From Myth To Icon: Reflections Of Greek Ethical Doctrine In Literature And Art

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In another Greek myth, Greeks devastated the city of Troy in an outburst of the Trojan War, when Helen, the wife of king Menelaus, ran away with the prince of Troy. Apparently, Helen was a very beautiful woman from Greece, and was ultimately held responsible for the devastation of Troy. Yeats also tried to use this Greek mythology in his poem, No Second Troy, by creating a similarity between Helen and Maud Gonne. Authors of great literary works have often taken their stories and themes from myths. Myths and their mythical symbols lead to creativity in literary works. We can understand a culture more deeply, and in a much better way, by knowing and appreciating its stories, dreams, and myths. Art and Architecture. Biblical Archaeology. Contemporary and Public Archaeology.

Ancient Greek literature exhibits a wealth of emotions, whether in the behavior of characters in narratives or in the response elicited in the audience or readers. The first word of what is probably the earliest Greek poem to survive, the Iliad, is wrath; Aristotle posits as one of the defining characteristics of tragedy the capacity to arouse pity and fear (Poetics 1452a2-3, 1452b32-33; cf. We see a reflection of this same attitude in Achilles, whose gorge has risen, as he says, because Agamemnon treated him as though he were a vagabond without honor (Iliad 1.356, 9.648)—a passage that Aristotle cites in this very connection. Reflections of Greek Ethical Doctrine in Literature and Art. (Cornell Studies in Classical Philology, 40.) Pp. 281; 13 plates. Ithaca and London: Cornell University Press, 1980. C. Joachim Classen (a1). (a1). Göttingen. DOI: https://doi.org/10.1017/S0009840X0011491X. Published online: 27 February 2009. Export citation Request permission.