

1: Ancient Greek Literature Facts for Kids

The term Ancient, or Archaic, Greece refers to the time three centuries before the classical age, between B.C. and B.C. – a relatively sophisticated period in world history. Archaic Greece.

The earliest known Greek writings are Mycenaean , written in the Linear B syllabary on clay tablets. These documents contain prosaic records largely concerned with trade lists, inventories, receipts, etc. Within poetry there were three super-genres: The common European terminology about literary genres is directly derived from the ancient Greek terminology. Although the works as they now stand are credited to him, it is certain that their roots reach far back before his time see Homeric Question. It centers on the person of Achilles , [8] who embodied the Greek heroic ideal. Penelope was considered the ideal female, Homer depicted her as the ideal female based on her commitment, modesty, purity, and respect during her marriage with Odysseus. During his ten-year voyage, he loses all of his comrades and ships and makes his way home to Ithaca disguised as a beggar. Both of these works were based on ancient legends. The Homeric dialect was an archaic language based on Ionic dialect mixed with some element of Aeolic dialect and Attic dialect , [10] the latter due to the Athenian edition of the 6th century BC. The epic verse was the hexameter. He was a native of Boeotia in central Greece , and is thought to have lived and worked around BC. Works and Days is a faithful depiction of the poverty-stricken country life he knew so well, and it sets forth principles and rules for farmers. Theogony is a systematic account of creation and of the gods. It vividly describes the ages of mankind, beginning with a long-past Golden Age. Greek lyric A nineteenth-century painting by the English painter Sir Lawrence Alma-Tadema depicting the poetess Sappho gazing on in admiration as the poet Alcaeus plays the lyre Lyric poetry received its name from the fact that it was originally sung by individuals or a chorus accompanied by the instrument called the lyre. Despite the name, however, the lyric poetry in this general meaning was divided in four genres, two of which were not accompanied by cithara , but by flute. These two latter genres were elegiac poetry and iambic poetry. Both were written in the Ionic dialect. Elegiac poems were written in elegiac couplets and iambic poems were written in iambic trimeter. The first of the lyric poets was probably Archilochus of Paros , circa BC, the most important iambic poet. The few remnants suggest that he was an embittered adventurer who led a very turbulent life. Lyric poems often employed highly varied poetic meters. The most famous of all lyric poets were the so-called " Nine Lyric Poets. In antiquity, her poems were regarded with the same degree of respect as the poems of Homer. The poetry written by Alcman was considered beautiful, even though he wrote exclusively in the Doric dialect , which was normally considered unpleasant to hear. The tragic plays grew out of simple choral songs and dialogues performed at festivals of the god Dionysus. In the classical period, performances included three tragedies and one pastoral drama, depicting four different episodes of the same myth. Wealthy citizens were chosen to bear the expense of costuming and training the chorus as a public and religious duty. Attendance at the festival performances was regarded as an act of worship. Performances were held in the great open-air theater of Dionysus in Athens. The poets competed for the prizes offered for the best plays. The authorship of Prometheus Bound , which is traditionally attributed to Aeschylus, [30] and Rhesus , which is traditionally attributed to Euripides, are still questioned. Although the plays are often called a "trilogy," they were actually written many years apart. The most well-known of these plays are Medea , Hippolytus , and Bacchae. At Athens , the comedies became an official part of the festival celebration in BC, and prizes were offered for the best productions. As with the tragedians, few works still remain of the great comedic writers. The only complete surviving works of classical comedy are eleven plays written by the playwright Aristophanes. He poked fun at everyone and every institution. In The Birds , he ridicules Athenian democracy. In The Clouds , he attacks the philosopher Socrates. In Lysistrata , he denounces war. When it was performed for the first time at the Lenaia Festival in BC, just one year after the death of Euripides, the Athenians awarded it first prize. A commercially successful modern musical adaptation of it was performed on Broadway in Although the genre was popular, only one complete example of a satyr play has survived: Herodotus is commonly called "The Father of History. Xenophon also wrote three works in praise of the philosopher Socrates: Although both

Xenophon and Plato knew Socrates, their accounts are very different. Many comparisons have been made between the account of the military historian and the account of the poet-philosopher. Among the earliest Greek philosophers were the three so-called " Milesian philosophers ": Thales of Miletus , Anaximander , and Anaximenes. Some of the best-known of these include: However, none of these exist today. The body of writings that has come down to the present probably represents lectures that he delivered at his own school in Athens, the Lyceum. He explored matters other than those that are today considered philosophical; the extant treatises cover logic, the physical and biological sciences, ethics, politics, and constitutional government.

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related portals: Greek language and literature. From the Preface: "The following History of Greek Literature has been composed by Professor K. O. Müller of Göttingen, at the suggestion of the Society for the Diffusion of Useful Knowledge, and for its exclusive use. The work has been written in.

See Article History Greek literature, body of writings in the Greek language , with a continuous history extending from the 1st millennium bc to the present day. Later, after the conquests of Alexander the Great, Greek became the common language of the eastern Mediterranean lands and then of the Byzantine Empire. Literature in Greek was produced not only over a much wider area but also by those whose mother tongue was not Greek. Even before the Turkish conquest the area had begun to shrink again, and now it is chiefly confined to Greece and Cyprus. Ancient Greek literature Of the literature of ancient Greece only a relatively small proportion survives. Yet it remains important, not only because much of it is of supreme quality but also because until the mid-century the greater part of the literature of the Western world was produced by writers who were familiar with the Greek tradition, either directly or through the medium of Latin, who were conscious that the forms they used were mostly of Greek invention, and who took for granted in their readers some familiarity with Classical literature. The history of ancient Greek literature may be divided into three periods: Archaic to the end of the 6th century bc ; Classical 5th and 4th centuries bc ; and Hellenistic and Greco-Roman 3rd century bc onward. Archaic period , to the end of the 6th century bc The Greeks created poetry before they made use of writing for literary purposes, and from the beginning their poetry was intended to be sung or recited. The art of writing was little known before the 7th century bc. The script used in Crete and Mycenae during the 2nd millennium bc [Linear B] is not known to have been employed for other than administrative purposes, and after the destruction of the Mycenaean cities it was forgotten. Its subject was myth – part legend , based sometimes on the dim memory of historical events; part folktale; and part religious speculation. But since the myths were not associated with any religious dogma , even though they often treated of gods and heroic mortals, they were not authoritative and could be varied by a poet to express new concepts. Thus, at an early stage Greek thought was advanced as poets refashioned their materials; and to this stage of Archaic poetry belonged the epics ascribed to Homer, the Iliad and the Odyssey, retelling intermingled history and myth of the Mycenaean Age. These two great poems, standing at the beginning of Greek literature, established most of the literary conventions of the epic poem. The didactic poetry of Hesiod c. The several types of Greek lyric poetry originated in the Archaic period among the poets of the Aegean Islands and of Ionia on the coast of Asia Minor. Archilochus of Paros, of the 7th century bc, was the earliest Greek poet to employ the forms of elegy in which the epic verse line alternated with a shorter line and of personal lyric poetry. His work was very highly rated by the ancient Greeks but survives only in fragments; its forms and metrical patterns – the elegiac couplet and a variety of lyric metres – were taken up by a succession of Ionian poets. At the beginning of the 6th century Alcaeus and Sappho , composing in the Aeolic dialect of Lesbos, produced lyric poetry mostly in the metres named after them the alcaic and the sapphic , which Horace was later to adapt to Latin poetry. No other poets of ancient Greece entered into so close a personal relationship with the reader as Alcaeus, Sappho, and Archilochus do. They were succeeded by Anacreon of Teos, in Ionia, who, like Archilochus, composed his lyrics in the Ionic dialect. Choral lyric, with musical accompaniment, belonged to the Dorian tradition and its dialect , and its representative poets in the period were Alcman in Sparta and Stesichorus in Sicily. Both tragedy and comedy had their origins in Greece. Comedy , too, originated partly in Dorian Greece and developed in Attica, where it was officially recognized rather later than tragedy. Both were connected with the worship of Dionysus , god of fruitfulness and of wine and ecstasy. Written codes of law were the earliest form of prose and were appearing by the end of the 7th century, when knowledge of reading and writing was becoming more widespread. No prose writer is known earlier than Pherecydes of Syros c. To Aesop , a semi-historical, semi-mythological character of the mid-6th century, have been attributed the moralizing beast fables inherited by later writers. Classical period, 5th and 4th centuries bc True tragedy was created by Aeschylus and continued with Sophocles and Euripides in the

second half of the 5th century. Aristophanes, the greatest of the comedic poets, lived on into the 4th century, but the Old Comedy did not survive the fall of Athens. The sublime themes of Aeschylean tragedy, in which human beings stand answerable to the gods and receive awe-inspiring insight into divine purposes, are exemplified in the three plays of the Oresteia. The tragedy of Sophocles made progress toward both dramatic complexity and naturalness while remaining orthodox in its treatment of religious and moral issues. Euripides handled his themes on the plane of skeptical enlightenment and doubted the traditional picture of the gods. Corresponding development of dramatic realization accompanied the shift of vision: The Old Comedy of Aristophanes was established later than tragedy but preserved more obvious traces of its origin in ritual; for the vigour, wit, and indecency with which it keenly satirized public issues and prominent persons clearly derived from the ribaldry of the Dionysian festival. This phase was followed toward the beginning of the 3rd century by the New Comedy, introduced by Menander, which turned for its subjects to the private fictional world of ordinary people. Later adaptations of New Comedy in Latin by Plautus and Terence carried the influence of his work on to medieval and modern times. In the 5th century, Pindar, the greatest of the Greek choral lyricists, stood outside the main Ionic-Attic stream and embodied in his splendid odes a vision of the world seen in terms of aristocratic values that were already growing obsolete. Greek prose came to maturity in this period. Earlier writers such as Anaxagoras the philosopher and Protagoras the Sophist used the traditional Ionic dialect, as did Herodotus the historian. His successors in history, Thucydides and Xenophon, wrote in Attic. The works of Plato and Aristotle, of the 4th century, are the most important of all the products of Greek culture in the intellectual history of the West. They have formed the basis of Western philosophy and, indeed, they determined, for centuries to come, the development of European thought. This was also a golden age for rhetoric and oratory, first taught by Corax of Syracuse in the 5th century. The study of rhetoric and oratory raised questions of truth and morality in argument, and thus it was of concern to the philosopher as well as to the advocate and the politician and was expounded by teachers, among whom Isocrates was outstanding. The orations of Demosthenes, a statesman of 4th-century Athens and the most famous of Greek orators, are preeminent for force and power. Hellenistic and Greco-Roman periods In the huge empire of Alexander the Great, Macedonians and Greeks composed the new governing class; and Greek became the language of administration and culture, a new composite dialect based to some extent on Attic and called the Koine, or common language. Everywhere the traditional city-state was in decline, and individuals were becoming aware of their isolation and were seeking consolidation and satisfaction outside corporate society. Artistic creation now came under private patronage, and, except for Athenian comedy, compositions were intended for a small, select audience that admired polish, erudition, and subtlety. An event of great importance for the development of new tendencies was the founding of the Museum, the shrine of the Muses with its enormous library, at Alexandria. The chief librarian was sometimes a poet as well as tutor of the heir apparent. The task of accumulating and preserving knowledge begun by the Sophists and continued by Aristotle and his adherents was for the first time properly endowed. Through the researches of the Alexandrian scholars, texts of ancient authors were preserved. The Hellenistic period lasted from the end of the 4th to the end of the 1st century bc. For the next three centuries, until Constantinople became the capital of the Byzantine Empire, Greek writers were conscious of belonging to a world of which Rome was the centre. The genres Epic narrative At the beginning of Greek literature stand the two great epics, the Iliad and the Odyssey. Some features of the poems reach far into the Mycenaean age, perhaps to bc, but the written works are traditionally ascribed to Homer; in something like their present form they probably date to the 8th century. The Iliad and the Odyssey are primary examples of the epic narrative, which in antiquity was a long narrative poem, in an elevated style, celebrating heroic achievement. The Iliad is the tragic story of the wrath of Achilles, son of a goddess and richly endowed with all the qualities that make men admirable. With his readiness to sacrifice all to honour, Achilles embodies the Greek heroic ideal; and the contrast between his superb qualities and his short and troubled life reflects the sense of tragedy always prevalent in Greek thought. Whereas the Iliad is tragedy, the Odyssey is tragicomedy. Odysseus too represents a Greek ideal. Though by no means inadequate in battle, he works mainly by craft and guile; and it is by mental superiority that he survives and prevails. Both poems were based on plots that grip the reader, and the story is told in language that is simple and direct, yet eloquent. The Iliad and the

Odyssey, though they are the oldest European poetry, are by no means primitive. They marked the fulfillment rather than the beginning of the poetic form to which they belong. They were essentially oral poems, handed down, developed, and added to over a vast period of time, a theme upon which successive nameless poets freely improvised. The world they reflect is full of inconsistencies; weapons belong to both the Bronze and Iron Ages, and objects of the Mycenaean period jostle others from a time five centuries later. In the ancient world the Iliad and the Odyssey stood in a class apart among Archaic epic poems. Of these, there were a large number known later as the epic cycle. They covered the whole story of the wars of Thebes and Troy as well as other famous myths. A number of shorter poems in epic style, the Homeric Hymns, are of considerable beauty. A subgenre was represented by epics that recounted not ancient mythical events but recent historical episodes, especially colonization and the foundation of cities. Examples include Archaeology of the Samians by Semonides of Amorgos 7th century bc; in elegiac couplets, Smyrneis by Mimnermus of Colophon 7th century bc; in elegiac couplets, Foundation of Colophon and Migration to Elea in Italy by Xenophanes of Colophon 6th century bc; metre unknown, none of which are extant. Epic narrative continued and developed in new forms during the Classical, Hellenistic, and Greco-Roman periods; works represented both subgenres. Notable mythical epics included the lost Thebais of Antimachus of Colophon 4th century bc, the surviving Argonautica in 4 books by Apollonius of Rhodes 3rd century bc, and the surviving Dionysiaca in 48 books by Nonnus of Panopolis 5th century ad. The historical epics do not survive, but among them were Persica, on the Persian Wars, by Choerilus of Samos 5th century bc; an epic on the deeds of Alexander the Great by Choerilus of Iasus 4th century bc; an epic on the deeds of Antiochus Soter 3rd century bc by Simonides of Magnesia; and Thessalic History, Achaean History, and Messenian History by Rhianus of Crete 3rd century bc. As the greatest epic poet, however, Homer continued to be performed in rhapsodic contexts and was read in schools through the Classical, Hellenistic, and Greco-Roman periods. Didactic poetry was not regarded by the Greeks as a form distinct from epic. Yet the poet Hesiod belonged to an altogether different world from Homer. He lived in Boeotia in central Greece about bc. Lyric poetry Hesiod, unlike Homer, told something of himself, and the same is true of the lyric poets. Except for Pindar and Bacchylides at the end of the Classical period, only fragments of the works of these poets survive. There had always been lyric poetry in Greece. All the great events of life as well as many occupations had their proper songs, and here too the way was open to advance from the anonymous to the individual poet. The word lyric covers many sorts of poems. On the one hand, poems sung by individuals or chorus to the lyre, or sometimes to the aulos double-reed pipe, were called melic; elegiacs, in which the epic hexameter, or verse line of six metrical feet, alternated with a shorter line, were traditionally associated with lamentation and an aulos accompaniment; but they were also used for personal poetry, spoken as well as sung at the table. Iambics verse of iambs, or metrical units, basically of four alternately short and long syllables were the verse form of the lampoon. Usually of an abusive or satirical—burlesque and parodying—character, they were not normally sung. If Archilochus of Paros in fact was writing as early as bc, he was the first of the post-epic poets. The fragments reflect the turbulent life of an embittered adventurer. Scorn both of men and of convention is the emotion that seems uppermost, and Archilochus was possessed of tremendous powers of invective. Of lesser stature than Archilochus were his successors, Semonides often mistakenly identified with Simonides of Amorgos and Hipponax of Ephesus. Like the iambic writers, the elegiac poets came mostly from the islands and the Ionian regions of Asia Minor. Chief among them were Callinus of Ephesus and Mimnermus of Colophon. On the mainland of Greece, Tyrtaeus roused the spirit of the Spartans in their desperate struggle with the Messenian rebels in the years after His martial poems are perhaps of more historical than literary interest. The same is to some extent true of the poems in elegiac, iambic, and trochaic the latter a metre basically of four alternately long and short syllables metres by Solon, an Athenian statesman, who used his poetry as a vehicle for propaganda.

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Ancient Greek literature refers to literature written in the Ancient Greek language from the earliest texts until the time of the Byzantine www.enganchecubano.com earliest surviving works of ancient Greek literature, dating back to the early Archaic period, are the two epic poems The Iliad and The Odyssey, set in the Mycenaean era.

McNiff, The Pageant of Literature: Named after an Athenian leader, arts and literature flourished in this era. Outdoor theaters were built in Athens and other city-states for performances of the latest dramas. Made of stone, the theaters were positioned so that scenes of natural beauty served as backdrops for the stage. For example, the Greek theater at Taormina in Sicily is built high upon a rocky hill. Perfectly centered behind the stage and facing the audience, sits the active, smoldering volcano, Mount Etna. During these festivals, the Greeks performed the plays as a tribute to the gods. The first major drama festival of the spring in Athens honored Dionysus, the god of grapes and wine. This festival celebrated the renewal of the grape vines. On stage, actors could play several roles by wearing different masks A chorus of several people in the background chanted from time to time, serving as a kind of narrator, and helping move the plot along. Tragic Literature All three of the most famous ancient Greek writers specialized in tragedies. Tragedy is a form of drama in which a strong central character or hero ultimately fails and is punished by the gods. Usually, the hero has a fatal flaw that causes his undoing. For many years, Aeschylus B. One of his rivals, the Athenian writer Sophocles B. In this play, the main character, Oedipus is fated by the gods to kill his father and marry his own mother. In shame, Oedipus blinds himself and is then banished. A third major writer named Euripides B. In revenge, Medea ultimately kills the two children she and Jason share and then herself. The following lines between the Nurse, Chorus, and Medea are sung. Chorus I heard the voice, uplifted loud, of our poor Colchian lady, nor yet is she quiet; speak, aged dame, for as I stood by the house with double gates I heard a voice of weeping from within, and I do grieve, lady, for the sorrows of this house, for it hath won my love. Medea from within Oh, oh! What gain is life to me? Woe, woe is me! O, to die and win release, quitting this loathed existence! Chorus Didst hear, O Zeus, thou earth, and thou, O light, the piteous note of woe the hapless wife is uttering? How shall a yearning for that insatiate resting-place ever hasten for thee, poor reckless one, the end that death alone can bring? Never pray for that. Medea from within Great Themis, and husband of Themis, behold what I am suffering now, though I did bind that accursed one, my husband, by strong oaths to me! O, to see him and his bride some day brought to utter destruction, they and their house with them, for that they presume to wrong me thus unprovoked. O my father, my country, that I have left to my shame, after slaying my own brother. Nurse Do ye hear her words, how loudly she adjures Themis, oft invoked, and Zeus, whom men regard as keeper of their oaths? On no mere trifle surely will our mistress spend her rage. Chorus Would that she would come forth for us to see, and listen to the words of counsel we might give, if haply she might lay aside the fierce fury of her wrath, and her temper stern. Never be my zeal at any rate denied my friends! But go thou and bring her hither outside the house, and tell her this our friendly thought; haste thee ere she do some mischief to those inside the house, for this sorrow of hers is mounting high. Nurse This will I do; but I doubt whether I shall persuade my mistress; still willingly will I undertake this trouble for you; albeit, she glares upon her servants with the look of a lioness with cubs, whenso anyone draws nigh to speak to her. For of itself doth the rich banquet, set before them, afford to men delight. Chorus I heard a bitter cry of lamentation! Greek and Roman Writers Another type of play was the comedy. The most significant writer of comedies in ancient Greece was Aristophanes, whose works included The Frogs and The Clouds. An Excerpt from "The Frogs" Enter Dionysus on foot dressed in the skin of the Nemean Lion, and the club of Heracles in his hand, and Xanthias heavily laden on a donkey. Xanthias Master, should I tell one of those usual jokes which always make the audience laugh?

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A History of Ancient Greece GREEK LITERATURE The great British philosopher-mathematician Alfred North Whitehead once commented that all philosophy is but a footnote to Plato.

The exact historian of literature concentrates his attention on so narrow a field that he cannot be expected to appeal to a wide class; those who study what he writes are, or must in some measure grow to be, his fellow-specialists. But the more precisely each little area is surveyed in detail, the more necessary does it become for us to return at frequent intervals to an inspection of the general scheme of which each topographical study is but a fragment magnified. It has seemed that of late the minute treatment of a multitude of intellectual phenomena has a little tended to obscure the general movement of literature in each race or country. In a crowd of handbooks, each of high authority in itself, the general trend of influence or thread of evolution may be lost. The absence of any collection of summaries of the literature of the world has led the Publisher and the Editor of the present series to believe that a succession of attractive volumes, dealing each with the history of literature in a single country, would be not less welcome than novel. The Editor has had the good fortune to interest in this project a number of scholars whose names guarantee a rare combination of exact knowledge with the power of graceful composition. He has the pleasure of being able to announce that this interest has taken a practical shape, and that already there is being prepared for the press a considerable series of volumes, most of them composed by men pre-eminently recognised for their competence in each special branch of the subject. If there are one or two names less generally familiar to the public than the rest, the Editor confidently predicts that the perusal of their volumes will more than justify his invitation to them to contribute. Great care will be taken to preserve uniformity of form and disposition, so as to make the volumes convenient for purposes of comparison, and so as to enable the literatures themselves to be studied in proper correlation. In preparing these books, the first aim will be to make them exactly consistent with all the latest discoveries of fact; and the second, to ensure that they are agreeable to read. It is hoped that they will be accurate enough to be used in the class-room, and yet pleasant enough and picturesque enough to be studied by those who seek nothing from their books but enjoyment. An effort will be made to recall the history of literature from the company of sciences which have somewhat unduly borne her down—“from philology, in particular, and from political history. These have their interesting and valuable influence upon literature, but she is independent of them, and is strong enough to be self-reliant. Hence, important as are the linguistic origins of each literature, and delightful as it may be to linger over the birth of language, little notice will here be taken of what are purely philological curiosities. We shall tread the ground rapidly until we reach the point where the infant language begins to be employed in saying something characteristic and eloquent. On the other hand, a great point will be made, it is hoped, by dwelling on the actions, the counter-influences, of literatures on one another in the course of their evolution, and by noting what appear to be the causes which have led to a revival here and to a decline there. In short, we shall neglect no indication of change or development in an adult literature, and our endeavour will be to make each volume a well-proportioned biography of the intellectual life of a race, treated as a single entity. Literature will be interpreted as the most perfect utterance of the ripest thought by the finest minds, and to the classics of each country rather than to its oddities and rather than to its obsolete features will particular attention be directed. With these words, I venture to introduce the volume in which Professor Gilbert Murray prepares us for the consideration of all modern literature by describing the evolution of prose and verse in the history of Ancient Greece. Periodical literature is notoriously hard to control; but I hope that comparatively few articles of importance in the last twenty volumes of the *Hermes*, the *Rheinisches Museum*, the *Philologus*, and the *English Classical Journals*, have escaped my consideration. More than this I have but rarely attempted. If under these circumstances I have nevertheless sat down to write a *History of Greek Literature*, and have even ventured to address myself to scholars as well as to the general public, my reason is that, after all, such knowledge of Greek literature as I possess has been of enormous value and interest to me; that for the last ten years at least, hardly a day has passed on which Greek poetry has not occupied a large part of my thoughts, hardly one deep or valuable

emotion has come into my life which has not been either caused, or interpreted, or bettered by Greek poetry. This is doubtless part of the ordinary narrowing of the specialist, the one-sided sensitiveness in which he finds at once his sacrifice and his reward; but it is usually, perhaps, the thing that justifies a man in writing. Our ultimate literary judgments upon an ancient writer generally depend, and must depend, upon a large mass of philological and antiquarian argument. In treating Homer, for instance, it is impossible to avoid the Homeric Question; and doubtless many will judge, in that particular case, that the Question has almost ousted the Poet from this book. As a rule, however, I have tried to conceal all the laboratory work, except for purposes of illustration, and to base my exposition or criticism on the results of it. This explains why I have so rarely referred to other scholars, especially those whose works are best known in this country. I doubt, for instance, if the names of Jebb, Leaf, and Monro occur at all in the following pages. Christ, from whose *Geschichte der Griechischen Litteratur* I have taken a great deal of my chronology and general framework. But there are two teachers of whose influence I am especially conscious: My general method, however, has been somewhat personal, and independent of particular authorities. I have tried to realise, as well as I could, what sort of men the various Greek authors were, what they liked and disliked, how they earned their living and spent their time. Of course it is only in the Attic period, and perhaps in the exceptional case of Pindar, that such a result can be even distantly approached, unless history is to degenerate into fiction. But the attempt is helpful even where it leads to no definite result. In reality it is their variety that makes them so living to us—the vast range of their interests, the suggestiveness and diversity of their achievements, together with the vivid personal energy that made the achievements possible. Their outer political history, indeed, like that of all other nations, is filled with war and diplomacy, with cruelty and deceit. It is the inner history, the history of thought and feeling and character, that is so grand. They had some difficulties to contend with which are now almost out of our path. Yet they produced the Athens of Pericles and of Plato. The conception which we moderns form of these men certainly varies in the various generations. He is a phantom too, as unreal as those marble palaces in which he habitually takes his ease. There is more flesh and blood in the Greek of the anthropologist, the foster-brother of Kaffirs and Hairy Ainos. He is at least human and simple and emotional, and free from irrelevant trappings. His fault, of course, is that he is not the man we want, but only the raw material out of which that man was formed: Many other abstract Greeks are about us, no one perhaps greatly better than another; yet each has served to correct and complement his predecessor; and in the long-run there can be little doubt that our conceptions have become more adequate. We need not take Dr. That is a work of genius in its way, careful, imaginative, and keen-sighted; but it was published in Make allowance for the personality of the writers, and how much nearer we get to the spirit of Greece in a casual study by Mr. Andrew Lang or M. A desire to make the most of my allotted space, and also to obtain some approach to unity of view, has led me to limit the scope of this book in several ways. I have reduced my treatment of Philosophy to the narrowest dimensions, and, with much reluctance, have determined to omit altogether Hippocrates and the men of science. In the spelling of proper names I have made no great effort to attain perfect consistency. I have in general adopted the ordinary English or Latin modifications, except that I have tried to guide pronunciation by leaving k unchanged where c would be soft, and by marking long syllables with a circumflex. In references to ancient authors, my figures always apply to the most easily accessible edition; my reading, of course, is that which I think most likely to be right in each case. All the authors quoted are published in cheap texts by Teubner or Tauchnitz or the English Universities, except in a few cases, which are noted as they occur. Philologists may be surprised at the occasional acceptance in my translations of ancient and erroneous etymologies. Fragmentary writers are quoted, unless otherwise stated, from the following collections: These collections are denoted by their initial letters, F. In a few cases I have used abbreviations for a proper name, as W. Among the friends who have helped me with criticisms and suggestions, I must especially express my indebtedness to Mr. George Macdonald, lecturer in Greek in this University, for much careful advice and correction of detail throughout the book.

5: A History of the Literature of Ancient Greece

Excerpt from History of the Literature of Ancient Greece: To the Period of Isocrates When K. O. Müller died in , the Society for the Diffusion of Useful Knowledge, for which I was translating the History of Greek Literature from the authors manuscript, commissioned me to complete the work, and a few pages of my continuation had been.

Worksheets Ancient Greek Literature The art of writing was lost to Greece from around BC, and for nearly years Greece entered an age of illiteracy. But around BC, Grecian traders came into contact with Phoenicians, who used a script called an alphabet. This alphabet was a wonderful invention, because it allowed them to use just around thirty letters or so to make many different sounds, and it was also much easier to use than pictorial scripts, such as cuneiform. The Greeks adopted this alphabet and added vowels, which made it even more versatile and easy to use. This early version of the alphabet is actually very similar to the alphabet we use today! At first, the newfound creation of writing was used by the government for the proclamation of laws, so that ordinary people could understand them. Writing was later used to record public decisions and records, and then finally as more and more citizens became literate, or able to read, Greek literature was developed. The greatest literatures of the early Greek period were the Homeric Epics. These were epic poems which described the glorious deeds of great Grecian heroes. Homeric Epics described the great deeds of the warriors of Greece, who led the war against Troy, a rival state. Even though historians cannot decide whether an actual poet named Homer ever really lived, these stories were the inspiration for much of Greek literature. After falling in love with a woman from Troy, Achilles withdraws from battle so he can be with his love. He gives his friend Patroclus his armor, who wears it in battle, but is killed by a Trojan named Hector. Achilles then avenges his friend Patroclus by killing Hector, but then he himself is killed when he is struck with an arrow in his heel, his weak spot. The Odyssey tells the story of Odysseus, who tries to return home after winning the Trojan War. His journey home is by no means an easy one, and only after many trials and tribulations he finally makes his way home, only find that his house is overrun by hundreds of suitors, who are trying to marry his wife Penelope. Hesiod was the first major poet after Homer. He also wrote Theogony, which tells the stories of many different Greek Gods. About BC, Greek poets began writing more personal stories, and Archilochus was one of these. He was a traveler and mercenary soldier, and wrote bright tales of his actions and personal stories. He was one of the first of the Greek poets to write these types of personal stories, which told real details about his thoughts and feelings. Sappho was the first woman poet from Greece. Much of what she wrote was short love poems. Only bits and pieces remain of most her poetry, but in those pieces she writes many beautiful verses about the pain and longing of being in love. After the wars of the 5th century BC, a new type of writing was developed, called historical literature. Many historians began writing about the past in order to understand what led to war and how people change because of it. He basically invented the study of history, by asking the question: Another great Greek historian, who learned his craft from Herodotus, was Thucydides. One of the places dominated by Greek culture was Egypt. The Library of Alexandria: The kings of Egypt created a giant library, the Library of Alexandria, where they stored all of the great works of Greek poets, historians, philosophers, scientists, and other writers. This library was so big that it probably contained over a half a million papyrus scrolls! It was a symbol of the growing scholarship of the Late Greek period, because it was an area where thinkers and writers could perform literary, historical, and scientific studies. The Burning of the Library: We will never know exactly what texts or how many pieces of literature were actually in the library of Alexandria, because in 48 BC, the library was burned down in a siege by the Greek emperor. More than 40, works of Greek philosophy, literature, history, and science were sadly burnt and lost to history for all time. The development of the Greek alphabet and the many wonderful works of Greek writers helped to create the literary tradition that people still enjoy. Many Greek poems and histories are still read in schools and for enjoyment today.

6: Classical Greek culture (article) | Khan Academy

A History of the Literature of Ancient Greece From the Foundation of the Socratic Schools to the Taking of Constantinople by the Turks Being a Continuation of K. O. Müller's Work.

Art and Architecture One popular form of Greek art was pottery. Vases, vessels, and kraters served both practical and aesthetic purposes. This krater depicts Helios, the sun god, and dates from the 5th century B. The arts reflect the society that creates them. Nowhere is this truer than in the case of the ancient Greeks. Through their temples, sculpture, and pottery, the Greeks incorporated a fundamental principle of their culture: Ancient Greek art emphasized the importance and accomplishments of human beings. Even though much of Greek art was meant to honor the gods, those very gods were created in the image of humans. Much artwork was government sponsored and intended for public display. Therefore, art and architecture were a tremendous source of pride for citizens and could be found in various parts of the city. Typically, a city-state set aside a high-altitude portion of land for an acropolis, an important part of the city-state that was reserved for temples or palaces. The Greeks held religious ceremonies and festivals as well as significant political meetings on the acropolis. Photograph courtesy of [www. The Acropolis](#) In ancient Athens, Pericles ordered the construction of several major temples on the acropolis. Among these was a temple, the Parthenon, which many consider the finest example of Greek architecture. Built as a tribute to Athena, the goddess of wisdom for whom the city-state Athens was named, the Parthenon is a marvel of design, featuring massive columns contrasting with subtle details. Three different types of columns can be found in ancient Greek architecture. Whether the Doric, Ionic, or Corinthian style was used depended on the region and the purpose of the structure being built. Many barely noticeable enhancements to the design of the Parthenon contribute to its overall beauty and balance. For example, each column is slightly wider in the middle than at its base and top. The columns are also spaced closer together near the corners of the temple and farther apart toward the middle. Sadly, time has not treated the Parthenon well. In the 17th century, the Turks, who had conquered the Greeks, used the Parthenon to store ammunition. An accidental explosion left the Parthenon with no roof and in near ruin. In later years, tourists hauled away pieces of the Parthenon as vacation souvenirs.

Beauty in the Human Form Ancient Greek sculptures were typically made of either stone or wood and very few of them survive to this day. Most Greek sculpture was of the freestanding, human form even if the statue was of a god and many sculptures were nudes. The Greeks saw beauty in the naked human body. Early Greek statues called kouros were rigid and stood up straight. Over time, Greek statuary adopted a more natural, relaxed pose with hips thrust to one side, knees and arms slightly bent, and the head turned to one side. Other sculptures depicted human action, especially athletics. The piece, called "Diana of Versailles," depicts the goddess of the hunt reaching for an arrow while a stag leaps next to her. Among the most famous Greek statues is the Venus de Milo, which was created in the second century B. The sculptor is unknown, though many art historians believe Praxiteles to have created the piece. This sculpture embodies the Greek ideal of beauty. The ancient Greeks also painted, but very little of their work remains. The most enduring paintings were those found decorating ceramic pottery. Two major styles include red figure against a black background and black figure against a red background pottery. The pictures on the pottery often depicted heroic and tragic stories of gods and humans. Browse around this page for anything about art and architecture. Use the search engine on the left or take a look at the catalogs, which cover everything from coins to vases. The beautiful structure was built to honor Artemis, the goddess of nature and hunting. It survived many disasters before finally being destroyed in C. This virtual tour provides the history of art in ancient Greece from its beginnings some years ago to its transformation under the Roman Empire. Detroit Institute of Arts: Permanent Collection "Ancient Art" Greece Of the many lasting influences of Greek civilization upon Western world, Hellenistic art remains a central focus. The Greeks portrayed their gods as having perfect human form and proportion. Examples of these sculptures, pottery, and metalwork are the provided by the Detroit Institute of Arts. Athenian Painted Pottery Pottery was an integral part of Athenian life. At symposiums, or Athenian drinking parties, hosts needed vessels to hold the wine and drinking cups for the guests. So pottery was used. Vases were symbols of

status given out to the winners of athletic events such as the All-Athenian Games. Learn how to make pottery step-by-step, and how to interpret the artwork on these often magnificent pieces of art. How are you going to decorate it? Check out the instructions here for painting a black figure onto your artwork, just as the ancient Athenians did over 2, years ago!

7: History of the Literature of Ancient Greece: All Volumes by J.W. Donaldson

A History, Greek and Roman Classical Literature by A. Louage The Works of Plato A New and Literal Version, Chiefly From the Text of Stallbaum; Containing the Apology of Socrates, Crito, PhÃ¡do, Gorgias, Protagoras, PhÃ¡drus, TheÃ¡tetus, Euthyphron, and Lysis by Plato.

Latin Literature Roman literature was written in Latin and contributed significant works to the subjects of poetry, comedy, history, and tragedy. A large proportion of literature from this time period were histories. The period of time they cover extended from late in the 4th century BC to the 2nd century AD. Eratosthenes of Alexandria wrote on astronomy and geography , but his work is known mainly from later summaries. The physician Galen pioneered developments in various scientific disciplines including anatomy, physiology, pathology, pharmacology, and neurology. This is also the period in which most of the Ancient Greek novels were written. The New Testament , written by various authors in varying qualities of Koine Greek , hails from this period. The Gospels and the Epistles of Saint Paul were written in this time period as well. Byzantine literature A page from a 16th-century edition of the 10th century Byzantine encyclopaedia of the ancient Mediterranean world, the Suda Byzantine literature refers to literature of the Byzantine Empire written in Atticizing , Medieval and early Modern Greek. Byzantine literature combined Greek and Christian civilization on the common foundation of the Roman political system. This type of literature was set in the intellectual and ethnographic atmosphere of the Near East. Byzantine literature possesses four primary cultural elements: Greek, Christian, Roman, and Oriental. Aside from personal correspondence, literature of this period was primarily written in the Atticizing style. Some early literature of this period was written in Latin ; some of the works from the Latin Empire were written in French. Chronicles , distinct from historic, arose in this period. Encyclopedias also flourished in this period. During this period, the modern vernacular form of the Greek language became more commonplace in writing. This period saw the revival of Greek and Roman studies and the development of Renaissance humanism [9] and science. The Cretan Renaissance poem Erotokritos is a prominent work of this time period. It is a verse romance written around by Vitsentzos Kornaros â€™ Modern Greek literature is significantly influenced by the Diafotismos , a movement that translated the ideas of the European Enlightenment into the Greek world. Adamantios Korais and Rigas Feraios are two prominent figures of this movement.

8: Greek Literature [www.enganchecubano.com]

a history of the literature of ancient greece; down to the death of isocrates. translated from the german 11a www.enganchecubano.com of k. O. Mœller, late professor in the www.enganchecubano.com of Gœttingen ; by sir.*

A similar point can be made regarding Greek literature as a whole. Over a period of more than ten centuries, the ancient Greeks created a literature of such brilliance that it has rarely been equaled and never surpassed. In poetry, tragedy, comedy, and history, Greek writers created masterpieces that have inspired, influenced, and challenged readers to the present day. To suggest that all Western literature is no more than a footnote to the writings of classical Greece is an exaggeration, but it is nevertheless true that the Greek world of thought was so far-ranging that there is scarcely an idea discussed today that was not debated by the ancient writers. The only body of literature of comparable influence is the Bible. The language in which the ancient authors wrote was Greek. Like English, Greek is an Indo-European language; but it is far older. Its history can be followed from the 14th century BC to the present. Its literature, therefore, covers a longer period of time than that of any other Indo-European language. Scholars have determined that the Greek alphabet was derived from the Phoenician alphabet. During the period from the 8th to the 5th century BC, local differences caused the forms of letters to vary from one city-state to another within Greece. From the 4th century BC on, however, the alphabet became uniform throughout the Greek world. Of these the most significant works were produced during the preclassical and classical eras. The figure of Homer is shrouded in mystery. Although the works as they now stand are credited to him, it is certain that their roots reach far back before his time. It centers on the person of Achilles, who embodied the Greek heroic ideal. It is the story of Odysseus, one of the warriors at Troy. After ten years fighting the war, he spends another ten years sailing back home to his wife and family. During his ten-year voyage, he loses all of his comrades and ships and makes his way home to Ithaca disguised as a beggar. Both of these works were based on ancient legends. The stories are told in language that is simple, direct, and eloquent. Both are as fascinatingly readable today as they were in ancient Greece. The other great poet of the preclassical period was Hesiod. He is more definitely recorded in history than is Homer, though very little is known about him. He was a native of Boeotia in central Greece, and he lived and worked in about BC. The first is a faithful depiction of the dull and poverty-stricken country life he knew so well, and it sets forth principles and rules for farmers. It vividly describes the ages of mankind, beginning with a long-past golden age. Together the works of Homer and Hesiod made a kind of bible for the Greeks. Homer told the story of a heroic past, and Hesiod dealt with the practical realities of daily life. Lyric Poetry The type of poetry called lyric got its name from the fact that it was originally sung by individuals or a chorus accompanied by the instrument called the lyre. The first of the lyric poets was probably Archilochus of Paros about BC. Only fragments remain of his work, as is the case with most of the poets. The few remnants suggest that he was an embittered adventurer who led a very turbulent life. The two major poets were Sappho and Pindar. Sappho, who lived in the period from to BC, has always been admired for the beauty of her writing. Her themes were personal. They dealt with her friendships with and dislikes of other women, though her brother Charaxus was the subject of several poems. Unfortunately, only fragments of her poems remain. With Pindar the transition has been made from the preclassical to the classical age. He was born about BC and is considered the greatest of the Greek lyricists. His masterpieces were the poems that celebrated athletic victories in the games at Olympia, Delphi, Nemea, and the Isthmus of Corinth. Tragedy The Greeks invented the epic and lyric forms and used them skillfully. In the age that followed the defeat of Persia to BC, the awakened national spirit of Athens was expressed in hundreds of superb tragedies based on heroic and legendary themes of the past. The tragic plays grew out of simple choral songs and dialogues performed at festivals of the god Dionysus. Wealthy citizens were chosen to bear the expense of costuming and training the chorus as a public and religious duty. Attendance at the festival performances was regarded as an act of worship. Performances were held in the great open-air theater of Dionysus in Athens. All of the greatest poets competed for the prizes offered for the best plays. Of the hundreds of dramas written and performed during the classical age, only a limited number of plays by three authors have survived: Aeschylus, Sophocles, and

Euripides. The earliest of the three was Aeschylus, who was born in BC. He wrote between 70 and 90 plays, of which only seven remain. Many of his dramas were arranged as trilogies, groups of three plays on a single theme. For about 16 years, between and BC, Aeschylus carried off prize after prize. But in his place was taken by a new favorite, Sophocles of Colonus. The third of the great tragic writers was Euripides. He wrote at least 92 plays. Sixty-seven of these are known in the 20th century--some just in part or by name only. Only 19 still exist in full. His tragedies are about real men and women instead of idealized figures. The philosopher Aristotle called Euripides the most tragic of the poets because his plays were the most moving. His dramas are performed on the modern stage more often than those of any other ancient poet. At Athens the comedies became an official part of the festival celebration in BC, and prizes were offered for the best productions. As with the tragedians, few works still remain of the great comedic writers. Of the works of earlier writers, only some plays by Aristophanes exist. These are a treasure trove of comic presentation. He poked fun at everyone and every institution. For boldness of fantasy, for merciless insult, for unqualified indecency, and for outrageous and free political criticism, there is nothing to compare to the comedies of Aristophanes. Only 11 of his plays have survived. During the 4th century BC, there developed what was called the New Comedy. Menander is considered the best of its writers. Nothing remains from his competitors, however, so it is difficult to make comparisons. He concentrated instead on fictitious characters from everyday life--stern fathers, young lovers, intriguing slaves, and others. In spite of his narrower focus, the plays of Menander influenced later generations. Of the two, Thucydides was the better historian. His writings were superficial in comparison to those of Thucydides, but he wrote with authority on military matters. Although both Xenophon and Plato knew Socrates, their accounts are very different, and it is interesting to compare the view of the military historian to that of the poet-philosopher. Philosophy The greatest prose achievement of the 4th century was in philosophy. There were many Greek philosophers, but three names tower above the rest: Socrates, Plato, and Aristotle. It is impossible to calculate the enormous influence these thinkers have had on Western society see Philosophy. All human experience is within its range. See also Plato; Socrates. In the history of human thought, Aristotle is virtually without rivals. None of these exists today. The body of writings that has come down to the present probably represents lectures that he delivered at his own school in Athens, the Lyceum. Even from these books the enormous range of his interests is evident. He explored matters other than those that are today considered philosophical. The treatises that exist cover logic, the physical and biological sciences, ethics, politics, and constitutional government. With the death of Aristotle in BC, the classical era of Greek literature drew to a close. In the successive centuries of Greek writing there was never again such a brilliant flowering of genius as appeared in the 5th and 4th centuries BC. Most are available in paperback editions. Greece was not independent again until the early 19th century, a period of more than 2, years. In so doing he inaugurated what is called the Age of Hellenism. The Greek word for Greece was Hellas. Hellenism, therefore, signifies the spread of Greek language, literature, and culture throughout the Mediterranean world. Athens lost its preeminent status as the leader of Greek culture, and it was replaced temporarily by Alexandria, Egypt. After the rise of Rome, all the Mediterranean area was brought within one far-flung empire. Greek civilization then spread westward as well. So dependent did Roman writers become, in fact, that they produced very little that was not based upon Greek works, especially in drama and philosophy.

9: Greece, A History of Ancient Greece, GREEK LITERATURE

Greek literature dates from ancient Greek literature, beginning in BC, to the modern Greek literature of today. Ancient Greek literature was written in an Ancient Greek dialect. This literature ranges from the oldest surviving written works until works from approximately the fifth century AD.

The largest, Sparta, controlled about square miles of territory; the smallest had just a few hundred people. However, by the dawn of the Archaic period in the seventh century B. They all had economies that were based on agriculture, not trade: Also, most had overthrown their hereditary kings, or basileus, and were ruled by a small number of wealthy aristocrats. Visit Website These people monopolized political power. For example, they refused to let ordinary people serve on councils or assemblies. They also monopolized the best farmland, and some even claimed to be descended from the gods. Land was the most important source of wealth in the city-states; it was also, obviously, in finite supply. The pressure of population growth pushed many men away from their home poleis and into sparsely populated areas around Greece and the Aegean. By the end of the seventh century B. Each of these poleis was an independent city-state. In this way, the colonies of the Archaic period were different from other colonies we are familiar with: The people who lived there were not ruled by or bound to the city-states from which they came. The new poleis were self-governing and self-sufficient. The Rise of the Tyrants As time passed and their populations grew, many of these agricultural city-states began to produce consumer goods such as pottery, cloth, wine and metalwork. Trade in these goods made some people—usually not members of the old aristocracy—very wealthy. These people resented the unchecked power of the oligarchs and banded together, sometimes with the aid of heavily-armed soldiers called hoplites, to put new leaders in charge. These leaders were known as tyrants. Some tyrants turned out to be just as autocratic as the oligarchs they replaced, while others proved to be enlightened leaders. Pheidon of Argos established an orderly system of weights and measures, for instance, while Theagenes of Megara brought running water to his city. However, their rule did not last: The colonial migrations of the Archaic period had an important effect on its art and literature: Sculptors created kouroi and korai, carefully proportioned human figures that served as memorials to the dead. Scientists and mathematicians made progress too: Anaximandros devised a theory of gravity; Xenophanes wrote about his discovery of fossils; and Pythagoras of Kroton discovered his famous theorem. The economic, political, technological and artistic developments of the Archaic period readied the Greek city-states for the monumental changes of the next few centuries.

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