



**Social Studies  
School Service**

[www.socialstudies.com](http://www.socialstudies.com)

## Downloadable Reproducible eBooks

Thank you for purchasing this eBook from  
[www.socialstudies.com](http://www.socialstudies.com) or [www.writingco.com](http://www.writingco.com).

---

To browse more eBook titles, visit  
<http://www.socialstudies.com/ebooks.html>

To learn more about eBooks, visit our help page at  
<http://www.socialstudies.com/ebookshelp.html>

For questions, please e-mail [eBooks@socialstudies.com](mailto:eBooks@socialstudies.com)

---

## Free E-mail Newsletter—Sign up Today!

To learn about new eBook and print titles, professional development resources, and catalogs in the mail, sign up for our monthly e-mail newsletter at  
<http://socialstudies.com/newsletter/>

Advanced Placement in  
English Literature and Composition

Individual Learning Packet

Teaching Unit

**Antigone**

by Sophocles

written by Tom Zolpar

Copyright © 2008 by Prestwick House Inc., P.O. Box 658, Clayton, DE 19938. 1-800-932-4593.  
www.prestwickhouse.com Permission to copy this unit for classroom use is extended to purchaser for his or her  
personal use. This material, in whole or part, may not be copied for resale.

ISBN 978-1-60389-150-9

Item No. 303295

# Antigone

## Objectives

*By the end of this Unit, students will be able to:*

1. analyze the use of Aristotle's three unities in the play
2. analyze the role of dramatic irony in the play
3. analyze roles of free will and fate in the hero's downfall
4. examine how Sophocles builds suspense in the play
5. respond to multiple-choice questions similar to those that will appear on the Advanced Placement in English Literature and Composition exam
6. respond to free response questions similar to those that will appear on the Advanced Placement in English Literature and Composition exam

# Antigone

## Lecture

### I. Social and Political—Athens 5th century BCE:

Sophocles was born in Athens, Greece, in 497 BCE and was the best-known of the ancient Greek playwrights. The Athenian government was an “exclusionary democracy,” run by elected officials in the form of an open assembly. Only about ten percent of the population was eligible to participate. Women, slaves, and other “non-citizens” were excluded. Although he was a member of the ruling class, Sophocles was aware of the social inequalities in Athenian society. His plays include repeated attempts to warn his fellow Greeks of the divine retribution that would come to them as a result of their prejudices and injustice to the poor.

### II. Religious Ideas:

Contrary to common misconceptions, the Greek pantheon consisted of hundreds of deities in a complex hierarchy. The most familiar “Olympian” gods, perhaps the closest to humans, were a relatively small part of the overall scheme.

The gods, while immortal and powerful, were not *all*-powerful in the sense of our modern concept of God. They were themselves subject to fate and to each other’s will. They were also subject to—and bound to enforce—a body of laws and traditions so ancient that their origins lay beyond even the oldest myths. Among those laws and traditions were laws governing the treatment of blood relations. The entire conflict in *Antigone* stems from the “unnatural” occurrence of two brothers waging war against one another and killing one another. This conflict is further compounded by another blood relation’s—their uncle Creon’s—refusal to grant one proper funeral rites. Antigone’s point against Creon is that *his* prohibition of a funeral for Polynices is a human law, and she *must* obey the older, stronger divine law.

The Greeks believed, to a limited extent, in free will, always accepting that a person would eventually have to face the human and cosmic consequences of his or her own actions and decisions. Still, free will was not more powerful than Destiny. While *Oedipus Rex* is an example of an individual’s inability to avoid his destiny, *Antigone* portrays the suffering that comes as a consequence of a person’s own actions.

*Still, as Antigone’s life and death are so clearly shaped by the curses visited upon her father and grandfather (see Section V. Antigone’s Backstory), destiny cannot be completely dismissed either.*

### III. Origins of Greek Drama:

**Sixth Century BCE** – According to legend, **Thespis** essentially invented acting by stepping in front of the chorus and reciting a monologue. The word “thespian,” derived from Thespis’ name, has come to mean “actor.”

**Fifth Century BCE** – Athens made tremendous advances in philosophy, rhetoric, literature, science, architecture, and the visual arts. Tragedies were performed in an annual competition as a part of the Great Dionysia, one of Athens’ chief religious festivals, in honor of the god Dionysus.

Each playwright produced three tragedies and a satyr-play (a kind of farce intended to provide comic relief after the tragedies); all four plays were performed in a single day.

Sophocles won twenty competitions (Aeschylus thirteen, and Euripides four).

Sophocles’ “Theban plays,” *Oedipus Rex*, *Oedipus at Colonus*, and *Antigone*, while they are often anthologized together and in “chronological order,” are not a trilogy. In fact, *Antigone* was written first and *Oedipus at Colonus* last—about forty years later. Each play, therefore, should be considered a separate work, not merely episodes in a serial.

**Aeschylus** (525-456 BCE) – wrote the *Oresteia*, a tragic trilogy, and introduced the use of a second actor on stage, interacting with the first. He also began to develop a more complicated plot.

**Sophocles** (496-406 BCE) – wrote *Oedipus Rex* and *Antigone* and brought a third actor on stage.

### IV. Conventions of the Greek Theater:

1. Use of dramatic irony – Since the audience was already familiar with the stories, taken from well-known myths, they always had more information about the action than the characters on stage did. The suspense, then, was in *how* the well-known events would transpire and in the audience’s actually watching the events unfold before their eyes in “real time.”
2. The plays were acted in the daytime, with minimal sets and props.
3. Actors were all male. They wore masks, wigs, and high-heeled boots, which increased their visibility to the audience and added to the formality of the experience.

4. To increase dramatic intensity, the plays observed three unities described by Aristotle:
  - **unity of time** – all the action of the play took place within twenty-four hours, in continuous time; dialogue and the Chorus provided background information
  - **unity of place** – all of the action was limited to a single setting
  - **unity of subject** – one single main plot focused on the main character. There were no sub-plots.
5. Due to the religious intent and dignified style, no violence was shown on stage. A messenger ran on stage and spoke to the audience of any deaths or killings.
6. A Chorus was used to present exposition and to provide commentary on the action and characters:
  - 15 to 20 men represented the citizens.
  - They were always on stage, and they frequently sang and danced.
  - They always had a leader who carried on a dialogue with the main characters or with the rest of the Chorus.

The function of the Chorus was to:

- set the tone
- give background information
- recall events of the past
- interpret and summarize events
- ask questions
- offer opinions
- give advice, if asked
- stay objective, in the sense that it did not disagree with the leading character
- act like a jury of elders or wise men who listened to the evidence in the play and reached a moralistic conclusion at the end.

The Chorus performed in song with a highly formal and stylized back-and-forth movement that heightened the emotion of their performance:

- **strophe** – the first part of a choral ode, during which the Chorus moves from left to right, or east to west, across the stage.
- **antistrophe** – the part of a choral ode that follows the strophe and during which the Chorus performs its return steps from right to left or west to east.
- **epode** – the third part of a choral ode, following the strophe and antistrophe and completing the Chorus's movement.

Often a character on stage (or characters on stage) will engage in dialogue with the Chorus. This would also be in a song called a *kommos*.

**Tragedy** – Greek tragedy focuses on the reversal of fortune (**peripeteia**) and downfall of the tragic hero and the events leading to that downfall. In *Antigone*, the title character experiences no peripeteia. When the play opens, she is weighted down with her family's curse and mourning the deaths of her brothers, and she never experiences a moment of good fortune or favor with the king. Creon, however, has become sole ruler of Thebes at the deaths of his nephews. Due to his stubborn insistence that *his* law be obeyed and his blindness to see that his law is in direct opposition to moral law, he loses his only surviving son and his wife and ends a broken man. This downfall is the peripeteia of the tragedy.

As Antigone refuses to compromise her moral duty to save her life, and Creon accepts the consequences of his errors, the audience learns some truth about life. The audience experiences a heightening of emotions, as they watch the hero suffer, and they identify with his problems. In the end, the audience has a **catharsis**, feeling purged or drained of their emotions, and better able to understand life.

The tragic condition is often the result of the tragic hero's **hamartia**. Often, the hamartia is defined simply as the tragic flaw, the character trait (like wrath or pride) that leads to the tragic hero's downfall. More accurately, however, the hamartia is an error in judgment or perception, the hero's inability to see his flaw or to accurately foresee the consequences of his decisions or actions. Often, the misperception is the result of a character flaw: the hero is blinded by his anger to who his friends really are; the hero's pride will not allow him to back down and avoid a fatal fight.

One common trait associated with hamartia is **hubris**.

**Hubris**, or *hybris*, is exaggerated self pride or self-confidence, which often results in fatal retribution.

One extremely well-known example of hubris is Achilles' dragging Hector's corpse around the wall of Troy in Homer's *Iliad*. In Aeschylus' *Agamemnon*, Clytemnestra hopes to bring about her husband's destruction by seducing Agamemnon to commit the act of hubris and walk a purple carpet. Of course, the most pertinent example is Creon, who first imposes a law contrary to the laws of nature and then insists on absolute and total obedience. When warned by his niece, the Chorus, and the blind prophet, Creon still refuses to yield to divine authority until it is too late.

Hubris against the gods is often the character flaw of the heroes in Greek tragedy and the cause of their destruction.

#### V. The Aristotelian Tragic Hero:

In his section on Tragedy in *Poetics*, Aristotle pays a good deal attention to the Tragic Hero. Aristotle's assertions formed the basis of literary thought and criticism for thousands of years afterwards, affecting how even playwrights like Shakespeare and Arthur Miller would be read. The following is a summary of Aristotle's basic ideas about the tragic hero:

1. The tragic hero is a character of noble status and greatness of character. Usually a man, the hero occupies a position of wealth, status, and power in his society, AND he must exemplify the traits of nobility and virtue as part of his innate character.
2. Though the tragic hero is great, he is not perfect. The audience must be able to sympathize with the tragic hero as a person like them, although elevated to a higher position in society.
3. The hero's downfall is partially his own fault, the result of free will. The downfall is not simply the result of accident, unfortunate fate, or another's villainy. Rather, the tragedy is triggered by some error in judgment or character flaw that is integral to the hero's imperfection. This error in judgment or character flaw is known as *hamartia*. Often the character's *hamartia* involves hubris.
4. The hero's misfortune is not wholly deserved. The punishment exceeds the crime.
5. The hero's fall, however, is not pure loss. There is some increase in awareness, some gain in self-knowledge, some discovery on the part of the tragic hero (*anagnorisis*).
6. Though it arouses solemn emotion, tragedy does not leave its audience emotionally devastated. According to Aristotle, one function of tragedy is to evoke pity and fear in the audience and, through a *catharsis* (which comes from watching the tragic hero's utter destruction), purge the audience of those emotions.

Remember that Greek drama was not considered merely entertainment but was part of community celebration and religious ritual.

## VI. Antigone's Backstory:

Sophocles' audience would most likely already have known the events leading to the curse of Laius and his descendants that resulted in the tragedies of the Oedipus plays; and the playwright's intent was clearly to illustrate the conflict between fate and free will and natural and human law rather than chronicle the family saga, so he does not share the backstory with us.

Antigone's parents were the infamous and ill-fated Oedipus and Jocasta.

Oedipus' birth father (and, thus, Antigone's grandfather) was Laius.

Laius was the son of Labdacus, the King of Thebes. When Labdacus died, Laius was raised by his mother, who ruled Thebes as his regent. Two cousins (Amphion and Zethus) usurped the throne and plotted to kill young Laius, so he was smuggled out of Thebes and given to Pelops, King of Pisa, to raise.

Laius eventually became the tutor of Pelops' favorite son, Chrysippus, whom he abducted and took back to Thebes. Amphion and Zethus having died, Laius claimed his throne and kept Chrysippus captive. Pelops raised an army to demand the return of his son, but it was discovered that Chrysippus was already dead.

Because of his poor treatment of his host and his host's son, Laius and his house were cursed. When he married Jocasta, he was warned not to have children by her because his son by Jocasta would one day kill him. One night, while drunk, Laius imprudently disregarded the prophecy—some sources say Jocasta intentionally got Laius drunk—and Oedipus was conceived.

Despite all attempts to avoid the prophecy's coming true, Oedipus did eventually kill his father. He then married the widowed queen of Thebes and had several children by her. She, Oedipus, and her brother Creon ruled Thebes as a triumverate. No one knew that Oedipus was the queen's son until a famine plagued Thebes, and Oedipus sought advice from the Oracle.

In addition to Laius' curse that was fulfilled through Oedipus, an ancient Greek epic, of which only fragments survive, explains that Oedipus' sons, Polynices and Eteocles, were cursed by their father for twice showing him disrespect. On the first occasion, the brothers served Oedipus a feast using a silver table and golden goblet that had belonged to Laius, and which Oedipus had forbidden ever be used. The second occasion was the sons' presenting their father with the hip-joint of a sacrificed animal instead of the shoulder, which his status as king and father deserved. Enraged by their disrespect, Oedipus cursed the brothers that each would be killed by the other. This curse is fulfilled, of course, immediately before *Antigone* begins.

When Oedipus learned that he had indeed killed his father and married his mother, he put out his own eyes, and Jocasta killed herself. Polynices and Eteocles agreed to alternate as king. Eteocles, however, refused to give up power at the end of his year, so Polynices raised an army in the city of Argos and attacked Thebes. The Thebans successfully defended themselves against the invading forces, but the two brothers killed each other.

Eteocles was remembered as the defender of the city while Polynices was remembered as the attacker—the traitor. *Antigone* begins shortly after this battle. Ismene even comments early in the play that the Argive army has just retreated.

Creon, because he is Jocasta's brother, is the uncle of Antigone, Ismene, Eteocles, and Polynices. With his brother-in-law, sister, and nephews all dead, he is left to rule Thebes alone.

# Antigone

## Questions for Essay and Discussion

1. Who is the tragic hero in this play?
2. What role does the Chorus play in *Antigone*?
3. Trace the development of each of the following themes:
  - A. Any excess, even an excessive devotion to state or religion, is a fault and leads to misfortune.
  - B. Pride and stubbornness give rise to tyranny and are character flaws that cause suffering and—invariably—tragedy.
  - C. In any conflict between the divine and human law, divine laws take precedence.
  - D. One is personally responsible for one's own suffering, but suffering produces wisdom.
4. Identify and explain the instances of irony in the play.
5. What are Creon's contradictory opinions on loyalty? How do they contribute to his downfall?
6. Discuss Antigone's refusal to compromise and her decision not to allow Ismene to assume any part of the blame for burying Polynices.

# Antigone

## Free-Response Question #1

In his *Poetics*, Aristotle pays a great deal of attention to establishing a definition of the tragic hero. Aristotle is not, however, inventing the concept as much as he is describing the tragic heroes of the most successful tragedies of his day. In a well-organized essay, state who best fits the Aristotelian model for a tragic hero in *Antigone* and then defend your choice.

Do not merely state Aristotle's definition.

Avoid plot summary.

## Free-Response Question #2

Feminist critics often criticize traditionally canonical literature as, at best, patriarchal in nature, or, at worst, misogynistic. Write a well-organized essay in which you assert whether *Antigone* is deserving of such criticism and then defend your statement.

Avoid plot summary.

## Free-Response Question #3

While modern critics tend to relegate the Chorus to the role of mere narrator or commentator, Aristotle argued that the Chorus of a tragedy was to be regarded as integral to the play as if it were one of the characters. Write a well-organized essay in which you argue whether or not the Chorus in *Antigone* plays an essential role in the tragedy.

Avoid plot summary.

### Free-Response Question #4

Read the following passage from the beginning of Sophocles' *Antigone*, and, write a well-organized essay in which you analyze each of the sisters' arguments, explaining the view represented by each and the implications their disagreement has for the overall meaning of the play.

Do not merely summarize their arguments.

ANTIGONE: I know that. That's why I brought you here, outside the gates, so only you can hear.

ISMENE: What is it? Your expression makes it seem as if you were thinking of some dark and gloomy news.

ANTIGONE: Look at what's Creon doing with our two brothers! He's honoring one with a full funeral and treating the other one disgracefully! Eteocles, they say, has had his burial according to our customary rites, to win him honor with the dead below. But as for Polynices, who perished so miserably, an order has gone out throughout the city—that's what people say. He's to have no funeral or period of mourning, but is to be left unburied and unwept, a sweet treasure for the birds to gaze upon and to feed on to their heart's content. That's what people say the noble Creon has announced to you and me—I mean to me—and now he's coming to proclaim the fact, to state it clearly to those who have not heard. For Creon, this matter is really serious. Anyone who disobeys the order will be stoned to death before the city. Now you know, and you'll quickly demonstrate whether you are nobly born, or else a girl unworthy of her splendid ancestors.

ISMENE: Oh my poor sister, if that's what's happening, what can I say that would be any help to ease the situation or resolve it?

ANTIGONE: Say whether you will help me in this. Do we act together?

ISMENE: Help you in what? What do you mean?

ANTIGONE: Will you help me take up Polynices' corpse and bury it?

ISMENE: What? You're going to bury Polynices, when that's been made a crime for everyone in Thebes?

ANTIGONE: Yes. I'll do my duty to my brother—and yours as well, if you're not prepared to. I won't be caught betraying him.

ISMENE: You're too rash. Has Creon not expressly banned that act?

ANTIGONE: Yes. But he's no right to keep me from what's mine.

ISMENE: O dear. Think, Antigone. Consider how hated and disgraced our father was when he died, even after those mistakes that his own investigation revealed forced him to turn his hand against himself and stab out both his eyes. Then that woman, his mother and his wife—her double role—destroyed her own life in a twisted noose. Then there are our own two brothers, both butchered in a single day. That ill-fated pair slaughtered one another with their own hands and brought about their mutual destruction. Now, the two of us are left here quite alone. Think how we'll die far worse than all the rest if we defy the law and act contrary to the king's decree. We must remember that by birth we're

women, and, as such, we shouldn't fight with men. Since those who rule are much more powerful, we must obey in this and in events which bring us even worse suffering. So I'll ask the dead to pardon me—since I'm being compelled, I will obey those in authority. That's what I'm forced to do. It is senseless to do any more.

**ANTIGONE:** I wouldn't urge you to. No. Not even if you were keen to act. Doing this with you would bring me no joy. So be what you want. I'll still bury him. It would be fine to die while doing that. I'll lie there with him, with a man I love, pure and innocent, for all my crime. My honors for the dead must last much longer than for those up here. I'll lie down there forever. As for you, well, if you wish, you can show contempt for those laws the gods all hold in honor.

**ISMENE:** I'm not disrespecting them. But I can't act against the state. That's not in my nature.

**ANTIGONE:** Let that be your excuse. I'm going now to make a burial mound for my dear brother.

**ISMENE:** Oh poor Antigone, I'm so afraid for you.

**ANTIGONE:** Don't fear for me. Set your own fate in order.

**ISMENE:** Make sure you don't tell anyone what you intend to do. Keep it closely hidden. I'll do the same.

**ANTIGONE:** No, no. Announce the fact—if you don't let everybody know, I'll despise your silence even more.

**ISMENE:** Your heart is hot to do cold deeds.

**ANTIGONE:** But I know I'll please the ones I'm duty bound to please.

**ISMENE:** Yes, if you can. But you're after something which you're incapable of carrying out.

**ANTIGONE:** Well, when my strength is gone, then I'll give up.

**ISMENE:** A vain attempt should not be made at all.

**ANTIGONE:** I'll hate you if you're going to talk that way. And you'll deserve that the dead will loathe you.

### Free-Response Question #5

Read the following passage from Sophocles' *Antigone* and write a well-organized essay in which you analyze Sophocles' use of the Chorus to build the audience's emotional response to the tragedy toward catharsis.

**CHORUS:** Those who live without tasting evil have happy lives—for when the gods shake a house to its foundations, then inevitable disasters strike, falling upon whole families, just as a surging ocean swell running before cruel Thracian winds across the dark trench of the sea churns up the deep black sand and crashes headlong on the cliffs, which scream in pain against the wind.

I see this house's age-old sorrows, the house of Labdakos' children, sorrows falling on the sorrows of the dead, one generation bringing no relief to generations after it—some god strikes at them—on and on without an end. For now the light which has been shining over the last roots of Oedipus' house is being cut down with a bloody knife belonging to the gods below—for foolish talk and frenzy in the soul.

Oh Zeus, what human trespasses can check your power? Even Sleep, who casts his nets on everything, cannot master that—nor can the months, the tireless months the gods control. A sovereign who cannot grow old, you hold Olympus as your own, in all its glittering magnificence. From now on into all future time, as in the past, your law holds firm. It never enters lives of human beings in its full force without disaster. Hope ranging far and wide brings comfort to many men—but then hope can deceive, delusions born of volatile desire. It comes upon the man who's ignorant until his foot is seared in burning fire. Someone's wisdom has revealed to us this famous saying—sometimes the gods lure a man's mind forward to disaster, and he thinks evil is something good. But then he lives only the briefest time free of catastrophe.

### Free-Response Question #6

Read the following excerpt from Sophocles' *Antigone* and write a well-organized essay in which you analyze the impact of allusion on this scene and what it contributes to the overall meaning of the play.

Do not merely list and explain each allusion.

**CHORUS:** In her brass-bound room fair Danae as well endured her separation from the heaven's light, a prisoner hidden in a chamber like a tomb, although she, too, came from a noble line. And she, my child, had in her care the liquid streaming golden seed of Zeus. But the power of fate is full of mystery. There's no evading it, no, not with wealth, or war, or walls, or black sea-beaten ships.

And the hot-tempered child of Dryas, king of the Edonians, was put in prison, closed up in the rocks by Dionysus, for his angry mocking of the god. There the dreadful flower of his rage lowly withered, and he came to know the god who in his frenzy he had mocked with his own tongue. For he had tried to hold in check women in that frenzy inspired by the god, the Bacchanalian fire. More than that—he'd made the Muses angry, challenging the gods who love the flute.

Beside the black rocks where the twin seas meet, by Thracian Salmydessos at the Bosphorus, close to the place where Ares dwells, the war god witnessed the unholy wounds which blinded the two sons of Phineus, inflicted by his savage wife—the sightless holes cried out for someone to avenge those blows made with her sharpened comb in blood-stained hands.

In their misery they wept, lamenting their wretched suffering, sons of a mother whose marriage had gone wrong. And yet, she was an offspring of an ancient family, the race of Erechtheus, raised far away, in caves surrounded by her father's winds, Boreas' child, a girl who raced with horses across steep hills—child of the gods. But she, too, my child, suffered much from the immortal Fates.

## Practice Multiple-Choice Questions 1 – 5

Carefully read the passage below from Sophocles' *Antigone* before choosing the best answer to the multiple-choice questions that follow.

**CHORUS LEADER:** Against our land he marched, sent here by the warring claims of Polynices, with piercing screams, an eagle flying above our land, covered wings as white as snow, and hordes of warriors in arms, helmets topped with horsehair crests.

5 **CHORUS:** Standing above our homes, he ranged around our seven gates, with threats to swallow us and spears thirsting to kill. Before his jaws had had their fill and gorged themselves on Theban blood, before Hephaestus' pine-torch flames had seized our towers, our fortress crown, he went back, driven in retreat. Behind him rings the din of war—his enemy, the Theban dragon-snake, too difficult for him to overcome.

10 **CHORUS LEADER:** Zeus hates an arrogant boasting tongue. Seeing them march here in a mighty stream, in all their clanging golden pride, he hurled his fire and struck the man, up there, on our battlements, as he began to scream aloud his victory.

15 **CHORUS:** The man swing down, torch still in hand, and smashed into unyielding earth—the one who not so long ago attacked, who launched his furious, enraged assault, to blast us, breathing raging storms. But things turned out not as he'd hoped. Great war god Ares assisted us—he smashed them down and doomed them all to a very different fate.

20 **CHORUS LEADER:** Seven captains at seven gates matched against seven equal warriors paid Zeus their full bronze tribute, the god who turns the battle tide, all but that pair of wretched men, born of one father and one mother, too—who set their conquering spears against each other and then both shared a common death.

25 **CHORUS:** Know that victory with her glorious name has come, bringing joy to well-armed Thebes. The battle's done—let's strive now to forget with songs and dancing all night long, with Bacchus leading us to make Thebes shake.

*[The palace doors are thrown open and guards appear at the doors.]*

30 **CHORUS LEADER:** But here comes Creon, new king of our land, son of Menoecus. Thanks to the gods, who've brought about our new good fortune. What plan of action does he have in mind? What's made him hold this special meeting with elders summoned by a general call?

35 *[Enter Creon from the palace. He addresses the assembled elders.]*

**CREON:** Men, after much tossing of our ship of state, the gods have safely set things right again. Of all the citizens I've summoned you, because I know how well you showed respect for the eternal power of the throne, first with Laius and again with Oedipus, once he restored our city. When he died, you stood by his children, firm in loyalty. Know that his sons have both perished in a single day, killing each other with their own two hands, a double slaughter, brother stained with his brother's blood. And so I alone have the throne, and all royal power. I am the one most closely linked by blood to those who have been killed. It's impossible to really know a man, to know his soul, his mind and will, before one witnesses his skill in governing and making laws. For me, a man who rules the entire state and does not take the best advice there is, but through fear keeps his mouth forever shut, such a man is the very worst of men—and always will

40

45

50 be. And a man who thinks more highly of a friend than of his country means nothing  
to me. Let Zeus know, the god who sees everything, I would not stay silent if I saw  
disaster moving here against the citizens, a threat to their security. For anyone who acts  
against the state, its enemy, I'd never make my friend. For I know well our country is a  
ship which keeps us safe, and only when it sails its proper course do we make friends.  
55 These are the principles I'll use in order to protect our state. That's why I've announced  
to all citizens my orders for the sons of Oedipus—Eteocles, who perished in the fight to  
save our city, the best and bravest of our spearmen, will have his burial, with all those  
purifying rituals which accompany the noblest corpses, as they move below. As for his  
brother— that Polynices, who returned from exile, eager to destroy his ancestral city  
and its native gods, keen to spill his family's blood and lead men into slavery—for him,  
60 the proclamation in the state declares he'll have no burial mound, no funeral rites, and  
no mourning. He'll be left unburied, his body there for birds and dogs to eat, a clear  
reminder of his shameful fate. That is my decision. I will never act to respect an evil man  
with honors in preference to a man who has acted well. Anyone who is well disposed  
65 towards our state, alive or dead, that man I will respect.

1. One can infer from the passage that Thebes was a city with
  - A. seven gates.
  - B. twin kings.
  - C. a family curse.
  - D. seven captains.
  - E. a new king.
  
2. The purpose of the Chorus's opening speech is to
  - A. provide commentary on the action so far.
  - B. provide plot exposition.
  - C. create suspense.
  - D. introduce Polynices and Eteocles.
  - E. introduce Creon.
  
3. According to the Chorus, the Argive army failed to conquer Thebes because of
  - A. cowardice.
  - B. hubris.
  - C. Polynices' and Eteocles' deaths.
  - D. Oedipus' curse.
  - E. Polynices' treason.
  
4. This passage contains all of the following EXCEPT
  - A. alliteration.
  - B. dramatic irony.
  - C. humor.
  - D. hyperbole.
  - E. metaphor.

5. Creon's speech indicates that, above all, he values
- A. vengeance.
  - B. valor.
  - C. wise and just government.
  - D. loyalty to the state.
  - E. loyalty to family.

**PRACTICE MULTIPLE-CHOICE QUESTIONS 6 – 10**

Carefully read the passage below from Sophocles' *Antigone* before choosing the best answer to the multiple-choice questions that follow.

*[The palace doors open.]*

**CHORUS LEADER:** Here comes Haemon, your only living son. Is he grieving the fate of Antigone, his bride, bitter that his marriage hopes are gone?

5

**CREON:** We'll soon find out—more accurately than any prophet here could indicate.

*[Enter Haemon from the palace]*

10

My son, have you heard the sentence that's been passed upon your bride? And have you now come here angry at your father? Or are you loyal to me, on my side no matter what I do?

**HAEMON:** Father, I'm yours. For me your judgments and the ways you act on them are good—I shall follow them. I'll not consider any marriage a greater benefit than your fine leadership.

15

**CREON:** Indeed, my son, that's how your heart should always be resolved, to stand behind your father's judgment on every issue. That's what men pray for—obedient children growing up at home who will pay back their father's enemies, evil to them for evil done to him, while honoring his friends as much as he does. A man who fathers useless children—what can one say of him except he's bred troubles for himself, and much to laugh at for those who fight against him? So, my son, don't ever throw good sense aside for pleasure, for some woman's sake. You understand how such embraces can turn freezing cold when an evil woman shares your life at home. What greater wound is there than a false friend? So spit this girl out—she's your enemy. Let her marry someone else in Hades. Since I caught her clearly disobeying, the only culprit in the entire city, I won't perjure myself before the state. No—I'll kill her. And so let her appeal to Zeus, the god of blood relationships. If I foster any lack of full respect in my own family, I surely do the same with those who are not linked to me by blood. The man who acts well with his household will be found a just man in the city. I'd trust such a man to govern wisely or to be content with someone ruling him. And in the thick of battle at his post he'll stand firm beside his fellow soldier, a loyal, brave man. But anyone who's proud and violates our laws or thinks he'll tell our leaders what to do, a man like that wins no praise from me. No. We must obey whatever man the city puts in charge, no matter what the issue—great or small, just or unjust. For there's no greater evil than a lack of leadership. That destroys whole cities, turns households into ruins, and in war makes soldiers break and run away. When men succeed, what keeps their lives secure in almost every case is their obedience. That's why they must support those in control, and never let some woman beat us down. If we must fall from power, let that come at some man's hand—at least, we won't be called inferior to any woman.

20

25

30

35

40

**CHORUS LEADER:** Unless we're being deceived by our old age, what you've just said seems reasonable to us.

**HAEMON:** Father, the gods instill good sense in men—the greatest of all the things which we possess. I could not find your words somehow not right—I hope that's something I never learn to do. But other words might be good, as well. Because of who you are, you can't perceive all the things men say or do—or their complaints. Your gaze makes

45

50 citizens afraid—they can't say anything you would not like to hear. But in the darkness  
I can hear them talk—the city is upset about the girl. They say of all women here she  
least deserves the worst of deaths for her most glorious act. When in the slaughter  
her own brother died, she did not just leave him there unburied, to be ripped apart by  
carrion dogs or birds. Surely she deserves some golden honor? That's the dark secret  
rumour people speak. For me, father, nothing is more valuable than your well being.  
55 For any children, what could be a greater honor to them than their father's thriving  
reputation? A father feels the same about his sons. So don't let your mind dwell on just  
one thought, that what you say is right and nothing else. A man who thinks that only  
he is wise, that he can speak and think like no one else, when such men are exposed,  
then all can see their emptiness inside. For any man, even if he's wise, there's nothing  
60 shameful in learning many things, staying flexible. You notice how in winter floods the  
trees which bend before the storm preserve their twigs. The ones who stand against  
it are destroyed, root and branch. In the same way, those sailors who keep their sails  
stretched tight, never easing off, make their ship capsize—and from that point on sail  
with their rowing benches all submerged. So end your anger. Permit yourself to change.  
65 For if I, as a younger man, may state my views, I'd say it would be for the best if men by  
nature understood all things—if not, and that is usually the case, when men speak well,  
it good to learn from them.

70 **CHORUS LEADER:** My lord, if what he's said is relevant, it seems appropriate to learn from him,  
and you too, Haemon, listen to the king. The things which you both said were  
excellent.

**CREON:** And men my age—are we then going to school to learn what's wise from men as young  
as him?

75 **HAEMON:** There's nothing wrong in that. And if I'm young, don't think about my age—look at  
what I do.

**CREON:** And what you do—does that include this, honoring those who act against our laws?

80 **HAEMON:** I would not encourage anyone to show respect to evil men.

**CREON:** And her—is she not suffering from the same disease?

85 **HAEMON:** The people here in Thebes all say the same—they deny she is.

**CREON:** So the city now will instruct me how I am to govern?

**HAEMON:** Now you're talking like someone far too young. Don't you see that?

90 **CREON:** Am I to rule this land at someone else's whim or by myself?

**HAEMON:** A city which belongs to just one man is no true city.

95 **CREON:** According to our laws, does not the ruler own the city?

**HAEMON:** By yourself you'd make an excellent king but in a desert.

**CREON:** It seems as if this boy is fighting on the woman's side.

100 **HAEMON:** That's true— if you're the woman. I'm concerned for you.

- CREON: You're the worst there is—you set your judgment up against your father.
- 105 HAEMON: No, not when I see you making a mistake and being unjust.
- CREON: Is it a mistake to honor my own rule?
- 110 HAEMON: You're not honoring that by trampling on the gods' prerogatives.
- CREON: You foul creature—you're worse than any woman.
- HAEMON: You'll not catch me giving way to some disgrace.
- 115 CREON: But your words all speak on her behalf.
- HAEMON: And yours and mine—and for the gods below.
- CREON: You woman's slave—don't try to win me over.
- 120 HAEMON: What do you want—to speak and never hear someone reply?
- CREON: You'll never marry her while she's alive.
- 125 HAEMON: Then she'll die—and in her death kill someone else.
- CREON: Are you so insolent you threaten me?
- HAEMON: Where's the threat in challenging a bad decree?
- 130 CREON: You'll regret parading what you think like this— you—a person with an empty brain!
- HAEMON: If you were not my father, I might say you were not thinking straight.
- 135 CREON: Would you, indeed? Well, then, by Olympus, I'll have you know you'll be sorry for demeaning me with all these insults.
- [Creon turns to his attendants.]*
- 140 Go bring her out—that hateful creature, so she can die right here, with him present, before her bridegroom's eyes.
- HAEMON: No. Don't ever hope for that. She'll not die with me just standing there. And as for you—your eyes will never see my face again. So let your rage charge on among your
- 145 friends who want to stand by you in this.

*[Exit Haemon, running back into the palace]*

6. The Chorus's introduction of Haemon suggests that Creon
- is a loving and kind father.
  - desires his son's love and approval.
  - will demand his son's loyalty.
  - is worried about having caused his son pain.
  - had at least one other son, who died.

- 
7. Creon's long speech (lines 17-40) contains all of the following EXCEPT
- A. sagacity.
  - B. irony.
  - C. misogyny.
  - D. impiety.
  - E. hubris.
8. In this passage, Sophocles portrays the Chorus of Theban Elders as
- A. wise and judicious.
  - B. weak and indecisive.
  - C. elderly and foolish.
  - D. thoughtful.
  - E. bureaucratic.
9. Haemon's telling his father, "Then she'll die—and in her death kill someone else," (line 125) exposes Creon's
- A. resentment.
  - B. wrath.
  - C. recrimination.
  - D. paranoia.
  - E. hubris.
10. In this passage, Haemon's behavior toward his father progresses from
- A. vindictive to gloating.
  - B. triumphant to defeated.
  - C. affectionate to adversarial.
  - D. cautious to combative.
  - E. gloating to grievous.

## Practice Multiple-Choice Questions 11 – 15

Carefully read the passage below from Sophocles' *Antigone* before choosing the best answer to the multiple-choice questions that follow.

*[Enter a guard, coming towards the palace]*

5       **GUARD:**       My lord, I can't say I've come out of breath by running here, making my feet move fast. Many times I stopped to think things over—and then I'd turn around, retrace my steps. My mind was saying many things to me, "You fool, why go to where you know for sure your punishment awaits?"—"And now, poor man, why are you hesitating yet again? If Creon finds this out from someone else, how will you escape being hurt?" Such matters kept my mind preoccupied. And so I went, slowly and reluctantly, and thus made a short road turn into a lengthy one. But then the view that I should come to you won out. If what I have to say is nothing, I'll say it nonetheless. For I've come here clinging to the hope that I'll not suffer anything that's not part of my destiny.

**CREON:**       What has happening that has made you so distraught?

15       **GUARD:**       I want to tell you first about myself. I did not do it. And I didn't see the one who did. So it would be unjust if I should come to grief.

**CREON:**       You hedge so much. Clearly you have news of something ominous.

20       **GUARD:**       Yes. Strange things that make me pause a lot.

**CREON:**       Why not say it and then go—just leave.

25       **GUARD:**       All right, I'll tell you. It's about the corpse. Someone has buried it and disappeared, after spreading thirsty dust onto the flesh and undertaking all appropriate rites.

**CEON:**       What are you saying? What man would dare this?

30       **GUARD:**       I don't know. There was no sign of digging, no marks of any pick axe or a mattock. The ground was dry and hard and very smooth, without a wheel track. Whoever did it left no trace. When the first man on day watch revealed it to us, we were all amazed. The corpse was hidden, but not in a tomb. It was lightly covered up with dirt, as if someone wanted to avert a curse. There was no trace of a wild animal or dogs who'd come to rip the corpse apart. Then the words flew round among us all, with every guard accusing someone else. We were about to fight, to come to blows—no one was there to put a stop to it. Every one of us was responsible, but none of us was clearly in the wrong. In our defense we pleaded ignorance. Then we each stated we were quite prepared to pick up red-hot iron, walk through flames, or swear by all the gods that we'd not done it, we had no idea how the act was planned, or how it had been carried out. At last, when all our searching had proved useless, one man spoke up, and his words forced us all to drop our faces to the ground in fear. We couldn't see things working out for us, whether we agreed or disagreed with him. He said we must report this act to you—we must not hide it. And his view prevailed. I was the unlucky man who won the prize, the luck of the draw. That's why I'm now here, not of my own free will or by your choice. I know that—for no one loves the messenger who bears unwelcome news.

45       **CHORUS LEADER:**       My lord, I've been wondering for some time now—could this act not be something from the gods?

50 CREON: Stop now—before what you’re about to say enrages me completely and reveals that you’re not only old but stupid, too. No one can tolerate what you’ve just said, when you claim gods might care about this corpse. Would they pay extraordinary honors and bury as a man who’d served them well someone who came to burn their offerings, their pillared temples, to torch their lands and scatter all its laws? Or do you see gods paying respect to evil men? No, no. For quite a while some people in this city have secretly  
55 been muttering against me. They don’t agree with what I have decreed. They shake their heads and have not kept their necks under my yoke, as they are duty bound to do if they were men who are content with me. I well know that these guards were led astray—such men urged them to carry out this act for money. To foster evil actions, to make them commonplace among all men, nothing is as powerful as money. It destroys  
60 cities, driving men from home. Money trains and twists the minds in worthy men, so they then undertake disgraceful acts. Money teaches men to live as scoundrels, familiar with every profane enterprise. But those who carry out such acts for cash sooner or later see how for their crimes they pay the penalty. For if great Zeus still has my respect, then understand this—I swear to you on oath—unless you find the one whose hands  
65 really buried him, unless you bring him here before my eyes, then death for you will never be enough. No, not before you’re hung up still alive and you confess to this gross, violent act. That way you’ll understand in future days, when there’s a profit to be gained from theft, you’ll learn that it’s not good to be in love with every kind of monetary gain. You’ll know more men are ruined than are saved when they earn profits from dishonest  
70 schemes.

GUARD: Do I have your permission to speak now, or do I just turn around and go away?

75 CREON: But I find your voice so irritating— don’t you realize that?

GUARD: Where does it hurt? Is it in your ears or in your mind?

CREON: Why try to question where I feel my pain?

80 GUARD: The man who did this—he upsets your mind. I simply offend your ears.

CREON: My, my, it’s clear to see it’s natural for you to chatter on.

85 GUARD: Perhaps. But I never did this.

CREON: This and more—you sold your life for silver.

GUARD: How strange and sad it is when the one who should sort this out gets it all wrong.

90 CREON: Well, enjoy your sophisticated views. But if you don’t reveal to me who did this, you’ll just confirm how much your treasonous gains have made you suffer.

*[Exit Creon back into the palace. The doors close behind him.]*

11. The exchange between the Guard and Creon can best be described as
- interrogation.
  - insinuation.
  - conduplicatio.
  - anadiplosis.
  - repartee.

12. The Guard's hesitance to give Creon the message is evidence of
- A. the Guard's cowardice.
  - B. the contents of the message.
  - C. Creon's tyranny.
  - D. internal conflict.
  - E. a guilty conscience.
13. In this passage, the Guard functions as something of a
- A. clown.
  - B. antagonist.
  - C. protagonist.
  - D. foil.
  - E. hero.
14. The Guard's description suggests that the burial was
- A. interrupted.
  - B. ritual.
  - C. unachievable.
  - D. hasty.
  - E. preconceived.
15. The Chorus's response to the Guard's announcement introduces one of the play's
- A. conflicts.
  - B. plotlines.
  - C. ironies.
  - D. expositions.
  - E. themes.

**Practice Multiple-Choice Questions 16 – 20**

Carefully read the passage below from Sophocles' *Antigone* before choosing the best answer to the multiple-choice questions that follow.

5 CHORUS: The world is full of strange and wonderful things, but nothing more strangely wonderful than man. He moves across the white-capped ocean seas blasted by winter storms, carving his way under the surging waves engulfing him. With his teams of horses he wears down the unwearied and immortal earth, the oldest of the gods, harassing her, as year by year his ploughs move back and forth.

10 He snares the light-winged flocks of birds, herds of wild beasts, creatures from deep seas, trapped in the fine mesh of his hunting nets. O resourceful man, whose skill can overcome ferocious beasts roaming mountain heights. He curbs the rough-haired horses with his bit and tames the inexhaustible mountain bulls, setting their savage necks beneath his yoke.

15 He's taught himself speech and wind-swift thought, trained his feelings for communal civic life, learning to escape the icy shafts of frost, volleys of pelting rain in winter storms, the harsh life lived under the open sky. That's man—so resourceful in all he does. There's no event his skill cannot confront—other than death—that alone he cannot shun, although for many baffling sicknesses he has discovered his own remedies.

20 The qualities of his inventive skills bring arts beyond his dreams and lead him on, sometimes to evil and sometimes to good. If he treats his country's laws with due respect and honors justice by swearing on the gods, he wins high honors in his city. But when he grows bold and turns to evil, then he has no city. A man like that—let him not share my home or know my mind.

25 *[Enter the Guard, bringing Antigone with him. She is not resisting.]*

30 CHORUS LEADER: What this? I fear some omen from the gods. I can't deny what I see here so clearly—that young girl there—it's Antigone. Oh you poor girl, daughter of Oedipus, child of a such a father, so unfortunate, what is happening? Surely they've not brought you here because you've disobeyed the royal laws, because they've caught you acting foolishly?

35 GUARD: This here's the one who carried out the act. We caught her as she was burying the corpse. Where's Creon?

*[The palace doors open. Enter Creon with attendants.]*

40 CHORUS LEADER: He's coming from the house—and just in time.

45 CREON: Why have I come “just in time”? What is happening? What is it?

GUARD: My lord, we mortals should never take an oath that there's something they'll not do—for their later actions might contradict what they first swore. I swore I'd not soon venture here again. Back then, your threats caused me untold grief. But there's no joy as great as what we pray for against all hope. And so I have come back, breaking that oath I swore. I bring this girl, captured while she was honoring the grave. This time we did not draw lots. No. This time I was the lucky man, not someone else. And now, my lord, take her for questioning. Convict her. Do as you wish. As for me, by rights I'm free and clear of all this trouble.

- 50 CREON: This girl here—how did you catch her? And where?
- GUARD: She was burying that man. Now you know all there is to know.
- CREON: Do you understand just what you are saying? Do you speak the truth?
- 55 GUARD: We saw this girl giving that dead man's corpse full burial rites—an act you'd made illegal. Is what I say simple and clear enough?
- CREON: How did you see her, catch her in the act?
- 60 GUARD: This is how it happened. When we got there, after hearing those awful threats from you, we swept off all the dust covering the corpse, so the damp body was completely bare. Then we sat on a slight rise, up wind to escape the body's putrid rotting stench. We traded insults just to stay awake, in case someone was careless on the job. That's how
- 65 we spent the time right up 'til noon, when the sun's bright circle in the sky had moved half way and it was burning hot. Then suddenly a swirling windstorm came, whipping clouds of dust up from the ground, filling the plain—some heaven-sent trouble. In that level place the dirt storm damaged all the forest growth, and the air around was filled with dust for miles. We shut our mouths and just endured this scourge sent from the
- 70 gods. A long time passed. The storm came to an end. That's when we saw the girl. She was shrieking—a distressing painful cry, just like a bird who's seen an empty nest, its fledglings gone. That's how she was when she saw the naked corpse. She screamed out a lament, and then she swore, calling evil curses down upon the ones who'd uncovered him. Then right away her hands threw on the thirsty dust. She lifted up a finely made
- 75 bronze jug and then three times poured out her tributes to the dead. When we saw that, we rushed up right away and grabbed her. She was not afraid at all. We charged her with her previous offense as well as this one. She just stood there, denying nothing. That made me happy—though it was painful, too. For it's a joy escaping your own troubles, but a sorrow to bring hardship to someone else. But nothing is as important to me as my
- 80 own safety.

16. The sentiment expressed in the Chorus's opening ode can best be described as
- A. irony.
  - B. hubris.
  - C. peripeteia.
  - D. agnorisis.
  - E. culpability.
17. The Chorus's lament when they recognize Antigone suggests that
- A. she has acted rashly previously.
  - B. her status as niece will protect her.
  - C. she has been cursed by the gods.
  - D. she is not immediately recognizable.
  - E. her current troubles are the result of her father's curse.

18. The reappearance of the Guard in this scene introduces which of the following themes?
- A. Fate is more powerful than free will.
  - B. The gods play games with mortal intention.
  - C. To swear not to do something is an act of hubris.
  - D. Intention is more important than the act itself.
  - E. A messenger's role is never fulfilled.
19. Sophocles has the Guard explain how they caught Antigone rather than dramatize it in order to preserve the
- A. unity of place.
  - B. unity of time.
  - C. unity of action.
  - D. verisimilitude.
  - E. conflict.
20. All of the following are true of the Guard's account of Antigone's act EXCEPT
- A. this is Antigone's second attempt.
  - B. the gods were displeased by the uncovering of the body.
  - C. this burial rite included a libation.
  - D. the corpse was unclothed as well as unburied.
  - E. the Guards were on vigil overnight.

**PRACTICE MULTIPLE-CHOICE QUESTIONS 21 – 25**

Carefully read the passage below from Sophocles' *Antigone* before choosing the best answer to the multiple-choice questions that follow.

*[Eurydice turns and slowly returns into the palace.]*

5 CHORUS LEADER: What do you make of that? The queen's gone back. She left without a word, good or bad.

MESSENGER: I'm surprised myself. It's about her son—she heard that terrible report. I hope she's gone because she doesn't think it right to mourn for him in public. In the home, surrounded by her servants, she'll arrange a period of mourning for the house. She's discreet and has experience—she won't make mistakes.

10 CHORUS LEADER: I'm not sure of that. To me her staying silent was extreme—it seems to point to something ominous, just like a vain excess of grief.

15 MESSENGER: I'll go in. We'll find out if she's hiding something secret, deep within her passionate heart. You're right—excessive silence can be dangerous.

*[The Messenger goes up the stairs into the palace. Enter Creon from the side, with attendants. Creon is holding the body of Haemon.]*

20 CHORUS LEADER: Here comes the King in person—carrying in his arms, if it's right to speak of this, a clear reminder that this evil comes not from some stranger, but his own mistakes.

25 CREON: Aaiiii—mistakes made by a foolish mind, cruel mistakes that bring on death. You see us here, all in one family— the killer and the killed. Oh the profanity of what I planned. Alas, my son, you died so young— a death before your time. Aaiiii... aaiiii...you're dead... gone—not your own foolishness but mine.

30 CHORUS LEADER: Alas, it seems you've learned to see what's right— but far too late.

CREON: Aaiiii... I've learned it in my pain. Some god clutching a great weight struck my head, then hurled me onto paths in wilderness, throwing down and casting underfoot what brought me joy. So sad... so sad... the wretched agony of human life.

35 *[The Messenger reappears from the palace.]*

MESSENGER: My lord, you come like one who stores up evil, what you hold in your arms and what you'll see before too long inside the house.

40 CREON: What's that? Is there something still more evil than all this?

MESSENGER: Your wife is dead—blood mother of that corpse— slaughtered with a sword—her wounds are very new, poor lady.

45 CREON: Aaiiii... A gathering place for death... no sacrifice can bring this to an end. Why are you destroying me? You there— you bringer of this dreadful news, this agony, what are you saying now? Aaiiii... You kill a man then kill him once again. What are you saying, boy? What news? A slaughter heaped on slaughter—my wife, alas... she's dead?

- 50 **MESSENGER:** *[opening the palace doors, revealing the body of Eurydice]* Look here. No longer is she concealed inside.
- CREON:** Alas, how miserable I feel—to look upon this second horror. What remains for me, what's fate still got in store? I've just held my own son in my arms, and now I see right here in front of me another corpse. Alas for this suffering mother. Alas, my son.
- 55 **MESSENGER:** Stabbed with a sharp sword at the altar, she let her darkening eyesight fail, once she had cried out in sorrow for the glorious fate of Megareos, who died some time ago, and then again for Haemon, and then, with her last breath, she called out evil things against you, the killer of your sons.
- 60 **CREON:** Aaaii... My fear now makes me tremble. Why won't someone now strike out at me, pierce my heart with a double bladed sword? How miserable I am... aaiii... how full of misery and pain...
- 65 **MESSENGER:** By this woman who lies dead you stand charged with the deaths of both your sons.
- CREON:** What about her? How did she die so violently?
- 70 **MESSENGER:** She killed herself, with her own hands she stabbed her belly, once she heard her son's unhappy fate.
- CREON:** Alas for me... the guilt for all of this is mine—it can never be removed from me or passed to any other mortal man. I, and I alone... I murdered you... I speak the truth. Servants—hurry and lead me off, get me away from here, for now what I am in life is nothing.
- 75 **CHORUS LEADER:** What you advise is good—if good can come with all these evils. When we face such things the less we say the better.
- 80 **CREON:** Let that day come, oh let it come, the fairest of all destinies for me, the one which brings on my last day. Oh, let it come, so that I never see another dawn.
- CHORUS LEADER:** That's something for the times ahead. Now we need to deal with what confronts us here. What's yet to come is the concern of those whose task it is to deal with it.
- 85 **CREON:** In that prayer I included everything I most desire.
- CHORUS:** Pray for nothing. There's no release for mortal human beings, not from events which destiny has set.
- 90 **CREON:** Then take this foolish man away from here. I killed you, my son, without intending to, and you, as well, my wife. How useless I am now. I don't know where to look or find support. Everything I touch goes wrong, and on my head fate climbs up with its overwhelming load.
- 95 *[The Attendants help Creon move up the stairs into the palace, taking Haemon's body with them.]*
- 100 **CHORUS:** The most important part of true success is wisdom—not to act impiously towards the gods, for boasts of arrogant men bring on great blows of punishment—so in old age men can discover wisdom.

21. The Chorus's reaction to Eurydice's silence suggests that
- A. social decorum is important.
  - B. women receive bad news stoically.
  - C. grief is best expressed in private.
  - D. all excesses are dangerous.
  - E. she will kill herself.
22. The audience only now learns of the death of Megareos in order to
- A. motivate Eurydice's suicide.
  - B. add to Creon's utter loss.
  - C. complete the story of the Oedipal curse.
  - D. remind the audience of the war with Argos.
  - E. distract the audience from Haemon's death.
23. What does the Chorus finally conclude about fate versus free will?
- A. The Chorus concludes that fate is more powerful.
  - B. The Chorus concludes that free will is more powerful.
  - C. The Chorus concludes that fate and free will are equal.
  - D. The Chorus remains ambivalent.
  - E. The Chorus abandons the issue altogether.
24. At the revelation of Eurydice's suicide, Creon experiences his
- A. peripeteia.
  - B. catharsis.
  - C. anagnorisis.
  - D. hamartia.
  - E. kommos.
25. The "foolish man" to whom Creon refers in line 92 is
- A. the Chorus leader.
  - B. Haemon.
  - C. Tiresias.
  - D. the messenger.
  - E. himself.

### Answers with Explanations

1. We do know that Polynices and Eteocles were brothers and were to rule alternately, but there is nothing to suggest that they were twins (B). The audience likewise knows of the Oedipus family curse (C), but that is not an issue in this scene. The seven captains (D) fought *against* Thebes. We are told explicitly that Creon is Thebes's "new king" (E), so this is not an inference. **When the Chorus sings, however, that "Seven captains at seven gates matched against seven equal warriors," and we know that Thebes was the defending city, the implication is that Thebes was a city with seven gates (A).**
2. The Chorus does not comment on the war (A) except to tell the story from a Theban point of view. Since the war the Chorus is singing about is clearly over, there is no suspense in their telling (C). Polynices and Eteocles (D) are part of the backstory, not characters to be introduced, and Creon (E) is introduced by the Chorus later. The story of the war, however, and the deaths of Polynices and Eteocles, is the necessary exposition (B) to Antigone's story. **Thus, (B) is the correct answer.**
3. The Chorus describes Zeus' taking victory out of the boastful hands of the Argive army and into the hands of the Thebans: "Zeus hates an arrogant boasting tongue. Seeing them march here in a mighty stream, in all their clanging golden pride, he hurled his fire and struck the man, up there, on our battlements, as he began to scream aloud his victory." **Thus, (B) is the correct answer.**
4. Several lines alliterate (A) for emphasis, among them: "down and doomed them all to a very different" (line 18) and "brother stained with his brother's blood" (line 43). (B) is eliminated by the fact that the audience is well-acquainted with the backstory that the Chorus is providing and knows full well the consequences Creon will face for his arrogance. Creon's speech about his loyalty to the state and the treachery of Polynices is redolent of hyperbole (D), and his comparison of the state of Thebes to a ship is a strong metaphor (E). Aside from Creon's almost laughable arrogance and pompousness, **there is no humor (C) in the scene.**

5. Certainly, while Creon's refusal to bury Polynices is an act of vengeance (A), and he praises what he considers to be Eteocles' valor (B), neither of these are expressed as what he values the most. Just about every word Creon utters eliminates (C) as a choice, and his refusal to bury his nephew eliminates (E). Throughout his speech, however, he expresses his love of the state and his love for only those who love the state:

...I know how well you showed respect for the eternal power of the throne...

...a man who thinks more highly of a friend than of his country means nothing to me.

...anyone who acts against the state, its enemy, I'd never make my friend. For I know well **our country is a ship** which keeps us safe, and only when it sails its proper course do we make friends....

...Anyone who is well disposed towards our state, alive or dead, that man I will respect.

**Thus, (D) is the correct answer.**

6. When the Chorus introduces Haemon as Creon's "only living son," the only real implication is that there was at least one other son, who is no long living. **Thus, (E) is the correct answer.**
7. The entire speech is full of dramatic irony (B) since the audience knows that, ultimately, Haemon will leave his father and die at Antigone's side. Throughout the speech, especially at the end, Creon insists that Haemon does not want to be brought down by a woman, that they don't want to appear inferior to any woman, thus illustrating (C). His boast that he will kill Antigone and she can "appeal to Zeus, the god of blood relationships" is, at best, impious (D). **There is, however, not one element of wisdom (A) in Creon's boastful, stubborn, and foolish speech.**
8. After Creon speaks, the Chorus replies that what he says makes sense. Then, after Haemon speaks, the Chorus is of the opinion that what *he* says make sense. Later, they again side with Creon. **Clearly, (B) is the best answer.**
9. While the audience might know that Haemon means he will kill himself, Creon apparently thinks Haemon means to kill *him*. **Thus, (D) is the best answer.**
10. In the beginning of the passage, Haemon claims to agree with his father's edict, but he then very hesitantly suggests that others in the city disapprove of the decision to kill Antigone. (A) does not fit at all, and (C) is too strong a word for the sentiment expressed by Haemon. Creon, in greeting Haemon is speaking in a tone of voice that might be described as triumphant (B) or gloating (E). By the end of the scene, Haemon has threatened suicide and told his father that he will not stand by and watch his father kill Antigone. **Thus, (D) is the correct answer.**

11. Creon does ask the Guard a few questions, but more in the sense of trying to get the message delivered, not in the sense of an interrogation in which the Guard is intensely grilled for information. (B) is practically a throwaway answer. Conduplicatio (C) and anadiplosis (D) are both rhetorical devices that involve repetition of key words and phrases. **The sarcastic—almost caustic—and witty banter between Creon and the Guard, however, can best be described as repartee (E).**
12. (A), while tempting, is eliminated by the simple fact that the Guard does indeed show up to deliver the message. (B) and (D) are also tempting but are ultimately too vague. The Guard fears punishment for delivering bad news but has nothing to feel guilty about (E)—nor does (E) specify that it is *the Guard's* guilty conscience. For a messenger to fear delivering bad news, afraid that he will be blamed and punished (which, in fact, he is) is evidence of the tyranny (C) of the message's recipient. **Thus (C) is the correct answer.**
13. (B) and (D) are both tempting, (B) less so because the Guard does not stand opposed to Creon's taking any action or fulfilling a desire. (D) is ultimately unsatisfactory because, while Creon and the Guard certainly banter, the Guard does not exhibit any quality opposite to Creon (i.e., humility as opposed to hubris, patience as opposed to wrath, etc.). (C) is clearly incorrect as Creon is the character whose need has propelled the play—and this scene—into action. (E) is likewise incorrect as, in tragedy, hero and protagonist are one and the same. The Guard, however, is sarcastic, banters with Creon, and—although he claims to fear punishment for the message he must bring—he certainly does not seem to fear punishment for the disrespect with which he speaks to his king. The Clown is the only character who can act and speak with this kind of license. **Thus, (A) is the best answer.**
14. While clearly an incomplete or ineffective burial (dry dust scattered on the body, no sign of digging with tools, etc.), nothing suggests that the burial was interrupted (A) or even that it was hasty (D). As the audience already knows that the body was buried by Antigone, the clear assumption would be that the girl was simply too physically weak to dig a real grave and inter her brother within it. (C) is, therefore, tempting as well, but the task could certainly have been done, even if Antigone lacked the strength to do it. Nothing in the ineffectual manner of the burial would indicate whether or not the act was planned. **The Guard's suggestion, however, that Antigone carried with her a libation of oil or wine clearly indicates that she is prepared to perform a ritual burial more than a literal one. Thus (B) is the correct answer.**

15. When the Guard first describes the mysterious way in which Polynices was buried, the Chorus asks Creon, “My lord, I’ve been wondering for some time now—could this act not be something from the gods?” suggesting that Creon’s edict not to bury the “traitor” has defied natural law. While human law and divine law will be contrasted issues in the play, the conflict (A) of the play will pit Creon and his supporters against Antigone and hers. The plotlines (B) will also follow these characters, leading to Creon’s devastation. Some students might be tempted by (C), but it is too vague a choice. (D) also might tempt some, but the Chorus is speculating here, not explaining. The theme, however, is beginning to emerge that human law cannot take precedence over divine law. **Thus, (E) is the correct answer.**
16. (A) is tempting but vague. A better answer would specify what *type* of irony were being exemplified. Peripeteia (C) is the hero’s reversal of fortune. Anagnorsis is the hero’s realization of his/her wrongdoing, and culpability (E) is the state of being guilty or blameworthy. The Chorus’s insistence that man is a wondrous being that has conquered every natural force except death is a blatant example of hubris. **Thus, (B) is the correct answer.**
17. The Chorus merely asks whether Antigone was caught acting foolishly. Nothing suggests she has acted so before (A). They do not even mention Antigone’s status as Creon’s niece (B). (C) is tempting, but any curse that falls on Antigone comes through her father, not for her own sake. (D) is eliminated by the fact that the Chorus says it sees her clearly (line 28-29). When they recognize Antigone, however, they lament, “Oh you poor girl, daughter of Oedipus, child of a such a father, so unfortunate,” clearly suggesting that, at least to some degree, Antigone’s misfortunes are related to her family heritage. **Thus the answer is clearly (E).**
18. (B) is tempting, but is not the best answer as it implies a capriciousness on the parts of the gods that the Guard does not suggest. The Guard seems to suggest that one’s inability to keep an oath is mildly humorous, not a grave matter like hubris (C). (D) might be suggested by Antigone’s actions, not the guard’s. (E) is simply unfounded. **The Guard clearly suggests, however, that a mortal’s ability to keep such an oath is beyond his or her control. Thus, (A) is the best choice.**
19. The setting has been established as the steps before the palace, and Aristotle’s unity of time (B) requires that the entire action of the play take place in a single setting.
20. The Guard describes that he and his colleagues *uncovered* the body at the beginning of their watch. When they apprehend Antigone, they charge her with “her previous offence as well as this one” (line 77). Clearly this is Antigone’s second attempt (A) to bury her brother. The strong windstorm that follows the guards’ uncovering the body strongly suggests (B). The Guard even calls the storm “heaven-sent trouble” (line 67). The description of Antigone’s pouring something out of her bronze jug establishes (C). The Guard’s calling the body “naked” (line 72) suggests (D). **Only (E) is not certain based on the Guard’s description. We do know that the guards’ vigil lasted for several hours, but, as the windstorm begins at noon, the time span *could have* started in the early morning.**

21. The messenger suggests that Eurydice has retired indoors for the sake of social decorum (A), but there is no suggestion of either approval or disapproval. (B) and (C) are simply unfounded. (E) is tempting, but, even with the Chorus and Messenger suggesting that they suspect Eurydice's silence was excessive, no one is as blunt as to say that she will commit suicide. Tragedy is about excess—excessive pride or wrath leads to excessive sorrow. The Chorus's suggesting that Eurydice's silence suggested excessive grief is simply another excess in a long line that continues even in this scene. **Thus, (D) is the best answer.**
22. Since Eurydice did not kill herself at the time of Megareos' death, which the Chorus admits was "some time ago," it is unlikely that her younger son's death would motivate her suicide now (A). Oedipus' curse came to him through his father, and Creon is a blood relative through his mother, so (C) is not likely. The Chorus merely says that Megereos died "some time ago;" they do not say he died in the war with Argos (D), and Haemon's death (E) is still a significant plot event as opposed to a background action merely mentioned almost in passing. **For the audience to know, however, that, in addition to his wife and Haemon, Creon also lost another son, and this his wife blamed him for both sons' deaths adds to his tragic loss. Thus, (B) is the correct answer.**
23. When Creon enters with Haemon's body, the Chorus clearly espouses free will: "a clear reminder that this evil comes not from some stranger, but his own mistakes." Later, however, they tell Creon that his prayers are useless because "there's no release for mortal human beings, not from events which destiny has set." Finally, they conclude that the theme is "not to act impiously towards the gods, for boasts of arrogant men bring on great blows of punishment," again suggesting the operation of free will. Three times in the one scene the Chorus shifts focus from one to the other. **Clearly, (D) is the best answer.**
24. This is essentially a vocabulary question. Peripeteia (A) is the hero's reversal of fortune. Catharsis (B) is the audience's experience of being purged of pent-up emotions. Hamartia (D) is the character flaw or error in judgment more commonly known as the "tragic flaw." Kommos (E) is a part of the Chorus's ode. **Anagnorisis (C) is the hero's epiphany, the realization of the error that has resulted in the tragic downfall.**
25. When Creon commands, "Then take this foolish man away from here," the Attendant helps *him* up the stairs and into the palace. **Clearly, Creon is referring to himself (E).**

# Antigone

1. What is the setting of the play?

*The play is set in front of the palace of Thebes; the time is approximately 440 BCE.*

2. Why, according to Antigone, is Zeus tormenting her and her sister?

*Zeus is simply executing the curse that originated with Laius and his violation of the host-guest relationship. The curse was further complicated by their father Oedipus who committed the unnatural crimes of both patricide and incest. Finally, their brothers are guilty of fratricide—each having killed the other. All of these are acts against the laws of nature.*

3. To whom does Antigone refer as general? Why does she use that term?

*Antigone refers to Creon. She uses the term to denote Creon's position in the city and to foreshadow a man with an unyielding personality, one who will demand absolute authority.*

4. What exposition does Ismene provide in her opening speech?

*Ismene informs the audience that this play is taking place the morning after the battle in which Thebes defeated the Argive invaders and the brothers killed one another.*

5. What new suffering must Antigone and Ismene, endure?

*Still distraught over the deaths of their two brothers, Antigone and Ismene now learn that one of their brothers, Polynices, has been deemed a traitor and will not receive a burial.*

6. What does Antigone plan to do? Why? What will be the consequence of this act?

*Antigone plans to bury Polynices because he was her brother and it is a moral imperative that a family give its members a proper burial. For her disobedience to Creon's edict, she risks death by public stoning.*

7. What further exposition does Ismene provide?

*Ismene describes specifically how their brothers killed each other in battle.*

8. What is ironic about Antigone's calling herself "a holy outlaw"? How does this description of herself introduce one of the themes of the play?

*The irony is that most people might think one would have to be within the law to be "holy" and outside of the law to be an "outlaw." Antigone, therefore, describes herself as both within and outside of the law. This self-description introduces the theme that, when there is a conflict between divine law and human law, divine law takes precedence.*

9. What view does Ismene's hesitance represent?

*Ismene represents the person who is willing to compromise her or his conscience in order to avoid the consequences of disobeying civil rule.*

10. To what is Antigone responding when she suggests that she could hate her sister?

*Antigone is acting from conscience and following what she believes to be the dictates of a higher law. Ismene is, in Antigone's eyes, a coward and a traitor to her family. Antigone sees through Ismene's rather weak excuse that, being women, they are not physically strong enough to dig a grave and bury the body.*

11. What is the purpose of the exchange between the Chorus and the Chorus Leader?

*They provide exposition about the recently-won war against Argos, led by Polynices.*

12. Sophocles employs a simile to compare the army from Argos to what? What is the significance this comparison?

*The army from Argos is compared to a "sharply crying eagle flying into our land." Eagles are predators and have long been associated with skillful combat and victory.*

13. Which side in the war does the Chorus favor? Why?

*The Chorus favors Thebes. The Chorus represents the elders of Thebes.*

14. Name the four gods whom the Chorus names. What is each god's jurisdiction?

*The four gods named are Hephaestus, the god of fire; Zeus, father of many of the gods, king of the gods, and god of the sky; Ares, god of war; and Bacchus, the god of wine, human fertility, and intoxication.*

15. Why does the Chorus call Creon their "new king"?

*With Polynices and Eteocles both dead, Creon is now the sole ruler. As the battle has only just occurred, Creon is, indeed, newly the king.*

16. So far, Antigone and Ismene have informed the audience of Eteocles' and Polynices' killing one another. The Chorus has repeated it, and now Creon again announces it. Why is Sophocles emphasizing this point so strongly?

*For brother to kill brother is as grievous a sin as for a son to kill his father or mother. This war between two brothers and their ultimately killing one another is a huge offense against nature and cannot go unacknowledged.*

17. What is Creon's attitude toward the Chorus? Why has he called them together?

*Creon is outwardly respectful of the Chorus. He claims to be willing to listen to wise advisors and take their counsel, but in reality, he has called them together only to hear his decree about the burial of the patriot Eteocles and to gain their support regarding his decision not to bury the traitor Polynices.*

18. What turbulence has recently tossed the "ship of state" to which Creon refers?

*First, there was the prophecy that Laius received that he would be murdered by his son who would then marry [the son's] mother. This was followed by Thebes's being plagued by the Sphinx. Next came the famine caused by Oedipus' having killed his father and marrying his mother. This resulted in Oedipus' blinding himself and Jocasta's suicide. Finally, there has been the Argive attack, led by Polynices that resulted in Eteocles' and Polynices' killing one another.*

19. Why does Creon order that Eteocles be buried with honors, but that Polynices' body be left to rot on the battlefield where it lay?

*His intent is to honor the Eteocles who fought for the fatherland and to dishonor Polynices.*

20. Is Creon's decree just? Why or why not?

*Answers will vary because this is an ambiguous situation. On the one hand, Polynices is indeed a traitor since he raised a foreign army to invade his own homeland. However, Eteocles did violate his word when he refused to yield power to his brother when his agreed-upon term expired.*

21. What can you infer from the Guard's hesitance to tell Creon his news?

*As king, Creon has the power to punish—possibly even with a death sentence—the messenger who delivers bad news.*

22. How does the Guard imply that a human, like Creon, might have the power to alter another human's destiny.

*In expressing his fear of punishment for delivering bad news, the Guard says he hopes not to suffer anything that's not a part of his destiny.*

23. What does the manner in which Polynices was buried suggest about Theban beliefs about death? Of what earlier conversation does this remind the audience?

*The Guard claims that Polynices was buried “as if someone wanted to avert a curse,” suggesting either the Greeks believed a corpse that was refused proper burial would be cursed or that they believed those who failed to provide a proper burial would be cursed. This suggestion is not unlike Antigone’s insisting that Ismene will be loathed by the dead if she is unwilling to help bury Polynices.*

24. What does Creon’s reaction to the Chorus’s suggestion that the symbolic burial of Polynices might have been an act of the gods reveal?

*Creon calls the “elders of Thebes,” who are represented by the Chorus, old and stupid. His refusal to listen to an opposing viewpoint—especially when he has just proclaimed that he hated rulers who do not take wise advice—reveals his own arrogant stubbornness.*

25. What character traits does Creon reveal in this scene?

*He is suspicious, intent on protecting his power, and unwilling to listen.*

26. What does dramatic irony contribute to this scene?

*Since the audience already knows that it is Antigone who has performed burial rites for her brother, Creon’s insistence that he “knows” that the guards have done the deed, that they were bribed, and that they are disloyal to Creon’s state makes him appear foolish in addition to stubborn.*

27. Characterize the Guard’s response to Creon? Why would Sophocles portray him this way?

*The Guard is glib and sarcastic in response to Creon’s tirade. This characterization serves two purposes. First, it emphasizes Creon’s foolishness. Second, it provides some comic relief before the discovery that Antigone is the perpetrator of the “disloyal” deed.*

28. What does the Chorus’s ode—after Creon and the Guard both exit—seem to celebrate? What is the effect of this ode?

*The ode seems to celebrate humankind’s conquering of nature. The effect is ironically humorous because the audience knows that humans are not masters of the natural world and that such prideful claims (hubris) will lead only to disaster.*

29. When the Guard returns with Antigone, what makes the reader feel that the Chorus cares for her? What are the sources of the Chorus's sympathy?

*The Chorus uses words like "young girl," "poor child" to denote sympathy for her. When the Chorus speculates that Antigone has violated the law, they call the act "foolish" instead of "evil" or "criminal." The sources of the Chorus's sympathy are first, the cursed family into which Antigone was born and, then, compassion for the consequences of her own action.*

30. In what ways is the Guard a comic character?

*The Guard is something of a buffoon. He speaks directly and sarcastically, even to the point of challenging Creon's intelligence. He is motivated by pure and unabashed self-interest.*

31. Why must the Guard narrate the circumstances of Antigone's discovery and arrest? Why doesn't Sophocles dramatize them?

*According to Aristotle's unity of place, the action of the play must all take place in a single location. The setting has already been established to be before the palace, so that setting cannot be changed.*

32. What does the Guard's description of the windstorm suggest?

*The damaging winds and swirling clouds of dust clearly suggest that nature is disturbed by the act of denying proper burial rights to one who is dead.*

33. What is Antigone's tone when she admits to being the one who buried Polynices?

*Most likely, Antigone is proud when she takes the credit for burying her brother as the gods demand.*

34. Explain the essence of Antigone's response to Creon.

*Antigone clearly draws the distinction between human law and divine law, and she clearly states that divine law is the older and more powerful. She does not fear Creon's threatened punishment—death—as she will die eventually anyway, and her punishment from the gods would be much worse if she were to disobey their law.*

35. What does Creon's extreme anger suggest?

*Creon's anger and his insistence that the insolent Antigone will be broken suggest the hubris that will prove to be Creon's tragic flaw.*

36. What is the irony in Creon's saying of Antigone, "The most stubborn wills are those most prone to break"?

*Creon is talking about Antigone's stubbornness and the downfall it will bring about, but he could be talking about his own.*

37. Antigone is accused of two incidents of insolence. What are they?

*First, she commits the crime of burying her brother, and, second, she exults in her deed.*

38. How does Antigone suggest that Creon is a tyrant?

*Antigone states that everyone—indicating especially the Chorus—agrees with her but is afraid to openly disagree with Creon.*

39. Explain the ambiguity of Antigone's telling Ismene that "justice will not allow" her to confess to playing a role in Polynices' burial?

*On the one hand, it would be unjust for Ismene to be punished by Creon for a crime she did not commit. However, on the other hand, it would be unjust for Ismene to gain any spiritual benefit for performing a righteous deed that she did not perform.*

40. What surprising piece of information does Ismene reveal about Antigone? What effect does this revelation have on the reader?

*Antigone is apparently betrothed to marry Creon's son. Knowing this makes the reader look at Creon as even more cruel and stubborn.*

41. What is Ismene's motivation for wanting to die with Antigone? Is she a dynamic character who is now braver than she was in the beginning of the play?

*Ismene is not a dynamic character. Earlier, she was motivated by fear of death—Creon's punishment if she helped to bury her brother. Now, she says she is willing to face death, but she is still motivated by fear—this time the fear of living without Antigone, of being alone.*

42. Compare the tone and subject matter of the second choral ode to the first.

*The first ode had a celebratory tone, extolling the ingenuity of man and man's dominion over nature. This second ode is dark and laments man's lack of control over his own destiny.*

43. Where is the ambiguity of this ode?

*This ode is ambiguous because it seems as though the Chorus is singing about the doomed Antigone, about to suffer death as a consequence of breaking the law, but it could be singing about Creon, doomed even at the height of his power for believing his human law to be superior to divine law.*

44. When Haemon arrives, what is the first question that Creon asks him?

*Creon wants to know whether Haemon is unquestioningly loyal to his father.*

45. How does Creon's address to Haemon about obedience reflect his hubris?

*When men succeed, what keeps their lives secure in almost every case is their obedience. That's why they must support those in control... If we must fall from power, let that come at some man's hand...*

*Creon is assuming that humans are to obey other humans. Creon's obedience is merely obedience to civil authority. He is not considering the idea that human success and failure is in the hands of the gods.*

46. Is Haemon being sincere in his approval of his father's judgment? Why or why not?

*Haemon is probably not being sincere. Since he knows that Creon can tolerate no disobedience whatsoever, he must stoop to empty flattery in order to make his point. Haemon does not directly disagree with his father, but, in the midst of his "agreement," he informs his father of what he has heard "others" whisper "in the dark."*

47. Characterize the Chorus's response to Haemon's speech.

*Some students might find the Chorus ambivalent, able to see merit in both Creon's and Haemon's points of view. Others might feel the Chorus is being sycophantic, wanting to anger neither Creon nor Haemon. Still others might simply dismiss the Chorus as weak and indecisive.*

48. By refusing to listen to his son, what does Creon reveal about himself?

*Creon reveals that he is indeed a tyrant; he will not consider the will of his people. He is even willing to be a dictator to his son, rather than overcome his own stubbornness and hubris.*

49. Whose instruction has Creon rejected?

*Creon has rejected everyone's instruction: Antigone's because she is a woman, Haemon's because he is too young, the Chorus's because they are old and foolish, and the city's because he is the ruler, not they.*

50. What is Haemon implying when he says, "Then she'll die—and in her death kill someone else"? How does Creon interpret this statement?

*He is probably insinuating that, if Antigone dies, he will kill himself. Creon assumes that Haemon is threatening him.*

51. What does Creon imply in his description of how he will execute Antigone?

*By planning to leave Antigone as much food and drink “as piety requires,” he suggests that he knows his sentence is unjust. He wants to prevent his unjust act from completely corrupting the city he rules.*

52. What or who is Eros whom the Chorus praises in this ode?

*Eros, more commonly known as Cupid, is the son of Aphrodite. He represents physical love or passion.*

53. What does the Chorus's ode on Eros suggest?

*The suggestion is that Haemon is motivated by his passionate love for Antigone and that is the root of the disharmony between father and son.*

54. What literary device is Sophocles employing in this ode to Eros?

*The direct address to an intangible (love) in an apostrophe.*

55. To whom do Antigone's (and the Chorus's) references to the “Bride of Hades” allude?

*These references might be allusions to Persephone, the daughter of Demeter, who was abducted by Hades and forced to remain as his bride and the Queen of the Underworld.*

56. To whom else does Antigone compare herself? What is the basis of this comparison?

*Antigone also compares herself to Niobe, the daughter of Tantalus. Niobe boasted that she was better than the mother of Apollo and Artemis because, while the gods' mother had only two children, Niobe had fourteen. As punishment for her hubris, her seven daughters and seven sons were all killed, and she retreated to a rocky mountain where she cried herself to death. Antigone is implying that her life is as full of sorrow as Niobe's was and that she is also going to die weeping.*

57. Does Sophocles seem to suggest that fate or free will is at the root of Antigone's suffering and death?

*The play is ambiguous on this point. The Chorus first suggests that, perhaps, Antigone's life has turned out as it has simply because of the family curse that she inherited. They also suggest, however, that Antigone could have avoided this fate if she had been more flexible and willing to obey Creon's order.*

58. How does Antigone justify her disobedience? Would she have done the same thing for her husband or her children?

*Antigone says that she would not have disobeyed Creon for the sake of her husband or her children, but that Polynices was different because—with both of her parents dead—she will never have another living brother. If her husband were dead, she could remarry; and, if her child were dead, she could have another.*

59. What is the intent of the Chorus's response to Antigone's comparison of herself with Niobe?

*The Chorus reminds Antigone that she is mortal, and it was always a serious error (hubris) to compare one's self to a god. Niobe also compared herself to the gods and was punished for it.*

60. What is Antigone's attitude toward the decree of Creon? What is her only regret?

*She is ready to face her death because she has faithfully served the gods. She regrets having to die without ever having been married and without having given birth.*

61. To what is Antigone referring when she says, "Alas, too, for my brother Polynices, who made a fatal marriage and then died—and with that death killed me while still alive"?

*She is referencing Polynices' marriage to the princess of Argos. As a result of this, the king allowed Polynices to lead an army against Thebes, which eventually led to Polynices' death and Antigone's own current trouble.*

62. According to the Chorus, what is Antigone's downfall? How is she actually quite similar to Creon?

*The Chorus claims that Antigone's own stubbornness and unyielding sense of morality were her dooming traits. She is similar to Creon in that both are stubborn and unyielding.*

63. How does Creon try to assuage his conscience and abdicate his guilt in Antigone's death?

*Since he has ordered that Antigone be entombed with as much food as "piety" would demand, if she chooses not to eat it, she is committing suicide, not being murdered by Creon.*

64. How does Sophocles violate the unity of place in this sequence?

*The setting has already been established as in front of the palace in Thebes. Creon has said that Antigone's tomb is going to be in some distant, desolate place. Aristotle's unity of place requires that all of the action of the play take place in a single setting, yet we are somehow now following Antigone to the place of her entombment.*

65. How do Antigone's convictions seem to be wavering? What is the Chorus's response?

*Previously, she was certain of the gods' laws, and she was willing to honor them, even to the point of death. Now, she protests being put to death because she is being punished unjustly. The Chorus responds by citing several innocent figures from myth who suffered at the hands of fate.*

66. Explain the allusions in the Chorus's response to Antigone.

*When it was prophesied that her son would kill her father, Danae was locked in a tower. She became pregnant by Zeus, who came upon her in the form of a golden shower. Her son was Perseus, who did indeed kill her father. Dryas was the son of the king of Edonians. Lycurgus wanted to expel the cult of Dionysus from his kingdom. He went mad and, in a hallucination, mistook Dryas for a mature trunk of ivy (a plant sacred to Dionysus). The mad father killed and dismembered his innocent son. Phineus was a blind seer, who, when his second wife (Idaea) accused his sons by his first marriage of acting improperly toward her, punished them by plucking out their eyes. In this play, Sophocles suggests that Idaea herself stabbed out her stepsons' eyes.*

67. What relevance do these allusions bear to Antigone's situation?

*All of the myths alluded to deal with mortals who suffer unfortunate fates. In some cases, the suffering seems to be a justified punishment for a crime against the gods. In other cases, the suffering seems unjust and simply a caprice of fate.*

68. Explain the ironic symbolism of Tiresias' blindness.

*Tiresias is physically blind so that he cannot see the things of the mortal, physical world, but he has a sight that goes beyond this mortal sight—he can “see” the future and is in communication with the gods.*

69. Why might Creon heed advice from Tiresias?

*Tiresias is in communication with the gods. What Tiresias says is not the utterance of a mere mortal's opinion.*

70. What omens have caused Tiresias to approach Creon? What does he say the omens mean?

*The omens are the screaming birds that seem to be attacking one another and the fact that the burnt offerings Tiresias offered would not burn but oozed a black, oily substance. Tiresias concludes that the gods are displeased with Creon's treatment of Polynices and will no longer accept the sacrifices of the citizens of Thebes until the desecration is amended.*

71. What logic does Tiresias offer for Creon to relent?

*Tiresias says that since Polynices is already dead, there is really nothing more Creon can do to him. It is pointless for the living to try to punish the dead.*

72. How is Creon's reaction to Tiresias' advice typical of his character?

*First, Creon's refusal to do what Tiresias has suggested further illustrates the king's stubbornness. Second, Creon earlier flattered Tiresias that he had always gotten satisfactory advice from the blind prophet. Now, however, because the prophet is speaking a hard truth that contradicts Creon's view of the situation, Creon rejects that truth.*

73. What does Tiresias predict for Creon?

*First, Creon will lose a child as "payment" for the bodies he has desecrated—Antigone's for sending it to its grave while it was still alive and Polynices' for refusing to allow it to have proper funeral rites. Second, the avenging Furies are waiting for Creon; the evil he was worked on others will fall on him. Finally, all the neighboring cities will be goaded to fury against Creon.*

74. What dilemma does the Chorus acknowledge for Creon?

*The Chorus points out that Tiresias has never uttered a false prophecy. This revelation creates the dilemma that (1) Creon must change his actions if he is to avoid the ill fate Tiresias has predicted and (2) he is stubborn and hates to back down once he has made up his mind and spoken.*

75. Who are the Amphion and Cadmus the Messenger mentions?

*Cadmus founded Thebes (and called it Cadmeia). Amphion and his twin brother Zethus ruled later (usurping the throne of the infant Laius, who would grow up to become Oedipus' ill-fated father). The brothers changed the city's name to Thebes in honor of Zethus' wife, Thebe. Amphion was married to Niobe, who boasted of her fourteen children. When the fourteen children were killed by Apollo and Artemus, Niobe cried herself to death, and Amphion committed suicide. Zethus had one son, who died as a result of some unspecified mistake on the part of Thebe. In his grief, Zethus killed himself. It was the deaths of his twin cousins that allowed Laius to return to Thebes and rule as king.*

76. With what philosophical point does the Messenger begin his message?

*He begins by musing on the changeable nature of fortune. One's luck can change from good or bad within seconds.*

77. How has Tiresias' prophesy come to pass?

*Haemon has killed himself, so Creon has indeed lost a child.*

78. Why, according to Aristotle's theories about tragedy, would Sophocles make the Messenger's description of Haemon's suicide so graphic?

*This is the cathartic point of the tragedy, when audience sympathy is supposed to be at its peak, and the audience will be purged of its strong, pent-up emotions.*

79. Why must the Messenger narrate the suicide instead of Sophocles' portraying it before the audience?

*Such graphic violence was not ever to be portrayed on stage. That would have spoiled the solemn and ritual nature of the tragedy.*

80. Characterize the Chorus and the Messenger's reaction to how Eurydice receives the news?

*They are puzzled that she does not react. They assume she will mourn properly.*

81. What is suggested by the Chorus's saying Eurydice's reaction might reveal a "vain excess of grief"?

*This entire play has been about excesses: excessive wrath, pride, devotion, piety, stubbornness; and excess has always resulted in tragic consequences. If Eurydice's silence really does reveal an excess of grief, then it, too, will most likely result in tragedy.*

82. What is the significance of Creon's speech as he enters carrying Haemon's body?

*This speech represents his anagnorisis, the tragic hero's realization—usually arrived at too late—that he was indeed wrong and is, therefore, the cause of the tragic outcome.*

83. What does Creon's accusation to the Messenger echo?

*Creon says to the Messenger, "You kill a man then kill him once again," which clearly echoes what Tiresias said Creon was doing to Polynices by denying him funeral rites.*

84. Who was Megareos?

*Megareos (or Megareus, or Menoeceus) was Eurydice and Creon's youngest son— Haemon's younger brother. He was killed fighting for Eteocles in the first attack on Thebes. Creon had forbid him to fight, but he didn't want to be considered a coward. Being an inexperienced soldier, he was killed at once. Apparently, Eurydice blames Creon for Megareos' death as well as for Haemon's.*

85. What did Eurydice's do with her last breath?

*She cursed Creon.*

86. Does Sophocles agree with Creon's assessment: "on my head fate climbs up with its overwhelming load"? Why or why not?

*It seems most likely that this line is ironic. Clearly Creon has created his own fate, first by ordering the desecration of a blood-relative's body and then by insisting on the execution of another blood relative who disobeyed him. His own hubris and stubbornness, his unwillingness to listen to and accept counsel all contributed to the deaths of his loved ones and his being left utterly alone. Throughout the play, the Chorus warned Creon of the doom he would be bringing upon himself. The Chorus even warned Antigone that she would suffer as a result of her own stubbornness. It is very unlikely that, in this play, Sophocles intends the characters to be able to blame fate for the outcomes of their lives. This is also the note on which the Chorus closes the play.*

# Antigone

1. What is the setting of the play?

---

---

---

---

2. Why, according to Antigone, is Zeus tormenting her and her sister?

---

---

---

---

3. To whom does Antigone refer as general? Why does she use that term?

---

---

---

---

4. What exposition does Ismene provide in her opening speech?

---

---

---

---

5. What new suffering must Antigone and Ismene, endure?

---

---

---

---

6. What does Antigone plan to do? Why? What will be the consequence of this act?

---

---

---

---

7. What further exposition does Ismene provide?

---

---

---

---

8. What is ironic about Antigone's calling herself "a holy outlaw"? How does this description of herself introduce one of the themes of the play?

---

---

---

---

9. What view does Ismene's hesitance represent?

---

---

---

---

10. To what is Antigone responding when she suggests that she could hate her sister?

---

---

---

---

11. What is the purpose of the exchange between the Chorus and the Chorus Leader?

---

---

---

---

12. Sophocles employs a simile to compare the army from Argos to what? What is the significance this comparison?

---

---

---

---

13. Which side in the war does the Chorus favor? Why?

---

---

---

---

14. Name the four gods whom the Chorus names. What is each god's jurisdiction?

---

---

---

---

15. Why does the Chorus call Creon their “new king”?

---

---

---

---

16. So far, Antigone and Ismene have informed the audience of Eteocles’ and Polynices’ killing one another. The Chorus has repeated it, and now Creon again announces it. Why is Sophocles emphasizing this point so strongly?

---

---

---

---

17. What is Creon’s attitude toward the Chorus? Why has he called them together?

---

---

---

---

18. What turbulence has recently tossed the “ship of state” to which Creon refers?

---

---

---

---

19. Why does Creon order that Eteocles be buried with honors, but that Polynices’ body be left to rot on the battlefield where it lay?

---

---

---

---

20. Is Creon’s decree just? Why or why not?

---

---

---

---

21. What can you infer from the Guard’s hesitance to tell Creon his news?

---

---

---

---

22. How does the Guard imply that a human, like Creon, might have the power to alter another human's destiny.

---

---

---

---

23. What does the manner in which Polynices was buried suggest about Theban beliefs about death? Of what earlier conversation does this remind the audience?

---

---

---

---

24. What does Creon's reaction to the Chorus's suggestion that the symbolic burial of Polynices might have been an act of the gods reveal?

---

---

---

---

25. What character traits does Creon reveal in this scene?

---

---

---

---

26. What does dramatic irony contribute to this scene?

---

---

---

---

27. Characterize the Guard's response to Creon? Why would Sophocles portray him this way?

---

---

---

---

28. What does the Chorus's ode—after Creon and the Guard both exit—seem to celebrate? What is the effect of this ode?

---

---

---

---

29. When the Guard returns with Antigone, what makes the reader feel that the Chorus cares for her? What are the sources of the Chorus's sympathy?

---

---

---

---

30. In what ways is the Guard a comic character?

---

---

---

---

31. Why must the Guard narrate the circumstances of Antigone's discovery and arrest? Why doesn't Sophocles dramatize them?

---

---

---

---

32. What does the Guard's description of the windstorm suggest?

---

---

---

---

33. What is Antigone's tone when she admits to being the one who buried Polynices?

---

---

---

---

34. Explain the essence of Antigone's response to Creon.

---

---

---

---

35. What does Creon's extreme anger suggest?

---

---

---

---

36. What is the irony in Creon's saying of Antigone, "The most stubborn wills are those most prone to break"?

---

---

---

---

37. Antigone is accused of two incidents of insolence. What are they?

---

---

---

---

38. How does Antigone suggest that Creon is a tyrant?

---

---

---

---

39. Explain the ambiguity of Antigone's telling Ismene that "justice will not allow" her to confess to playing a role in Polynices' burial?

---

---

---

---

40. What surprising piece of information does Ismene reveal about Antigone? What effect does this revelation have on the reader?

---

---

---

---

41. What is Ismene's motivation for wanting to die with Antigone? Is she a dynamic character who is now braver than she was in the beginning of the play?

---

---

---

---

42. Compare the tone and subject matter of the second choral ode to the first.

---

---

---

43. Where is the ambiguity of this ode?

---

---

---

44. When Haemon arrives, what is the first question that Creon asks him?

---

---

---

45. How does Creon's address to Haemon about obedience reflect his hubris?

When men succeed, what keeps their lives secure in almost every case is their obedience. That's why they must support those in control... If we must fall from power, let that come at some man's hand...

---

---

---

46. Is Haemon being sincere in his approval of his father's judgment? Why or why not?

---

---

---

47. Characterize the Chorus's response to Haemon's speech.

---

---

---

48. By refusing to listen to his son, what does Creon reveal about himself?

---

---

---

49. Whose instruction has Creon rejected?

---

---

---

---

50. What is Haemon implying when he says, “Then she’ll die—and in her death kill someone else”? How does Creon interpret this statement?

---

---

---

---

51. What does Creon imply in his description of how he will execute Antigone?

---

---

---

---

52. What or who is Eros whom the Chorus praises in this ode?

---

---

---

---

53. What does the Chorus’s ode on Eros suggest?

---

---

---

---

54. What literary device is Sophocles employing in this ode to Eros?

---

---

---

---

55. To whom do Antigone’s (and the Chorus’s) references to the “Bride of Hades” allude?

---

---

---

---

56. To whom else does Antigone compare herself? What is the basis of this comparison?

---

---

---

---

57. Does Sophocles seem to suggest that fate or free will is at the root of Antigone's suffering and death?

---

---

---

---

58. How does Antigone justify her disobedience? Would she have done the same thing for her husband or her children?

---

---

---

---

59. What is the intent of the Chorus's response to Antigone's comparison of herself with Niobe?

---

---

---

---

60. What is Antigone's attitude toward the decree of Creon? What is her only regret?

---

---

---

---

61. To what is Antigone referring when she says, "Alas, too, for my brother Polynices, who made a fatal marriage and then died— and with that death killed me while still alive"?

---

---

---

---

62. According to the Chorus, what is Antigone's downfall? How is she actually quite similar to Creon?

---

---

---

---

63. How does Creon try to assuage his conscience and abdicate his guilt in Antigone's death?

---

---

---

---

64. How does Sophocles violate the unity of place in this sequence?

---

---

---

---

65. How do Antigone's convictions seem to be wavering? What is the Chorus's response?

---

---

---

---

66. Explain the allusions in the Chorus's response to Antigone.

---

---

---

---

67. What relevance do these allusions bear to Antigone's situation?

---

---

---

---

68. Explain the ironic symbolism of Tiresias' blindness.

---

---

---

---

69. Why might Creon heed advice from Tiresias?

---

---

---

---

70. What omens have caused Tiresias to approach Creon? What does he say the omens mean?

---

---

---

---

71. What logic does Tiresias offer for Creon to relent?

---

---

---

---

72. How is Creon's reaction to Tiresias' advice typical of his character?

---

---

---

---

73. What does Tiresias predict for Creon?

---

---

---

---

74. What dilemma does the Chorus acknowledge for Creon?

---

---

---

---

75. Who are the Amphion and Cadmus the Messenger mentions?

---

---

---

---

76. With what philosophical point does the Messenger begin his message?

---

---

---

---

77. How has Tiresias' prophesy come to pass?

---

---

---

---

78. Why, according to Aristotle's theories about tragedy, would Sophocles make the Messenger's description of Haemon's suicide so graphic?

---

---

---

---

79. Why must the Messenger narrate the suicide instead of Sophocles' portraying it before the audience?

---

---

---

---

80. Characterize the Chorus and the Messenger's reaction to how Eurydice receives the news?

---

---

---

---

81. What is suggested by the Chorus's saying Eurydice's reaction might reveal a "vain excess of grief"?

---

---

---

---

82. What is the significance of Creon's speech as he enters carrying Haemon's body?

---

---

---

---

83. What does Creon's accusation to the Messenger echo?

---

---

---

---

84. Who was Megareos?

---

---

---

---

85. What did Eurydice's do with her last breath?

---

---

---

---

86. Does Sophocles agree with Creon's assessment: "on my head fate climbs up with its overwhelming load"? Why or why not?

---

---

---

---

# The Perfect Balance Between Cost and Quality for Classic Paperbacks

WITH ALL OF THE DIFFERENT EDITIONS of classics available, what makes *Prestwick House Literary Touchstone Classics™* better?

Our editions were designed by former teachers with the needs of teachers and students in mind. Because we've struggled to stretch tight budgets and had to deal with the deficiencies of cheaply made paperbacks, we've produced high-quality trade editions at remarkably low prices. As a result, our editions have it all.

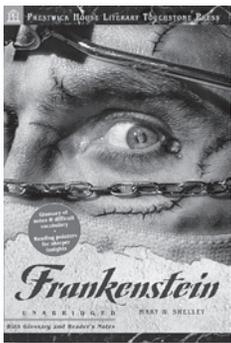
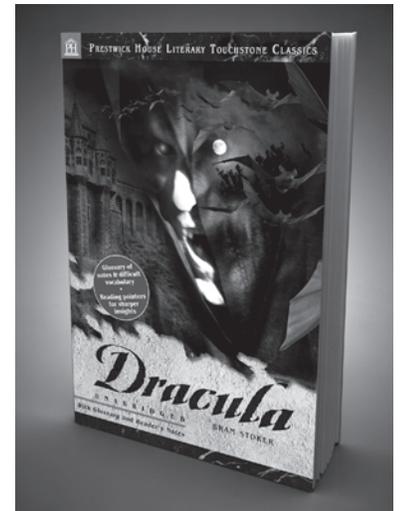
**Value Pricing** – With our extraordinary Educators' Discount, you get these books at **50% or more off the list price.**

**Reading Pointers for Sharper Insights** – Concise notes that encourage students to question and consider points of plot, theme, characterization, and style, etc.

**Glossary and Vocabulary** – An A-to-Z glossary makes sure that your students won't get lost in difficult allusions or archaic vocabulary and concepts.

**Sturdy Bindings and High-Quality Paper** – High-quality construction ensures these editions hold up to heavy, repeated use.

**Strategies for Understanding Shakespeare** – Each *Shakespeare Literary Touchstone Classic™* contains line numbers, margin notes, and a guide to understanding Shakespeare's language, as well as key strategies for getting the most from the plays.



## Special Introductory Discount for Educators only – At Least 50% Off!

New titles are constantly being added; call or visit our website for current listing.

	Retail Price	Intro. Discount
200053..... <i>Adventures of Huckleberry Finn</i> - Twain TU RJ AT AP	\$4.99	\$2.49
200473..... <i>Adventures of Tom Sawyer, The</i> - Twain TU RJ AT	\$4.99	\$2.49
202116..... <i>Alice's Adventure in Wonderland</i> - Carroll TU RJ	\$3.99	\$1.99
202118..... <i>Antigone</i> - Sophocles TU RJ AT	\$3.99	\$1.99
200141..... <i>Awakening, The</i> - Chopin TU RJ AT AP	\$3.99	\$1.99
202111..... <i>Beowulf</i> - Roberts (ed.) TU	\$3.99	\$1.99
204866..... <i>Best of Poe, The: The Tell-Tale Heart, The Raven, The Cask of Amontillado, and 30 Others</i> - Poe	\$4.99	\$2.49
200150..... <i>Call of the Wild, The</i> - London TU RJ AT	\$3.99	\$1.99
200348..... <i>Canterbury Tales</i> - Chaucer TU	\$3.99	\$1.99
200179..... <i>Christmas Carol, A</i> - Dickens TU RJ AT	\$3.99	\$1.99
201198..... <i>Crime and Punishment</i> - Dostoyevsky TU	\$6.99	\$3.49
200694..... <i>Doll's House, A</i> - Ibsen TU RJ AT	\$3.99	\$1.99
200190..... <i>Dr. Jekyll and Mr. Hyde</i> - Stevenson TU RJ AT	\$3.99	\$1.99

202113..... <i>Dracula</i> - Stoker TU RJ	\$5.99	\$2.99
200166..... <i>Ethan Frome</i> - Wharton TU RJ AT	\$3.99	\$1.99
200054..... <i>Frankenstein</i> - Shelley TU RJ AT AP	\$4.99	\$1.99
202112..... <i>Great Expectations</i> - Dickens TU RJ AT AP	\$5.99	\$2.99
202108..... <i>Gulliver's Travels</i> - Swift TU	\$4.99	\$2.49
200091..... <i>Hamlet</i> - Shakespeare TU RJ AT AP	\$3.99	\$1.99
200074..... <i>Heart of Darkness</i> - Conrad TU RJ AT	\$3.99	\$1.99
202117..... <i>Hound of the Baskervilles, The</i> - Doyle TU RJ AT	\$3.99	\$1.99
200147..... <i>Importance of Being Earnest, The</i> - Wilde TU RJ AT	\$3.99	\$1.99
301414..... <i>Invisible Man, The</i> - Wells TU RJ	\$3.99	\$1.99
202115..... <i>Jane Eyre</i> - Brontë TU RJ	\$6.99	\$3.49
200146..... <i>Julius Caesar</i> - Shakespeare TU RJ AT	\$3.99	\$1.99
201817..... <i>Jungle, The</i> - Sinclair TU RJ AT	\$5.99	\$2.99
200125..... <i>Macbeth</i> - Shakespeare TU RJ AT AP	\$3.99	\$1.99
204864..... <i>Medea</i> - Euripides TU	\$3.99	\$1.99
200133..... <i>Metamorphosis, The</i> - Kafka TU RJ	\$3.99	\$1.99
200081..... <i>Midsummer Night's Dream, A</i> - Shakespeare TU RJ AT	\$3.99	\$1.99
202123..... <i>Much Ado About Nothing</i> - Shakespeare TU RJ AT	\$3.99	\$1.99
301391..... <i>My Antonia</i> - Cather TU RJ	\$3.99	\$1.99
200079..... <i>Narrative of the Life of Frederick Douglass</i> - Douglass TU RJ AT	\$3.99	\$1.99
301269..... <i>Odyssey, The</i> - Butler (trans.) TU RJ AT	\$4.99	\$2.49
200564..... <i>Oedipus Rex</i> - Sophocles TU	\$3.99	\$1.99
200095..... <i>Othello</i> - Shakespeare TU RJ AT AP	\$3.99	\$1.99
202121..... <i>Picture of Dorian Gray, The</i> - Wilde TU RJ	\$4.99	\$2.49
200368..... <i>Pride and Prejudice</i> - Austen TU RJ AT	\$4.99	\$2.49
202114..... <i>Prince, The</i> - Machavelli TU	\$3.99	\$1.99
200791..... <i>Pygmalion</i> - Shaw TU	\$3.99	\$1.99
200102..... <i>Red Badge of Courage, The</i> - Crane TU RJ AT	\$3.99	\$1.99
200193..... <i>Romeo and Juliet</i> - Shakespeare TU RJ AT	\$3.99	\$0.99
200132..... <i>Scarlet Letter, The</i> - Hawthorne TU AT AP	\$4.99	\$2.49
202119..... <i>Siddhartha</i> - Hesse TU RJ AT	\$3.99	\$1.99
204863..... <i>Silas Marner</i> - Eliot TU RJ AT	\$3.99	\$1.99
200251..... <i>Tale of Two Cities, A</i> - Dickens AT AP	\$5.99	\$2.99
200231..... <i>Taming of the Shrew, The</i> - Shakespeare TU RJ AT	\$3.99	\$1.99
204865..... <i>Time Machine, The</i> - Wells TU RJ AT	\$3.99	\$1.99
202120..... <i>Treasure Island</i> - Stevenson TU RJ	\$4.99	\$2.49
301420..... <i>War of the Worlds</i> - Wells TU RJ	\$3.99	\$1.99
202122..... <i>Wuthering Heights</i> - Brontë TU AT	\$5.99	\$2.99

TU Teaching Units RJ Response Journals AP Activity Pack AT AP Teaching Units



PRESTWICK HOUSE, INC.

"Everything for the English Classroom!"

