



# Glossary of Ancient Greek



- agora**—an open marketplace where merchants keep stalls or shops for the selling of goods
- amphora**—a ceramic vase with two handles and a long neck that is narrower than the body of the vase
- andrôn**—a room in the house that is reserved for men, largely for the purpose of entertaining guests
- bouleuterion**—an amphitheater-style structure used primarily for meetings of the *boule*, a council of citizens who assemble to confer and decide matters of public interest
- cella**—a room at the center of a Greek temple, usually containing a statue representing the deity venerated in the temple
- charoset**—a sweet mixture of fruits and nuts eaten at the Passover Seder
- chitôn**—a loose-fitting outfit made of two sheets of light drape worn directly over the body, usually girded with a belt under the breast or around the waist; often depicted as the clothing of the goddess Aphrodite

GLOSSARY

- diazoma**—the passage across an ancient Greek theater which divided the lower rows of seats from the upper rows
- emmeleia**—a solemn and stately dance depicting a tragedy
- epistates**—a local official charged with maintaining order; a police chief
- hetaera**—a courtesan, or professional female companion; often well educated, sometimes influential, and the only woman allowed to actively participate in the men’s symposia
- himation**—outerwear, similar to the chitôn but made of a heavier drape; a cloak
- maror**—the “bitter herbs” to be eaten at the Passover Seder, often horseradish or bitter lettuce
- parados**—a corridor at the front of the stage of a theater from which the Greek chorus enters
- pinakion**—a small bronze plate identifying a citizen, or inscribed with political office or jury membership
- proaulia and gamos**—the day before and day of a Greek wedding respectively, in which feasts were held, childhood toys dedicated to Artemis, and ceremonies were conducted
- proskenion**—the raised platform in front of the skene (backdrop), on which the actors perform
- skene**—in a theater, the building in which costumes are stored and to which the painted backgrounds are connected
- stoa**—a covered walkway or portico, commonly for public usage
- strategos**—literally, “army leader”; one of ten men elected to direct political affairs of the island; plural, *strategoí*
- strigil**—a small, curved metal tool used to scrape dirt and sweat from the body; perfumed oil is applied to the skin, often by a slave, then is scraped off along with the dirt
- taverna**—an establishment serving wine, vinegar, and snacks

# Reading Group Guide



1. Tessa's resolve to keep people at arm's length is largely unsuccessful. Why do you think she is unable to remain disconnected?
2. When Hermes learns Tessa's secret, she must betray Persephone's trust to keep him quiet. How do you feel about Tessa's actions?
3. With which character did you most identify? Why?
4. In what ways did reading *Isle of Shadows* increase your knowledge of Ancient Greece?
5. How important is the setting to the novel? Did the author's description of Ancient Greece create a compelling setting for the story?
6. What did you think of the pace of the story? Did it keep you reading?
7. Were there any surprises in the plot? Were they believable?
8. In what way is the redemption that Simeon explains to Tessa different from what the Greek gods offer?

9. How is Tessa like the Colossus, and in what ways is she unlike it?
10. Nikos tells Tessa, “To be alive to love and alive to joy is to risk being hurt, to risk people failing you and disappointing you.” Do you agree with this statement? How have you seen this to be true or false in your own life?
11. Simeon wants Tessa to understand that she desperately needs a Redeemer to rescue her from the degradation of sin, to pursue her with relentless love, and to free her heart. Is this only a “fairy-tale ending,” or can it be true for each of us?
12. Have you ever experienced an earthquake-like shift in your own thoughts or emotions?