

Lesson 7



SHOULD ONE MARRY?

by Aphthonius¹

(1) Whoever wishes to praise the universe briefly should praise marriage. It came from heaven – or rather it filled heaven with the gods and established their father, from whom the very title of father is derived. And having produced the gods he allowed nature to preserve them. Then he came to earth and gave the power of reproduction to all other things; he changed what does not know permanence and contrived permanence for them through their descendants. And first of all he stirs up men to bravery; for since marriage is able to produce wives and children, in whose defence wars are fought, he confers vigour by his gifts. Secondly, he makes men just as well as brave; for since he is the provider of children, out of concern for whom men act justly, marriage renders men just as well as brave. Wise, too, since he inspires men to take thought for their nearest and dearest. And—a paradox—marriage is able to confer self-control, and in his lavish provision of pleasure is intermixed self-control; for since it imposes law on pleasure, self-control provides pleasures lawfully, and what is condemned in itself is admired when combined with marriage. So if marriage produces gods, and after them each successive generation, and renders men at once brave and just, and makes men wise and moderate, is not marriage to be held in the utmost possible honour?

(2) 'Yes,' someone says, 'but marriage is the cause of misfortunes.'

(3) I think you are bringing a charge against fortune, not marriage. What men suffer in adversity is the product of fortune, not marriage; what marriage lavishes upon mankind is not gained by chance. So marriage should be admired for the blessings it contains, not criticised for the evils which fortune dispenses. And yet even if we ascribe to marriage the worst features of human life, is that any more reason to abstain from marriage? The disagreeable aspects of any activity do not

¹ Malcolm Heath, trans., *Aphthonius' Progymnasmata*, <http://www.rhetcomp.gsu.edu/~gpullman/2150/Aphthonius%20Progymnasmata.htm>.

make one abandon it. Consider one by one the trades in which the thing you are criticising is present. Thunderbolts cause trouble for farmers and hail-storms ruin them; but farmers do not abandon their land because a thunderbolt destroys it; they go on with their farming, even if something comes from heaven that causes damage. Men suffer ill-fortune at sea and storms wreck their ships; but they do not give up seafaring because they have suffered in their turn, but ascribe their difficulties to fortune and await the income that comes from the sea. Battles and wars bring physical destruction on those who fight them; but death in battle does not make them avoid battles, but because they are admired for fighting they are content to die and efface the misfortune by its attendant good. For one should not shun what is good because of what is bad; one should endure the worst because of what is fine. So it is absurd if farmers, sailors and soldiers too bear the hardships of their calling for the sake of the praiseworthy things associated with them, while we dishonour marriage because it brings a certain distress.

(4) 'Yes,' he says, 'but it brings widowhood on women, orphanhood on children.'

(5) These evils result from death, which is an affliction of our nature. You seem to be criticising marriage because it does not turn men into gods, and to condemn marriage because it does not reckon mortals with gods. Tell me, why do you blame marriage for what death brings about? Why do you attribute to weddings what is in nature's power? Concede the death of one born to die. But if men die because they are born, and in dying leave their mate a widow and make an orphan of their offspring, why do you say that marriage has done what is the result of nature alone? I, on the contrary, believe that marriage corrects orphanhood and widowhood. Someone's father has died, and the child is an orphan; but marriage brings a second father for the orphans, and the affliction, which is not the outcome of marriage, is effaced by marriage; marriage is the abolition of orphanhood, not its occasion. Then again, nature produces widowhood from death, but marriage changes it by a wedding. The woman whom death made a widow, marriage grants to live with a husband, as if standing guard over its own favour; for what it conferred in the beginning it restores when taken away. So marriage is able to

remove widowhood, not to inflict it. Furthermore, a father is deprived of children by death, but through marriage he has a share in others, and he becomes a father a second time although he was not allowed to be so the first. What then? You are turning the blessings of marriage into criticism, and I think you are trying to praise marriage, not to disgrace it; since you force us to enmuerate the favours which marriage gives you have become a supporter, not a critic, of marriage. Moreover, your attack on marriage compels us to admire it and you make a catalogue of benefactions out of the charges you bring against marriage.

(6) 'Yes,' he says, 'but marriage is tiresome.'

(7) What is it but marriage that can put an end to toil? All toil is taken away by marriage, and the intimacy of marriage is restful. What a delight is the marriage bed! With what joy a child is expected; and, when expected, appears; and, when he appears, says 'father'; and starts to learn his trade, and works alongside his father, and speaks in the assembly, and cares for his father in old age, and in general does all that he ought!

(8) It is not possible to go through all the things which marriage can bring. Marriage is a great thing, bringing forth gods and making mortals, for whom it contrives permanence, seem to be gods. It teaches those who experience it justice, it incites one to consider self-control, it is the provider of pleasures that are abused in their absence.

(9) Therefore it is universally acknowledged that marriage is to be held in the greatest esteem.



Lesson 7.1

Prose & Poetry

PROGYMNASMA THESIS

The Thesis exercise logically examines a debatable proposition without reference to particular circumstances, such as persons, causes, actions, etc. The ancient Thesis essay by Athonius at the

beginning of this lesson provides the quintessential example. *Should One Marry?* considers the issue without naming any particular persons who might be thinking of getting married. When specific persons are introduced, the speech becomes a **hypothesis**: *Should Aeneas marry Dido?* The Thesis topic may be proposed as a question, as in our selection, or as a statement: *Whether One Should Marry*. The proposition could also include the conclusion: *One Should Marry* or *One Should Not Marry*.

Hermogenes said that theses could be **simple**, as our example above, **relative**, such as *Should a King Marry?*, or **double**, such as *Should One Labor At Athletics or At Farming?* The latter implies an exhortation to one of the alternatives and dissuasion from the other.

This exercise differs from the Common-place because it considers a debatable proposition, where Common-place deals with a virtue that is generally praised or a vice that is generally condemned—at least by the standards of the society in which the proposition is raised. It differs from Encomium and Invective because it does not examine a particular person.

Propositions or questions for the Thesis exercise are divided into two types: **practical (political)** and **theoretical (speculative)**. Practical theses have to do with human questions in society and the body politic: *should one marry? should one have children? should one teach rhetoric? should one build a wall?* (Yes, that really is one of the ancient examples. There is nothing new under the sun!) Theoretical theses are more philosophical or speculative in nature: *whether the heavens are spherical, whether there are other worlds, whether the sun is made of fire*. For us, some of those philosophical questions have been answered by scientific discoveries. We might then examine philosophical theses such as *whether there is an absolute standard of morality, or whether God is sovereign*.

Several of the ancient rhetors, including Aphthonius, offered lists of **final topics** as an aid to invention of arguments for Thesis. The lists of final topics varies somewhat among the teachers, both in topics and the order in which they should be considered, but most included the list below, which you will remember from the Common-place exercise in *Poetics & Progym II*, Lesson 13. These are an aid to invention, but every subject will not lend itself to every one of these topics.

- | | |
|-----------------|------------------|
| ♦ Justice/Honor | ♦ Practicability |
| ♦ Legality | ♦ Propriety |
| ♦ Necessity | ♦ Profitability |

The ancient teachers also differed somewhat in the arrangement for this exercise. In a later lesson, we will look at a variation detailed by Nicolaus the Sophist, but for now, we will study and practice the simple outline advocated by Aphthonius, expanded with ideas from the others.

1. Approach (Prooemia)
2. Antithesis and Lysis (repeated three or four times)
3. Epilogue/Exhortation

In this outline, the speaker anticipates the arguments which might be raised against his position, and deflects them. The **antithesis** is the objection raised against the position taken by the speaker. The **lysis** (from the Greek, meaning *loosening, setting free, dissolution*) is the counter-argument, or solution, put forth to defend the speaker's position. This pattern is generally repeated three or four times in the essay with different objections.

🌿 Read the Ancient Thesis "Should One Marry?" aloud with your teacher. Identify any examples of the three appeals (ethos, pathos, logos). Is progym Thesis judicial, deliberative, or ceremonial rhetoric? What about the other progymnasmata we have studied thus far? Discuss all of this with your teacher.

🌿 In the margins on the Thesis at the beginning of this lesson. note which final topics are addressed throughout the essay. Then label each paragraph as one of the following:

- ◆ Approach
- ◆ Antithesis
- ◆ Lysis
- ◆ Epilogue/Exhortation

🌿 In your Writer's Journal, answer these questions to aid your understanding of the ancient essay, then discuss them with your teacher.

- ◆ Can you identify a **thesis statement** in the first paragraph?
(P&P 19)
- ◆ Paragraph 1: List the topics (justice/honor, legality, necessity, practicability, profitability, that are addressed here, along with a summary sentence of how Aphthonius addresses each. Some common questions that might be answered for each topic are:
 - Justice/Honor: Is it just, honorable, and/or noble? Is it in accordance with nature? Is it in accordance with customs and manners of all mankind?
 - Legality: Is it legal? Does it uphold the law? Who introduced any related laws or rules? Why were these necessary?
 - Necessity: Is it necessary? Is it something that the individual has control over?
 - Practicability: Is it possible? Is it practical?
 - Propriety: Is it fitting? Is it reverent? Is it pleasing to Diety?



- Profitability: Is it profitable or beneficial? Is it the beginning of greater things? Is it pleasant? Does it provide us with good things? Does it rid us from evil? Does it contribute to security? Is it good at all ages and stages of life? Is it good in all circumstances?
- ♦ Paragraphs 2-8: List each **antithesis**, along with a two or three sentence summary of the **lysis** (solution) which Athonius sets forth, including which topic(s) are addressed.
- ♦ In *Poetics & ProgyM I*, the Proverb and Anecdote elaboration required you to compose a comparison, or an analogy, for the wisdom of the wise man's speech or action. In Paragraph 3, note the comparisons (analogies) the author uses. List and discuss these.
- ♦ Paragraphs 8-9: This epilogue restates and summarizes the main points of the essay, then concludes with a final statement. Paraphrase these two paragraphs.

🌿 Enter the following items in the Rhetoric Section of your Prose & Poetry Handbook.

- ♦ Arrangement: Progymnasmata Thesis, P&P 14-15. Skip a line after your last entry, and write THESIS. On the next line, write the definition (see the first sentence above). Starting on the next line, write Topics for Invention, then list the topics. Just below the last topic, write Arrangement, then list the three parts of the outline.



THE DIVINE COMEDY

This week's reading in Canto XXVIII ends on a very interesting note, with a word that Dante borrowed from Thomas Aquinas. The final line of this canto in Sayers' translation contains Dante's only use of the Italian word *contrapasso*, which comes from the Latin *contra* (against) and *patior* (to suffer); it carries the meaning *to suffer the opposite*. Longfellow translated Dante thus:

Thus is observed in m[yl] suffering] the *counterpoise*.

Even though this is the only place that Dante uses the actual word, the concept of *contrapasso* undergirds his entire portrayal of sin and punishment in both *Hell* and *Purgatory*. As you have no doubt noticed, the punishment for the each sin is intended to "fit the crime." In some way, it mirrors the sin and/or its consequences. Sometimes the punishment is the opposite of the sin; sometimes it is the natural outcome of the sin, as Sayers seems to get at in her translation of the same line:

Thus is my measure measured unto me.

is quite often an entire topic of study for literary scholars. You have been observing Dante's system as you have noted sins and their punishments in *Hell*, and will continue to do so into *Purgatory*.



◉ Read *The Divine Comedy: Hell*

- ◆ Canto XXV
- ◆ Canto XXVI
- ◆ Canto XXVII
- ◆ Canto XXVIII
- ◆ Canto XXIX

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

- ◆ Literary concepts and terms you observe in the narrative. Do any of your earlier thoughts need revision?
- ◆ Briefly note each sin described. How is Dante's portrayal apt and the punishment just? How does it mirror the sin (*contrapasso*)?
- ◆ Look for and mark any **epic conventions**, especially **epic simile**.

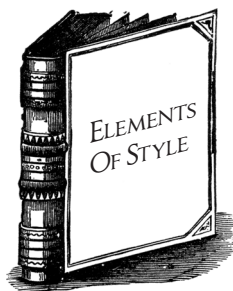
◉ Discuss this week's reading with your teacher, along with all your notes and observations. Narrate the main action of the book, and discuss any parts you did not understand. How was this reading **delightful**? What **wisdom** does this reading furnish?



Lesson 7.2

Language Logic

ELEMENTS OF STYLE



◉ Read in *Elements of Style*

- ◆ I.11 A participial phrase at the beginning of a sentence must refer to the grammatical subject.
- ◆ IV. Words and Expressions Commonly Misused: **each and every one to etc.**

- ☉ In the Table of Contents, place a checkmark next to the sections you read. Should you highlight this rule for your personal editing checklist? If so, do.

Elements of Style I.11 provides necessary guidance for properly using Copia of Words or Contraction devices such as converting a main verb to a participle or switching the positions of words or phrases (P&P Handbook 26-27). Mis-placed participles are also known as **dangling participles**, and they are a big grammar no-no, as they tend to create confusing, and even laughable sentences like these:

Oozing slowly across the floor, Marvin watched the salad dressing.

While singing hymns, the family dog ran through the church surprising his owners.

She carefully studied the Picasso hanging in the art gallery with her friend.

In Words and Expressions Commonly misused, what figure of speech are Strunk and White disparaging in their disdain for the word *enthuse*? Hint: See *Poetics & ProgyM II*, Lesson 25.3.

SENTENCE ANALYSIS

- ☉ In your Writer's Journal, copy these sentences from "Should One Marry?" Mark the prepositional phrases, subjects, and verbs. Bracket the clauses. Classify the sentence as simple, compound, complex, or compound-complex. Then diagram it. Refer to *Sentence Sense* as needed.

So marriage should be admired for the blessings it contains, not criticised for the evils which fortune dispenses.

For one should not shun what is good because of what is bad; one should endure the worst because of what is fine.

- ☉ Grammatical/rhetorical analysis:

- ♦ Identify the properties of each verb in the sentences (see *Sentence Sense*, 3.5-3.9 *The Verb*).
- ♦ Note any figures of speech (both tropes and schemes, see P&P, 70-93).
- ♦ Note any other interesting grammatical or rhetorical features of the sentence.
- ♦ What makes this a well-written sentence?



Lesson 7.3

Eloquent Expression

FIGURES OF SPEECH – POLYPTOTON AND EPIZEUXIS

The Latin adage *Repetitio mater memoria* (*Repetition is the mother of memory*) is an adage that endures because it is true; one proof is the prevalence of figures of speech employing the scheme of repetition. We will be studying several of these in upcoming lessons.

The figure of **epizeuxis** is the simple repetition of words and phrases.

Comfort ye, comfort ye, my people, saith your God. — Isaiah 40:1

And my poor fool is hanged! No, no, no life!
 Why should a dog, a horse, a rat have life,
 And thou no breath at all? Thou'lt come no more,
 Never, never, never, never! — William Shakespeare, *King Lear*

The figure of speech **polyptoton** is the repetition of words derived from the same root. This repetition may involve different prefixes, suffixes, or grammatical inflection.

When he ascended up on high, he led captivity captive, and gave gifts unto men. —
 Ephesians 4:8

. . . Love is not love
 Which alters when it alteration finds,
 Or bends with the remover to remove. — William Shakespeare, *Sonnet 116*

In the sacraments, the sign makes the insignificant significant. — Rev. Charles Biggs

Polyptoton is often used to create irony or paradox:

With eager feeding food doth choke the feeder. — William Shakespeare, *Richard III*
II.i

The noble Brutus
 Hath told you Caesar was ambitious;
 If it were so, it was a grievous fault,
 And grievously hath Caesar answered it. — William Shakespeare, *Julius Caesar*, *III.ii*

In short, oddities only strike ordinary people. Oddities do not strike odd people. — G.
 K. Chesterton, *Orthodoxy*

Polyptoton is similar to **antanaclasis** (*Poetics & Progym II*, Lesson 16). It is a fine distinction, but antanaclasis repeats the *same* word in different senses, where polyptoton repeats *similar* words derived from the same root. Sometimes, when translating from one language to another, the figure must be adjusted. For example, the Latin saying *Dum vivimus vivamus* is an example of polyptoton, but when it is translated to English, it becomes antanaclasis: *While we live, let us live*.

☉ Discuss the examples of epizeuxis and polyptoton with your teacher. Identify any other figures of speech in these quotations as well. Scan selections from earlier lessons in this book to see if they contain epizeuxis or polyptoton.

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

- ◆ Epizeuxis, P&P 74. Skip a line after your last entry and write Epizeuxis next to the left margin, and add the definition and an example.
- ◆ Polyptoton, P&P 74. Skip a line after your last entry and write Polyptoton next to the left margin, and add the definition and an example.



☉ Look back at the sentence you diagrammed from Canto XX in Lesson 5.2. Dorothy Sayers employs polyptoton in translating these lines. The words *pity* and *piety* are both derived from the Latin root word *pietas*. In her Canto endnotes, she explains that though Dante's original words literally read: *Here pietà lives when it is wholly dead*, "I have had to expand Dante's epigrammatic phrase to give the full force of the equivoque."² What figure of speech does Dante use in the more literal translation?

LITERARY IMITATION

☉ Work with the sentence that you diagrammed in Language Logic for this lesson. Copy the sentence's **diagram skeleton**. On that skeleton, construct a new sentence pertaining to the topic of your Classical Composition for this week, your current reading, and/or studies in another subject. *An extra challenge for you: Empty polyptoton in your the same grammatical positions that Sayers' translation of Dante's sentence does.* Finally, write the new sentence below your diagram.



² Alighieri, Dante, Dorothy Sayers. *The Inferno*. (London: Penguin Books), 1949, p. 199.

Lesson 7.4

Classical Composition

THE ACADEMIC ESSAY AND THE PROGYMNASMATA

Your work with the Fable and Narrative exercises of the Progymnasmata provided a strong foundation for **narrative** essays, as well as some preparation for **descriptive** essays; the progymnasmata Speech-In-Character and Description in Poetics & Progym III will build on that foundation. In *Poetics & Progym I* and *Poetics & Progym II* you learned how to use Progymnasmata Anecdote, Proverb, Confirmation, Refutation, Common-place, Encomium, Invective, and Comparison in constructing basic **expository** essays. With Progymnasmata Thesis and Law, *Poetics & Progym III* begins to prepare you for more formal argumentative essays.

Persuasive is a word that is frequently used in connection with academic essay assignments. The root *suadere* (from the Latin, of course!) literally means *to please* or *to make sweet*. In order to persuade others, you must make your ideas sweet to them—or, as Aristotle would have it, you must prove your ideas as the better "good." All four types of essays will necessarily involve some degree of persuasion, but when you are assigned a persuasive essay, it will generally be either expository or argumentative discourse. Though argumentative and expository essays are very similar, an argumentative essay generally requires more research and is longer than an expository essay. An expository essay may or may not examine more than one side of an issue; an argumentative essay must do so. An expository essay may or may not state a clear position on the topic or issue at hand; an argumentative essay must do so. Even an expository essay in which you are only prompted to "explain" will often require that you take a position. For example, in an essay explaining the era between the fall of the Western Roman Empire and the Renaissance and Reformation, your main points, and even your choice of terms, will be informed your opinions. Will you call this era "The Dark Ages," or "The Medieval Age," or will you call it "Christendom"?

PROGYMNASMA THESIS: PLAN

Write a thesis in answer to to the question: *Should a Student Complete His Assignments?* Note that we are using the universal masculine pronoun, which, of course, includes both male and female students. Since your audience will be your teacher, we strongly recommend that you take the affirmative position. This is meant to be a fairly simple and quick topic that should not require a great deal of analysis. If you have trouble coming up with content, discuss this with your teacher at home. We are pretty sure that he or she will have plenty of thoughts to share!

Work through the following steps to develop content for your Thesis. As you formulate your thoughts, keep in mind that Theon recommended including examples from history as well as testimony from authorities such as poets, statesmen, and philosophers. If any come to mind, feel free to use them.



1. Open to a clean spread of pages in your Writer's Journal. Fold the left-hand page in half, creating two columns. Label the columns with the headers *Complete Assignments* and *Do Not Complete Assignments*. In the *Complete* column, list as many reasons as you can, but no less than ten, reasons why a student should complete his assignments. In the *Do Not Complete* column, list at least ten reasons against completing assignments.
2. Consider each of these topics in relation to the subject of the essay. Next to each reason you have listed, make a note (abbreviation) for which of these categories the reason best fits. If these categories suggest additional reasons for your list, add them as well. Aim to have at least two reasons from each category in each column. Some categories will have far more.
 - ♦ Justice/Honor: Is it just, honorable, and/or noble? Is it in accordance with nature? Is it in accordance with customs and manners of all mankind?
 - ♦ Legality: Is it legal? Does it uphold the law? Who introduced any related laws or rules? Why were these necessary?
 - ♦ Necessity – Is it necessary? Is it something that the individual has control over?
 - ♦ Practicability – Is it possible? Is it practical? Is it easy, or if not easy, praiseworthy?
 - ♦ Propriety – Is it fitting? Is it reverent? Is it pleasing to Diety?
 - ♦ Profitability: Is it profitable or beneficial? Is it the beginning of greater things? Is it pleasant? Does it provide us with good things? Does it rid us from evil? Does it contribute to security? Is it good at all ages and stages of life? Is it good in all circumstances?
3. Based on the topics that seem most applicable to your subject, list five or six possible antitheses. For each, write at least three or four ways to counter this argument against your thesis.

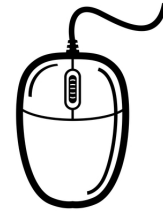
PROGYMNASMA THESIS: WRITE

Loosely imitate the original, "Should One Marry?" Write this essay from your notes, using your own wording. If you need help developing your ideas, you may begin by imitating parts of the

original essay more closely, but then paraphrase it into your own words.

🌿 Use the planning notes in your Writer's Journal to compose your Thesis: Should a Student Complete His Assignments? Write this essay in the third person. Save and print your first draft.

- A. Approach: Write a paragraph introducing your subject. Theon suggested beginning with a proverb, a chreia, or a short historical sketch. Give one of those a try.
- B. Antithesis/Lysis: Choose three of your antitheses to use for your thesis. Follow the arrangement of the ancient thesis "Should One Marry?" Each antithesis should be a separate paragraph, followed by a paragraph countering it. In at least one of your lyses, include three analogies as part of your argument.
- C. Epilogue/Exhortation: Restate and summarize the main points of your thesis, then conclude with a final statement of your position. Hermogenes recommended arguing from universal customs of mankind in the Exhortation. Do so, if that seems appropriate for your essay.
- D. Title your Thesis "Should a Student Complete His Assignments?" Create a header for your document, then save and print it.



PROGYMNASMA THESIS: REVISE

🌿 Revise your summary using the checklist below. Work through the checklist once on your own, and then a second time with your writing mentor, making notes on the print copy of your work. Transfer all additions and corrections from your print copy to the computer file. Save and print the documents.

Editor's Pen – The Big Picture

✓ All paragraphs included in order, and on topic:

- ❶ Approach
- ❷ Antithesis 1
- ❸ Lysis 1
- ❹ Antithesis 2
- ❺ Lysis 2

- ⑥ Antithesis 3
- ⑦ Lysis 3
- ⑧ Epilogue/Exhortation
- ⑨ Restatement of Position
- ✓ Length: similar to "Should One Marry?"
- ✓ Title: *Should A Student Complete His Assignments?*
- ✓ Figures of Speech (underlined and noted as to type): *parallelism*, *antithesis*, and at least two others that we have studied (see Appendix or your P&P Handbook)
- ✓ Figures of Reasoning: *at least one besides sententia* (see P&P Handbook)
- ✓ Analogies: *at least three in one lysis*

Editor's Pen – Zoom 5x: Paragraphs

Refer to Copia In Your Writing (Appendix or P&P Handbook)

- ✓ Formatting: *proper indentation*
- ✓ Length: *six to eight sentences (except for antitheses)*
- ✓ Sentence class by use: *effective use*
- ✓ Sentence openers: *varied*
- ✓ Verb Tense: *consistent*
- ✓ Pronouns clear: *easily identified antecedents*
- ✓ Person for Nouns & Pronouns: *appropriate to 3rd person point of view*

Editor's Pen – Zoom 10x: Sentences

Refer to Copia In Your Writing (Appendix)

- ✓ Complete thought expressed
- ✓ Subject and predicate agree in number
- ✓ Correct capitalization and punctuation
 - ♦ No comma splices!
- ✓ Items in a series constructed with parallel format

Editor's Pen – Fine Focus: Words

Refer to Copia In Your Writing (Appendix)

- ✓ Word choices varied; word meanings clear; consider connotation AND denotation
 - ♦ Verbs: *strong, fitting; appropriate adverbs if needed*

- ♦ Nouns: *clear, descriptive; appropriate adjectives if needed*
- ✓ Correct spelling
- ✓ Final read-through

Lesson 7.5

Reflection & Review

COMMONPLACE BOOK



Enter in your Commonplace Book:

- ♦ an example of epizeuxis and an example of polyptoton
- ♦ a favorite passage or two from the literature reading assigned in Lesson 7.1 Prose & Poetry

MEMORY WORK



Study these figures to mastery.

- ♦ Figures – *Poetics & Progym III* Set #2



Continue to review once a week (more as needed)

- ♦ Figures – *Poetics & Progym II* Review
- ♦ Figures – *Poetics & Progym III* Set #1

