



A ROMAN ROADS MEDIA *Video Course*

## Old Western Culture

*A Christian Approach to the Great Books*

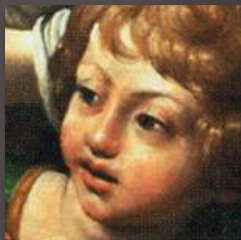
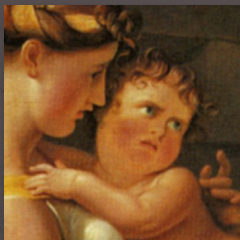
# THE ROMANS

# THE AENEID

*Vergil and  
Other Roman Epics*



Wesley Callihan



*Guide to the Art*

## ABOUT ROMAN ROADS MEDIA



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: Early Moderns



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## Introduction and Overview

### How to Use This Course

*Old Western Culture* is a four-year curriculum covering the Great Books of Western Civilization. The four years are divided into *The Greeks*, *The Romans*, *Christendom*, and *Early Moderns*. For centuries, study of the Great Books lay at the heart of what it meant to be educated. It was the education of the Church Fathers, of the Medieval Church, of the Reformers, and the Founding Fathers of the United States. It is a classical, Christian, integrated humanities curriculum created with the purpose of preserving a knowledge of the books and ideas that shaped Western Civilization. *Old Western Culture* is a high-school curriculum intended for grades 9–12 (age 14 and up). Adults will also be engaged by and benefit from the series.

### 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 under the “Reading” header, and then watching the lectures and answering the video questions under the “Lecture” header.

### Materials

- **DVD Lessons.** Instructor Wes Callihan’s deep knowledge of the classics and decades of teaching experience are a rich resource for home-school 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. Find a list, including Amazon links, under the “Books” link at [romanroadsmedia.com](http://romanroadsmedia.com).
  2. Use copies you already own, even if they’re not the recommended translations. Mr. Callihan frequently emphasizes the benefit of referencing multiple translations. To facilitate the use of multiple translations, all references are given by line or section number rather than page number. We generally use the original Latin line numbers, which many translations display as a range at the top of the page, rather than in the side margins.

3. Download ebook versions of the original source texts at [romanroadsmedia.com/materials](http://romanroadsmedia.com/materials). These digital text versions are usually not the recommended translations, but see note above regarding the benefit of multiple translations.

- **The Student Workbook.** Purchase a hard copy, or download a PDF at [romanroadsmedia.com/materials](http://romanroadsmedia.com/materials). The workbook questions allow students to test their understanding of the reading assignments and the lectures.
- **Guide to the Art.** This insert included with every DVD extends the curriculum into an exploration of ancient art and more recent artistic responses to the literature.
- **Additional Resources.** Visit [romanroadsmedia.com/materials](http://romanroadsmedia.com/materials) for an up-to-date list of additional resources.

### Additional Assignments

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

- **Term Paper.** Students may choose any topic of interest from the readings or lectures. We recommend a paper length of 750–1,200 words.
- **Final Exam.** Visit [www.romanroadsmedia.com/materials](http://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.

# Recommended Nine-Week Schedule

Key: Watch Lectures

Answer Workbook Questions

Read Texts

Complete Additional Assignments

WEEK	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
1	Lecture 1 Lecture Questions	Lecture 2 Lecture Questions	Aeneid, Book 1	Reading Questions	Lecture 3 Lecture Questions
2	Aeneid, Book 2	Aeneid, Book 3	Reading Questions	Lecture 4 Lecture Questions	Aeneid, Book 4
3	Reading Questions	Lecture 5 Lecture Questions	Aeneid, Book 5	Aeneid, Book 6	Reading Questions
4	Lecture 6 Lecture Questions	Aeneid, Book 7	Aeneid, Book 8	Reading Questions	Lecture 7 Lecture Questions
5	Aeneid, Book 9	Aeneid, Book 10	Reading Questions	Lecture 8 Lecture Questions	Aeneid, Book 11
6	Aeneid, Book 12	Reading Questions	Lecture 9 Lecture Questions Paper: Thesis Statement Due	Metamorphoses, Book 1	Metamorphoses, Book 8
7	Metamorphoses, Book 10	Reading Questions	Lecture 10 Lecture Questions	Metamorphoses, Book 11	Metamorphoses, Book 15
8	Reading Questions	Lecture 11 Lecture Questions	Lucretius, Lucan, and Statius	Lecture 12 Lecture Questions	Paper: Draft Due
9	Exam A		Exam B (if Exam A score is below 90%)		Paper: Final Due



## Lesson 1

### Overview of Roman History



#### *Proclaiming Claudius Emperor*

Sir Lawrence Alma-Tadema, AD 1867, oil on panel, 46.8 × 60.7 cm.

Dutch-born Lawrence Alma-Tadema was noted for depicting textures and reflective surfaces. His skill at rendering marbles such as the steps seen here, earned him the nickname the “marbellous painter.” Although Alma-Tadema’s realism fell into disfavor as post-impressionism, fauvism, and other abstract schools of art gained popularity, Hollywood saw the value of his meticulous attention to architectural accuracy. His paintings were used as source material for films including *Ben Hur* (1926), *The Ten Commandments* (1956), *Gladiator* (2000), and even *The Lion, The Witch, and the Wardrobe* (2005), in which they inspired the interior of Cair Paravel.



## Lesson 2

### Introduction to the Aeneid

#### *Aeneas and Anchises*

Leonello Spada,  
c. AD 1615, oil on  
canvas, 195 × 132 cm.

As Troy burns, Aeneas leads his son and aged father out of the city to safety. Notice the household gods that his father carries. In this single painting, Spada represents the Roman ideal of *Pietas* in three important ways: filial piety towards Aeneas' father (past), piety towards the gods (present), and duty to fate through Aeneas' son Ascanius, whose progeny is destined to found Rome (future). Aeneas is fated to found Rome



and bound by sacred duty to fulfill that destiny in the face of great odds (Juno's wrath) and powerful temptation (Dido). The sad-eyed Creusa, the wife of Aeneas, points the way to safety but does not herself survive the flight. Leonello Spada was a follower of Caravaggio, whose characteristic *chiaroscuro* technique—a strong contrast of light and dark to help create the illusion of depth—is emulated here. Although there is a story that Spada posed, perhaps unwillingly, for Caravaggio's *Death of John the Baptist*, it is unclear whether the two ever actually met.



## Lesson 3

### *Aeneid* I: Rome Is an Idea



#### *Aeneas Relating to Dido the Disasters of Troy*

Pierre-Narcisse Guérin, c. AD 1815, oil on canvas, 292 × 390 cm.

Queen Dido of Carthage presents the greatest temptation that stands between Aeneas and his destiny. In this painting, Aeneas relates the story of his wanderings to Dido, who is in that moment falling in love with him as Cupid's darts pierce her heart at the instigation of both Venus and Juno. Though the name of Paris-born Pierre-Narcisse Guérin is not well known today, he was lauded in his own time. In 1796 he was one of three painters to win the prestigious Prix de Rome scholarship for art students. Though plagued by ill health throughout his life, forcing him to leave some important works unfinished, Guérin was able to serve as director of the French Academy in Rome from 1822–28, and he was made a baron in 1828. Categorized as a neoclassicist, Guérin's style shifted somewhat throughout his career. Here we see a more sensual style than in his earlier works, in keeping with the fashion of the time.



## Lesson 4

### *Aeneid* II: The Fall of Troy and the Wanderings of Aeneas



#### *Captive Andromache*

Frederic Leighton, c. AD 1886–8, oil on canvas, 292 × 390 cm.

Some standing by,  
Marking thy tears fall, shall say, “This is she,  
The wife of that same Hector that fought best  
Of all the Trojans when all fought for Troy.”

When British painter Frederic Leighton’s *Captive Andromache* was exhibited at the Royal Academy, these lines from the *Iliad*, translated by Elizabeth Barrett Browning, accompanied it. Robed in black, Hector’s widow stands sad and still and solitary while clusters of brightly clad people work and socialize around her. While artists more typically make the brightest spot in the painting the focus, Leighton draws our eyes to the darkest. Our hearts, too, are drawn in, sympathizing with Andromache’s grief.



## Lesson 5

### *Aeneid* III: The Tragedy of Dido



#### *The Conversion of Saint Augustine*

Fra Angelico, mid-1430s AD, tempera on panel, 22.5 × 34.5 cm.

This small painting is one of five surviving fragments of a larger work. Although a number of theories have been proposed about the subject, scholars now generally agree that it depicts Augustine on the brink of his conversion. He and his friend Alypius have just heard the story of St. Antony and of two people who converted after hearing the tale. Here Augustine sits under a fig tree and weeps with shame over his own sin. Soon he would hear a voice that prompted him to read Romans 13:13–14, and he surrendered to Christ. The early Renaissance painter Fra Angelico was born in Tuscany and baptized Guido di Pietro. He was renamed Fra (Brother) Giovanni upon taking his vows as a Dominican friar. *Angelico* was a nickname meaning just what it looks like in English—*angelic*—because he was noted for his piety, humility, cheerfulness, and care for the poor as well as his artistic talent. He reportedly said, “He who does Christ’s work must stay with Christ always.”



## Lesson 6

### *Aeneid* IV: The Underworld

#### *The Punishment of Sisyphus*

Titian, AD 1548 or 49, oil on canvas, 237 × 216 cm.

Like Homer's Odysseus, Aeneas descends into the underworld in Book VI of the *Aeneid*. There he sees Sisyphus, whom the gods have punished for his lifetime of pride, deceit, and murder by condemning him to an eternity of fruitless labor. He was forced to roll a large rock



up a hill, whereupon it would roll down and he would have to begin again. Titian depicts the doomed man carrying the stone with the flames of Hades and demonic beasts in the background. Titian was both highly venerated and highly versatile. Called "The Sun Amidst Small Stars" by his contemporaries (a reference to Dante's *Paradiso*), he was the unrivaled master of the sixteenth century Venetian school of painting for decades, living and working into his eighties or nineties. He experimented with many styles of painting, and his subjects included portraits, landscapes, and biblical and mythological scenes. Titian's greatest legacy and influence on future centuries of painters was his use of color. Choosing a limited palette of pure, saturated hues, and applying them with balance and harmony, he created an unprecedented sense of realism. Titian red, a brownish-orange, is so-called because he often painted women with that color hair.



## Lesson 7

### *Aeneid* V: The Broken Truce and the Shield of Aeneas



#### *Ascanius Shooting the Stag of Sylvia*

Claude Lorrain, AD 1682, oil on canvas, 120 × 150 cm.

French Baroque painter Claude (he is typically referred to by just his first name) was noted for his landscapes such as this painting illustrating a scene from Book 7 of the *Aeneid*. The event portrayed—Aeneas’s son Ascanius shooting Silvia’s pet stag and thus provoking a war with Latium—is almost incidental to the vast and lush vista of trees, architecture, clouds, and distant mountains. This was Claude’s final painting, and was intended as a *pendant*\* to an earlier work, *Aeneas’s Farewell to Dido in Carthago*.

\*Do you remember that term from last quarter? If not, look it up!



## Lesson 8

### *Aeneid VI: The Tragedy of Nisus and Euryalo*

#### *Hector's Departure from Andromache*

Johann Heinrich  
Wilhelm Tischbein,  
AD 1812,  
oil on canvas,  
262 × 210 cm.

In a flashback to Book VI of Homer's *Illiad*, we remember the scene of Andromache tearfully pleading with her husband not to return to the battle. But he knows he must not shrink from his duty. Here we see Hector reaching out to their young son, who shrinks back, clinging to his nurse, because he is frightened by his

father's helmet with its waving plumes. Hector then removes his helmet, takes his son in his arms, prays for Zeus to defend him, and makes his final farewells before riding his chariot back to the battlefield. The artist was a great friend of Johann Wolfgang von Goethe, and the author is the subject of his most famous painting. Because of this relationship, he is sometimes known as Goethe-Tischbein to distinguish him from several other painters in his family. As was typical for artists of his day, Tischbein spent a number of years studying and working in Rome. It was there that his style shifted from Rococo to the Neoclassicism exemplified in this painting.





## Lesson 9

### *Aeneid* VII: Camilla, Juno's Surrender, Death of Turnus



*The Fight between Aeneas and King Turnus, from Virgil's Aeneid*  
Giacomo del Pó, c. AD 1700, oil on copper, 79 × 94 cm.

The overly elaborate style of the Baroque period is exemplified in this painting by Italian Giacomo del Pó. Some have suggested that the style was encouraged by the Roman Catholic Church as a Counter-Reformation measure intended to engage viewers' emotions in depictions of religious themes. But it may be that powerful church leaders of the day were simply caught up in the pomp and drama of Baroque art and architecture. Del Pó made his living among more secular patrons, decorating the homes of the aristocracy in Naples.



## Lesson 10

### Ovid's *Metamorphoses* I



#### *Landscape with the Fall of Icarus*

Pieter Brueghel the Elder, c. AD 1558, oil on canvas mounted on wood, 73.5 × 112 cm.

Did it take you a minute to find Icarus? Brueghel was one of the first artists to engage in genre painting—depictions of everyday life rather than formally posed portraits or illustrations of grand historical events. In this painting, a farmer prosaically plows a field in the foreground while the great mythic figure of Icarus makes a barely noticeable splash. A shepherd and a fisherman also go complacently about their business, either ignorant or uncaring about Icarus's tragic demise. Experts debate whether Brueghel actually painted this image, or if it is a copy. The clearest argument against it being his original work is that Brueghel only used tempera on canvas and oil on panel. Over the past few decades, researchers have used radiocarbon dating, X-rays, electron microscopy, and infrared reflectography to try to solve the mystery.



### *The Flight of Icarus*

Jacob Peter Gowy, AD 1635–37, 195 × 180 cm.

Unlike Brueghel, Gowy give us an Icarus who can't be missed. In the Flemish Baroque painter's most famous work, Daedalus looks on in despair as his son flails out of control as he plunges from the sky. Gowy was a student of Rubens, who created the original sketch for the painting. Oddly, Gowy painted an overcast sky rather than a clear day with a sun bright enough to melt the wax in Icarus' wings.



## Lesson 11

### Ovid's *Metamorphoses* II

#### *Nymphs Finding the Head of Orpheus*

John William

Waterhouse, AD 1900,  
oil on canvas,  
99 x 149 cm.

The loveliness of this Waterhouse painting stands in contrast to its gruesome subject matter: Two nymphs have spotted the severed head of the charmed musician Orpheus, who was slain by the Maenads for failing to honor Dionysus. The son of two British painters, Waterhouse studied at the Royal Academy of Art and experienced great commercial success in his lifetime. A member of the Pre-Raphaelite Brotherhood, he continued to paint in the style long after the group's breakup, favoring classical subjects, and usually featuring female figures. Among his other pretty but not very cheery subjects were *The Lady of Shallot* setting off in the boat in which she would die, doomed Shakespearean characters Ophelia and Juliet, and tragic mythological figures Pandora, Psyche, and Echo.





*Orpheus Leading Eurydice from the Underworld*

**Jean-Baptiste-Camille Corot, AD 1861, 112 x 137 cm.**

Like fellow Frenchman Claude two centuries earlier, Corot was a landscape painter for whom figures seemed a secondary consideration. Corot was diverse, adding impressionistic techniques to his earlier neoclassical training, and later experimenting with photography. He studied briefly under Achille Etna Michallon, who had in turn studied under David. The son of successful merchants, Corot was never a stereotypical starving artist. Perhaps his comfortable financial situation informed his lax attitude toward copies of his work. He was happy to sign his students' work and loan his canvases to professional copiers. As someone exaggeratedly joked, "Corot painted three thousand canvases, ten thousand of which have been sold in America."



## Lesson 12

### Lucretius, Lucan, and Statius



#### *Democritus and Heraclitus*

Peter Paul Rubens, AD 1603, oil on panel, 96 × 126 cm.

The rain in Spain falls mainly on...Peter Paul Rubens. In 1603 Rubens was on a diplomatic mission for his patron, the duke of Mantua, when he encountered 25 days of incessant rainfall. The rain damaged some gifts, including a number of paintings, that Rubens was to deliver to the Spanish court. The resourceful Rubens was able to restore most of the images, but one or two were beyond repair—so sodden that the paint had flaked off. To compensate, he quickly produced *Democritus and Heraclitus*. The laughing philosopher and the weeping philosopher are depicted on opposite sides of a globe. Their names are embroidered on their robes in Greek characters.



## Comprehensive List of Artwork in *The Romans: The Aeneid*

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

*The Christian Martyrs' Last Prayer*, Jean-Léon Gérôme, c. AD 1963–83  
*Baptism of Constantine*, Gianfrancesco Penni, AD 1520–24  
*The Intervention of the Sabine Women*, Jacques-Louis David, AD 1799  
*Childhood of Romulus and Remus*, Ricci Sebastiano,  
*The Shepherd Faustulus Bringing Romulus and Remus to His Wife*, Nicolas Mignard, AD 1654  
*The Course of Empire: Destruction*, Thomas Cole, AD 1836  
*Scene at the Signing of the Constitution of the United States*, Howard Chandler Christy, AD 1940  
*The Death of Caesar*, Jean-Léon Gérôme, c. AD 1859–67  
*Capitoline Wolf*, AD Wolf: unknown, Twins: 15 cent. AD

### Lecture 2

*Saint Augustine in His Study*, Sandro Botticelli, AD 1480  
*Dante and Virgil*, William-Adolphe Bouguereau, AD 1850  
*The Meeting of Dido and Aeneas*, Nathaniel Dance-Holland, AD 1766  
*Virgil Reading the Aeneid to Augustus, Octavia, and Livia*, Jean-Baptiste Wicar, AD 1790–93  
*Nero's Torches*, Henryk Siemiradzki, AD 1876  
*Maecenas Presenting the Liberal Arts to Emperor Augustus*, Giovanni Battista Tiepolo, AD 1743  
*Aeneas and Anchises*, Leonello Spada, c. AD 1615  
*Paolo and Francesca appear to Dante and Virgil*, Ary Scheffer, AD 1854

### Lecture 3

*Aeneas Presents Cupid, Disguised as Ascanius, to Dido*, Giovanni Battista Tiepolo, AD 1757  
*Venus, Ceres, and Juno*, Raphael, AD 1517–18  
*Judgment of Paris*, Peter Paul Rubens, AD 1632–35  
*Dido Building Carthage*, J. M. W. Turner, AD 1815  
*Venus and Jupiter*, Raphael, AD 1517–18  
*Venus and Anchises*, William Blake Richmond, AD 1889–1890  
*Thetis Bringing the Armor to Achilles*, Benjamin West, AD 1804  
*The Entry of Mahomet II into Constantinople*, Jean-Joseph Benjamin-Constant, AD 1876  
*Dido and Aeneas*, Pierre-Narcisse Guérin, c. AD 1815  
*Moses and the Burning Bush*, Nathaniel Dance-Holland, AD 1465–70  
*Barberini Juno*, Vatican Museum,  
*Ganymede and the Eagle*, Bertel Thorvaldsen, AD 1817  
*The Triumphs of Caesar III: Bearers of Trophies and Bullion*, Andrea Mantegna, AD 1484–92  
*St. Paul Preaching at Athens*, Raphael, AD 1515  
*Venus and Juno Provoke Dido's Love for Aeneas*, Unknown, c. AD 1530  
*Priam Asking Achilles for Hector's Body*, Alexander Andreyevich Ivanov, AD 1824

### Lecture 4

*The Shade of Creusa*, Bartolommeo Pinelli, AD 1811  
*Aeneas and His Companions Combat the Harpies*, Giuseppe Maria Mitelli, AD 1663  
*Aeneas Meets Andromache*, Wenceslaus Hollar, AD 1654  
*Rachel Hiding the Idols*, Giovanni Battista Tiepolo, AD 1726–28

*The Trojan Horse*, Henri Paul Motte, AD 1874  
*Ulysses at the Court of Alcinoüs*, Francesco Hayez, AD 1814–15  
*Aeneas Carrying His Father Anchises from Troy*, Daniel Van Heil, 17th cent. AD  
*The Procession of the Trojan Horse in Troy*, Giovanni Domenico Tiepolo, AD 1773  
*Laocoön and his Sons*, Hagesandros, Athendodoros, and Polydoros, 1st cent. BC  
*Cassandra*, Evelyn De Morgan, AD 1898  
*Helen Recognising Telemachus, Son of Odysseus*, Jean-Jacques Lagrenée, AD 1795  
*Aeneas' Flight from Troy*, Federico Barocci, AD 1598  
*Venus Preventing Her Son Aeneas from Killing Helen of Troy*, Luca Ferrari, c. AD 1650  
*The Anger of Achilles*, Jacques-Louis David, AD 1819  
*The Death of Priam*, Tadeusz Kuntze, AD 1756  
*Andromache and Pyrrhus*, Pierre-Narcisse Guérin, AD 1810  
*The Legend of Polydorus*, Titian, AD 1505–10  
*Aeneas and his Companions Fighting the Harpies*, François Perrier, AD 1646–47  
*Odysseus Consulting the Shade of Tiresias*, The Dolon Painter, 4th cent. BC  
*Odysseus and Polyphemus*, Arnold Böcklin, AD 1896

### Lecture 5

*Dido and Aeneas*, Wenceslas Hollar, AD 1654  
*Mercury Appearing to Aeneas*, Giovanni Battista Tiepolo, AD 1757  
*Augustine in Prayer*, Sandro Botticelli, AD 1480  
*Trojans at Carthage, Act III*, Henri Fantin-Latour, AD 1888  
*Dido and Aeneas*, Pierre Narcisse Guérin, AD 1819  
*The Death of Dido*, Joseph Stallaert, AD 1872  
*Dido and Aeneas (Detail)*, Pierre Narcisse Guérin, AD 1819  
*The Hunt of Dido and Aeneas*, Jean Raoux, AD 1730  
*The Death of Dido*, Heinrich Füger, AD 1792  
*The Royal Hunt of Dido and Aeneas*, Francesco Solimena, AD 1712–14  
*Henry Purcell*, John Closterman, 18th cent. AD

*Fama*, Robert Henze, AD 1890  
*Statue of Jupiter*, 1st cent. AD  
*Dido's Death*, Augustin Cayot, AD 1711  
*The Conversion of St. Augustine*, Fra Angelico, 15th cent. AD

### Lecture 6

*Aeneas and the Sibyl in the Underworld*, Jan Brueghel the Younger, c. AD 1630  
*The Descent of Aeneas into Hell*, Master of the Aeneid Legend (French woodcutter), c. AD 1530–40  
*Women at Work*, Wenceslas Hollar, AD 1654  
*Aeneas and Dido in the Underworld*, Wenceslaus Hollar, 17th cent. AD  
*The Golden Bough*, Wenceslaus Hollar, AD 1654  
*Aeneas and Charon*, Wenceslaus Hollar, AD 1654  
*Aeneas in the Underworld*, Wenceslaus Hollar, 17th cent. AD  
*The Descent into the Abyss on Geryon's Back*, Gustave Dore, AD 1861  
*Lazarus and the Rich Man*, Gustave Dore, AD 1891  
*Lake Avernus: Aeneas and the Cumaean Sybil*, J. M. W. Turner, AD 1814–15  
*Aeneas and the Sibyl*, Unknown, c. AD 1800  
*Cumaean Sibyl*, Unknown, c. AD 1626  
*Dante and Virgil*, William-Adolphe Bouguereau, AD 1850  
*Paolo and Francesca*, Ary Scheffer, AD 1854  
*Charon Carries Souls Across the River Styx*, Alexander Dmitrievich Litovchenko, AD 1861  
*Fallen Angels in Hell*, John Martin, c. AD 1841  
*Sisyphus*, Titian, AD 1548–49  
*Tantalus*, Gioacchino Assereto, c. AD 1630–40  
*Vision of the Elysian Fields*, Sebastiano Conca, c. AD 1740  
*Sacrifice of Isaac*, Caravaggio, c. AD 1603  
*The Trojan Women Setting Fire to Their Fleet*, Claude Lorrain, AD 1643  
*Plate with Palinurus Overboard*, Francesco Xanto Avelli da Rovigo, AD 1535  
*Aeneas and Anchises*, Pierre Lepautre, AD 1697  
*Hera Campana*, Unknown, AD 2nd cent.  
*Harrowing of Hell*, Unknown, Image AD 12th cent.; Text 15th cent.

## Lecture 7

- King Latinus in Council*, Wenceslaus Hollar, 17th cent. AD  
*Amata and Lavinia among the Bacchantes*, Wenceslaus Hollar, 17th cent. AD  
*Evander and Aeneas at Palantium*, Wenceslaus Hollar, AD 17th  
*Lavinia Before the Altar*, Mirabello Cavalori, c. AD 1565  
*Venus and Jupiter*, Raphael, AD 1517–18  
*The Combat Between Aeneas and Turnus*, Aureliano Milani, AD 1708  
*Wedding of Peleus and Thetis*, Abraham Bloemaert, AD 1638  
*The Rape of Ganymede*, Peter Paul Rubens, AD 1611  
*Orestes Pursued by the Furies*, John Singer Sargent, AD 1921  
*Orestes Pursued by the Furies*, William-Adolphe Bouguereau, c. AD 1862  
*Ascanius Shooting the Stag of Sylvia*, Claude Lorrain, AD 1682  
*Venus Presenting Arms to Aeneas*, Nicolas Poussin, AD 1639  
*Venus Ordering Arms from Vulcan for Aeneas*, Jean Restout, AD 1717  
*Hera Campana*, Unknown, 2nd cent. AD

## Lecture 8

- Venus Brings Aeneas His Weapons*, Wenceslaus Hollar, 17th cent. AD  
*Nisus Slaying Volcens*, Wenceslaus Hollar, 17th cent. AD  
*Trojan Council*, Unknown Illustrator of the Vatican Vergil, c. AD 400  
*Aeneas Before Latinus*, Ferdinand Bol, AD 1669  
*Meeting of Hector and Andromache*, Gaspare Landi, AD 1794  
*Hector's Departure from Andromache*, Johann Heinrich Wilhelm Tischbein, AD 1812  
*Farewell of Hector and Andromache*, Anton Losenko, AD 1773  
*The Death of Pallas*, Jacques-Henri Sablet, 18th cent. AD  
*Nisus and Euryalus*, Jean-Baptiste Roman, AD 1827  
*Odysseus and Dimoedes*, Unknown Sculptor, 18th cent. AD  
*Odysseus and Dimoedes Stealing Thracian Horse*, Lycurgus Painter, c. 360 BC

## Lecture 9

- Camillia at War from Virgil's Aeneid*, Giacomo del Po, AD 1708–10  
*The Fight Between Aeneas and King Turnus*, Giacomo del Po, c. AD 1700  
*The Meeting of Turnus and Camilla*, Wenceslaus Hollar, 17th cent. AD  
*The Inferno*, Canto 13, Gustave Doré, 19th cent. AD  
*Aeneas' Flight from Troy*, Federico Barocci, AD 1598  
*Dido and Aeneas*, Pierre-Narcisse Guérin, c. AD 1815  
*The Death of Camilla*, Landi Gaspare, 18th cent. AD  
*The Return of Jephthah*, Giovanni Antonio Pellegrini, AD 1700–25  
*Thetis Bringing Armor to Achilles*, Benjamin West, AD 1806  
*Diana of Versailles*, Leochares, 1st cent. AD  
*Camilla and Metabus Escaping into Exile*, Johannes Zainer, c. AD 1474

## Lecture 10

- The Age of Iron*, Hendrik Goltzius, AD 1589  
*Lycan Turning into a Wolf*, Hendrick Goltzius, AD 1589  
*Diluvium (The Flood)*, Antonio Tempesta, 17th cent. AD  
*Relationship of Heaven and Earth*, Robert Fludd, AD 1617  
*Odin, the Wanderer*, Georg von Rosen, AD 1886  
*Orpheus Surrounded by Animals*, Ancient Roman Mosaic, Unknown Date  
*The Numbering at Bethlehem*, Pieter Brueghel the Elder, AD 1566  
*The Age of Bronze*, Pietro da Cortana, c. AD 1640  
*Landscape with the Fall of Icarus*, Pieter Brueghel the Elder, c. AD 1558  
*The Minotaur*, George Frederic Watts, AD 1885  
*Daedalus and Icarus*, Andrea Sacchi, c. AD 1645  
*The Fall of Icarus*, Jacob Peter Gowdy, AD 1635–37  
*Nymphs Listening to the Songs of Orpheus*, Charles Jalabert, AD 1853  
*The Golden Age*, Lucas Cranach the Elder, c. AD 1530

*The Close of the Silver Age*, Lucas Cranach the Elder, c. AD 1530  
*Deucalion and Pyrrha*, Peter Paul Rubens, AD 1636  
*Massacre of the Innocents*, Pieter Brueghel the Elder, AD 1565–67  
*Ovid Among the Scythians*, Eugène Delacroix, AD 1862  
*Ovid*, Ettore Ferrari, AD 1887  
*Dying Eurydice*, Charles-François Lebœuf, AD 1822  
*Persephone Supervising Sisyphus Pushing His Rock*, “Swing Painter,” c. 540 BC  
*The Deluge*, Gustave Doré, AD 1866

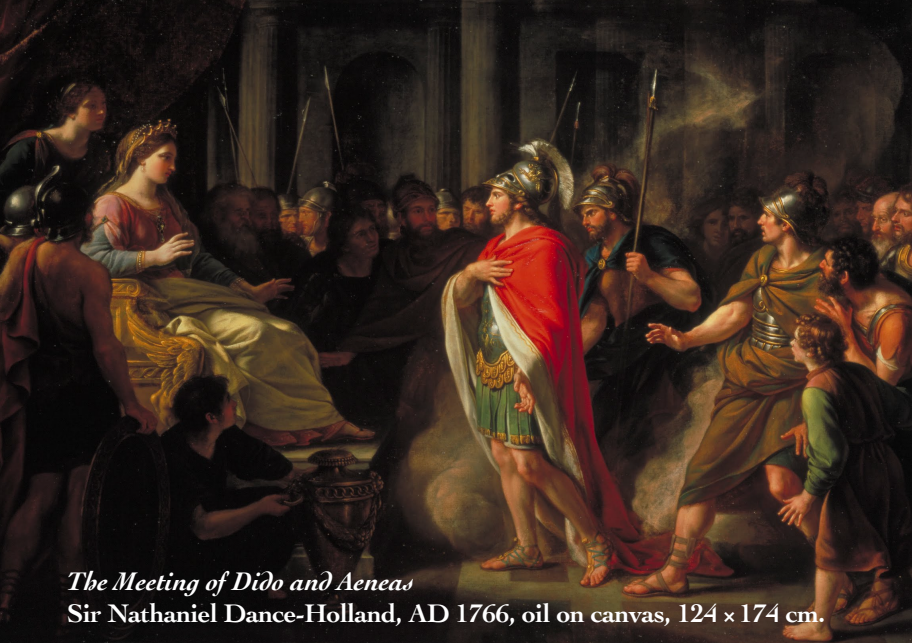
## Lecture 11

*Landscape with Pyramus and Thisbe*, Jasper van der Lanen, AD 1607–24  
*Aeneas and Dido in the Underworld*, Wenceslaus Hollar, 17th cent. AD  
*The Judgment of Midas*, Hendrik Goltzius, AD 1590  
*The Judgment of Midas*, Domenichino and his assistants, 17th cent. AD  
*The School of Athens*, Raphael, AD 1511  
*King Midas with His Daughter*, Walter Crane, AD 1893  
*The Last Kiss of Romeo and Juliet*, Francesco Hayez, AD 1823  
*Children of Niobe*, Jacques-Louis David, AD 1772  
*Jason and Medea*, John William Waterhouse, AD 1907  
*Orpheus Leading Eurydice from the Underworld*, Jean-Baptiste-Camille Corot, AD 1861  
*Orpheus and Eurydice*, Peter Paul Rubens, AD 1636–38  
*Orpheus and the Bacchantes*, Gregorio Lazzarini, c. AD 1710  
*The Death of Orpheus*, Thomas Jones, c. AD 1770  
*The Adolescent Bacchus*, Caravaggio, AD 1595–97  
*Midas Washing at the Source of the Pactolus*, Bartolomeo Manfredi, AD 1617–19  
*Elisha Refuses the Gifts of Naaman*, Pieter de Grebber, AD 1637  
*King Midas*, Andrea Vaccaro, c. AD 1670  
*Portrait of Edmund Spenser*, Unknown, 16th cent. AD

*Galtymore (Arlo Hill) from the Black Road*, Joe Bater, AD 2006  
*Theseus and Ariadne*, Willem Strijcker, AD 1657  
*A Soul Taken Away by an Angel*, Jean-Leon Gerome, AD 1853  
*The Resurrection*, Sebastiano Ricci, AD 1715–16  
*And the Sea Gave Up the Dead Which Were in It*, Frederic Leighton, c. AD 1892  
*The Finding of Moses*, Lawrence Alma-Tadema, AD 1904  
*Moses and the Burning Bush*, Attributed to Dierick Bouts the Elder, AD 1465–70  
*Portrait of Fyodor Dostoyevsky*, Vasily Perov, AD 1872  
*Theseus Killing the Minotaur*, Giovanni Battista Cima da Conegliano, AD 1505

## Lecture 12

*Adam and Eve in Paradise (The Fall)*, Lucas Cranach the Elder, AD 1533  
*The Tomb of Publio Vibio Mariano*, Giovanni Battista Piranesi, AD 1756  
*Scene in Purgatory*, Gustave Doré, AD 1861  
*Triumphant Achilles*, Franz Matsch, AD 1892  
*Lucretius*, Unknown Illustrator, AD 1683  
*The Magdalen Reading*, Rogier van der Weyden, AD 1435–38  
*Democritus and Heraclitus*, Peter Paul Rubens, AD 1603  
*The Sacrifice of Iphigenia*, Charles de La Fosse, AD 1680  
*Eteocles and Polynices*, Giovanni Battista Tiepolo, AD 1725–30  
*The Blind Oedipus Commending His Children to the Gods*, Bénigne Gagneraux, AD 1784  
*Relief of the Tauroctony of the Mithra Mysteries*, Unknown, AD 3rd cent.  
*Augustus of Prima Porta*, Unknown, 1st cent. AD  
*Epicurus*, Unknown Sculptor, 3rd cent. BC  
*Venus de Milo*, Unknown Sculptor, c. 130–100 BC  
*Pompey the Great*, Unknown, c. 60 BC  
*The Birth of Venus*, Sandro Botticelli, AD 1483–85



*The Meeting of Dido and Aeneas*

Sir Nathaniel Dance-Holland, AD 1766, oil on canvas, 124 x 174 cm.

The *Aeneid* is the first unit of *The Romans*, year two in the *Old Western Culture* curriculum on the Great Books. This unit unpacks one of the greatest classics of the West, the *Aeneid* of Vergil, which profoundly influenced both Roman society and medieval Christianity. Wesley Callihan guides the student through the plot, poetic devices, background, philosophy, history, and beauty of the poem, as well as its lasting influence on Western culture and civilization. The course also briefly covers the epics of other Roman authors: Ovid, Lucretius, Lucan, and Statius.



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