



A ROMAN ROADS MEDIA *Video Course*

Old Western Culture

*A Christian Approach to the Great Books*

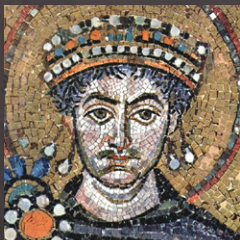
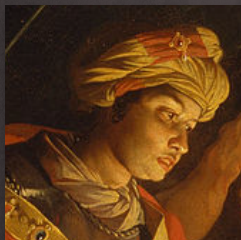
THE ROMANS

# THE HISTORIANS

*From Idea to Empire*



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.

### 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.

**Special note about this unit’s reading load and questions:** This term’s reading assignments and accompanying questions cover a small portion of very dense material (mostly Aristotle). Students should not get hung up on any particular reading passage or related study question if it does not make sense after one or two careful readings. Rather, they should move on to the lecture, which will likely shed some light on the difficult passage. If students still have questions after watching the lecture and rereading the passage, they can email Mr. Callihan at [askmrc@romanroadsmedia.com](mailto:askmrc@romanroadsmedia.com).

### 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. Visit the *Old Western Culture: The Greeks* page at [romanroadsmedia.com](http://romanroadsmedia.com), and click on the “Books” tab for Amazon links.



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](http://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](http://romanroadsmedia.com/materials). The workbook questions allow students to test their understanding of the reading assignments and the lectures.
  - **Section Numbers and References.** In order to maintain the flexibility to use multiple translation options, we have avoided referencing original works by edition-specific page numbers. Instead we provide the book/chapter or section or line number where applicable.
  - **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 1A Lecture Questions	Livy Book I Reading Questions	Lecture 1B Lecture Questions	Livy Book II	Livy Book III
2	Reading Questions	Lecture 2 Lecture Questions	Livy Book IV	Livy Book V	Reading Questions
3	Lecture 3 Lecture Questions	Jugurthine War	Conspiracy of Cataline	Reading Questions	Lecture 4 Lecture Questions
4	Conquest of Gaul, Books I–IV	Conquest of Gaul, Books V–VIII	Reading Questions	Lecture 5 Lecture Questions	Annals, Books 1–5
5	Reading Questions	Lecture 6 Lecture Questions	Annals, Bks. 6, 11, 12	Reading Questions	Lecture 7 Lecture Questions
6	Annals, Bks. 13–16 Reading Questions	Lecture 8 Lecture Questions	Plutarch: Lives of Demosthenes & Cicero	Reading Questions	Lecture 9 Lecture Questions
7	Plutarch: Lives of Alexander & Caesar	Reading Questions	Lecture 10 Lecture Questions	Cicero: Against Verres, Against Antony, On Duties	Reading Questions
8	Lecture 11 Lecture Questions	Life of Augustus, Pliny's Correspondence with Trajan, Excerpt on Education	Reading Questions	Lecture 12 Lecture Questions	Paper: Draft Due
9	Exam A		Exam B (if Exam A score is below 90%)		Paper: Final Due



## The Language of Flowers

### Artwork from Lesson 1



*Tarquinius Superbus*  
Lawrence Alma-Tadema,  
AD 1867, oil on canvas,  
dimensions unknown

Nothing says *love* like red roses. Daisies mean *innocence* and ivy means *fidelity*. And decapitated poppies mean *destroy your enemy's leaders in order to conquer their city*. At least to Lucius Tarquinius Superbus, the last king of Rome, that's what they meant. His son Sextus had infiltrated Gabii by deception, won the trust of its citizens, and become commander of its army. Once settled in this position of power, he sent a message to his father, asking for advice on how to overthrow the city. Lu-

cius replied with the wordless message of lopping off the flower blossoms. In this painting of the scene, Alma-Tadema also incorporates another botanical symbol: the messengers bring the king a laurel tree, which represents victory. His triumph was short-lived, however, and Sextus never succeeded his father as king. See pages 8–9 for the story of their demise.



## Left and Light

### Artwork from Lesson 2



*Mucius Scaevola in the Presence of Lars Porsenna*  
Matthias Storm, early 1640s AD, oil on canvas, 152.6 × 205.7 cm.

Gaius Mucius was a young Roman who attempted to assassinate an enemy king, Lars Porsenna, but mistakenly killed a scribe, instead. When he was captured and brought before the king, Mucius defiantly thrust his right hand into a flame, claiming that 300 Roman youths as brave as he had volunteered to try to kill Porsenna. The king was so taken aback that he freed the young man and made peace with Rome. Gaius and his descendants were henceforth known as *Scaevola*, which means *left-handed*. Storm's depiction of the scene is a beautiful example of *chiaroscuro*—a strong contrast between dark and light in artwork. The flame is the focal point and the only light source, drawing attention to Mucius's courageous act and making the reactions of the other figures stand out against the shadowy background. This technique is strongly associated with the paintings of Caravaggio, and Storm was one of a group of Dutch artists known as the Utrecht Caravaggists, whose influence can later be seen in the works of Rembrandt.



## Tres Cincinnati

Artwork from Lessons 3 and 9



***Cincinnatus Chosen as Dictator***

**Giovanni Francesco Romanelli, AD 1658, fresco (detail)**

***Cincinnatus Receiving Deputies of the Senate***

**Alexandre Cabanel, AD 1843, oil on canvas, dimensions unknown**

***Cincinnatus Leaving the Plow to Make Laws to Rome***

**Juan Antonio Ribera y Fernández, AD 1806, oil on canvas,  
160 × 215 cm.**

When his son was convicted of a capital offense and fled the country, fifth century BC Roman statesman Cincinnatus was heavily fined, forcing him to sell his lands and subsist on a small farm. Despite his humbled circumstances, he remained active in politics. A few years later, when a Roman army was besieged in the hills several miles south of the city, a panicked senate called for the nomination of a dictator—a magistrate with absolute authority—to protect Rome from peril. Consul Horatius Pulvillus nominated Cincinnatus, and a group of senators were dispatched to bring him the news.

Although Livy's account has the senators telling Cincinnatus to swap his worker's tunic for a toga, which would have been white, here we see three paintings of the scene with a red robe prominently displayed. To the minds of these seventeenth- to nineteenth-century painters, red would have more strongly symbolized a high office in their culture. In the top image we see a richer version of the robe—a floral damask—while the other two give us plainer fabric. In Romanelli's and Fernández's versions, Cincinnatus is already wearing a lighter shade of red, perhaps a hint that his character and experience are fit to hold an office of such high leadership. Cabanel, by contrast, shows us the most humbly dressed Cincinnatus, a characteristic he displayed when he resigned the office of dictator just fifteen days later, after routing the enemy army, rather than using the office for his personal political ends.



## Storytelling

### Artwork from Lessons 3 and 9



### ***The Story of Lucretia***

**Sandro Boticelli, AD 1501, temper and oil on wood, 83.8 × 176.8 cm.**

### ***Dante's Divine Comedy***

**Domenico di Michelino, AD 1465, fresco, 232 × 290 cm.**

Here we have two examples of paintings that depict multiple scenes to tell a story in one image.

In the top painting we see three scenes from the tragedy of Lucretia, who supposedly died in 508 BC. On the left, Sextus Tarquinius, the youngest son of the last king of Rome, forces himself upon Lucretia, a virtuous noblewoman. He tears her cloak and threatens her with a sword if she does not comply. For the second scene, rather than progressing from left to right, we skip over the middle to the opposite side of the painting. Here Lucretia, distraught over the rape, has stabbed herself and died. For the climax of the story, we return to the center, where Lucretia's body, still bearing the suicide dagger, is on display. Above her stands Lucius Junius Brutus, an ancestor of the Brutus who helped assassinate Julius Caesar, who uses the occasion to call for the overthrow of the Tarquin kings. Young soldiers gather around him, their brandished swords indicating their willingness to join his revolt.

The bottom image depicts the poet Dante Alighieri holding a copy of his masterpiece, the *Divine Comedy*, and surrounded by scenes from his life and his writing. On the right we see his home city, Florence, from which he was exiled in 1301. The rest of the fresco shows his epic poem's three parts: *Inferno*, *Purgatorio*, and *Paradiso*. Dante gestures to a procession of damned men and women, tormented by flies and driven by demons into the fiery presence of Satan. In the center behind Dante, repentant souls atone for their sins on the seven-tiered Mount Purgatory. Finally, above all, we see the celestial spheres of Heaven.



## Comparing Caesars

### Artwork from Lesson 5



## ***Julius Caesar's First Descent on the Coast of Britain***

**William Grainger, AD 1808, engraving**

### ***Caesar Invading Britain***

**Unknown, AD 1918, engraving**

These engravings provide an opportunity to compare how two artists depict the same scene with very different effects.

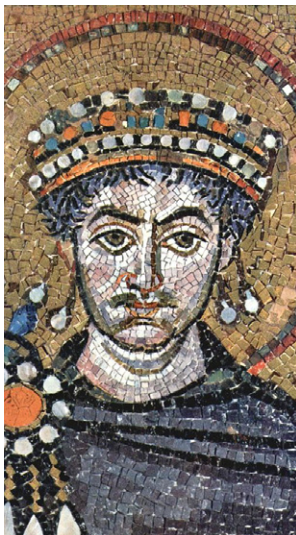
In the top image, the greatest area of contrast is the edges of the clouds surrounding the central figure of Caesar and the light reflecting from his armor. The rest of the engraving is made up of medium grays with little variation in tone. On the shore, an orderly row of warriors pull back bows and brandish spears as they wait to engage the invaders. Caesar's staff tidily divides the scene in half, with an army on either side, and most of the lines in the painting are close to parallel or perpendicular with the horizon. Overall, the effect is quite orderly and peaceful for a battle scene.

In the bottom image, Caesar is a mere background figure as Britons and Romans clash in the foreground. The higher contrast of lights and darks gives the engraving an overall bolder effect. The figures are in motion and interacting, and the chaotic lines of their limbs and weapons create a much more energetic and engaging scene.



## Mosaics

### Artwork from Lessons 2, 7, and 10



*Two Women Consulting a Witch* (detail)

Dioskourides of Samos, second century BC, mosaic

*Justinian I* (detail)

Meister von San Vitale in Ravenna, before AD 547, mosaic

*Alexander Mosaic* (detail depicting Darius III)

Roman floor mosaic, c. 100 BC, 2.72 x 5.13 m

Just as in paintings, the quality of mosaic artwork depends on the artist and the materials. In the first image, low color contrast and relatively larger tiles make the face harder to read, ironic in that it is supposed to be a theater mask intended to be seen from a distance. In the second image, dark tiles outline the features, making them clear and distinct. The extremely small tiles in the third image allowed the mosaicist to create a very lifelike portrait.



## Faces of Defeat

### Artwork from Lessons 4 and 5



#### *The Triumph of Marius*

Giovanni Battista Tiepolo, AD 1729, oil on canvas, 558.8 × 326.7 cm.

#### *Vercingetorix Throws Down His Arms at the Feet of Julius Caesar*

Lionel Royer, AD 1899, oil on canvas

Not content to control half of Numidia, a North African kingdom in modern-day Algeria and Tunisia, Jugurtha besieged the capital, where his half-brother ruled. When he slaughtered the Italian residents, Rome took action. After years of war, Gaius Marius finally defeated the ruthless king. The inscription at the top of the painting reads, “The people of Rome behold Jugurtha laden with chains.”

Chieftain Vercingetorix led an alliance of Gallic tribes in a revolt against their Roman occupiers. After an initial victory, he was finally defeated by Julius Caesar in September BC 52. This painting by Royer reflects Plutarch’s version of Vercingetorix’s surrender—he proudly rode his horse around Caesar’s camp before dismounting before the Roman general and throwing down his armor. Caesar himself recounts the event with less drama.



## The Destruction of Jerusalem

### Artwork from Lessons 6 and 8



#### *The Siege and Destruction of Jerusalem*

Louis Haghe, after David Roberts, original: AD 1849, oil on canvas, 7 × 12 feet; copy: AD 1851, lithograph on paper, 27x41.5, 68.6 × 105.4 cm.

Here's another example of how two artists approach the same subject. In this image, we see all of Jerusalem laid out before us. Roberts, a Scot, was concerned for historical accuracy and based his painting on a careful study of the writings of Josephus. Roberts shows us the sheer scale of the event. Flames of fire and the Roman forces relentlessly approach from the right side of the image. We can make out a small huddle of dead and distressed Jews in the bottom right corner, and a closer look shows many tiny figures both in the city and fleeing it. More than a million will lose their lives. Unfortunately, the whereabouts of Roberts's original painting are unknown. It was sold to an Italian art dealer in 1961, but no record exists to tell us who bought it next.



### *The Destruction of the Temple of Jerusalem*

**Francesco Hayez, AD 1867, oil on canvas, 183 × 252 cm.**

In this image, Italian romanticist Hayez brings us into the city, right up to the temple, to see the death and destruction close at hand. Bodies are pierced by arrows or crushed on the pavement after falling from the high wall. Roman soldiers carry off a lampstand. The artist also gives us a glimpse of the spiritual world with his depiction of angels hovering over the scene.

Which version of the scene do you find most engaging?



## Diogenes

### Artwork from Lesson 10

#### *Diogenes*

Jean-Leon Gerome, AD 1860, oil on canvas, 74.5 × 101 cm.

#### *Diogenes*

John William Waterhouse, AD 1882, oil on canvas, 249 × 177.4 cm.

#### *Alexander and Diogenes*

Gaetano Gandolfi, AD 1792, oil on canvas, 53 × 66 cm.

Here we have three painters giving us glimpses of the same subject—Diogenes in his wine barrel.

Diogenes was one of the founders of the school of Cynicism. *Cynic* means *doglike*, an adjective often applied to the philosopher, so it's not surprising that Gerome depicted him surrounded by canines. Of the three images, Diogenes seems the most relaxed in this one, perhaps because he prefers four-footed company to the bipedal variety. He is lighting the lamp with which he famously searched for an honest man.

In the second image, three ladies appear to have come to gawk at the eccentric philosopher. Although Diogenes keeps his back to them, his scroll hangs neglected in his hands. Perhaps their presence ruffled him just enough to distract his concentration.

Lastly, Alexander the Great intrudes upon Diogenes. The story goes that Alexander generously offered a favor to the philosopher, but the latter rather ungraciously told the king just to move and stop blocking the sunlight.

Based on what you know of Diogenes, which painter came closest to the mark of depicting him accurately?





## Comprehensive List of Artwork in The Romans: The Historians

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. (All dates AD unless otherwise noted.)

### Lecture 1

*Scene at the Signing of the Constitution of the United States*, painting, Howard Chandler Christy, 1940

*The Battle of Actium*, painting, Lorenzo A. Castro, 1672

*Aeneas' Flight from Troy*, painting, Federico Barocci, 1598

*Romulus, Victor over Acon*, painting, Jean-Auguste-Dominique Ingres, 1812

*Aphrodite of Milos*, sculpture, Alexandros of Antioch, 2nd century BC

*The Vintage Festival*, painting, Lawrence Alma-Tadema, 1871

*Cicero Denounces Catiline*, painting, Cesare Maccari, 1888

*Mars and Rhea Silva*, painting, Peter Paul Rubens, 1617

*Venus's Farewell to Aeneas*, painting, Giovanni Battista Tiepolo, 1757

*Venus Presenting Arms to Aeneas*, painting, Nicolas Poussin, 1639

*George Washington Confessing to His Father*, drawing, G. G. White, 1867

*A Dash for the Timber*, painting, Frederic Remington, 1889

*Moses with the Tablets of the Law*, painting, Rembrandt Van Rijn, 1659

*Lucretia*, painting, Rembrandt van Rijn, 1666

*Rape of the Sabines*, painting, Pietro da Cortona, 1631

*The Rape of the Sabines*, painting, Johann Heinrich Schönhofeld, 1640

*Rape of the Sabine Women*, painting, Jacopo Ligozzi, 1605

*The Rape of the Sabine Women*, painting, Peter Paul Rubens, 1635–1637

*The Rape of the Sabine Women*, painting, Giovanni Antonio Bazzi (Il Sodoma), c. 1506–07

*The Rape of the Sabines*, painting, Johann Heinrich Schönhofeld, c. 1633

*Rape of the Sabine Women*, painting, Theodoor van Thulden, c. 1669

*Intervention of the Sabine Women*, painting, Johann Georg Platzer, 18th century

*Capitoline Wolf*, sculpture, Unknown Sculptor, Wolf: c. 11th century; Twins: 15th century

*Tarquinius Superbus*, painting, Sir Lawrence Alma-Tadema, 1867

*The Intervention of the Sabine Women*, painting, Jacques-Louis David, 1799

*The Rape of the Sabine Women*, sculpture, Giambologna, 1582

*Childhood of Romulus and Remus*, painting, Sebastiano Ricci, c. 1708

*Landscape with David at the Cave of Adullam*, painting, Claude Lorrain, 1658

*Rape of the Sabine Women*, painting, Nicolas Poussin, 1638

*The Intervention of the Sabine Women*, painting, Jacques-Louis David, 1799

*Tarquinius and Lucretia*, painting, Titian, c. 1571

*Lucretia*, painting, Guido Reni, c. 1630

*Death of Lucretia*, painting, Gavin Hamilton, c. 1765

*The Lictors Bring Brutus the Bodies of His Sons*, painting, Jacques-Louis David, 1789

*Tarquin Consulting Attus Nevius the Augur*, painting, Sebastiano Ricci, 1659

### Lecture 2

*Consular Diptych of Flavius Anastasius Probus*, relief, Unknown, 517

*Cloelia and Her Companions Escaping from the Etruscans*, painting, Frans Wouters, 17th century

*Cincinnatus Leaving the Plow to Make Laws to Rome*, painting, Juan Antonio Ribera Fernandez, 1806

*General George Washington Resigning His Commission*, painting, John Trumbull, 1824

*The Emperor Napoleon in His Study at the Tuileries*, painting, Jacques-Louis David, 1812  
*The Emperor Justinian*, mosaic, Unknown, c. 547  
*The Story of Virginia*, painting, Sandro Botticelli, 1496-1504  
*Cloelia Passing the Tiber*, painting, Peter Paul Rubens, 1630-40  
*Gaius Mucius Scaevola*, painting, Matthias Stom, c. 1640  
*Mucius Scaevola*, sculpture, Louis-Pierre Desseine, 1791  
*Horatius Cocles Defending the Bridge*, painting, Charles Le Brun, c.1642  
*Surrender of Lord Cornwallis*, painting, John Trumbull, 1820  
*King George III in Coronation Robes*, painting, Allan Ramsay, c.1765  
*Great Seal of Robert II, King of Alba*, engraving, James Taylor, c. 1859  
*George Washington*, painting, Rembrandt Peale, c. 1854  
*George Washington*, sculpture, Jean-Antoine Houdon, 1788  
*Washington Monument*, monument, Enrico Causici, 1829  
*Statue on the Washington Monument*, monument, Enrico Causici, 1829  
*James I of England*, painting, Daniel Mytens, 1621  
*Scene at the Signing of the Constitution of the United States*, painting, Howard Chandler Christy, 1940  
*King James II*, painting, Sir Godfrey Kneller, 1684  
*Edmund Burke*, painting, Joshua Reynolds, 1767  
*Storming of the Tuileries*, painting, Jean Duplessis-Bertaux, 1793  
*The Death of Virginia*, painting, Guillaume Guillon-Lethiere, 1800  
*Tullia, Queen of Rome, Drives Over the Corpse of Her Father*, painting, Jean Bardin, 1765

### Lecture 3

*The Story of Lucretia*, painting, Sandro Botticelli, 1501  
*Cincinnatus Chosen as Dictator*, painting, Giovanni Francesco Romanelli, 1658  
*Mithras and the Bull*, painting, Unknown, 2nd century  
*Mykonos Vase*, vase, Unknown, c. 670 BC

*Sack of Rome by the Visigoths on 24 August 410*, painting, Joseph-Noël Sylvestre, 1890  
*Hannibal Barca Counting the Rings of the Roman Knights Killed at the Battle of Cannae*, sculpture, Sébastien Slodtz, 1872  
*Dido*, sculpture, Christophe Cochet, 1707  
*Furius Camillus*, engraving, Guillaume Rouille, 1553  
*Aeneas Fleeing from Troy*, painting, Pompeo Batoni, 1753  
*The Death of Virginia*, painting, Guillaume Guillon-Lethiere, 1800  
*Gaius Gracchus*, engraving, Silvestre David Mirys, 1799  
*Cincinnatus Receiving Deputies of the Senate*, painting, Alexandre Cabanel, 1843  
*Brennus*, sculpture, Sculptors at Toulon Naval Shipyard, 1899  
*The Capture of Carthage*, engraving, Georg Pencz, 1539  
*The Death of Dido*, , Joseph Stallaert, 1872  
*The Battle of Zama*, painting, Cornelius Cort, c. 1533  
*Battle Against the Inhabitants of Veii and Fideneae*, painting, Cavalier d'Arpino, c. 1598  
*Plague in an Ancient City*, painting, Michael Sweerts, c. 1652-54  
*Capitol Saved by the Geese*, engraving, Augustyn Mirys, c. 19th century

### Lecture 4

*The Knights of Christ*, painting, Jan van Eyck, 1432  
*Cicero Denounces Catiline*, painting, Cesare Maccari, 1889  
*Samuel learning from Eli*, painting, John Singleton Copley, 1780  
*Jugurtha's Capture*, engraving, Joaquin Ibarra, 1772  
*Painting from Pompeii showing a family banquet*, painting, Unknown painter, 1st century  
*Declaration of Independence*, painting, John Trumbull, 1819  
*Thomas Jefferson*, painting, Rembrandt Peale, 1800  
*George Washington*, painting, Gilbert Stuart, 1797  
*Benjamin Franklin*, painting, Joseph-Sifrein Duplessis, c. 1785  
*Benjamin Rush*, painting, Charles Willson Peale, 1783

*Senator in Toga*, sculpture, Unknown, 1st century  
*Roman Knight in Armor*, relief, Unknown, 1st century BC  
*The Reliefs on Trajan's Column*, relief, Apollodorus of Damascus, 113  
*The Duel of Aeneas and Turnus*, painting, Giacomino del Po, c. 1700  
*Funerary Relief of a Roman Knight*, relief, Unknown, c. 170  
*The People of Rome Behold Jugurtha Laden with Chains*, painting, Giovanni Battista Tiepolo, 1729  
*Discus Thrower*, sculpture, Roman Copy of Myron, 2nd century  
*Romans during the Decadence.*, painting, Thomas Couture, 1847

### Lecture 5

*Saint Ambrose Barring Theodosius from Milan Cathedral*, painting, Anthony van Dyck, 1620  
*Burning Ship*, engraving, Wenceslaus Hollar, 1667  
*The Triumph of Julius Caesar*, painting, Andrea Mantegna, 1599  
*View of a Roman Villa*, painting, Jean-Achille Benouville, 1844  
*Cortes Scuttling his Fleet off the Coast of Veracruz*, painting, Miguel Gonzalez, 1698  
*Julius Caesar's First Descent on the Coast of Britain*, engraving, William Grainger, 1808  
*Caesar Invading Britain*, engraving, Unknown, 1918  
*Vercingetorix Throws Down his Arms at the Feet of Julius Caesar*, painting, Lionel Royer, 1899

### Lecture 6

*Agrippina Crowns Her Son Nero*, sculpture, Unknown, 1st century  
*Ave, Caesar!*, painting, Sir Lawrence Alma-Tadema, 1880  
*Bust of Domitian*, sculpture, Unknown, 1st century  
*Charlotte Wolter as Messalina*, painting, Hans Makart, c. 1875  
*Clement of Rome*, painting, Unknown, 1st century  
*Emperor Hadrian*, sculpture, Unknown, c. 117-138

*Emperor Nerva*, sculpture, Unknown, c. 96  
*Galba*, sculpture  
*Head of Trajan*, sculpture, Unknown, 1st century  
*Henry VIII*, painting, Hans Holbein the younger, c. 1540  
*Hommage du comté de Clermont-en-Beauvaisis*, painting, Unknown, c. 1373  
*Julius Caesar*, painting, Adolphe Yvon, 1875  
*Nero at Baiae*, painting, Jan Styka, c. 1900  
*Nero's Torches*, painting, Henryk Siemiradzki, 1876  
*Otho*, sculpture  
*Poppaea Sabina*, sculpture, Unknown, c. 1st century  
*Sir Robert Bruce Cotton*, painting, Cornelius Johnson, c. 1623  
*The Battle of Austerlitz, 2nd December 1805*, painting, François Gérard, 1810  
*The Battle of Waterloo*, painting, William Sadler II, 19th century  
*The Death of Germanicus*, painting, Nicholas Poussin, 1627  
*The Death of Tiberius*, painting, Jean-Paul Laurens, 1864  
*The Destruction of the Temple of Jerusalem*, painting, Francesco Hayez, 1867  
*The Fire of Rome, 18 July 64*, painting, Hubert Robert, 18th century  
*Thusnelda in the Triumphal Procession of Germanicus*, painting, Karl von Piloty, 1873  
*Tiberius Caesar Divi Augusti Filius Augustus*, coin  
*Emperor Titus*, sculpture, Unknown, 1st century  
*Vespasian*, sculpture  
*Vitellius*, sculpture  
*When Claudius is Away, Messalina will Play*, painting, A. Pigma, 1911  
*Proclaiming Claudius Emperor*, painting, Lawrence Alma-Tadema, 1867

### Lecture 7

*Sejanus is Arrested and Condemned to Death*, engraving, Bartolomeo Pinelli, 1810  
*The Magic Circle*, painting, John William Waterhouse, 1886  
*The Alchemist*, painting, David Teniers the Younger, 1650  
*Two Women Consulting a Witch*, mosaic, Dioskurides of Samos, 2nd century BC

## Lecture 8

*Young Britannicus in Toga*, sculpture, Unknown, c. 50  
*The Shipwreck of Agrippina*, painting, Gustav Wertheimer, 19th century  
*The Fire of Rome, 18 July 64*, painting, Herbert Robert, 18th century  
*Nero's Torches*, painting, Henryk Siemiradzki, 1876  
*Nero and Agrippina*, painting, Antonio Rizzi, 19th century  
*The Triumphant Emperor's Procession*, painting, Andrew Carrick Gow, 1905  
*The Remorse of Nero*, painting, John William Waterhouse, 1878  
*Nero's Golden Palace*, engraving, Unknown, 1747  
*The Massacre of the Innocents*, painting, Nicolas Poussin, c. 1630  
*The Lapidation of Saint Stephen*, painting, Rembrandt van Rijn, 1625  
*The Christian Martyrs' Last Prayer*, painting, Jean-Léon Gérôme, 1883  
*The Siege and Destruction of Jerusalem*, painting, David Roberts, 1850  
*Roman Soldiers Carrying Temple Spoils*, relief

## Lecture 9

*Nathaniel Bowditch*, painting, Chester Harding, c. 1830  
*Cincinnatus Leaving the Plow to Make Laws to Rome*, painting, Juan Antonio Ribera Fernandez, 1806  
*Queen Elizabeth I*, painting, Unknown, c. 1575  
*Sir Walter Raleigh*, painting, Unknown, 1588  
*Sir Philip Sidney*, painting, Unknown, c. 1578  
*Edmund Spenser*, painting, Unknown, c. 1580  
*Dante Alighieri*, portrait, Sandro Botticelli, 1495  
*Dante and the Divine Comedy*, fresco, Domenico DiMichelino, 1465  
*Dante and Virgil in Hell*, Painting, William-Adolphe Bouguereau, 1850  
*Demosthenes Practicing Oratory*, painting, Jean-Jules-Antoine Lecomte du Nouÿ, 1870  
*The Oracle*, painting, Camillo Miola, 1880  
*Elizabeth I and the Spanish Armada*, painting, Unknown, 17th century

## Lecture 10

*Diogenes*, painting, Jean-Leon Gerome, 1860  
*Diogenes*, painting, John Waterhouse, 1882

*The School of Athens*, painting, Raphael, 1511  
*Aristotle Teaching Alexander the Great*, engraving, Charles Laplante, 1866  
*Alexander and Diogenes*, painting, Gaetano Gandolfi, 1792  
*Ulysses and the Sirens*, , John Waterhouse, 1891  
*Alexander cutting the Gordian Knot*, painting, Fedele Fischetti, 18th century  
*2nd century Hellenistic artifacts recovered from modern-day Afghanistan*, sculptures  
*The Battle of Issus*, mosaic, Unknown, 1st century  
*Julius Caesar*, sculpture, Nicolas Coustou, 1696  
*The Triumph of Julius Caesar*, painting, Andrea Mantegna, 1599  
*Gladiatorial Mosaic (Detail)*, mosaic, Unknown, 320  
*Julius Caesar*, painting, Adolphe Yvon, 1875  
*The Death of Julius Caesar*, painting, Vincenzo Camuccini, 1804  
*The Death of Caesar*, painting, Jean-Léon Gérôme, c. 1859-67

## Lecture 11

*The Death of Socrates*, painting, Jacques-Louis David, 1787  
*The Ring of Gyges*, painting, Francesco Rizzo da Santacroce, c. 1525  
*St. Paul Preaching at Athens*, painting, Raphael, 1515

## Lecture 12

*Augustus of Prima Porta*, sculpture, Unknown, 1st century  
*Equestrian statue of Charlemagne*, sculpture, Agostino Cornacchini, 1725  
*Destruction of Pompeii and Herculaneum*, painting, John Martin, 1821  
*Saint Paul*, painting, Bartolomeo Montagna, 1482  
*Eruption of Vesuvius*, painting, Pierre-Henri de Valenciennes, 1813  
*Romans During the Decadence*, painting, Thomas Couture, 1847  
*Grammaticus and Students*, Unknown, 180-5  
*Hunt Mosaic*, , Unknown, 4th century  
*Ancient Roman road near Tall Aqibrin, Syria*,



### *The Shipwreck of Agrippina*

Gustav Wertheimer, AD 1874, oil on canvas, 160 × 240.5 cm.

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