



A ROMAN ROADS MEDIA Video Course

Old Western Culture

A Christian Approach to the Great Books

THE GREEKS

THE HISTORIES

Herodotus, Thucydides, and Xenophon



Wesley Callihan



Guide to the Art

ABOUT ROMAN ROADS MEDIA



Roman Roads Media combines its technical expertise with the experience of established authorities in the field of classical education to create quality video resources tailored to the homeschooler. Just as the first century roads of the Roman Empire were the physical means by which the early church spread the gospel far and wide, so Roman Roads Media uses today's technology to bring timeless truth, goodness, and beauty into your home. By combining clear instruction with visual aids and examples, we help inspire in your children a lifelong love of learning. As homeschool graduates themselves, our producers know the value of excellent educational tools, and strive to ensure that Roman Roads' materials are of the highest caliber.

ABOUT OLD WESTERN CULTURE

Old Western Culture: A Christian Approach to the Great Books is an integrated humanities course designed to give students an overview of Western culture by studying the great books from a Christian perspective. The video series consists of four courses, designed to be completed over four years:

Year 1: The Greeks

Year 2: The Romans

Year 3: Christendom

Year 4: The Moderns



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Introduction and Overview

How to Use This Course

Old Western Culture: A Christian Approach to the Great Books is a four-year course of study designed for grades 9–12. Each year of *Old Western Culture* is a double-credit literature and social studies course. The four units that make up each year may also be used individually as one-quarter electives.

MATERIALS

- **DVD Lessons.** Instructor Wes Callihan's deep knowledge of the classics and decades of teaching experience are a rich resource for homeschool families.
- **The Great Books.** *Old Western Culture* immerses students in reading the classics themselves rather than just reading about them. Families have several options for acquiring the texts:
 1. Purchase the recommended translations. Visit the *Old Western Culture: The Greeks* page at www.romanroadsmedia.com, and click on the "Books" tab for Amazon links. We highly encourage purchasing the recommended translations for this unit of *Old Western Culture*—*The Landmark Herodotus* and *The Landmark Thucydides*—as they contain valuable maps, timelines, charts, and summaries.
 2. Use copies you already own, even if they're not the recommended translations. Mr. Callihan frequently emphasizes the benefit of referencing multiple translations.
 3. Download ebook versions of the original source texts at romanroadsmedia.com/materials. These digital text versions are not the recommended translations, but they are satisfactory.
- **The Student Workbook.** Purchase a hard copy or download a free PDF at romanroadsmedia.com/materials. The workbook questions allow students to test their understanding of the reading assignments and the lectures. If you can't remember the answer to a video lecture question, visit the section of the DVD menu labeled "Study Question Links," which hyperlinks each video questions to the relevant chapter of the lecture where the question is addressed.
- **Guide to the Art.** This publication extends the curriculum into an exploration of ancient art and more recent artistic responses to the literature.
- **Additional Resources.** Visit romanroadsmedia.com/materials for an up-to-date list of additional resources.

RECOMMENDED SCHEDULE

Old Western Culture is designed to accommodate a traditional nine week-term (for a thirty-six-week school year). A recommended schedule is provided below. We expect the average student to spend one to three hours per day on this course: first completing the assigned readings and answering the workbook questions related to the reading, and then watching the lectures and answering the video questions.

ADDITIONAL ASSIGNMENTS

In addition to the reading, lectures, and workbook questions, students will complete the following:

- **Term Paper.** The lists of discussion topics at the end of each lesson in the student workbook is a good place to look for paper topics. Students should also feel free to come up with their own original topics as long as they are based on the term's lectures or reading. We recommend a paper length of 750–1,200 words.
- **Final Exam.** Visit www.romanroadsmedia.com/materials to download the most recent final exams. Two options, Exam A and Exam B, are provided. The exams are similar in style and difficulty, but the content varies. Students who score lower than 90 percent on Exam A should take Exam B two days later to help reinforce subject mastery.

AGE LEVEL

In *Old Western Culture* students will encounter mature themes such as paganism, sexual immorality, detailed battle descriptions (mostly in actual reading), and nudity in classical painting and sculpture. We recommend the series for ages fourteen and above, but of course parents will want to consider the maturity levels of their children and decide whether *Old Western Culture* will be appropriate.

A NOTE ABOUT SPELLING

Most of the painting titles in this booklet reference names transliterated from Latin, while the student workbook uses transliterations based on the Greek spellings. Both variations are acceptable and students are free to use whichever they prefer.



RECOMMENDED NINE-WEEK SCHEDULE

Color Key: Watch Lectures Answer Workbook Questions Read Texts Complete Additional Assignments

WEEK	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
1	Lecture 1 Video Questions	<i>Herodotus</i> , Book 1	Lecture 2 Video Questions	<i>Herodotus</i> , Book 2	<i>Herodotus</i> , Book 3
2	<i>Herodotus</i> , Book 4	Reading Questions	Lecture 3 Video Questions	<i>Herodotus</i> , Book 5	<i>Herodotus</i> , Book 6*
3	Reading Questions	Lecture 4 Video Questions	<i>Herodotus</i> , Book 7* Reading Questions	Lecture 5 Video Questions	<i>Herodotus</i> , Book 8
4	<i>Herodotus</i> , Book 9	Reading Questions	Lecture 6 Video Questions	<i>Thucydides</i> , Book 1 Reading Questions	Lecture 7 Video Questions
5	<i>Thucydides</i> , Book 2	Reading Questions	Lecture 8 Video Questions	<i>Thucydides</i> , Book 3	<i>Thucydides</i> , Book 4
6	<i>Thucydides</i> , Book 5	Reading Questions	Lecture 9 Video Questions Paper: Thesis Statement Due	<i>Thucydides</i> , Book 6	<i>Thucydides</i> , Book 7
7	<i>Thucydides</i> , Book 8	Reading Questions	Lecture 10 Video Questions	<i>Xenophon</i> , Books 1–2	<i>Xenophon</i> , Books 3–4
8	<i>Xenophon</i> , Books 5–6	<i>Xenophon</i> , Book 7	Reading Questions	Lecture 11 Video Questions	Lecture 12 Video Questions Paper: Draft Due
9	Exam A		Exam B (if score on Exam A is below 90%)		Paper: Final Due

* Assignment differs from those given on DVD. Follow this schedule.



Lesson 1

Overview of Greek History



The Acropolis at Athens

Leo von Klenze, AD 1846, oil on canvas, 147 x 102 cm.

Leo von Klenze, a German neoclassical architect and painter, was one of the most prominent figures in the Greek Revival architectural movement that swept through Northern Europe and the United States in the late 18th and early 19th centuries. The architectural legacy of the Greek Revival movement is particularly striking in Germany and the United States, where the style of classical Greek religious architecture is clearly visible in numerous government buildings and public structures such as the U.S. Supreme Court building in Washington, D.C., and the Brandenburg Gate in Berlin. In each country, the classical allusion to the ancient world added gravitas to a sense of national pride and civic virtue.



Lesson 2

Herodotus I: The Story of Croesus



Croesus Shows Solon His Wealth

Frans Francken II, c. AD 1620, oil on copper, 55 x 72.5 cm.

As the most famous member of a family of prolific Flemish painters, Frans Francken II was extremely popular in his own lifetime. He preferred to paint on panel or copper, and was renowned for his finely crafted paintings of historical and mythological themes that often conveyed a moral lesson. In this scene drawn from the account in Herodotus, Croesus shows off his great wealth in a story that reminds us of King Hezekiah's foolish pride. Croesus thinks that Solon, the wise lawmaker of Athens, will call him the happiest man in the world on account of his wealth and power, but Solon says that he can't call a man happy unless he has "seen his death." When the hubris of Croesus does indeed catch up with him, his demise sets in motion the rise of Greco-Persian hostilities.



Lesson 3

Herodotus II: Stories of Egypt



Burial Mask of Tutankhamun Egyptian, c. 1323 BC, gold and other materials

In Book II of *The Histories*, Herodotus launches into a lengthy digression on the cultural practices of the Egyptians, including a detailed explanation of Egyptian mummification and burial practices. Among the most famous relics of the time are artifacts from King Tut's tomb, which have been exhibited around the world since the nearly intact site was discovered in 1922.

Tutankhamun was just nine when he became Pharaoh of Egypt. He ruled from around 1332–1323 BC. The vulture's head and cobra on the headdress indicate his rule over Upper and Lower Egypt, respectively. This funerary mask is made of made of 11 kg (24.5 pounds) of solid gold inlaid with colored glass, semiprecious stones (quartz, carnelian, lapis lazuli, obsidian, green feldspar), and a type of ceramic known as faience.



Lesson 4

Herodotus III: Beginning of the War & Marathon

**Detail of
Archers' Frieze
Persian, c. 510
BC, glazed
siliceous bricks,
4.75 x 3.75 m.**

This depiction of two men with lances is a detail of the archers' frieze from a palace in Susa, now the modern Iranian town of Shush. It is believed to be a depiction of the royal guards of Darius I (522–486 BC), whom Herodotus called “the immortals.”

The Persian craftsmen used a cloisonné-type technique, molding low-relief quartz-based

bricks with partitions to separate various glaze colors. Although the technique is different, the frieze was probably inspired by similar Babylonian brickwork, exemplified by Nebuchadnezzar II's Ishtar Gate.





Lesson 5

Herodotus IV: Battle of Thermopylae



Leonidas at Thermopylae

Jacques-Louis David, 1814, oil on canvas, 395 x 531 cm.

David (1748–1825), the preeminent painter of the French Neoclassical movement, eschewed the excesses of the Rococo period for a more classical style characterized by simplicity, austerity, and greater emotion. We see that emotion in *Leonidas at Thermopylae*, which depicts the Spartan king and his troops preparing for their fateful battle against the invading Persian army. Some soldiers embrace before meeting their death, and in the top left corner one carves in the rock wall: “Go, passer-by, to Sparta tell/Obedient to her law we fell.” Georges Rouget, David’s pupil, collaborated with him on the painting, which took fifteen years to complete.



Lesson 6

Herodotus V: Salamis & the End of the Wars



Battle of Salamis

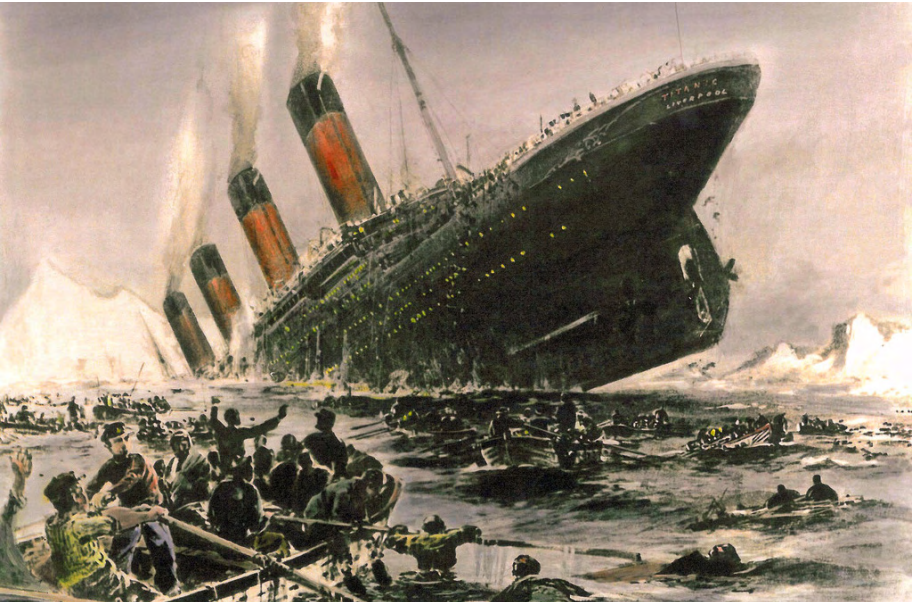
Wilhelm von Kaulbach, oil on canvas, AD 1868, over 30 ft. long

A member of the Düsseldorf School of the German Romantic Movement, Wilhelm von Kaulbach (1805–1874) was noted for both massive murals and more portable book illustrations. His last large work was the dramatic and passionate *Battle of Salamis*, which is more than thirty feet long. While highly allegorized in von Kaulbach's painting, the *Battle of Salamis* marked a turning point in ancient naval strategy with regard to the strategic use of the highly maneuverable Greek triremes.



Lesson 7

Thucydides I: Introduction



Titanic Sinking Willy Stöwer, 1912, engraving

German illustrator Willy Stöwer (1864–1931) was best known for his nautical paintings, including depictions of historical maritime events. He created this iconic image of the Titanic for a German magazine shortly after it sank in 1912. As Thucydides demonstrates in the Athenian reaction to the news of the Sicilian Campaign, social and cultural responses to disasters, national insecurity, and social upheaval are predictable because human nature does not change. Though nations, wars, and technology evolve, Thucydides offers his work as a “possession for all time...[to] those inquirers who desire an exact knowledge of the past as an aid to the understanding of the future, which in the course of human things must resemble if it does not reflect it...”



Lesson 8

Thucydides II: Early Years, Pericles, & the Plague



Declaration of Independence

John Trumbull, 1819, oil on canvas, 366 x 548.5 cm.

This 12-by-18-foot depiction of the five drafters of the Declaration of Independence presenting the document to the Continental Congress shows forty-two of the fifty-six men who signed the document. An altered version appears on the back of the two-dollar bill. John Trumbull (1756–1843) painted many of the figures from life, and only omitted some of the signers because he was unable to obtain their likenesses. The founding fathers conscientiously rejected the mistakes of Greek democracy in the framing of our government, relying instead on the model of the Roman Republic in numerous areas.



Lesson 9

Thucydides III: Mytiline, Exile, Revolution



Surrender of Cornwallis at Yorktown

John Trumbull, 1797, oil on canvas, 35.2 x 55.3 cm.

We again see Trumbull's penchant for Revolutionary scenes in this depiction of British Lieutenant General Lord George Cornwallis's surrender after the decisive American victory at the Battle of Yorktown, Virginia. The son of the governor of Connecticut, Trumbull was a Harvard graduate who had served as a soldier in the war from 1776–77. In 1780, while studying painting in London under Benjamin West, he was imprisoned for seven months in retaliation for the hanging of a British officer in New York.



Storming of the Bastille and arrest of the Governor M. de Launay, July 14, 1789

Anonymous, date unknown, oil on canvas, 58 cm. x 73 cm.

Although this anonymous painting shows the Bastille towering over the scene, recent analysis of the site suggests that the former medieval fortress was comparable in height to other buildings in the neighborhood. Perhaps the painters exaggerated its size to portray the sense in which the famous prison loomed large in the consciousness of the French people as a symbol of royal tyranny. The fall of the Bastille marked the beginning of the French Revolution. Though separated by more than two thousand years of history, Thucydides' commentary on the nature of revolution in Book III could have been a firsthand description of the French Revolution.



Greek Fire, miniature in the *Madrid Skylitzes*

Unknown South Italian Artist, c. AD 1150-75, tempera on vellum

Late 11th-century Greek historian John Skylitzes' *Synopsis of Histories* is the text of the *Madrid Skylitzes*, the only surviving illustrated manuscript of a Greek chronicle. The 574 surviving miniatures include both Byzantine and Western styles as well as Islamic influences that indicate a very diverse group of artists suggesting an origin in ethnically diverse and culturally vibrant Norman Sicily, possibly at the Monastery of San Salvatore in Messina. This image depicts a Byzantine weapon commonly known in



English as Greek fire—the secret weapon of the Byzantine navy that saved the city of Constantinople from more than one Arab siege during the last days of the Eastern Roman Empire. Details of the incendiary formula were so closely guarded that they have been lost to history. Greek fire was a liquid substance reported to spontaneously combust on contact with water. It was typically projected from a pressurized nozzle, making it a formidable naval weapon in an era of wooden ships. Although the Byzantines are credited with the invention of true (self-igniting) Greek fire, an intriguingly similar description shows up in Book IV of Thucydides, possibly an early flamethrower prototype used by the Boetians against the city of Delium.



Lesson 11

Xenophon: March of the Ten Thousand



*Alexander taming
Bucephalus*
François
Schommer,
1850-1935

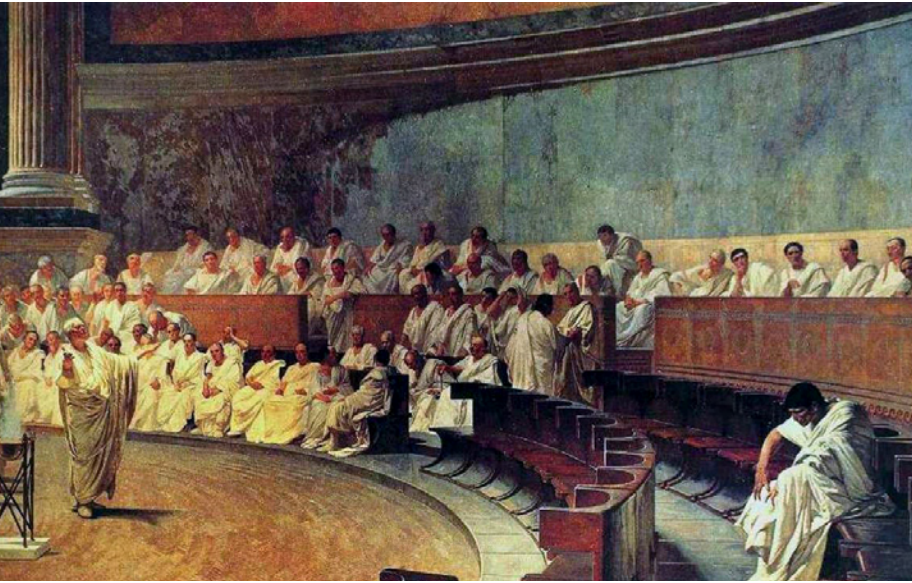
Bucephalus, the legendary horse of Alexander the Great, is one of the most famous horses in history. According to the Roman historian Livy, Alexander singlehandedly tamed the massive animal when he was only twelve years old. In a show of great perceptiveness, Alexander noticed what none of the king's men did—that the wild horse was scared of his own

shadow. To everyone's astonishment, Alexander was able to mount the horse by turning him toward the sun and speaking soothingly. Alexander named the city of Bucephalus in honor of his horse after it died of battle wounds in 326 B.C.



Lesson 12

The Lessons of Greek History



Cicero Denounces Catiline
Cesare Maccari, AD 1889, fresco

Between 1882 and 1888 Cesare Maccari (1840–1919) painted a series of scenes of the ancient Roman Senate in the Palazzo Madama, the seat of the modern Italian Senate. The most famous, *Cicero Denounces Cataline*, depicts the eloquent oration of Cicero, the consul of Rome, and the defeated posture of Catiline, a senator who had plotted to overthrow the Roman government. Maccari captured the emotional power of the scene, but also made some errors. The setting is wrong: the Senate actually met in a different location, and the ages of the two main characters are inaccurately portrayed: Cicero was actually forty-three at the time and Catiline was two years older.





Bataille de Fleurus
Jean Baptiste Mauzaisse,
1837, oil on canvas,
465 × 543 cm.

In 1833 King Louis Philippe I ordered the founding of the Museum of the History of France at the Palace of Versailles. Thirty-three large canvasses depicting great episodes in French military history were commissioned to be placed in chronological order in the Hall of Battles. Mauzaisse (1784–1844), who specialized in battle scenes and portraits, had earlier decorated several ceilings in the Louvre. His painting of the June 26, 1794 Battle of Fleurus, the decisive campaign of the Flanders Campaign during the French Revolutionary Wars, depicts General Jean-Baptiste Jourdan leading the army of the First French Republic. As discussed in lesson 12, the late 19th and early 20th Centuries has been called the “Age of Revolution” on account of the numerous violent and unrestrained overthrows of power that time and again demonstrate the perceptiveness of Thucydides’ commentary on the revolution in Corcyra.



Comprehensive List of Artwork in *The Greeks: The Histories*

Delve deeper into art history by exploring more of the works used to illustrate the lectures in *Old Western Culture*. The list below reflects the sequence in which the images are presented in the lessons.

Lecture 1: Overview of Greek History

Reconstruction of the Acropolis, Leo von Klenze, AD 1846

Persian Archers,

Leto and Python, Thomas Bulfinch, AD 1897

Acropolis Restored, William Smith, AD 1882

Darius in Persepolis, stone relief, c. 330 BC

Lecture 2: Herodotus I: The Story of Croesus

The Abduction of Europa, Rembrandt Harmenszoon van Rijn, AD 1632

Candaules Shows His Wife to Gyges, William Etty, AD 1820

Croesus Shows Solon His Treasures, Frans Francken II, 17th century AD

Solon and Croesus, Gerard van Honthorst, AD 1624

Croesus on the Funeral Pyre, Alfred Church, AD 1891

Lecture 3: Herodotus II: Stories of Egypt

Nun Raises the Sun, *Book of the Dead*, 1050 BC

Egyptian Mummy, c. 3rd–2nd century BC

Tutankamen's Burial Mask, Egyptian, c. 1323 BC

Paris and Helen (Detail), Jacques-Louis David, AD 1788

Head of Leda, Leonardo da Vinci, c. AD 1504–1506

Sethos, stone relief, Abydos, Egypt

Lecture 4: Herodotus III: Beginning of the War & Marathon

Archers' Frieze in Darius' Palace, Persian, c. 510 BC

Phedippides, Luc-Olivier Merson, AD 1869

Lecture 5: Herodotus IV: Battle of Thermopylae

Alexander Sarcophagus (Detail: Alexander), Hellenistic, late 4th century BC

Leonidas at Thermopylae, Jacques-Louis David, AD 1814

Lecture 6: Herodotus V: Salamis & the End of the Wars

Battle of Salamis, Wilhelm von Kaulbach, AD 1868

Lecture 7: Thucydides I: Introduction

Leto on Delos, Giulio Romano, 16th century AD

First Battle of Bull Run, chromolithograph, Kurz & Allison, AD 1889

Titanic Sinking, Willy Stower, AD 1912

Lecture 8: Thucydides II: Early Years, Pericles, & the Great Plague

Declaration of Independence, John Trumbull, AD 1819

Bust of Pericles, Roman copy after a Greek original from c. 430 BC

Plague in an Ancient City, Michael Sweerts, c. AD 1652-1654

Triumph of Death, Pieter Brueghel the Elder, c. AD 1562

St. Macarius of Ghent Giving Aid to the Plague Victims, Jacob van Oost II, AD 1673

Justinian I, Mosaic from San Vitale, before AD 547

Lecture 9: Thucydides III: Mytiline, Exile, Revolution

The Heracles Papyrus Fragment, Oxyrhynchus Papyrus 2331, 3rd century AD

Storming of the Bastille, Anonymous, date unknown

Representation of the Declaration of the Rights of Man and of the Citizen in 1789,

Jean-Jacques Le Barbier, c. AD 1789

Run on the Tuileries on 10 Aug. 1792, Jean Duplessis-Bertaux, AD 1793

Execution of Louis XVI, Isidore-Stanislas Helman, AD 1793

Portrait of Maximilien de Robespierre, Unknown, c. AD 1790

Surrender of Cornwallis at Yorktown, John Trumbull, AD 1797

Robespierre Guillotining the Executioner, Illustration from *La Guillotine en 1795*

by H. Fleischmann, 18th century AD

The Charge of Missolonghi (Detail), Theodoros Vryzakis, c. AD 1830

1848 Revolution in Berlin, Unknown, c. AD 1848–1850

Battle of Mentana, T. Rodella, c. AD 1880

Street Demonstration on Nevsky Prospekt, Viktor K. Bulla, July 4, AD 1917

Lecture 10: Thucydides IV: Sicilian Campaign & the Downfall of Athens

Sea Battle Near Syracuse, Unknown

Destruction of the Athenian Army in Sicily, H. Vogel, 19th century AD

Lecture 11: Lesser Epics: Xenophon: March of the Ten Thousand

Alexander Taming Bucephalus, F. Schommer, 19th century AD

Xenophon and the Ten Thousand Hail the Sea, John Steeple Davis, c. late 19th century AD

Temple of Artemis, Hellenistic

Lecture 12: The Lessons of Greek History

Battle of Fleurus, June 26, 1794, Jean Baptiste Mauzaisse, AD 1837

Cicero Denounces Catiline, Cesare Maccari, c. AD 1888



Solon and Croesus

Gerhard von Honthorst, 1624, oil on canvas, 169 x 210 cm.

The Histories is the third installment in *The Greeks*, year one of *Old Western Culture*. In this unit, students will learn about Herodotus, “The Father of History,” as they read his masterpiece, *The Histories*. They will study Thucydides’ *History of the Peloponnesian War* and its forays into the earliest expressions of political philosophy. And they will read Xenophon’s *Anabasis*, which reads like a novel as it chronicles the march of ten thousand Greek soldiers on their treacherous journey home through enemy territory. Experience Wesley Callihan’s contagious enthusiasm for learning as he summarizes, expositos, and draws connections from the texts.



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