

2. EARLY GREECE

Study Questions:

INTRODUCTION

1. In what ways were the early Greeks a continuation of the Mycenaean culture? What events mark the division between the Bronze Age and the Iron Age?
2. What two epic poems became the first great works of literature of early Greece?
3. How do scholars typically divide the three periods preceding the Classical Period in Greek history?
4. How did the physical geography of Greece effect the development of the states?
5. What were the three main regions or states, and which cities controlled them?

HOMER AND THE HEROIC AGE

1. What was the *polis*? In what sense was the *polis* both the glory and the ruin of Greek civilization?
2. How did the Greek systems of belief differ from Judaism and Christianity?
3. What are the causes of the many contradictions in Classical Greek mythology?
4. What role did mythology serve in the lives of the Greeks?
5. Which Greek deity represented the
 - father of the gods (ruling from Mt. Olympus)?
 - daughter of Zeus and goddess of intelligence?
 - goddess of beauty and love?
6. What two opposing aspects of Greek civilization were represented by Apollo and Dionysus? Are the two forces represented by Apollo and Dionysus also part of our "human nature"?
7. Which Greek god represented supreme good? supreme evil?
8. For the ancient Greeks, what was the role of art and literature in examining the problems of human morality?

9. Who was the first known “author” in the history of western literature? What were his achievements?
10. How did the epic poems the *Iliad* and the *Odyssey* come into being? When were the first “official” versions made? When were the editions made that are most often used today?
11. Who are Achilles, Agamemnon, Hector, Patroclus, and Priam?
12. What was the lesson conveyed through the story of Achilles?
13. Who are Odysseus, Telemachus, Penelope, and Laertes?
14. How do the *Iliad* and the *Odyssey* differ in scope and tone?

ART, ARCHITECTURE, AND MUSIC

1. Why is painted pottery emphasized in the study of the first three hundred years of Greek art?
2. What was the *meander* found on Greek geometric pottery?
3. By the eighth century B.C.E., what had become the principal subject of Greek art?
4. What was the purpose of the *amphora* (figure 2.3) with a hole in its base?
5. What figures found on the main decorative band of the *Dipylon Amphora* (figure 2.3) reinforce the belief this was used as a grave marker?
6. The peace and prosperity of the Greek city-states during the eighth century B.C.E. led to what significant developments?
7. What influence did their colonization of Asia Minor have on Greek culture? What is the term for this?
8. What was an important basis for Corinth’s political and economic strength during the sixth century B.C.E. (figure 2.4)? What aesthetic values eventually led to Athens’ usurping the vase market (figure 2.5)?
9. What major shift occurred in Greek art and sculpture in 700 B.C.E.? What concerns were reflected in the statues prior to this shift compared with the period after 700 B.C.E.?
10. Who were the “tyrants” and what impact did they have on Greek society?
11. What characteristic features are present in the three examples of *korai* (figures 2.6, 2.7, and 2.8)? In what ways do they differ?

12. What is the “archaic smile” and what are some explanations given for this expression?
13. What is the difference between high relief and low relief sculpture (figures 2.11 and 2.12)?
14. How did the technique of red-figured style vases compare with the earlier black-figured technique (figures 2.14 and 2.15)?
15. In architecture, what style or order is associated with the Archaic period of Greece? with the Classical period? with Roman architecture?
16. In Doric architecture, what were the triglyphs? the metopes?
17. How did the Doric order of architecture differ from Ionic styles or orders of architecture (figure 2.17)?

	<u>Doric</u>	<u>Ionic</u>
• the base?		
• the capital?		
• the frieze?		
18. What evidence is there of the importance of music in early Greek culture (figures 2.18 and 2.19)?
19. What is a musical mode? What emotions are attributed to the Dorian and Phrygian modes?
20. What instruments, besides the voice, were common in the Archaic period?
21. How is the dance call the *geranos* related to the myth of Theseus and the Minotaur?
22. In Greek music, what was the doctrine of *ethos*?

EARLY GREEK LITERATURE, PHILOSOPHY AND HISTORY

1. What is the distinction between heroic verse and lyric verse?
2. Who was the first woman to leave a literary record of her personal feelings and opinions (in lyric poetry)?
3. What subjects are encompassed in each of the following branches of philosophy:
 - 1) Logic
 - 2) Political Philosophy

- 3) Aesthetics
 - 4) Ethics
 - 5) Epistemology
 - 6) Metaphysics
4. Which pre-Socratic philosopher(s)
 - 1) tried to explain all phenomena in terms of one or more material elements?
 - 2) believed that mathematical relationships represented the underlying principles of the universe?
 - 3) believed that there are an infinite number of small particles?
 - 4) believed that our world was subject to constant change (“It is not possible to step into the same river twice”)?
 - 5) claimed that reality is perfect and unchanging?
 - 6) introduced the idea of the four elements: fire, water, earth, and air?
 - 7) were Atomists and later influenced the nineteenth-century scientists John Dalton and Werner Heisenberg?
 5. What are some obstacles to our understanding of the pre-Socratic philosophers? How was their work important to later development in Western thought?
 6. Why did the Persian king Darius invade Greece?
 7. What were the famous “wooden walls” of Athens?
 8. Who was the first great Greek historian (the “Father of History”)? What was the title of his famous *historia*?
 9. According to Herodotus, why were the Persians defeated? What Greek word does Herodotus use in his explanation of this outcome? What is the English translation of this word?

Short Essay Questions:

1. What are the main features of the Homeric worldview? What effects do these features have on the style of the Homeric epics?

Points to consider-

- Greek religion and the role of the gods in human activities
- The responsibility of men for the consequences of their actions
- The emphasis on warfare and acts of heroism
- The ambiguous influence of the Three Fates, fortune (Tyche) and Destiny in people's lives

2. Describe the development of Greek sculpture from the mid-seventh century to the end of the Archaic period.

Points to consider-

- Characteristic features of early kouros and kore
- The move towards greater realism between 600 B.C.E. and 550 B.C.E.
- The change from the "archaic smile" to a more natural facial expression

3. What are the chief differences between the Doric and Ionic orders of architecture?

Points to consider-

- General overall appearance
- Specific architectural features (frieze, columns, architrave, capital)

Questions about the Readings:

1. Describe the three scenes taken from the *Iliad*. Where do they occur? Who is present? What is happening?
2. In these excerpts from the *Iliad*, where do we find evidence of the value placed upon bravery, fatherhood, and friendship?
3. What is the topic of Sappho's poem *Age and Light*? What images in the poem appeal to sight and the presence or absence of light?
4. What does the excerpt from Herodotus recount? Describe the outcome of the attack against the Spartans. Who betrays the Greek army and how? How does Xerxes' army finally succeed?

Key Terms to Identify and Define:

abacus
Achilles
Agamemnon
amphora
Aphrodite
Apollo
architrave
Ares
Athena
Atomists
Attica
aulos
basilica
Basilica at Paestum
black figure
Boeotia
capital
cithara
Corinth
cornice
Darius
Demosthenes
Dionysus (see also chapter 1)
Dithyramb
Dorian mode
Doric
Dualists
echinus
epic poem
Epicureanism
ethos
frieze
geometric
geranos
Hades
Hector
Hera
Herodotus
high relief
Homer
hubris
Iliad
Imhotep
Ionic
Korai
Kore
Kouros
Laertes
low relief
Lyre

Lyric poetry
Materialists
meander
metope
mode
Mount Olympus
octave
Odysseus
Odyssey
Orientalizing
Orpheus
Paeon
Patroclus
pediment
Penelope
philosophy
Phrygian mode
Plato
polis
Pre-Socratics
Priam
Protogeometric style
Pythagoreanism
red figure
relief carving
Sappho
Telemachus
Thebes
theorem
Thermopylae
triglyph
Trojan war
tyrants
volute
Xerxes
Zeus

Study Question Answers:

INTRODUCTION

1. Athens, the city that was to become the intellectual center of Classical Greece had been a Mycenaean city long before the Iron Age. However, the Mycenaean civilization ended abruptly and violently in 1100 B.C.E.
2. The *Iliad* and the *Odyssey* became first great works of literature of early Greece.
3. Scholars typically divide the three periods preceding the Classical Period into the Heroic Age, the Age of Colonization, and The Archaic period.
4. Greece is comprised of a series of mountain ranges and high hills which crisscross and divide the region into discrete areas. Thus, the main urban centers and accompanying states developed in relative isolation from one another.
5. The three main regions were Attica, which was controlled by Athens; Boeotia, which was controlled by Thebes; and Laconia, which was controlled by Sparta.

HOMER AND THE HEROIC AGE

1. The *polis*, or city-state, was the center of political, religious, social, and artistic activity in each of the main regions of Greece. The *polis* was beneficial in that it supported intellectual and cultural development in each area; however, there was a great deal of squabbling and competition between the regions, which led to national fragmentation and weakness.
2. Greek systems of belief differ from Judaism and Christianity in a number of ways. First, they are polytheistic, where as Judaism and Christianity are monotheistic religions. Secondly, there is no central body of information for Greek mythology, but rather an amalgam of folktales, rituals, and customs. Furthermore, there are several versions of the myths which may be contradictory or difficult to reconcile. Finally, the characters of the gods and goddesses are themselves inconsistent both in their behavior and what they represent.
3. A primary reason for the contradictions in Greek mythology owes to the relative isolation of the regions. In addition, because the myths were considered regional folklore, poets and artists felt a certain freedom to choose and manipulate details to suit their own expressive desires. Moreover, most of these tales were passed down orally many years before they were written.
4. Greek mythology reflected human lives and foibles in order for people to understand themselves, rather than, as in the Judeo-Christian model, to provide divine guidance. Also, these tales served as a body of folklore which was a rich source of cultural tradition for the Greeks.
5. The representational significance of Greek deities:
 - Zeus was the father of the gods (ruling from Mt. Olympus.)

- Athena was the daughter of Zeus and represented intelligence and understanding.
 - Aphrodite was the goddess of beauty and love.
6. Apollo represented the power of the mind: logic and order. Dionysus represented emotions, which could lead to violence and chaos. In respect to Greek civilization—the supreme heights of which were achieved in the arts—government, society and philosophy were reflections of the attributes of Apollo; whereas the fighting and fierce competition between the states reflected the qualities of Dionysus. This duality is evident in each being on a personal level as well.
 7. In Greek mythology, no deity represented supreme good nor supreme evil.
 8. For the ancient Greeks, art and literature attempted to illustrate the moral problems faced by humanity and to assist people in finding solutions to their own dilemmas.
 9. Homer is considered to be the first “author” of western literature. His two major works are the epic tales the *Iliad* and the *Odyssey*.
 10. The *Iliad* and the *Odyssey* were initially a body of several stories which recounted the events of the Trojan wars. It is believed that these tales crystallized into a cohesive form—similar to their present form—around 800 B.C.E., and that the first written versions were made after 600 B.C.E. The version used by most scholars today was written by a scribe in Alexandria in the second century B.C.E.
 11. These are the main characters in Homer’s *Iliad*: Achilles, Agamemnon, and Patroclus are part of the Greek siege against the city of Troy. Priam is the king of Troy, and Hector, his son, is the main Trojan military leader.
 12. The message conveyed is that we are responsible for our actions and that our misdeeds will have consequences for us and our loved ones. Achilles behaved unreasonably by denying military aid to Agamemnon and in consequence many lives, including that of his friend Patroclus, were lost.
 13. These are the main characters in Homer’s *Odyssey*, which recounts the homeward journey of Odysseus after the Trojan war. Penelope is Odysseus’ wife to whom he returns after 10 years, and Laertes is his father. Telemachus is Odysseus’ son whose journeys are also recounted in the poem.
 14. The *Iliad* recounts major battle scenes in the siege against Troy, and focuses on the valor of the fallen heroes as well as portraying the tragic consequences of Achilles’ stubbornness and pride. The *Odyssey* is a fantastic narrative which is filled with adventures and weaves in many sub-tales. Unlike the *Iliad*, its main aim seems to be to entertain rather than instruct.

ART, ARCHITECTURE, AND MUSIC

1. Painted pottery is the main focus of the study of the first 300 years of Greek art because little other art has survived into modern times.
2. The *meander* was a maze pattern painted on much of early Greek pottery. It was highly intricate and complex, with seeming emphasis on mathematical relationships in the designs.
3. By the eighth century B.C.E., the human form had become the focus of much of Greek art.
4. *Amphoras* were set above tombs and had holes through which offerings could be poured.
5. The figures of the pallbearers carrying the body of the dead man as well as the mourners on either side of this group (the funeral ceremony), shows that the *Dipylon Amphora* was a grave marker.
6. The peace and prosperity of the Greek city-states during the eighth century B.C.E. led to the development of an upper class interested in supporting the arts. The various *poleis*, under the auspices of this patronage, began holding international festivals at which athletes and poets would compete against those of other regions. In addition, the accumulation of wealth, compounded with over-population, was a motivation for the rise of colonization.
7. The Greek colonization of Asia Minor created trade contacts with the new peoples in the East, in particular the Persians and Phoenicians. This contact influenced Greek art stylistically, introducing new motifs and perspectives, termed as Orientalizing.
8. During the sixth century B.C.E., Corinth's political and economic strength came through its production and export of small, well made pottery which was decorated with lively oriental motifs. Athenian potters continued employing traditional Greek styles, which initially lost them some market share. However, as the Athenian arts developed, their larger pots—which depicted narrative themes, such as Greek myths and peoples' daily lives—led to Athens' ultimate dominance over Corinth in the vase market.
9. There was a major shift towards realism in Greek art and sculpture in 700 B.C.E. Prior to this shift, the human form was depicted in static postures, and designs were abstract. These characteristics were very much influenced by Egyptian traditional art. After 700 B.C.E., Greek artists abandoned these stylized, traditional forms, investigating instead the true nature of appearance, and seeking to depict how their subjects really looked.
10. The tyrants were a new, rich, merchant class who were also patrons of the arts and supported innovations in the arts.
11. All three figures are shown standing with arms at their sides and hands closed. In addition, their feet are positioned with one slightly in advance of the other. In all three figures, the shoulders are square and the hair long and similarly textured. The expressions on the faces are bland, content. Figures 2.6 and 2.7

depict the traditional style of korai, in which the female figure (kore) is clothed and careful attention is given to her drapery, whereas the male figure (kouros) is in nude. Figure 2.8, although maintaining a traditional stance, is distinct for its realistic depiction of anatomical features of the male body, which exhibits a muscular power not seen in earlier kouros.

12. The “archaic smile” is a facial expression common to the statues of the Archaic period. Some critics attribute it to the technical inexperience of the sculptors whereas others attribute it to the desire on the part of Greeks to convey a sense of certainty and optimism in a world becoming increasingly unstable.
13. High relief figures project out of the stone background to the extent that they appear three-dimensional. In low relief sculpture, the carving preserves the flatness of the stone, with less of the stone cut away from the figure (see figures 2.11 and 2.12).
14. In the red-figure style of vase painting, the background, as well as some finer details of the figures, were in black, leaving the red clay underneath to show the main motifs and figures. This technique differed from black-figure vase painting, in which the motifs and figures were depicted in black onto the background of the vase (of red, orange or beige colored clay).
15. The Doric order was the dominant style during the Archaic period whereas the Ionic order is typical of the Classical period. The Corinthian order is seen throughout Roman architecture.
16. In Doric architecture, triglyphs are vertical bands in the frieze which divide the metopes (panels), which can in turn be decorated with sculpture or painting.
17. The Doric order architecture differed from the Ionic style or order of architecture in the following ways:

	<u>Doric</u>	<u>Ionic</u>
• the base?	no base	layered base
• the capital?	abacus and echinus	abacus and volutes
• the frieze?	triglyphs and metopes continuous band	
18. There are numerous references to music in the literature, found in such tales as the myth of Orpheus and his lyre, and in the *Iliad*, in which the hero Achilles plays the lyre. In visual arts too there are numerous depictions of musicians and their instruments. Certain gods and goddesses were associated with instruments; for example Apollo and Hermes with the lyre, and Athena with the flute.
19. A mode is a series of pitches (a scale) comprised of half- and whole “steps”. The specific distribution of the half- and whole steps produces the variety of modes, each of which has its own distinct sound. The Greeks believed that music could influence human emotions (and actions), and that particular modes had specific attributes. For example, the Dorian mode was often associated

with powerful, warlike feelings, while the Phrygian mode had the power to elicit sensual, passionate feelings.

20. Aside from the voice, the aulos and cithara were common instruments in the Archaic period.
21. According to the legend, Theseus and the children he freed from the Minotaur performed the geranos (a crane-like dance) outside the Labyrinth.
22. The Greek doctrine of *ethos*, a subject discussed by the philosophers Plato and Aristotle, held that music had the ability to influence human behavior and that each mode elicited particular effects.

EARLY GREEK LITERATURE, PHILOSOPHY AND HISTORY

1. Heroic verse recounted the adventures, achievements, and misdeeds of great leaders, such as Achilles and Agamemnon, and was intended for the ruling classes of an aristocracy. Lyric verse was a personal expression of the poet's emotions, opinions, and experiences, with which all readers or listeners might identify.
2. Sappho was the first woman to leave a literary record of her personal feelings and opinions (in lyric poetry).
3. Branches of Philosophy:
 - 1) Logic is the study of the structure of valid arguments.
 - 2) Political Philosophy is the study of justice, governance, and society.
 - 3) Aesthetics is the philosophy of the arts and taste.
 - 4) Ethics is the study of moral philosophy.
 - 5) Epistemology is the study of the nature and scope of knowledge.
 - 6) Metaphysics is the investigation into the nature of ultimate reality.
4. Pre-Socratic philosophers:
 - 1) Thales of Miletus tried to explain all phenomena in terms of one or more material elements.
 - 2) Pythagorus of Samos believed that mathematical relationships represented the underlying principles of the universe.

- 3) Anaxagoras of Clazomenae believed that there are an infinite number of small particles.
 - 4) Heraclitus of Ephesus believed that our world was subject to constant change (“It is not possible to step into the same river twice”).
 - 5) Pamenides of Elea and his pupil Zeno claimed that reality is perfect and unchanging.
 - 6) Empedocles of Acragas introduced the idea of the four elements: fire, water, earth, and air.
 - 7) Leucippus and Democritus were Atomists and later influenced the 19th-century scientists John Dalton and Werner Heisenberg.
5. Our understanding of pre-Socratic thought is impeded by the kinds of questions posed and the fragmentary nature of the texts. The pre-Socratics were grappling with problems which had not previously been posited, and for which there was no common language or system of analysis. It is their emphasis on human reason (rather than divine revelation) to understand the world and solve its problems which would later form the core of the humanist movement in the Renaissance and the Enlightenment.
 6. The Persian king Darius invaded Greece in 490 B.C.E. as punishment for Athenian support of an uprising against Persian rule in the Greek colonies in Asia Minor.
 7. The famous “wooden walls” of Athens were their ships to which Athenians escaped when their city was falling to Persian attackers led by Xerxes, son of Darius, in 480 B.C.E.
 8. The first great Greek historian, called by some the “Father of History,” was Herodotus, who wrote nine books titled *History of the Persian Wars*. He introduced the concept of historical writing as well as the art of the narrative in prose.
 9. According to Herodotus, the Persians were defeated because they were in the moral wrong. Their fault was an excess of hubris, which means excessive ambition.

CHAPTER 2 - REVIEW

Begin by writing the title of the chapter you’ve just studied. Next, without looking at the text or your study guide, use your memory to recall and to list the major sections or topics covered in the chapter. Finally, check your knowledge by taking the short “Self Quiz” below.

A) CHAPTER TITLE:

B) MAJOR SECTIONS OR TOPICS:

C) SELF QUIZ # 2 – IDENTIFY THE:

1. _____ Author of the *Iliad* and the *Odyssey*.
2. _____ Greek word for city; used for the independent city-states of ancient Greece.
3. _____ Greek god representing logic, order, and the power of the rational mind.
4. _____ Greek god of the emotions and of wine.
5. _____ Male standing statue, usually nude, made in early Greece.
6. _____ Earliest style or order of Greek temple architecture, simple and austere; the columns had no base and the frieze was divided into triglyphs and metopes.
7. _____ Greek lyric poet and the first woman to leave a literary record that reflected her own personal experiences (*Poems*).
8. _____ First Greek Historian (the “Father of History”); author of the *History of the Persian Wars*.
9. _____ Greek word for excessive pride or ambition.
10. _____ Pre-Socratic philosopher best known for his teaching, “Man is the measure”

CHAPTER 2 – REVIEW Answers

A) CHAPTER TITLE: **Early Greece**

B) MAJOR SECTIONS OR TOPICS:

- **Homer and the Heroic Age**
Greek Religion

The *Iliad* and *Odyssey*

- **The Age of Colonization**
Vase painting and Sculpture
Greek Architecture
- **Greek Music**
Modes

C) SELF QUIZ # 1 – IDENTIFY THE:

1. **Homer**
2. **Polis**
3. **Apollo**
4. **Dionysius**
5. **Kouros**
6. **Doric**
7. **Sappho**
8. **Herodotus**
9. **Hubris**
10. **Protagoras**

2. WEB QUESTS – EARLY GREECE

DAEDALUS AND ICARUS

<http://www.dl.ket.org/humanities/literature/litpacket/metamorphoses.htm>

[Read the fate of Daedalus and Icarus in this new and moving translation from Ovid's *Metamorphoses* by Rolphe Humphries.]

01. How did Daedalus plan to escape from Crete? Who was his son? What advice did he give his son? (Lines 23–26)
02. How does the advice of Daedalus compare with the motto of the ancient Greeks "Nothing in Excess"?
03. What was the fate of Icarus? Why?
04. In your opinion, what is the most moving and emotional line?

VISIT: HOMER – THE ODYSSEY

<http://mfile.akamai.com/34/wmv/covery.download.akamai.com/34/dcol/school/2001/08/08/ancientgreece.asx>

<http://mfile.akamai.com/34/rm/covery.download.akamai.com/34/dcol/school/2001/08/08/ancientgreece.ram>

The first site uses Windows Media Player; the second is for Real One Player. Media Player probably came with and is installed on your computer. This WebQuest provides a choice, but many sites still offer only the Real One Player. The Real Player is available free, but you have to be careful. Click on this link: www.real.com. CLICK on the word "FREE." On the next page, CLICK on "Download Free Real Player." Be aware that the "Premium Player with Super Pass" is not free.

Be prepared for many free advertisements. OR, try this new site available from NPR's Car Talk: <http://www.real.com/freeplayer/?rppr=cartalk.com>

05. What word, which comes to us from the Greek, meant "stories that people told to explain the world around them"?
06. How many years was the journey ("odyssey") of Odysseus to Ithaca and to his wife Penelope? How long "should" the journey have taken?
07. What did Odysseus want to be able to say when he reached his deathbed and the end of his life? ("Man, I _____ _ .")

THE REAL STORY OF THE ANCIENT OLYMPIC GAMES

<http://www.upenn.edu/museum/Olympics/olympicintro.html>

08. "Early Athletes: Amateurs or Pros?": What was the meaning of the ancient Greek word "athlete"?
09. What would the ancient Greeks think of the concept of "amateur athletics"?
10. "Were the Ancient Olympics Just for Men?": Were women allowed to compete?
11. "Glossary" Identify the correct term for:
 - A. _____ One who competes for a prize
 - B. _____ Place of naked people
 - C. _____ Victory; goddess of victory