**Suiones**" (Latin *Sviones* was derived from *Sviar*) in Scandinavia, who live off the ocean, sailing in large fleets of boats with a prow at either end, no sail, using paddles, and strong, loyal, well-armed men with spikes in their helmets. They drove both the Goths and Lapps out of Scandinavia. Archaeological finds have provided a vivid record of the evolution of their longships from about the 4th century BC. Tacitus further wrote, "And thereafter, out in the ocean comes Sviones (also "Svionernas" or "Svioner") people, which are mighty not only in manpower and weaponry but also by its fleets". He also mentions that "the land of Svionerna is at the end of the world." In the 2nd century (about 120 AD) the first map was created where Scandinavia (Baltic region) could be viewed. Greek-Egyptian astronomer and geographer Ptolemaios (Ptolemy of Alexandria) created the map, and at the same time wrote a geography where he identified several different people groups, including the "Gotarne", "Heruls", "Sviar" and "Finnar" who lived on peninsula islands called "Scandia". During the Roman Iron Age (1-400 AD), evidences are convincing for a large Baltic seafaring culture in what is now Sweden, Denmark, Finland and Estonia.

Many clans of Aesir and Germanic peoples were united by settlements. For example, the Aesir clan **Suevi** (also Suebi) settled among Germanic peoples in a region called Swabia (named after themselves), which is now southwest Germany. Those clans became known as the Alemanni, first mentioned about 213 AD after attacking the Romans. Called Suevic tribes by historians, they formed an alliance for mutual protection against other Germanic tribes and the Romans, and retained their tribal designation until the late Middle Ages.

By the 5th century, the Aesir Heruls were in great demand as soldiers in the Roman Imperial Guards. The Romans were impressed with the war-like Heruls, and recruited them to fight in the Roman Army. Herul factions were making settlements throughout Europe, fighting and battling everywhere they went. In the late 5th century, the Heruls

formed a state in upper Hungary under the Roman ruler Cæsar Anastasius (491-518 AD). Later they attacked the Lombards, but were beaten, according to Greek-Roman author Prokopios (born at the end of the 5th century). He was a lawyer in Constantinople and from the year 527 private secretary to the Byzantine military commander Belisarius on his campaigns against the Ostrogoths. Prokopios says by the early 6th century (about 505), the remaining Heruls in upper Hungary were forced to leave. Some of them crossed the Danube into Roman territory, where Anastasius allowed them to settle. Historians mention that remaining clans of Heruls sailed northwards, back to Thule to reunite with their Svear brethren. Prokopios noted that there were 13 populous tribes in Thule (the Scandinavian peninsula), each with its own king. He said, "A populous tribe among them was the Goths, next to where the returning Heruls settled". Prokopios also mentions that "the Heruls sent some of their most distinguished men to the island Thule in order to find and if possible bring back a man of royal blood. When they came to the island they found many of royal blood."

Evidence of their existence during this time period can be found on the frequent appearance of runic inscriptions with the name ErilaR "the Herul". While it is thought that the ancient Scandinavian alphabet, called futhork or runes, is of Latin origin, the evidence suggests that it was used far to the northeast of Rome where Roman influence did not reach. The runes are a corruption of an old Greek alphabet, used by Trojans along the northwest coast of the Black Sea. From examples of Etruscan, Greek, and early Roman scripts, it is not difficult to see that earlier runes resemble archaic Greek and Etruscan rather than Latin. The Heruls used runes in the same way their ancestors did, which have been discovered throughout Europe and Scandinavia. Scandinavian sagas tell us that the Scandinavian languages began when men from central Asia settled in the north. Sometime after 1300 AD the runes were adjusted to the Roman alphabet.

The Heruls brought with them a few Roman customs, one being the Julian calendar, which is known to have been introduced to Scandinavia at this time, the early 6th century AD. When the Heruls returned to join again with the Svear in Scandinavia, the Svear state with its powerful kings suddenly emerges. Their ancestors were the warring bands of Aesir (sometimes called Eastmen) who became known as the Svear or **Suines**. They became the dominant power and waged war with the Goths, winning rule over them. By the middle of the 6th century, the first all-Swedish kings emerged. This royal dynasty became immensely powerful and dominated not only Sweden but also neighboring countries. Gothic historian Jordanes writes of the Suines or **Suehans** (Sve'han) of Scandinavia, with fine horses, rich apparel and trading in furs around 650 AD. The Swedish nation has its roots in these different kingdoms, created when the king of the **Svenonians** (Svears) assumed kingship over the **Goths**. The word Sweden comes from the Svenonians, as **Sverige** or **Svearike** means "the realm of the Svenonians". The English form of the name is probably derived from an old Germanic form, **Svetheod**, meaning the Swedish people.

By the 7th century, the Svear and Goth populations dominated the areas of what is now Sweden, Denmark and Norway. However, the term *Norway* came later. Latin text from around 840 AD called the area Noruagia, and Old English text from around 880 AD used

Norweg. The oldest Nordic spelling was *Nuruiak*, written in runes on a Danish stone from around 980 AD. The Old Norse (Old Scandinavian) spelling became *Nordvegr*, meaning "the country in the north" or "the way to the north", and the people were called *Nordes*. All of the names were given by people south of Norway to signify a place far to the north. The people of Norway now call themselves *Nynorsk*, a name decided by linguists in the 1880s. The name *Denmark* originated from the people called the *Vanir* (or *Vaner*) who settled the region with the *Aesir* in the first century BC. The *Vanir* were later called *Danir* (or *Daner*), and eventually *Danes*. By the 9th century AD, the name *Danmark* (*Dan-mörk*, "border district of the Danes") was used for the first time. In Old Norse, *mörk* meant a "forest," and forests commonly formed the boundaries of tribes. In Modern Danish, *mark* means a "field," "plain," or "open country." Hence, Denmark once meant literally "forest of the Danes." During this period, their language *Dönsk tunga* (Danish tongue) was spoken throughout northern Europe, and would later be called *Old Norse* or *Old Scandinavian* during the Viking period. Old Norse was spoken by the people in Denmark, Norway, Sweden, Iceland, and parts of Germany.

The ancestor of all modern Scandinavian languages, beginning with the Germanic form, was developed from the languages of the *Aesir* (Thracian tribes) and *Goths* (Germanic tribes). When the *Aesir* integrated with the people of the lands, their families became so numerous in Scandinavia and Germany that their language became the language of all the people in that region. The linguistic and archaeological data seem to indicate that the final linguistic stage of the Germanic languages took place in an area which has been located approximately in southern Sweden, southern Norway, Denmark and the lower Elbe river which empties into the North Sea on the northwest coast of Germany. The Germanic tribes began arriving in the area about 1000 BC. Later, the *Aesir* brought their language to the north of the world, to Norway, Sweden, Denmark and Germany. The future rulers of Sweden, Denmark, Norway and Iceland trace their names and genealogies back to the *Aesir*. The most ancient inscriptions in Old Norse/Scandinavian are from the 3rd and 5th century centuries AD, with other inscriptions dating up to the 12th century. They were short signs written in the *futhork runic* alphabet, which had 24 letters (though many variations were used throughout the region). By the end of the Viking era (11th century AD), the Old Norse language dialect varieties grew stronger until two separate languages appeared, Western Scandinavian, the ancestor of Norwegian and Icelandic, and Eastern Scandinavian, the the ancestor of Swedish and Danish. Many Old Norse words were borrowed by English, and even the Russian language, due to expansion by Vikings.

The next Svear conquests began in the early 8th century. By 739 AD the Svear and Goths dominated the Russian waterways, and together they were called *Varyagans* or *Varangians*, according to written records of the Slavs near the Sea of Azov. Like their ancestors, the Svear lived in large communities where their chiefs would send out maritime warriors to trade and plunder. Those fierce warriors were called the *Vaeringar*, which meant literally "men who offer their service to another master". We later know them by their popularized name, the *Vikings*. Thus began the era known as the Viking Age, 750-1066 AD. They often navigated the Elbe river, one of the major waterways of central Europe. Their ships were the best in all of Europe—sleek, durable and could travel by both sail or oars. To the east of the Elbe they were known as *Varangians*, and

west of the Elbe they were called Vikings. Many called them Norse or Northmen—those from the Scandinavian countries, which consisted of Sweden, Norway and Denmark. Once again the Svear began returning to the places of their Thracian ancestors in the Caucasus region, sailing rivers which stretched deep into Russia, establishing trading stations and principalities. Other Vikings raided the British Isles and western Europe, as noted in this Old English prayer: "A furore Normannorum libra nos, Domine" (From the fury of the Northmen deliver us, Oh Lord).

Vikings never called themselves Vikings. Unlike Varangian, the term Viking probably originated from Frankish chroniclers who first called them "Vikverjar" (travelers by sea), Nordic invaders who attacked the city of Nantes (in present-day France) in 843 AD. The word "vik" meant bay or fjord in Old Norse, and later meant "one who came out from or frequented inlets to the sea". Viking and Varangian eventually became synonymous, meaning "someone who travels or is passing through," whether merchant, mercenary, or marauder. Their activities consisted of trading, plundering and making temporary settlements (see Viking Routes). Finnish peoples referred to the Swedish voyagers as *Ruotsi*, *Rotsi* or *Rus* in contrast with Slavic peoples, which was derived from the name of the Swedish maritime district in Uppland, called "Roslagen", and its inhabitants, known as "Rodskarlar". Rodskarlar or Rothskarlar meant "rowers" or "seamen". Those Swedish conquerors settled in eastern Europe, adopted the names of local tribes, integrated with the Slavs, and eventually the word "Rusi", "Rhos" or "Rus" came to refer to the inhabitants. The Arab writer *Ibn Dustah* wrote that Swedish Vikings were brave and valiant, utterly plundering and vanquishing all people they came against. Later, the Arabic diplomat *Ibn Fadlan*, while visiting Bulgar (Bulgaria) during the summer of 922 AD, saw the Swedish Vikings (Rus) arrive, and he wrote: "Never before have I seen people of more perfect physique; they were tall like palm trees, blonde, with a few of them red. They do not wear any jackets or kaftaner (robes), the men instead wear dress which covers one side of the body but leaves one hand free. Every one of them brings with him an ax, a sword and a knife." Their descriptions mirror the physique, dress and armor of Trojan warriors—the Viking ancestors. The various ancestors of the Vikings included the Thracian tribes (Asir) and the Germanic tribes (Goths).

With that historical background, let's read a portion from *The Ynlinga Saga* of the Germanic people:

pp. 278-280 - We see in this account how Odin left Asgaard, which was north of the Black Sea, and traveled north, becoming the leading figure of the Germanic people of northern Europe. His Trojan background allowed him to dazzle the more primitive Germanic people. His descendants became the royalty there, and his posterity worshipped Odin and some of his illustrious ancestors like Thor (ie, Tiras) as gods. Their place is evidenced today even in the names of our days, like Wednesday and Thursday, honoring Odin and Thor.

Addendum – Additional historical info:

http://ohr.edu/ask_db/ask_main.php/250/Q1/ :

“The Prophet Ezekiel describes the Jewish People prior to the "War of Gog and Magog" as living in an almost-messianic state, having been recently gathered from amongst the nations and living in prosperity in their own land. Then, the world's nations - led by "Gog" from the land of "Magog" - will attack Israel in an attempt to put a final end to the Jewish People.

Magog is identified by the Talmud as "Gothia," the land of the Goths. The Goths were a Germanic people, in keeping with the midrashic rendering of Magog as "Germamia" or "Germania." “

<http://www.ancientworlds.net/aw/Article/492164> : This website shows genealogical tables from the various books we read in this course.

<http://www.yotor.com/wiki/en/sc/Sceaf.htm>

<http://www.osterholm.info/thracian.html> :

Tiras himself was worshipped by his descendants as Thuras (Thor), the god of war. The river Athyras was also named after him, and the ancient city of Troas (Trois, Troy—the Trojans or Trojans) perpetuates his name, as also does the Taurus mountain range. Thracian lands stretched from southwestern Europe to Asia Minor, a vast area historically known as Thracia. The historical Thracian genealogical tree counts over 200 tribes which had several names, according to their specific regions. Some of their tribal names were Trojans, Etruscans, Dacians, Luwians, Ramantes, Pelasgians, Besins, Odrisi, Serdoi, Maidoi and Dentheletoi. The Trojans (Trojans) founded the city of Troy which existed over 3,000 years (about 2500 BC to 500 AD), which was destroyed and rebuilt several times. Thousands of Trojan warriors left the city of Troy during the 11th century BC. They came north and captured land along the banks of the river Don (southwestern Russia), a major trade route. The locals named the Trojan conquerors the "Aes", meaning "Iron People", for their superior weaponry. The tribes of Trojan Aes would eventually move north, settling in present-day Scandinavia. The Aes or Aesar (plural), subsequently became known as the Svear, and then Swedes. Historians refer to the Aes people as "Thracio-Cimmerians" due to their Trojan ancestry. Other tribes of Thracians remained a culture in Asia Minor and southern Europe until the 5th century AD. Many present-day Bulgarians claim to be direct descendants of ancient Thracians (different from the Slavs who arrived that region in the 6th century AD).

<http://www.hightowertrail.com/March05.htm> :

April 24, 1184 BC: This is the day the Greeks sacked Troy, after having invented the first Trojan Horse, using it to bypass defenses and gain access to a secure area. This would set off a series of events, arguably ending with the Viking raids on France and later England. So, it is only natural that on the same day exactly 2250 years later (in 1066), Halley's comet was seen and thought to be an omen portending change. Indeed, later that year, Harold II of England died at the Battle of Hastings against Norseman (Normans) from France. England had a new sovereign. The comet is shown on the famous [Bayeux Tapestry](#). The accounts, which have been preserved, indicate it as having appeared to be four times the size of Venus and to have shone with a light a fourth of that of the Moon.

There is strong evidence that some of the Norse predecessors were migratory Thracians, an aggressive refugee *boat-people* who first came from the ancient city of Troy. These people were called Thracians by the Greeks. They used ships, iron weapons and horses. The famous Trojan War was fought between the Greeks and Trojans with their allies. Troy eventually was devastated from 10 years of fighting, historically referred to as the *Fall of Troy*. The city lay vacant for nearly 500 years (to about 700 BC).

Thousands left Troy immediately after the war. Others remained about 30 to 50 years. Then an estimated 30,000 Trojans/Thracians suddenly abandoned what was left of Troy. Homer (Greek writer/poet, eighth century BC) and various sources (Etruscan, Merovingian, Roman and later Scandinavian) confirm the departure. The stories describe how, after the Greeks sacked the city, all the remaining Trojans eventually left. Most of them crossed over into Italy, becoming the dominating influence in the development of Rome.

The remaining Trojans, mainly said to be chieftains and warriors, about 12,000 in all, went north across the Black Sea. They went into the Mare Moëtis or *shallow sea*, where the Don River ends (Caucasus region in southern Russia). These émigrés established a kingdom about 1150 BC.

The Romans would later refer to the inhabitants as Sicambrians. The locals (nomadic Scythians) named the Trojan conquerors the "Iron people", or the Æsir. They built the famous fortified city Æsgard or Asgard, described as *Troy in the north*. Various other sources collaborate this, stating the Trojans landed on the eastern shores with their superior weaponry, and claimed land.

Some historians suggest that Odin, who was later worshipped as a god by pagan Vikings, was actually a Thracian/Æsir leader who reigned in the Sicambrian kingdom and lived in the city of Asgard in the first century BC. Odin, appears to be a popular Thracian ruler, who led a migration in about 70 BC with thousands of followers from the Black Sea region to Scandinavia. By the Viking era (800 years later), Odin and the Æsir had become gods, and Asgard/Troy was the home of those gods -- the foundation for Viking religion.

Class 14:

Today is the last class of the semester. We shall be wrapping up our consideration of ancient Germanic literature in chapter 6, focusing on the literary aspects of the Germanic literature. Assignment 6 covering chapter 6 will be due 1 week from now. Assignment 5 covering chapter 5 is due today. Chapter 7 covering the Picts is very short, and I will only briefly be commenting upon it today. Assignment 7 covering Chapter 7 will be due 2 weeks from now. Finally, I will discuss the Final Exam in the final portion of this class.

Various poetic devices can be used to make what we write or what we read more interesting. Use of such devices it would appear are as old as writing itself. In order to appreciate the literature we read, as well as to help our own writing, it is good to be aware of the various poetic devices that can be employed. Ancient Germanic literature contained many of them. So let's consider various types of poetic device now.

1. One of the major poetic devices in Norse literature is called a kenning. A kenning is a metaphoric compound poetic phrase substituted for the usual name of a person or thing. The best way to understand a kenning, also known as a periphrasis, is by some examples.

Examples:

The sea:

- the whale-road
- heaving plain
- island-encircler

A king:

- ring-giver
- warder of people
- leader of henchmen

A woman:

- peace-weaver

- pillow-goddess

- jewellery-tree

Kennings were used by skalds. A skald was a Norse bard. What again is a bard? a singer-poet

For example, a skald (Norse bard) could say:

"The brave warrior thrust his sword into the cowardly heart of his enemy"

But it would be much more poetic to say:

"The Tyr-valiant apple tree of strife thrust his wand of battle into the melting life muscle of his over-bearer"

A notable peculiarity of kennings is the possibility to construct complicated kenning strings by means of consecutive substitution. For example, those who are keen in kenning readily know that *slaughter dew worm dance* is battle, since *slaughter dew* is blood, *blood worm* is sword, and *sword dance* is battle.

2. Another poetic device is metonymy. Metonymy (in Greek *meta* = after/after and *onoma* = name) is the use of a single characteristic to identify a more complex entity.

In rhetoric, metonymy is the substitution of one word for another with which it is associated. Metonymy works by contiguity rather than similarity. Typically, when someone uses metonymy, they don't wish to transfer qualities (as you do with metaphor); rather they transfer associations which may not be integral to the meaning.

The common figure "The White House said..." is a good example of metonymy, with the term "White House" actually referring to the authorities who are symbolized by the White House, which is an inanimate object that says nothing. *The Crown* for a kingdom is another example of this kind of metonymy. Metonymy can also refer to the rhetorical strategy of describing something indirectly by referring to things around it: describing someone's house in order to describe them, for example. Advertising frequently uses this kind of metonymy, simply putting a product in close proximity to something we want (beauty, happiness).

Here is another example of metonymy:

"The *pen* is mightier than the *sword*."

What does "pen" denote in this statement and what does "sword" denote? "Pen" denotes publishing and "sword" denotes military force.

3. Synecdoche is one type of metonymy.

Synecdoche (pronounced *sin-EK-duh-kee*) is a figure of speech that presents a kind of metonymy in which:

- A part of something is used for the whole,
- The whole is used for a part,
- The species is used for the genus,
- The genus is used for the species, or
- The stuff of which something is made is used for the thing.

Synecdoche, as well as other forms of metonymy, is one of the most common ways to characterize a fictional character. Frequently, someone will be consistently described by a single body part or feature, such as the eyes, which comes to represent their person.

- A part of something is used for the whole
 - "hands" to refer to workers, "head" for cattle, "threads" for clothing, "wheels" for car, "mouths to feed" for hungry people

4. Euphemism or periphrasis or circumlocution

Euphemism = The act or an example of substituting a mild, indirect, or vague term for one considered harsh, blunt, or offensive: “Euphemisms such as ‘slumber room’... abound in the funeral business” (Jessica Mitford).

periphrasis or circumlocution = A roundabout expression.

5. Metaphor

A figure of speech in which a word or phrase that ordinarily designates one thing is used to designate another, thus making an implicit comparison, as in “*a sea of troubles*” or “All the world's a stage” (Shakespeare).

Let's now consider some sample skaldic poetry and see how they employ various poetic devices. Remember, skaldic poetry (Icelandic: *dróttkvæði*, "court poetry") is Old Norse poetry composed by known skalds (as opposed to the anonymous Eddaic poetry). The most prevalent metre is dróttkvætt. The subject is usually historical and eulogic, detailing the deeds of the skald's king. The skaldic poems have the following characteristics.

- The author is usually known.
- The meter is ornate, usually dróttkvætt or a variation thereof.
- The syntax is complex, with sentences commonly interwoven.
- Kennings are used frequently and gratuitously.

Some sample skaldic poetry:

1. A skald poem by the Norwegian [skald Eyvind Finnson](#) (d. ca [990](#)), comparing the greed of king [Harald Gråfell](#) to the generosity of his predecessor [Haakon the Good](#):

*(Bárum Ullr, of alla
ímunlauks, á hauka
fjöllum Fyrisvalla
fræ Hákonar ævi;
nú hefr fólkstríðir Fróða
fáglýjaðra þýja
meldr í móður holdi
mellu dolgs of folginn)*

Translation in prose:

“[Ullr](#), the onion of war! We carried the seeds of the [Fyrisvellir](#) on the mountains of the hawks during all of Hakon's life; now the enemy of the people has hidden the flour of [Fródi](#)'s hapless slaves in the flesh of the mother of the giantesses.”

Do you have any thoughts on what these poetic lines mean?

It is not easy for a layman today to understand it. A good knowledge of Germanic history and mythology was necessary in order to understand the kennings, which is one of the reasons why [Snorri Sturluson](#) composed the [Younger Edda](#) as a work of reference for aspiring poets.

What type of poetic device are the words “mountains of the hawks”? kenning

What do you think it means?

Here is an analysis of it:

“*Onion of war* is a kenning for "sword" and names for gods were often used as base word in kennings for men and women. *Ullr, the onion of war* means "warrior" and refers to king Harald. *The seeds of the Fyrisvellir* means "gold" and refers to [Hrólf Kraki's saga](#) and it was the stolen gold that Hrólf's men spread on the wolds (vellir) south of [Gamla Uppsala](#) fleeing the Swedish king [Adils](#) in order to make the king's men dismount and collect the gold. *The mountains of the hawks* is based to the knowledge that royalty often had tame falcons and hawks that they carried on their arms, and means "arms". In the second part *the flour of Fródi's hapless slaves* means "gold" and in order to understand the kenning, we need to know [Grottisöng](#) and the legend of the Danish king Fródi. In Sweden, he bought the giantesses Fenja and Menja whom he had grind a mill that produced gold as if it were flour. The two giantesses were hapless because Fródi never let them rest and in revenge they finally produced bad luck and war until the mill broke

down and Fródi's hall burnt. *The flesh of the mother of the enemy of the giantesses* refers to the Earth ([Jörd](#)), as she was the mother of [Thor](#), the enemy of the [Jotuns](#).”

So the poem lines mean this: “Warrior (Harald), we carried gold on our shoulders during all of Hakkon’s life, but now the enemy of the people has hid the gold in the earth.”

2. p. 286 – skaldic poem of Thjodolf.

What does this poem mean?

What poetic device in the words “deep repose”? euphemism or periphrasis

What does it mean? death

What poetic device in the words “silent tear”? metonymy

What does it mean? sadness

3. p. 292 – from the *Voluspa*, describing what things were like before the Creation.

In these lines the time before Creation is called “A yawning gap”. What poetic device is this? metaphor

What image does this conjure up?

So hopefully that gives you a taste of skaldic poetry, which you read in Chapter 6.

Chapter 7 concerns the Picts. You will read there brief excerpts from the Pictish Chronicle. They came and settled in Scotland.

That now concludes our course. We have seen in this ancient literature course, as well as the previous ancient literature courses, how the ancient literature of the pagan peoples can only be well understood and explained with the Bible. The reason why secular humanist scholars have to write it all off as mythology is because it is not consistent with their evolutionary view, but is very consistent with the Biblical view. Let me give you just one other example to chew on:

<http://evolution-facts.org/Ev-Crunch/c14b.htm> : “The Greek sea-goddess was *naiade*, which meant “water goddess.”The ancient Norse of the Scandinavians called their ship god, Njord (Niord), who lived at *Noatun*, the great harbor of the god-ships. *Noa* in Norse is related to the Icelandic *nor*, which meant “ship.” The original Sanskrit word for “ship” was *nau*, which later passed into our English word, *navy*, *nautical*, *nausea* (*sea sickness*).”

Even the words of the various languages are testimony to the truth of scripture.

Discuss Final Exam.

Remember, Assignment 6 covering chapter 6 will be due 1 week from now. Assignment 5 covering chapter 5 is due today. Assignment 7 covering Chapter 7 will be due 2 weeks from now.

Other info:

There are two different types of kennings:

Skaldic kennings: These kennings tend to have a story behind them. For example, you wouldn't understand why poetry is called "Ship of the Dwarves" unless you knew the story of how the Mead of Inspiration was created and came into Odin's possession. Many of these kennings were written down by the Icelandic poet Snorri in the 1200's for his *Prose Edda* (also known as the *Younger Edda*). He feared much of the ancient lore would be lost after the Christian conversion.

Eddic kennings: These kennings are generally descriptive phrases or words that came into common use. Such kennings are purely descriptive and usually don't have a major story behind them. For example, gold can be called "Fire of the serpent's bed" because Scandinavian dragons are often pictured as sleeping upon piles of treasure. Others make references to various events in Norse Mythology. For example, people are often compared with trees because the Norse Creation story has three of the gods create humanity from two blocks of wood.

The **Prose Edda**, known also as the **Younger Edda** or **Snorri's Edda** is an [Icelandic](#) manual of poetics which also contains many mythological stories. Its purpose was to enable [Icelandic](#) poets and readers to understand the subtleties of [alliterative verse](#), and to grasp the meaning behind the many [kennings](#) that were used in [skaldic poetry](#).

A good knowledge of mythology was necessary in order to understand the kennings, which is one of the reasons why [Snorri Sturluson](#) composed the [Younger Edda](#) as a work of reference for aspiring poets. Here is an example of how important this knowledge was.

The word is derived from the [Old Norse](#) phrase *kenna eitt við*, "to express a thing in terms of another", and is prevalent throughout [Norse](#), [Anglo-Saxon literature](#) and [Celtic literature](#). Kennings are especially associated with the practice of [alliterative verse](#), where they tend to become traditional fixed formulas.

(The Prose Edda is a text on Old Norse Poetics, written about 1200 by the Icelandic poet and politician Snorri Sturluson, who also wrote the Heimskringla. The Prose Edda contains a wide variety of lore which a Skald (poet) of the time would need to know. The text is of interest to modern readers because it contains consistent Norse narratives. Although Snorri was a Christian, he treated the ancient Pagan narratives with great respect. To this end, Snorri created the historical backstory for the Norse Gods. It is also notable because it contains fragments of a number of manuscripts which Snorri had access to, but which are now lost.)

SECTION SIX: FINAL EXAM

FORMAT CHOICE

It is up to the discretion of teachers to decide which format the final exam of the course should take. Some teachers may wish to administer a test consisting of questions from the assignments, as well as perhaps questions concerning extra material covered in lectures; other teachers may decide to have students compose an essay on a topic. For those who choose the essay format, the essay should require students to draw upon much of what they have learned in various chapters of the course. The next page presents one such final exam essay question.

FINAL EXAM : ESSAY PAPER

We can learn much about a culture and its ideals by reading its literature. The literature of the ancient Romans, Greeks and Germans illustrates the ideals of the people as embodied in the lives of their heroes, like Aeneas, Ulysses (also known as Odysseus) and Odin. Compose a 2-3 page essay analyzing these 3 men as they are portrayed in *The Aeneid*, *The Iliad* and *The Odyssey*, and *The Ynglinga Saga*, respectively. In your essay paper, answer these questions concerning these 3 characters:

- What were the most distinctive qualities in each of these men?
- In which ways were these men alike and in which ways different?
- How did the authors let us know whether certain qualities were admired by the people of the time?
- What qualities in each of these men did the ancient Romans, Greeks and Germans seem to especially admire?
- Are these qualities in fact admirable, viewed from a Biblical perspective?
- Did the character of these men seem to develop over their lives, or was it seemingly static (as far as we can tell in the books read or discussed in this course)?

Try to write this paper in one sitting, just like you would do if composing an essay for the SAT test. You are allowed to prepare it in open book fashion, looking at the textbook, your class notes, etc. while composing it.

**SECTION SEVEN: SOME LITERARY TERMS
THAT ARE USED IN THIS COURSE**

Just as many other disciplines, the study of literature has many of its own technical terms. It is important that you understand the meanings of these terms, in order to understand what is being discussed in the study of literature. Students will be encountering these terms in this and other literature courses. In the final exam students will be asked questions about various literary terms, including many of the terms below, and their relation to works we have read in the course. Definitions of the terms can be found at such websites as http://web.cn.edu/kwheeler/lit_terms.html and <http://www.dictionary.com>.

Literary Term	Definition of Literary Term
Action	
Allegory	
Alliteration	
Allusion	
Apostrophe	
Assonance	
Atmosphere	
Autobiography	
Ballad	
Ballad Stanza	
Bard	
Character	
Character Development	
Character Sketch	
Characterization	
Classic	
Climax	
Comedy	
Conflict	
Connotation	
Couplet	Two rhyming lines which express a complete thought.
Critic	
Dactylic Hexameter	
Denotation	
Denouement	
Deus Ex Machina	Latin for "god from the machine". In ancient Greek and Roman drama, a god introduced by means of a crane to unravel and resolve the plot.
Dialect	
Dialogue	
Didactic	
Drama	
Edda	collections of poetically narrated folk-tales relating to Norse Mythology or Norse heroes
Elegy	1. A poem composed in elegiac couplets.

	<ol style="list-style-type: none"> 2. <ol style="list-style-type: none"> a. A poem or song composed especially as a lament for a deceased person. b. Something resembling such a poem or song. 3. <u>Music</u>. A composition that is melancholy or pensive in tone.
Epic	
Epitaph	
Essay	
Eulogy	
Extended Metaphor	
Fable	
Fabliaux	
Fiction	
Figurative Language	
Figures of Speech	
Flashback	
Folk-Tale	
Foot	The pattern in a line of poetry consisting of one accented syllable and one or two unaccented syllables
Foreshadowing	
Free Verse	
Hero	
Homily	
Iambic Pentameter	
Imagery	
In Medias Res	Latin for "into the middle of things." It usually describes a narrative that begins, not at the beginning of a story, but somewhere in the middle of the action
Irony	The use of words to convey the opposite of their literal meaning, usually with humorous effect.
Kenning	a compound poetic phrase substituted for the usual name of a person or thing. For example the sea in Old English could be called <i>seġl-rād</i> 'sail-road', <i>swan-rād</i> 'swan-road', <i>bæþ-weġ</i> 'bath-way' or <i>hwæl-weġ</i> 'whale-way'. In line 10 of the epic Beowulf the sea is called the <i>hronrāde</i> or 'whale-road'.
Legend	
Limerick	
Literary Ballad	
Lyric	
Metaphor	
Meter	
Metonymy	

Motif	
Myth	
Mythology	
Narrative	
Novel	
Ode	
Octave	A group of eight lines
Onomatopoeia	
Paradox	
Parallelism	
Paraphrase	
Periphrasis	An indirect way of stating something. Periphrasis can be used to avoid speaking about something directly, but it can also be used poetically to point out a specific attribute.
Personification	
Plot	
Poetry	
Poetic Diction	
Poetic Justice	
Point of View	
Prose	
Quatrain	A group of four lines
Realism	
Refrain	
Repetition	
Rhetorical Devices	
Rhyme	
Rhythm	
Romanticism	
Satire	
Scene	
Sensory Imagery	
Setting	
Short Story	
Simile	
Skald	
Skaldic poetry	
Sonnet	
Speech	
Stage Directions	
Stanza	
Strophe	
Strophic Form	

Style	
Surprise Ending	
Suspense	
Symbol	Something which has meaning in itself but also represents something beyond itself
Symbolism	
Synecdoche	<p>a figure of speech that presents a kind of metonymy in which:</p> <ul style="list-style-type: none"> • A part of something is used for the whole, • The whole is used for a part, • The species is used for the genus, • The genus is used for the species, or <p>The stuff of which something is made is used for the thing.</p>
Syntax	
Theme	<p>A central idea or statement that unifies and controls an entire literary work. The theme can take the form of a brief and meaningful insight or a comprehensive vision of life; it may be a single idea such as "progress" (in many Victorian works), "order and duty" (in many early Roman works), "seize-the-day" (in many late Roman works), or "jealousy" (in Shakespeare's <i>Othello</i>). The theme may also be a more complicated doctrine, such as Milton's theme in <i>Paradise Lost</i>, "to justify the ways of God to men," or "Socialism is the only sane reaction to the labor abuses in Chicago meat-packing plants" (Upton Sinclair's <i>The Jungle</i>). A theme is the author's way of communicating and sharing ideas, perceptions, and feelings with readers, and it may be directly stated in the book, or it may only be implied.</p>
Thesis	An argument, either overt or implicit, that a writer develops and supports.
Tone	The writer's or speaker's attitude toward his subject. (The tone of a work may be somber, solemn, ironic, formal or informal, playful, detached, condescending, or intimate, to name some.)
Tragedy	
Tragic Flaw	
Tragic Hero	
Translation	

Verse	
Understatement	
Viewpoint	