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5. Analogy

Diagram

Write the saying's action on the left side and its effect below. Then write a dissimilar action that has the same effect.

Chreia's Action	Dissimilar Action
<hr/> <hr/>	<hr/> <hr/>
Chreia's Effect	Parallel Effect
<hr/> <hr/>	<hr/> <hr/>

Nine Narrative Components

Identify the *who*, *what*, *when*, *where*, *how*, and *why* of a narrative that demonstrates the analogy from the diagram.

1. Recognition: _____
2. Reversal: _____
3. Suffering: _____
4. Agents: _____
5. Action: _____
6. Time: _____
7. Place: _____
8. Manner: _____
9. Cause: _____

Rough Draft

Compose a paragraph using the Nine Narrative Components. Include a figure of description. Identify Recognition (R), Suffering (S), and Reversal (V).

The Chreia: “There are no necessary evils ...”

"There are no necessary evils in government. Its evils exist only in its abuses."
—Andrew Jackson

Discovery

List several facts about the author.

I. Encomium

Introduction

Write a sentence that introduces the author. Include a figure of description.

Praises

Write three praises for the author.

Thesis

Write a thesis statement, which states what you will speak about.

Ethopoeia (e-tho-po'-ia): The description and portrayal of a character (natural propensities, manners, and affections, etc.).

"She thought of how his eyes shone with merriment when he made up small jokes, which he did frequently, and how invariably kind he was to his small, scatterbrained sister."
— Robert C. O'Brien, *Mrs. Frisby and the Rats of NIMH*

"He liked Cap Garland. Cap was lighthearted and merry but he would fight his weight in wildcats. When Cap Garland had reason to lose his temper, his eyes narrowed and glittered with a look that no man cared to stand up to. Almanzo had seen him make the toughest railroader back down." — Laura Ingalls Wilder, *The Long Winter*

"Jake was duller than Otto. He could scarcely read, wrote even his name with difficulty, and he had a violent temper which sometimes made him behave like a crazy man—tore him all to pieces, and actually made him ill." — Willa Cather, *My Antonia*

"Mr. Bennet was so odd a mixture of quick parts, sarcastic humor, reserve, and caprice, that the experience of three and twenty years had been insufficient to make his wife understand his character. Her mind was less difficult to develop. She was a woman of mean understanding, little information, and uncertain temper. When she was discontented, she fancied herself nervous. The business of her life was to get her daughters married; its solace was visiting and news."
— Jane Austen, *Pride and Prejudice*

Geographia (ge-o-graph-i'-a): The vivid description of some feature of the earth.

"Peace and tranquility brooded over the Glen; the sky was fleeced over with silvery, shining clouds. Rainbow Valley lay in a soft, autumnal haze of fairy purple. The maple grove was a burning bush of color and the hedge of sweet-briar around the kitchen yard was a thing of wonder in its subtle tintings."
— L. M. Montgomery, *Anne of Green Gables* (Series Book 8)

"The grasslands of the desert overflow; the hills are clothed with gladness. The meadows are covered with flocks and the valleys are mantled with grain; they shout for joy and sing."
— Psalm 65:12-13

Hydrographia (hy'-dro-graf-i'-a): A vivid description of water.

"'Look to the left,' said Jeremy, who was watching her over his shoulder. She did, and saw what looked like a wide, fearsome snake, blue-green in color, coiling through the woods.

'What is it?' she asked in wonder.

'You really don't know? It's the river.'"

— Robert C. O'Brien, *Mrs. Frisby and the Rats of NIMH*

Mimesis (my-mee'-sis): The imitation of another's gestures, pronunciation, or utterances.

"You said in your heart, 'I will ascend to heaven; I will raise my throne above the stars of God; I will sit enthroned on the mount of assembly, on the utmost heights of the sacred mountain. I will ascend above the tops of the clouds; I will make myself like the Most High.' But you are brought down to the grave, to the depths of the pit."

— Isaiah 14:13-15

Pragmatographia (prag-ma-to-gra'-fi-a): The description of an action (such as a battle, feast, marriage, burial, etc.).

"But someone drew his bow at random and hit the king of Israel between the sections of his armor. The king told the chariot driver, 'Wheel around and get me out of the fighting. I've been wounded.' All day long the battle raged, and the king of Israel propped himself up in his chariot facing the Arameans until evening. Then at sunset he died."

— 2 Chronicles 18:33-34 (NIV)

"When these days were over, the king gave a banquet, lasting seven days, in the enclosed garden of the king's palace, for all the people from the least to the greatest, who were in the citadel of Susa. The garden had hangings of white and blue linen, fastened with cords of white linen and purple material to silver rings on marble pillars. There were couches of gold and silver on a mosaic pavement of porphyry, marble, mother-of-pearl, and other costly stones. Wine was served in goblets of gold, each one different from the other, and the royal wine was abundant, in keeping with the king's liberality. By the king's command, each guest was allowed to drink in his own way, for the king instructed all the wine stewards to serve each man what he wished."

— Esther 1:5-8 (NIV)

Prosopographia (pro-so-po-graph'-i-a): The vivid description of someone's face.

"She could not read the faintest sign of welcome in his thin stern lips or in the dark eyes that glowered fiercely at her from under heavy grizzled eyebrows."

— Elizabeth George Speare, *The Witch of Blackbird Pond*

"The clear white skin, the blue eyes under a dark fringe of lashes, the black hair that curled against her shoulders, and the haughty lift of her perfect small chin—this girl could have been the toast of a regiment!"

— Elizabeth George Speare, *The Witch of Blackbird Pond*

"... his face seemed to have been cut from stone. His chin, jaw, and cheekbones were made up of jutting hard lines, his nose was straight and pointed, his lips full, rising to a steep angle from the center point beneath his nose and then slanting off to form a too-wide mouth. His eyes were deep blue, and the sparse tufts of hair on his chin, jawbones, and upper lip, the close-cropped hair on his head, and the flow of side curls along his ears were the color of sand."

— Chaim Potok, *The Chosen*

"The face of Elrond was ageless, neither old nor young, though in it was written the memory of many things both glad and sorrowful. His hair was dark as the shadow of twilight, and upon it was set a circle of silver, his eyes were grey as a clear evening, and in them was a light like the light of stars." — J. R. R. Tolkien, *The Lord of the Rings*

Prosopopoeia (pro-so-po-pe'-i-a): A synonym for the figure of speech Personification.

"The tulip trees and magnolias, the violets, the catalpa, and the New Scotland spruce vied with each other to drench the land in color."
— Mary Higgins Clark, *Mount Vernon Love Story*

"The tall grass rustled over her head and hid her from sight, and the Meadows closed silently around her and took her in."
— Elizabeth George Speare, *The Witch of Blackbird Pond*

"Then all the trees of the forest will sing for joy ..." — Psalm 96:12

Sermocinatio (ser-mo-ci-na'-ti-o): Speaking for someone else in the first person as they would speak; or a first-person speech (a monologue).

"Oh, what an ugly house the Bears have!" said Goldilocks to herself as she went down the hill. 'I'm going to peep inside! It won't be beautiful like my house, but I'm dying to see where Baby Bear lives.'" — "Goldilocks and the Three Bears" from ivyjoy.com/fables

Topographia (top-o-graf'-i-a): The description of a place, which might include more than the geography, such as buildings, streets, etc.—usually more specific than Geographia.

"Now she reached Mr. Ages' house, a hole in the brick wall where one end of heavy floor beam had once rested. It was about two feet below the top of the wall, and one reached it by climbing down a sort of rough stairway of broken brick ends."
— Robert C. O'Brien, *Mrs. Frisby and the Rats of NIMH*

"The one room's low ceiling was made of poles covered with hay and sagging under the weight of snow. The walls were sods." — Laura Ingalls Wilder, *The Long Winter*

Topothesia (to-po-the'-si-a): The description of an imaginary place.

"Have you ever heard of the Sugar-Plum Tree?
'Tis a marvel of great renown!
It blooms on the shore of the Lollipop Sea
In the garden of Shut-Eye Town."
— Eugene Field, "The Sugar-Plum Tree"

Figures of Speech With Examples

From Chapter XIII of *On Copia of Words and Ideas* by Erasmus¹ Method of Varying by Enallage

The method of *enallage* occurs when variation is accomplished through a slight alteration in a word, as in the following:

- *drinker; drunkard*
- *fond of drink; I drink*
- *talkative; talker*
- *fallacious; false*
- *pleasurable; pleasant*

Altering a noun to an adjective, or vice versa, is *enallage*:

- *according to the expression of Homer; according to the Homeric expression*
- *a man unusually eloquent; a man of unusual eloquence*
- *extraordinarily impudent; of extraordinary impudence*

Changing an active verb to a passive verb, or vice versa:

- *I am most grateful; the deepest gratitude toward you is felt by me*
- *A great admiration possesses me; I am possessed by great admiration*
- *Not thus does a mother love her son; not thus is a son loved by his mother*

Changing the part of speech itself by converting a verb to a predicate nominative and using the verb "to be," or vice versa:

- *I doubt not but that he is able; I have no doubt that he possesses ability*
- An infinitive in place of a noun:
Virtue is to flee from vice; that is, virtue is flight from vice
- In this expression, a verb is interchanged with a noun:
Love your lover; love him who loves you

Likewise, a verb is interchanged with a participle, a verb is substituted for a supine or participle, a gerundive is changed to a gerund, an infinitive replaces a participle, a noun is used for a gerund, a supine for a verb, and an adverb is exchanged for a noun.

¹ Erasmus; Desiderius of Rotterdam; *On Copia of Words and Ideas*, translated by Donald B. King and H. David Rix; Marquette University Press, 1963, 1999.

From Chapter XIV of *On Copia of Words and Ideas* by Erasmus² Method of Varying by Antonomasia

The method of *antonomasia* occurs with a change of name:

- *Jayhawker* for a Kansan
- *Duck* for someone from the University of Oregon
- *Grim Reaper* for death
- *American* for a U.S. citizen
- *Canuck* for a Canadian

Or from general to specific:

- *The Poet* for Homer
- *The Philosopher* for Aristotle
- *The King* for Elvis Presley

Or specific to general:

- *Croesus* for a rich man
- *Michael Jordan* for a person at the top of his profession
- *Longfellow* for a poet
- *Hitler* for a tyrant

From Chapter XV of *On Copia of Words and Ideas* by Erasmus³ Method of Varying by Periphrasis

The method of *antonomasia* becomes *periphrasis* if it occurs with a phrase or a number of words.

Accomplishments:

- *the author of Hamlet* for Shakespeare
- *the liberator of the Philippines* for General MacArthur

Distinctive features:

- for fear: *quaking in his boots*
- for pride: *a swellhead; a big head; too big for his britches*
- for anger: *his eyes flashed; he saw red*

2 Erasmus; Desiderius of Rotterdam; *On Copia of Words and Ideas*; translated by Donald B. King and H. David Rix; Marquette University Press; 1963; 1999, 27.

3 Ibid., pp. 27-28.

By definition:

- rhetoric: *the art of speaking well*
- investigate: *to search out a matter*
- inquire: *to ask questions*

From Chapters XVI and XVII of *On Copia of Words and Ideas* by Erasmus⁴ Method of Varying by Metaphor

Erasmus notes the Latin word for *metaphor* is *translatio*, which means "transference," in that a word is transferred from its true and correct meaning to a new meaning. He lists the following ways that *metaphors* may be created:

Deflexio transfers a word to a closely related idea. For example, I see for I understand. Deflexio is the most common type of *metaphor*.

The next *metaphor* transfers from an irrational animal to a rational being, or vice versa. An example would be to call an offensive man who speaks pointlessly a brayer, bleater, grunter, or barker.

Another *metaphor* is transferring from an inanimate to an animate idea, or vice versa. An example would be a man's stony face or to speak of an unfeeling stone.

Next is transference from animate to animate. Examples would be singing frogs or a horsy laugh.

The final *metaphor* is from inanimate to inanimate. Examples would be waves of heat or a forest of posts.

He also mentions reciprocal *metaphors* with the example of saying charioteer for *pilot*, which could justly be reciprocated with *pilot* for *charioteer*.

From Chapter XX of *On Copia of Words and Ideas* by Erasmus⁵ Method of Varying by Onomatopoeia

Onomatopoeia is the coining of a name or the formation of a word from a sound associated with what is named.

Words from sounds:

- *cuckoo*
- *sizzle*
- *ding dong*
- *howl*

4 Ibid., 28-29.

5 Ibid., 31.