

# Kolbe Academy Home School

## GRADE TEN ANCIENT ROMAN LITERATURE

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**COURSE TITLE:** Ancient Roman Literature

**COURSE DESCRIPTION:**

This course is a companion to the Roman history course, introducing the student to the important works of Roman literature, as well as to the use of figures of Roman history and literature by great writers of later times.

**COURSE OBJECTIVES:**

This course will enable the student to:

- ❖ become familiar with the main examples of Roman literature and their use by later writers, notably Shakespeare;
- ❖ identify and examine the inter-relationship between the Greek epic (the *Iliad* and the *Odyssey*), and the Roman epic (the *Aeneid*). In Cycle III, the Catholic epic (the *Divine Comedy*) will be added to these.
- ❖ identify the Roman virtue of *pietas* and its subsequent transformation in Christianity;
- ❖ further the study and imitation of these genres: epic, tragedy, comedy, and rhetoric. Biography (Plutarch) and autobiography (St. Augustine) will also be considered;
- ❖ learn to interpret and distinguish the fourfold senses of theological writings: the literal, the allegorical, the moral, and the eschatological;
- ❖ trace the effect of the Greek world on the development of Latin literature, as well as the Greek influence in the works of St. Augustine.

**WEEKLY COURSE WORK:**

1. Readings: approximately 50 pages per week
2. Accompanying study guide questions
3. Weekly papers; topics are listed in the Course Plan. These papers should be 1- 2 pages type-written, size 12 font, double-spaced or neatly handwriting in cursive. Each paper should be comprised of strong introduction, body, and conclusion. See the *Weekly Paper Topics Answer Guide* for grading guidelines.
4. Audio lectures, from Kolbe Academy Classics conference.
5. Key Points sections highlight the most important concepts that the student should know and consider.
6. Three-Part Exams: given at the end of each semester in order to assess the student's understanding and retention of material and concepts. These tests along with the test answer keys are provided in the Course Plan packet.
7. Students seeking Honors for this course must complete the readings, weekly papers, assignments, and exams in their totality and as laid out in the course plan.

**SKILLS TO BE DEVELOPED:**

- Knowledge of Ancient Roman Literature and its influence in the history of culture, thought, and belief
- Ability to formulate and effectively communicate a clear, logically-sound argument both in writing and speaking
- Ability to think for oneself

**DIPLOMA REQUIREMENTS:**

**Summa Cum Laude** students must complete the entire Kolbe Academy proposed curriculum as written. Summa students must fulfill the requirements for the Kolbe Core (K) or Kolbe Honors (H) course as outlined in this Literature course plan. In 9<sup>th</sup> grade, **Summa** students must pursue the (H) designation in at least one of the following courses: Theology, Literature, or History. In 10<sup>th</sup> grade, **Summa** students must pursue the (H) designation in at least two of the following courses: Theology, English, Literature, or History. In 11<sup>th</sup> grade, **Summa** students must pursue the (H) designation in at least three of the following courses: Theology, English, Literature, or History. In 12<sup>th</sup> grade, **Summa** students must pursue the (H) designation in all of the following courses: Theology, English, Literature, and History. **Magna Cum Laude** and **Standard** diploma candidates may choose to pursue the (H) or (K) designation, but are not required to do so. If not pursuing either of those designations the parent has the option of altering the course plan as desired. **Magna Cum Laude** students must include a combination of 5 years of English and Literature courses in high school, two of which must be Literature. **Standard** diploma students must include a combination of 3 years of English and Literature in high school.

**KOLBE CORE (K) AND HONORS (H) COURSES:**

- ❖ Students pursuing the **Kolbe Core (K)** designation should do the readings. **Kolbe Core students need to complete at least 4 of the 14 weekly papers each semester**; they should have discussions or write informal essays in response to the rest of the weekly paper topics as these are major themes and will appear in some way on the semester exam.
- ❖ Students pursuing the **Kolbe Honors (H)** designations must do all of the readings. **Honors students need to complete 8 of the 14 weekly papers each semester**; they should have discussions or write informal essays in response to the rest of the weekly paper topics as these are major themes and will appear in some way on the semester exam.
- ❖ For students who are not seeking either the Kolbe Core (K) or Honors (H) designation for this course, parents may alter the course as they so desire.

**REQUIRED SAMPLE WORK:**

Designation *		K	H
Course Title	Ancient Roman Literature	Ancient Roman Literature	Ancient Roman Literature
Semester 1	1. Any TWO written and graded samples of work	1. <i>Complete</i> Midterm 1 Exam 2. <i>Complete</i> Semester 1 Exam	1. <i>Complete</i> Midterm 1 Exam 2. <i>Complete</i> Semester 1 Exam 2. EIGHT Paper Topic Essays
Semester 2	1. Any TWO written and graded samples of work	1. <i>Complete</i> Midterm 2 Exam 2. <i>Complete</i> Semester 2 Exam	1. <i>Complete</i> Midterm 2 Exam 2. <i>Complete</i> Semester 2 Exam 2. EIGHT Paper Topic Essays

\*Designation refers to designation type on transcript. K designates a Kolbe Academy Core course. H designates a Kolbe Academy Honors course.

The Kolbe academic advisor will verify that the required work was completed successfully and award the Kolbe Core (K) or Honors (H) designation. The Kolbe academic advisor has the final decision in awarding the designation for the course. **If no designation on the transcript is desired, parents may alter the lesson plan in any way they choose and any written sample work is acceptable to receive credit for**

**the course each semester.** If you have any questions regarding what is required for the (K) or (H) designations or diploma type status, please contact the academic advisory department at 707-255-6499 ext. 5 or by email at [advisors@kolbe.org](mailto:advisors@kolbe.org).

### **SCOPE AND SEQUENCE:**

#### **FIRST SEMESTER**

##### **I. Virgil, *The Aeneid*.**

Epic, in imitation of Homer. A call to Roman patriotism and pride, yet with Greek inspiration. This epic, and Virgil's themes, images, language and style are enormously influential upon later western literature. Virgil's reputation as a noble pagan and master poet, knowledgeable about suffering and virtue, contributes to Dante Alighieri's decision to make Virgil his guide in the *Divine Comedy*.

##### **II. Plutarch and Shakespeare**

Plutarch's *Life of Coriolanus* and *Life of Julius Caesar* are paired with Shakespeare's "Coriolanus," and "Julius Caesar," respectively. Plutarch was Shakespeare's source for many of his plays. These works are studied in pairs to show Shakespeare's transformation of the Roman material into his Elizabethan context. The *Life of Cicero* is also read for comparison with the *Roman Reader* material.

##### **III. *The Kolbe Academy Roman Reader*.**

Students will read excerpts from Julius Caesar, Catullus, Cicero, Horace, Martial, Ovid, Pliny the Younger, Seneca and Virgil in *The Kolbe Academy Roman Reader*. Both prose and poetry will be studied, and students will learn some major rhetorical terms while they read the orations of Cicero. These writings will also be used to make further connections between the people and events that they have studied throughout the school year.

#### **SECOND SEMESTER**

##### **I. Plutarch and Shakespeare**

Plutarch's *Life of Marc Antony* is paired with Shakespeare's "Antony and Cleopatra,". Plutarch was Shakespeare's source for many of his plays. These works are studied in pairs to show Shakespeare's transformation of the Roman material into his Elizabethan context. The *Life of Cicero* is also read for comparison with the *Roman Reader* material.

##### **II. *The Kolbe Academy Roman Reader*.**

Students will read excerpts from Cicero, Horace, Martial, Ovid, Pliny the Younger, Seneca and Virgil in *The Kolbe Academy Roman Reader*. Both prose and poetry will be studied, and students will learn some major rhetorical terms while they read the orations of Cicero. These writings will also be used to make further connections between the people and events that they have studied throughout the school year

##### **III. Marcus Aurelius, *Meditations* (Books 9-11 omitted).**

The Emperor Marcus Aurelius (121-180 AD) wrote spare Stoic epigrammatic observations that contrast sharply with Tacitus' devastating portraits of the emperor's debauched predecessors. They can usefully be compared with the precepts of the Christianity that Marcus Aurelius persecuted so ferociously.

##### **IV. St. Augustine, *Confessions*.**

Autobiography, and great spiritual reading.

### **SUPPLEMENTAL MATERIALS:**

- **Chester Starr, *History of the Ancient World*.** Oxford University Press.
- **Chester Starr, *The Ancient Romans*.** Oxford University Press.
  - Excellent for historical background.

- Edith Hamilton, *The Roman Way*. W.W. Norton and Company.
- Fustel De Coulanges, *The Ancient City*. Doubleday.
  - This book is useful to understanding the pagan mind.
- Pearce, Joseph, *Study Guide for Julius Caesar by William Shakespeare*, Ignatius Press.
- St. Thomas Aquinas
  - *Summa Contra Gentiles*: First three books: dealing with causes, etc.
  - *Summa Theologica*: various subjects
- **Books on CD/tape.** Many students especially those new to Kolbe Academy and/or to the classics may find it difficult to follow some of the epic stories at first. A great way to help students get started is to listen to the beginning of the book on tape or CD from the library. This can help students pick up on the storyline and style a bit more easily. (Use the books on tape to help get started, not in lieu of reading. Make sure your student follows along with the book while making use of books on CD/tape, **the translation used is likely to be different than the school text** and therefore may differ significantly making test and quizzes very confusing if students have not cross-referenced with course texts.
- **Christ the King, Lord of History**, By Anne W. Carroll. A general overview of European history, including Ancient Greece and Rome.

**COURSE TEXTS:**

<b>AENEID</b>	❖ Virgil, <i>The Aeneid</i> . Trans. Patric Dickinson. Penguin Books: New York, 2009.
<b>AUGUSTINE</b>	❖ St. Augustine, <i>Confessions</i> . Trans. Maria Boulding, OSB. Ignatius Press Critical Edition: San Francisco, 2012.
<b>AURELIUS</b>	❖ Marcus Aurelius, <i>Meditations</i> . Trans. M. Hammond. Penguin Books: New York, 2006.
<b>PLUTARCH</b>	❖ Plutarch, <i>Fall of the Roman Republic</i> . Trans. Rex Wagner. Penguin Books: New York, 2005.
	❖ Plutarch, <i>Makers of Rome</i> . Trans. Ian Scott-Kilvert. Penguin Books: New York, 1965.
<b>READER</b>	❖ <i>The Kolbe Academy Roman Reader</i> . Kolbe Academy Press: Napa, 2006.
<b>SHAKESPEARE</b>	❖ Shakespeare, "Coriolanus." Ed. Jonathan Crewe. Penguin Books: New York, 1999.
	❖ Shakespeare, "Julius Caesar." Ed. Joseph Pearce. Ignatius Press Critical Edition: San Francisco, 2012.
	❖ Shakespeare, "Antony and Cleopatra." Ed. A.R. Braunmuller. Penguin Books: New York, 1999.
<b>CLASSICS</b>	❖ King, Abigail. <i>Classics Conference Roman Era</i> . Kolbe Academy Press: Napa, 2002. (This flash drive contains the Roman audio files assigned in the course plan. Optional, unless earning the Honors designation for the course or the Summa diploma. For students planning on taking both Greek and Roman history, a flash drive with a combined set of the Greek and Roman audio files may be purchased in the bookstore.)
<b>MLA</b>	❖ <i>MLA Handbook Eighth Edition</i> . Modern Language Association of America, 2016.
<b>Aeneid</b>	❖ <i>Kolbe Academy Study Guide to The Aeneid</i> . Kolbe Academy Press: Napa, 2014.
<b>Aug</b>	❖ <i>Kolbe Academy Study Guide to St. Augustine</i> . Kolbe Academy Press: Napa, 2014.
<b>MA</b>	❖ <i>Kolbe Academy Study Guide to the Meditations</i> . Kolbe Academy Press: Napa, 2006.

<b>Plut</b>	❖ <i>Kolbe Academy Study Guide to Plutarch.</i> Kolbe Academy Press: Napa, 2014.
<b>Reader</b>	❖ <i>Kolbe Academy Study Guide to The Roman Reader.</i> Kolbe Academy Press: Napa, 2014.
<b>Shakespeare</b>	❖ <i>Kolbe Academy Study Guide for Shakespeare's "Coriolanus," "Julius Caesar," and "Antony and Cleopatra."</i> Kolbe Academy Press: Napa, 2014.

**COURSE PLAN METHODOLOGY:**

- Be sure to reference the introductory portions and glossaries of your textbooks. They are full of valuable information and helps for understanding the texts.
- Family discussions on the materials and lessons are highly effective means to foster deeper considerations of the materials. Use the Key Points from the course plan, the paper topics and study guide questions as a basis to start these discussions at home with your students.
- Classics Conference CD 9 Lecture 1 is on the principles of Ignatian Education.

## ◆ ◆ ◆ FIRST SEMESTER ◆ ◆ ◆

## KOLBE ACADEMY SOPHOMORE WELCOME WEEK (OPTIONAL)

KOLBE ACADEMY SOPHOMORE WELCOME WEEK (OPTIONAL)		
CLASSICS	CD 1	Introduction to the Classics
	CD 10	Introduction to the Romans, Track 1, beginning of track to 26:20 (26 mins., 20 secs.)
	CD 14	Introduction to Roman Literature, Track 1, beginning to 9:35, 19:24-21:16, 23:55-25:06
AENEID	pp. 374-383	Afterword to the <i>Aeneid</i>
Study Guide	Sophomore Welcome Week	

🔑 **Key Points** The Classics Conference CDs, while optional, provide an excellent introduction to the study of the Classics. Important concepts laid out therein are the Roman ideas of:

⊕ **Fatum** (“fate”), and Rome’s founding as necessitated by fate

⊕ **Carthage vs. Rome**

⊕ **Pietas** (sense of duty or responsibility to the gods, family and country). Doing and offering all things for the greater glory of Rome. Pius, which is used to describe Aeneas, can thus mean “dutiful.”

⊕ **Imperium** (command or empire)

⊕ **Suffering for the sake of Rome**

⊕ **Virtus** (manliness/valor, from the Latin word “vir” meaning man)

⊕ **Honor and suicide**

⊕ **Rome’s founding and imperium** as divinely sanctioned. Rome’s mission: “Spare the conquered and tame the proud.”

⊕ **The Romans versus the Greeks**

⊕ **(Roman unity and “virility,” versus Greek disunity and “versatility”)**

⊕ **Stoicism and the control of passions**

⊕ **Divine roots of Rome**

🔑 **Key Points**

The Introductory readings for this week are meant to familiarize the student with the background to the *Aeneid*, and to familiarize the student with the general ideas and principles of Virgil and Augustus’ Rome.

**Discuss and Know:**

- The meter of the *Aeneid* (like the *Iliad*, dactylic hexameter). If you take apart one of the lines from either epic, you will find that there will usually be 18 beats (syllables), and that the natural inflection of stressed and unstressed syllables will follow this pattern: (stressed, unstressed, unstressed, stressed, unstressed, unstressed, stressed, unstressed, unstressed, stressed, unstressed, unstressed, stressed, unstressed, unstressed, stressed, unstressed, unstressed.) An example of this in English is the sentence, “Sing to me Muse of the war between Troy and the Greeks of the Parthenon.” If one stresses the underlined segments, no word is stressed unnaturally and the pattern is upheld.
- Students should review, or learn, the characteristics of Homeric epic from 9<sup>th</sup> grade Literature. Many of these characteristics will be the same for the Roman epic, and include:
  - ⊕ The epic is a long, narrative poem, in meter
  - ⊕ The theme of the poem is given in the first line or lines
  - ⊕ Elevated style (i.e. employs the use of Homeric similes)
  - ⊕ Imposing hero (This applies to Aeneas to a certain extent. One of the student’s tasks this semester will be to contrast Aeneas with Achilles and Odysseus.)
  - ⊕ Vast setting
  - ⊕ Much action and many deeds of courage

- ⊕ Presence of supernatural forces
- ⊕ Invocation of the Muses (i.e. “tell me Muse...” and “Sing goddess...”)
- ⊕ Begins “In Medias Res” (In the middle of the story)
- The dates for Virgil (vîr<sup>f</sup> jəɪ), (alternate spelling: Vergil), and his full name: Publius Virgilius Maro.
- Octavius/Augustus Caesar as “master of a Roman world which had known no peace for a hundred years.” As a supporter of the arts and subtle promoter of his imperial regime, he was also patron of *Aeneid* (he paid for its composition).
- The Trojan founder of Rome, Aeneas (ĭ-nĕ<sup>f</sup> əs).
- The necessity of Rome’s founding. Fatum had decreed that Rome be founded, and that Rome one day be a great empire. The whole epic is written from the perspective of looking back to the founding of Rome, with the empire already being achieved.
- The difficulty of Rome’s founding. Aeneas will suffer much, and Rome’s founding will involve sacrifice and toil on his part.
- The *Aeneid* as Rome’s “national epic.” Note how late in Roman history this epic is being composed, and contrast this with the *Iliad* and *Odyssey*, which were composed much earlier in the Greeks’ history.
- The *Aeneid* as imitation of the *Iliad* and the *Odyssey*. The first half of the *Aeneid* is like the *Odyssey*, and the second half is like the *Iliad*. Virgil makes the epic his own, however, he is not only “copying” Homer. His Latin verse is beautifully crafted, his imagery is vivid and descriptive, and many of his themes are thoroughly Roman (pietas, imperium, and virtus for example).
- Roman superstition will play a great part in both the literature and history readings for this school year. The student should keep in mind how frequently the Romans rely on signs or omens for making big decisions.
- For parents, the book-by-book outlines of each book of the *Aeneid* on pp. 387-389 are a helpful reference. There are also descriptions of characters in the *Aeneid* on pp. 389-393.
- Both parent and student should familiarize themselves with the map on p. 372 of the book.

Notes



WEEK 1		
<b>AENEID</b>	<b>BOOK I</b>	Aeneas' task. Juno's anger. Juno convinces Aeolus to hinder Aeneas. Aeneas lands at Carthage. Venus' appeal to Carthage. The murals of the fall of Troy in Juno's temple. Dido pities the Trojans. Her love for Aeneas.
<b>CLASSICS</b>	<b>CD 15</b>	Beginning to 12:50
<b>Study Guide</b>	<b>Aeneid</b>	Week One Questions
<b>Paper Topic</b>	<b><i>Give and explain three themes or ideas that you have seen in the Aeneid so far. Provide examples of each theme or idea.</i></b>	

### 🔑 Key Points

The epic opens "in medias res," in the middle of Aeneas' wanderings from Troy. Juno is angry for numerous reasons: she still remembers losing in Paris' judgment of the beauty of the goddesses, and she still therefore hates the Trojans. In addition, her favorite city, Carthage, is destined to be conquered and swallowed up by Rome. Juno decides that she will try to stop the fated events from happening. She asks Aeolus, god of the winds, to stir up a great storm against the Trojans. He complies, and as the storm rages, we catch our first glimpse of Aeneas.

Aeneas does not appear courageous or stout-hearted in the midst of the storm. Nor does he have Achilles' wrath or Odysseus' "many ways." He is sorrowful, overcome by the toil that he and his wandering people have had to face. He prays to the gods, and wishes that he had perished in the Trojan War. Virgil is showing us a different kind of hero; not a "wimpy" one, but one who has had to see much of war, destruction and weariness. Aeneas also has a great task still ahead of him. "To found the Roman people so titanic an effort was needful" (I.39).

Neptune, god of the sea, is not happy that the storm has been unleashed without his permission. He calms the storm, and allows Aeneas and his remaining seven ships to land on the north African coast (the coast of Libya). Aeneas and his men hunt and explore this territory.

Meanwhile, Venus, Aeneas' mother, approaches Jupiter (also known as Jove) and asks him if he has forgotten about her son. Jupiter answers that he has not, and then he reveals the futures of Aeneas and Rome to Venus. In this first prophecy, we see the future founding and tranquility of Rome as the Roman reader at the time of Augustus would know it.

While Aeneas is out exploring, he meets his mother, who is disguised as a huntress. She tells him about the queen of Carthage, Dido. Dido's husband had been killed by her brother, and she was forced to flee to this new land. Immediately, Dido and Aeneas have something in common: they are refugees who are trying to build new cities in new lands. Aeneas then sees Carthage from a distance. The whole city is alive with building projects. The government is being established, theaters are being built, and everything important in a city is being tended to. Aeneas then sees a large temple, and, approaching it, realizes that it has murals that depict the Trojan War. He weeps, seeing his slain family and friends, and comments on the fact that everyone knows about the fall of his city.

Venus disguises Aeneas and his companion in a cloud, so that they can view others without others seeing them. From this invisible point of view, Aeneas first sees Dido. He is then revealed to her and to the Carthaginians, and tells them who he is. Dido then welcomes him and the other Trojans into her palace.

Venus' scheming continues. Not wanting Juno to influence Dido in any way, Venus contrives for Dido to fall in love with Aeneas. If Dido is in love, then Venus can have control over her. She sends her son Cupid down in the appearance of Ascanius, Aeneas' son. She orders Cupid to charm Dido, and to cause her to fall in love with Aeneas. While Dido entertains the Trojans at a banquet, Venus' trick appears to be working. As the night wears on, Dido falls in love with Aeneas. She then asks him

to recount the whole story of the war and his wanderings.

**Discuss:**

- What epic characteristics can the student already see in Book I of the *Aeneid*?
- How is Aeneas different from Achilles and Odysseus, so far in the story?
- The Study Guide for the *Aeneid* has a list of the Roman names for the gods in Appendix 3. Review these, if necessary.
- Who is Ascanius? Who is Dido?
- Why is Juno angry at the Trojans?
- It is said of Octavius (later Augustus) Caesar that he found Rome brick, and left it made of marble. How could the description of Carthage be an image of Augustus' plans for Rome?

Notes

WEEK 2		
AENEID	BOOK II	Retelling of the Fall of Troy. The arrival of the Trojan Horse. Laocoon's spear and his death. Aeneas' dream of Hector's ghost. Aeneas gathers his family to flee, but loses Creusa.
	BOOK III	Aeneas' escape from Troy. Delos and Pergamum. Other stops. Aeneas meets Scylla and Charybdis and Polyphemus. Dido's passions for Aeneas. Rumor's flight. Aeneas' mission to go on to Italy. The Trojans leave. Dido's death.
CLASSICS	CD 15	12:50 to 43:25 (Book II)
Study Guide	Aeneid	Week Two Questions
Paper Topic	In the Odyssey, Odysseus' "many ways" are presented in a positive light. What role does Greek cunning have in Book II of the Aeneid? Is Virgil's presentation positive or negative?	

**🔑 Key Points**

**Book Two**

Aeneas begins his tale of the fall of Troy. He describes how the Greeks appeared to abandon the Trojan plain, and sail back to their homelands. In actuality, the Greeks had just hid their ships at a nearby island. One thing that the Greeks did leave behind, however, was the wooden horse. The Trojans approached the horse, and were perplexed by it. Some wanted to bring it into the city, while others thought that this was a bad idea. One man, Laocoon, a priest, spoke forcefully against bringing the horse into the city. For emphasis, he even threw his spear into the side of the horse. At this moment, however, a Greek was captured and brought before Priam and the other Trojans that were gathered there. His name was Sinon, and he claimed to have been left behind by the Greeks as a human sacrifice for victory. He tells them that if the Trojans bring the horse into the city, they will win the war. All of this story is a lie, of course; Virgil presents the Greeks, as a whole, as lying and treacherous. The Trojans pitied Sinon, though, and took him and the horse into the city.

Laocoon still believed that the horse should not be taken in, however, and while he was offering sacrifice, a terrible thing happened to him. Two snakes emerged from the water and encircled him. They also grasped his two young sons, and all three met a terrible end. The terrified Trojans interpreted this event as a punishment for Laocoon, for throwing his spear into the horse.

After the horse was brought into the city, the Trojans celebrated. As they slept that night, Sinon signaled to the Greek fleet, and unlatched the door on the horse. Greeks filled the city, and Troy burned in the night. Aeneas was warned by Hector, who appeared to him in a dream, about the events going on in the city. Aeneas awakened, and with a small force of Trojans, tried to defend his city. The fighting carried him to the palace of Priam. There he saw the poor old king try to defend himself and his wife and children from the Greek onslaught. Achilles' son, Pyrrhus (also called Neoptolemus) disgracefully and cruelly killed Priam before his altar and his family. Thus the royal house of Troy was brought to an end.

Aeneas suddenly remembered his own wife (Creusa), father (Anchises) and son (Ascanius/Iulus). He rushed back to his house to gather them together, to flee the city. At first Anchises refused to leave, but when a divine sign appeared on Ascanius' head, he was convinced that the gods would spare and favor his offspring. The four of them then left, with Aeneas carrying his aged father on his back, and holding his son's hand.

Somewhere in the chaos, Aeneas lost sight of Creusa. He rushed back into the city to find her, and met her ghost. She had perished in the sack of Troy. Her ghost then tells him, however, to continue

on, and that he will have a new wife and family once he reaches Italy. Weeping, he tried to embrace her in vain. He then returned to the safe spot outside of the city where his family and other Trojans had gathered.

### Book Three

In Book Three, Aeneas recounts his travels from Troy to various countries. The constant themes of this book are a) the wanderings of Aeneas and b) the prophecies that guide him to Italy. Aeneas attempts to establish cities in the various countries that he travels to. Each time, terrible omens convince Aeneas that he has founded his city in the wrong place. Aeneas then receives a series of prophecies that each gradually reveal to where he should be sailing: to "Hesperia," Italy. He is also told what signs will identify their new land. Some omens that the students should remember are that he will see a white sow with thirty piglets, and his men will be so hungry that they will be forced to eat their own tables.

With direction of various oracles and prophecies, Aeneas and his men come very close to Italy. They land in Sicily, near Mount Aetna, and their experience there echoes that of Odysseus. They come upon a Greek man, wearing tattered clothing. He was left behind, he tells them, by Odysseus (Ulysses), and has been hiding from the Cyclopes in terror. The reader automatically thinks of treacherous Sinon, and wonders how the Trojans will deal with this man. Anchises shows the man mercy, however, and the Trojans take him with them on their ship. Just as blinded Polyphemus and the other Cyclopes appear on the horizon, the Trojans steal away on their ships. Aeneas ends his story with one sad detail: at Drepanum, in Sicily, Anchises passed away.

### Discuss:

- Virgil's presentation of the Greek character
- Pyrrhus' cruelty. What would his father have thought of his conduct? Why are Pyrrhus' actions especially evil? Is the simile of the snake an apt one?
- The close relationship and theme of fathers and sons in the *Aeneid*. How is this theme represented by Aeneas' actions as he and his family flee Troy?
- The Romans were very superstitious and always looked for signs and omens. What kinds of signs appeared in Books II and III?
- How do you think Aeneas handles his duty of founding a new city? Does he listen to the oracles and prophecies? Does he complain about his numerous "false starts" in founding various cities?
- Anchises' role. Do you see any significance in his passing away at the end of Book III?

Notes

WEEK 3		
AENEID	BOOK IV	Dido's passion for Aeneas. Rumor's flight. Aeneas' mission to go on to Italy. The Trojans leave. Dido's death.
	BOOK V	The Trojans make for Sicily. They sacrifice and hold games. Aeneas' vision of Anchises. Palinurus' death.
Study Guide	Aeneid	Week Three Questions
Paper Topic	Could Dido have avoided falling in love with Aeneas? Do not say "in some ways yes, but in other ways no." Give proof to back up your statement.	

**🔑 Key Points**

**Book Four**

By this time, Dido is completely overwhelmed by her love for Aeneas. Virgil describes her state as one of irrationality: she has lost control over herself, and she wanders the streets of her city, obsessed with the thought of Aeneas. Her sister Anna does not help the situation, but urges Dido to forsake the vow she had made to her deceased husband—that she would not remarry—and marry Aeneas. Venus and Juno observe the situation, and make a pact to bring Aeneas and Dido together.

Rumor, personified as a monster, begins to fly around Carthage. As Dido's obsession worsens, building on the city comes to a halt. Aeneas appears to forget his mission, and settles down to life with Dido.

King Iarbas, an African king who had proposed to Dido, becomes outraged. He prays to Jove in anger, and is very upset that his offer was rejected, while Aeneas' was accepted. Jove hears him, and decides to remind Aeneas of the purpose of his travels. He sends down Mercury to admonish Aeneas that he should be sailing to Italy.

Aeneas accepts this message and inherently knows that he must leave Dido. Dido does not receive this news very well at all: she first pleads with Aeneas, then grows angry with him. She soon becomes consumed by anger and desperation, especially when she sees that Aeneas and his men are boarding their ships. She asks Anna to help prepare a pyre for all of Aeneas' things, and for the things that they shared. Anna is deceived as to Dido's real plans for the pyre: that morning, Dido climbs upon it and kills herself with a sword. Before dying, though, she makes a dying prayer that her people and Aeneas' people never have peace, and that an avenger rise up from the Carthaginians to punish the Romans. Since she is taking her life before it is time, she has difficulty dying; Juno, pitying her, sends down Iris to release Dido to the underworld. Thus the love affair of Aeneas and Dido ends with death and hatred.

**Book Five**

As Aeneas sails away from Carthage, he sees the light of fire in the distance, but does not know what causes it. He and his men leave Carthage and Dido behind, but they soon encounter a storm. Palinurus, Aeneas' pilot, advises that they come into port at Sicily. There is a Trojan who rules there, and they will be received well.

Aeneas agrees, and also notes that this will give him a chance to visit his father's grave (at nearby Drepanum) and offer his rites there. The Trojans mourn Anchises, and Aeneas offers sacrifices at his tomb. Then the Trojans, both those in Sicily and those wandering with Aeneas, celebrate funereal games. The men take part in a boat race, footrace, and other events. While these spectacles are going on, the Trojan women are still at Anchises' tomb. Juno then hatches a plan to stop the Trojans. She sends Iris down, who assumes the form of one of the women. In this appearance, Iris urges the women to burn the ships, and thereby make an end to their journeying. The women, tired of the hard travels and the wandering, and stirred up by Iris, agree. Aeneas's men see the smoke, though, and a storm sent by Jove quenches the flames. Aeneas then is perplexed as to what to do next. One of the

Trojan elders recommends that they leave some of the weaker, more elderly or infirm people behind in Sicily, as well as those who did not want to go on to Italy. Anchises appears to Aeneas in a dream and approves of this plan. He also tells him something very important: when Aeneas leaves Sicily, he will need to take a trip to the underworld (Hades).

The Trojans rebuild the ships, feast together, and leave Sicily with a smaller force. While they are close to reaching their goal, though, one more sad event happens to the Trojan force: Palinurus the pilot, made drowsy by the Lord of Sleep, falls into the water and drowns.

**Discuss:**

- The effect that Dido's obsessive love had on a) herself b) her family c) her city. How is her tale a parable of the toll that uncontrolled desire can take on a person, and those around them?
- What do you think Aeneas' "forgetfulness" of his mission says about his character or his wishes?
- Do you think the plans of Venus turned out in the way that she expected?
- How does Dido's wish come back to impact Romans, later in their history (you will study more about this later)?
- Do you sympathize with the Trojan women, when they set fire to the ships?

Notes