

# Kolbe Academy Home School

## ANCIENT WESTERN LITERATURE HIGH SCHOOL LITERATURE ELECTIVE

“Man must suffer to be wise.”  
“Cry, sorrow, sorrow, yet let good prevail!”  
*Aeschylus*

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**COURSE TITLE:** Ancient Western Literature**COURSE DESCRIPTION:**

This course introduces the student to the foundational works of Greek and Roman literature and culture, as well as the study of genres and literary forms. The texts of antiquity are studied for their universal appeal to the human experience and for their influence upon the great thinkers and development of the West. Greek and Roman poetry, drama, and philosophy are referenced throughout the literary and intellectual works of Western thinkers to this day.

**COURSE TEXTS:**

<b>AENEID CLASSICS</b>	❖ Virgil, <i>The Aeneid</i> . Trans. Patric Dickinson. Penguin Books: New York, 1961.
	❖ King, Abigail. <i>Classics Conference: The Complete Set</i> . Kolbe Academy Press: Napa, 2002. (This set contains both the Greek and Roman audio files assigned in the course plan. Optional, unless earning the Honors designation for the course. The Greek and Roman sets may also be purchased separately.)
<b>ILIAD</b>	❖ Homer, <i>The Iliad</i> . Trans. Richmond Lattimore. The University of Chicago Press: Chicago, 2011.
<b>ORESTEIA</b>	❖ Aeschylus, <i>The Oresteian Trilogy</i> . Trans. Philip Vellacott. Penguin Books: London, 1959.
<b>PLATO</b>	❖ Plato, <i>Great Dialogues of Plato</i> . Trans. W.H.D. Rouse. Signet Classic: New York, 2008.
<b>POETICS</b>	❖ Dorsch, T.S. Trans. <i>Classical Literary Criticism</i> . "Poetics" of Aristotle. Penguin Books: London, 2000.
<b>THEBAN</b>	❖ Sophocles, <i>The Theban Tragedies</i> . Trans. E. F. Watling. Penguin Books: London, 1974.
<b>AENEID SG</b>	❖ <i>Kolbe Academy Study Guide to The Aeneid</i> . Kolbe Academy Press: Napa, 2006.
<b>GREEK SG</b>	❖ <i>Greek Literature Weekly Quiz Book and Study Guide</i> . Kolbe Academy Press: Napa, 2008.
<b>ILIAD SG</b>	❖ <i>Kolbe Academy Study Guide to The Iliad</i> . Kolbe Academy Press: Napa, 2014.
<b>ORESTEIA SG</b>	❖ <i>Kolbe Academy Study Guide to The Oresteian Trilogy</i> . Kolbe Academy Press: Napa, 2005.
<b>PLATO SG</b>	❖ <i>Kolbe Academy Study Guide to Great Dialogues of Plato</i> . Kolbe Academy Press: Napa, 2014.
<b>POETICS SG</b>	❖ <i>Kolbe Academy Study Guide to Poetics</i> . Kolbe Academy Press: Napa, 2005.
<b>THEBAN SG</b>	❖ <i>Kolbe Academy Study Guide to The Three Theban Plays</i> . Kolbe Academy Press: Napa, 2005.
<b>MLA</b>	❖ <i>MLA Handbook Eighth Edition</i> . Modern Language Association of America, 2016

**COURSE OBJECTIVES:**

This course will enable the student to:

- ❖ Identify and examine the interrelationship between the four primary genres of all imitative forms of literature: the epic, the lyric, the tragedy, and the comedy.

- ❖ Identify and employ literary devices and figures of speech such as: similes, metaphors, allegories, fables, and parables.
- ❖ Imitate these genres and literary devices in writing, in order to understand more deeply the nature and power of these forms.
- ❖ Become familiar with the greatest examples of Greek literature and their impact upon Western thought.
- ❖ Compare and contrast Greek and Christian ideals of virtue and identify the ways in which Greek thought served to prepare mankind for the Gospel.

**WEEKLY COURSE WORK:**

1. Readings: approximately 50 pages per week
2. Accompanying study guide questions and quizzes
3. Weekly papers, topics for which are listed in the Course Plan. These papers should be 1- 2 pages typed, double-spaced, in 12-point font, (or handwritten neatly in cursive). Each paper should contain a strong introduction, body, and conclusion. See the *Weekly Paper Topics Answer Guide* for grading guidelines.
4. Audio lectures from the Kolbe Academy Classics conference
5. ➡ **Key Points** sections highlight the most important concepts for the student to know and consider
6. Three-Part Exams: given in order to assess the student's understanding and retention of material and concepts. These tests along with the test answer keys are provided in the Course Plan packet.
7. Students seeking Honors for this course must complete the course of readings, weekly papers, assignments, and exams as laid out in the course plan.

**SKILLS TO BE DEVELOPED:**

- Knowledge of Greek and Roman Literature and its influence in the history of culture, thought, and belief
- Ability to formulate and effectively communicate a clear, logical argument both in writing and speaking
- Ability to think critically and independently

**SCOPE AND SEQUENCE:****SEMESTER 1: WEEKS 1-9****I. Homer, *The Iliad*.**

1. Epic
2. This is the defining story of Greece, involving most of the characters that appear in subsequent Greek literature.
3. The primary moral textbook for ancient Greeks, it contains numerous valuable insights into the Greek concept of virtue, providing the student rich content to compare and contrast with our Christian understanding of virtue.

## SEMESTER 1: WEEKS 10-18

II. Aeschylus, *The Oresteian Trilogy*.

1. Dramatic Tragedy
2. The plot of the Oresteia is drawn from the same oral sources as the Odyssey
3. These plays deal with the themes of justice and revenge

III. Aristotle. *On the Art of Poetry: Poetics* found in *Classical Literary Criticism*. Penguin.

1. Literary Theory
2. This extraordinary work can be fruitfully used to criticize modern artistic productions, even television sit-coms!

IV. Sophocles, *The Theban Tragedies*.

1. **The subject matter of these plays is repugnant; the treatment, however, is not prurient.**
2. Dramatic Tragedy
3. Sophocles, considered the greatest Greek playwright, wrestles with fate and freewill, responsibility and determinism, and a host of others issues in these plays.

## SEMESTER 2: WEEKS 1-9

V. Plato. *Ion* from *Great Dialogues of Plato*. Mentor.

1. This Socratic dialogue gives a brief introduction to Socrates' manner of thinking.
2. It also serves as a good introduction to Greek literary theory.

VI. Plato. *Meno* from *Great Dialogues of Plato*. Mentor.

1. This dialogue gives an introduction to Socrates' philosophy on virtue. It serves as an introduction to both discussions on virtue and education.
2. In it we find a demonstration of the idea that learning is really remembering, an important concept in Platonic philosophy.

VII. Plato. *Apology*, *Crito* and *Phaedo* from *Great Dialogues of Plato*. Mentor.

1. These three dialogues concern the last days and death of Socrates.
2. In these dialogues the philosopher's intellectual and spiritual nobility are clearly displayed.

## SEMESTER 2: WEEKS 10-18

I. Virgil, *The Aeneid*.

1. Inspired by the *Iliad* and *Odyssey*, this is Rome's own national epic—a call to Roman patriotism and pride.
2. Virgil's themes, images, language and style in the *Aeneid* are enormously influential upon later western literature. Virgil's reputation as a noble pagan and master poet, wise in matters of suffering and virtue, contributes to Dante Alighieri's decision to make Virgil his guide in the *Divine Comedy*.

SUPPLEMENTAL MATERIALS:

## PRIMARY SOURCES

## ➤ Aristophanes. Comedies.

- Avoid "*Lysistrata*," which contains mature gender/marriage themes.
- "*The Clouds*," lampoons Socrates and the emerging Greek philosophical schools.
- "*The Frogs*," sets Aeschylus against Euripides in the only comedy about literary criticism ever written, showing the high level of Athenian civilization.

- **Aristotle.** (Selections from Plato could be replaced with some of the following from Aristotle.)
  - *Nicomachean Ethics*: Compare with Plato's *Republic*, *Crito*, etc.
  - *Politics*: Compare with Plato's *Republic*
  - *Virtues*: Compare with Plato's *Meno*
- **Hesiod, *Theogony*** (on the creation of the Greek gods) and ***Works and Days*** (a didactic poem on justice, toil, and how to live).
- **Homer, *The Odyssey***. The only other surviving piece of the "epic cycle"—this crucial companion to the *Iliad* deals with the events following the Trojan War and the themes of homecoming, loyalty, and family.
- **Sappho.** Lyric Poetry.
  - Some of Sappho's lyrics, while ambiguous, convey a *possible* impression of homosexual attraction. These can easily be avoided, as there is an abundance of others from which to choose, and any few will suffice to illustrate the form.
  - The lyric poem can be usefully compared as a genre with the characteristics of Homer's epics.

## SECONDARY SOURCES

- H.D.F. Kitto, *The Greeks*. Penguin.
- Edith Hamilton, *The Greek Way* and *The Roman Way*. W.W. Norton and Company.
- Chester Starr, *History of the Ancient World* and *The Ancient Romans*. Oxford University Press.

## COURSE PLAN METHODOLOGY:

- In working through the assignments each week, we recommend first reading through the course plan with your high school student in order to introduce the material. Secondly, ask your high school student to read the assigned study guide questions and then begin his reading assignments. He should keep a notebook where he answer the study guide questions and takes notes as he reads. After the student has completed the reading, discuss the paper topic in depth and allow him to work on the topic. At that time it would be helpful to give the weekly quiz. Giving the quizzes will help the student prepare for the mid-term and semester exams and act as a measure of his comprehension.
- **PLEASE NOTE** that 9<sup>th</sup> grade Literature and History begin a week earlier than the semester allowing a general introduction to the Classics as well as a more gradual introduction to the high school workload.
- Family discussions on the materials and lessons are highly effective means to foster deeper considerations of the materials. Use the Key Points from the course plan, the paper topics and study guide questions as a basis to start these discussions at home with your students.
- Be sure to reference the introductory portions and glossaries of your textbooks. They are full of valuable information and helps for understanding the texts.
- Classics Conference CD 9 Lecture 1 is on the principles of Ignatian Education; Week One has listening assignments for both student and teacher.

**DIPLOMA REQUIREMENTS:**

**Summa Cum Laude** students must complete the entire Kolbe Academy proposed Core curriculum as written. Summa students may not use this elective course to satisfy their graduation requirements. In 9<sup>th</sup> grade, **Summa** students must pursue the (H) designation in at least one of the following Core courses: Theology, Literature, or History. In 10<sup>th</sup> grade, **Summa** students must pursue the (H) designation in at least two of the following Core courses: Theology, English, Literature, or History. In 11<sup>th</sup> grade, **Summa** students must pursue the (H) designation in at least three of the following courses: Theology, English, Literature, or History. In 12<sup>th</sup> grade, **Summa** students must pursue the (H) designation in all of the following Core courses: Theology, English, Literature, and History. **Magna Cum Laude** and **Standard** diploma candidates may choose to pursue the (H) or (K) designation, but are not required to do so. If not pursuing either of those designations the parent has the option of altering the course plan as desired. **Magna Cum Laude** students must include a combination of 5 years of English and Literature courses in high school, two of which must be Literature. **Standard** diploma students must include a combination of 3 years of English and Literature in high school.

**KOLBE CORE (K) AND HONORS (H) COURSES:**

- ❖ Students pursuing the **Kolbe Core (K)** designation must do all of the readings. **Kolbe Core students need to complete 4 of the 14 weekly papers each semester**; they should have discussions or write informal essays in response to the rest of the weekly paper topics as these are major themes and will appear in some way on the final exam.
- ❖ Students pursuing the **Kolbe Honors (H)** designations must do all of the readings. **Honors students need to complete 8 of the 14 weekly papers each semester**; they should have discussions or write informal essays in response to the rest of the weekly paper topics as these are major themes and will appear in some way on the final exam.
- ❖ For students who are not seeking either the Kolbe Core (K) or Honors (H) designation for this course, parents may alter the course as they so desire.

**SEMESTER REPORTING REQUIREMENTS:**

Designation*	No Designation	K	H
Course Title	Ancient Western Literature	Ancient Western Literature	Ancient Western Literature
<b>Semester 1</b>	Any TWO samples of written and graded work from Semester 1.	1. <i>Complete</i> Midterm 1 Exam 2. <i>Complete</i> Semester 2 Exam	1. <i>Complete</i> Midterm 1 Exam 2. <i>Complete</i> Semester 1 Exam 3. EIGHT Paper Topic Essays
<b>Semester 2</b>	Any TWO samples of written and graded work from Semester 2.	1. <i>Complete</i> Midterm 2 Exam 2. <i>Complete</i> Semester 2 Exam	1. <i>Complete</i> Midterm 2 Exam 2. <i>Complete</i> Semester 2 Exam 3. EIGHT Paper Topic Essays

\*Designation refers to designation type on transcript. K designates a Kolbe Academy Core course. H designates a Kolbe Academy Honors course.

The Kolbe academic advisor will verify that the required work was completed successfully and award the Kolbe Core (K) or Honors (H) designation. The Kolbe academic advisor has the final decision in awarding the designation for the course. **If no designation on the transcript is desired, parents may alter the lesson plan in any way they choose and any written sample work is acceptable to receive credit for the course each semester.** If you have any questions regarding what is required for the (K) or (H) designations or diploma type status, please contact the academic advisory department at 707-255-6499 ext. 5 or by email at [advisors@kolbe.org](mailto:advisors@kolbe.org).

- **Books on CD/tape.** Many students especially those new to Kolbe Academy and/or to the classics may find it difficult to follow some of the epic stories at first. A great way to help a student get started is to listen to the beginning of the book on tape or CD from the library. This can help the student pick up on the storyline and style a bit more easily. **Use the books on tape to help get started, not in lieu of reading.** Make sure your student follows along with the book while making use of books on CD/tape, **as the translation may differ significantly from the course text, which will make tests and quizzes very confusing if the student has not cross-referenced both texts.**

## ◆ ◆ ◆ FIRST SEMESTER ◆ ◆ ◆

KOLBE ACADEMY FRESHMAN WELCOME WEEK		
CLASSICS	CD 1	Introduction to the Classic (for Student & Parents)
	CD 2	Introduction to the Greeks (for Student & Parents)
	CD 7	Introduction to Greek Characters (TRACK 2, 30:00)
	CD 9 LECTURE 2	Teaching Classics & Assignments (for Parents)
ILIAD	p. 7 - 55	🕒 Introduction
Study Guides	ILIAD SG, Introduction GREEK SG, Alternate Spellings, Greek and Roman Names in Appendix	
<div>🔑 <b>Key Points</b> The Classics Conference CDs provide an excellent introduction to the study of the classics. Important concepts to understand laid out therein are the Greek ideas of:</div> <div><div>⊕ <b>Heroism</b></div><div>⊕ <b>Humility</b></div><div>⊕ <b>Hubris or hybris (pride)</b></div><div>⊕ <b>Man vs. God</b></div><div>⊕ <b>Suffering yields Wisdom</b></div><div>⊕ <b>East vs. West</b></div><div>⊕ <b>Disunity of Greece geographically &amp; culturally</b></div><div>⊕ <b>Wit</b></div><div>⊕ <b>Fate</b></div><div>⊕ <b>The Delphic Oracle</b></div></div> <div><b>BACKGROUND</b><div>⊕ Homer wrote his epic poems <i>The Iliad</i> and <i>The Odyssey</i> in a special verse form known as dactylic hexameter. If you take apart one of the lines from either epic, you will find that there will usually be 18 beats (syllables), and that the natural inflection of stressed and unstressed syllables will follow this pattern: (<u>stressed</u>, unstressed, unstressed, <u>stressed</u>, unstressed, unstressed, <u>stressed</u>, unstressed, unstressed, <u>stressed</u>, unstressed, unstressed, <u>stressed</u>, unstressed, unstressed, <u>stressed</u>, unstressed, unstressed, <u>stressed</u>, unstressed, unstressed.) An example of this in English is the sentence, “<u>S</u>ing to me <u>M</u>use of the <u>w</u>ar between <u>T</u>roy and the <u>G</u>reeks of the <u>P</u>arthenon.” If one stresses the underlined syllables, no word is stressed unnaturally and the pattern is upheld. (Very few English translations follow the poetic meter of the Greek.)</div><div>⊕ Know these: What were Homer’s two greatest works? What is the theme of <i>The Iliad</i>? When is it generally believed that Homer was writing? When and where does the story of The Iliad take place? Why is the book called <i>The Iliad</i>? What is poetry? What is a rhapsode? What is a Homeric epithet? What is Homeric simile? What is the form and meter of the poem? What is the difference between comedy and tragedy (<i>The Odyssey</i> vs. <i>The Iliad</i>)? What does it mean to be a tragic hero? [See the introduction in Richmond Lattimore’s translation of <i>The Iliad</i>]</div><div>⊕ This is a wonderful article that clearly lays out the framework of <i>The Iliad</i>, and supplies important</div></div>		

background information on the Trojan War (which is not given in *The Iliad*). The article also contains many helpful teacher's tips and study questions:

<http://www.yale.edu/ynhti/curriculum/units/1984/2/84.02.09.x.html>. Definitely read it!

⊕ Know the story of the Golden Apple and how it relates to the Trojan War.



WEEK 1		
ILIAD	BOOK I BOOK II	<div><div></div><div>The quarrel between Agamemnon and Achilles</div><div></div><div>Zeus deceives Agamemnon with an evil dream/ The Greeks hold an assembly/ Catalogue of ships</div></div>
CLASSICS	CD 6	<div><div></div><div>Overview of Greek Literature (TRACK 1, 00:01-39:35)</div><div></div><div>Background to <i>The Iliad</i> (TRACK 1, 39:36-44:49)</div></div>
Study Guides	ILIAD SG, Books I & II GREEK SG, Semester One, Week One Quiz (optional)	
Paper Topic	According to Book I, what is the theme of <i>The Iliad</i> ?	

Key Points

PLACES AND NAMES

Study maps of ancient Greece and Troy. If you have internet access follow this link: <http://www.gect.ru/country/europe/greece/maps/>. If you do not have access to internet the maps at the beginning of Herodotus' *The Histories* and the map in the Kolbe Academy study guide for *The Iliad* are also helpful.

Throughout the texts persons will be made reference to by the use of the fathers' names (patronymic) and the names of the lands they come from. You will notice that the Greeks and Trojans are called by many different names. These names are derived from their place of origin (i.e. Achaians, Argives, or men of Phthia all refer to men of Greece) just as an US soldier may refer to other soldiers by their particular land, area, or city (i.e. Californians, Phoenicians, Southerner and Yankees.) In order to avoid confusion study the maps very carefully so you understand the references.

BOOK I

In a raid on a town near Troy, just prior to the opening of the *Iliad*, Agamemnon, most powerful of all the Greek chiefs, had taken captive a young woman whose father was a priest of Apollo. When Agamemnon arrogantly refuses to return her for a fair ransom, the god Apollo retaliates by striking the Greek army with a devastating plague. After nine days of death, Achilles asks Calchas, the Greek seer, what they have done to deserve this divine punishment. He learns that the plague can only be stopped if Agamemnon returns the girl Chryseis to her father, Chryses and confronts Agamemnon with this fact. Agamemnon is insulted and insists that he, best of the chiefs, should not have to go without a prize. He demands that Achilles surrender his own war-prize, Bryseis, to Agamemnon to make up for the loss of Chryseis. Achilles is by far the best of the Greek warriors and is justifiably entitled to his war-prizes, which Greek warriors receive as tangible proof of their bravery and fighting prowess. He rages against Agamemnon for this humiliating loss of honor, nearly killing him before Athena holds him back. Desiring to punish Agamemnon, he announces his withdrawal from the fighting and then beseeches his mother, the sea-nymph Thetis, to ask Zeus to help the Trojans so that the Greeks will be further disadvantaged and more painfully notice his absence. Thetis makes the request and Zeus assents. The poet lightens the mood by ending the book with a bit of comic relief as Zeus and Hera engage in a marital spat.

Know these characters: Achilles, Agamemnon, Nestor, Chryses, Chryseis, Briseis, Kalchas, Athene, Thetis, and Zeus.

Throughout the story consider the role of the gods. Notice how the Greek gods personified human life, emotions, virtues and vices. Compare their understanding of gods to our Judeo-Christian understanding of God.

Notice how the book begins with an invocation of the Muse. This is characteristic of Homer's

narratives, as poetry was seen as a gift inspired by the Muses.

- ⊕ Book I opens in the midst of the Trojan War; discuss the Trojan War and why the Greeks came to Troy. If you are unfamiliar with the background stories of how the war began, read the article referenced in the *Background* section of the previous week.
- ⊕ How do Agamemnon and Achilles (both Greek) become estranged from one another in their quarrel over Chryseis and Briseis? Discuss Agamemnon's arrogance and Achilles' anger when Agamemnon insists he will take Achilles' concubine Briseis. Why does Achilles withdraw from the war? Why does Achilles' mother, the sea-goddess Thetis, beg Zeus to favor the Trojans?

### BOOK II

Zeus, making good on his promise to Thetis, sends Agamemnon "evil Dream" to give him false hope of defeating the Trojans. Somewhat bizarrely, Agamemnon then decides to test the resolve of his men by lying about the contents of the dream and announcing that they should give up and return home. Agamemnon hoped, of course, that they would prove their loyalty and refuse; however, he does not know his own men very well and his ill-conceived plan backfires – everyone immediately heads for their ships. At Athena's prompting, Odysseus steps in and saves the day, convincing the chiefs and soldiers to stay and do their duty. He reminds them of an old omen that Calchas interprets to mean victory over Troy in the tenth year. Nestor advises that the troops be marshaled according to their country of origin and the book ends with a lengthy list of the various Greek forces – the "Catalogue of Ships."

- ⊕ Why does Zeus send Agamemnon an evil dream to deceive him into thinking that he had the favor of the gods and would be victorious over the Trojans?
- ⊕ Why does Agamemnon try to trick his men by offering his troops the choice to cease fighting and return home?
- ⊕ How does Odysseus stir the men to stay and fight? How do they interpret the prophecy of the snakes and sparrows given by Calchas? [Greece shall overtake Troy in the tenth year.]
- ⊕ Evaluate Thersites' complaints. Are they legitimate? Why does Odysseus beat him?
- ⊕ Notice how the book ends with a catalogue of ships and men, another characteristic of Homeric epic.

WEEK 2		
ILIAD	BOOK III BOOK IV BOOK V	☹ Menelaos and Paris duel ☹ The gods stir up war again ☹ The heroism of Diomedes
Study Guides	ILIAD SG, Books III – V GREEK SG, Semester One, Week Two Quiz (optional)	
Paper Topic	Find and explain the meaning of three Homeric similes.	

🔑 Key Points

**HOMERIC SIMILES**

⊕ (See also the section on Similes in the introduction of the Lattimore translation of *The Iliad*.) Instead of using long lists of adjectives, Homer uses the literary technique of simile to create his wonderful descriptions:

*Like the swarms of clustering bees that issue forever in fresh bursts from the hollow in the stone, and hang like bunched grapes as they hover beneath the flowers in springtime fluttering in swarms together this way and that way, so the many nations of men from the ships and the shelters along the front of the deep sea beach marched in order by companies to the assembly...*

Thus, Homer likens the first image of the bees to the troops he is describing in order to transmit to his hearer/reader the scene in a most vivid manner. This is a characteristic of Homer’s style that you will notice throughout *The Iliad* (and *The Odyssey*).

**BOOK III**

Trojan and Greek armies advance towards one another and Paris, after initially cowering in fear at the sight of Menelaos (Helen’s husband) promises his disgusted older brother Hector that he will fight Menelaos in single combat. We meet Helen in her room in the Trojan citadel; she goes to the wall and identifies some of the Greek heroes for Paris’s elderly father, King Priam. The duel begins and Menelaos quickly gains the advantage over Paris. However, he is whisked away in a cloud by Aphrodite and deposited in his bedroom where he is mocked for his cowardice by Helen.

⊕ The two sides cease fighting. How do they decide to resolve the whole matter between Menelaos and Paris?

⊕ In the midst of the fighting, why does Aphrodite steal Paris away?

**BOOK IV**

The gods debate the next step for the now-stalled war. Athena is sent to intervene; disguised as a Trojan soldier, she convinces Pandarus to fire an arrow at Menelaos. She then deflects the arrow so that Menelaos is only struck in the thigh; this serves to break the truce. Agamemnon, again displaying poor judgment, drives around insulting the chiefs he doesn’t think are fighting hard enough.

⊕ Who stirs up the war again? Why?

⊕ How is the truce broken? What things in the behavior of the gods do you notice that are “ungodly” according to the Christian understanding of God?

**BOOK V**

The first full book of battle. Note the "aristeia" (a scene in which a hero displays his excellence in battle) of Diomedes. Also note the introduction and actions of two notable characters on the Trojan side: Sarpedon and Aeneas. Sarpedon is the beloved son of Zeus (and a mortal woman); Aeneas is the son of Aphrodite (and a mortal man).

- ⊕ Discuss the interference of the gods in battle (some are even wounded!).
- ⊕ Notice how many of the Greek gods personify aspects of human life and passions. Why and how is this different from the Catholic understanding of God?

WEEK 3		
ILIAD	BOOK VI BOOK VII BOOK VIII	⌚ Meeting of Hector and Andromache ⌚ Aias fights Hektor; the truce [Can be omitted for time] ⌚ Zeus foretells the fall of Patroklos and commands all of the immortals to quit helping the mortals
Study Guides	ILIAD SG, Books VI – VIII GREEK SG, Semester One, Week Three Quiz (optional)	
Paper Topic	Write your own epic, using as many characteristics of Homeric epic as possible.	

🔑 Key Points

**HOMERIC EPIC** has the following characteristics:

- ⌚ A long, narrative poem
- ⌚ Elevated style (i.e. employs the use of Homeric epithets and similes)
- ⌚ Imposing hero
- ⌚ Vast setting
- ⌚ Full of action and deeds of courage
- ⌚ Makes use of supernatural forces
- ⌚ Invocation of the Muses (i.e. “tell me Muse...” and “Sing goddess...”)
- ⌚ A long catalogue of military forces (ships, captains, battalions)
- ⌚ Begins “in medias res” (“in the middle of the story”)

**BOOK VI**

The Greeks gain the upper hand and Hector returns to the city to tell the Trojan women to sacrifice to Athena. He meets with his mother Hekabe, Paris and Helen, and finally, in a very famous scene of pathos, his wife Andromache and their infant son Astyanax. Pay careful attention to their dialogue; Andromache has very good reasons for wanting him to stay home and Hector has very good reasons for returning to the fight.

- ⌚ Agamemnon tells Menelaos not to have mercy on a certain Trojan, Adrestos, who begs him for mercy in trade for a great ransom. Agamemnon alludes to the poor treatment that Menelaos received from the Trojans when they were in his own house. To what incident is Agamemnon referring?
- ⌚ How is Diomedes tied to Glaukos? What is the result of their discovering this bond between them?
- ⌚ Discuss the meeting between Hector, his wife Andromache and their son Astyanax.
- ⌚ Hector has several important interactions with members of his family while in the city of Troy: Hekabe, Helen, Paris, and Andromache. What further insight is gained about the characters of Helen and Paris?
- ⌚ Discuss the various characters’ virtues and vices. Compare Andromache to Helen and even to the Greek goddesses. Compare Hektor, Priam and Odysseus to Paris, Achilles and Agamemnon.
- ⌚ Do the gods of the Greeks appear to have much regard for virtue? How do they judge the value of a man? In the next part of Theology you will study the prophets of Ancient Israel and their recurrent message to God’s Chosen People, ‘I do not desire sacrifice, but contrite hearts,’ and, “*what does the Lord require of you but to do justice, and to love kindness, and to walk humbly with your God?*” (Micah 6:8). What do you think an ancient Greek would think of these prophecies?

**BOOK VII [Can be omitted for time]**

- ⌚ The battle continues. Aias and Hektor fight, yet neither wins before night descends. What do Aias and Hektor decide to do then? Why do they make a truce to stop the fighting temporarily?

**BOOK VIII**

- ⊕ Zeus has apparently had enough of the Olympians interfering in the battle. But is a direct order enough to stop Hera and Athena? What is? What do they want in this book? What is the nature of each of their relationships to Zeus? Who do you think can "get away" with more?
- ⊕ Notice the intense boasting and "smack-talk" between Diomedes and Hector. Why does Diomedes have to restrain himself three times in his desire to face Hector? What does Hector want to do in order to demonstrate Trojan power to the Greeks?
- ⊕ What does Zeus prophesy at the end of the book? Which side wins the day's fighting?