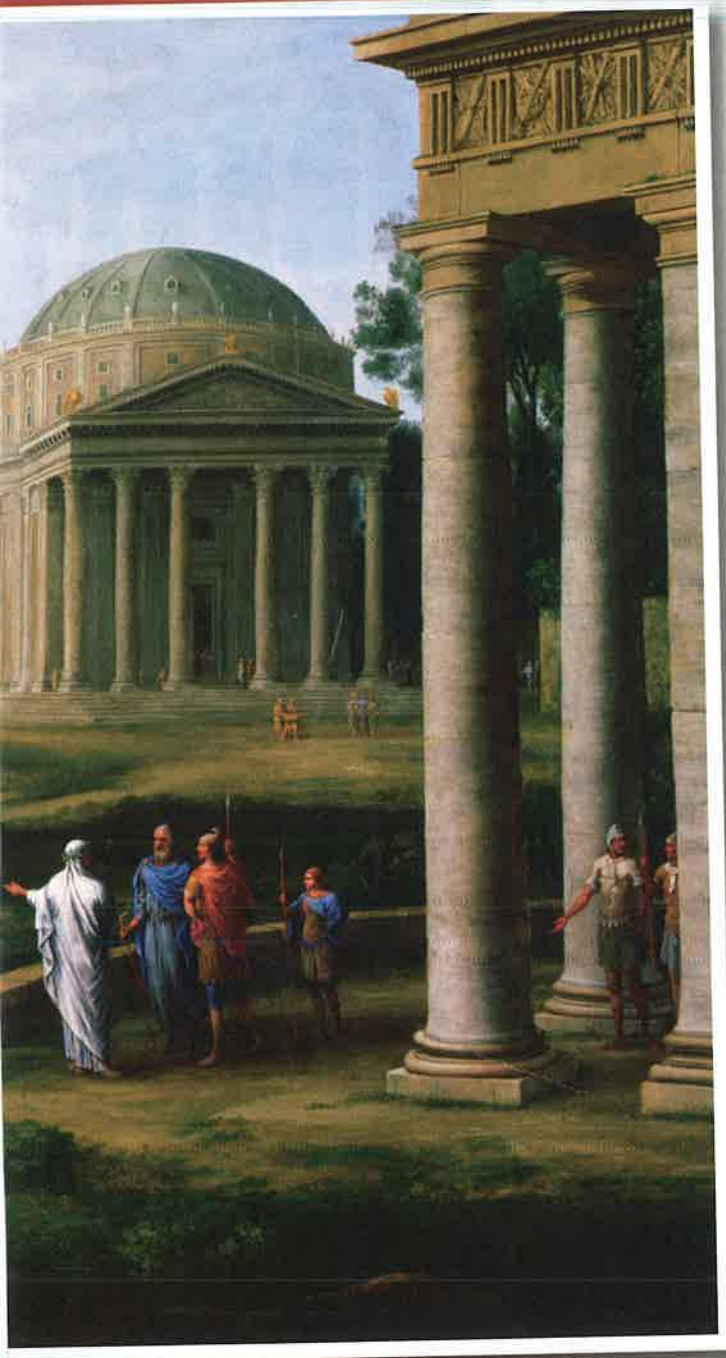
UNIT 4

Ancient Greece and Rome

Aeneas at Delos, Claude Lorrain, © National Gallery Collection. By kind permission of the Trustees of the National Gallery, London

(c. 800 B.C.–A.D. 500)



"Wonders are many, and none is more wonderful than man."

— Sophocles, from *Antigone*

Timeline c. 800 B.C.–A.D. 500

800 B.C. | 540 B.C. | 280 B.C.

Ancient Greek and Roman Events

- **700s (Greece)** It was likely during this period that the polis, or city-state, emerged.
- **700s (Greece)** Probable era of the life of Homer, author of the *Iliad* and the *Odyssey*.
- **776 (Greece)** The first Olympic games are held. ▼
- **753 (Rome)** The city of Rome is founded.

- **525/524 (Greece)** The tragic dramatist Aeschylus is born.
- **509 (Rome)** Rome becomes a republic.
- **early 400s (Greece)** Athens and Sparta are the most powerful city-states.
- **c. 496 (Greece)** The tragic dramatist Sophocles is born.
- **495–429 (Greece)** Pericles, Athenian statesman, lives.
- **490–479 (Greece)** Greco-Persian Wars are fought.
- **c. 470–399 (Greece)** The philosopher Socrates lives.
- **447 (Greece)** Ordered by Pericles, work begins on the Parthenon, a great temple of Athena in Athens. ▲
- **431–404 (Greece)** Athens is defeated by Sparta in the Peloponnesian War.

- **275 (Rome)** Rome is dominant in Italy, having defeated all other groups.
- **264–146 (Rome)** Rome fights three Punic Wars with Carthage.
- **70–19 (Rome)** Virgil, author of the *Aeneid*, lives.
- **65–8 (Rome)** The poet Horace lives.
- **63 (Rome)** Augustus, first Roman emperor, is born.

World Events

- **721 (ancient Israel)** The Assyrians conquer the northern kingdom of Israel.
- **c. 700 (India)** This is the final date for the composition of the *Brahmanas*, texts that discuss religious rituals.
- **c. 628–c. 551 (Persia)** Zoroaster, founder of Zoroastrianism, lives. ▶

- **515 (ancient Israel)** The Second Temple is built in Jerusalem.
- **400s (India)** Panini standardizes Sanskrit in an important grammar text.
- **c. 330 (Persian Empire)** Alexander the Great conquers the Persian Empire.

- **256/255 (China)** The Chou dynasty is overthrown.
- **221–206 (China)** The Ch'in dynasty reigns.
- **206 (China)** The Han dynasty takes power. ▶
- **200 (Japan)** By this date, the Japanese cultivate irrigated rice.
- **100–0 (India)** Work on the Ajanta caves begins; construction continues through the 7th century A.D.

Ancient Greek, Roman, and World Events

20 B.C. | A.D. 240 | A.D. 500

- **A.D. 8 (Rome)** The emperor Augustus banishes the poet Ovid to Tomis, near the Black Sea.
- **14 (Rome)** Augustus, the first Roman Emperor, dies.
- **30 (Roman Empire)** Jesus of Nazareth is crucified.
- **56–120 (Rome)** The historian Tacitus lives.
- **70–72 (Rome)** Construction of the Colosseum, a giant stadium for gladiatorial combats, begins. ▼

- **c. 376 (Roman Empire)** The fierce tribe known as the Huns reaches the frontier of the empire. ▶
- **379–395 (Roman Empire)** Under the emperor Theodosius I, Christianity becomes essential to Roman citizenship.
- **391 (Roman Empire)** The emperor Theodosius I ends all visits to the Oracle at Delphi.
- **410 (Rome)** Rome is sacked by the Visigoths, a Germanic tribe.
- **476 (Roman Empire)** The Western Roman Empire falls.

- **c. A.D. 100s (China)** Buddhism begins to take hold. ▼
- **c. 200 (Mexico/Central America)** Mayan villages have developed into cities.

- **300s (Japan)** The Yamato emerge as the most powerful clan, opening the way to Chinese cultural influences.
- **365–427 (China)** T'ao Ch'ien, one of China's greatest poets, lives.
- **late 300s to early 400s (India)** The Hindu author of an astronomical handbook tabulates the sine function.
- **c. 400 (India)** The Pillar of Delhi, a solid metal column over 23 feet tall and weighing more than 6 tons, is constructed.
- **c. 400 (India)** The final compilation of the *Mahabharata* is made.
- **476–750 (France)** Merovingian kings rule the Franks.

Ancient Greece and Rome

(c. 800 B.C.–A.D. 500)

Historical Background

Ancient Greece: The Minoans The brilliant Minoan (mi nō′ ən) culture, named after the mythical king Minos (mī′ näs′), thrived on the island of Crete from about 3000 to 1100 B.C. The Minoans were sophisticated palace dwellers accustomed to comfort, luxury, and beauty. By about 1600 B.C., Minoan civilization was influencing the entire Greek world through trade and colonization.

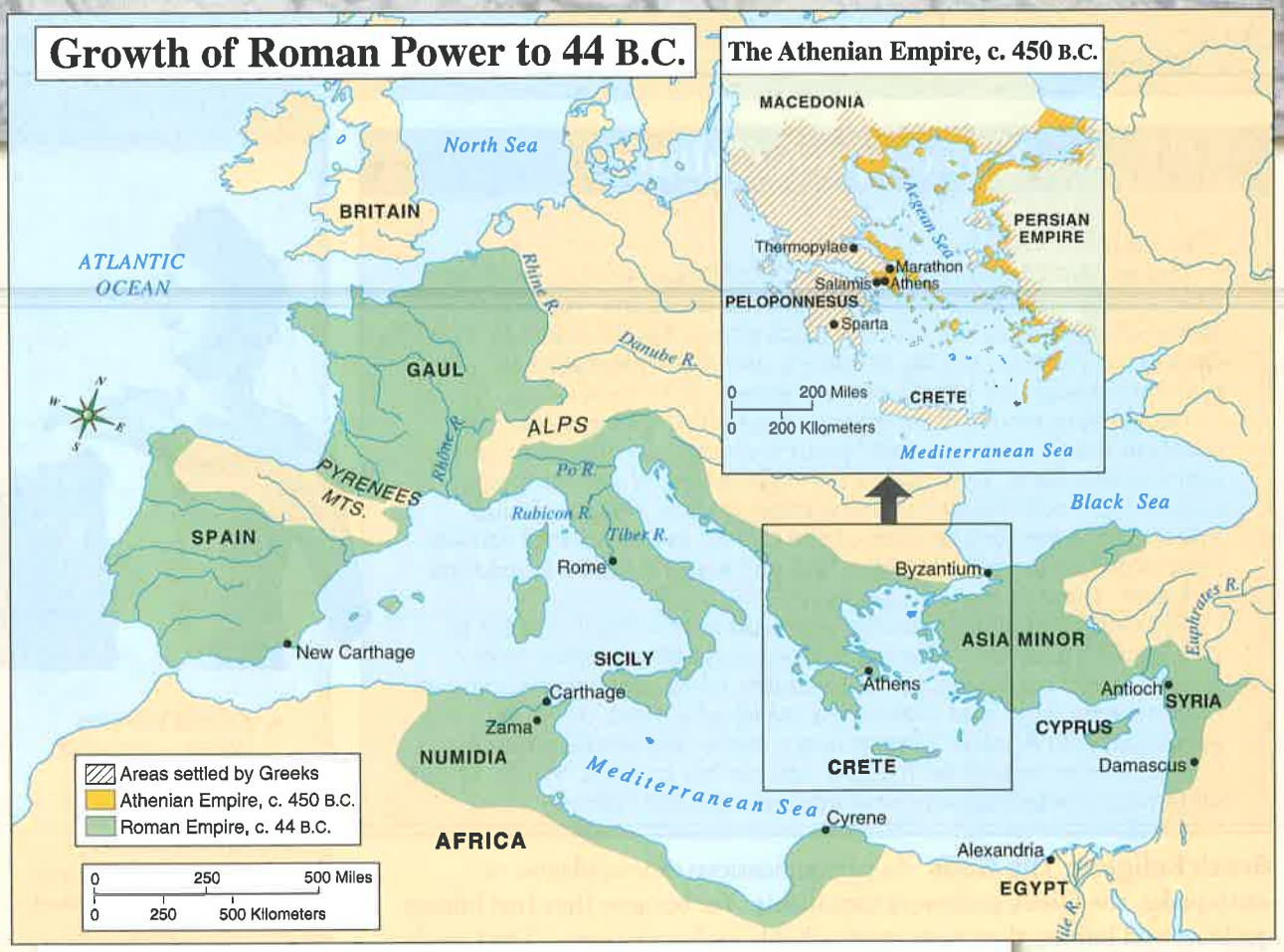
Mycenean Civilization Minoan influence gave rise to the Mycenaean (mī sə nē′ ən) palace culture on the Greek mainland. The Mycenaeans' empire flourished in Greece from about 1600 B.C. to 1200 B.C. In about 1250 B.C., the Mycenaeans defeated the city of Troy in Asia Minor in a legendary struggle known as the Trojan War, but they made no other important conquests. By 1100 B.C., their network of imperial palaces had disappeared.

The Dark Age and After Because no written evidence survives, we call the approximately 300-year period after the collapse of Mycenaean civilization the Dark Age. During this era, a relatively primitive group called the Dorians invaded Greece.

Somewhat later, in the eighth century B.C., the Greeks established major colonies throughout Sicily and southern Italy. Greek traders voyaged and settled throughout the Mediterranean. This commerce brought the Greeks in contact with the Phoenicians (fi nish′ ənz), a trading people who lived in what is now Lebanon and Syria. The Greeks adapted the Phoenicians' written signs to create the first true alphabet, one that became the basis for our own. The use of this new alphabet explains why there is evidence of literacy everywhere in Greece by 750 B.C.

Literacy, new currents in art and intellectual history, colonization, and the creation of the polis (pō′ lis), or city-state, all resulted from thriving trade. City-states were small, independent cities that functioned as nations. It is no surprise that Greece, with its rugged mainland terrain and many islands, was not politically unified. True, the many different city-states had a common heritage, but differences in dialect, customs, and government fostered rivalries and prompted conflicts among these mini-nations.

The Greco-Persian Wars By the beginning of the fifth century B.C., Athens and Sparta had emerged as the two most powerful city-states. Together, they resisted the Persian invasions of Europe during the period 490–479 B.C. Success in defeating the Persians, however, was largely due to victories won by the Athenians at the Battle of Marathon and the naval Battle of Salamis.



Pericles and the Golden Age of Athens Athens' role in the war against Persia led to the rise of the Athenian Empire. At home, Athenian democracy was experiencing a golden age under the statesman Pericles (per´ i klēz´). He fostered the highest ideals of citizen participation and channeled the city's prosperity into impressive new public architecture and art. Abroad, his hawkish foreign policy fostered the growth of an empire but also caused resentment among other city-states. (See the map above.)

One of Athens' greatest rivals was Sparta, a totalitarian society in which individuals were subordinate to the state. Spartan discipline contributed to the superiority of its army, and the army allowed Sparta to control most of the city-states in Peloponnesus (pel´ ə pə nē´ səs), a peninsula forming the southern part of the Greek mainland.

The Peloponnesian War Gradually, Greece became polarized between Athens and Sparta. These two city-states fought each other in a long conflict called the Peloponnesian War (431–404 B.C.), which Sparta won.

Alexander the Great After the defeat of Athens, however, Macedonia—not Sparta—emerged as a power. Macedonia was a kingdom in the northeastern part of the Greek peninsula. It was ruled by King Philip, whose son Alexander (356–323 B.C.) became known as "the Great" due to his military skills. Alexander's armies marched south and east, spreading Greek language and culture throughout what is today Egypt, Turkey, Iraq, Iran (Persia), and part of India.

▲ **Critical Viewing** The Romans greatly admired Greek culture. What does this map suggest about the role of the Roman Empire in spreading Greek thought and beliefs? Explain. **[Read a Map]**

Close-up on Culture

The Delphic Oracle

The ancient Greeks regarded the city of Delphi (del′ fi), perched dramatically on the slope of Mount Parnassus, as the "navel," or center of the world. This was the place where Apollo (ə päl′ ō), the Greek god of music, poetry, prophecy, and medicine, spoke to humans through the mouth of his priestess, the Oracle.

Delegations would come from throughout the known world to question the Oracle, especially about the outcome of wars or other political situations. They hoped that Apollo would answer human uncertainties with his divine knowledge. Private individuals also attended the monthly sessions of the Oracle, in the hope of solving life's small but urgent dilemmas: Should I marry? Is this a good time to travel? Should I move to a new city?

The Oracle, an elderly woman, followed a strict ritual in order to give Apollo's answers to these questions. She bathed, drank from sacred waters, descended to the basement of Apollo's temple, climbed onto a sacred stool, and chewed the leaves of a plant, the laurel, associated with Apollo. Entering into a trance, she would answer questions with words that the god inspired her to speak. Priests would write down these words in verse that sounded like riddles.

▲ **Critical Viewing** Which qualities of Apollo, as he is portrayed in this famous statue, suggest that he is a god? Explain. **[Infer]**

Greek Religion: The Gods As personifications of war, plague, or earthquake, the Greek gods were formidable. Yet because they had human qualities and foibles, they were approachable and even comic. The Greeks perceived their relationship to the gods as one of mutually advantageous exchange. They often held religious festivals in honor of the gods, hoping that the gods would reward them. The most famous example of such a festival is the Olympic Games, first held in 776 B.C. in honor of Zeus (zyo͞os), the king of the gods. (For more on Greek and Roman gods, see page 317).

Rome: Earliest History Until Rome emerged as a power in the fourth century B.C., Italy was dominated by the Etruscans in the north and the Greeks in the south. Both these cultures enjoyed a level of civilization Rome would not achieve for centuries. Nevertheless, a distinct culture was emerging in the region of west-central Italy called Latium, a culture that would come to be known as "Roman."

The Rise of Rome Surrounded by Etruscan and Greek powers, early Latin settlements joined in self-defense. The strongest city in this group was Rome, which gave its name to the region's culture. Tradition assigns Rome's founding to 753 B.C. At first, Rome was ruled by kings, advised by a council of elders. Offices were held by members of the ruling class. In 509 B.C., however, Rome became a republic.

By 275 B.C., Rome had defeated all other Italian groups, as well as the Etruscans and the Greeks. African and Asian countries recognized Rome as a world power.

The Punic Wars In the Punic Wars (264–146 B.C.), Rome battled with Carthage, a prosperous city-state in North Africa. Rome's victories in each of these three conflicts mark key dates in its history. The initial victory, in 241 B.C., ushered in the first flowering of Roman literature and art. The second victory, in 201 B.C., signaled a turning point in Roman foreign policy. Rome went on to wage aggressive rather than defensive wars, conquering Macedonia and what is now Spain and Portugal. The third victory against Carthage, in 146 B.C., allowed Rome to seize its former trading rival as a province.

Civil Wars By the late second century B.C., Roman society was divided between a conservative, slave-owning senatorial aristocracy and more liberal senatorial aristocrats. Meanwhile, poorer citizens often rioted, and groups of slaves sometimes staged revolts. Attempts at reform did not take hold, and Rome experienced a series of bitter conflicts. During the period 49–45 B.C., Gaius Julius Caesar seized power. His brief dictatorship lasted until March 15, 44 B.C., when he was assassinated by a group of senators headed by Brutus and Cassius.

In the power struggles that followed, Caesar's grandnephew Octavius emerged victorious. Elected consul and given special emergency powers, Octavius was named *imperator*, the word from which we derive "emperor." He began using the name Augustus.

A selection of **Greek and Roman Gods**

God or Goddess	Powers and Relationships
Greek Zeus *Roman* Jupiter	■ King of the gods ■ Husband of Hera; father of Ares, Athena, and Hephaestus, the blacksmith god; brother of Poseidon and Hades
Greek Poseidon *Roman* Neptune	■ God of the sea ■ Brother of Zeus
Greek Hades *Roman* Pluto	■ God of the underworld ■ Brother of Zeus
Greek Hera *Roman* Juno	■ Queen of the gods ■ Wife of Zeus; mother of Ares and Hephaestus
Greek Athena *Roman* Minerva	■ Goddess of war, crafts, and wisdom ■ Daughter of Zeus; sprang from his forehead
Greek Aphrodite *Roman* Venus	■ Goddess of love ■ Born from the foam of the sea; wife of Hephaestus and lover of Ares
Greek Ares *Roman* Mars	■ God of war ■ Son of Zeus and Hera

The Birth of the Empire Augustus' reign, the beginning of the Roman Empire, is marked by a flowering of literature and architecture. Although he ruled as an emperor, he declared that he was restoring the old republic. Also, he instituted religious and legal reforms that were meant to promote old-fashioned virtues. Augustus ruled skillfully for more than forty years. Many of his immediate successors, however, were cruel and inept, and the general quality of Roman emperors was uneven.

The Fall of the Empire As time went on, the empire came under stress both at home and abroad, with its very size making it vulnerable on its frontiers. The size of the empire also led to a split between the eastern and western parts. Eventually, these two parts came to be ruled by different emperors.

The eastern Roman Empire survived longer than did the western, which ended in A.D. 476 when Germanic tribes overran it and replaced it with a multitude of kingdoms.

Religion: Rome Versus Greece Unlike the Greeks, the Romans were obsessed with correct ritual, and they had a practice, unknown to the Greeks, of beginning a public religious ceremony all over again if any detail went wrong. Also, Romans viewed fate as a command to be obeyed, while Greeks thought of it as an allotment, like a plot of land given to a person for cultivation.

Native Gods and Greek Influences The Romans were polytheistic, believing in many gods, and their native deities reveal the Romans' concern with home, cattle, and agriculture. The worship of the family *genius*, or ancestor of the clan, and the obedience owed a living father led Romans to view themselves as dutiful sons of a father-like emperor.

Through contact with Greek religion, literature, and art, the Romans came to see their own gods as corresponding to those of the Greeks. (For more on Greek and Roman gods, see the chart on page 317).

Christianity Christianity began under the Roman Empire as a first century A.D. movement within Judaism. Believing in the divinity of Jesus of Nazareth (c. 6–4 B.C.–A.D. 30), Christians soon developed a faith distinct from Judaism and were frequently persecuted by the Romans. Yet Christianity strengthened as the empire declined. Finally, the emperor Theodosius I (reigned A.D. 379–395) made belief in Christianity essential to Roman citizenship.

A Living Tradition

Washington, D.C., and the Classical World

Benjamin Latrobe, the architect who oversaw the building of the Capitol in Washington, D.C., spoke of "the days of Greece. . . in the woods of America." Like many other late-eighteenth-century Americans, Latrobe hoped that the nation's new capital city would reflect the spirit of the ancient Greek and Roman republics.

This goal was not surprising, considering that America's founders were believers in the Enlightenment, an intellectual movement that praised reason and looked to the classical world for examples of reason in action—in science, law, and architecture.

Thomas Jefferson, one of the greatest Founding Fathers, was a friend of Latrobe's and a distinguished architect in his own right. Together, these two men pioneered the Federal style of architecture, which was based on ancient Roman models.

Today, visitors to the nation's capital can appreciate this new Athens or Rome on the Potomac. Surveyed by the African American mathematician Benjamin Banneker and planned by architect Pierre-Charles L'Enfant, the city consists of wide avenues that radiate diagonally from circles, interspersed with parks and squares for monuments. Imposing marble buildings with classical columns proclaim the nation's allegiance to reason and classical civilization.

▼ **Critical Viewing** In this picture taken at the Lincoln Memorial, which details reveal the influence of the classical world on Washington, D.C.? Why? **[Connect]**

Literature

Greek Literature: The Epic From the Dark Age of Greece came oral epic poetry that served as the raw material for Homer's sophisticated epics, the *Iliad* and the *Odyssey*. These two works deal, respectively, with the Greek conquest of Troy and the wanderings of the hero Odysseus (ō dis´ ē əs) after the Trojan War. The Homeric epics convey such values of ancient Greek culture as physical bravery, skill, honor, reverence for the gods, and intelligence.

Lyric Poetry Of all the genres of Greek literature, lyric poetry loses the most in translation. Specifically, it loses its musical quality—*lyric* originally meant "sung to the lyre." Nevertheless, Greek lyric poets like Sappho influenced the Roman poets and still influence today's writers.

Philosophy In the fifth century B.C., the philosopher Socrates (säk´ rə tēz´) developed a method of uncovering truth by asking probing questions. Socrates' most famous follower was Plato (plāt´ ō), who recorded the dialogues that show his master practicing the Socratic method. Plato's vision of a realm of changeless, perfect forms that are imperfectly reflected in this world attracted some of the finest minds of later generations. (See Music in the Historical Context on page 320). Aristotle, Plato's most famous student, pioneered in developing logic, zoology, psychology, and many other arts and sciences. His work was a dominant force in Western culture for almost 2,000 years and still influences philosophy.

The Romans admired Greek philosophy and helped make it the basis for Western thought. In fact, some scholars have half-humorously referred to the Western philosophical tradition as a 2500-year disagreement between Plato and Aristotle!

Tragedy Greek drama developed in connection with religious rituals and reached its peak in fifth-century Athens. Tragedies, which chronicled the downfall of a noble person, raised difficult questions about justice, evil, and the reasons for human suffering. In keeping with its religious origin, tragedy provided an emotional rather than a philosophical resolution for the questions it raised.

As a means of making the audience feel purged or cleansed, Greek tragedy aroused in them the powerful emotions of pity for the tragic hero and awe at his or her fate.

▼ **Critical Viewing** The sorceress Circe both helps and hinders the hero Odysseus in the *Odyssey*. What can you tell about her from this picture? Explain. **[Infer]**

Circe Meanwhile Had Gone Her Ways . . ., 1924, From the *Odyssey* by Homer, William Russell Flint, Collection of the New York Public Library; Astor, Lenox and Tilden Foundations

In order of birth, the three greatest Greek tragedians are Aeschylus (es′ ki ləs); Sophocles (säf′ ə klēz′), who wrote *Oedipus the King*; and Euripides (yo͞o rip′ ə dēz). Although the surviving Greek tragedies are among the best works of world literature, we have available only a small percentage of the dramas these men actually wrote.

History Two great historians of the fifth century B.C., like playwrights and philosophers, saw themselves as teachers: Herodotus (hə räd′ ə təs), who wrote on the Persian Wars, and Thucydides (thо͞o sid′ i dēz′), who wrote about the Peloponnesian War between Athens and Sparta.

Roman Literature: Epic and Drama Until Rome defeated Carthage in 241 B.C. and emerged as a world power, educated Romans still conducted foreign policy and read literature in Greek. After winning their victory, Romans began to create a national literature. One product of this era was the historical epic, a form that the first-century B.C. poet Virgil perfected in the *Aeneid* (ē nē′ id). This long narrative poem describes the fall of Troy and the founding of Rome by the legendary Trojan hero Aeneas.

Music in the Historical Context

Ancient Greek Modes, or the Morality of Music

When rock-and-roll exploded onto the scene in the 1950s, some people claimed it was immoral and should be banned. They argued that the "wild" rhythms of rock would encourage wild behavior. A similar debate about the morality of music took place more than 2000 years ago in ancient Greece. This debate, however, focused on Greek musical scales, called modes, rather than on rhythms.

Scales and modes are sets of notes that are separated by definite intervals. Each Greek mode had seven notes. Also, the names of the modes were associated with groups and regions. The Dorian mode, for instance, was linked with the Dorians, a tribe that had conquered part of mainland Greece. The Lydian mode was linked with Lydia, a western kingdom in ancient Asia Minor.

These regions and the modes named for them had definite meanings for the Greeks. The Dorian mode, linked with a warlike area, was regarded as strong and manly. Songs composed in this mode were suitable for inspiring soldiers. By contrast, songs in the Lydian mode—named for Lydia, viewed as a corrupt place—were suitable for feasts.

In Book III of the *Republic* (c. 360 B.C.), the Greek philosopher Plato joined the debate about music. He warned against the influence of the Lydian mode, which seems to have been the rock music of its time. Plato banned these songs from his ideal republic because they made men "soft" and encouraged "drinking." He favored the Dorian mode, which was "warlike" and sounded "the note or accent which a brave man utters in the hour of danger. . . ."

If he were living today, what would Plato say about heavy metal, grunge, or rap?

▼ **Critical Viewing** Compare and contrast the ancient Greek instrument shown in this illustration with a similar instrument in use today. Consider such factors as appearance, size, type, and manner of playing. **[Compare and Contrast]**

▲ **Critical Viewing** This ancient fresco, or wall painting, comes from a Roman villa in Pompeii, Italy. What does it suggest about the type of painting that upper-class Romans preferred? Explain. **[Infer]**

Drama also flourished after 241 B.C., with the state funding elaborate productions of tragedy and comedy. Two masters of Roman comedy from that time were Plautus (plôt′ əs) and Terence. Both these writers have influenced Western drama.

As drama gave way to the epic, two long works stand out in addition to Virgil's. Both are anti-epics, however, in the sense that they do not promote heroic values. The *Metamorphoses* by Ovid (äv′ id) contains a series of mythical stories involving changes of shape (*metamorphosis* means "transformation"). This poem angered the Emperor Augustus, who saw it as a sly attack on established religion and rulers. Later, Petronius (pi trō′ nē əs) Arbiter wrote the *Satyricon*, perhaps the first novel to describe the adventures of a wandering, mischievous hero.

History and Biography In works of history and biography, Romans examined major events and sought to find in great men's lives the causes of these events. The historian Tacitus (tas′ i təs), who lived from A.D. 56 to c. 120, was keenly analytical and included in his work examples of public oration as well as the biographies of public figures.

Lyric Poetry Lyric poetry for the Romans was an essentially derivative form, although the greatest poets transformed their models. For instance, Catullus (kə tul′ əs) and Horace, poets of the first century B.C., imitated Greek forms but created poems essentially Roman in their point of view.

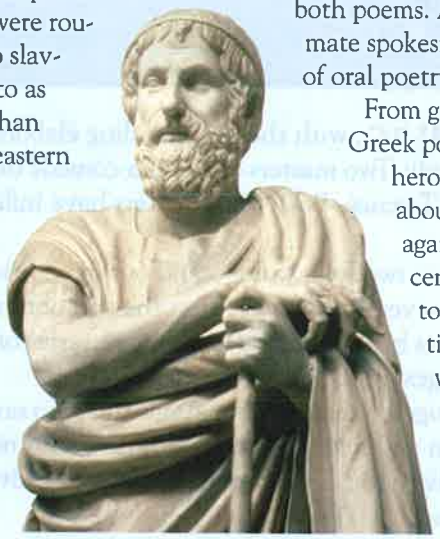
Philosophy As philosophers, the Romans were masterful imitators rather than original thinkers. The major philosophical work in Latin literature is a poem by Lucretius (lo͞o krē′ shəs) entitled *On the Nature of Things*. In this work, he uses the atomic theory of Greek thinkers to present a world in which everything results from the random combination of particles rather than the actions of the gods. He urges a way of life that promotes freedom from violent emotion and irrational behavior.

Prepare to Read

from the Iliad

Homer (c. eighth century B.C.)

The ancient Greeks ascribed the *Iliad* and the *Odyssey*, their two oldest, monumental epic poems, to Homer, whom they called simply "The Poet." Nothing certain is known about Homer's life. His name, which means "hostage," gives no clue to his origins, since small wars and raids between neighboring towns were frequent in ancient Greece, and prisoners were routinely held for ransom or sold into slavery. Homer is commonly referred to as the "Ionian bard," or poet; more than likely, he came from Ionia in the eastern Mediterranean, where Eastern and Western cultures met and new intellectual currents were born. In support of that theory, the *Iliad* contains several accurate descriptions of the Ionian landscape and its natural features, whereas Homer's grasp of the geography of mainland Greece seems less authoritative.



A Sightless Visionary Legend has it that Homer was blind. This legend may have some basis in fact; if he lived to be an old man, he may simply have become blind. However, the idea of Homer's blindness may have arisen because of its symbolic implications. The Greeks contrasted inner vision with physical vision, as in the case of the blind seer Teiresias and of Oedipus himself, who becomes blind in *Oedipus the King*. Also, Homer's image—the blind bard singing the myths of his people—is a striking symbol for the beginning of Western literature.

Heroes and Legends Although it is not known for certain when Homer lived, the *Iliad* was almost certainly composed late in the eighth century B.C. Historically, however, both the *Iliad* and the *Odyssey* take place in a long-past heroic age known as the Late Bronze Age. One might wonder how Homer was able to depict an era five hundred years before his time. The answer is that Homer did not create the plot or characters of the epics he is credited with writing; rather, he inherited the stories of those epics. Generations of Greeks had preserved orally the subject matter of the *Iliad* and the *Odyssey*—the story of the Trojan War and the heroic mythology that pervades both poems. As a result, Homer is the ultimate spokesman of a long and rich tradition of oral poetry developed over centuries.

From generation to generation, ancient Greek poets transmitted tales of warriors' heroic deeds. Many of the stories were about those who fought in the war against Troy (twelfth or thirteenth century B.C.). A bard might choose to sing about the exploits of a particular war hero, at Troy or elsewhere, about his homecoming, and about his ancestors or his descendants. In the world of Homer's audience, the landed warrior aristocracy claimed descent from the heroes of legend and ultimately from the gods. For such a society, the legends about heroes formed a kind of tribal, and later national, family history.

A Culture's Identity The *Iliad* was, in fact, considered history; children in the fifth century B.C. memorized large sections of the poem and practiced the ethical codes that Homer presents. Athenians even claimed the Homeric gods and heroes as founders or champions of Athens and its people. Homer's epics also had a tremendous influence on later generations of Greek writers. Greek lyric poets, dramatists, and philosophers considered themselves Homer's heirs, drawing on his work either to imitate it or to argue with it. As Greek culture spread through the eastern Mediterranean and west to Italy, Homer's epics formed a common text for a large part of the Western world.

The Epic Form

Just as the oral tradition supplied Homer with a vast body of legend, it also provided him with the form and structure in which to express the legend. Although Homer was free to choose and shape the elements of the story according to his own vision, his language, meter, and style were formulaic. Over time, bards had developed a common fund of expressions, phrases, and descriptions that fit the rhythms of the epic verse line. These conventions became the building blocks of the epic genre.

The Invocation *In Medias Res* Homer begins the *Iliad* powerfully by stating the epic's theme and invoking one of the Muses. The Muses are nine goddesses in Greek mythology who were believed to preside over all forms of art and science. The poet calls on the Muse to inspire him with the material he needs to tell his story. This type of opening is one of the defining features of a Homeric epic.

Homer observes another epic convention by beginning the story *in medias res*, which is Latin for "in the middle of things." Reading a Greek epic from the beginning is like tuning in to a story already in progress, in that many of the story's events have already taken place. Information about those events is revealed later in the poem through flashbacks and other narrative devices. Homer could begin his poems *in medias res* because the general outline of the plot and the main characters were already familiar to his audience. The *Iliad*, like other epics, is a small fragment of a large body of legendary material that formed the cultural and historical heritage of its society.

Homeric Epithets The particular demands of composing and listening to oral poetry gave rise to the use of stock descriptive words or phrases, such as "brilliant Achilles" or "Hector breaker of horses." These epithets, often compound adjectives like "blazing-eyed Athena," allowed the poet to describe an object or a character quickly and economically, in terms his audience would recognize. Homeric epithets and other formulaic language may have helped the poet shape his story and compose while reciting, and the repetition of familiar expressions also would have helped the audience follow the narrative.

How the War Began

The *Iliad* recounts only part of a long series of events in the Trojan War, which was fought, according to legend, because of a quarrel among gods and the resulting incidents of betrayal among mortals. How did the war start? King Peleus and the sea-goddess Thetis were the parents of Achilles, hero of the Iliad. When Peleus and Thetis were married, all the gods were invited except Eris, the goddess of discord. Angry at being excluded, Eris tossed a golden apple among the guests; on it was inscribed "for the fairest one." Hera, Athena, and Aphrodite each claimed the prize. They chose the Trojan prince Paris, a handsome and unworldly man, to decide which goddess was the fairest. Each goddess offered him a bribe, and Paris chose Aphrodite's: She promised to give him the most beautiful woman alive, Helen, who was already married to Menelaus, king of Sparta.

Paris violated the sacred bond of hospitality when he went to Menelaus' court as a guest and abducted the host's wife. Menelaus sought the help of his brother Agamemnon, king of Mycenae and the most powerful ruler of his time. Together with other kings, they mounted an expedition against Troy, to reclaim Helen and to sack a city famed for its opulence. The war lasted for ten years until Troy was finally taken.

Out of a vast body of material that his audience knew, Homer chose to focus on a period of less than two months in the tenth year of the war. Homer did not concentrate on the war as such, but on the Greek warrior Achilles and the consequences of his rage.

Preview

Connecting to the Literature

When you read the epics of Homer, you take part in a cultural tradition that spans more than two thousand years. Generations of writers, from Shakespeare to Sting, have been inspired by and have alluded to Homer. The warriors in the *Iliad* are from a distant time and culture, yet many of their basic concerns will be familiar to you.

Literary Analysis

Theme

The **theme** of a literary work is its central idea, concern, or message. Long works, such as novels and epics, often contain more than one major theme. For example, the theme stated at the beginning of the *Iliad* is "the rage of Peleus' son Achilles" and its consequences, but the poem also contains profound insights about war and peace, honor, duty, compassion, and life and death. Among the means Homer uses to reveal these themes are the following:

- characters' statements and actions
- events in the plot
- images and their associations

As you read, note the ideas and insights that the poem conveys.

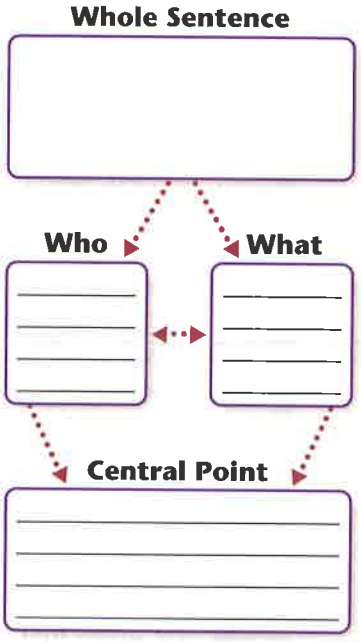
Connecting Literary Elements

The *Iliad*'s opening statement of theme is also its first instance of **foreshadowing,** the use of clues to suggest future events in a literary work. This technique creates suspense by building the audience's anticipation. For example, the *Iliad*'s opening lines leave the reader wondering why Achilles is enraged and what consequences might follow. Look for other examples of foreshadowing as you read, and consider what effect the poet is trying to create.

Reading Strategy

Analyze Confusing Sentences

Homer wove lines dense with images and other details. To **analyze confusing sentences,** consider one section at a time. Look at a complex sentence, and separate its essential parts (the *who* and *what*) from the difficult language until you get to the main idea. As you read, use a chart like the one shown to help you analyze and interpret the meaning of difficult sentences.



Vocabulary Development

incensed (in senst′) *adj.* very angry; enraged (p. 326)

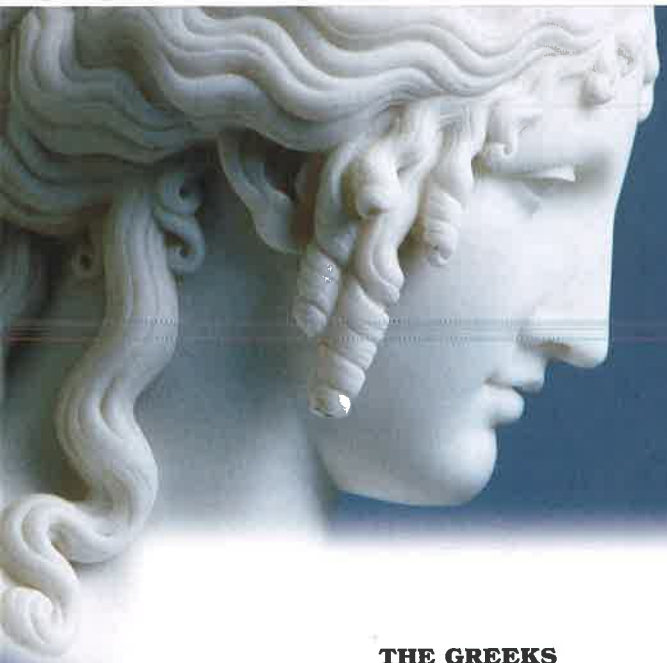
plunder (plun′ dər) *v.* rob by force in warfare (p. 326)

sacrosanct (sak′ rō saŋkt′) *adj.* very holy; sacred (p. 327)

brazen (brā′ zən) *adj.* literally, of brass; shamelessly bold (p. 334)

harrowed (har′ ōd) *v.* distressed; tormented (p. 334)

bereft (bē reft′) *adj.* deprived or robbed (p. 337)



from the ILIAD

Homer

translated by Robert Fagles

CHARACTERS

THE GREEKS

(Also called Achaeans, Danaans, and Argives)

ACHILLES (ə kil′ ēz): Son of Peleus, a mortal king, and the sea-goddess Thetis. The best warrior among the Achaeans; leader of the Myrmidons. Other names: Pelides, Aeacides.

AGAMEMNON (ag′ ə mem′ nän): King of Mycenae; husband of Clytemnestra; brother of Menelaus. Leader of the Greek expeditionary force. Other name: Atrides.

AJAX (ā′ jaks): The strongest warrior on the Greek side after Achilles.

HELEN (hel′ ən): Wife of Menelaus, king of Sparta.

CLYTEMNESTRA (klī′ təm nes′ trə): Wife of Agamemnon, sister of Helen.

MENELAUS (men′ ə lā′ əs): King of Sparta and the surrounding area (Lacedaemon). Son of Atreus, brother of Agamemnon, husband of Helen.

NESTOR (nes′ tər): King of Pylos, belonging to an older generation than the other Greek warriors. He serves as a wise old counselor.

ODYSSEUS (ō dis′ yo͞os′): King of Ithaca. The smoothest talker and wiliest thinker among the Greeks; a favorite of the goddess Athena.

PATROCLUS (pə träk′ ləs): Son of Menoetius, a companion and henchman to Achilles.

PELEUS (pēl′ yo͞os): Father of Achilles; husband of the goddess Thetis.

THE TROJANS

(Also called Dardanians and Phrygians)

ANDROMACHE (an dräm′ ə kē): Wife of Hector.

ASTYANAX (ə stī′ ə naks): Infant son of Hector and Andromache. Other name: Scamandrius.

BRISEIS (brī sē′ is): A Trojan captive girl, named after her father Briseus, given as a prize to Achilles.

CHRYSEIS (krī sē′ is): The daughter of Chryses, priest of Apollo. A captive girl given to Agamemnon as his prize.

HECTOR (hek′ tər): Son of Priam; leader of the Trojans and their greatest fighter.

PARIS (par′ is): Son of Priam.

PRIAM (prī′ əm): King of Troy; husband of Hecuba, father of Hector and Paris.

IMMORTALS

APHRODITE (af′ rō dī′ tē): Goddess of love, beauty; protects Helen and Paris and favors the Trojans. Other name: Lady of Cyprus.

APOLLO (ə päl′ ō): The archer god; a god of light and of healing. Apollo not only heals, he visits pestilence on men. He favors and protects the Trojans. Other names: Phoebus, Smintheus.

ARES (a′ rēz): God of war; favors the Trojans.

ATHENA (ə thē′ nə): Daughter of Zeus only (she has no mother). She emerged from her father's head fully armed and is associated with victory in war and clever thinking and speaking. She protects the Greeks. Other names: Pallas and Tritogenia.

HADES (hā′ dēz): Ruler of the dead and the underworld; brother of Zeus.

HERA (her′ ə): Sister and wife of Zeus; favors the Greeks.

HERMES (hʉr′ mēz′): Messenger god; son of Zeus.

THETIS (thet′ is): Sea goddess; wife of the mortal Peleus and mother of Achilles.

ZEUS (zo͞os): The most powerful of the gods, known as "father of men and gods."

from BOOK 1: THE RAGE OF ACHILLES

Background

At the time of the Trojan War, Greece was not a unified nation. The Greek campaign against the Trojans was led by a loose group of independent tribal lords, or kings, who commanded their own soldiers. Leaders like Achilles and Agamemnon did not owe each other unconditional allegiance.

Rage—Goddess, sing[1] the rage of Peleus' son Achilles,
murderous, doomed, that cost the Achaeans[2] countless losses,
hurling down to the House of Death so many sturdy souls,
great fighters' souls, but made their bodies carrion,
feasts for the dogs and birds,
and the will of Zeus was moving toward its end.
Begin, Muse, when the two first broke and clashed,
Agamemnon lord of men and brilliant Achilles.

What god drove them to fight with such a fury?
Apollo the son of Zeus and Leto. Incensed at the king
he swept a fatal plague through the army—men were dying
and all because Agamemnon spurned Apollo's priest.
Yes, Chryses approached the Achaeans' fast ships
to win his daughter back, bringing a priceless ransom
and bearing high in hand, wound on a golden staff,
the wreaths of the god, the distant deadly Archer.
He begged the whole Achaean army but most of all
the two supreme commanders, Atreus' two sons,
"Agamemnon, Menelaus—all Argives geared for war!
May the gods who hold the halls of Olympus[3] give you
Priam's city[4] to plunder, then safe passage home.

Literary Analysis
Theme In these opening lines, what does the poet single out as his major theme?

incensed (in senst') *adj.* very angry; enraged

plunder (plun' dər) *v.* rob by force in warfare

1. **Goddess, sing** conventional epic opening whereby the narrator invites a goddess called a Muse to inspire in him the epic's story.
2. **Achaeans** (ə kē' ənz) tribal name for the Greeks.
3. **Olympus** (ō lim' pəs) mountain in Greece between Thessaly and Macedonia; mythological home of the gods.
4. **Priam's city** Troy.

Just set my daughter free, my dear one . . . here,
accept these gifts, this ransom. Honor the god
who strikes from worlds away—the son of Zeus, Apollo!"

And all ranks of Achaeans cried out their assent:
"Respect the priest, accept the shining ransom!"
But it brought no joy to the heart of Agamemnon.
The king dismissed the priest with a brutal order
ringing in his ears: "Never again, old man,
let me catch sight of you by the hollow ships!
Not loitering now, not slinking back tomorrow.
The staff and the wreaths of god will never save you then.
The girl—I won't give up the girl. Long before that,
old age will overtake her in *my* house, in Argos,[5]
far from her fatherland, slaving back and forth
at the loom, forced to share my bed!
Now go,
don't tempt my wrath—and you may depart alive."

The old man was terrified. He obeyed the order,
turning, trailing away in silence down the shore
where the battle lines of breakers crash and drag.
And moving off to a safe distance, over and over
the old priest prayed to the son of sleek-haired Leto,
lord Apollo, "Hear me, Apollo! God of the silver bow
who strides the walls of Chryse and Cilla sacrosanct—
lord in power of Tenedos[6]—Smintheus,[7] god of the plague!
If I ever roofed a shrine to please your heart,
ever burned the long rich bones of bulls and goats
on your holy altar, now, now bring my prayer to pass.
Pay the Danaans back—your arrows for my tears!"

His prayer went up and Phoebus Apollo heard him.
Down he strode from Olympus' peaks, storming at heart
with his bow and hooded quiver slung across his shoulders.
The arrows clanged at his back as the god quaked with rage,
the god himself on the march and down he came like night.
Over against the ships he dropped to a knee, let fly a shaft

sacrosanct (sak´ rō saŋkt´) *adj.* very holy; sacred

Critical Viewing

What are the advantages and disadvantages of armor like that worn by Achilles, who is depicted here? **[Analyze]**

Reading Check

What does the priest Chryses ask the Achaeans to do?

5. **Argos** (är´ gäs´) city in the northwest of Peloponnese.
6. **Tenedos** (ten´ e dəs) island off the coast of Troad, the name given to the country of the Trojans.
7. **Smintheus** (smin´ thyo͞os) another name for Apollo; Smintheus means "rat/mouse god," an appropriate name for him as the god of plague.

and a terrifying clash rang out from the great silver bow.
First he went for the mules and circling dogs but then,
launching a piercing shaft at the men themselves,
he cut them down in droves—
and the corpse-fires burned on, night and day, no end in sight.

Nine days the arrows of god swept through the army.
On the tenth Achilles called all ranks to muster—
the impulse seized him, sent by white-armed Hera
grieving to see Achaean fighters drop and die.
Once they'd gathered, crowding the meeting grounds,
the swift runner Achilles rose and spoke among them:
"Son of Atreus, now we are beaten back, I fear,
the long campaign is lost. So home we sail . . .
if we can escape our death—if war and plague
are joining forces now to crush the Argives.
But wait: let us question a holy man,
a prophet, even a man skilled with dreams—
dreams as well can come our way from Zeus—
come, someone to tell us why Apollo rages so,
whether he blames us for a vow we failed, or sacrifice.
If only the god would share the smoky savor of lambs

Critical Viewing
Which details in this painting indicate that Achilles (left) is a soldier and Agamemnon (right) is a king? **[Infer]**

and full-grown goats, Apollo might be willing, still,
somehow, to save us from this plague."
So he proposed
and down he sat again as Calchas rose among them,
Thestor's son, the clearest by far of all the seers
who scan the flight of birds.[8] He knew all things that are,
all things that are past and all that are to come,
the seer who had led the Argive ships to Troy
with the second sight that god Apollo gave him.
For the armies' good the seer began to speak:

"Achilles, dear to Zeus . . .
you order me to explain Apollo's anger,
the distant deadly Archer? I will tell it all.
But strike a pact with me, swear you will defend me
with all your heart, with words and strength of hand.
For there is a man I will enrage—I see it now—
a powerful man who lords it over all the Argives,
one the Achaeans must obey . . . A mighty king,
raging against an inferior, is too strong.
Even if he can swallow down his wrath today,
still he will nurse the burning in his chest
until, sooner or later, he sends it bursting forth.
Consider it closely, Achilles. Will you save me?"

And the matchless runner reassured him: "Courage!
Out with it now, Calchas. Reveal the will of god,
whatever you may know. And I swear by Apollo
dear to Zeus, the power you pray to, Calchas,
when you reveal god's will to the Argives—no one,
not while I am alive and see the light on earth, no one
will lay his heavy hands on you by the hollow ships.
None among all the armies. Not even if you mean
Agamemnon here who now claims to be, by far,
the best of the Achaeans."
The seer took heart
and this time he spoke out, bravely: "Beware—
he casts no blame for a vow we failed, a sacrifice.
The god's enraged because Agamemnon spurned his priest,
he refused to free his daughter, he refused the ransom.
That's why the Archer sends us pains and he will send us more
and never drive this shameful destruction from the Argives,
not till we give back the girl with sparkling eyes
to her loving father—no price, no ransom paid—
and carry a sacred hundred bulls to Chryse town.
Then we can calm the god, and only then appease him."

Literary Analysis
Theme and Foreshadowing To whom do you think Calchas is referring when he speaks of the "wrath" of a "mighty king"? How do you know?

Reading Strategy
Analyze Confusing Sentences What is the central point of what Achilles says to Calchas in these lines?

Reading Check
According to Calchas, why is Apollo enraged?

8. **seers . . . birds** people who read omens that are believed to be carried by certain birds.

So he declared and sat down. But among them rose
the fighting son of Atreus, lord of the far-flung kingdoms,
Agamemnon—furious, his dark heart filled to the brim,
blazing with anger now, his eyes like searing fire.
With a sudden, killing look he wheeled on Calchas first:
"Seer of misery! Never a word that works to my advantage!
Always misery warms your heart, your prophecies—
never a word of profit said or brought to pass.
Now, again, you divine[9] god's will for the armies,
bruit it about, as fact, why the deadly Archer
multiplies our pains: because I, I refused
that glittering price for the young girl Chryseis.
Indeed, I prefer *her* by far, the girl herself,
I want her mine in my own house! I rank her higher
than Clytemnestra, my wedded wife—she's nothing less
in build or breeding, in mind or works of hand.
But I am willing to give her back, even so,
if that is best for all. What I really want
is to keep my people safe, not see them dying.
But fetch me another prize, and straight off too,
else I alone of the Argives go without my honor.
That would be a disgrace. You are all witness,
look—*my* prize is snatched away!"

But the swift runner
Achilles answered him at once, "Just how, Agamemnon,
great field marshal . . . most grasping man alive,
how can the generous Argives give you prizes now?
I know of no troves of treasure, piled, lying idle,
anywhere. Whatever we dragged from towns we plundered,
all's been portioned out. But collect it, call it back
from the rank and file? *That* would be the disgrace.
So return the girl to the god, at least for now.
We Achaeans will pay you back, three, four times over,
if Zeus will grant us the gift, somehow, someday,
to raze Troy's massive ramparts to the ground."

But King Agamemnon countered, "Not so quickly,
brave as you are, godlike Achilles—trying to cheat *me*.
Oh no, you won't get past me, take me in that way!
What do you want? To cling to your own prize
while I sit calmly by—empty-handed here?
Is that why you order me to give her back?
No—if our generous Argives *will* give me a prize,
a match for my desires, equal to what I've lost,
well and good. But if they give me nothing
I will take a prize myself—your own, or Ajax'

Literary Analysis
Theme What does Agamemnon's insistence on having a prize imply about the values of Homeric warriors?

9. divine (də vīn') *v.* conjecture; guess.

or Odysseus' prize—I'll commandeer her myself
and let that man I go to visit choke with rage!
Enough. We'll deal with all this later, in due time.
Now come, we haul a black ship down to the bright sea,
gather a decent number of oarsmen along her locks
and put aboard a sacrifice, and Chryseis herself,
in all her beauty . . . we embark her too.
Let one of the leading captains take command.
Ajax, Idomeneus, trusty Odysseus or you, Achilles,
you—the most violent man alive—so you can perform
the rites for us and calm the god yourself."
A dark glance
and the headstrong runner answered him in kind: "Shameless—
armored in shamelessness—always shrewd with greed!
How could any Argive soldier obey your orders,
freely and gladly do your sailing for you
or fight your enemies, full force? Not I, no.
It wasn't Trojan spearmen who brought me here to
fight.
The Trojans never did *me* damage, not in the least,
they never stole my cattle or my horses, never
in Phthia[10] where the rich soil breeds strong men
did they lay waste my crops. How could they?
Look at the endless miles that lie between us . . .
shadowy mountain ranges, seas that surge and thunder.
No, you colossal, shameless—we all followed you,
to please you, to fight for you, to win your honor
back from the Trojans—Menelaus and you, you dog-face!
What do *you* care? Nothing. You don't look right or left.
And now you threaten to strip me of my prize in person—
the one I fought for long and hard, and sons of Achaea
handed her to me.
My honors never equal yours,
whenever we sack some wealthy Trojan stronghold—
my arms bear the brunt of the raw, savage fighting,
true, but when it comes to dividing up the plunder
the lion's share is yours, and back I go to my ships,
clutching some scrap, some pittance that I love,
when I have fought to exhaustion.
No more now—
back I go to Phthia. Better that way by far,
to journey home in the beaked ships of war.
I have no mind to linger here disgraced,
brimming your cup and piling up your plunder."

But the lord of men Agamemnon shot back,

Critical Viewing

This mask, thought to be one of Agamemnon, is made of solid gold. What does this fact suggest about Agamemnon's status in society? **[Infer]**

Reading Check

Why does Achilles threaten to leave the battle?

10. Phthia (fthī´ ə) Achilles' home in northern Greece.

Minerva restrains Achilles from killing Agamemnon, Giambattista Tiepolo, Scala

▲ **Critical Viewing** This painting depicts Athena restraining Achilles from attacking Agamemnon. Based on the painting, what do you think would have happened if Athena had not intervened? **[Speculate]**

"*Desert*, by all means—if the spirit drives you home!
I will never beg you to stay, not on *my* account.
Never—others will take my side and do me honor,
Zeus above all, whose wisdom rules the world.
You—I hate you most of all the warlords
loved by the gods. Always dear to your heart,
strife, yes, and battles, the bloody grind of war.
What if you are a great soldier? That's just a gift of god.
Go home with your ships and comrades, lord it over
your Myrmidons![11]
You *are* nothing to me—you and your overweening anger!
But let this be my warning on your way:
since Apollo insists on taking my Chryseis,
I'll send her back in my own ships with *my* crew.
But I, I will be there in person at your tents
to take Briseis in all her beauty, your own prize—
so you can learn just how much greater I am than you
and the next man up may shrink from matching words with me,
from hoping to rival Agamemnon strength for strength!"

He broke off and anguish gripped Achilles.
The heart in his rugged chest was pounding, torn . . .
Should he draw the long sharp sword at his hip,
thrust through the ranks and kill Agamemnon now?—
or check his rage and beat his fury down?
As his racing spirit veered back and forth,
just as he drew his huge blade from its sheath,
down from the vaulting heavens swept Athena,
the white-armed goddess Hera sped her down:
Hera loved both men and cared for both alike.
Rearing behind him Pallas seized his fiery hair—
only Achilles saw her, none of the other fighters—
struck with wonder he spun around, he knew her at once,
Pallas Athena! the terrible blazing of those eyes,
and his winged words went flying: "Why, why now?
Child of Zeus with the shield of thunder, why come now?
To witness the outrage Agamemnon just committed?
I tell you this, and so help me it's the truth—
he'll soon pay for his arrogance with his life!"

Her gray eyes clear, the goddess Athena answered,
"Down from the skies I come to check your rage
if only you will yield.
The white-armed goddess Hera sped me down:
she loves you both, she cares for you both alike.
Stop this fighting, now. Don't lay hand to sword.
Lash him with threats of the price that he will face.

Reading Check

Whom does Agamemnon claim as his prize in place of Chryseis?

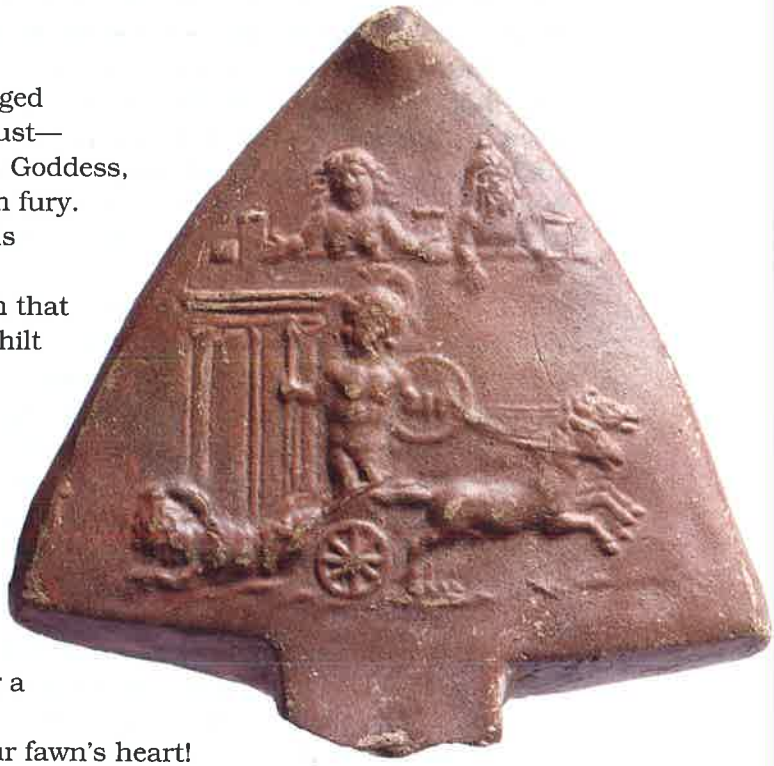
11. **Myrmidons** (mʉr′ mə dänz′) Achilles' warriors from his home in northern Greece.

And I tell you this—and I *know* it is the truth—
one day glittering gifts will lie before you,
three times over to pay for all his outrage.
Hold back now. Obey us both."

So she urged
and the swift runner complied at once: "I must—
when the two of you hand down commands, Goddess,
a man submits though his heart breaks with fury.
Better for him by far. If a man obeys the gods
they're quick to hear his prayers."

And with that
Achilles stayed his burly hand on the silver hilt
and slid the huge blade back in its sheath.
He would not fight the orders of Athena.
Soaring home to Olympus, she rejoined the gods
aloft in the halls of Zeus whose shield is thunder.

But Achilles rounded on Agamemnon once again,
lashing out at him, not relaxing his anger for a moment:
"Staggering drunk, with your dog's eyes, your fawn's heart!
Never once did you arm with the troops and go to battle
or risk an ambush packed with Achaea's picked men—
you lack the courage, you can see death coming.
Safer by far, you find, to foray all through camp,
commandeering the prize of any man who speaks against you.
King who devours his people! Worthless husks, the men you rule—
if not, Atrides,[12] this outrage would have been your last.
I tell you this, and I swear a mighty oath upon it . . .
by this, this scepter, look,
that never again will put forth crown and branches,
now it's left its stump on the mountain ridge forever,
nor will it sprout new green again, now the brazen ax
has stripped its bark and leaves, and now the sons of Achaea
pass it back and forth as they hand their judgments down,
upholding the honored customs whenever Zeus commands—
This scepter will be the mighty force behind my oath:
someday, I swear, a yearning for Achilles will strike
Achaea's sons and all your armies! But then, Atrides,
harrowed as you will be, *nothing* you do can save you—
not when your hordes of fighters drop and die,
cut down by the hands of man-killing Hector! Then—
then you will tear your heart out, desperate, raging
that you disgraced the best of the Achaeans!"



Critical Viewing
Do you think that this stone carving of Achilles conveys the hero's "god-like" qualities? Why or why not? **[Evalulate]**

brazen (brā′ zən) *adj.* literally, of brass; shamelessly bold

harrowed (har′ ōd) *v.* distressed; tormented

12. Atrides (ə trī′ dēz) literally, son of Atreus; another name for Agamemnon.

Nestor, one of the wisest Greek commanders and counselors, advises Agamemnon and Achilles to concede to each other; both men refuse. To appease the gods and spare the Achaeans further annihilation, Agamemnon orders Odysseus to return Chryseis. As compensation for his lost war prize, Agamemnon abducts Achilles' Briseis. Dishonored, Achilles swears that never again will he join the Achaeans in fighting against the Trojans. He convinces Thetis to persuade Zeus to help the Trojans defeat the Achaeans.

But *he* raged on, grimly camped by his fast fleet,
the royal son of Peleus, the swift runner Achilles.
Now he no longer haunted the meeting grounds
where men win glory, now he no longer went to war
but day after day he ground his heart out, waiting there,
yearning, always yearning for battle cries and combat.

But now as the twelfth dawn after this shone clear
the gods who live forever marched home to Olympus,
all in a long cortege, and Zeus led them on.
And Thetis did not forget her son's appeals.
She broke from a cresting wave at first light
and soaring up to the broad sky and Mount Olympus,
found the son of Cronus gazing down on the world,
peaks apart from the other gods and seated high
on the topmost crown of rugged ridged Olympus.
And crouching down at his feet,
quickly grasping his knees with her left hand,
her right hand holding him underneath the chin,
she prayed to the lord god Zeus, the son of Cronus:
"Zeus, Father Zeus! If I ever served you well
among the deathless gods with a word or action,
bring this prayer to pass: honor my son Achilles!—
doomed to the shortest life of any man on earth.
And now the lord of men Agamemnon has disgraced him,
seizes and keeps his prize, tears her away himself. But you—
exalt him, Olympian Zeus: your urgings rule the world!
Come, grant the Trojans victory after victory
till the Achaean armies pay my dear son back,
building higher the honor he deserves!"

Literary Analysis
Theme In what way does this passage reinforce the theme stated at the opening of the *Iliad*?

Reading Check
Whose help does Thetis seek on behalf of her son, Achilles?

from BOOK 6: HECTOR RETURNS TO TROY

At Thetis' request, Zeus intervenes to help the Trojans defeat the Achaeans. Bitter fighting resumes, causing massive casualties on both sides. Although the Achaeans suffer a disadvantage from Achilles' absence, they manage to subdue the Trojans. Under the leadership of Diomedes, the Achaeans drive the Trojans back into temporary retreat behind the city gates. Realizing the gravity of the Trojan cause, Hector and his men go to Priam's palace to urge the gods to take pity on Troy. Hector also tries to persuade his brother Paris, who caused the war by abducting Helen, to fight. Finally, Hector goes in search of his wife, Andromache.

A flash of his helmet
and off he strode and quickly reached his sturdy,
well-built house. But white-armed Andromache—
Hector could not find her in the halls.
She and the boy and a servant finely gowned
were standing watch on the tower, sobbing, grieving.
When Hector saw no sign of his loyal wife inside
he went to the doorway, stopped and asked the servants,
"Come, please, tell me the truth now, women.
Where's Andromache gone? To my sisters' house?
To my brothers' wives with their long flowing robes?
Or Athena's shrine where the noble Trojan women
gather to win the great grim goddess over?"

A busy, willing servant answered quickly,
"Hector, seeing you want to know the truth,
she hasn't gone to your sisters, brothers' wives
or Athena's shrine where the noble Trojan women
gather to win the great grim goddess over.
Up to the huge gate-tower of Troy she's gone
because she heard our men are so hard-pressed,
the Achaean fighters coming on in so much force.
She sped to the wall in panic, like a madwoman—
the nurse went with her, carrying your child."

At that, Hector spun and rushed from his house,
back by the same way down the wide, well-paved streets
throughout the city until he reached the Scaean Gates,[1]
the last point he would pass to gain the field of battle.
There his warm, generous wife came running up to meet him,
Andromache the daughter of gallant-hearted Eetion[2]
who had lived below Mount Placos[3] rich with timber,
in Thebe below the peaks, and ruled Cilicia's people.[4]
His daughter had married Hector helmed in bronze.
She joined him now, and following in her steps
a servant holding the boy against her breast,
in the first flush of life, only a baby,
Hector's son, the darling of his eyes
and radiant as a star . . .
Hector would always call the boy Scamandrius,
townsmen called him Astyanax, Lord of the City,
since Hector was the lone defense of Troy.
The great man of war breaking into a broad smile,
his gaze fixed on his son, in silence. Andromache,
pressing close beside him and weeping freely now,
clung to his hand, urged him, called him: "Reckless one,
my Hector—your own fiery courage will destroy you!
Have you no pity for *him*, our helpless son? Or me,
and the destiny that weighs me down, your widow,
now so soon? Yes, soon they will kill you off,
all the Achaean forces massed for assault, and then,
bereft of you, better for me to sink beneath the earth.
What other warmth, what comfort's left for me,
once you have met your doom? Nothing but torment!
I have lost my father. Mother's gone as well.
Father . . . the brilliant Achilles laid him low
when he stormed Cilicia's city filled with people,
Thebe with her towering gates. He killed Eetion,
not that he stripped his gear—he'd some respect at least—
for he burned his corpse in all his blazoned bronze,
then heaped a grave-mound high above the ashes
and nymphs[5] of the mountain planted elms around it,
daughters of Zeus whose shield is storm and thunder.
And the seven brothers I had within our halls . . .
all in the same day went down to the House of Death,
the great godlike runner Achilles butchered them all,
tending their shambling oxen, shining flocks.

Reading Strategy
Analyze Confusing Sentences Which details in lines 28–31 are not essential to the central point of the sentence?

bereft (bē reft′) *adj.* deprived or robbed

Reading Check
Who does Andromache say killed her father, Eetion?

1. **Scaean** (sē′ ən) **Gates** northwest gates of Troy.
2. **Eetion** (ē ē′ tē ăn′) king of Thebe, a city near Troy.
3. **Mount Placos** (plā′ kăs) mountain dominating Thebe.
4. **Cilicia's** (sə lĭ′ shəz) **people** people of a region in southeast Asia Minor.
5. **nymphs** (nimfs) goddesses of nature.

And mother,
who ruled under the timberline of woody Placos once—
he no sooner haled her here with his other plunder
than he took a priceless ransom, set her free
and home she went to her father's royal halls
where Artemis,[6] showering arrows, shot her down.
You, Hector—you are my father now, my noble mother,
a brother too, and you are my husband, young and warm
and strong!
Pity me, please! Take your stand on the rampart here,
before you orphan your son and make your wife a widow.
Draw your armies up where the wild fig tree stands,
there, where the city lies most open to assault,
the walls lower, easily overrun. Three times
they have tried that point, hoping to storm Troy,
their best fighters led by the Great and Little Ajax,[7]
famous Idomeneus,[8] Atreus' sons, valiant Diomedes.[9]
Perhaps a skilled prophet revealed the spot—
or their own fury whips them on to attack."

And tall Hector nodded, his helmet flashing:
"All this weighs on my mind too, dear woman.
But I would die of shame to face the men of Troy
and the Trojan women trailing their long robes
if I would shrink from battle now, a coward.
Nor does the spirit urge me on that way.
I've learned it all too well. To stand up bravely,
always to fight in the front ranks of Trojan soldiers,
winning my father great glory, glory for myself.
For in my heart and soul I also know this well:
the day will come when sacred Troy must die,
Priam must die and all his people with him,
Priam who hurls the strong ash spear . . .
Even so,
it is less the pain of the Trojans still to come
that weighs me down, not even of Hecuba[10] herself
or King Priam, or the thought that my own brothers
in all their numbers, all their gallant courage,
may tumble in the dust, crushed by enemies—
That is nothing, nothing beside your agony
when some brazen Argive hales you off in tears,
wrenching away your day of light and freedom!

Literary Analysis
Theme and Foreshadowing What do Andromache's comments in this passage suggest about the fate of Hector, his family, and the city of Troy?

Critical Viewing ▶
How well do you think this painting captures the mood of Hector's farewell to his family? Explain. **[Evaluate]**

6. **Artemis** (är′ tə mis) goddess of the hunt and of the moon; daughter of Zeus and Leto; sister of Apollo.
7. **Great and Little Ajax** Ajax of Salamis, son of Telamon, and Ajax of Locris, son of Oileus.
8. **Idomeneus** (ī′ dä′ men yo͞os) commander of the Achaean forces from Crete; son of Deucalion.
9. **Diomedes** (dī′ ə mē′ dēz) son of Tydeus, king of Argos.
10. **Hecuba** (hek′ yo͞o bə) queen of Troy; wife of Priam; mother of Hector.

Then far off in the land of Argos you must live,
laboring at a loom, at another woman's beck and call,
fetching water at some spring, Messeis or Hyperia,[11]
resisting it all the way—
the rough yoke of necessity at your neck.
And a man may say, who sees you streaming tears,
'There is the wife of Hector, the bravest fighter
they could field, those stallion-breaking Trojans,
long ago when the men fought for Troy.' So he will say

Reading Check

What does Andromache think will happen to Hector if he goes into battle?

11. Messeis (me sē′ is) . . . **Hyperia** (hip′ ə rī′ ə) locations of springs in Greece.

Hector Taking Leave of Andromache, Angelica Kauffmann, Tate Gallery, London

and the fresh grief will swell your heart once more,
widowed, robbed of the one man strong enough
to fight off your day of slavery.
No, no,
let the earth come piling over my dead body
before I hear your cries, I hear you dragged away!"

In the same breath, shining Hector reached down
for his son—but the boy recoiled,
cringing against his nurse's full breast,
screaming out at the sight of his own father,
terrified by the flashing bronze, the horsehair crest,
the great ridge of the helmet nodding, bristling terror—
so it struck his eyes. And his loving father laughed,
his mother laughed as well, and glorious Hector,
quickly lifting the helmet from his head,
set it down on the ground, fiery in the sunlight,
and raising his son he kissed him, tossed him in his arms,
lifting a prayer to Zeus and the other deathless gods:
"Zeus, all you immortals! Grant this boy, my son,
may be like me, first in glory among the Trojans,
strong and brave like me, and rule all Troy in power
and one day let them say, 'He is a better man than his father!'—
when he comes home from battle bearing the bloody gear
of the mortal enemy he has killed in war—
a joy to his mother's heart."
So Hector prayed
and placed his son in the arms of his loving wife.
Andromache pressed the child to her scented breast,
smiling through her tears. Her husband noticed,
and filled with pity now, Hector stroked her gently,
trying to reassure her, repeating her name: "Andromache,
dear one, why so desperate? Why so much grief for me?
No man will hurl me down to Death, against my fate.
And fate? No one alive has ever escaped it,
neither brave man nor coward, I tell you—
it's born with us the day that we are born.
So please go home and tend to your own tasks,
the distaff and the loom, and keep the women
working hard as well. As for the fighting,
men will see to that, all who were born in Troy
but I most of all."

Literary Analysis
Theme What outlook on life and death does Hector express in this passage?

Andromache goes home, where she and her handmaidens mourn Hector in anticipation of his death. Paris takes arms and joins Hector in driving the Achaeans out of Troy. Hector and the Trojans campaign vigorously until they completely drive the

Achaeans off the battlefield back to their ships. To prevent the Achaeans from sailing away, the Trojans light watchfires and camp on the plain overnight, ready to attack in the morning. The demoralized Achaean army feels handicapped by Achilles' absence. To persuade their most valuable fighter to reconsider and join the battle, Agamemnon sends Ajax and Odysseus on an embassy to Achilles.

In his speech to Achilles, Odysseus reminds him of his father's advice. Peleus had told Achilles that the Argives would hold him in higher honor if he did not let the anger of his proud heart get the best of him. Odysseus adds that if Achilles gives up his anger and joins the Achaeans in battle, Agamemnon has promised to give Achilles numerous war prizes, including the prize he stole: Briseis. Finally, Odysseus pleads with Achilles to fight, if not in acceptance of Agamemnon's offer, at least for the afflicted Achaeans who will honor Achilles as a god. Agamemnon's offer serves only to drive Achilles deeper into his pride. Hurt, dishonored, and, above all, angry, he refuses to help the Greeks defeat Hector and the Trojans. Odysseus and Ajax return to Agamemnon with the news of their unsuccessful embassy.

Odysseus' Mission to Achilles, Cleophrades Painter, Staatliche Antikensammlungen und Glyptothek, Munich

Critical Viewing

This urn depicts Ajax's and Odysseus' embassy to Achilles. Why do you think the ancient Greeks depicted scenes from the *Iliad* in various art forms? **[Infer]**

Review and Assess

Thinking About the Selection

1. **Respond:** With whom would you side in the argument between Achilles and Agamemnon in Book 1? Why?
2. **(a) Recall:** As the *Iliad* begins, what problem confronts the Greeks? **(b) Infer:** Why is the problem of such importance to the soldiers and their campaign?
3. **(a) Recall:** Why does Agamemnon claim Briseis as his prize? **(b) Analyze Causes and Effects:** How does this action relate to Achilles' decision to withdraw from battle?
4. **(a) Recall:** In Book 6, what prediction does Hector make about Troy's destiny? **(b) Compare and Contrast:** In light of this prediction, compare and contrast the poem's portrayals of Achilles and Hector as heroes so far.
5. **(a) Generalize:** What does the concept of honor seem to mean in the Homeric world? Explain. **(b) Take a Position:** Do you agree with this notion of honor? Why or why not?

Integrate Language Skills

Vocabulary Development Lesson

Word Analysis: Latin Root *-sacr-*

The word *sacrosanct* contains the Latin root *-sacr-*, which means "sacred or holy." Add the root *-sacr-* to the following word parts. Then, write a brief definition of each word.

1. -ed
2. -ilege
3. -ifice

Spelling Strategy

In American English, words ending in the sound *ens* are usually spelled with *ence*, as in *reverence*. However, there are some that end with *ense*, such as *incense*. Complete each word below with the correct spelling of the *ens* sound.

1. nons-
2. pres-
3. int-

Concept Development: Synonyms

Select the letter of the word that is closest in meaning to the first word.

1. incensed: (a) eager, (b) angry, (c) anxious
2. plunder: (a) flatter, (b) rebuild, (c) ransack
3. sacrosanct: (a) abundant, (b) empty, (c) respected
4. harrowed: (a) troubled, (b) relieved, (c) denounced
5. bereft: (a) joyful, (b) deprived, (c) humbled
6. brazen: (a) impudent, (b) ashamed, (c) mournful

Grammar and Style Lesson

Compound Adjectives

An adjective modifies or clarifies the meaning of a noun or pronoun. A **compound adjective** is an adjective made up of two or more words. Most are hyphenated; others are combined into one word.

Hyphenated: *well-built* house
full-grown goats

Combined: *godlike* Achilles
topmost crown

Practice Use the italicized words to form compound adjectives in the following sentences.

1. The old priest prayed to the son of *sleek haired* Leto, lord Apollo.
2. Among them rose Agamemnon, lord of the *far flung* kingdoms.
3. The *head strong* runner answered him in kind.
4. Andromache was the daughter of *gallant hearted* Eetion.
5. She was *heart broken* when Hector went off to battle.

Writing Application In a paragraph, describe what you think will happen when Hector enters the battle. Use four compound adjectives in your writing: two with hyphens and two without.

Prentice Hall Writing and Grammar Connection: Diamond Level, Chapter 17, Section 3

Extension Activities

Writing Take an event from your daily life and write an **everyday epic** version of it. Use Homeric techniques to make your characters and events seem larger than life.

Research and Technology With classmates, create a **multimedia map** of the region in which the *Iliad* takes place. Include pictures, recordings, and references to the poem. **[Group Activity]**

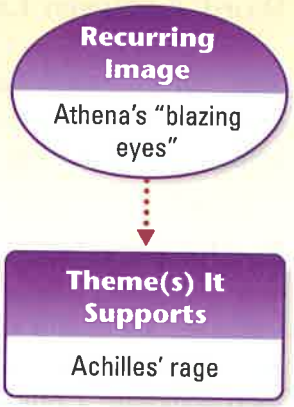
Prepare to Read

from the Iliad, Books 22 and 24

Literary Analysis

Imagery

Imagery is the descriptive language that writers use to re-create sensory experiences. It is what helps you see, hear, feel, smell, and taste what is being described. Imagery can enrich a passage by making it more vivid, by setting a tone, by suggesting emotions, or by guiding a reader's reactions. In the *Iliad*, certain recurring images also help establish and reinforce the poem's themes. As you read, use a chart like the one shown to link patterns of images with the poem's central ideas.



Connecting Literary Elements

Among the most vivid images in the *Iliad* are those in Homer's **epic similes.** An epic simile, also called a Homeric or an extended simile, is a lengthy comparison of two dissimilar things introduced by the word *like* or *as*. Unlike a simple simile, which involves a single, distinct image, an epic simile is longer and more elaborate. It might recall an entire place or story.

Notice how this description of Hector heightens the suspense of his battle with Achilles:

> . . . like a soaring eagle
> launching down from the dark clouds to earth
> to snatch some helpless lamb or trembling hare.
> So Hector swooped now, swinging his whetted sword

Look for other epic similes as you read, and consider how they enrich the story.

Reading Strategy

Picture the Action

To keep track of the fast-paced action and fully appreciate Homer's verse, pause occasionally to **picture the action.** Use the details and descriptions to help you form a mental image of what you are reading. These mental pictures will help the poem come alive.

Vocabulary Development

implore (im plôr′) *v.* beg (p. 346)

marshals (mär′ shəlz) *v.* arranges in order; commands (p. 348)

whetted (wet′ id) *adj.* sharpened (p. 351)

brandished (bran′ disht) *v.* waved or shook in a threatening manner (p. 351)

stinted (stint′ id) *v.* limited to a certain quantity (p. 361)

lustrous (lus′ trəs) *adj.* shining (p. 365)

gaunt (gônt) *adj.* thin and bony; haggard (p. 366)

illustrious (i lus′ trē əs) *adj.* distinguished; famous (p. 370)

from BOOK 22: THE DEATH OF HECTOR

Review and Anticipate

As Book 1 opens, the Greek army besieging Troy is stricken by a plague, sent by the god Apollo to punish Agamemnon's refusal to ransom a captive girl, Chryseis. Agamemnon reluctantly returns the girl to her father, but he replaces her with another female captive, Briseis, who is Achilles' prize. The two warriors quarrel, and Achilles withdraws from the battle in protest.

The tide of battle then turns in favor of Hector and the Trojans. Achilles refuses Agamemnon's offer of compensation for returning to battle, and the Greeks suffer heavy losses. Achilles finally agrees to allow his friend Patroclus to fight wearing Achilles' armor. Patroclus manages to drive the Trojans back to the city walls, but Apollo intervenes, allowing Hector to slay Patroclus and strip the body of its armor. Almost mad with grief, Achilles re-enters the battle wearing new armor made for him by the god Hephaestus. The confrontation in Book 22 between Achilles and Hector, so long delayed, is the dramatic climax of the epic.

Clad in his divine armor, Achilles re-enters the war to avenge Patroclus' death. He kills every Trojan in his path. During Achilles' combat with Hector's half-brother Agenor, Apollo assumes Agenor's shape and diverts Achilles from Troy, allowing the Trojan troops to take refuge in the city. Priam and Hecuba try unsuccessfully to convince Hector to stay within the walls, safe from Achilles.

So they wept, the two of them crying out
to their dear son, both pleading time and again
but they could not shake the fixed resolve of Hector.
No, he waited Achilles, coming on, gigantic in power.
As a snake in the hills, guarding his hole, awaits a man—
bloated with poison, deadly hatred seething inside him,
glances flashing fire as he coils round his lair . . .
so Hector, nursing his quenchless fury, gave no ground,
leaning his burnished shield against a jutting wall,
but harried still, he probed his own brave heart:
"No way out. If I slip inside the gates and walls,
Polydamas[1] will be first to heap disgrace on me—

Literary Analysis
Imagery What emotions does the image in these lines convey?

1. **Polydamas** (pə lid′ ə məs) Trojan commander who frequently opposed Hector's recklessness.

he was the one who urged me to lead our Trojans
back to Ilium just last night, the disastrous night
Achilles rose in arms like a god. But did I give way?
Not at all. And how much better it would have been!
Now my army's ruined, thanks to my own reckless pride,
I would die of shame to face the men of Troy
and the Trojan women trailing their long robes . . .
Someone less of a man than I will say, 'Our Hector—
staking all on his own strength, he destroyed his army!'
So they will mutter. So now, better by far for me
to stand up to Achilles, kill him, come home alive
or die at his hands in glory out before the walls.
But wait—what if I put down my studded shield
and heavy helmet, prop my spear on the rampart
and go forth, just as I am, to meet Achilles,
noble Prince Achilles . . .
why, I could promise to give back Helen, yes,
and all her treasures with her, all those riches
Paris once hauled home to Troy in the hollow ships—
and they were the cause of all our endless fighting—
Yes, yes, return it all to the sons of Atreus now
to haul away, and then, at the same time, divide
the rest with all the Argives, all the city holds,
and then I'd take an oath for the Trojan royal council
that we will hide nothing! Share and share alike the hoards
our handsome citadel stores within its depths and—
Why debate, my friend? Why thrash things out?
I must not go and implore him. He'll show no mercy,
no respect for me, my rights—he'll cut me down
straight off—stripped of defenses like a woman
once I have loosed the armor off my body.
No way to parley with that man—not now—
not from behind some oak or rock to whisper,
like a boy and a young girl, lovers' secrets
a boy and girl might whisper to each other . . .
Better to clash in battle, now, at once—
see which fighter Zeus awards the glory!"
So he wavered,
waiting there, but Achilles was closing on him now
like the god of war, the fighter's helmet flashing,
over his right shoulder shaking the Pelian[2] ash spear,
that terror, and the bronze around his body flared
like a raging fire or the rising, blazing sun.
Hector looked up, saw him, started to tremble,
nerve gone, he could hold his ground no longer,

implore (im plôr') *v.* beg

2. Pelian (pēl' ē ən) of Achilles' spear, which was made on Pelion, a mountain in Magnesia.

he left the gates behind and away he fled in fear—
and Achilles went for him, fast, sure of his speed
as the wild mountain hawk, the quickest thing on wings,
launching smoothly, swooping down on a cringing dove
and the dove flits out from under, the hawk screaming
over the quarry, plunging over and over, his fury
driving him down to beak and tear his kill—
so Achilles flew at him, breakneck on in fury
with Hector fleeing along the walls of Troy,
fast as his legs would go. On and on they raced,
passing the lookout point, passing the wild fig tree
tossed by the wind, always out from under the ramparts
down the wagon trail they careered until they reached
the clear running springs where whirling Scamander
rises up from its double wellsprings bubbling strong—
and one runs hot and the steam goes up around it,
drifting thick as if fire burned at its core
but the other even in summer gushes cold
as hail or freezing snow or water chilled to ice . . .
And here, close to the springs, lie washing-pools
scooped out in the hollow rocks and broad and smooth
where the wives of Troy and all their lovely daughters
would wash their glistening robes in the old days,
the days of peace before the sons of Achaea came . . .
Past these they raced, one escaping, one in pursuit
and the one who fled was great but the one pursuing
greater, even greater—their pace mounting in speed
since both men strove, not for a sacrificial beast
or oxhide trophy, prizes runners fight for, no,
they raced for the life of Hector breaker of horses.
Like powerful stallions sweeping round the post for trophies,
galloping full stretch with some fine prize at stake,
a tripod, say, or woman offered up at funeral games
for some brave hero fallen—so the two of them
whirled three times around the city of Priam,
sprinting at top speed while all the gods gazed down,
and the father of men and gods broke forth among them now:
"Unbearable—a man I love, hunted round his own city walls
and right before my eyes. My heart grieves for Hector.
Hector who burned so many oxen in my honor, rich cuts,
now on the rugged crests of Ida,[3] now on Ilium's heights.
But now, look, brilliant Achilles courses him round
the city of Priam in all his savage, lethal speed.
Come, you immortals, think this through. Decide.
Either we pluck the man from death and save his life

Literary Analysis
Imagery and Epic Simile What does this epic simile suggest about the character of Achilles?

Reading Strategy
Picture the Action In what way does the image of Trojan women at the washing-pools enrich the battle scene?

Reading Check
Why does Hector rule out the idea of approaching Achilles peacefully?

3. **Ida** (īd′ ə) central mountain and range of Troad; favored seat of Zeus.

or strike him down at last, here at Achilles' hands—
for all his fighting heart."
But immortal Athena,
her gray eyes wide, protested strongly: "Father!
Lord of the lightning, king of the black cloud,
what are you saying? A man, a mere mortal,
his doom sealed long ago? You'd set him free
from all the pains of death?
Do as you please—
but none of the deathless gods will ever praise you."

And Zeus who marshals the thunderheads replied,
"Courage, Athena, third-born of the gods, dear child.
Nothing I said was meant in earnest, trust me,
I mean you all the good will in the world. Go.
Do as your own impulse bids you. Hold back no more."

So he launched Athena already poised for action—
down the goddess swept from Olympus' craggy peaks.

And swift Achilles kept on coursing Hector, nonstop
as a hound in the mountains starts a fawn from its lair,
hunting him down the gorges, down the narrow glens
and the fawn goes to ground, hiding deep in brush
but the hound comes racing fast, nosing him out
until he lands his kill. So Hector could never throw
Achilles off his trail, the swift racer Achilles—
time and again he'd make a dash for the Dardan Gates,
trying to rush beneath the rock-built ramparts, hoping
men on the heights might save him, somehow, raining spears
but time and again Achilles would intercept him quickly,
heading him off, forcing him out across the plain
and always sprinting along the city side himself—
endless as in a dream . . .
when a man can't catch another fleeing on ahead
and he can never escape nor his rival overtake him—
so the one could never run the other down in his speed
nor the other spring away. And how could Hector have fled
the fates of death so long? How unless one last time,
one final time Apollo had swept in close beside him,
driving strength in his legs and knees to race the wind?
And brilliant Achilles shook his head at the armies,
never letting them hurl their sharp spears at Hector—
someone might snatch the glory, Achilles come in second.
But once they reached the springs for the fourth time,
then Father Zeus held out his sacred golden scales:
in them he placed two fates of death that lays men low—

▲ Critical Viewing
How does this sculpture of Apollo compare with the way the god is presented in the *Iliad*? **[Compare and Contrast]**

marshals (mär' shəlz) *v.* arranges in order; commands

one for Achilles, one for Hector breaker of horses—
and gripping the beam mid-haft the Father raised it high
and down went Hector's day of doom, dragging him down
to the strong House of Death—and god Apollo left him.
Athena rushed to Achilles, her bright eyes gleaming,
standing shoulder-to-shoulder, winging orders now:
"At last our hopes run high, my brilliant Achilles—
Father Zeus must love you—
we'll sweep great glory back to Achaea's fleet,
we'll kill this Hector, mad as he is for battle!
No way for him to escape us now, no longer—
not even if Phoebus the distant deadly Archer
goes through torments, pleading for Hector's life,
groveling over and over before our storming Father Zeus.
But you, you hold your ground and catch your breath
while I run Hector down and persuade the man
to fight you face-to-face."
So Athena commanded
and he obeyed, rejoicing at heart—Achilles stopped,
leaning against his ashen spearshaft barbed in bronze.
And Athena left him there, caught up with Hector at once,
and taking the build and vibrant voice of Deiphobus[4]
stood shoulder-to-shoulder with him, winging orders:
"Dear brother, how brutally swift Achilles hunts you—
coursing you round the city of Priam in all his lethal speed!
Come, let us stand our ground together—beat him back."

"Deiphobus!"—Hector, his helmet flashing, called out to her—
"dearest of all my brothers, all these warring years,
of all the sons that Priam and Hecuba produced!
Now I'm determined to praise you all the more,
you who dared—seeing me in these straits—
to venture out from the walls, all for *my* sake,
while the others stay inside and cling to safety."

The goddess answered quickly, her eyes blazing,
"True, dear brother—how your father and mother both
implored me, time and again, clutching my knees,
and the comrades round me begging me to stay!
Such was the fear that broke them, man for man,
but the heart within me broke with grief for you.
Now headlong on and fight! No letup, no lance spared!
So now, now we'll *see* if Achilles kills us both
and hauls our bloody armor back to the beaked ships
or *he* goes down in pain beneath your spear."

Reading Strategy
Picture the Action What does the image of Zeus with his scales suggest about the role of the gods in the lives of mortals?

Reading Check
In whose form does Athena appear to Hector?

4. **Deiphobus** (dē ĭ′ fə bəs) son of Priam; powerful Trojan warrior.

Athena luring him on with all her immortal cunning—
and now, at last, as the two came closing for the kill
it was tall Hector, helmet flashing, who led off:
"No more running from you in fear, Achilles!
Not as before. Three times I fled around
the great city of Priam—I lacked courage then
to stand your onslaught. Now my spirit stirs me
to meet you face-to-face. Now kill or be killed!
Come, we'll swear to the gods, the highest witnesses—
the gods will oversee our binding pacts. I swear
I will never mutilate you—merciless as you are—
if Zeus allows me to last it out and tear your life away.
But once I've stripped your glorious armor, Achilles,
I will give your body back to your loyal comrades.
Swear you'll do the same."
A swift dark glance
and the headstrong runner answered, "Hector, stop!
You unforgivable, you . . . don't talk to me of pacts.
There are no binding oaths between men and lions—
wolves and lambs can enjoy no meeting of the minds—
they are all bent on hating each other to the death.
So with you and me. No love between us. No truce
till one or the other falls and gluts with blood
Ares who hacks at men behind his rawhide shield.
Come, call up whatever courage you can muster.
Life or death—now prove yourself a spearman,
a daring man of war! No more escape for you—
Athena will kill you with my spear in just a moment.
Now you'll pay at a stroke for all my comrades' grief,
all you killed in the fury of your spear!"
With that,
shaft poised, he hurled and his spear's long shadow flew
but seeing it coming glorious Hector ducked away,
crouching down, watching the bronze tip fly past
and stab the earth—but Athena snatched it up
and passed it back to Achilles
and Hector the gallant captain never saw her.
He sounded out a challenge to Peleus' princely son:
"You missed, look—the great godlike Achilles!
So you knew nothing at all from Zeus about my death—
and yet how sure you were! All bluff, cunning with words,
that's all you are—trying to make me fear you,
lose my nerve, forget my fighting strength.
Well, you'll never plant your lance in my back
as I flee *you* in fear—plunge it through my chest
as I come charging in, if a god gives you the chance!
But now it's for you to dodge *my* brazen spear—
I wish you'd bury it in your body to the hilt.

Literary Analysis
Imagery What theme is reinforced by the recurring image of a helmet flashing?

How much lighter the war would be for Trojans then
if you, their greatest scourge, were dead and gone!"

Shaft poised, he hurled and his spear's long shadow
flew
and it struck Achilles' shield—a dead-center hit—
but off and away it glanced and Hector seethed,
his hurtling spear, his whole arm's power poured
in a wasted shot. He stood there, cast down . . .
he had no spear in reserve. So Hector shouted out
to Deiphobus bearing his white shield—with a ringing
shout he called for a heavy lance—
but the man was nowhere near him,
vanished—
yes and Hector knew the truth in his heart
and the fighter cried aloud, "My time has come!
At last the gods have called me down to death.
I thought he was at my side, the hero Deiphobus—
he's safe inside the walls, Athena's tricked me blind.
And now death, grim death is looming up beside me,
no longer far away. No way to escape it now. This,
this was their pleasure after all, sealed long ago—
Zeus and the son of Zeus, the distant deadly Archer—
though often before now they rushed to my defense.
So now I meet my doom. Well let me die—
but not without struggle, not without glory, no,
in some great clash of arms that even men to come
will hear of down the years!"
And on that resolve
he drew the whetted sword that hung at his side,
tempered, massive, and gathering all his force
he swooped like a soaring eagle
launching down from the dark clouds to earth
to snatch some helpless lamb or trembling hare.
So Hector swooped now, swinging his whetted sword
and Achilles charged too, bursting with rage, barbaric,
guarding his chest with the well-wrought blazoned
shield,
head tossing his gleaming helmet, four horns strong
and the golden plumes shook that the god of fire
drove in bristling thick along its ridge.
Bright as that star amid the stars in the night sky,
star of the evening, brightest star that rides the heavens,
so fire flared from the sharp point of the spear Achilles
brandished high in his right hand, bent on Hector's death,
scanning his splendid body—where to pierce it best?
The rest of his flesh seemed all encased in armor,
burnished, brazen—*Achilles'* armor that Hector stripped

Themes in World Literature

Homer and the Epic Tradition

For centuries, Homer's *Iliad* and *Odyssey* had an unparalleled influence on Greek culture and education. As very young children, the Greeks memorized the epics, and Homer's language shaped their words and the ways they thought.

In later ages, when epics were written rather than recited, the *Iliad* and *Odyssey* still served as models. Thus, the Roman poet Virgil loosely modeled the first six books of his *Aeneid* on the *Odyssey* and the last six books on the *Iliad*. Virgil was a literate poet, but he retained many of the epic conventions of oral poetry, including an invocation of the Muse, lengthy speeches, and Homeric similes. Virgil fashioned a uniquely Roman national epic, but at the same time he upheld the tradition of Homeric language and style.

During the Middle Ages, Homer and Virgil served as inspiration for Dante Alighieri in the *Divine Comedy*. Homer also profoundly influenced the English epic tradition, notably in John Milton's *Paradise Lost* and in Alexander Pope's satirical mock-epic poems, *The Rape of the Lock* and *The Dunciad*.

whetted (wet′ id) *adj.* sharpened

brandished (bran′ disht) *v.* waved or shook in a threatening manner

Reading Check

Whom does Athena support in the battle between Achilles and Hector?

from strong Patroclus when he killed him—true,
but one spot lay exposed,
where collarbones lift the neckbone off the shoulders,
the open throat, where the end of life comes quickest—*there*
as Hector charged in fury brilliant Achilles drove his spear
and the point went stabbing clean through the tender neck
but the heavy bronze weapon failed to slash the windpipe—
Hector could still gasp out some words, some last reply . . .
he crashed in the dust—
godlike Achilles gloried over him:
"Hector—surely you thought when you stripped Patroclus' armor
that you, you would be safe! Never a fear of me—
far from the fighting as I was—you fool!
Left behind there, down by the beaked ships
his great avenger waited, a greater man by far—
that man was I, and I smashed your strength! And you—
the dogs and birds will maul you, shame your corpse
while Achaeans bury my dear friend in glory!"

Struggling for breath, Hector, his helmet flashing,
said, "I beg you, beg you by your life, your parents—
don't let the dogs devour me by the Argive ships!
Wait, take the princely ransom of bronze and gold,
the gifts my father and noble mother will give you—
but give my body to friends to carry home again,
so Trojan men and Trojan women can do me honor
with fitting rites of fire once I am dead."

Staring grimly, the proud runner Achilles answered,
"Beg no more, you fawning dog—begging me by my parents!
Would to god my rage, my fury would drive me now
to hack your flesh away and eat you raw—
such agonies you have caused me! Ransom?
No man alive could keep the dog-packs off you,
not if they haul in ten, twenty times that ransom
and pile it here before me and promise fortunes more—
no, not even if Dardan Priam should offer to weigh out
your bulk in gold! Not even then will your noble mother
lay you on your deathbed, mourn the son she bore . . .
The dogs and birds will rend you—blood and bone!"

At the point of death, Hector, his helmet flashing,
said, "I know you well—I see my fate before me.
Never a chance that I could win you over. . . .
Iron inside your chest, that heart of yours.
But now beware, or my curse will draw god's wrath
upon your head, that day when Paris and lord Apollo—

Reading Strategy
Picture the Action In what way does the image presented in these lines illustrate the extent of Achilles' rage?

for all your fighting heart—destroy you at the Scaean Gates!"

Death cut him short. The end closed in around him.
Flying free of his limbs
his soul went winging down to the House of Death,
wailing his fate, leaving his manhood far behind,
his young and supple strength. But brilliant Achilles
taunted Hector's body, dead as he was, "Die, die!
For my own death, I'll meet it freely—whenever Zeus
and the other deathless gods would like to bring it on!"

With that he wrenched his bronze spear from the corpse,
laid it aside and ripped the bloody armor off the back.
And the other sons of Achaea, running up around him,
crowded closer, all of them gazing wonder-struck
at the build and marvelous, lithe beauty of Hector.
And not a man came forward who did not stab his body,
glancing toward a comrade, laughing: "Ah, look here—
how much softer he is to handle now, this Hector,
than when he gutted our ships with roaring fire!"

Standing over him, so they'd gloat and stab his body.
But once he had stripped the corpse the proud runner Achilles
took his stand in the midst of all the Argive troops

Reading Check

What final request does Hector make before he dies?

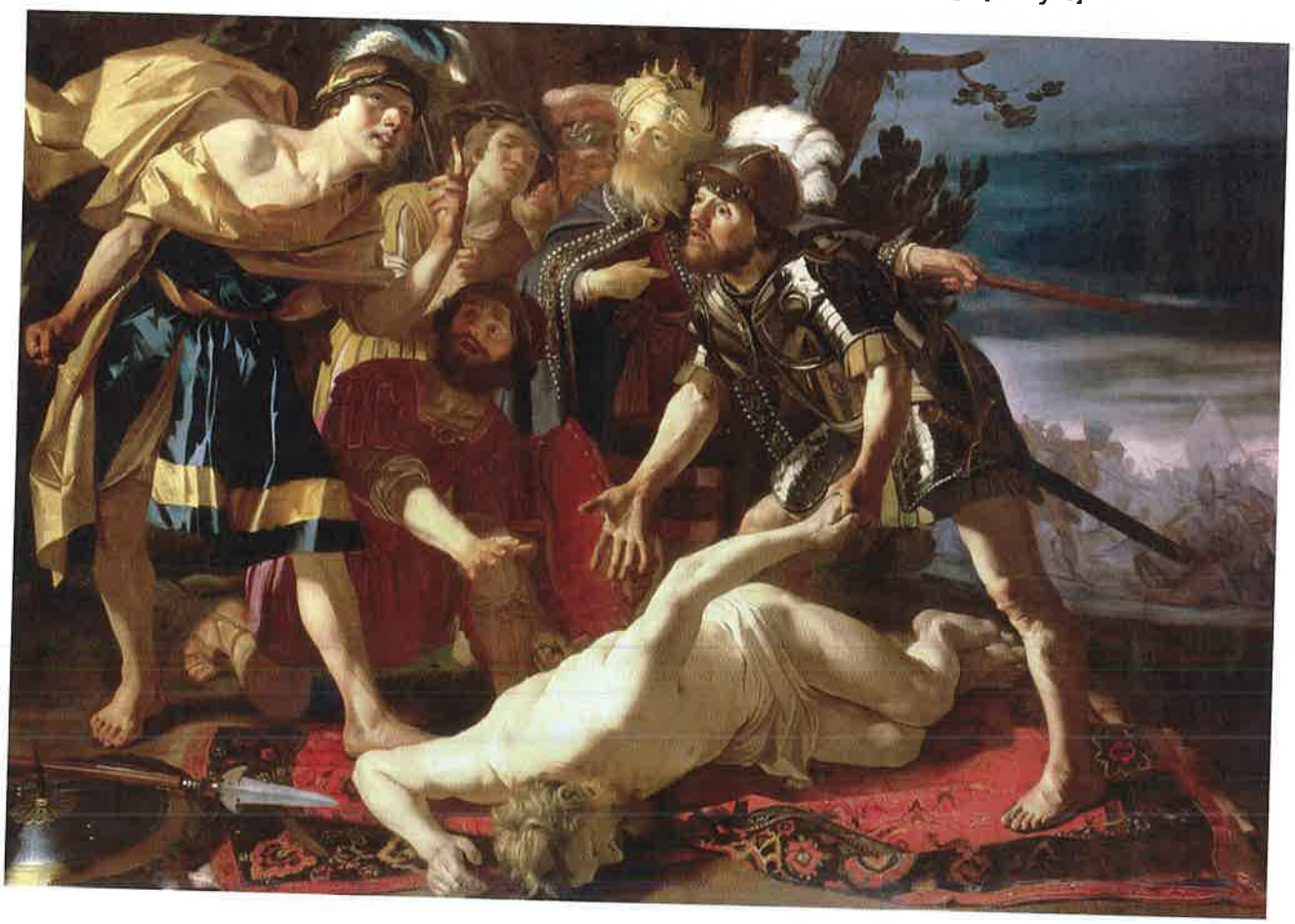
Achilles defeating Hector, Peter Paul Rubens, Musée des Beaux-Arts, Giraudon

Critical Viewing

Do you think this depiction of Hector's death is consistent with Homer's description of it? Why or why not? **[Evaluate]**

and urged them on with a flight of winging orders:
"Friends—lords of the Argives, O my captains!
Now that the gods have let me kill this man
who caused us agonies, loss on crushing loss—
more than the rest of all their men combined—
come, let us ring their walls in armor, test them,
see what recourse the Trojans still may have in mind.
Will they abandon the city heights with this man fallen?
Or brace for a last, dying stand though Hector's gone?
But wait—what am I saying? Why this deep debate?
Down by the ships a body lies unwept, unburied—
Patroclus . . . I will never forget him,
not as long as I'm still among the living
and my springing knees will lift and drive me on.
Though the dead forget their dead in the House of Death,
I will remember, even there, my dear companion.
Now,
come, you sons of Achaea, raise a song of triumph!
Down to the ships we march and bear this corpse on high—
we have won ourselves great glory. We have brought
magnificent Hector down, that man the Trojans

Critical Viewing
This painting depicts Achilles and the Greeks with the body of Patroclus. What details indicate the figure of Achilles? **[Analyze]**



ed in their city like a god!"
So he triumphed
d now he was bent on outrage, on shaming noble Hector.
ercing the tendons, ankle to heel behind both feet,
ne knotted straps of rawhide through them both,
lashed them to his chariot, left the head to drag
and mounting the car, hoisting the famous arms aboard,
he whipped his team to a run and breakneck on they flew,
holding nothing back. And a thick cloud of dust rose up
from the man they dragged, his dark hair swirling round
that head so handsome once, all tumbled low in the dust—
since Zeus had given him over to his enemies now
to be defiled in the land of his own fathers.

So his whole head was dragged down in the dust.
And now his mother began to tear her hair . . .
she flung her shining veil to the ground and raised
a high, shattering scream, looking down at her son.
Pitifully his loving father groaned and round the king
his people cried with grief and wailing seized the city—
for all the world as if all Troy were torched and smoldering
down from the looming brows of the citadel to her roots.
Priam's people could hardly hold the old man back,
frantic, mad to go rushing out the Dardan Gates.
He begged them all, groveling in the filth,
crying out to them, calling each man by name,
"Let go, my friends! Much as you care for me,
let me hurry out of the city, make my way,
all on my own, to Achaea's waiting ships!
I must implore that terrible, violent man . . .
Perhaps—who knows?—he may respect my age,
may pity an old man. He has a father too,
as old as I am—Peleus sired him once,
Peleus reared him to be the scourge of Troy
but most of all to me—he made my life a hell.
So many sons he slaughtered, just coming into bloom . . .
but grieving for all the rest, one breaks my heart the most
and stabbing grief for him will take me down to Death—
my Hector—would to god he had perished in my arms!
Then his mother who bore him—oh so doomed,
she and I could glut ourselves with grief."

So the voice of the king rang out in tears,
the citizens wailed in answer, and noble Hecuba
led the wives of Troy in a throbbing chant of sorrow:
"O my child—my desolation! How can I go on living?
What agonies must I suffer now, now *you* are dead and gone?

Literary Analysis
Imagery To which senses does the imagery in lines 371–373 appeal?

Reading Check
What do Achilles and the Greeks do with the body of Hector?

You were my pride throughout the city night and day—
a blessing to us all, the men and women of Troy:
throughout the city they saluted you like a god.
You, you were their greatest glory while you lived—
now death and fate have seized you, dragged you down!"

Her voice rang out in tears, but the wife of Hector
had not heard a thing. No messenger brought the truth
of how her husband made his stand outside the gates.
She was weaving at her loom, deep in the high halls,
working flowered braiding into a dark red folding robe.
And she called her well-kempt women through the house
to set a large three-legged cauldron over the fire
so Hector could have his steaming hot bath
when he came home from battle—poor woman,
she never dreamed how far he was from bathing,
struck down at Achilles' hands by blazing-eyed Athena.
But she heard the groans and wails of grief from the rampart now
and her body shook, her shuttle dropped to the ground,
she called out to her lovely waiting women, "Quickly—
two of you follow me—I must see what's happened.
That cry—that was Hector's honored mother I heard!
My heart's pounding, leaping up in my throat,
the knees beneath me paralyzed—Oh I know it . . .
something terrible's coming down on Priam's children.
Pray god the news will never reach my ears!
Yes but I dread it so—what if great Achilles
has cut my Hector off from the city, daring Hector,
and driven him out across the plain, and all alone?—
He may have put an end to that fatal headstrong pride
that always seized my Hector—never hanging back
with the main force of men, always charging ahead,
giving ground to no man in his fury!"

So she cried,
dashing out of the royal halls like a madwoman,
her heart racing hard, her women close behind her.
But once she reached the tower where soldiers massed
she stopped on the rampart, looked down and saw it all—
saw him dragged before the city, stallions galloping,
dragging Hector back to Achaea's beaked warships—
ruthless work. The world went black as night
before her eyes, she fainted, falling backward,
gasping away her life breath . . .
She flung to the winds her glittering headdress,
the cap and the coronet, braided band and veil,
all the regalia golden Aphrodite gave her once,
the day that Hector, helmet aflash in sunlight,
led her home to Troy from her father's house

Literary Analysis
Imagery What theme is reinforced by the recurring image of voices ringing out in tears?

Literary Analysis
Imagery What word pictures in this passage show the state of Andromache's emotions?

with countless wedding gifts to win her heart.
But crowding round her now her husband's sisters
and brothers' wives supported her in their midst,
and she, terrified, stunned to the point of death,
struggling for breath now and coming back to life,
burst out in grief among the Trojan women: "O Hector—
I am destroyed! Both born to the same fate after all!
You, you at Troy in the halls of King Priam—
I at Thebes, under the timberline of Placos,
Eetion's house . . . He raised me as a child,
that man of doom, his daughter just as doomed—
would to god he'd never fathered *me*!
Now you go down

Reading Check

How does Andromache react to the sight of Hector's dead body?

Andromache and Astyanax, 1789, Richard Cosway, Courtesy of the Trustees of Sir John Soane's Museum, London

Critical Viewing

How well do you think this depiction of Andromache and Astyanax captures Andromache's feelings for her son? **[Evaluate]**

to the House of Death, the dark depths of the earth,
and leave me here to waste away in grief, a widow
lost in the royal halls—and the boy only a baby,
the son we bore together, you and I so doomed.
Hector, what help are you to him, now you are dead?—
what help is he to you? Think, even if he escapes
the wrenching horrors of war against the Argives,
pain and labor will plague him all his days to come.
Strangers will mark his lands off, stealing his estates.
The day that orphans a youngster cuts him off from friends.
And he hangs his head low, humiliated in every way . . .
his cheeks stained with tears, and pressed by hunger
the boy goes up to his father's old companions,
tugging at one man's cloak, another's tunic,
and some will pity him, true,
and one will give him a little cup to drink,
enough to wet his lips, not quench his thirst.
But then some bully with both his parents living
beats him from the banquet, fists and abuses flying:
'You, get out—you've got no father feasting with us here!'
And the boy, sobbing, trails home to his widowed mother . . .
Astyanax!
And years ago, propped on his father's knee,
he would only eat the marrow, the richest cuts of lamb,
and when sleep came on him and he had quit his play,
cradled warm in his nurse's arms he'd drowse off,
snug in a soft bed, his heart brimmed with joy.
Now what suffering, now he's lost his father—
Astyanax!
The Lord of the City, so the Trojans called him,
because it was you, Hector, you and you alone
who shielded the gates and the long walls of Troy.
But now by the beaked ships, far from your parents,
glistening worms will wriggle through your flesh,
once the dogs have had their fill of your naked corpse—
though we have such stores of clothing laid up in the halls,
fine things, a joy to the eye, the work of women's hands.
Now, by god, I'll burn them all, blazing to the skies!
No use to you now, they'll never shroud your body—
but they will be your glory
burned by the Trojan men and women in your honor!"

Her voice rang out in tears and the women wailed in answer.

Literary Analysis
Imagery What is the emotional effect of the image of cutting in line 469?

from BOOK 24:
ACHILLES AND PRIAM

Achilles and the Greeks perform Patroclus' funeral rites. Following the funeral, they hold a feast. The next morning, in honor of Patroclus, the Greeks hold funeral games—chariot races, discus throwing, boxing, and wrestling.

The games were over now. The gathered armies scattered,
each man to his fast ship, and fighters turned their minds
to thoughts of food and the sweet warm grip of sleep.
But Achilles kept on grieving for his friend,
the memory burning on . . .
and all-subduing sleep could not take him,
not now, he turned and twisted, side to side,
he longed for Patroclus' manhood, his gallant heart—
What rough campaigns they'd fought to an end together,
what hardships they had suffered, cleaving their way
through wars of men and pounding waves at sea.
The memories flooded over him, live tears flowing,
and now he'd lie on his side, now flat on his back,
now facedown again. At last he'd leap to his feet,
wander in anguish, aimless along the surf, and dawn on dawn
flaming over the sea and shore would find him pacing.
Then he'd yoke his racing team to the chariot-harness,
lash the corpse of Hector behind the car for dragging
and haul him three times round the dead Patroclus' tomb,
and then he'd rest again in his tents and leave the body
sprawled facedown in the dust. But Apollo pitied Hector—
dead man though he was—and warded all corruption off
from Hector's corpse and round him, head to foot,
the great god wrapped the golden shield of storm
so his skin would never rip as Achilles dragged him on.

And so he kept on raging, shaming noble Hector,
but the gods in bliss looked down and pitied Priam's son.

"Achilles," detail from the fresco *Thetis Consoling Achilles*, Giovanni Battista Tiepolo, Scala

Critical Viewing
What does this depiction of Achilles suggest about the way he is feeling at this point in the story? **[Infer]**

Reading Check
Which god pities Hector and prevents his body from being damaged?

They kept on urging the sharp-eyed giant-killer Hermes
to go and steal the body, a plan that pleased them all
but not Hera, Poseidon or the girl with blazing eyes.[1]
They clung to their deathless hate of sacred Troy,
Priam and Priam's people, just as they had at first
when Paris in all his madness launched the war.
He offended Athena and Hera—both goddesses.
When they came to his shepherd's fold he favored Love
who dangled before his eyes the lust that loosed disaster.
But now, at the twelfth dawn since Hector's death,
lord Apollo rose and addressed the immortal powers:
"Hard-hearted you are, you gods, you live for cruelty!
Did Hector never burn in your honor thighs of oxen
and flawless, full-grown goats? Now you cannot
bring yourselves to save him—even his corpse—
so his wife can see him, his mother and his child,
his father Priam and Priam's people: how they'd rush
to burn his body on the pyre and give him royal rites!
But murderous Achilles—you gods, you *choose* to help
Achilles.
That man without a shred of decency in his heart . . .
his temper can never bend and change—like some lion
going his own barbaric way, giving in to his power,
his brute force and wild pride, as down he swoops
on the flocks of men to seize his savage feast.
Achilles has lost all pity! No shame in the man,
shame that does great harm or drives men on to good.
No doubt some mortal has suffered a dearer loss than this,
a brother born in the same womb, or even a son . . .
he grieves, he weeps, but then his tears are through.
The Fates have given mortals hearts that can endure.
But this Achilles—first he slaughters Hector,
he rips away the noble prince's life
then lashes him to his chariot, drags him round
his beloved comrade's tomb. But why, I ask you?
What good will it do him? What honor will he gain?
Let that man beware, or great and glorious as he is,
we mighty gods will wheel on him in anger—look,
he outrages the senseless clay in all his fury!"

But white-armed Hera flared at him in anger:
"Yes, there'd be some merit even in what *you* say,
lord of the silver bow—if all you gods, in fact,
would set Achilles and Hector high in equal honor.
But Hector is mortal. He sucked a woman's breast.[2]

1. **the girl with blazing eyes** Athena.
2. **sucked a woman's breast** was breast-fed as an infant by a mortal woman, not a goddess.

Literature in context Cultural Connection

Honor in Ancient Greece

Honor was a fundamental part of the ancient Greek code of ethics. It was understood that a warrior fought for honor and that a glorious reputation would outlive him. The tangible expression of honor consisted of the prizes distributed to a warrior according to his rank, valor, and achievement. Thus, a warrior's share of prizes was a visible symbol of his merit and status. This is why, in the *Iliad*, Achilles and Agamemnon feel so shamed when they must forfeit their prizes and why such importance is placed on the treatment of fallen soldiers' bodies. Ultimately, a hero's honor depended on how the world saw him, not on how he saw himself.

Achilles sprang from a goddess—one I reared myself:
I brought her up and gave her in marriage to a man,
to Peleus, dearest to all your hearts, you gods.
All you gods, you shared in the wedding rites,
and so did you, Apollo—there you sat at the feast
and struck your lyre. What company you keep now,
these wretched Trojans. You—forever faithless!"

But Zeus who marshals the storm clouds warned his queen,
"Now, Hera, don't fly into such a rage at fellow gods.
These two can never attain the same degree of honor.
Still, the immortals loved Prince Hector dearly,
best of all the mortals born in Troy . . .
so *I* loved him, at least:
he never stinted with gifts to please my heart.
Never once did my altar lack its share of victims,
winecups tipped and the deep smoky savor. These,
these are the gifts we claim—they are our rights.
But as for stealing courageous Hector's body,
we must abandon the idea—not a chance in the world
behind Achilles' back. For Thetis is always there,
his mother always hovering near him night and day.
Now, would one of you gods call Thetis to my presence?—
so I can declare to her my solemn, sound decree:
Achilles must receive a ransom from King Priam,
Achilles must give Hector's body back."

stinted (stint′ id) *v.* limited to a certain quantity

Literary Analysis
Imagery To what senses does Zeus' description of sacrifice appeal?

On Olympus, Zeus orders Thetis to tell Achilles to return Hector's body to Priam. Then Zeus commands Iris to tell Priam to ransom his son by bringing gifts to Achilles. Concerned for Priam's safety, Zeus tells Hermes to guide Priam through the hollow Achaean ships. Hermes assures Priam that the gods preserved Hector's body from defilement even while Achilles dragged the corpse for nine days.

With that urging
Hermes went his way to the steep heights of Olympus.
But Priam swung down to earth from the battle-car
and leaving Idaeus[3] there to rein in mules and team,
the old king went straight up to the lodge
where Achilles dear to Zeus would always sit.
Priam found the warrior there inside . . .
many captains sitting some way off, but two,
veteran Automedon and the fine fighter Alcimus
were busy serving him. He had just finished dinner,

Reading Check
What decree does Zeus make regarding Hector's body?

3. **Idaeus** (ī dē′ əs) herald of Priam.

eating, drinking, and the table still stood near.
The majestic king of Troy slipped past the rest
and kneeling down beside Achilles, clasped his knees
and kissed his hands, those terrible, man-killing hands
that had slaughtered Priam's many sons in battle.
Awesome—as when the grip of madness seizes one
who murders a man in his own fatherland and flees
abroad to foreign shores, to a wealthy, noble host,
and a sense of marvel runs through all who see him—
so Achilles marveled, beholding majestic Priam.
His men marveled too, trading startled glances.
But Priam prayed his heart out to Achilles:
"Remember your own father, great godlike Achilles—
as old as *I* am, past the threshold of deadly old age!
No doubt the countrymen round about him plague him now,
with no one there to defend him, beat away disaster.
No one—but at least he hears you're still alive
and his old heart rejoices, hopes rising, day by day,
to see his beloved son come sailing home from Troy.
But I—dear god, my life so cursed by fate . . .
I fathered hero sons in the wide realm of Troy
and now not a single one is left, I tell you.
Fifty sons I had when the sons of Achaea came,
nineteen born to me from a single mother's womb
and the rest by other women in the palace. Many,
most of them violent Ares cut the knees from under.
But one, one was left me, to guard my walls, my people—
the one you killed the other day, defending his fatherland,
my Hector! It's all for him I've come to the ships now,
to win him back from you—I bring a priceless ransom.
Revere the gods, Achilles! Pity me in my own right,
remember your own father! I deserve more pity . . .
I have endured what no one on earth has ever done before—
I put to my lips the hands of the man who killed my son."

Those words stirred within Achilles a deep desire
to grieve for his own father. Taking the old man's hand
he gently moved him back. And overpowered by memory
both men gave way to grief. Priam wept freely
for man-killing Hector, throbbing, crouching
before Achilles' feet as Achilles wept himself,
now for his father, now for Patroclus once again,
and their sobbing rose and fell throughout the house.
Then, when brilliant Achilles had had his fill of tears
and the longing for it had left his mind and body,
he rose from his seat, raised the old man by the hand
and filled with pity now for his gray head and gray beard,
he spoke out winging words, flying straight to the heart:

Literary Analysis
Imagery and Epic Simile
Why do you think Homer describes Achilles' reaction to Priam the way that he does in lines 111–115?

Critical Viewing ▶
This painting depicts Priam begging Achilles to return Hector's body to Troy. How might seeing their king in this position have affected the Trojans? **[Speculate]**

"Poor man, how much you've borne—pain to break the spirit!
What daring brought you down to the ships, all alone,
to face the glance of the man who killed your sons,
so many fine brave boys? You have a heart of iron.
Come, please, sit down on this chair here . . .
Let us put our griefs to rest in our own hearts,
rake them up no more, raw as we are with mourning.
What good's to be won from tears that chill the spirit?
So the immortals spun our lives that we, we wretched men
live on to bear such torments—the gods live free of sorrows.
There are two great jars that stand on the floor of Zeus's halls
and hold his gifts, our miseries one, the other blessings.
When Zeus who loves the lightning mixes gifts for a man,
now he meets with misfortune, now good times in turn.
When Zeus dispenses gifts from the jar of sorrows only,
he makes a man an outcast—brutal, ravenous hunger
drives him down the face of the shining earth,
stalking far and wide, cursed by gods and men.
So with my father, Peleus. What glittering gifts
the gods rained down from the day that he was born!
He excelled all men in wealth and pride of place,
he lorded the Myrmidons, and mortal that he was,
they gave the man an immortal goddess for a wife.

Reading Check

How does Achilles react when Priam reminds Achilles of his father?

Yes, but even on him the Father piled hardships,
no powerful race of princes born in his royal halls,
only a single son he fathered, doomed at birth,
cut off in the spring of life—
and I, I give the man no care as he grows old
since here I sit in Troy, far from my fatherland,
a grief to you, a grief to all your children . . .
And you too, old man, we hear you prospered once:
as far as Lesbos, Macar's kingdom, bounds to seaward,
Phrygia east and upland, the Hellespont vast and north—
that entire realm, they say, you lorded over once,
you excelled all men, old king, in sons and wealth.
But then the gods of heaven brought this agony on you—
ceaseless battles round your walls, your armies slaughtered.
You must bear up now. Enough of endless tears,
the pain that breaks the spirit.
Grief for your son will do no good at all.
You will never bring him back to life—
sooner you must suffer something worse."

But the old and noble Priam protested strongly:
"Don't make me sit on a chair, Achilles, Prince,
not while Hector lies uncared-for in your camp!
Give him back to me, now, no more delay—
I must see my son with my own eyes.
Accept the ransom I bring you, a king's ransom!
Enjoy it, all of it—return to your own native land,
safe and sound . . . since now you've spared my life."

A dark glance—and the headstrong runner answered,
"No more, old man, don't tempt my wrath, not now!
My own mind's made up to give you back your son.
A messenger brought me word from Zeus—my mother,
Thetis who bore me, the Old Man of the Sea's daughter.
And what's more, I can see through you, Priam—
no hiding the fact from me: one of the gods
has led you down to Achaea's fast ships.
No man alive, not even a rugged young fighter,
would dare to venture into our camp. Never—
how could he slip past the sentries unchallenged?
Or shoot back the bold of my gates with so much ease?
So don't anger me now. Don't stir my raging heart still more.

Critical Viewing
How does this depiction of Priam's plea for Hector's body compare with the way that you envision this scene? Explain. **[Compare and Contrast]**

Reading Strategy
Picture the Action How do you think Priam might stand or gesture as he speaks these lines to Achilles?

Or under my own roof I may not spare your life, old man—
suppliant that you are—may break the laws of Zeus!"

The old man was terrified. He obeyed the order.
But Achilles bounded out of doors like a lion—
not alone but flanked by his two aides-in-arms,
veteran Automedon and Alcimus, steady comrades,
Achilles' favorites next to the dead Patroclus.
They loosed from harness the horses and the mules,
they led the herald in, the old king's crier,
and sat him down on a bench. From the polished wagon
they lifted the priceless ransom brought for Hector's corpse
but they left behind two capes and a finely-woven shirt
to shroud the body well when Priam bore him home.
Then Achilles called the serving-women out:
"Bathe and anoint the body—
bear it aside first. Priam must not see his son."
He feared that, overwhelmed by the sight of Hector,
wild with grief, Priam might let his anger flare
and Achilles might fly into fresh rage himself,
cut the old man down and break the laws of Zeus.
So when the maids had bathed and anointed the body
sleek with olive oil and wrapped it round and round
in a braided battle-shirt and handsome battle-cape,
then Achilles lifted Hector up in his own arms
and laid him down on a bier, and comrades helped him
raise the bier and body onto the sturdy wagon . . .
Then with a groan he called his dear friend by name:
"Feel no anger at me, Patroclus, if you learn—
even there in the House of Death—I let his father
have Prince Hector back. He gave me worthy ransom
and you shall have your share from me, as always,
your fitting, lordly share."
So he vowed
and brilliant Achilles strode back to his shelter,
sat down on the well-carved chair that he had left,
at the far wall of the room, leaned toward Priam
and firmly spoke the words the king had come to hear:
"Your son is now set free, old man, as you requested.
Hector lies in state. With the first light of day
you will see for yourself as you convey him home.
Now, at last, let us turn our thoughts to supper.
Even Niobe[4] with her lustrous hair remembered food,
though she saw a dozen children killed in her own halls,
six daughters and six sons in the pride and prime of youth.
True, lord Apollo killed the sons with his silver bow

Literary Analysis
Imagery What theme is supported by the comparison of Achilles to a lion?

Reading Strategy
Picture the Action Which details in lines 236–238 help you form a mental image of Hector's dead body?

lustrous (lus´ trəs) *adj.* shining

Reading Check
How does Achilles respond to Priam's request for the return of Hector's body?

4. **Niobe** (nī´ ə bē).

and Artemis showering arrows killed the daughters.
Both gods were enraged at Niobe. Time and again
she placed herself on a par with their own mother,
Leto in her immortal beauty—how she insulted Leto:
'All you have borne is two, but I have borne so many!'
So, two as they were, they slaughtered all her children.
Nine days they lay in their blood, no one to bury them—
Cronus' son had turned the people into stone . . .
then on the tenth the gods of heaven interred them.
And Niobe, gaunt, worn to the bone with weeping,
turned her thoughts to food. And now, somewhere,
lost on the crags, on the lonely mountain slopes,
on Sipylus[5] where, they say, the nymphs who live forever,
dancing along the Achelous River[6] run to beds of rest—
there, struck into stone, Niobe still broods
on the spate of griefs the gods poured out to her.

So come—we too, old king, must think of food.
Later you can mourn your beloved son once more,
when you bear him home to Troy, and you'll weep many tears."

Never pausing, the swift runner sprang to his feet
and slaughtered a white sheep as comrades moved in
to skin the carcass quickly, dress the quarters well.
Expertly they cut the meat in pieces, pierced them with spits,
roasted them to a turn and pulled them off the fire.
Automedon brought the bread, set it out on the board
in ample wicker baskets. Achilles served the meat.
They reached out for the good things that lay at hand
and when they had put aside desire for food and drink,
Priam the son of Dardanus gazed at Achilles, marveling
now at the man's beauty, his magnificent build—
face-to-face he seemed a deathless god . . .
and Achilles gazed and marveled at Dardan Priam,
beholding his noble looks, listening to his words.
But once they'd had their fill of gazing at each other,
the old majestic Priam broke the silence first:
"Put me to bed quickly, Achilles, Prince.
Time to rest, to enjoy the sweet relief of sleep.
Not once have my eyes closed shut beneath my lids
from the day my son went down beneath your hands . . .
day and night I groan, brooding over the countless griefs,
groveling in the dung that fills my walled-in court.
But now, at long last, I have tasted food again
and let some glistening wine go down my throat.
Before this hour I had tasted nothing."

gaunt (gônt) *adj.* thin and bony; haggard

Literary Analysis
Imagery What images in these lines recall earlier scenes in the *Iliad*?

5. Sipylus (sip´ i ləs) mountain in Asia Minor.
6. Achelous River (ak´ ə lō´ əs) river near Sipylus in Asia Minor, east of Troy.

Achilles calls a twelve-day truce while the Trojans perform Hector's funeral rites. Cassandra watches as her father Priam approaches Troy in his chariot. She sees her brother Hector's body drawn by the mules on a litter.

She [Cassandra] screamed and her scream rang out through all Troy:
"Come, look down, you men of Troy, you Trojan women!
Behold Hector now—if you ever once rejoiced
to see him striding home, home alive from battle!
He was the greatest joy of Troy and all our people!"

Her cries plunged Troy into uncontrollable grief
and not a man or woman was left inside the walls.
They streamed out at the gates to meet Priam
bringing in the body of the dead. Hector—
his loving wife and noble mother were first
to fling themselves on the wagon rolling on,
the first to tear their hair, embrace his head
and a wailing throng of people milled around them.
And now, all day long till the setting sun went down
they would have wept for Hector there before the gates
if the old man, steering the car, had not commanded,
"Let me through with the mules! Soon, in a moment,
you can have your fill of tears—once I've brought him home."

So he called and the crowds fell back on either side,
making way for the wagon. Once they had borne him
into the famous halls, they laid his body down
on his large carved bed and set beside him singers
to lead off the laments, and their voices rose in grief—
they lifted the dirge high as the women wailed in answer.
And white-armed Andromache led their songs of sorrow,
cradling the head of Hector, man-killing Hector
gently in her arms: "O my husband . . .
cut off from life so young! You leave me a widow,
lost in the royal halls—and the boy only a baby,
the son we bore together, you and I so doomed.
I cannot think he will ever come to manhood.
Long before *that* the city will be sacked,
plundered top to bottom! Because you are dead,
her great guardian, you who always defended Troy,
who kept her loyal wives and helpless children safe,
all who will soon be carried off in the hollow ships
and I with them—
And you, my child, will follow me
to labor, somewhere, at harsh, degrading work,
slaving under some heartless master's eye—that,

Reading Check

What does Andromache believe will happen to Troy now that Hector is dead?

or some Achaean marauder will seize you by the arm
and hurl you headlong down from the ramparts—horrible death—
enraged at *you* because Hector once cut down his brother,
his father or his son, yes, hundreds of armed Achaeans
gnawed the dust of the world, crushed by Hector's hands!
Your father, remember, was no man of mercy . . .
not in the horror of battle, and that is why
the whole city of Troy mourns you now, my Hector—
you've brought your parents accursed tears and grief
but to me most of all you've left the horror, the heartbreak!
For you never died in bed and stretched your arms to me
or said some last word from the heart I can remember,
always, weeping for you through all my nights and days!"

Literary Analysis
Imagery Which details in this passage stress the violence and cruelty of war and its consequences?

Her voice rang out in tears and the women wailed in answer
and Hecuba led them now in a throbbing chant of sorrow:
"Hector, dearest to me by far of all my sons . . .
and dear to the gods while we still shared this life—
and they cared about you still, I see, even after death.
Many the sons I had whom the swift runner Achilles
caught and shipped on the barren salt sea as slaves
to Samos, to Imbros, to Lemnos[7] shrouded deep in mist!
But you, once he slashed away your life with his brazen spear
he dragged you time and again around his comrade's tomb,
Patroclus whom you killed—not that he brought Patroclus
back to life by that. But I have you with me now . . .
fresh as the morning dew you lie in the royal halls
like one whom Apollo, lord of the silver bow,
has approached and shot to death with gentle shafts."

Literary Analysis
Imagery To which sense does the imagery in lines 356 and 357 appeal most?

Her voice rang out in tears and an endless wail rose up
and Helen, the third in turn, led their songs of sorrow:
"Hector! Dearest to me of all my husband's brothers—
my husband, Paris, magnificent as a god . . .
he was the one who brought me here to Troy—
Oh how I wish I'd died before that day!
But this, now, is the twentieth year for me
since I sailed here and forsook my own native land,
yet never once did I hear from *you* a taunt, an insult.
But if someone else in the royal halls would curse me,
one of your brothers or sisters or brothers' wives
trailing their long robes, even your own mother—
not your father, always kind as my own father—
why, you'd restrain them with words, Hector,
you'd win them to my side . . .
you with your gentle temper, all your gentle words.

7. **Samos** (sam´ äs) . . . **Imbros** (im´ bräs) . . . **Lemnos** (lem´ näs) islands in the Aegean Sea.

Andromache mourning Hector, Jacques Louis David, photo by Peter Willi

And so in the same breath I mourn for you and me,
my doom-struck, harrowed heart! Now there is no one left
in the wide realm of Troy, no friend to treat me kindly—
all the countrymen cringe from me in loathing!"

Her voice rang out in tears and vast throngs wailed
and old King Priam rose and gave his people orders:
"Now, you men of Troy, haul timber into the city!
Have no fear of an Argive ambush packed with danger—
Achilles vowed, when he sent me home from the black ships,
not to do us harm till the twelfth dawn arrives."

At his command they harnessed oxen and mules to wagons,
they assembled before the city walls with all good speed
and for nine days hauled in a boundless store of timber.
But when the tenth Dawn brought light to the mortal world

Critical Viewing

Which details in this painting illustrate Andromache's grief over her husband's death and her concern for her child? **[Analyze]**

Reading Check

Why does Andromache think that the Achaeans will be especially enraged at Astyanax?

they carried gallant Hector forth, weeping tears,
and they placed his corpse aloft the pyre's crest,
flung a torch and set it all aflame.
At last,
when young Dawn with her rose-red fingers shone once more,
the people massed around illustrious Hector's pyre . . .
And once they'd gathered, crowding the meeting grounds,
they first put out the fires with glistening wine,
wherever the flames still burned in all their fury.
Then they collected the white bones of Hector—
all his brothers, his friends-in-arms, mourning,
and warm tears came streaming down their cheeks.
They placed the bones they found in a golden chest,
shrouding them round and round in soft purple cloths.
They quickly lowered the chest in a deep, hollow grave
and over it piled a cope of huge stones closely set,
then hastily heaped a barrow, posted lookouts all around
for fear the Achaean combat troops would launch their attack
before the time agreed. And once they'd heaped the mound
they turned back home to Troy, and gathering once again
they shared a splendid funeral feast in Hector's honor,
held in the house of Priam, king by will of Zeus.

And so the Trojans buried Hector breaker of horses.

illustrious (i lus′ trē əs) *adj.* distinguished; famous

Review and Assess

Thinking About the Selection

1. **Respond:** Describe your reaction to Achilles' treatment of Hector after Hector's death.
2. **(a) Recall:** In Book 22, lines 11–49, what three courses of action does Hector consider? **(b) Recall:** What does Hector decide to do? **(c) Analyze:** In what way is this decision consistent with his character?
3. **(a) Recall:** After he has been fatally wounded, for what does Hector plead with Achilles? **(b) Analyze:** What does Achilles' response to Hector's dying wish suggest about him?
4. **(a) Infer:** In Book 24, what change does Homer portray in Achilles? **(b) Draw Conclusions:** What message do you think Homer meant to convey through this change?
5. **Evaluate:** Do you think that Achilles behaves heroically in the *Iliad?* Why or why not?

Integrate Language Skills

Vocabulary Development Lesson

Word Analysis: Latin Root *-lustr-*

The words *lustrous* and *illustrious* both contain the Latin root *-lustr-*, which means "light" or "shine." Use your understanding of this root to write a brief definition of the words below. Use a dictionary to check your work.

1. luster
2. lackluster
3. illustrate

Spelling Strategy

When you use the suffix *-ous* to form an adjective, you may have to alter the ending of the base word. For example, the adjective *lustrous* comes from the noun *luster*. Use the suffix *-ous* to form an adjective from the following nouns.

1. glory
2. number
3. volume

Concept Development: Synonym or Antonym?

Review the vocabulary words on page 344. Then, indicate whether the word pairs below are synonyms—words with the same meaning—or antonyms—words with opposite meanings.

1. implore, plead
2. whetted, blunted
3. brandished, wielded
4. marshals, manages
5. stinted, limited
6. lustrous, dull
7. gaunt, robust
8. illustrious, eminent

Grammar and Style Lesson

Commas With Quotations

Use a comma after short introductory expressions that precede direct quotations. Do not use a comma when you are only quoting a word, phrase, or fragment of a complete sentence.

Direct quotations:

. . . the fighter cried aloud, "My time has come!"

But Zeus who marshals the storm clouds warned his queen, "Now, Hera, don't fly into such a rage at fellow gods. . . ."

Partial quotations:

Homer refers to Achilles as "the swift runner."

The epithet "white-armed" is often used for the goddess Hera in the *Iliad*.

Practice Revise each sentence below as necessary for the correct use of commas. If a sentence requires no revision, write *Correct*.

1. Hector begs Achilles "Don't let the dogs devour me by the Argive ships!"
2. The phrase, "breaker of horses" is used to describe Hector.
3. Achilles replies, "Beg no more."
4. Before he dies, Hector predicts "But now beware, or my curse will draw god's wrath upon your head."
5. In a striking image, Homer speaks of "young Dawn with her rose-red fingers."

Writing Application Write a paragraph summarizing the action in Book 24. Include at least two direct quotations and one partial quotation in your writing.

WG *Prentice Hall Writing and Grammar Connection: Diamond Level, Chapter 27, Section 4*

GLOSSARY

abases (ä bās′ əz) *v.* lowers, brings down

abhor (ab hôr′) *v.* feel disgust for; hate

accolade (ak′ ə lād′) *n.* anything done as a sign of praise or respect

accordance (ə kôrd′ 'ns) *n.* agreement

accrue (ə krōō′) *v.* come to as an advantage or a right

acute (ə kyōōt′) *adj.* sharp; intense

adjured (a joord′) *v.* ordered solemnly

adroit (ə drɔit′) *adj.* skillful

affably (af′ ə blē) *adv.* in a friendly manner

affidavit (af ə dā′ vit) *n.* legal document containing sworn testimony

affinity (ə fin′ i tē) *n.* natural liking

affliction (ə flik′ shən) *n.* something that causes pain or distress

altruistic (al′ trōō is′ tik) *adj.* selfless

ancestral (an ses′ trəl) *adj.* relating to the people from whom one is descended

anguish (āŋ′ gwish) *n.* great suffering

anguished (aŋ′ gwisht) *adj.* showing worry, grief, or pain

anoint (ə nɔint′) *v.* rub oil or ointment on

anticipate (an tis′ ə pāt) *v.* expect

antiquity (an tik′ wə tē) *n.* early history

appropriate (ə prō′ prē āt′) *v.* take for one's own use

assent (ə sent′) *n.* expression of agreement

assertions (ə sur′ shənz) *n.* claims

assimilate (ə sim′ ə lāt′) *v.* absorb; incorporate into a greater body

avail (ə vāl′) *n.* benefit; use

avenged (ə venjd′) *v.* took revenge on behalf of

avenger (ə venj′ er) *n.* one who takes revenge

awe (ô) *n.* feelings of fear and wonder

babel (bab′ əl) *n.* confusion of voices

bangle (baŋ′g'l) *n.* decorative bracelet

bashful (bash′ fəl) *adj.* shy

beneficent (be nef′ ə sənt) *adj.* kind; helpful

benevolent (bə nev′ ə lənt) *adj.* charitable

bereft (bē reft′) *adj.* deprived or robbed

beseeching (bē sēch′ iŋ) *adj.* pleading

bewildered (bi wil′ dərd) *adj.* puzzled; confused

bias (bī əs) *n.* prejudice; partiality

bland (bland) *adj.* mild

blaspheming (blas fēm′ iŋ) *adj.* irreverent

blasphemous (blas′ fə məs) *adj.* showing disrespect toward God or religious teachings

blight (blīt) *n.* destructive disease

bountiful (bount′ tə fəl) *adj.* abundant

brandished (bran′ dishd) *v.* waved or shook in a threatening manner

brazen (brā′ zən) *adj.* literally, of brass; shamelessly bold

brevity (brev′ ə tē) *n.* briefness

brusquely (brusk′ lē) *adv.* abruptly

buffeted (buf′ it id) *v.* struck sharply

calamity (kə lam′ ə tē) *n.* deep trouble

calculating (kal′ kyōō lāt iŋ) *adj.* shrewd

candor (kan′ dər) *n.* open honesty

caricature (kar′ i kə chər) *n.* imitation that is so distorted or inferior as to seem ridiculous

carnivorous (kär niv′ ə rəs) *adj.* meat-eating

cascade (kas kād′) *n.* small, steep waterfall

chasm (kaz′ əm) *n.* deep crack in Earth's surface

chastised (chas′ tīzd) *v.* punished

chastisements (chas′ tiz mənts) *n.* punishments

chide (chīd) *v.* scold

clemency (klem′ ən sē) *n.* mercy

clenched (klencht) *adj.* gripped firmly

commiserate (kə miz′ ər āt) *v.* share grief

compassionate (kəm pash′ ən it) *adj.* feeling or showing sympathy or pity

comprised (kəm prīzd′) *v.* included; consisted of

conflagration (kän′ flə grā′ shən) *n.* large, destructive fire

congealed (kən jēld′) *v.* thickened; solidified

conjectures (kən jek′ chərz) *n.* guesses

connoisseur (kän′ ə sur′) *n.* person with expert judgment and taste

connotations (kän′ ə tā′ shənz) *n.* ideas associated with a word

considerably (kən sid′ er ə blē) *adv.* to a great degree

consolation (kän′ sə lā′ shən) *n.* comfort; something that eases sadness

consonant (kän′ sə nənt) *adj.* in agreement

constitution (kän stə tōō′ shən) *n.* structure or make-up of a person or thing

consult (kən sult′) *v.* seek advice from

consummation (kän′ sə mā′ shən) *n.* state of supreme perfection

contemplation (kän′ təm plā′ shən) *n.* thoughtful inspection or study

contemptuously (kən temp′ chōō əs lē) *adv.* scornfully; disrespectfully

contention (kən ten′ shən) *n.* quarreling

contraband (kän′ trə band′) *n.* unlawful or forbidden goods

contrary (kän′ trer ē) *adj.* opposing

convalescent (kän′ və les′ 'nt) *n.* person who is recovering health after illness

convergent (kən vur′ jənt) *adj.* coming together at a point

corrupt (kə rupt′) *adj.* spoiled by sin or dishonesty; rotten

countenance (koun′ tə nəns) *n.* the look on a person's face

courtly (kôrt′ lē) *adj.* dignified; polite

covenant (kuv′ ə nənt) *n.* serious, binding agreement

crone (krōn) *n.* very old woman

cue (kyōō) *n.* prompt or reminder

culmination (kul′ mə nā′ shən) *n.* climax

debacle (di bäk′ əl) *n.* overwhelming failure or defeat

deference (def′ ər əns) *n.* respectful submission to the desires or opinions of another

deficiency (dē fish′ ən sē) *n.* shortage

degree (di grē′) *n.* step; stage; level

demarcation (dē′ mär kā′ shən) *n.* boundary

denounce (dē nouns′) *v.* accuse publicly

deportees (dē′ pôr tēz′) *n.* people forced by official order to leave a country

desecrating (des′ i krāt′ iŋ) *v.* treating as not sacred

despicable (des′ pi kə bəl) *adj.* deserving to be despised; contemptible

despond (di spänd′) *v.* lose

despondent (di spän′ dənt) *adj.* hopeless

despotism (des′ pət iz′ əm) *n.* system of government in which the ruler has absolute power

destitute (des′ tə tōōt′) *adj.* extremely poor

dexterity (deks ter′ ə tē) *n.* skillfulness in the use of one's hands

diabolical (dī ə bäl′ ik əl) *adj.* wicked

discord (dis′ kôrd) *n.* dissension; conflict

discrimination (dis krim′ ə nā′ shən) *n.* show of partiality or prejudice

disdain (dis dān′) *n.* strong dislike

dispatch (di spach′) *v.* kill

dispel (di spel′) *v.* cause to vanish

dispersed (di spurst′) *adj.* scattered

disposed (di spōzd′) *adj.* tending toward

disreputable (dis rep′ yoo tə bəl) *adj.* not fit to be seen or approved

dissipation (dis′ ə pā′ shən) *n.* wasteful or immoral behavior; overindulgence

distinguishing (di stiŋ′ gwish iŋ) *adj.* serving to mark as separate or different

divergent (də vur′ jənt) *adj.* differing from each other

divinations (div′ ə nā′ shənz) *n.* divine predictions

dominion (də min′ yən) *n.* area of rule

dregs (dregz) *n.* last, most undesirable parts

drudgery (druj′ er ē) *n.* hard, tiresome work

dubious (dōō′ bē əs) *adj.* doubtful; suspect

duped (dōōpt) *v.* tricked; fooled

earnest (ur′ nist) *adj.* serious; not joking

ecstasy (ek′ stə sē) *n.* great joy

eddies (ed′ ēz) *n.* waters moving in circles against the main current

elated (ē lāt′ əd) *adj.* extremely happy; joyful

elixir (ē liks′ ir) *n.* magical potion that cures all ailments

eloquence (el′ ə kwəns) *n.* skillful speech

emigrate (em′ i grāt′) *v.* leave one place to live in another

endeavor (en dev′ ər) *n.* earnest attempt at achievement

endowed (en doud′) *v.* provided with

enmity (en′ mə tē) *n.* state of being enemies; antagonism; hostility

enraptured (en rap′ chərd) *adj.* completely delighted; spellbound

entrails (en′ trālz) *n.* intestines; guts

entwined (en twīnd′) *v.* twisted together

entwines (en twīnz′) *v.* twists together

enumerating (ē nōo′ mər āt′ iŋ) *v.* counting; listing

environs (en vī′ rənz) *n.* surrounding area

envoys (än′ vȯiz) *n.* messengers

epidemic (ep′ ə dem′ ik) *n.* rapidly and widely spreading disease

equable (ek′ wə bəl) *adj.* steady; uniform

esteemed (e stēmd′) *v.* valued; respected

estranged (e strānjd′) *adj.* isolated and unfriendly; alienated

euphemisms (yōō′ fə miz′ əmz) *n.* words or phrases that are less expressive or direct but are considered less offensive than others

evasions (i vā′ shənz) *n.* attempts to avoid duties or questions

exalted (ig zôlt′ əd) *adj.* lifted high because of dignity or honor

excruciating (eks krōō′ shē āt′ iŋ) *adj.* causing intense mental or bodily pain

exhorting (eg zôrt′ iŋ) *v.* urging

exhumed (eks hyōōmd′) *v.* brought up from a grave; brought to light

expanse (ek spans′) *n.* very large open area

extirpate (ek′ stər pāt′) *v.* exterminate

extortions (eks tôr′ shənz) *n.* acts of obtaining money or something else through threats, violence, or misuse of authority

extravagant (ek strav′ ə gənt) *adj.* excessive; spending more than is needed

exuded (ig zōōd′ id) *v.* discharged a liquid through the skin

exulting (eg zult′ iŋ) *v.* rejoicing

exults (eg zults′) *v.* rejoices greatly

fathom (fath′ əm) *v.* probe the depths of; understand

fathomless (fath′ əm les) *adj.* immeasurably deep

feigning (fān′ iŋ) *adj.* pretending

fervent (fur′ vənt) *adj.* intensely devoted

fervor (fur′ vər) *n.* strong feeling; zeal

fettered (fet′ ərd) *v.* shackled; chained

fetters (fet′ ərz) *n.* shackles; chains

flittering (flit′ ər iŋ) *adj.* flapping the wings rapidly; fluttering

flounders (floun′ dərz) *v.* struggles to move

flourish (flur′ ish) *n.* fanfare, as of trumpets

flourishes (flur′ ish ez) *v.* thrives

foretaste (fôr′ tāst′) *n.* slight experience or hint of something that is still to come

forlornly (fôr lôrn′ lē) *adv.* in a sad or lonely manner because of isolation or desertion

foundering (foun′ dər iŋ) *n.* stumbling; sinking; becoming stuck

fraternized (frat′ ər nīzd′) *v.* associated in a brotherly way; socialized

frivolous (friv′ ə ləs) *adj.* silly and light-minded; not sensible

frugality (frōō gal′ ə tē) *n.* thrift

frugally (frōō′ gə lē) *adv.* thriftily

fungus (fuŋ′ gəs) *n.* mildew; any of a group of plants lacking leaves and roots, including mushrooms, mold, and so on

furtive (fur′ tiv) *adj.* done in a sneaky way

furtively (fur′ tiv lē) *adv.* in a sneaky manner, as if to hinder observation

gaudy (gôd′ ē) *adj.* tastelessly showy

gaunt (gônt) *adj.* thin and bony; haggard

gawking (gôk′ iŋ) *v.* staring foolishly; gaping

gentry (jen′ trē) *n.* landowning families ranked just below the nobility

glaze (glāz) *v.* fit glass to a window; cover with a shiny finish

glean (glēn) *v.* collect grain left by reapers

glimmering (glim′ ər iŋ) *v.* flickering; giving a faint, unsteady light

glistens (glis′ enz) *v.* shines or sparkles with reflected light

grafter (graft′ ər) *n.* someone who takes advantage of his or her position to gain money or property dishonestly

gratify (grat′ i fī′) *v.* please

grotesque (grō tesk′) *adj.* strangely distorted

guile (gīl) *n.* trickery

gyration (jī rā′ shən) *n.* circular motion

haggard ((hag′ ərd) *adj.* wasted; worn

harrowed (har′ ōd) *v.* distressed

harrowing (har′ ō iŋ) *adj.* frightening

hastened (hās′ ənd) *v.* hurried

hazards (haz′ ərdz) *n.* dangers

heralds (her′ əldz) *v.* announces; introduces

homage (häm′ ij) *n.* act of reverence

hordes (hôrdz) *n.* large moving crowds; tribes

hypocrite (hip′ ə krit) *n.* someone who pretends to be virtuous

illustrious (i lus′ trē əs) *adj.* outstanding

imminent (im′ ə nənt) *adj.* about to happen

immobile (i mō′ bəl) *adj.* not moving

immolation (im′ ə lā′ shən) *n.* offering or killing made as a sacrifice

immortality (im′ môr tal′ i tē) *n.* unending existence

imperceptibly (im′ pər sep′ tə blē) *adv.* without being noticed

imperishable (im per′ ish ə bəl) *adj.* indestructible

impertinence (im pʉrt′ 'n əns) *n.* insolence

impervious (im pur′ vē əs) *adj.* not affected by, or unable to be damaged

impetus (im′ pə təs) *n.* driving force

implore (im plôr′) *v.* beg

importunity (im′ pôr tōōn′ i tē) *n.* persistence

imposingly (im pō′ ziŋ lē) *adv.* making a strong, forceful impression

impracticable (im prak′ ti kə bəl) *adj.* not capable of being put into practice

impudence (im′ pyōō dəns) *n.* boldness

impulsive (im pul′ siv) *adj.* sudden and unthinking

incantation (in′ kan tā′ shən) *n.* chant

incantations (in′ kan tā′ shənz) *n.* chants sung as part of a ritual

incensed (in senst′) *adj.* very angry

incongruous (in käŋ′ grōō əs) *adj.* inconsistent; not fitting a situation

incredulous (in krej′ ʊo ləs) *adj.* disbelieving; doubtful; skeptical

incurred (in kurd′) *v.* brought about through one's own actions

indefinitely (in def′ ə nit lē) *adv.* without a specified limit

indictment (in dīt′ mənt) *n.* formal accusation

indignantly (in dig′ nənt lē) *adv.* in a way showing righteous anger or scorn

indiscreet (in di skrēt′) *adj.* unwise or not careful

induced (in dōōst′) *v.* persuaded; caused

inexorably (in eks′ ə rə blē′) *adv.* without a chance of being stopped

infamous (in′ fə məs) *adj.* disgraceful

infatuation (in fach′ ōō ā′ shən) *n.* foolish or shallow feelings of affection

infirmity (in fur′ mə tē) *n.* weakness; illness

ingenuity (in′ je nōō′ ə tē) *n.* inventiveness

innuendo (in′ yōō en′ dō) *n.* indirect remark or gesture that hints at something

insatiableness (in sā′ shə bəl nəs) *n.* the quality of being impossible to fill

insular (in′ sə lər) *adj.* having a narrow viewpoint

intimacy (in′ tə mə sē) *n.* familiarity; warmth

intolerable (in täl′ ər ə bəl) *adj.* unbearable

intrepid (in trep′ id) *adj.* brave; fearless

intricate (in′ tri kit) *adj.* complicated

intuition (in′ tōō ish′ ən) *n.* instinctive understanding

inverted (in vurt′ id) *adj.* upside down

invoke (in vōk′) *v.* summon; cause to appear

invoked (in vōkt′) *v.* called on for help

invokes (in vōks′) *v.* calls on

iridescent (ir´ ə des´ ənt) *adj.* showing rainbowlike shifts in color

jetty (jet´ ē) *n.* wall or barrier built into a body of water to protect a harbor

jubilant (jōō´ bə lənt) *adj.* extremely happy

ken (ken) *n.* range of understanding

labyrinths (lab´ ə rinths) *n.* structures with an intricate network of winding passages

laden (lād´ ´n) *adj.* carrying a heavy load

lamentation (lam´ ən tā´ shən) *n.* outward expression of grief; weeping; wailing

lamented (lə men´ tid) *v.* felt sorrow for

languishing (lan´ gwish iŋ) *v.* becoming weak

leaden (led´ ´n) *adj.* depressed; dispirited

liquidated (lik´ wi dāt´ id) *adj.* disposed of; ended; killed

loathsome (lōth´ səm) *adj.* detestable

loomed (lōōmd) *v.* appeared in a large or threatening form

lucid (lōō´ sid) *adj.* clear; apparent

lustrous (lus´ trəs) *adj.* shining

malice (mal´ is) *n.* ill will; spite

malicious (mə lish´ əs) *adj.* intending harm

malignant (mə lig´ nənt) *adj.* very harmful

manifestations (man´ ə fes tā´ shənz) *n.* material forms

manifested (man´ ə fest´ id) *v.* proved or revealed

manifold (man´ ə fōld´) *adj.* many; various

marshals (mär´ shəlz) *v.* commands

meager (mē´ gər) *adj.* thin; lean

mediocre (mē´ dē ō´ kər) *adj.* inferior

mitigated (mit´ ə gāt´ id) *v.* eased

mobilized (mō´ bə līzd) *v.* prepared for action or battle

monotone (män´ ə tōn´) *n.* sound or song that repeats a single note

monotonously (mə nät´ ´n əs lē) *adv.* going on and on without variation

monotony (mə nät´ ´n ē) *n.* tedious sameness

morose (mə rōs´) *adj.* gloomy

munificence (myōō nif´ ə səns) *n.* great generosity

murmur (mur´ mər) *n.* low, indistinct, continuous sound

mutely (myoot´ lē) *adv.* silently; without the capacity to speak

myriad (mir´ ē əd) *adj.* many; varied

myriads (mir´ ē ədz) *n.* great numbers of persons or things

naturalistic (nach´ ər ə lis´ tik) *adj.* faithful to nature, or in imitation of what is natural

navigated (nav´ i gāt´ əd) *v.* piloted; steered a boat

nimble (nim´ bəl) *adj.* able to move quickly and lightly; agile

nocturnal (näk tur´ nəl) *adj.* relating to or occurring during the night

nonchalantly (nän´ shə länt´ lē) *adv.* in a casually indifferent manner

notions (nō´ shənz) *n.* ideas

oblique (ə blēk´) *adj.* not straightforward

obsequiously (əb sē´ kwē əs lē) *adv.* in a manner that shows a willingness to serve

obsessed (əb sest´) *adj.* greatly preoccupied

obsolete (äb´ sə lēt´) *adj.* no longer useful

obstinacy (äb´ stə nə sē) *n.* stubbornness

obstinate (äb´ stə nət) *adj.* stubborn

ominous (äm´ ə nəs) *adj.* hinting at bad things to come

omnipotent (äm nip´ ə tənt) *adj.* having unlimited power or authority

opaque (ō pāk´) *adj.* not shining; dull

oratory (ôr´ ə tôr´ ē) *n.* public speaking

painstakingly (pānz´ tāk iŋ lē) *adv.* using great diligence or care

pallid (pal´ id) *adj.* pale

palpable (pal´ pə bəl) *adj.* able to be touched, felt, or handled

paraphernalia (par´ ə fər nāl´ yə) *n.* articles of equipment

paternal (pə tur´ nəl) *adj.* like a father

pathos (pā´ thäs´) *n.* quality in something that evokes pity or compassion

perfunctorily (pər fuŋk´ tôr i lē) *adv.* indifferently; with little interest or care

perilous (per´ ə ləs) *adj.* dangerous

perjured (pur´ jərd) *adj.* purposely false

pervades (pər vādz´) *v.* spreads throughout

pestilence (pes´ tə lens) *n.* plague

piety (pī´ ə tē) *n.* devotion to religious duties

pillaging (pil´ ij iŋ) *v.* plundering; looting

pitiable (pit´ ē ə bəl) *adj.* inspiring or deserving of pity (may be used scornfully)

placidly (plas´ id lē) *adv.* calmly

plaintive (plān´ tiv) *adj.* expressing sorrow

plateau (pla tō´) *n.* elevated tract of relatively level land

plight (plīt) *n.* sad or difficult situation

plunder (plun´ dər) *v.* rob by force in warfare

plundered (plun´dərd) *adj.* stripped of possessions

poised (poizd) *adj.* balanced and steady, as though suspended

pomp (pämp) *n.* ceremonial splendor

portents (pôr´ tents) *n.* signs that suggest what is about to occur

posterity (päs ter´ ə tē) *n.* future generations of people

precepts (prē´ septs) *n.* rules of conduct

precipitous (prē sip´ ə təs) *adj.* steep like a precipice; sheer

presumed (prē zōōmd´) *v.* supposed

primal (prī´ məl) *adj.* original; fundamental

primeval (prī mē´ vəl) *adj.* having to do with the earliest times

pristine (pris´ tēn´) *adj.* unspoiled

proclaim (prō klām´) *v.* declare

proclaiming (prō klām´ iŋ) *v.* declaring

prodigal (präd´ i gəl) *n.* person who spends money wastefully

prodigy (präd´ ə jē) *n.* person of very great ability

proffering (präf´ ər iŋ) *v.* offering

profusion (prə fyōō´ zhən) *n.* abundance

prone (prōn) *adj.* lying face downward

prophecy (präf´ ə sē) *n.* prediction

prophesied (präf´ ə sīd) *v.* predicted

prophet (präf´ ət) *n.* inspired person who speaks great truths or foretells the future

prophetic (prō fet´ ik) *adj.* having to do with predicting the future; giving a prediction

proprieties (prə prī´ ə tēz) *n.* conformities with what is fitting, suitable, or proper

prospective (prō spek´ tiv) *adj.* likely to be or to become in the future

prostrate (präs´ trāt) *adj.* lying face downward

protracted (prō trakt´ id) *adj.* extended

provincial (prō vin´ shəl) *adj.* lacking in sophistication

prowess (prou´ is) *n.* ability

putrefy (pyōō´ trə fī) *v.* rot; decompose

putrid (pyōō´ trid) *adj.* rotten; stinking

rank (raŋk) *adj.* foul; odorous

reapers (rē´ pərz) *n.* those who gather a crop by cutting

rebuked (ri byōōkt´) *v.* scolded sharply

reciprocity (res´ ə präs´ ə tē) *n.* mutual exchange

recompense (rek´ əm pens´) *n.* payment of what is owed; reward

rectify (rek´ tə fī) *v.* right

redeem (ri dēm´) *v.* buy back; fulfill a promise

reluctant (ri luk´ tənt) *adj.* showing hesitation; unwilling

renown (ri noun´) *n.* fame

repentance (ri pen´ təns) *n.* sorrow for wrongdoing; remorse

replete (ri plēt´) *adj.* well-filled; stocked

reposes (ri´ pōz´ əz) *v.* puts to rest

reprimand (rep´ rə mand´) *v.* chastise; blame

reprobate (rep´ rə bāt) *n.* scoundrel

resistant (ri zis´ tənt) *adj.* strong; firm

resolutely (rez´ ə lōōt´ lē) *adv.* in a determined way; without hesitation

resplendent (ri splen´ dənt) *adj.* brightly shining; dazzling

retorted (ri tôrt´ id) *v.* replied, especially in a sharp or challenging way

retribution (re´ trə byoo´ shən) *n.* punishment; revenge

revelation (rev´ ə lā´ shən) *n.* striking disclosure of something

reverberates (ri vur´ bə rātz´) *v.* echoes; sounds again

reverence (rev´ rəns) *v.* show great respect

ritual (rich´ ōō əl) *n.* observance of prescribed rules

sacrosanct (sak′ rō saŋkt′) *adj.* sacred

sated (sāt′ id) *v.* completely satisfied

scorn (skôrn) *n.* contempt; open dislike or derision; *v.* reject

scruples (skrōō′ pəlz) *n.* feelings of doubt over what is ethical

scurry (skʉr′ ē) *v.* run hastily; scamper

sediment (sed′ ə mənt) *n.* waste material that settles to the bottom of a liquid

self-abnegation (self ab′ ne gā′ shən) *n.* self-denial; lack of consideration for oneself or one's own interests

sensual (sen′ shoo əl) *adj.* pleasing to the senses

sequence (sē′ kwəns) *n.* order; succession

serene (sə rēn′) *adj.* clear; calm; peaceful

serenity (sə ren′ ə tē) *n.* peace; tranquillity

serpentine (sʉr′ pən tēn′) *adj.* snakelike

shards (shärdz) *n.* sharp fragments

sheaves (shēvz) *n.* bundles of cut stalks of grain

shrewdest (shrōōd′ est) *adj.* most cunning or clever

shroud (shrəud) *n.* cloth sometimes used to wrap a corpse for burial

siege (sēj) *n.* the surrounding of a fortified place by an opposing force, such as an army

sinister (sin′ is tər) *adj.* wicked

skulks (skulks) *v.* lurks in a cowardly way

sleek (slēk) *adj.* smooth; glossy

sojourn (sō′ jʉrn) *n.* visit

solitary (säl′ ə ter′ ē) *adj.* lone; single; sole

solitude (säl′ ə tood′) *n.* seclusion; isolation

somber (säm′ bər) *adj.* dark; gloomy; serious

sordid (sôr′ did) *adj.* filthy; depressingly wretched

sovereign (säv′ rən) *adj.* chief, superior; highest; *n.* monarch or ruler

spendthrift (spend′ thrift′) *n.* person who spends money carelessly

squalid (skwäl′ id) *adj.* foul, especially as the result of neglect; wretched

squandered (skwän′ dərd) *v.* wasted

squandering (skwän′ dər iŋ) *v.* spending money wastefully

steadfast (sted′ fast′) *adj.* firm; not changing

stealthily (stel′ thə lē) *adv.* secretly

stems (stemz) *v.* stops or dams up (as a river)

stinted (stint′ id) *v.* limited to a certain quantity

stoically (stō′ iklē) *adv.* done with indifference to pain or pleasure

strains (strānz) *n.* passages of music; tunes

stupor (stōō′ ər) *n.* mental dullness

submerges (səb mʉrj′ əz) *v.* covers over

submissive (sub mis′ iv) *adj.* yielding; giving in without resistance

subordinate (sə bôr′ də nit) *adj.* inferior; ranking under or below

subsided (səb sīd′ əd) *v.* settled; lessened

succor (suk′ ər) *n.* aid; relief

suffuses (sə fyōō′ zez) *v.* overspreads; fills with a glow

summit (sum′ it) *n.* highest point

sumptuous (sump′ chōō əs) *adj.* lavish

superimposed (sʊo′ pər im pōzd′) *v.* placed on top of something else

supple (sup′ əl) *adj.* easily bent; flexible

sustained (sə stānd′) *v.* maintained; supported

taciturn (tas′ ə tʉrn) *adj.* not given to talking; almost always silent

tactless (takt′ lis) *adj.* unskilled in dealing with people

talisman (tal′ is mən) *n.* charm or token; lucky object

tangible (tan′ jə bəl) *adj.* definite; objective

tardily (tär′ də lē) *adv.* late

teemed (tēmd) *v.* was full of; swarmed

tempest (tem′ pist) *n.* storm

tempo ((tem′ pō) *n.* rate of speed; pace

tenacity (tə nas′ ə tē) *n.* persistence

tenuous (ten′ yōō əs) *adj.* slender or fine, as a fiber

terminal (tʉr′ mə nəl) *adj.* fatal; ending in death

terminology (tʉr′mə näl′ ə jē) *n.* terms used in a specific discipline

throngs (thrôŋz) *n.* crowds

thwarted (thwôrt′ əd) *v.* hindered

timidity (tə mid′ ə tē) *n.* quality of being shy and easily frightened

tremulous (trem′ yōō ləs) *adj.* quivering; shaking; trembling

troop (trōōp) *v.* march in a group

truncated (truŋ′ kāt əd) *adj.* cut short; with an angle cut off

tumult (tōō′ mult′) *n.* commotion; confusion

unfettered (un fet′ ərd) *adj.* unrestrained

unhampered (un ham′ pərd) *adv.* freely; without interference

unmarred (un märd′) *adj.* unspoiled

unrestrained (un ri strānd′) *v.* not checked or controlled

vassal (vas′ əl) *n.* person who holds land under the feudal system, pledging loyalty to an overlord

vehemently (vē′ ə mənt lē) *adv.* intensely

veiled (vāld) *v.* covered or masked

vitality (vī tal′ ə tē) *n.* energy; life force

vivacity (vī vas′ ə tē) *n.* liveliness

void (vɔid) *n.* empty space; total emptiness

vulgar (vul′ gər) *adj.* coarse; common

ward (wôrd) *v.* turn aside (something threatening)

well-being (wel bē′ iŋ) *n.* the state of being well; health, happiness, or prosperity

wharf (wôrf) *n.* structure built as a landing place for boats

whetted (wet′ id) *adj.* sharpened

wiles (wīlz) *n.* sly tricks

wizened (wiz′ ənd) *adj.* dried up and wrinkled due to age

writhes (rīthz) *v.* twists and turns the body, as in agony

zeal (zēl) *n.* ardor; fervor

LITERARY TERMS HANDBOOK

ALLEGORY An *allegory* is a literary work with two or more levels of meaning—a literal level and one or more symbolic levels. The events, settings, objects, or characters in an allegory—the literal level—stand for ideas or qualities, such as goodness, tyranny, salvation, and so on. Dante's *Divine Comedy* (p. 612) is an allegory written in the Middle Ages, when allegorical writing was common. Many works can be read allegorically as well as literally, requiring a reader's effort to match every element at the literal level with a corresponding element at the symbolic level. Allegories are also written in the form of parables.

See also Fable *and* Parable.

ALLITERATION *Alliteration* is the repetition of initial consonant sounds in accented syllables. Derek Walcott uses alliteration in these lines from "Omeros" (p. 1203):

> . . . higher than those hills / of infernal anthracite.

Especially in poetry, alliteration is used to emphasize and to link words, as well as to create musical sounds.

ALLUSION An *allusion* is a reference to a well-known person, place, event, literary work, or work of art. Writers often make allusions to the Bible, classical Greek and Roman myths, plays by Shakespeare, historical events, and other material with which they expect their readers to be familiar. Canto V of the *Inferno* by Dante (p. 629) contains an allusion to the story of Lancelot.

AMBIGUITY *Ambiguity* is the effect created when words suggest and support two or more divergent interpretations. Ambiguity may be used in literature to express experiences or truths that are complex or even contradictory.

See also Irony.

ANALOGY An *analogy* is an extended comparison of relationships. It is based on the idea or insight that the relationship between one pair of things is like the relationship between another pair. Unlike a metaphor, another form of comparison, an analogy involves an explicit comparison, often using the word *like* or *as*.

See also Metaphor *and* Simile.

ANAPEST *See* Meter.

ARCHETYPAL LITERARY ELEMENTS *Archetypal literary elements* are patterns in literature found around the world. For instance, the occurrence of events in threes is an archetypal element of fairy tales. *The Epic of Gilgamesh* (p. 14) presents an archetypal battle between the forces of good and the forces of evil. Certain character types, such as mysterious guides, are also archetypal elements of traditional stories. According to some critics, these elements express in symbolic form truths about the human mind.

ASSONANCE *Assonance* is the repetition of vowel sounds in stressed syllables containing dissimilar consonant sounds.

See also Consonance.

BALLAD A *ballad* is a song that tells a story, often about adventure or romance, or a poem imitating such a song. Most ballads are divided into four- or six-line stanzas, are rhymed, use simple language, and depict dramatic action. Many ballads employ a repeated refrain. Some use incremental repetition, in which the refrain is varied slightly each time it appears.

BLANK VERSE *Blank verse* is unrhymed poetry usually written in iambic pentameter (*see* Meter). Occasional variations in rhythm are introduced in blank verse to create emphasis, variety, and naturalness of sound. Because blank verse sounds much like ordinary spoken English, it is often used in drama, as by Shakespeare, and in poetry.

See also Meter.

CARPE DIEM A Latin phrase, *carpe diem* means "seize the day" or "make the most of passing time." Many great literary works have been written with the *carpe diem* theme.

CHARACTER A person (though not necessarily a human being) who takes part in the action of a literary work is known as a character. Characters can be classified in different ways. A character who plays an important role is called a *major character*. A character who does not is called a *minor character*. A character who plays the central role in a story is called the *protagonist*. A character who opposes the *protagonist* is called the *antagonist*. A *round character* has many aspects to his or her personality. A *flat character* is defined by only a few qualities. A character who changes is called *dynamic*; a character who does not change is called *static*.

See also Characterization *and* Motivation.

CHARACTERIZATION *Characterization* is the act of creating and developing a character. A writer uses *direct characterization* when he or she describes a character's traits explicitly. Writers also use *indirect characterization*. A character's traits can be revealed indirectly in what he or she says, thinks, or does; in a description of his or her appearance; or in the statements, thoughts, or actions of other characters.

See also Character *and* Motivation.

CHOKA A traditional Japanese verse form, *choka* are poems that consist of alternating lines of five and seven syllables, with an additional seven-syllable line at the end. There is no limit to the number of lines in a choka. Choka frequently end with one or more *envoys* consisting of five lines of five, seven, five, seven, and seven syllables. Generally, the envoys elaborate or summarize the theme of the main poem.

CLIMAX The *climax* is the high point of interest or suspense in a literary work. Often, the climax is also the crisis in the plot, the point at which the protagonist changes his or her understanding or situation. Sometimes, the climax coincides with the *resolution*, the point at which the central conflict is ended.

See also Plot.

COMEDY A *comedy* is a literary work, especially a play, that has a happy ending. A comedy often shows ordinary characters in conflict with their society. Types of comedy include *romantic comedy*, which involves problems between lovers, and the *comedy of manners*, which satirically challenges the social customs of a sophisticated society. Comedy is often contrasted with tragedy, in which the protagonist meets an unfortunate end.

See also Drama *and* Tragedy.

CONCEIT A *conceit* is an unusual and surprising comparison between two very different things. This special kind of metaphor or complicated analogy is often the basis for a whole poem. *Petrarchan conceits* make extravagant claims about the beloved's beauty or the speaker's suffering, with comparisons to divine beings, powerful natural forces, and objects that contain a given quality in the highest degree. See Petrarch's "Laura" (p. 675) for an example.

See also Metaphor.

CONFLICT A *conflict* is a struggle between opposing forces. Sometimes, this struggle is internal, or within a character. At other times, the struggle is external, or between the character and some outside force. The outside force may be another character, nature, or some element of society, such as a custom or a political institution. Often, the conflict in a work combines several of these possibilities.

See also Plot.

CONNOTATION *Connotation* refers to the associations that a word calls to mind in addition to its dictionary meaning. For example, the words *home* and *domicile* have the same dictionary meaning. However, the first has positive connotations of warmth and security, whereas the second does not.

See also Denotation.

CONSONANCE *Consonance* is the repetition of final consonant sounds in stressed syllables containing dissimilar vowel sounds. Following are some examples of consonance: *black/block; slip/slop; creak/croak; feat/fit; slick/slack.* When each word in the pair is used at the end of a line, the effect is one form of *slant rhyme.*

See also Assonance.

COUPLET A *couplet* is a pair of rhyming lines written in the same meter. A *heroic couplet* is a rhymed pair of iambic pentameter lines. In a *closed couplet*, the meaning and grammar are completed within the two lines.

See also Sonnet.

DACTYL *See* Meter.

DENOTATION *Denotation* is the objective meaning of a word—that to which the word refers, independent of other associations that the word calls to mind. Dictionaries list the denotative meanings of words.

See also Connotation.

DIALECT *Dialect* is the form of a language spoken by people in a particular region or group. Dialects differ from one another in grammar, vocabulary, and pronunciation.

DIALOGUE *Dialogue* is a conversation between characters. Writers use dialogue to reveal character, to present events, to add variety to narratives, and to interest readers. Dialogue in a story is usually set off by quotation marks and paragraphing. Dialogue in a play script generally follows the name of the speaker.

DIARY A *diary* is a personal record of daily events, usually written in prose. Most diaries are not written for publication; sometimes, however, interesting diaries or diaries written by influential people are published.

DICTION *Diction* is a writer's word choice. It can be a major determinant of the writer's style. Diction can be described as formal or informal, abstract or concrete, plain or ornate, ordinary or technical.

See also Style.

DIMETER *See* Meter.

DRAMA A *drama* is a story written to be performed by actors. It may consist of one or more large sections, called acts, which are made up of any number of smaller sections, called scenes.

Drama originated in the religious rituals and symbolic reenactments of primitive peoples. The ancient Greeks, who developed drama into a sophisticated art form, created such dramatic forms as tragedy and comedy.

Oedipus the King (p. 426) is a definitive example of Greek tragedy. The classical dramas of the Greeks and the Romans faded away as the Roman empire declined.

Drama revived in Europe during the Middle Ages. The Renaissance produced a number of great dramatists, most notably England's William Shakespeare. Molière's *Tartuffe* is a comedy of manners, a form of drama popular in the seventeenth century. Goethe's tragic *Faust* (p. 768) represents a peak of nineteenth-century Romanticism. Henrik Ibsen's

A Doll House (p. 864) began a trend toward realistic prose drama and away from drama in verse form. Most of the great plays of the twentieth century are written in prose.

Among the many forms of drama from non-Western cultures are the Nō plays of Japan, such as Zeami's *The Deserted Crone*.

See also Comedy *and* Tragedy.

DRAMATIC MONOLOGUE A *dramatic monologue* is a poem in which an imaginary character speaks to a silent listener. During the monologue, the speaker reveals his or her personality, usually at a moment of crisis.

ELEGY An *elegy* is a solemn and formal lyric poem about death. It may mourn a particular person or reflect on a serious or tragic theme, such as the passing of youth or beauty.

See also Lyric Poem.

END-STOPPED LINE An *end-stopped line* is a line of poetry concluding with a break in the meter and in the meaning. This pause at the end of a line is often punctuated by a period, comma, dash, or semicolon.

See also Run-on Line.

EPIC An *epic* is a long narrative poem about the adventures of gods or of a hero. A *folk epic* is one that was composed orally and passed from storyteller to storyteller. The ancient Greek epics attributed to Homer—the *Iliad* (p. 326) and the *Odyssey*—are folk epics. The *Aeneid* (p. 492), by the Roman poet Virgil, and *The Divine Comedy* (p. 612), by the Italian poet Dante Alighieri, are examples of literary epics from the Classical and Medieval periods, respectively. An epic presents an encyclopedic portrait of the culture in which it was produced.

Epic conventions are traditional characteristics of epic poems, including an opening statement of the theme; an appeal for supernatural help in telling the story (an invocation); a beginning *in medias res* (Latin: "in the middle of things"); catalogs of people and things; accounts of past events; and descriptive phrases.

EPIGRAM An *epigram* is a brief statement in prose or in verse. The concluding couplet in a sonnet may be epigrammatic. An essay may be written in an epigrammatic style.

EPIPHANY *Epiphany* is a term introduced by James Joyce to describe a moment of insight in which a character recognizes a truth. In Colette's "The Bracelet" (p. 1046), the main character's epiphany comes at the end of the story when she realizes she cannot recapture her past.

EPITAPH An *epitaph* is an inscription written on a tomb or burial place. In literature, epitaphs include serious or humorous lines written as if intended for such use. Catullus' "I Crossed Many Lands and a Lot of Ocean" (p. 508) is an example from classical literature.

ESSAY An *essay* is a short nonfiction work about a particular subject. Essays are of many types but may be classified by tone or style as formal or informal. An essay is often classed by its main purpose as descriptive, narrative, expository, argumentative, or persuasive.

EXTENDED METAPHOR *See* Metaphor.

FABLE A *fable* is a brief story, usually with animal characters, that teaches a lesson or moral. The earliest known fables are those attributed to Aesop, a Greek writer of the sixth century B.C. Jean de La Fontaine continued this tradition during the Age of Rationalism with such fables as "The Fox and the Crow" (p. 720) and "The Oak and the Reed" (p. 723).

See also Allegory *and* Parable.

FICTION *Fiction* is prose writing about imaginary characters and events. Some writers of fiction base their stories on real events, whereas others rely solely on their imaginations.

See also Narration *and* Prose.

FIGURATIVE LANGUAGE *Figurative language* is writing or speech not meant to be interpreted literally. Poets and other writers use figurative language to paint vivid word pictures, to make their writing emotionally intense and concentrated, and to state their ideas in new and unusual ways.

Figurative language is classified into various *figures of speech*, including hyperbole, irony, metaphor, metonymy, oxymoron, paradox, personification, simile, and synecdoche.

See also the entries for individual figures of speech.

FOLKLORE The stories, legends, myths, ballads, riddles, sayings, and other traditional works produced orally by a culture are known as *folklore*. Folklore influences written literature in many ways. "The Fisherman and the Jinnee," from *The Thousand and One Nights* (p. 92), is an example of folklore.

FOOT *See* Meter.

FREE VERSE *Free verse* is poetry not written in a regular, rhythmical pattern, or meter. Instead of having metrical feet and lines, free verse has a rhythm that suits its meaning and that uses the sounds of spoken language in lines of different lengths. Free verse has been widely used in twentieth-century poetry. An example is this stanza from Nguyen Thi Vinh's "Thoughts of Hanoi" (p. 1392):

> Brother, we are men,
> conscious of more
> than material needs.
> How can this happen to us
> my friend
> my foe?

GOTHIC *Gothic* is a term used to describe literary works that make extensive use of primitive, medieval, wild, mysterious, or natural elements.

HEPTAMETER *See* Meter.

HEXAMETER *See* Meter.

HYPERBOLE *Hyperbole* is a deliberate exaggeration or overstatement. In *Candide* (p. 732), Voltaire turns a philosophical idea into this figure of speech:

> Pangloss taught metaphysico-theologo-cosmolonigology. He proved admirably that there is no effect without a cause and that in this best of all possible worlds, My Lord the Baron's castle was the best of castles and his wife the best of all possible Baronesses.

Hyperbole may be used for heightened seriousness or for comic effect.

See also Figurative Language.

IAMBIC PENTAMETER *See* Meter.

IMAGE An *image* is a word or phrase that appeals to one or more of the senses—sight, hearing, touch, taste, or smell. In a famous essay on *Hamlet*, T. S. Eliot explained how a group of images can be used as an "objective correlative." By this phrase, Eliot meant that a complex emotional state can be suggested by images that are carefully chosen to evoke this state.

See also Imagery.

IMAGERY *Imagery* is the descriptive language used in literature to re-create sensory experiences. Imagery enriches writing by making it more vivid, setting a tone, suggesting emotions, and guiding readers' reactions. The following lines from Boris Pasternak's "The Weeping Orchard" (p. 1032) show how a poet can use imagery to appeal to several senses in describing the aftermath of a storm:

> Silence. No breath of leaf, nothing
> in the dark but this weird
> gulping, and flapping of slippers,
> and sighs, broken by tears.

IRONY *Irony* is the general name given to literary techniques that involve surprising, interesting, or amusing contradictions. In *verbal irony*, words are used to suggest the opposite of their usual meaning. In *dramatic irony*, there is a contradiction between what a character thinks and what the reader or audience knows to be true. In *irony of situation*, an event occurs that directly contradicts expectations.

LEGEND A *legend* is a widely told story about the past that may or may not be based in fact. A legend often reflects a people's identity or cultural values, generally with more historical truth than that in a myth. *The Epic of Gilgamesh* (p. 14) from Sumeria and the *Shah-nama* from Persia are both based in part on legends. In Europe, the well-known German legend of Johann Faust inspired novels and plays, including Goethe's *Faust* (p. 768).

See also Fable *and* Myth.

LYRIC POEM A *lyric poem* is a poem expressing the observations and feelings of a single speaker. Unlike a narrative poem, it presents an experience or a single effect, but it does not tell a full story. Early Greeks defined a lyric poem as that which was expressed by a single voice accompanied by a lyre. The poems of Archilochus, Callinus, Sappho (p. 376), and Pindar (p. 380) are lyric. Although they are no longer designed to be sung to the accompaniment of a lyre, lyric poems retain a melodic quality that results from the rhythmic patterns of rhymed or unrhymed verse. Modern forms of lyric poems include the elegy, the ode, and the sonnet.

METAPHOR A *metaphor* is a figure of speech in which one thing is spoken of as though it were something else, as in "death, that long sleep." Through this identification of dissimilar things, a comparison is suggested or implied. Octavio Paz uses the following metaphor in his poem "Fable" (p. 1194): "Insects were living jewels." The metaphor suggests the similarities between insects and precious stones.

An *extended metaphor* is developed at length and involves several points of comparison. A mixed metaphor occurs when two metaphors are jumbled together, as in "The thorns of life rained down on him."

A *dead metaphor* is one that has been so overused that its original metaphorical impact has been lost. Examples of dead metaphors include "the foot of the bed" and "toe the line."

See also Figurative Language.

METER *Meter* is the rhythmical pattern of a poem. This pattern is determined by the number and types of stresses, or beats, in each line. To describe the meter of a poem, you must scan its lines. Scanning involves marking the stressed and unstressed syllables, as follows in this excerpt from "Carpe Diem" by Horace (p. 510):

> Be wise! | Drink free, | and in | so short | a space
> Do not | protrac | ted hopes | of life | embrace:
> Whilst we | are talk | ing, en | vious time | doth slide;
> This day's | thine own; | the next | may be | denied.

As you can see, each stressed syllable is marked with a slanted line (´) and each unstressed syllable with a horseshoe symbol (˘). The stresses are then divided by vertical lines into groups called feet. The following types of feet are common in English poetry:

1. *Iamb:* a foot with one unstressed syllable followed by one stressed syllable, as in the word *afraid*
2. *Trochee:* a foot with one stressed syllable followed by one unstressed syllable, as in the word *heather*

3. *Anapest:* a foot with two unstressed syllables followed by one stressed syllable, as in the word *disembark*
4. *Dactyl:* a foot with one stressed syllable followed by two unstressed syllables, as in the word *solitude*
5. *Spondee:* a foot with two stressed syllables, as in the word *workday*
6. *Pyrrhic:* a foot with two unstressed syllables, as in the last foot of the word *unspeak | ably*
7. *Amphibrach:* a foot with an unstressed syllable, one stressed syllable, and another unstressed syllable, as in the word *another*
8. *Amphimacer:* a foot with a stressed syllable, one unstressed syllable, and another stressed syllable, as in *up and down*

A line of poetry is described as *iambic*, *trochaic*, *anapestic*, or *dactylic* according to the kind of foot that appears most often in the line. Lines are also described in terms of the number of feet that occur in them, as follows:

1. *Monometer:* verse written in one-foot lines
2. *Dimeter:* verse written in two-foot lines
3. *Trimeter:* verse written in three-foot lines
4. *Tetrameter:* verse written in four-foot lines
5. *Pentameter:* verse written in five-foot lines
6. *Hexameter:* verse written in six-foot lines
7. *Heptameter:* verse written in seven-foot lines

A complete description of the meter of a line tells both how many feet there are in the line and what kind of foot is most common. Thus, the translated stanza from Horace's ode quoted at the beginning of this entry would be described as being made up of iambic pentameter lines. Poetry that does not have a regular meter is called *free verse*.

See also Free Verse.

METONYMY *Metonymy* is a figure of speech that substitutes something closely related for the thing actually meant. For example, in Genesis (p. 44), it is said, "By the sweat of your brow / Shall you get bread to eat." Here the word *sweat* represents hard labor.

See also Figurative Language.

MOCK EPIC A *mock epic* is a poem about a trivial matter written in the style of a serious epic. The incongruity of style and subject matter produces comic effects.

MODERNISM *Modernism* describes an international movement in the arts during the early twentieth century. Modernists rejected old forms and experimented with the new. Literary Modernists used images as symbols. They presented human experiences in fragments, rather than as a coherent whole, which led to new experiments in the forms of poetry and fiction.

MONOLOGUE A *monologue* is a speech or performance given entirely by one person or by one character.

See also Dramatic Monologue *and* Soliloquy.

MOOD *Mood*, or atmosphere, is the feeling created in the reader by a literary work or passage. Mood may be suggested by the writer's choice of words, by events in the work, or by the physical setting. Julio Cortázar's "House Taken Over" (p. 1182) begins with a description of the narrator's life that sets a mood of comfort and routine. He later introduces an element of unknown danger that contrasts with and finally overcomes the pleasant mood at the beginning.

See also Setting *and* Tone.

MOTIVATION *Motivation* is a reason that explains or partially explains a character's thoughts, feelings, actions, or speech. Characters may be motivated by their physical needs; by their wants, wishes, desires, or dreams; or by their beliefs, values, and ideals. Effective characterization involves creating motivations that make characters seem believable.

MYTH A *myth* is a fictional tale, originally with religious significance, that explains the actions of gods or heroes, the causes of natural phenomena, or both. Allusions to characters and motifs from Greek, Roman, Norse, and Celtic myths are common in English literature. In addition, mythological stories are often retold or adapted.

See also Fable *and* Legend.

NARRATION *Narration* is writing that tells a story. The act of telling a story is also called narration. The *narrative*, or story, is told by a character or speaker called the *narrator*. Biographies, autobiographies, journals, reports, novels, short stories, plays, narrative poems, anecdotes, fables, parables, myths, legends, folk tales, ballads, and epic poems are all narratives, or types of narration.

See also Point of View.

NARRATIVE POEM A *narrative poem* is a poem that tells a story in verse. Three traditional types of narrative poems are ballads, epics, and metrical romances. The *Shah-nama*, the *Iliad* (p. 326), the *Aeneid* (p. 492), and the *Song of Roland* (p. 556) are epic narrative poems. Poets who have written narrative poems include Alexander Pushkin, Victor Hugo, and Wole Soyinka.

NATURALISM *Naturalism* was a literary movement among writers at the end of the nineteenth century and during the early decades of the twentieth century. The Naturalists depicted life in its grimmer details and viewed people as hopeless victims of natural laws.

See also Realism.

NEOCLASSICISM *Neoclassicism* was a literary movement of the late seventeenth and the eighteenth centuries in which writers turned to classical Greek and Roman literary models. Like the ancients, many Neoclassical writers dealt with themes related to proper human conduct. The most popular literary forms of the day—essays, letters, early novels, epigrams, parodies, and satires—reflected this emphasis.

See also Romanticism.

NOVEL A *novel* is an extended work of fiction that often has a complicated plot, many major and minor characters, a unifying theme, and several settings. Novels can be grouped in many ways, based on the historical periods in which they are written (such as Victorian), on the subjects and themes that they treat (such as Gothic or regional), on the techniques used in them (such as stream of consciousness), or on their part in literary movements (such as in Naturalism or Realism). A *novella* is not as long as a novel but is longer than a short story.

OBJECTIVE CORRELATIVE *See* Image.

OCTAVE *See* Stanza.

ODE An *ode* is a long, formal lyric poem with a serious theme. It may have a traditional structure with stanzas grouped in threes, called the *strophe*, the *antistrophe*, and the *epode*. Odes often honor people, commemorate events, or respond to natural scenes. The ancient Greek poet Pindar is famous for odes such as "Olympia 11" (p. 380), praising victorious athletes.

See also Lyric Poem.

ONOMATOPOEIA *Onomatopoeia* is the use of words that imitate sounds. Examples of such words are *buzz*, *hiss*, *murmur*, and *rustle*. In the line ". . . to hear / Rasps in the field," from Wole Soyinka's "Season" (p. 1344), *Rasps* is onomatopoeic. Onomatopoeia creates musical effects and reinforces meaning.

ORAL TRADITION *Oral tradition* is the body of songs, stories, and poems preserved by being passed from generation to generation by word of mouth. Folk epics, ballads, myths, legends, folk tales, folk songs, proverbs, and nursery rhymes are all products of the oral tradition.

See also Ballad, Folklore, Legend, *and* Myth.

OXYMORON An *oxymoron* is a figure of speech that fuses two contradictory ideas, such as "freezing fire" or "happy grief," thus suggesting a paradox in just a few words.

See also Figurative Language *and* Paradox.

PARABLE A *parable* is a short, simple story from which a moral or religious lesson can be drawn. The most famous parables are those in the New Testament. Leo Tolstoy's "How Much Land Does a Man Need?" (p. 835) echoes a biblical parable.

PARADOX A *paradox* is a statement that seems to be contradictory but that actually presents a truth. Wole Soyinka's "Season" (p. 1344) presents this paradox, "Rust is ripeness, rust / And the wilted-corn plume. . . ." Because rust is often associated with metallic corrosion, the statement seems contradictory. However, in the context of the color of harvested crops, the statement makes sense. Because a paradox is surprising or even shocking, it draws the reader's attention to what is being said.

See also Figurative Language *and* Oxymoron.

PARODY A *parody* is a humorous imitation of another work or of a type of work.

PASTORAL *Pastoral* refers to literary works that deal with the pleasures of a simple rural life or with escape to a simpler place and time. The tradition of pastoral literature began in ancient Greece with the poetic idylls of Theocritus. The Roman poet Virgil also wrote a famous collection of pastoral poems, the *Eclogues*.

PENTAMETER *See* Meter.

PERSONA *Persona* means, literally, "a mask." A persona is a fictional self created by an author—a self through whom the narrative of a poem or story is told.

See also Speaker.

PERSONIFICATION *Personification* is a figure of speech in which a nonhuman subject is given human characteristics. Effective personification of things or ideas makes their qualities seem unified, like the characteristics of a person, and their relationship with the reader seem closer.

See also Figurative Language *and* Metaphor.

PLOT *Plot* is the sequence of events in a literary work. The two primary elements of any plot are characters and a conflict. Most plots can be analyzed into many or all of the following parts:

1. The *exposition* introduces the setting, the characters, and the basic situation.
2. The *inciting incident* introduces the central conflict.
3. During the *development*, the conflict runs its course and usually intensifies.
4. At the *climax*, the conflict reaches a high point of interest or suspense.
5. The *denouement* ties up loose ends that remain after the climax of the conflict.
6. At the *resolution*, the story is resolved and an insight is revealed.

There are many variations on the standard plot structure. Some stories begin *in medias res* ("in the middle of things"), after the inciting incident has already occurred. In some stories, the expository material appears toward the middle, in

flashbacks. In many stories, there is no denouement. Occasionally, the conflict is left unresolved.

POETRY *Poetry* is one of the three major types, or genres, of literature, the others being prose and drama. Poetry defies simple definition because there is no single characteristic that is found in all poems and not found in all nonpoems.

Often, poems are divided into lines and stanzas. Poems such as sonnets, odes, villanelles, and sestinas are governed by rules regarding the number of lines, the number and placement of stressed syllables in each line, and the rhyme scheme. In the case of villanelles and sestinas, the repetition of words at the ends of lines or of entire lines is required. However, some poems are written in free verse. Most poems make use of highly concise, musical, and emotionally charged language. Many also use imagery, figurative language, and devices of sound like rhyme.

Types of poetry include *narrative poetry* (ballads, epics, and metrical romances); *dramatic poetry* (dramatic monologues and dramatic dialogues); *lyrics* (sonnets, odes, elegies, and love poems); and *concrete poetry* (a poem presented on the page in a shape that suggests its subject).

POINT OF VIEW The perspective, or vantage point, from which a story is told is its *point of view*. If a character within the story narrates, then it is told from the *first-person point of view*. If a voice from outside the story tells it, then the story is told from the *third-person point of view*. If the knowledge of the storyteller is limited to the internal states of one character, then the storyteller has a *limited point of view*. If the storyteller's knowledge extends to the internal states of all the characters, then the storyteller has an *omniscient point of view*.

PROSE *Prose* is the ordinary form of written language and one of the three major types of literature. Most writing that is not poetry, drama, or song is considered prose. Prose occurs in two major forms: fiction and nonfiction.

PROTAGONIST The *protagonist* is the main character in a literary work. In R. K. Narayan's "An Astrologer's Day" (p. 1366), the protagonist is the astrologer.

PYRRHIC *See* Meter.

QUATRAIN *See* Stanza.

REALISM *Realism* is the presentation in art of details from actual life. During the last part of the nineteenth century and the first part of the twentieth, Realism enjoyed considerable popularity among writers in the English-speaking world. Novels often dealt with grim social realities and presented realistic portrayals of the psychological states of characters.

See also Symbolism.

REFRAIN A *refrain* is a regularly repeated line or group of lines in a poem or song.

See also Ballad.

REGIONALISM *Regionalism* is the tendency to confine one's writing to the presentation of the distinct culture of an area, including its speech, customs, and history.

RHYME *Rhyme* is the repetition of sounds at the ends of words. *End rhyme* occurs when rhyming words appear at the ends of lines. *Internal rhyme* occurs when rhyming words fall within a line. *Exact rhyme* is the use of identical rhyming sounds, as in *love* and *dove*. *Approximate*, or *slant, rhyme* is the use of sounds that are similar but not identical, as in *prove* and *glove*.

RHYME SCHEME *Rhyme scheme* is the regular pattern of rhyming words in a poem or stanza. To indicate a rhyme scheme, assign a different letter to each final sound in the poem or stanza. The following lines from Morris Bishop's translation of Petrarch's "Laura" (p. 675) have been marked.

She used to let her golden hair fly free	*a*
For the wind to toy and tangle and molest;	*b*
Her eyes were brighter than the radiant west.	*b*
(Seldom they shine so now.) I used to see	*a*
Pity look out of those deep eyes on me.	*a*

RHYTHM *See* Meter.

ROMANCE A *romance* is a story that presents remote or imaginative incidents rather than ordinary, realistic experience. The term *romance* was originally used to refer to medieval tales of the deeds and loves of noble knights and ladies. From the eighteenth century on, the term *romance* has been used to describe sentimental novels about love.

ROMANTICISM *Romanticism* was a literary and artistic movement of the eighteenth and nineteenth centuries. In reaction to Neoclassicism, the Romantics emphasized imagination, fancy, freedom, emotion, wildness, the beauty of the untamed natural world, the rights of the individual, the nobility of the common man, and the attractiveness of pastoral life. Important figures in the Romantic Movement include Johann Wolfgang von Goethe, Victor Hugo, and Heinrich Heine.

RUN-ON LINE A *run-on line* is a line that does not contain a pause or a stop at the end. The flow of words carries the reader to the following line. A poet may use run-on lines to avoid creating a sing-song effect, in which each line is separated from the next by a pause.

See also End-Stopped Line.

SATIRE *Satire* is writing that ridicules or holds up to contempt the faults of individuals or groups. Although a satire is often humorous, its purpose is not simply to make readers laugh but also to correct the flaws and shortcomings that it points out.

SCANSION *Scansion* is the process of analyzing the metrical pattern of a poem.

See also Meter.

SESTET *See* Stanza.

SETTING The *setting* is the time and place of the action of a literary work. A setting can provide a backdrop for the action. It can be the force that the protagonist struggles against and thus the source of the central conflict. It can also be used to create an atmosphere. In many works, the setting symbolizes a point that the author wishes to emphasize. In Albert Camus's short story "The Guest" (p. 1224), the setting is a lonely desert plateau in an Arab country occupied by France. Fearing an Arab insurrection, and unable to spare anyone for a long trip, the local French police ask a schoolteacher to take an Arab suspect to the authorities. Such a situation would only arise in an isolated colonial area. The setting also adds a grim atmosphere and conveys a theme—human freedom. In the following scene, a character must choose between two directions:

> They reached a level height made up of crumbly rocks. From there on, the plateau sloped down, eastward, toward a low plain where there were a few spindly trees and, to the south, toward outcroppings of rock that gave the landscape a chaotic look.
>
> Daru surveyed the two directions. There was nothing but the sky on the horizon. Not a man could be seen.

See also Mood *and* Symbol.

SHORT STORY A *short story* is a brief work of fiction. The short story resembles the longer novel, but it generally has a simpler plot and setting. In addition, a short story tends to reveal a character at a crucial moment, rather than to develop a character through many incidents.

SIMILE A *simile* is a figure of speech that compares two apparently dissimilar things using *like* or *as*. Many similes appear in the *Iliad* (p. 326), including the following:

> And swift Achilles kept on coursing Hector, nonstop
> as a hound in the mountains starts a fawn from its lair,
> hunting him down the gorges, down the narrow glens.

By comparing apparently dissimilar things, the writer of a simile surprises the reader into an appreciation of the hidden similarities of the things being compared.

See also Figurative Language.

SOLILOQUY A *soliloquy* is a long speech in a play or in a prose work made by a character who is alone and thus reveals private thoughts and feelings to the audience or reader.

See also Monologue.

SONNET A sonnet is a fourteen-line lyric poem with a single theme. Sonnets are usually written in iambic pentameter. The *Petrarchan*, or *Italian*, *sonnet* is divided into two parts, an eight-line octave and a six-line sestet. The octave rhymes *abba abba*, while the sestet generally rhymes *cde cde* or uses some combination of *cd* rhymes. The octave raises a question, states a problem, or presents a brief narrative, and the sestet answers the question, solves the problem, or comments on the narrative.

The *Shakespearean*, or *English*, *sonnet* has three four-line quatrains plus a concluding two-line couplet. The rhyme scheme of such a sonnet is usually *abab cdcd efef gg*. Each of the three quatrains usually explores a different variation of the main theme. Then, the couplet presents a summarizing or concluding statement.

See also Lyric Poem *and* Sonnet Sequence.

SONNET SEQUENCE A *sonnet sequence* is a series or group of sonnets, most often written to or about a beloved. Although each sonnet can stand alone as a separate poem, the sequence lets the poet trace the development of a relationship or examine different aspects of a single subject.

See also Sonnet.

SPEAKER The *speaker* is the imaginary voice assumed by the writer of a poem; the character who "says" the poem. This character is often not identified by name but may be identified otherwise. For instance, in the opening line of an ancient Egyptian poem (p. 37), the lovelorn speaker's desire for attention is made clear in the opening:

> I think I'll go home and lie very still,
> feigning terminal illness

Recognizing the speaker and thinking about his or her characteristics are often central to interpreting a lyric poem.

See also Persona *and* Point of View.

SPONDEE *See* Meter.

STANZA A *stanza* is a group of lines in a poem, which is seen as a unit. Many poems are divided into stanzas that are separated by spaces. Stanzas often function like paragraphs in prose. Each stanza states and develops one main idea.

Stanzas are commonly named according to the number of lines found in them, as follows:

1. *Couplet:* a two-line stanza
2. *Tercet:* a three-line stanza
3. *Quatrain:* a four-line stanza
4. *Cinquain:* a five-line stanza
5. *Sestet:* a six-line stanza
6. *Heptastich:* a seven-line stanza

7. *Octave:* an eight-line stanza

See also Sonnet.

STYLE *Style* is a writer's typical way of writing. Determinants of a writer's style include formality, use of figurative language, use of rhythm, typical grammatical patterns, typical sentence lengths, and typical methods of organization. For example, Yehuda Amichai's colloquial style in a poem such as "From the Book of Esther I Filtered the Sediment" (p. 1320), is an innovation in Hebrew literature.

See also Diction.

SURREALISM *Surrealism* is a movement in art and literature that emphasizes the irrational side of human nature. It focuses on the imaginary world of dreams and the unconscious mind. Originating in France following World War I, Surrealism was a protest against the so-called Rationalism that led the world into catastrophic war. Surrealism can be found in Latin American poems such as Octavio Paz's "Fable" (p. 1194).

SYMBOL A *symbol* is a sign, word, phrase, image, or other object that stands for or represents something else. Thus, a flag can symbolize a country, a spoken word can symbolize an object, a fine car can symbolize wealth, and so on. In literary criticism, a distinction is often made between traditional or conventional symbols—those that are part of our general cultural inheritance—and *personal symbols*—those that are created by particular authors for use in particular works.

Conventional symbolism is often based on elements of nature. For example, youth is often symbolized by greenery or springtime, middle age by summer, and old age by autumn or winter. Conventional symbols are also borrowed from religion and politics. For example, a cross may be a symbol of Christianity, or the color red may be a symbol of Marxist ideology.

SYMBOLISM *Symbolism* was a literary movement of nineteenth-century France. The Symbolist writers reacted against Realism and stressed the importance of emotional states, especially by means of symbols corresponding to these states. The Symbolists were also concerned with using sound to achieve emotional effects. Arthur Rimbaud and Paul Verlaine are among the best-known Symbolist poets. Many twentieth-century writers around the world were influenced by the Symbolist movement.

See also Realism.

SYNECDOCHE *Synecdoche* is a figure of speech in which a part of something is used to stand for the whole. For example, one might speak of "hands" to refer to the crew of a ship, "wheels" to refer to a car, or "the law" to refer to the whole criminal justice system.

See also Figurative Language.

TANKA *Tanka* is a form of Japanese poetry consisting of five lines of five, seven, five, seven, and seven syllables. Tanka is the most prevalent verse form in traditional Japanese literature. Tanka often tell a brief story or express a single feeling or thought.

TETRAMETER *See* Meter.

THEME *Theme* is the central idea, concern, or purpose in a literary work. In an essay, the theme might be directly stated in what is known as a thesis statement. In a serious literary work, the theme is usually expressed indirectly rather than directly. A light work, one written strictly for entertainment, may not have a theme.

TONE *Tone* is the writer's attitude toward the readers and toward the subject. It may be formal or informal, friendly or distant, personal or pompous. The tone of Gabriela Mistral's poem "Fear" (p. 1102) is, not surprisingly, fearful.

See also Mood.

TRADITION In literary study and practice, a *tradition* is a past body of work, developed over the course of history. A literary tradition may be unified by form (the tradition of the sonnet), by language (literature in Spanish), or by nationality (Japanese literature). A tradition develops through the acknowledgment of works, forms, and styles as classic. Writers participate in a tradition if only by following conventions about the suitable forms and subjects for literature. They make conscious use of the tradition when they use references, stories, or forms from old literature to give authority to their work.

TRAGEDY *Tragedy* is a type of drama or literature that shows the downfall or destruction of a noble or outstanding person, traditionally one who possesses a character weakness called a *tragic flaw*. The *tragic hero* is caught up in a sequence of events that inevitably results in disaster. Because the protagonist is neither a wicked villain nor an innocent victim, the audience reacts with mixed emotions—both pity and fear, according to the Greek philosopher Aristotle, who defined tragedy in the *Poetics*. The outcome of a tragedy, in which the protagonist is isolated from society, contrasts with the happy resolution of a comedy, in which the protagonist makes peace with society. Sophocles' *Oedipus the King* (p. 426) is a Greek tragedy.

See also Comedy *and* Drama.

TRIMETER *See* Meter.

TROCHEE *See* Meter.

Summary of Grammar

Nouns A **noun** names a person, place, or thing. A **common noun,** such as *country,* names any one of a class of people, places, or things. A **proper noun,** such as *Great Britain,* names a specific person, place, or thing.

Pronouns Pronouns are words that stand for nouns or for words that take the place of nouns. **Personal pronouns** refer to the person speaking; the person spoken to; or the person, place, or thing spoken about.

	Singular	*Plural*
First Person	I, me, my, mine	we, us, our, ours
Second Person	you, your, yours	you, your, yours
Third Person	he, him, his, she, her, hers, it, its	they, them, their, theirs

A **reflexive pronoun** ends in *-self* or *-selves* and names the person or thing receiving an action when that person or thing is the same as the one performing the action.

An **intensive pronoun** also ends in *-self* or *-selves.* It adds emphasis to a noun or pronoun.

> ". . . I should like to take breakfast with you this morning, together with my companion here, but you must not put *yourself* to any trouble." (reflexive) (Boccaccio, p. 691)

Demonstrative pronouns—such as *this, that, these,* and *those*—single out specific people, places, or things.

A **relative pronoun** begins a subordinate clause and connects it to another idea in the sentence.

> "Did you imagine I should not observe the crafty scheme *that* stole upon me. . .?" (Sophocles, p. 445)

Interrogative pronouns are used to begin questions.

> "*Who* sent you to us?" (Sophocles, p. 462)

Indefinite pronouns refer to people, places, or things, often without specifying which ones.

> *One* ate whatever one could get. (Maupassant, p. 828)

Verbs A **verb** is a word or group of words that express an action, a condition, or the fact that something exists, while indicating the time of the action, condition, or fact. An **action verb** tells what action someone or something is performing. An action verb is **transitive** if it directs action toward someone or something named in the same sentence.

> On his airy perch among the branches
> Master Crow *was holding* cheese in his beak. (La Fontaine, p. 720)

An action verb is **intransitive** if it does not direct action toward something or someone named in the same sentence.

> No smoke *came* now from the chimney pot of the villa. (Calvino, p. 1253)

A **linking verb** expresses the subject's condition by connecting the subject with another word.

> She *felt* restless. . . . (Colette, p. 1049)

Helping verbs are verbs added to another verb to make a single verb phrase. They indicate the time at which an action takes place or whether it actually happens, could happen, or should happen.

> "It *can be stopped* right away." (Kafka, p. 1012)

Adjectives An **adjective** is a word used to describe what is named by a noun or pronoun or to give a noun or pronoun a more specific meaning. Adjectives answer these questions:

> What kind? *purple* hat, *happy* face
> Which one? *this* bowl, *those* cameras
> How many? *three* cars, *several* dishes
> How much? *less* attention, *enough* food

The **articles** *the, a,* and *an* are adjectives. *An* is used before a word beginning with a vowel sound. *This, that, these,* and *those* are used as **demonstrative adjectives** when they appear directly before a noun.

A noun may sometimes be used as an adjective:

> *language* lesson *chemistry* book

Adverbs An **adverb** is a word that modifies a verb, an adjective, or another adverb. Adverbs answer the questions *where, when, how,* or *to what extent.*

> She will answer *soon.* (modifies verb *will answer*)
> I was *extremely* sad. (modifies adjective *sad*)
> You called *more* often than I. (modifies adverb *often*)

Prepositions A preposition is a word that relates a noun or pronoun that appears with it to another word in the sentence. It can indicate relations of time, place, causality,

responsibility, and motivation. Prepositions are almost always followed by nouns or pronouns.

around the fire — *for* us
in sight — *till* sunrise

Conjunctions A conjunction is used to connect other words or groups of words.

Coordinating conjunctions connect similar kinds or groups of words:

bread *and* wine — brief *but* powerful

Correlative conjunctions are used in pairs to connect similar words or groups of words:

both Luis *and* Rosa — *neither* you *nor* I

Subordinating conjunctions indicate the connection between two ideas by placing one below the other in rank or importance:

When the man's speech returned once more, he told him of his adventure. (Marie de France, p. 602)

Interjections An **interjection** is a word or phrase that expresses feeling or emotion and functions independently of a sentence.

"*Oh*, what an awful awakening!" (Ibsen, p. 935)

Sentences A **sentence** is a group of words with a subject and predicate, expressing a complete thought. A sentence fragment is a group of words that does not express a complete thought. Sentence fragments should be avoided in writing, unless used for effect, as in realistic dialogue.

Phrases A **phrase** is a group of words without a subject and verb that functions as one part of speech. A **prepositional phrase** includes a preposition and a noun or pronoun.

before dawn — *as a result of* the rain

An **adjective phrase** is a prepositional phrase that modifies a noun or pronoun.

The likeness *of the dog* would get mixed up with that *of the cat*. (Tagore, p. 1146)

An **adverb phrase** is a prepositional phrase that modifies a verb, an adjective, or an adverb.

From every side men ran *to the succor of the dame*. (Marie de France, p. 601)

An **appositive phrase** is a noun or pronoun with modifiers, placed next to a noun or pronoun to add information and details.

And Icarus, *[Daedalus'] son*, stood by and watched him, . . . (Ovid, p. 517)

A **participial phrase** is a participle that is modified by an adjective or adverb phrase or that has a complement (a group of words that completes the participle's meaning). The entire phrase acts as an adjective.

Her stepmother seemed *drained of strength*. . . . (Kawabata, p. 1385)

A **gerund** is a noun formed from the present participle of a verb (ending in *-ing*). A **gerund phrase** is a gerund with modifiers or a complement (words that complete its meaning), all acting together as a noun.

"This *getting up so early*," he thought, "makes anyone a complete idiot." (Kafka, p. 979)

An **infinitive phrase** is an infinitive with modifiers, complements (words completing its meaning), or a subject, all acting together as a single part of speech. (In the example, the second infinitive phrase is part of the complement of the first.)

And he felt it his duty *to explain* to his traveling companions that the poor woman was *to be* pitied. . . . (Pirandello, p. 1056)

Clauses A **clause** is a group of words with its own subject and verb. An **independent clause** can stand by itself as a complete sentence. A **subordinate clause** cannot stand by itself as a complete sentence.

An **adjective clause** is a subordinate clause that modifies a noun or pronoun by telling *what kind* or *which one*.

The more stubborn among them, *who were the youngest*, still lived for a few hours with the illusion that . . . his name might be Lautaro. (García Márquez, p. 1177)

Subordinate adverb clauses modify verbs, adjectives, adverbs, or verbals by telling *where, when, in what way, to what extent, under what condition*, or *why*.

The room fell silent, and all eyes were on him,
As Father Aeneas from his high couch began . . . (Virgil, p. 493)

Subordinate noun clauses act as nouns.

. . . she said, in order to remove any hesitation on his part, *that she could also send the janitor's wife to get it* . . . (Kafka, p. 996)

Summary of Capitalization and Punctuation

Capitalization

Capitalize the first word in sentences, interjections, and complete questions. Also, capitalize the first word in a quotation if the quotation is a complete sentence.

Finally, all in one breath, he exclaimed: "The Marchesa stole a trout from me!" (Calvino, p. 1252)

Capitalize all proper nouns and adjectives.

Trinidadian Thames River

Capitalize titles showing family relationships when they refer to a specific person unless they are preceded by a possessive noun or pronoun.

Uncle Oscar Mangan's sister

Capitalize the first word and all other key words in the titles of books, periodicals, poems, stories, plays, songs, and other works of art.

Faust "Two Friends"

Punctuation

End Marks Use a **period** to end a declarative sentence, an imperative sentence, an indirect question, and most abbreviations.

Irene never bothered anyone.
I wonder what Irene would have done without her knitting. (Cortázar, p. 1184)

Use a **question mark** to end an interrogative sentence.

"A knife has passed through you once?" said the astrologer.
"Good fellow!" He bared his chest to show the scar. "What else?" (Narayan, p. 1369)

Use an **exclamation mark** after an exclamatory sentence, a forceful imperative sentence, or an interjection expressing strong emotion.

"Oh, you and your cats!" (Calvino, p. 1252)

Commas Use a **comma** before the conjunction to separate two independent clauses in a compound sentence.

The youth began his journey from the castle, and the daytime whole he did not meet one living soul. . . . (Chrétien de Troyes, p. 584)

Use commas to separate three or more words, phrases, or clauses in a series.

. . . he opened his bag and spread out his professional equipment, which consisted of a dozen cowrie shells, a square piece of cloth with obscure mystic charts on it, a notebook, and a bundle of palmyra writing. (Narayan, p. 1366)

Use commas to separate adjectives unless they must stay in a specific order.

Her new mother was a kind woman and they lived a quiet, happy life. (Kawabata, p. 1383)

Use a comma after an introductory word, phrase, or clause.

As soon as Pakhom and his family reached their new abode, he applied for admission into the commune of a large village. (Tolstoy, p. 840)

Use commas to set off nonessential expressions.

Sasha Uskov, the young man of twenty-five who was the cause of all the commotion, had arrived some time before. . . . (Chekhov, p. 851)

Use commas with places, dates, and titles.

Cairo, Egypt

September 1, 1939

Reginald Farrars, M. P.

Use commas after items in addresses, after the salutation in a personal letter, after the closing in all letters, and in numbers of more than three digits.

Paris, France

Dear Randolph,

Yours faithfully,

9,744

Use a comma to indicate words left out of parallel clauses, to set off a direct quotation, and to prevent a sentence from being misunderstood.

In Rimbaud's poetry, I admire the music; in Pasternak's, the deep emotion.

"In that case," she said, picking up her needles again, "we'll have to live on this side." (Cortázar, p. 1186)

Semicolons Use a **semicolon** to join independent clauses that are not already joined by a conjunction.

She fastened it on her wrist, and shook it, throwing off blue sparks under the electric candles; a hundred tiny rainbows, blazing with color, danced on the white tablecloth. (Colette, p. 1046)

Use semicolons to avoid confusion when independent clauses or items in a series already contain commas.

> I enjoy reading ancient authors: Homer, for the action; Catullus, for his bluntness; and Plato, for his ideas.

Colons Use a **colon** before a list of items following an independent clause.

> When the greatest of French poetry is discussed, the following names are certain to be mentioned: Charles Baudelaire, Arthur Rimbaud, Paul Valéry, and Victor Hugo.

Use a colon to introduce a formal or lengthy quotation.

> Finally M. Sauvage pulled himself together: "Come on! On our way! But let's go carefully." (Maupassant, p. 831)

Use a colon to introduce an independent clause that summarizes or explains the sentence before it.

> One empty bier is decorated and carried in the procession: this is for the missing, whose bodies could not be recovered. (Thucydides, p. 386)

Quotation Marks A **direct quotation** represents a person's exact speech or thoughts and is enclosed within quotation marks.

> "We are in Japan," repeated Watanabé. (Ōgai, p. 1121)

An **indirect quotation** reports only the general meaning of what a person said or thought and does not require quotation marks.

> A woman asked me last night on the dark street
> how another woman was
> who'd already died. . . . (Amichai, p. 1320)

Always place a comma or a period inside the final quotation mark.

> Out of a great weariness I answered,
> "She's fine, she's fine." (Amichai, p. 1320)

Always place a question mark or an exclamation mark inside the final quotation mark if the end mark is part of the quotation; if it is not part of the quotation, place it outside the final quotation mark.

> "Why school?" I challenged my father openly. (Mahfouz, p. 1309)

Use single quotation marks for a quotation within a quotation.

> Pointing out clues about character in dialogue, the teacher told her students, "We can infer that Margaret Atwood's mother did not approve of swearing by the fact that she substitutes 'blankety-blank' for stronger language."

Use quotation marks around the titles of short written works, episodes in a series, songs, and titles of works mentioned as parts of collections.

> "An Astrologer's Day" "Boswell Meets Johnson"

Italics Italicize the titles of long written works, movies, television and radio shows, lengthy works of music, paintings, and sculpture. Also, italicize foreign words not yet accepted into English and words you wish to stress.

If you are writing by hand or working in some other format that does not allow you to italicize text, underline such titles and words.

Oedipus the King	60 Minutes
Guernica	déjà vu

Parentheses Use **parentheses** to set off asides and explanations only when the material is not essential or when it consists of one or more sentences.

> And to love (Thou knowest it well) is a bitter exercise. . . . (Mistral, p. 1104)

Hyphens Use a **hyphen** with certain numbers, after certain prefixes, with two or more words used as one word, with a compound modifier, and within a word when a combination of letters might otherwise be confusing.

twenty-nine	re-create
pre-Romantic	brother-in-law

Apostrophe Add an **apostrophe** and an *s* to show the possessive case of most singular nouns and of plural nouns that do not end in *-s* or *-es*.

Rilke's poems	the mice's whiskers

Add an apostrophe to show the possessive case of plural nouns ending in *-s* and *-es*.

the girls' songs	the Ortizes' car

Use an apostrophe in a contraction to indicate the position of the missing letter or letters.

> That's all I'd have to try with my boss; I'd be fired on the spot. (Kafka, p. 979)

Use an apostrophe and an *-s* to write the plurals of symbols, letters, and words used to name themselves.

five *a*'s	no *if*'s or *but*'s

Glossary of Common Usage

among, between

Among is generally used with three or more items. *Between* is generally used with only two items.

> *Among* Ibsen's characters, my favorite has always been Nora in *A Doll House*.
>
> The main character is at first torn *between* social conventions and her own moral principles.

amount, number

Amount refers to quantity or a unit, whereas *number* refers to individual items that can be counted. *Amount* generally appears with a singular noun, and *number* appears with a plural noun.

> The *amount* of attention that great writers have paid to the Faust legend is remarkable.
>
> A considerable *number* of important writers have been fascinated by the legend of Joan of Arc.

as, because, like, as to

To avoid confusion, use *because* rather than *as* when you want to indicate cause and effect.

> *Because* he felt he had fulfilled himself as a poet, Arthur Rimbaud set down his pen and pursued a life of adventure.

Do not use the preposition *like* to introduce a clause that requires the conjunction *as*.

> *As* we might expect from the verse of Baudelaire, the tone of "Invitation to the Voyage" is sultry and musical.

The use of *as to* for *about* is awkward and should be avoided.

bad, badly

Use the predicate adjective *bad* after linking verbs such as *feel*, *look*, and *seem*. Use *badly* when an adverb is required.

> In "The Handsomest Drowned Man in the World," the men of the village feel *bad* that the women are attracted to a stranger.
>
> At the end of *A Doll House*, Nora chooses to leave her husband, realizing just how *badly* she'd been affected by seven years in a loveless marriage.

because of, due to

Use *due to* if it can logically replace the phrase *caused by*. In introductory phrases, however, *because of* is better usage than *due to*.

> The resurgence of interest in Ibsen's *A Doll House* in recent decades may be *due to* its feminist themes.
>
> *Because of* the expansion of the reading public, writers during the eighteenth century became less dependent on wealthy patrons for support.

compare, contrast

The verb *compare* can involve both similarities and differences. The verb *contrast* always involves differences. Use *to* or *with* after *compare*. Use *with* after *contrast*.

> Harvey's report *compared* the bohemian lifestyle of Baudelaire *to* that of Rimbaud, noting parallels in their writing styles as well.
>
> The Greeks *contrasted* inner vision *with* physical vision; thus, the legend that Homer was a blind bard indicates how highly they esteemed introspection.

continual, continuous

Continual means "occurring again and again in succession (but with pauses or breaks)," whereas *continuous* means "occurring without interruption."

> In the poem "Invitation to the Voyage," Baudelaire's *continual* use of a two-line refrain creates a feeling of the rolling ocean waves.
>
> Though critics assert that Pablo Neruda spent many painstaking hours shaping his verse, the exuberant voice of the speaker in "Ode to My Socks" suggests that he may have written this poem in a single *continuous* burst of inspiration.

different from, different than

The preferred usage is *different from*.

> Colette's third marriage was very *different from* her previous ones simply because it brought her great happiness and satisfaction.

farther, further

Use *farther* when you refer to distance. Use *further* when you mean "to a greater degree" or "additional."

> Discontented with his new life in Paris, the young French poet Rimbaud traveled *farther* east to quench his thirst for adventure.

> In Ibsen's *A Doll House*, Nora realizes that staying in her unhappy marriage will only bring *further* psychological abuse.

fewer, less

Use *fewer* for things that can be counted. Use *less* for amounts or quantities that cannot be counted.

> When asked to compare the two versions of the Faust legend they had read, *fewer* students preferred Christopher Marlowe's version. Most found it to be *less* dramatic than Goethe's.

just, only

Only should appear directly before the word it modifies. *Just*, used as an adverb meaning "no more than," also belongs directly before the word it modifies.

> The form of the villanelle allows a poet to use *just* two rhymes.

> Poet Arthur Rimbaud was *only* fifteen years old when he was first published.

lay, lie

Lay is a transitive verb meaning "to set or put something down." Its principal parts are *lay, laying, laid, laid.*

Lie is an intransitive verb meaning "to recline." Its principal parts are *lie, lying, lay, lain.*

> In Shakespeare's *The Tempest*, Prospero has the power to *lay* strange curses and spells on his enemies.

> According to Blaise Pascal, an individual *lies* somewhere in the midst of a paradoxical universe, unable to comprehend the extremes of nature.

plurals that do not end in *-s*

The plurals of certain nouns from Greek and Latin are formed as they were in their original language. Words such as *data, criteria, media,* and *phenomena* are plural and should be treated as such. Each has its own distinctive singular form: *datum, criterion, medium, phenomenon.*

> Are the electronic *media* of the twentieth century contributing to the death of literature?

raise, rise

Raise is a transitive verb that usually takes a direct object. *Rise* is intransitive and never takes a direct object.

> In "On an Autumn Evening in the Mountains," poet Wang Wei *raises* an allegorical question about mortality.

> As the poets in Dante's *Inferno* pass the Gates of Hell, they hear the anguished cries of the opportunists *rise* within.

that, which, who

Use the relative pronoun *that* to refer to things. Use *which* only for things and *who* only for people. Use *that* when introducing a subordinate clause that singles out a particular thing or person.

> The Ibsen play that I most enjoy is *A Doll House.*

Which is usually used to introduce a subordinate clause that is not essential to identifying the thing or person in question:

> World War II, *which* disrupted Colette's personal life, did not affect her literary output.

Who can be used to introduce either essential or nonessential subordinate clauses:

> Derek Walcott, *who* is deeply admired by many critics, won the Nobel Prize in Literature.

when, where

Do not directly follow a linking verb with *when* or *where.* Also, be careful not to use *where* when your context requires *that.*

> Evaluation is ~~when you make~~ *the process of making* a judgment about the quality or value of something.

> Colin read ~~where~~ *that* even though he was a physician, Anton Chekhov was plagued by poor health.

who, whom

Remember to use *who* only as a subject in clauses and sentences and *whom* only as an object.

> Goethe, *who* spent more than sixty years writing his masterpiece, first encountered the Faust story in a puppet show at a country fair.

> Alexander Pushkin, *whom* critics perceive as a man of plain words, wove magical tales with his simple dialogue.

INTERNET RESEARCH HANDBOOK

Introduction to the Internet

The Internet is a series of networks that are interconnected all over the world. The Internet allows users to have almost unlimited access to information stored on the networks. Dr. Berners-Lee, a physicist, created the Internet in the 1980s by writing a small computer program that allowed pages to be linked together using key words. The Internet was mostly text-based until 1992, when a computer program called the NCSA Mosaic (National Center for Supercomputing Applications) was created at the University of Illinois. This program was the first Web browser. The development of Web browsers greatly eased the ability of the user to navigate through all the pages stored on the Web. Very soon, the appearance of the Web was altered as well. More appealing visuals were added, and sound was implemented. This change made the Web more user-friendly and more appealing to the general public.

Using the Internet for Research

Key-Word Search

Before you begin a search, you should identify your specific topic. To make searching easier, narrow your subject to a key word or a group of key words. These are your search terms, and they should be as specific as possible. For example, if you are looking for the latest concert dates for your favorite musical group, you might use the band's name as a key word. However, if you were to enter the name of the group in the query box of the search engine, you might be presented with thousands of links to information about the group that is unrelated to what you want to know. You might locate such information as band member biographies, the group's history, fan reviews of concerts, and hundreds of sites with related names containing information that is irrelevant to your search. Because you used such a broad key word, you might need to navigate through all that information before you could find a link or subheading for concert dates. In contrast, if you were to type in "Duplex Arena and [band name]," you would have a better chance of locating pages that contain this information.

How to Narrow Your Search

If you have a large group of key words and still do not know which ones to use, write out a list of all the words you are considering. Once you have completed the list, scrutinize it. Then, delete the words that are least important to your search, and highlight those that are most important.

These **key search connectors** can help you fine-tune your search:

- AND: Narrows a search by retrieving documents that include both terms. For example: *baseball* AND *playoffs*
- OR: Broadens a search by retrieving documents including any of the terms. For example: *playoffs* OR *championships*
- NOT: Narrows a search by excluding documents containing certain words. For example: *baseball* NOT *history of*

Tips for an Effective Search

1. Remember that search engines can be case-sensitive. If your first attempt at searching fails, check your search terms for misspellings and try again.
2. If you are entering a group of key words, present them in order from the most important to the least important key word.
3. Avoid opening the link to every single page in your results list. Search engines present pages in descending order of relevancy. The most useful pages will be located at the top of the list. However, read the description of each link before you open the page.
4. Some search engines provide helpful tips for specializing your search. Take the opportunity to learn more about effective searching.

Other Ways to Search

Using Online Reference Sites How you search should be tailored to what you are hoping to find. If you are looking for data and facts, use reference sites before you jump onto a simple search engine. For example, you can find reference sites to provide definitions of words, statistics about almost any subject, biographies, maps, and concise information on many topics. Here are some useful online reference sites:

Online libraries

Online periodicals

Almanacs

Encyclopedias

You can find these sources using subject searches.