Classical Mythology 11th edition Morford Test Bank

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Instructor's Manual and Test Questions to accompany

Classical Mythology

Eleventh Edition

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Introduction

This manual is designed to be a practical guide for use in courses on Greek and Roman mythology, which may be as varied as the stories that make up their theme.

The manual follows closely the eleventh edition of *Classical Mythology* by Mark P. O. Morford, Robert J. Lenardon, and Michael Sham.

Each chapter follows roughly the same design, though treatment of individual chapters does vary. Every chapter begins with a section entitled Key Terms, Concepts, Names, and Places. I have found in the teaching of mythology that more and more students are coming to college or university with very little, if any, background in classics and so they face a world that is very foreign to them and the initial shock of a host of unfamiliar words can be frustrating. It also helps in my own lectures for students to have in front of them a list of these words, so that I do not have to keep interrupting class to answer a spelling question, which can be rather distracting. This list can also be used by students to aid them in studying for exams. Teachers can decide for themselves which items are essential and which to leave out; I have erred on the side of fullness. The manual now includes full definitions of all the terms identified at the beginning of each chapter. The website also contains all terms in a flash card format so that students can quiz themselves. In addition the flash cards give audio-pronunciations for important terms or names.

Following the list of terms are Chapter Outlines; they function as summaries of the material in each chapter. Some instructors may choose to modify these outlines for their own pedagogical needs or adapt them and provide them as study guides for students.

The section entitled Pedagogical Comments is the most wide-ranging in structure. I have attempted to highlight as concisely as possible important material that the instructor might wish to elaborate on in class. My selection of topics is, of course, very subjective. The more one teaches mythology, the more different ideas and treatments seem to demand attention. The comments may treat in greater depth a cultural perspective, a theological conception, or even a literary theme. There is more material offered than can be covered in any single course. At various points I have included suggestions for further thought, which could form the basis of classroom lectures, discussions, group work, or papers. I have also included the following translations drawn from the website for their importance and convenience: substantial excerpts from Hesiod's *Theogony* in Chapter 3; the death of Croesus from Bacchylides, *Ode* 3 in Chapter 6; the myth of Aristaeus, Orpheus, and Eurydice from Vergil's *Georgics*, which has been broken up between Chapter 7 on Poseidon (since Proteus is prominent) and Chapter 16 on Orpheus; Catullus 63, or the "Attis" poem, which has been included in Chapter 9 on Aphrodite; and the torments of Tantalus from Seneca's *Thyestes* and two dialogues of Lucian in Chapter 15.

After Pedagogical Comments comes some rather "nuts and bolts" material, which is essential: Test Questions. This section includes different formats: multiple choice; fill-ins; short-answer, and essays. In my courses on mythology a typical test usually covers roughly six chapters of material, and I offer students some choice in the questions they

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wish to answer, although they must answer a certain number of each type of question. I should, moreover, like to emphasize that some of the questions assume a knowledge of material only presented in this manual, but not treated in *Classical Mythology*. In addition, none of the questions in the manual have been drawn from those on the website. With this in mind the instructor can feel secure in knowing the students have not seen the questions in advance.

(N.B. Any reference to MLS indicates Morford, Lenardon, and Sham's *Classical Mythology*, 11th edition.)

Chapter 1
Interpretation and Definition of Classical Mythology

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Learning Objectives

1. Learn to distinguish between myth proper, saga or legend, and folktales and fairytales.
2. Learn the fundamental differences between the following approaches to the interpretation of myth:
    i. Psychological
    ii. Ritualist
    iii. Structuralist
3. Identify the proponents of the major interpretive schools.
4. Learn the definition of classical myth (p. 25).
5. Identify the most important primary sources for the study of Greek and Roman myths.

Chapter Outline

I. The Problem of Defining Myth
II. The Meaning of "Myth"
    a. *Mythos* ("tale" or "story")
    b. True myth or myth proper
    c. Saga or legend
    d. Folktale
III. Myth, Saga or Legend, and Folktale
    a. Myth: primarily concerned with the gods and the relations with mortals
    b. Saga or legend: containing a kernel of historical truth and focusing upon the adventures of a hero
    c. Folktale: including elements of the fantastic and magical
IV. Myth and Truth
V. Myth and Religion
    a. Mircea Eliade
VI. Myth and Etiology
    a. *Aitia*: "cause" or "reason" for a fact, ritual practice, or institution
VII. Rationalism, Metaphor, and Allegory
    a. Euhemerism: rationalization of myth attributed to Euhemerus (ca. 300 B.C.)
    b. Allegory: a sustained metaphor
    c. Allegorical nature myths
        i. Explanations of meteorological and cosmological phenomena
        ii. Max Müller
VIII. Myth and Psychology
    a. Freud
        i. Oedipus complex
        ii. Sophocles' *Oedipus Tyrannus*

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iii. Electra complex
iv. Dreams and "dream-work"

b. Jung
i. Collective unconscious
ii. Archetypes

IX. Myth and Society
a. Myth and ritual
i. J. G. Frazer's *The Golden Bough*
ii. Jane Harrison
iii. Robert Graves

b. Myth as social charters
i. Bronislav Malinowski
1. Anthropologist and ethnographer
2. Trobriand Islanders
3. Myths as "charters" of social customs and beliefs

X. The Structuralists
a. Claude Lévi-Strauss
i. Binary structure
ii. Negotiation and resolution of opposites through mediation of myth

b. Vladimir Propp
i. Russian folklorist
ii. Analysis of recurrent pattern
iii. 31 motifemes: functions or units of action

c. Walter Burkert
i. Patterns of motifemes broken down to five:
1. The girl leaves home.
2. The girl is secluded.
3. She becomes pregnant by god.
4. She suffers.
5. She is rescued and gives birth to a son.

ii. Synthesis of structuralist and historical viewpoints
iii. "Historical dimension" of myth
iv. Four theses
1. Myth belongs to the more general class of traditional tales.
2. The identity of a traditional tale is to be found in a structure of sense within the tale itself.
3. Tale structures, as a sequence of motifemes, are founded on basic biological or cultural programs of actions.
4. Myth is a traditional tale with secondary, partial reference to something of collective importance.

IX. Comparative Study and Classical Mythology
a. Oral and literary myth
b. Joseph Campbell

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X. Gender, Homosexuality, and the Interpretation of Mythology
   a. Feminism
      i. Women in Greek society
         1. Women were citizens of their communities, unlike non-citizens and slaves—a very meaningful distinction. They did not have the right to vote. No woman anywhere won this democratic right until 1920.
         2. The role of women in religious rituals was fundamental; and they participated in many festivals of their own, from which men were excluded.
         3. Women's education was dependent on her future role in society, her status or class, and her individual needs (as was that of a man).
         4. The cloistered, illiterate, and oppressed creatures often adduced as representative of the status of women in antiquity are at variance with the testimony of all the sources, literary, artistic, and archaeological.
      ii. The theme of rape
   b. Homosexuality

XI. Some Conclusions and a Definition of Classical Myth
   a. A classic myth is a story that, through its classical form, has attained a kind of immortality because its inherent archetypal beauty, profundity, and power have inspired rewarding renewal and transformation by successive generations.

XII. Appendix: Sources for Classical Mythology
   a. Greek
      i. Homer's *Iliad* and *Odyssey* (8th century B.C.)
      ii. Hesiod's *Theogony* and *Works and Days* (7th century B.C.)
      iii. Homeric Hymns (late 8th–4th century B.C.)
      iv. Lyric Poets (7th–5th century B.C.)
      v. Greek Tragedy: the plays of Aeschylus, Sophocles, and Euripides (5th century B.C.)
      vi. Apollonius' *Argonautica* (3rd century B.C.)
      vii. Herodotus' *Persian Wars* (5th century B.C.)
      viii. Apollodorus' *Bibliotheca* or *Library of Greek Mythology* (2nd century A.D.)
      ix. Plato (4th century B.C.)
      x. Lucian (2nd century A.D.)

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b. Roman
    i. Vergil's *Aeneid* (70–19 B.C.)
    ii. Ovid's *Metamorphoses* (43 B.C.–A.D. 17)
    iii. Livy's *Ab Urbe Condita* (59 B.C.–A.D. 17)
    iv. Seneca's tragedies (1st century A.D.)
    v. Valerius Flaccus' *Argonautica* (1st century A.D.)
    vi. Statius' *Thebaid* (1st century A.D.)
    vii. Apuleius' *Metamorphoses* or *The Golden Ass* (2nd century A.D.)

Pedagogical Comments

The word "myth" has been interpreted in many different ways. It means literally "story" or "tale," but for many such a definition is far too general, and they seek to identify a specific category of story to be designated as true myth.

Thus myth has been variously defined as a tale: told orally; of anonymous origin; dealing with cosmological phenomena; revealing the origin and nature of early rituals or customs; and so on.

Most rewarding for enjoyment and study is the realization that myth is a story that has become traditional, explanatory in nature, and, like art itself, expressive of the universal beauties and truths of the human spirit. It need not be told only orally, but may use no words at all, or be conveyed by various media, individually or in combination (e.g., through mime, dance, music, painting, literature, drama, and film).

Classical mythology is in many respects unique in that it embraces a very large body of tales, all of which became traditional not only for both the Greeks and the Romans but subsequently through the ages for Western civilization (and beyond); these myths continue to be very much alive and meaningful today in their many, multifaceted metamorphoses by artists in every genre.

It is helpful to recognize legend or saga as a category of myth that reflects some historical basis and to realize that certain myths share characteristics that we associate with folktales, fairytales, and fables. If these distinctions are made, true myth or myth proper tends to be concerned with the gods and religion, although not exclusively so.

Most fruitful for the understanding of classical mythology have been the studies of the structuralists who analyze the varied patterns that are repeated and found in other mythologies of the world. Those who detect patterns of a sociological nature provide particularly valuable insights, and perhaps the interpretations offered through a psychological and psychoanalytical approach have been the most pervasive and effective of all. Thus mythographers, often through comparative analogies, afford meaningful ways through which we may look at these traditional stories.

Yet, equally rewarding is the study of the transformations of classical mythology in terms of their artistic reinterpretations throughout the centuries. The myths of Oedipus,

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Orpheus, Phaedra, or Medea, when recreated in works of genius, open our eyes to many things, not least of all a greater understanding of our own world, and challenge us with fresh, profound, and exciting perceptions as we go back to the masterpieces of Sophocles, Euripides, or Ovid to reevaluate and enjoy anew these immortal, ancient sources of inspiration.

Key Terms, Concepts, Names, and Places

aitia: A Greek word that means "cause" or "reason" for a fact, ritual practice, or institution; it is one of the roots of the term "etiological."

allegory: Allegory is a way of interpreting myth not literally but as a "sustained metaphor."

animus/anima: These are examples of archetypes; the animus is the archetypal image of the male that each female has within her, and the anima is the archetypal image of the female that each male has within him.

archetypes: In Jung's theory of the collective, unconscious myths contain fundamental images or patterns that continually recur: the "archetypes." The Oedipus complex, the culture hero, the quest motif, the wise old man, and the great mother are examples of archetypes. The archetypes of human behavior with which we are born make up the "collective unconscious."

Bronislav Malinowski: Anthropologist and ethnographer who studied the myths of Trobriand Islanders and developed the interpretation of myths as "charters" of social customs and beliefs.

Carl Jung: Student of Freud's who went on to develop the theories of the collective unconscious and the archetype.

classical myth: A classical myth is a story that, through its classical form, has attained a kind of immortality because its inherent archetypal beauty, profundity, and power have inspired rewarding renewal and transformation by successive generations.

Claude Lévi-Strauss: An anthropologist who developed structural approaches to myth; myth, as a mode of communication, exhibits a narrative structure that can by analyzed into different patterns and codes. In his view, as the basic structure of the human is binary, so the mythic products of the human mind display this same binary tendency. The mind attempts to mediate and to resolve or reconcile binary contradictions or opposites. Some of these binary opposites are raw/cooked, life/death, hunter/hunted, and nature/culture. Most of his evidence is drawn from primitive and preliterate cultures, and so for some scholars his theories seem to work better than the mythology of the Greeks.

collective unconscious: Jung interpreted myths as projections of the "collective unconscious," or the revelation of the psychic tendencies of society as a whole. Thus myths concern not only the personal matters of an individual life but the social and political concerns of the group. The collective unconscious is composed of the images, symbols, and patterns of behavior that human beings share.

dream-work: condensation, displacement, and representation: For Freud, dreams awakened repressed and disguised desires, and the mind in the process of relieving the tension of these

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desires goes through a process of "dream-work." This process consists of three mental activities: "condensation," in which the mind condenses or compresses the elements of the dream; "displacement," in which the elements are altered, especially through allusion and shifting emphases; and "representation," in which the elements are transmitted into images and symbols, which are many, varied, and often sexual.

Euhemerism: A rationalization of myth attributed to Euhemerus (ca. 300 B.C.), who suggested that the gods were originally men, who later became deified for great deeds.

etiological: Narrowly interpreted, an etiological theory of myth posits that myths explain the cause or origin of some physical fact or institution. More broadly, an etiological theory may offer explanations of the causes or origins of things, from the interior human world to the exterior physical world.

folktales/*märchen*: Tales of adventure, often including fantastic and magical elements and intricate plots, whose primary object is to entertain. Fairy tales are particular kinds of folktale, but any meaningful distinction between the two is difficult to arrive at. Some scholars refer to folktales by the German word *märchen* because of the earlier work of the brothers Grimm (1857) in collecting and collating oral popular tales.

J. G. Frazer: Wrote the pioneering work *The Golden Bough*, which attempts to link myth with ritual.

Jane Harrison: Proponent of the ritualist interpretation of myth; she wrote *Prolegomena to the Study of Greek Religion* and *Themis*.

Joseph Campbell: Comparative mythologist and popularizer of Jungian interpretations of myths, though his work does not deal principally with Greek myth.

legend/saga: A category of myth involving traditional stories that contain a kernel of historical truth and involve heroes and heroines.

Max Müller: Nineteenth-century theorist who interpreted all myths as fundamentally allegorical nature myths, describing meteorological and cosmological phenomena.

Mircea Eliade: Prolific twentieth-century writer on myth who emphasized the ideas that myths are attempts to locate the creation of the world in a sacred, timeless past, and that in the telling of myths, human beings may reawaken the creativity of that past.

motifemes: A concept used in the elucidation of stories by identifying their patterns; a motifeme is a functional element or a unit of action in a story.

mythos: A Greek word meaning "utterance," "story," or "tale."

Oedipus complex: A theory developed by Freud that in the normal development of male sexuality there is a stage in which the male child feels affection toward the mother and animosity toward the father as a rival for the affections of the mother; these feelings will become submerged in the unconscious as the child grows. Its inverse, for female sexuality, was termed by Jung the Electra complex.

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Sigmund Freud: Seminal psychologist of the twentieth century and founder of psychoanalysis, who developed influential ideas of the normal and pathological development of the human mind.

structuralism: A theoretical approach to myth first developed by Vladimir Propp, employed by Claude Lévi-Strauss, and given different emphases by various theorists. Fundamentally, structuralism is an attempt to analyze myths into their constituent parts. (See Vladimir Propp, Claude Lévi-Strauss, and Walter Burkert.)

"true myth" or "myth proper": A category of myths involving traditional tales depicting the origins of things, located in a timeless past and concerning the gods and their relations with mortals.

Vladimir Propp: Developed the structural interpretation of myth in his study of Russian folktales; he saw a recurrent, unchanging, temporal pattern applicable to all Russian folktales. This pattern he broke down into 31 functions or units of action, which other scholars have termed *motifemes*.

Walter Burkert: A scholar of ancient religion, Burkert has proposed a synthesis of structuralist theories and more traditional approaches. Burkert holds that structuralist approaches to Greek myth must take into account the cultural and historical dimensions in which the myths are told and retold. He developed four theses of the modified synthesis of the structural and historical approaches:

1. Myth belongs to a more general class of traditional tale.
2. The identity of a traditional tale is to be found in a structure of sense within the tale itself.
3. Tale structures, as sequences of motifemes, are founded on basic biological or cultural programs of actions.
4. Myth is a traditional tale within a secondary, partial reference to something of collective importance.

Myth and Culture - Questions for Further Research

1. Many have seen in the results of the excavations at Knossos confirmation of an historical kernel behind the myth of Theseus and the Labyrinth. What evidence is used to argue this position?

2. Arthur Evans' reconstruction of the palace at Knossos has been criticized as engaging at times in sheer speculation without solid evidence. What are the valid criticisms leveled at Evans' reconstruction of the site and his view of Minoan culture?

Test Questions

A. Multiple Choice

1. A fairytale could be considered a sub-category of what genre?
   a. myth proper

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b. legend
c. saga
d. folktale

2. The following is true of saga:
   a. It must incorporate elements of the fantastical.
   b. It must have a perceptible relationship to history.
   c. It must have a high moral content.
   d. It must be primarily concerned with the gods.

3. True myth is primarily concerned with:
   a. the gods.
   b. wars.
   c. heroes.
   d. animals.

4. Mircea Eliade developed an understanding of myth that placed primary emphasis on the following idea:
   a. sacred time and space
   b. binary opposites
   c. etiology
   d. psychology

5. Which best describes an etiological interpretation of myth?
   a. It attempts to see myth as a metaphor.
   b. It attempts to understand myth in terms of an underlying ritual.
   c. It attempts to see myth as a prescientific mode of explanation.
   d. It attempts to uncover the historical kernel behind all myth.

6. Which of the following is an appropriate description of allegory?
   a. a sustained metaphor
   b. a rationalist interpretation of myth
   c. an etiological explanation
   d. a structural approach to myth

7. Which of the following ideas is attributed to Carl Jung?
   a. structuralism
   b. Euhemerism
   c. collective unconscious
   d. Oedipal urges

8. The idea that human avoidance of incest is genetic and that the social taboo arises from this genetic attribute is called:
   a. the Propp theory
   b. the Westermarck effect
   c. the Jungian archetype
   d. the Oedipal urge

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9. Who wrote the pioneering *The Golden Bough*, a work that linked myth with ritual?
    a. Jane Harrison
    b. Robert Graves
    c. Joseph Campbell
    d. J. G. Frazer

10. Who developed the idea that myths explained and confirmed social customs?
    a. Malinowski
    b. Propp
    c. Frazer
    d. Müller

11. What theorist interpreted myth from a structuralist perspective by analyzing the structure of the narrative itself?
    a. Müller
    b. Lévi-Straus
    c. Frazer
    d. Malinowski

12. Which of the following expresses Propp's view of folktales?
    a. Folktales confirm traditional social patterns.
    b. Folktales mediate between binary contradictions.
    c. Folktales exhibit a linear structure in strict temporal sequence.
    d. Folktales are unintelligible apart from the ritual in which they are embedded.

13. Walter Burkert's work has attempted to approach classical mythology:
    a. using a synthesis of structural theories.
    b. by reconciling ritualistic and psychoanalytic approaches.
    c. by uniting anthropological and sociological techniques.
    d. by reducing all myths to 31 functions of narrative.

14. When were the *Iliad* and *Odyssey* composed?
    a. 5th century B.C.
    b. 1st century A.D.
    c. 8th century B.C.
    d. 4th century B.C.

15. Who wrote the *Theogony*?
    a. Homer
    b. Hesiod
    c. Vergil
    d. Ovid

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16. Who did not write tragedies?
    a. Aeschylus
    b. Sophocles
    c. Euripides
    d. Callimachus

17. Who wrote the history, the *Persian Wars*?
    a. Thucydides
    b. Apollonius
    c. Herodotus
    d. Plato

18. What is the name of Livy's history?
    a. *The Peloponnesian War*
    b. *Annales*
    c. *The Persian Wars*
    d. *Ab Urbe Condita*

19. Who wrote the *Fasti*, a poem about the Roman religious calendar?
    a. Ovid
    b. Vergil
    c. Horace
    d. Seneca

20. Who develops the "philosophical myth" as a distinct literary form?
    a. Socrates
    b. Plato
    c. Aristotle
    d. Euhemerus

B. Fill in the Blanks

1. What does the Greek word mythos mean?
2. What does the Greek word *aitia* mean?
3. What famous choreographer spoke of the "blood memory" that binds the human race?
4. With what Greek thinker is the desire to rationalize myth especially associated?
5. What nineteenth-century thinker posited the idea that all myths are nature myths?
6. For Jung what is the female equivalent of the Oedipus complex?

7–9. What are the three primary mental activities of dream work?

10. What term does Jung use for image that is a traditional expression of collective dreams?
11. What is the name of the image of the female that each man has within him?
12. What is the name of the image of the male that each woman has within her?
13. Who wrote *Prolegomena to the Study of Greek Religion*?

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14. Who posits that the basic structure of the mind is binary and that the function of myth is to mediate between these binary opposites or contradictions?
15. What is the technical term for the functions or units of action in a narrative structure?
16. What Theban poet wrote complex victory odes?
17. What work is the single most important source for the saga of the Argonauts?
18. What Roman poet wrote the *Aeneid*?
19. Who compiled the *Bibilotheca*?
20. What was the author of the comic novel better known as *The Golden Ass*?

C. Short Answers

1. How does Freud use the Oedipal drama to explain the origin and significance of religion?
2. What are the four theses of Burkert's modified synthesis of structural approaches?
3. What are the difficulties involved in interpreting the many stories of amorous conquest?
4. What general observations could be stated about Greek mythological society?
5. What definition of classical myth do the authors of the text arrive at?

D. Essays

1. What considerations could be raised that might modulate our understanding of the position of women in the ancient world?
2. Analyze the story of a heroine using the sequence of five functions isolated by Walter Burkett.
3. Intelligently discuss a variety of theoretical approaches that could be brought to bear upon the Oedipus legend.

Answer Key

A. Multiple Choice

1. d
2. b
3. a
4. a
5. c
6. a
7. c
8. b
9. d
10. a
11. b
12. c
13. a
14. c
15. b
16. d
17. c

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18. d
19. a
20. b

B. Fill in the Blanks

1. word, speech, tale, story
2. cause
3. Martha Graham
4. Euhemerus
5. Max Müller
6. Electra complex
7. condensation
8. displacement
9. representation
10. archetype
11. anima
12. animus
13. Jane Harrison
14. Claude Lévi-Strauss
15. motifemes
16. Pindar
17. *Argonautica*
18. Vergil
19. Apollodorus
20. Apuleius

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