

Table of Contents

Unit 1 - Chreia 1

Pre-lesson - About St. Basil the Great	2
Lesson 1 - What is a Chreia?	3
Lesson 2 - Types of Chreiai	5
Lesson 3 - Differentiating Maxims and Chreiai	7
Lesson 4 - Review of Verbs	9
Lesson 5 - Linking Verbs, Copulas, and Predicates	12
Lesson 6 - Voice	16
Lesson 7 - Verbals	18
Lesson 8 - Auxiliary Verbs.....	23
Lesson 9 - Mood	25
Lesson 10 - Verb Tenses	29
Lesson 11 - Verb Forms.....	32
Lesson 12 - Person, Number, and Conjugation	34
Lesson 13 - Full Parsing Procedure for Verbs	37
Lesson 14 - Verb Imitation	40
Lesson 15 - Paraphrasing Chreiai	44
Lesson 16 - Noun Inflection Work with Chreiai	46
Lesson 17 - Verb Inflection Work with Chreia	49
Lesson 18 - Six-Sentence Shuffle with Chreia	52
Lesson 19 - Ancient Essay Analysis	54
Lesson 20 - Appeal to Ethos	57
Lesson 21 - Paragraph Analysis	59
Lesson 22 - Global Analysis of Address	60
Lesson 23 - Summary and Précis of St. Basil's Address	62
Writing Project 1	63

Unit 2 - Encomium 69

Pre-lesson - Read the Model	70
Lesson 1 - What is an Encomium?.....	71
Lesson 2 - Encomium Analysis.....	74
Lesson 3 - Imitation of Speech Chreiai.....	76
Lesson 4 - Encomia for Action Chreia	79
Lesson 5 - Amplification of Terms in Encomia.....	82
Lesson 6 - Encomium Praising a Profession	86
Lesson 7 - Encomium: Class Comparison of the Sage	87
Lesson 8 - Understanding Antigone	91
Lesson 9 - Summary of the First Section of <i>Antigone</i>	94
Lesson 10 - Summary of the Second Section of <i>Antigone</i>	94
Lesson 11 - Summary of the Third Section of <i>Antigone</i>	95
Lesson 12 - Summary of the Fourth Section of <i>Antigone</i>	95
Lesson 13 - Summary of the Fifth Section of <i>Antigone</i>	95
Lesson 14 - Discussion Questions for <i>Antigone</i>	96

Lesson 15 - Adverb Classes	97
Lesson 16 - Comparison of Adverbs	99
Lesson 17 - Adverb Parsing	100
Lesson 18 - Introduction to Pathetic Appeal.....	102
Writing Project 2	104

Unit 3 - Cause and Opposite 111

Pre-lesson - Introduction to Seneca	112
Lesson 1 - The Cause Paragraph	113
Lesson 2 - Aristotle's Four Causes	116
Lesson 3 - The Four Causes and Wisdom	120
Lesson 4 - Analyzing and Imitating a Cause Paragraph	123
Lesson 5 - Construction of Cause Paragraphs.....	127
Lesson 6 - What is an Opposite?	132
Lesson 7 - The Causes of Folly (Optional).....	134
Lesson 8 - Analysis of Opposite Paragraphs	137
Lesson 9 - Analysis and Imitation of Opposite Paragraphs ...	141
Lesson 10 - Amplifying an Opposite Paragraph.....	144
Lesson 11 - Prepositions.....	147
Lesson 12 - Analysis with Conjunctions.....	150
Lesson 13 - Imitation with Conjunctions	154
Lesson 15 - Ethos and Pathos.....	157
Lesson 16 - Cause and Opposite	159
Writing Project 3	161

Unit 4 - Analogy, Example, and Testimony 169

Pre-lesson - Introduction to Aeschylus.....	170
Lesson 1 - A Figure of Comparison: Simile	171
Lesson 2 - Imitation of Similes	174
Lesson 3 - Comparisons	176
Lesson 4 - Ideas for Analogy Paragraphs.....	179
Lesson 5 - Writing Analogy Paragraphs	184
Lesson 6 - Ancient Analogy Paragraphs.....	186
Lesson 7 - Imitation of Analogy Paragraphs.....	189
Lesson 8 - Example.....	191
Lesson 9 - Types of Testimony	194
Lesson 10 - Using Quotations as Testimony	196
Lesson 11 - Generating Testimony	198
Lesson 12 - Imitation, Quotations, and Plagiarism.....	200
Lesson 13 - Citations	202
Lesson 14 - Simple and Complex Elements	206
Lesson 15 - Compound Elements	209
Lesson 17 - Types of Phrases	215

Lesson 18 - Syntax	217
Lesson 19 - Stevenson	221
Lesson 20 - Basic Syntax	223
Writing Project 4	227

Unit 5 - Arrangement 233

Pre-lesson - About Alexander Schmemmann	234
Lesson 1 - How Narratives and Chreiai are Related	235
Lesson 2 - Create your own Maxims	236
Lesson 3 - Ancient Rhetorical Arrangement	240
Lesson 4 - The Expository Essay and Arrangement	244
Lesson 5 - Generating a Thesis Statement: Method 1	247
Lesson 6 - Rewriting Thesis Statements	252
Lesson 7 - Generating a Thesis Statement: Method 2	253
Lesson 8 - Modern Style Requirements	257
Lesson 9 - Introduction to Topic Sentences	259
Lesson 10 - Coherence in Paragraphs	262
Lesson 11 - Writing a Paragraph	263
Lesson 12 - Analysis of Paragraph	267
Lesson 13 - Analysis of the Introduction	271
Lesson 14 - Writing an Introduction	275
Lesson 15 - Writing Body Paragraphs	276
Lesson 16 - The Conclusion: Its Purpose	279
Lesson 17 - Writing a Conclusion	283
Lesson 18 - Timed Essay	284
Lesson 19 - Second Timed Expository Essay	288
Lesson 20 - Schmemmann Model Arrangement	292
Lesson 21 - Discussion Questions	294
Lesson 22 - Rhetorical Situation	296
Lesson 23 - Imitation of "Utopia and Escape"	298
Writing Project 5	299

Appendix A1

Index A28

Introduction

What is a Chreia?

In chreiai we confirm whether a statement is true, whether an action is well done.

~ George A. Kennedy, *Progymnasmata*

The progymnasma chreia is an important link in a series of writing exercises leading to full persuasive essays.

In this exercise the student takes a chreia and amplifies it through a series of topics from a fixed outline. The aim of the exercise is for the student to show why the chreia is wise and praiseworthy.

Along with its twin-progymnasma, maxim, this exercise explains the meaning of a concept or idea. Amplifying a chreia is, in terms of content, a simple exercise. The student is easily able to generate the support for the brief anecdote because its lesson is simple and commonsensical. He is therefore able to concentrate on how to say what he wants to say, while the content of the exercise is fairly easy to choose materials for.

What is a chreia?

Chreia means 'useful saying'. It is a short anecdote about a person, very short. A chreia is a brief recollection referring to some person in a pointed way. Sometimes a chreia is a UNIVERSAL saying, sometimes it is PARTICULAR. By universal is meant a short anecdote which pertains to all people, in all places, at all times. By particular is meant it refers to a specific person at a specific time and place.

There are three types of chreia:

- Verbal (an account of someone saying something)
- Active (an account of an action)
- Mixed (both speaking and action)

There are reasons for chreiai. That is, a chreia may have been generated for the following reasons:

- as a response to a yes-no question*
- as a response to an inquiry*
- as a response to the answer to a question

* In the case of a question, one needs only agree or disagree. A response to an inquiry requires a longer answer.

Overview



What is a Chreia?

The Progymnasmata

How to Use this Book

Answer Key

Organization

Commonplace Book

Terminology

Two Men Named Diogenes

Literature Choices



VERY OFTEN AN
ACTION OF SMALL
NOTE, A SHORT
SAYING, OR A JEST,
SHALL DISTINGUISH
A PERSON'S REAL
CHARACTER MORE
THAN THE GREATEST
SIEGES OR THE MOST
IMPORTANT BATTLES.

~ PLUTARCH

Examples of chreiai:

Verbal chreia

*When Aesop the story-teller was asked:
— "What is the strongest thing in humans?",
he said:
— "Speech!" [logos].*

Active chreia

*Seeing a youth misbehaving,
Diogenes beat the student's trainer [paedagogus].*

Mixed chreia

*Plato defined a human as a featherless, biped animal and was applauded.
Diogenes of Sinope plucked a chicken and brought it into the lecture hall,
saying:
— "Here is Plato's human!"*

The Progymnasmata

The most fully developed form of ancient classical education arose after the conquests of Alexander the Great in the fourth century BC. The Hellenistic monarchies that arose after Alexander's death needed to be unified by a common language—Greek—to rule the vast territories conquered by him. The ensuing system of classical education persisted largely unchanged century after century despite the rise of Rome and later of Christianity and ended only with the rise of industrialism, with its need for scientists and engineers rather than literate and rhetorically trained leaders.

Writing instruction was done by the use of a set of exercises, the progymnasmata, developed in the late fourth century BC. Instruction began with short and simple literary selections: fables, narratives, encomia, descriptions, and comparisons. Progymnasmata means "pre-exercises", or pre-rhetorical exercises in composition. The Progymnasmata handbooks of four ancient teachers are still available: Aelius Theon of Alexandria (late first century AD), Hermogenes of Tarsus (late second century), Aphthonius of Antioch (late fourth century), and Nicolaus of Myra (fifth century).

Aphthonius' progymnasmata are best known because he provided complete samples of all the exercises in writing. He remained in use through the early modern period. In this series we draw on all four authors as sources for our treatment of these exercises.

The third progymnasma, chreia, makes a significant advance in students' writing skills. They learn to write the exercise chreia with conformity to certain style requirements, but more than that, they use chreiai in their argumentation by elaborating on truth contained in the saying or the action of a chreia. Like *Diogenes: Maxim*, the instructions in *Diogenes: Chreia* ask students to write an essay of eight parts, in a fixed order, using a set of fixed topics, lead-in paragraph formulae, and close imitation of ancient models in terms of content, arrangement, and style.

In this book students learn to write by composing clearly defined essays, using model essays that provide topical and stylistic guidance.

The ancient classical education stressed learning to write with the goal of producing writers who could compose in a number of genres, who knew the appropriate style for each genre and could enhance their style by imitating the great prose writers, and who could enhance

their writing by quoting from famous authors and authorities. Such, also, is our aim in this book.

How to Use this Book

Diogenes: Chreia is the fourth book in the Classical Writing series. It is designed for the student who has completed *Diogenes: Maxim* and emphasizes work on the progymnasma Chreia. As Aesop was our mascot for fables, and Homer was our mascot for narratives, Diogenes Laertes is our mascot for chreiai.

Reference Works

For this course you should concurrently be going through a grammar theory course, such as one of *Harvey's Grammars*, *Rod and Staff 8*, or another equivalent grammar program.

In addition you should have at hand:

- a dictionary (preferably one that lists word etymology and Greek and Latin roots)
- a thesaurus
- *Elements of Style* by Strunk and White

Answer Key

An answer key will be available in the student guide to this book. We have provided solutions to the best of our abilities, but we are not perfect. Please call any errors to our attention by posting on our message boards at www.classicalwriting.com.

Your answers to some of the analysis and discussion questions may vary from ours. The point is not to get one correct answer to each discussion question; the point is to engage in contemplation of the author's intent. You may well note something in the text that we did not.

Terminology

The word 'chreia' can refer to either the exercise of writing an essay amplifying the wisdom of a chreia (anecdote) or the anecdote itself.

One of the paragraph headers of the progymnasmata is 'example'. A paragraph labeled 'example' is a paragraph that gives a narrative example of why the maxim is wise.

Commonplace Book

A COMMONPLACE BOOK is a book in which '*commonplaces*' or passages important for reference are collected, usually under general headings; a book in which one records passages or matters to be especially remembered or referred to, with or without arrangement.

(Oxford English Dictionary. Oxford: Oxford University Press, 1971.)

Who

The copybook now gives way to the commonplace book. Commonplace books are hand-written compilations of striking passages garnered from one's reading. Keeping a commonplace book was a fashionable habit among educated men and women during the 16th and 17th centuries. We recommend that both student and teacher keep a commonplace book.

What

'Commonplacing' is the act or art of selecting important phrases, lines, and/or passages from texts and writing them down. The commonplace book is the notebook in which a reader collects quotations from works he has read. They are frequently indexed so the reader can locate quotations related to particular topics or authors.

Similar to copybook, the act of copying selected passages into a commonplace book, albeit laborious and at times tedious, is time well spent interacting with that author's ideas and expressions; it is a time to note choices of words, turns of phrases and sentences, use of rhyme and meter, as well as the spatial arrangement of a piece of writing. A commonplace book will help you retain a storehouse of internalized phrases and sentence constructions which will be useful when you attempt your own compositions of poetry or prose.

When

Any time you find a passage or poem you would like to record in your commonplace book, do so. In addition, the lessons in each unit will prompt you to record certain passages in your commonplace book and remind you to look for other examples to include in the book as well.

How

Usually commonplace books are divided into subheadings of interest. The headings for commonplace books vary depending on the interests and purpose of their writers. For the purposes of this curriculum we recommend using headings which encourage you to look for and find examples of the figures, sayings, and type of writing studied in this book. Your commonplace book will be a bound composition book divided into four major sections. Specific instructions for one method of constructing and keeping a commonplace book can be found in the student guide.

Here is a list of the major divisions and what to record where:

- 1. Maxims and Chreiai:** Record any maxims or chreiai you come across during this course.
- 2. Progymnasma Headers:** These are the paragraph titles we will work with in this course. You will have a page for each of these (definition and examples of the type of paragraph): Encomium, Paraphrase, Cause, Opposite, Analogy, Example, Testimony, Epilogue.
- 3. The Canons of Rhetoric (for writing)**
 - Canon of Invention:** Definition, Comparison, Relationship, Circumstance, Testimony
 - Canon of Style:** Figures of Speech, Diction
 - Canon of Arrangement:** Record here the outline for each progymnasma
- 4. Special Topics:** Judicial, Ceremonial, and Deliberative Rhetoric

5. The Three Appeals: Ethos, Logos, and Pathos

6. Favorite Passages: record any passage for a commonplace book assignment that does not fit under any other division of the commonplace book.

Organization

This book is divided into five units. The first four units focus on teaching the outline points of the progymnasma chreia through lessons in theory, analysis, and imitation, as well as a writing project. The fifth unit of this book focuses on the application of chreia to modern essay writing.

Theory, Analysis, and Imitation

Each unit begins with theory. Theory is the study of concepts and basic principles taken from rhetoric or grammar. The rhetorical theory lessons are rooted in Graeco-Roman tradition. In the analysis and imitation lessons, you apply the theory you have learned to models, excerpts of literary works or essays. After learning the theory and applying it to models, the writing projects teach you how to write complete essays using the concepts learned in theory, analysis, and imitation.

Lessons

This book should be studied straight through from beginning to end. That is, start at the first unit with the first lesson and work your way through until you get to the last lesson of the last unit.

Generally, we expect that a student in 8th grade or higher would finish this book in a school year, but take as long as you need to do a good job. Younger students may take longer. The amount of repetition of any lesson (if you choose not to use the student guide) is up to the student and teacher. Our suggestion is that you take a minimum of one hour per day to work on the *Diogenes: Chreia* lessons and writing projects.

Two Men Named Diogenes

In *Diogenes: Maxim*, our mascot was Diogenes of Sinope, the cynic who walked about Athens in broad daylight with a lit lantern, looking for an honest man. This barrel-dwelling oddity, who dared tell Alexander the Great to get out of his sunbeam, is only one of two famous “Diogeneses” from antiquity.

In this book we introduce Diogenes Laertes. He was not a philosopher, but rather a chronicler of philosophy. He was born around 300 BC, perhaps later, in Laerte of Cilicia in Asia Minor. We only have quotes of his and descriptions of some of his ideas by others. His interests were primarily ethical and moral philosophy. He believed in the powers of disciplined human reason to secure a wise and happy existence. His work *The Lives of The Philosophers* tells how philosophers conducted themselves and developed their theories. Little else is known about him.

Literature Choices

The literature passages (models) are chosen at a certain level of difficulty specifically to increase the student's vocabulary and ability to read short passages of challenging texts.

A passage is challenging for a student if

1. The topic or content is difficult.
2. The vocabulary and diction is complex.
3. The passage is long.

If for a specific model all of the above is true, most students will become discouraged. In our choices of models the passage is usually short, and either the topic is simple or the vocabulary not so difficult. We aim for passages where no more than two of the above three points are true.

It is important to steep students in the more difficult language for the training of the ear. It is like this: The more you read of Shakespeare or watch his plays, the easier it is to understand him. Students who are used to watching Shakespeare plays since age ten can just sit down and understand most Shakespeare dialogue with ease. Students to whom the language is unfamiliar struggle to understand him. The same is true for the writings of eighteenth- and nineteenth-century writers. Students who are college-bound need to be in tune with the more sophisticated language of the Great Books, and it is done by analysis of short but difficult models. We can all take whatever time it takes to decipher the meaning of one or two short paragraphs in a language arts session each day, even if reading the whole book would be tortuous.

Our selection of models are from the best literature we could find that fits both the style, the arrangement, and the content our students need to study. This does not mean that we or you or your student will agree with every concept presented in every model. Legends obviously present challenges both to our imagination as well as to our capacity for belief, but also, some political, social, and religious documents may or may not represent your understanding or views on issues.

Unit 1

CHREIA

This unit will cover what a chreia is, what different types there are, as well as the grammar of verbs and their tenses. The essay for analysis is by St. Basil the Great about when, how, and why young men might benefit from reading pagan literature.

Verbs are the most difficult part of the grammar of any language. The expression of time (tenses) as well as the expression of potentiality (that which might be or ought to be) are difficult concepts to understand, let alone analyze and quantify. The verb lessons in this unit are challenging. We do not expect the student to master each lesson perfectly. Work through each lesson as thoroughly as possible, but keep moving, even if the lesson is not completed perfectly.

Overview



Rhetoric: Chreia

Grammar: Verbs

Analysis & Imitation of St.
Basil the Great's *Address to
Young Men*

Writing Project 1



EXAMPLE IS
THE SCHOOL OF
MANKIND, AND
THEY WILL LEARN AT
NO OTHER.

~ EDMUND BURKE

Pre-lesson - About St. Basil the Great



Goal

Read the featured ancient essay in Appendix A.

Introduction

Much of ancient Greek literature was formational and moral (according to classical pagan ideals). *The Address To Young Men on The Reading of Greek Literature* was written by St. Basil the Great. He sees a depth and difficulty in the Bible that modern man does not often see. He admits that good pagan literature may contain wisdom more simply at a human level. Divine literature is wisdom at God's level. Mere mortals, according to St. Basil the Great, do not always understand Scripture easily. They need good literature to read for their beginning education, and for that he thinks Greek literature is the place to start: Homer, Hesiod, and the Greek comedies and tragedies.

Prior to beginning this unit's work, take the time to read the background on St. Basil and the entire model through once. It is found at the beginning of Appendix A.

Lesson 1 - What is a Chreia?

Goal

Learn the definition and attributes of a chreia.

Introduction

A **CHREIA** is a short anecdote (little story about a person) that is remembered about and attributed to a particular person.

It usually displays some pointed (well-aimed) wit or wisdom. It usually gives some circumstance.

Alexander the Macedonian king, on being asked by someone where he had his treasures, pointed to his friends and said: "In these."

Damon the gymnastic teacher whose feet were deformed, when his shoes had been stolen, said: "May they fit the thief."

Diogenes the philosopher, on being asked by someone how he could become famous, responded: "By worrying about fame as little as possible."

Characteristics of a chreia

1. is a short anecdote (little story about a person);
2. is remembered about and attributed to a particular person (named in the chreia);
3. displays some pointed wisdom or charm/wit;
4. gives some circumstance.

Exercise

Work with the chreiai below. Affirm the attributes of each, using the chart. The first one has been done for you.

Alexander the Macedonian king, on being asked by someone where he had his treasures, pointed to his friends and said: "In these."	
How many sentences? Is it a short anecdote?	One sentence (short anecdote)
Who is the named person?	Alexander
Is there pointed wisdom or wit?	friends are treasures
What is the circumstance?	Alexander is asked where he has his treasures.

Damon the gymnastic teacher whose feet were deformed, when his shoes had been stolen, said: "May they fit the thief."

Diogenes the philosopher, on being asked by someone how he could become famous, responded: "By worrying about fame as little as possible."

Socrates the philosopher, when a certain student named Apollodorus said to him, "The Athenians have unjustly condemned you to death," said with a laugh, "But did you want them to do it justly?"

A Laconian, when someone asked him where the Lacedaemonians consider the boundaries of their land to be, showed his spear.

Isocrates said that education's root is bitter, its fruit is sweet.

Reference Table

Chreia: _____ _____	
How many sentences? Is it a short anecdote?	
Who is the named person?	
Is there pointed wisdom or wit?	
What is the circumstance?	

Note - Copy chreiai into your commonplace book. For this and for all future instructions in this book to add things to your commonplace book first check to see if you have already copied it on an earlier occasion. Many of these may have been added when you did *Diogenes: Maxim*.

Lesson 2 - Types of Chreiai

Goal

Learn to distinguish between a speech chreia, an action chreia, and a mixed chreia.

Introduction

There are three types of chreia:

1. speech
 2. action
 3. mixed
- A speech chreia is a chreia where the person says something wise. The point is made by something he says. His saying may be in response to a question, a remark, or some event.
 - An action chreia is a chreia where the person acts in a certain way in response to some circumstance.
 - A mixed chreia is a chreia where the person both speaks and acts in response to some circumstance.

Notes

The progymnasmata handbook author Theon gives a complicated classification of chreiai based on circumstance. Here, simplified, are a few of the major types.

- Voluntary (not a response to anything in particular):
Cato used to say that he liked those who turned red out of modesty more than those who turned white out of fear.
- Response to seeing something:
Philoxenus, on seeing a youth turning red out of modesty said: "Cheer up! For virtue has such a color."
- Response to a question:
Thales, on being asked what the oldest of all things is, answered: "God. For he is uncreated."
- Response to a remark, praise, reproach, advice, etc.:
Antisthenes the Socratic, when someone stated that war destroys the poor, said...
Antisthenes, when praised once by wicked men, said...
Anacharsis, when reproached by someone because he was a Scythian, said...
- Response to an event:
Damon the gymnastic teacher whose feet were deformed, when his shoes had been stolen, said: "May they fit the thief."

- Sometimes chreiai are double:

There was a Roman knight drinking in the seats of the theatre, to whom Augustus sent word, saying: "If I wish to have lunch, I go home." The knight said: "Certainly, for you are not afraid that you will lose your place!"

- A long chreia is sometimes called a reminiscence.
- It is possible for the saying of a chreia to become separated from the rest of the anecdote. If it can stand alone, it can become a maxim. See also the next lesson.

Sources of chreiai: <http://virtualreligion.net/iho/chreia.html>; Hock & O'Neil, *The Chreia in Ancient Rhetoric* (vol. 1); Diogenes Laertius, *Lives of the Philosophers*.

Exercise

Classify the following chreiai as speech, action, or mixed.

Aristeides, on being asked what justice is, said: "Not desiring the possessions of others."

Bion the sophist used to say that love of money is the mother-city of every evil.

Seeing a youth misbehaving, Diogenes beat the student's teacher.

Marcus Porcius Cato said that laws are the sinews of states.

Alexander the Macedonian king, on being asked by someone where he had his treasures, pointed to his friends and said: "In these."

Diogenes the cynic philosopher used to walk through Athens in the daytime with a lighted lamp looking for an honest man.

St. Gregory of Nazianzus said: "Practice imitating God by showing kindness."

Isocrates said that education's root is bitter, its fruit is sweet.

A Laconian, when someone asked him where the Lacedaemonians consider the boundaries of their land to be, showed his spear.

*Standing over Diogenes as he was falling asleep, Alexander the king of the Macedonians said, "No need for a man who gives advice to sleep all night!" Diogenes replied, "There is for one who has supported a people and cared for so much!" **

*Plato defined a human as a featherless biped and was applauded. Diogenes of Sinope plucked a chicken and brought it into the lecture hall saying, "Here is Plato's human!"**

*This is a double chreia. Classify each part.

Lesson 3 - Differentiating Maxims and Chreiai

Goal

Learn to tell maxims and chreiai apart.

Introduction

Chreiai are short anecdotes about a *particular person* saying or doing something. They are always attributed to a named person, and the focus is on the wit or wisdom of that particular character. Chreiai usually give a circumstance (sometimes only “so and so used to say”), and they can involve actions without words. Chreiai are usually three to five sentences long—usually, though not always, a little longer than a maxim.

There are a few chreiai which totally fit the criteria of a maxim. They are the chreiai where a wise person simply states a wise saying which is not connected to any event in history.

A **MAXIM** is a short saying with a moral that is not attributed to a given person within the statement itself.

In maxims there is no focus on the author or speaker of the maxim to make the statement wise or pleasing. Maxims are general statements offering wisdom for all. Often, no author is given. Maxims are always sayings, never actions described in a short narrative. They never are presented in connection with circumstances or events. A maxim is about general concepts common to all humans at all times.

Maxims

1. are usually one sentence long;
2. may, but need not, have an author;
3. are not about a specific time or place in history;
4. are about general concepts true to all humanity at any time.

Examples of maxims are

Haste makes waste.

Don't count your chickens before they are hatched.

The early bird gets the worm.

He who hesitates is lost.

Note that a chreia, where there is no circumstance other than to name the person who said what was said, is almost the same thing as a maxim whose author we happen to know. We differentiate them for purposes of this book in the following manner:

Isocrates said that education's root is bitter, its fruit is sweet. (chreia)

Education's root is bitter, its fruit sweet. ~ Isocrates (maxim)

It does not matter whether the quote is direct or indirect. It matters whether there is attribution to the author *within the statement itself*.

<i>Maxim</i>	<i>Chreia</i>
not attributed within the statement itself	attributed within the statement itself
no action (saying only) - may exhort <i>to</i> an action, or dissuade <i>from</i> one	can be action (of the person)
no circumstance	usually is a circumstance (but can be "so and so said" or "so and so used to say")
moral is general	moral may be particular to the circumstance
metaphorical, figural	narrative

Exercise

Look at the chreiai and maxims below. Note for each one why it is a maxim or a chreia. Note which one could be both a maxim and a chreia.

Demosthenes the Athenian, on being asked how an orator is made, replied: "By spending more on oil than wine."

The pen is mightier than the sword. ~ Edward Bulwer-Lytton

Ben Franklin used to say that a false friend and a shadow attend only while the sun shines.

All the world's a stage. ~ William Shakespeare

Sophocles has written that kindness begets kindness.

If at first you don't succeed, try, try again.

Milo used to carry the bull which he had grown accustomed to carry as a calf.

"The offshoots of virtue grow by sweat and toil," said Plato.

We fear what we don't understand.

A word fitly spoken is like apples of gold in pictures of silver. (Proverbs 25:11)

Grin and bear it.

Thomas Edison, after hundreds of attempts, finally invented the light bulb. He exclaimed, "Genius is ninety percent perspiration and ten percent inspiration."

Nothing ventured, nothing gained. ~ Chaucer

Character is habit long continued.

*An English proverb runs, "A fault confessed is half redressed."**

* This one is tricky. Make your case.

Lesson 11 - Prepositions

Model - Epistle On Transparency and Friendship

You have sent a letter to me through the hand of a "friend" of yours, as you call him. And in your very next sentence you warn me not to discuss with him all the matters that concern you, saying that even you yourself are not accustomed to do this; in other words, you have in the same letter affirmed and denied that he is your friend. Now if you used this word of ours in the popular sense, and called him "friend" in the same way in which we speak of all candidates for election as "honourable gentlemen," and as we greet all men whom we meet casually, if their names slip us for the moment, with the salutation "my dear sir,"—so be it. But if you consider any man a friend whom you do not trust as you trust yourself, you are mightily mistaken and you do not sufficiently understand what true friendship means. Indeed, I would have you discuss everything with a friend; but first of all discuss the man himself. When friendship is settled, you must trust; before friendship is formed, you must pass judgment. Those persons indeed put last first and confound their duties, who... judge a man after they have made him their friend, instead of making him their friend after they have judged him. Ponder for a long time whether you shall admit a given person to your friendship; but when you have decided to admit him, welcome him with all your heart and soul. Speak as boldly with him as with yourself... Regard him as loyal, and you will make him loyal. Some, for example, fearing to be deceived, have taught men to deceive; by their suspicions they have given their friend the right to do wrong. Why need I keep back any words in the presence of my friend? Why should I not regard myself as alone when in his company?

There is a class of men who communicate, to anyone whom they meet, matters which should be revealed to friends alone and unload upon the chance listener whatever irks them. Others, again, fear to confide in their closest intimates; and if it were possible, they would not trust even themselves, burying their secrets deep in their hearts. But we should do neither. It is equally faulty to trust everyone and to trust no one. Yet the former fault is, I should say, the more ingenuous, the latter the more safe. In like manner you should rebuke these two kinds of men, - both those who always lack repose, and those who are always in repose. For love of bustle is not industry, - it is only the restlessness of a hunted mind. And true repose does not consist in condemning all motion as merely vexation; that kind of repose is slackness and inertia. Therefore, you should note the following saying, taken from my reading in Pomponius: "Some men shrink into dark corners, to such a degree that they see darkly by day." No, men should combine these tendencies, and he who reposes should act and he who acts should take repose. Discuss the problem with Nature; she will tell you that she has created both day and night. Farewell.

~ Seneca, *Epistles*, Volume I, Epistle III, Text from www.stoics.com

Prerequisite

Study *Harvey's Elementary Grammar* Section 106 or *Harvey's Revised Grammar* Sections 134-136 prior to this lesson.

Goal

Gain familiarity with the function and parsing of prepositions.

Introduction

According to *Harvey's Revised Grammar*,

A **PREPOSITION** is a word used to show the relation between its object and some other word.

A preposition and its object form a phrase. That phrase modifies a word or a cluster of words. The word "pre-position" means to stand in front of. The preposition stands in front of its object to indicate the object's relationship to other elements in the sentence. Parsing of a preposition is very simple. There are no sub-classifications of prepositions and no extra properties to tell.

<i>Preposition</i>		
<i>Part of Speech</i>	<i>Definition</i>	<i>Role in Sentence</i>
Preposition	Connects objects to another word (object of preposition)	A prepositional phrase works as an adjectival or adverbial modifier.

Exercise

- Underline all prepositions in the model and parse the first eighteen prepositions. Three are done for you in the table below.
- Paraphrase the passage.
 - By replacing the prepositions with other prepositions.
 - By replacing the prepositional phrases (and verbs, if needed) with adverbs (and new verbs, if needed) or with other prepositional phrases, or the other way around, replacing adverbs with prepositional phrases.

<i>Preposition</i>	<i>Definition</i>	<i>Role in Sentence</i>
<i>to</i>	Connects "me" as the object of the preposition.	Adverbial, modifies "sent"
<i>of</i>	Connects "friend" as the object of the preposition	Adjectival, modifies "hand"
<i>in</i>	Connects "sentence" to as the object of preposition	Adverbial, modifies "warn"

Example

MODEL: Deliberate upon all questions with your friend, but first deliberate about him. After friendship there must be full trust, but before it, discretion. Think long whether a man should be admitted to your friendship, and when you have decided he should be, admit him with all your heart and speak with him as freely as with yourself.

Paraphrase A

Deliberate over all questions accompanied by your friend, but first deliberate over him. Following friendship there must be full trust, but prior to it, discretion. Think long whether a man should be admitted in friendship, and when you have decided he should be, admit him wholeheartedly and speak to him as freely as to yourself.

Paraphrase B

Think over all questions accompanied by your friend, but first deliberate carefully over his character. With intimacy there must be full trust, but preceding it, discretion. Consider with care, whether a man should be in your confidence and when you have decided he should be, admit him fully and open up to him as freely as you would to yourself.

Note - In many cases, it is difficult to replace a preposition. Many verbs work only with a particular preposition, and to replace that preposition requires not just one word, but several words, as in the case of changing "with your friend" to "accompanied by your friend" or "in the company of your friend". As you think through your list of prepositions for the paraphrase you will be writing on the passage, note how rigidly prepositions are defined and used in conjunction with verbs within the English language.

Lesson 12 - Analysis with Conjunctions

Model Sentences

Those persons indeed put last first and confound their duties, who... judge a man after they have made him their friend, instead of making him their friend after they have judged him.

Ponder for a long time whether you shall admit a given person to your friendship; but when you have decided to admit him, welcome him with all your heart and soul.

Prerequisite

Study *Harvey's Elementary Grammar* Sections 98-111 or *Harvey's Revised Grammar* Sections 141-145 prior to this lesson.

Goal

Analyze conjunctions.

Introduction

The Latin *conjungere* means to join together, from which we get our word "conjunction". According to *Harvey's Revised Grammar*,

A **CONJUNCTION** is a word used to connect words, sentences, and parts of sentences.

Conjunctions are divided into coordinate conjunctions and subordinate conjunctions.

Coordinate conjunctions join words, phrases, or clauses of the same rank.

Examples

- combining words of equal rank: *welcome him with all your heart and soul.*
- combining phrases of equal rank: *Think long whether a man should be admitted to your friendship and to your heart.*
- combining clauses of equal rank: *Deliberate upon all questions with your friend, but first deliberate about him.*

Subordinate conjunctions join words, phrases, or clauses of different rank.

Examples

- combining words of dissimilar rank: He would sooner die than ask you.
- combining phrases of dissimilar rank: I would rather admit him to my business than to my friendship.

- combining clauses of dissimilar rank: *Some would not even trust themselves, if that were possible.*

Harvey's divides coordinate conjunctions and subordinate conjunctions into the following subcategories.

PROPERTIES OF CONJUNCTIONS			
Coordinate		Subordinate	
Copulative - signifying addition	<i>as, and, also, further, moreover, etc.</i>	Causal - denoting effect	<i>so that, if, unless, except, although, whereas, etc.</i>
Adversative -signifying opposition of meaning	<i>yet, still, however, etc.</i>	Temporal - denoting time	<i>after, before, until, while, etc.</i>
Alternative - denoting choice	<i>else, or, nor, either, otherwise, etc.</i>	Local - denoting rest or motion	<i>where, there, whither, thence, etc.</i>
Illative - implying consequence	<i>hence, therefore, as a consequence, because, so, etc.</i>	Of manner or degree - denoting equality or deficiency	<i>as if, how, although, than, so as, etc.</i>

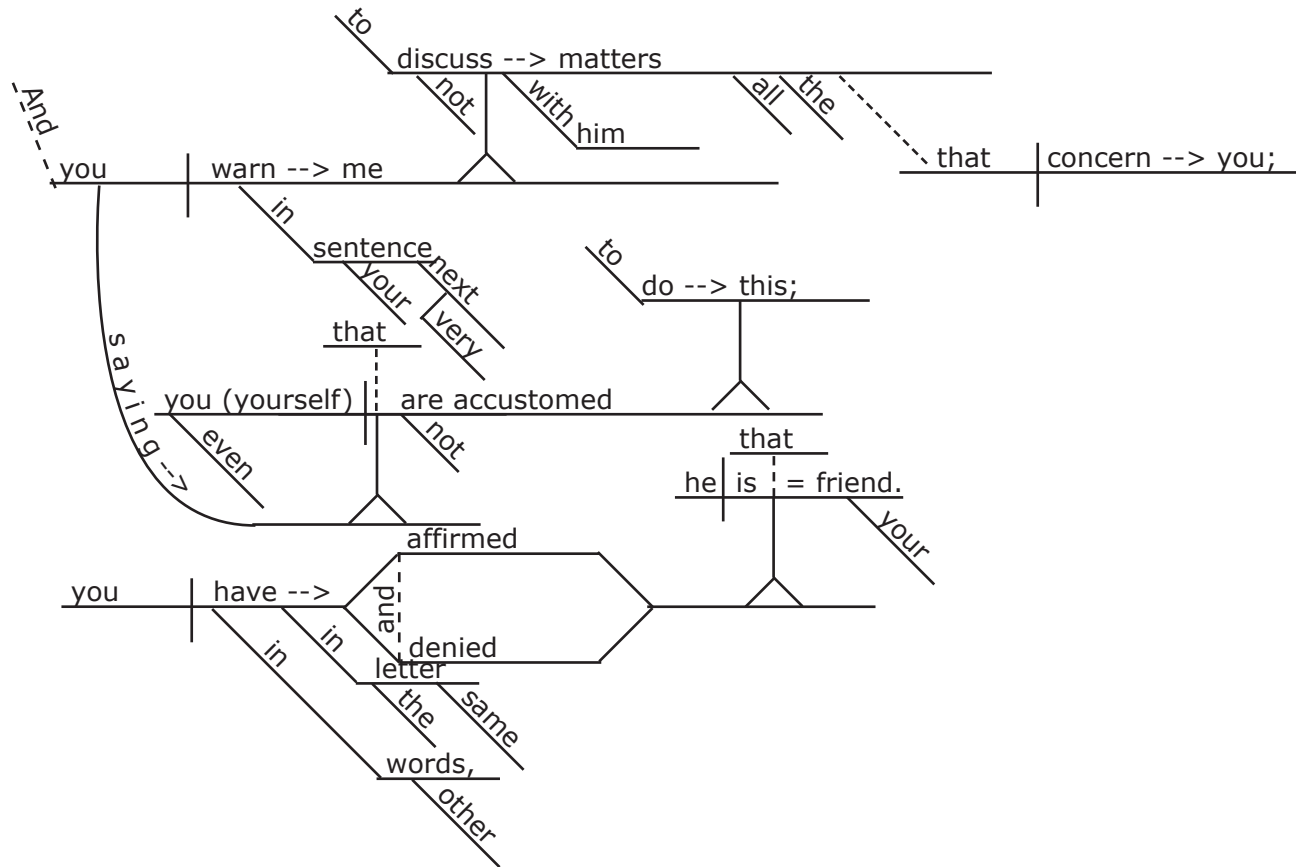
Exercise

- Re-read the model sentences.
- Underline the conjunctions.
- Diagram the chosen sentences from the model.
(If you are not sure which elements of the sentence the conjunctions are connecting, diagramming usually makes the role of the conjunctions clear.)
- Parse the conjunctions from your diagrams (See complete example at the end of this lesson, including a filled-in parsing table.)
- Discuss the conjunctions and what they connect.
- Rearrange the diagrammed parts of the sentence at least 3 different ways so that the sentence parts are presented in a different order in each iteration. The point is to "play" with the conjoined elements and arrange them in different ways.

Example

MODEL: *And in your very next sentence you warn me not to discuss with him all the matters that concern you, saying that even you yourself are not accustomed to do this; in other words, you have in the same letter affirmed and denied that he is your friend.*

3. Diagram



4. Parse the conjunctions in the sentence.

PARSING CONJUNCTIONS					
Word	Part of Speech	Definition	Classification	Properties	Role in Sentence
And	Conjunction	Connects words, sentences, and parts of sentences.	coordinate	Copulative	connects new sentence to the content of the previous sentence.
and			coordinate	Copulative	connects 'affirmed' and 'denied'

5. The first "and" occurs at the beginning of the sentence and connects the thought of the sentence to the previous sentence. The second "and" connects the two participles in the compound verb "have affirmed and denied".

6. Rearrange the sentence parts in different orders. Look at the diagram; locate the core of the sentence:

You warn me not to discuss matters.

Everything else is modification and can be added in different order. For example:

Rearrangement 1

Saying that even you yourself are not accustomed to do this*, you warn me in your very next sentence not to discuss with him all the matters that concern you; in other words, you have in the same letter affirmed and denied that he is your friend.

Rearrangement 2

In the same letter, you have affirmed and denied that he is your friend, saying that even you yourself are not accustomed to do this*; in other words, in your very next sentence you warn me not to discuss with him all the matters that concern you.

Note - As you move prepositional phrases around in the sentence, beware of their need to stay close to the noun or verb they are intended to modify.

* Rearranging phrases does not always produce elegant sentences.

Lesson 13 - Imitation with Conjunctions

The Song of Wandering Aengus

*I went out to the hazel wood,
Because a fire was in my head,
And cut and peeled a hazel wand,
And hooked a berry to a thread;
And when white moths were on the wing,
And moth-like stars were flickering out,
I dropped the berry in a stream
And caught a little silver trout.*

*When I had laid it on the floor
I went to blow the fire a-flame,
But something rustled on the floor,
And someone called me by my name:
It had become a glimmering girl
With apple blossom in her hair
Who called me by my name and ran
And faded through the brightening air.*

*Though I am old with wandering
Through hollow lands and hilly lands,
I will find out where she has gone,
And kiss her lips and take her hands;
And walk among long dappled grass,
And pluck until time and times are done,
The silver apples of the moon,
The golden apples of the sun.*

~W. B. Yeats

Goal

Imitate sentence types in the model by use or omission of conjunctions.

Introduction

To further our work with conjunctions, we introduce two figures of speech related to the omission of or the excessive use of conjunctions: asyndeton and polysyndeton, respectively.

ASYNDETON is a figure of omission in which normally occurring conjunctions (and, or, but, for, nor, so, yet) are intentionally omitted in successive phrases or clauses; a string of words not separated by normally occurring conjunctions.

It is pronounced "a-SYN'-de-ton" and it comes from the Greek "a" (without) and "syndeton" (bound together with).

Examples of Asyndeton

Heal the sick, cleanse the lepers, raise the dead, cast out demons. ~ Matthew 10

Veni, vidi, vici. (Caesar: "I came, I saw, I conquered")

POLYSYNDETON is the deliberate and excessive use of conjunctions in successive words or clauses.

It is pronounced pol-y-SYN'-de-ton from the Greek "poly-" (many) and "syndeton" (bound together with).

Examples of Polysyndeton

For I am persuaded, that neither death, nor life, nor angels, nor principalities, nor powers, nor things present, nor things to come, nor height, nor depth, nor any other creature, shall be able to separate us from the love of God, which is in Christ Jesus our Lord." ~ Romans 8

"Struggle if you must," said Templeton, "But kindly remember that I'm hiding down here in this crate and I don't want to be stepped on, or kicked in the face, or pummeled, or crushed in any way, or squashed, or buffeted about, or bruised, or lacerated, or scarred, or biffed." ~ E. B. White: Charlotte's Web

Quintilian, a first century orator and teacher, said of these figures:

The origin of these figures is one and the same, namely that they make our utterances more vigorous and emphatic and produce an impression of vehemence such as might spring from repeated outbursts of emotion. ~ Institutio Oratio, Book IX, Chapter III.

Exercise

1. Rewrite the above asyndeton examples as a list with one conjunction, and then as polysyndeton. Discuss the effect with your teacher.
2. Rewrite the above polysyndeton examples as a list with one conjunction, and then as asyndeton. Discuss the effect with your teacher.
3. Read through the model poem at the beginning of this lesson. Underline any examples of asyndeton or polysyndeton in the poem.
4. Diagram the poem.
5. Underline all conjunctions in the poem and parse them.
6. Paraphrase the poem in "asyndeton" style, omitting as many conjunctions as sense allows. Discuss the effect with your teacher.