

Lesson 9



ISOCRATES ON EDUCATION

Ancient Anecdote elaboration By Aphthonius¹

Isocrates said that the root of education is bitter, its fruit sweet.

It is right to admire Isocrates for his art, for he gave it a most glorious name and proved its greatness by his practice of it; he made the art famous, he did not owe his fame to it. To go through the benefits he conferred on human life by giving laws to kings and advice to individuals would be too long; I will speak only of his wise saying on education.

The lover of education,' he says, 'labours at first, but those labours end in profit.' That was his wise saying; and we shall show our admiration in what follows.

The lovers of education are enrolled with the leaders of education, whom it is fearful to approach though to desert them is foolish; fear always waits on boys, both when they are present and in anticipation. From teachers the attendants (pedagogues) take over, fearful to behold, more fearful when inflicting punishment. Fear precedes the experience and punishment follows on fear. What the boys do wrong they punish; what the boys do well they take as a matter of course. Fathers are harsher than attendants, examining their ways, telling them to make progress, viewing the market-place with suspicion; and if punishment is needed they take no account of human nature. But by these experiences the boy, when he reaches adulthood, is crowned with virtue.

But if someone, because he fears these things, flees from his teachers, absconds from his parents, avoids his attendants, he is utterly deprived of eloquence; along with his fear he has set aside eloquence. All these things swayed Isocrates' judgement when he

¹ "Aphthonius' Progymnasmata," translated by Malcolm Heath (Professor of Greek Language and Literature, Leeds University), <http://www.rhetcomp.gsu.edu/~gpullman/2150/Aphthonius%20Progymnasmata.htm>.

called the root of education bitter.

For just as those who work the land laboriously sow the seed in the earth and gather the crops with greater joy, in the same way those who strive for education by their toil acquire the subsequent renown.

Consider Demosthenes' career, which was more devoted to toil than that of any orator and more glorious than that of any. So great was his commitment that he even deprived his head of its adornment, thinking the best adornment is that from virtue. And he devoted to toil what others devote to enjoyment.

For this reason one must admire Hesiod, who said that the road to virtue is hard but the summit easy [*Works and Days* 286-92], expressing the same wise judgement as Isocrates. For what Hesiod represented as a road Isocrates called the root; both disclosed the same opinion, though in different words.

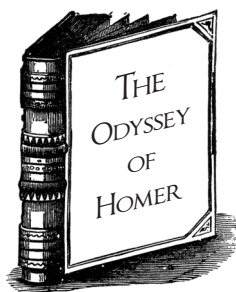
Those who consider these points must admire Isocrates for his outstandingly wise saying on education.



Lesson 9.1

Prose & Poetry

THE ODYSSEY



Read

- ♦ *Odyssey*, Book Seven



As you read, continue to mark the text and make notes:

- ♦ Literary concepts and terms you observe in the narrative. Do any of your earlier thoughts need revision?

- ♦ Instances of **epic simile**.
- ♦ **Epithets** to add to your running list.
- ♦ Passages reflecting on the value of **hearth and home**.



- ◉ Discuss this week's reading with your teacher, along with all your notes and observations. Narrate the main action of the book, and discuss any parts you did not understand.

ANCIENT ANECDOTE ELABORATION BY APHTHONIUS

- ◉ Read the ancient elaboration by Aphthonius at the beginning of this lesson. If possible, read it aloud with your teacher.

A. In your Writer's Journal, research and answer (in writing) these questions about the anecdote.

- ◉ Read the ancient elaboration by Pseudo-Nicolaus at the beginning of this lesson. If possible, read it aloud with your teacher.

A. In your Writer's Journal, research and answer (in writing) these questions about the anecdote.

- ♦ Who was Isocrates?
- ♦ Who was Demosthenes?
- ♦ Who was Hesiod? What is *Works and Days*?

B. In your Writer's Journal, write the anecdote from the essay, then analyze and inflect it, following these steps. Refer to Lesson 7 for complete instructions and to diagramming helps in *Sentence Sense* as needed. This proverb, like many proverbs, uses the figure of ellipsis that we will study later in this book. See *Sentence Sense*, Chapter III, Independent Elements (Section 24) and Ellipsis (Section 25.1) for a sneak preview and help with diagramming this.



The root of education is bitter, its fruit sweet.

Analyze

- ♦ Diagram
- ♦ Definitions
- ♦ Copia of Words

Inflect

- ♦ Number
- ♦ Declension
- ♦ Copia of Construction

- C. On the Ancient Essay Elaboration by Aphthonius at the beginning of this lesson, mark the eight topics (headers). Refer to Lesson 8.1 if you have not yet fully memorized the eight headers.

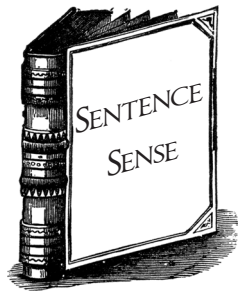
Lesson 9.2

Language Logic

DIAGRAMMING & PARSING



Study these sections in *Sentence Sense*. This completes our review of diagramming from *Bards & Poets*. Now, use it frequently as a reference when you have sentences to diagram! We will be introducing some additional sections in upcoming lessons.



III. Sentence Diagramming – Possessives

- ♦ 14.1 Nouns and Pronouns Showing Possession
- ♦ 14.2 Possessive Pronouns

III. Sentence Diagramming -Sentence Classes by Use

- ♦ 22.1 Declarative Sentence
- ♦ 22.2 Interrogative Sentence
- ♦ 22.3 Exclamatory Sentences
- ♦ 22.4 Imperative Sentences

III. Sentence Diagramming – Independents

- ♦ 24.2 Interjections
- ♦ 24.3 Expletives



In your Writer's Journal, copy these sentences. Mark the prepositional phrases, subjects, and verbs. Bracket the clauses. Classify the sentence as simple, compound, complex, or compound-complex. Then diagram it. Refer to *Sentence Sense* as needed. Notice the use of simile, metaphor, and personification



in #1.

1. How dreadful is this place, for God is here! — based on Genesis 28:16-17
2. The night, methinks, is but the daylight sick.
3. Young man, do not flee from your teachers, abscond from your parents, or avoid your attendants.
4. My child, would you show me the way to the house of a certain man, Alkinoös, who is lord over all these people?
5. For there is no good intelligence that she herself lacks.
6. For this reason, it is necessary to admire Sophocles, who said that every city is under the influence of its leaders, and people who are unruly become wicked through the character of their teachers.



Orally parse these words with your teacher. Use the charts in *Sentence Sense*, Chapter IV to guide you.

(1) dreadful, for, is (second use); (2) but; (3) do flee; (4) Alkinoös; (5) no, that (6) is, necessary, to admire

Lesson 9.3

Eloquent Expression

FIGURES OF SPEECH – ALLITERATION, ONOMATOPOEIA, AND ANASTROPHE

These are three figures are often associated with poetry, but are found just as often in prose.

Alliteration is the repetition of beginning sounds in words that are adjacent or very close to each other. Alliteration is a scheme of construction (subcategory: repetition).

“No guest on God’s earth would he gladlier greet.” — *Sir Gawain and the Green Knight*

Signs are small measurable things, but interpretations are illimitable . . . — George Eliot, *Middlemarch*

She opened the window and looked out. Dark, dull, dingy, and desolate house-tops. —
Charles Dickens, *Martin Chuzzlewit*

In **onomatopoeia**, the sound of the word “echoes the sense.”² The easiest form of onomatopoeia to recognize is in the words we use to indicate animal sounds such as *bark*, *oink*, *cock-a-doodle-do*, etc. Other examples of onomatopoeia are words that sound like the sound they are describing: *ring*, *babble*, *crash*, *boom*, *bang*, *whoosh*, etc. Onomatopoeia is a trope of wordplay.

That buzzing noise means something. Now, the only reason for making a buzzing noise that I know of is because you are... a bee! — A. A. Milne, *Winnie-the-Pooh*

But all the leaves of the New Testament are rustling with the rumour that it will not always be so. — C. S. Lewis, *The Weight of Glory* (marvelous juxtaposition of onomatopoeia and alliteration!)

Anastrophe inverts the usual or natural word order of a phrase, clause, or sentence.³ Anastrophe is construction (subcategory: word order). most sources prefer to reserve the term anastrophe for

(Of) Arms and the man I sing. — Virgil, *Aeneid*

Talent, Mr. Micawber has; capital, Mr. Micawber has not. — Charles Dickens, *David Copperfield*

The normal sentence pattern of Subject – Verb – Object (or Complement) may be inverted by putting the object or the verb first. Or a noun may precede its adjective, instead of the expected adjective – noun order. Any “artful deviation” from the usual or expected word order may be classified as anastrophe. Full of anastrophe is poetry!

❁ Discuss the examples of alliteration, onomatopoeia, and anastrophe with your teacher. Can you identify any additional figures? Scan selections from earlier lessons in this book to see if they contain this figure.

❁ Enter the following items in the Figures division of your Prose & Poetry Handbook.

- ♦ Alliteration, P&P 73. On the top line, center the category SCHEMES OF CONSTRUCTION. On the next line, write the sub-category REPETITION next to the left margin. Below that, write Alliteration, then copy the definition and one literary example.



2. Corbett, *op. cit.*, 455.

3 Some sources use the term **hyperbaton** for inversions of the natural order of a sentence, reserving the term **anastrophe** only for reversal of noun and adjective order. Our terminology follows that of *Silva Rhetoricae* (<http://rhetoric.byu.edu/Figures/A/anastrophe.htm>)

- ♦ Onomatopoeia, P&P 86: On the top line, center the category TROPES OF WORDPLAY. On the first line, write Onomatopoeia, then copy the definition and one literary example.
- ♦ Anastrophe, P&P 79: At the top of this page, write the sub-category WORD ORDER. On the first line, write Anastrophe, then copy the definition and one literary example.

LITERARY IMITATION



Work with the sentence below that you diagrammed in Prose & Logic. Copy the sentence's **diagram skeleton**. On that skeleton, construct a new sentence based on the toils and rewards of education. Finally, write the new sentence below the diagram.

The root of education is bitter, its fruit sweet.



Lesson 9.4

Classical Composition

PROGYMNASMA NARRATIVE: SCENE SUMMARIES

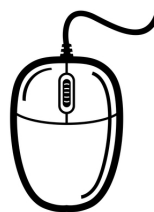
In this lesson, create scene divisions and summaries for *The Odyssey*, Book Seven. Refer to the steps under Hierarchical Outline: Preparation – Scene Summaries in the Appendix as needed.



Complete steps A. through E. on the original narrative and in your Writer's Journal.



Transfer your completed scene file captions and summaries to a file, then print and save it. Add to this file as you complete your scene summaries in each lesson.



ANCIENT ANECDOTE/PROVERB ELABORATION PARAPHRASE

A Paraphrase is a restatement of the original. If you are able to restate the main idea of a paragraph in your own words, you are likely to have a good understanding of what the author is trying to say. This is one more area where copia is so helpful. Study the two paragraphs below. The first is taken from the Cause paragraph of another ancient elaboration of the anecdote about Diogenes and the pedagogue. The second is a paraphrase of the first.

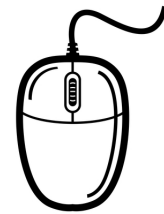
I praise the man for both reasons: that he did not hesitate to use his hands to bring someone to his senses, and that he stated the reason for which he did it. For he thought it proper to take action to educate those who were doing great harm, and not passing over in silence the reason for which he had been provoked to blows was the act of one who reveals to the victim why he had suffered; for if after beating him Diogenes had gone away in silence, nothing would have prevented the pedagogue from remaining ignorant of what he had done wrong and, because of his ignorance, becoming in no way better. Moreover, the punishing of the pedagogue for the mistakes of the youth we will find to be characteristic of intelligent individuals.

Diogenes is to be lauded on two counts. First, he immediately employed his fists in the elevation of virtue. Second, he set forth his reasoning. Did he not judge rightly that he should instruct the one who was causing great damage? Would it not have been unjust to withhold the cause for which obligated him to correct the man? Was it not proper for him to inform him why he had been beaten? Instead, if Diogenes had departed with no explanation, would not the pedagogue have remained oblivious concerning his fault? Without understanding how could he mend his fault? Chastising the pedagogue for the foibles of the schoolboy, upon reflection, is the only reasonable response of the sage man.



Choose one of the Ancient Anecdote elaborations from Lesson 8 or 9 to paraphrase. Work paragraph by paragraph, restating each one in your own words. Your final paraphrase of the elaboration should be very close in length to the original. You will probably find it easiest to do this in a word-processing program.

- A. Read the first paragraph carefully two or three times. Look up any words or references that you do not understand. If you wish, type the paragraph in your word-processing program, then copy and paste for your working copy. Keep the original in case you decide to start over at any point. Yes, this is advice based on experience.
- B. Underline key words in the paragraph. Choose synonyms (words, phrases, or clauses) for each one.
- C. First rewrite each sentence using copia of words. (Refer to the Copia in Your Writing in the Appendix.) When you are done, use copia of construction techniques. Keep the meaning intact, but completely restate each sentence and paragraph in your own words.
- D. Repeat the three steps above for each paragraph.
- E. Save and print your Paraphrase.



Lesson 9.5

Reflection & Review

COMMONPLACE BOOK



Enter in your Commonplace Book:

- ♦ a favorite passage or two from your reading in Homer's *Odyssey*
- ♦ an example or two of epithet and/or epic simile
- ♦ examples from your reading of alliteration, onomatopoeia, and anastrophe
- ♦ examples from your reading of other figures you have learned (see Figures and Literary Devices list in *Poetics & Progym I* Appendix)



MEMORY WORK



Review to mastery:

- ♦ Noun Terms – *Poetics & Progym I*



Use the test features at Quizlet for an online or printed quiz over this set. If you wish, use combine set features to include previous sets.



Continue to review each set once a week (more if needed):

- ♦ Parts of Speech – *Bards & Poets* Review
- ♦ Sentence Terms – *Bards & Poets* Review
- ♦ Figures – Set #1 – *Poetics & Progym I*