

UPPER GRAMMAR LEVEL

FINE ARTS AND ACTIVITIES

1. Julius Caesar revised the yearly calendar to make it more accurate and renamed the months with Latin names. The calendar we use today owes much to his work. This week, make a calendar for the remainder of this year and part or all of next year.
2. Write a play about Caesar, Pompey, and Mark Antony, dramatizing how Caesar came to power and why he was assassinated. Prepare to present it at your Unit Celebration, as your teacher directs.
3. If you are studying the Celts, view Celtic art in resources your teacher shows you.¹ Then try making similar artwork of your own! You might draw some Celtic crosses on your calendar or on a bookmark for your Bible.
4. Julius Caesar wrote his own account of his battles in Gaul. Your life is probably not as exciting as Caesar's, but you might still enjoy looking back on it later! This week, begin keeping a daily journal about things that happen to you and your family. Make a pretty cover for it and keep it by your Bible.

GEOGRAPHY

1. Learn about Europe this week! According to your teacher's directions, make one last salt map, showing all of Europe, or draw a detailed European map on poster board. Find the following places, and then label them on your map:

Bodies of Water

- Atlantic Ocean
- Strait of Gibraltar
- Mediterranean Sea
- Adriatic Sea
- Aegean Sea
- Bosphorus
- Black Sea
- Caspian Sea
- Bay of Biscay
- North Sea
- Baltic Sea
- Norwegian Sea
- English Channel

Islands

- Crete
- Sicily
- Sardinia
- Corsica
- British Isles
- Iceland
- Dardanelles

Rivers

- Rhine River
- Rhone River
- Elbe River
- Po River
- Danube River
- Dnieper River
- Volga River

Landforms

- Balkan Peninsula
- Iberian Peninsula
- Scandinavian Peninsula

Mountains

- Alps
- Pyrenees
- Carpathian Mountains
- Caucasus Mountains
- Ural Mountains

2. On which continent is Greece? Italy? Carthage? How about Palestine? Where exactly are the lines between Europe and Asia, and between Asia and Africa? Draw them on your map, if they are included in the area you depict. What natural landforms are involved in these boundaries?
3. How big is Europe? Looking at a world map, compare it to the area covered by the United States. How many states would Europe cover?
4. Look at an atlas that shows climate maps of Europe. Compare and contrast the climate of northern Europe with the Mediterranean climate we've been studying for many weeks past. How would the climate of northern Europe affect the development of human cultures there?

BIBLE SURVEY AND CHURCH HISTORY

1. What is a parable?
2. Why do you think Jesus used parables to teach?
3. What was your favorite parable from this week's reading, and why?
4. From what you learned this week, what new things did Jesus teach people about the Kingdom of God that either expanded ideas from the Old Testament or departed from them?

¹ Teachers: See the Year 1 Arts/Activities page of the *Tapestry* website for examples.

LITERATURE

Worksheet for *Twice Freed*, by Patricia St. John

In this week's reading, Onesimus encounters several issues that are a matter of concern. What kind of biblical advice or encouragement would you give him? Consider the following situations from your reading, and write your response in the spaces provided.



"And one day, maybe, I shall buy my freedom, so there is hope for us both" (page 100).

"But you've got to be too ill to go to Laodicea tomorrow. I want to go instead" (page 107).

"I want to fight and revenge wrong, and I want to save up and be a free man when I am older" (pages 111-112).

"I suppose all those miracles people talked about were just fakes" (page 127).

"Or perhaps I am afraid of that Christ Who indwells you" (page 138).

"The gods must be angry with us ... I expect there will be a real downpour on the way home" (page 144).

"I care not a straw for my reputation" (page 151).



GOVERNMENT: BACKGROUND INFORMATION

The *Republic* begins with Thrasymachus, an actual Athenian philosopher of Plato's day, defining justice as "the advantage of the stronger." He sees justice as an unnatural restraint on our desires. Since a tyrant can do whatever he wants without restraint, Thrasymachus believes he must be the happiest of men. Socrates does not accept this, so, in his usual style, he asks questions his audience can't answer. Thrasymachus walks off in a huff without ever admitting that he was in error. Thus Book I concludes without any real answers to the two fundamental questions of the *Republic*: what is justice, and why should a person be just?

The nine remaining books of the *Republic* develop the Platonic theory of justice, defined as "giving every man his due." In Book IX, we see that this kind of justice does not just apply in people's interactions with each other: it governs the relationships between the parts of an individual person, too. Plato divides the soul into three specific parts. One part desires wisdom, the second desires fame, the third desires money or the pleasures it can buy. Justice means that each part of the soul is given its due. In the just individual, wisdom rules over the passions and appetites for the good of all. Likewise, in the best possible city, a philosopher-king rightly rules warriors, merchants, and workers.

In Book X, Plato disposes of philosophy's rivals in the other arts. Reality, he says, consists of ultimate "Forms" or "ideas," of which the world we see around us is but a poor and changing copy. Poets and painters make a copy of that, which has no real value. Furthermore, the artists try to stir up our passions instead of bringing them under the right rule of reason. Much as he says he loves Homer, Plato would banish him and the other poets from his ideal city.

At the end, Plato reviews the happy state of the just, with reason reigning supreme: blessed on earth and by heaven; happy in this life and the next. He ends with a vision of the afterlife where blest souls reap the fruit of their choices on earth, while one poor soul who does not know philosophy chooses tyranny in haste, and repents at leisure.

GOVERNMENT: RHETORIC DISCUSSION OUTLINE

Plato's *Republic*, Book IX

- Socrates says there are various pleasures and appetites, some of which are unnecessary. What does he recommend that we do about this?
He says that we should try to get our appetites under the control of our reason, especially as we prepare for bed. "In all of us, even in good men, there is a lawless wild-beast nature, which peers out in sleep."
- In Book I, Thrasymachus argued that justice is simply the rule of the strongest, and that, consequently, the tyrant is the happiest of men. Here in Book IX, Socrates describes the nature of the tyrannical man, step by step. What actions and attitudes reveal the inner life of the tyrannical man?
The tyrannical man is so addicted to his pleasures that he abuses his parents, steals, kills, and lies. He is friendless, treacherous, utterly unjust, wicked, and most miserable.
- How does Socrates compare the rule of a king to that of a tyrant?
He says that a king provides the best possible form of government, while the rule of a tyrant is the worst. Plato believed that a man who devoted his undivided efforts to help his city would accomplish more good than any group of men could do, while nothing could be worse than a man who exploited everyone else for his own benefit.
- How does Socrates describe the life of a tyrannical man who actually becomes a tyrant?
"He who is the real tyrant, whatever men may think, is the real slave, and is obliged to practice the greatest adulation and servility, and to be the flatterer of the vilest of mankind. He has desires which he is utterly unable to satisfy, and has more wants than any one, and is truly poor, if you know how to inspect the whole soul of him: all his life long he is beset with fear and is full of convulsions, and distractions, even as the State which he resembles."
- Socrates divides human desires into three categories. What are they? Compare these with the categories in 1 John 2:16. Consider how 1 Corinthians 8:1 applies to these categories, too.
Socrates lists the desire for wisdom, the desire for fame, and the desire for gain. The Apostle John lists "the lust of the flesh, and the lust of the eyes, and the pride of life." The "pride of life" seems to be the same as the desire for fame, but otherwise the two lists differ. John distinguishes between sensual pleasures and covetousness, whereas Socrates puts everything that can be acquired by money (food, drink, etc.) in the same "desire for gain." Socrates treats the desire for wisdom as a good thing, but Paul notes that knowledge can puff us up (1 Cor. 8:1). This means that the "pride of life" can corrupt even our desire for wisdom.

Plato's Republic, Book X

6. Socrates says that God, carpenters, and painters can each make a bed, but in different ways. List these three ways. *God is the real maker of the real bed, which is the Form of the idea of "bed." The carpenter is a maker of a physical bed, which is just a material copy of the eternal idea. The painter is merely an imitator, two steps removed from reality.*
7. Why did the Greeks honor the poets? How does Socrates counter that? *The Greeks believed that poets knew human nature better than anyone else. Socrates quotes a common saying: "the good poet cannot compose well unless he knows his subject." But then he says, in effect, if Homer is so smart, why hasn't he ever governed a city? It would be better to be a hero than to sing about them, but all Homer does is sing.*
8. Socrates says there is an ancient quarrel between philosophy and poetry. What are some of his reasons for rejecting poets? *He says that men try to master their sorrows, but tragic poets make them give way to grief. Likewise, comedians make men make fools of themselves with laughter. The poets feed our passions and contradict reason.*
9. Socrates argues that the human soul is immortal and imperishable. What is his evidence for this? Compare this to Matthew 10:28. *The things that hurt the body do not harm the soul, so the body's death should not affect the soul. The only thing that hurts the soul is injustice; but if this is so, then the just soul should survive, while the unjust soul should remain both alive and awake to suffer the consequences of his evil. Similarly, Jesus says in Matthew 10:28, "Do not fear those who kill the body but cannot kill the soul. Rather fear him who can destroy both soul and body in hell."*
10. What story does Socrates tell about what happens to men after they die? Relate this conclusion back to the original controversy in Book I with Thrasymachus, who thought justice consisted in "the advantage of the stronger" and who believed that the tyrant was the happiest of men.
- ❑ *Socrates tells of Er, a Greek hero who died and came back to life. In his vision of the afterlife, the unjust were punished ten times for every crime, but eventually each soul gets a chance to choose the new life they want to be reborn into. The first hastily chose what first looked best to him: tyranny. Then, when he realized what he had done, he beat his breast and blamed Fate and the gods for his own foolish choice.*
 - ❑ *Thrasymachus would presumably have made the same choice as the fool in the story. Given first pick of every possible life, he would have chosen to be a tyrant, only to weep when he realized the misery he had chosen. But the kind of man who refused to admit he was wrong at the start of the Republic would be the kind of person who would blame his misery on Fate and the gods instead of his own folly.*

LITERATURE: LOWER LEVEL QUESTIONS AND ANSWERS**Answers to Upper Grammar Worksheet for *Twice Freed***

Students were asked what kind of biblical advice or encouragement they would give to Onesimus in the situations indicated in the left column of the chart. Answers may vary, or be worded differently. Scripture references provide you with further discussion opportunities.



"And one day, maybe, I shall buy my freedom, so there is hope for us both" (p. 100).

We are all slaves to someone or something that we obey. However, we can all be set free from this sin unto righteousness (Romans 6:15-18).

"But you've got to be too ill to go to Lacedaemon tomorrow. I want to go instead" (p. 107).

Those who do works of deceit will not continue in the presence of God (Psalm 101:7). Think on things that are true, noble, just, pure, lovely, and of good report (Philippians 4:6-8).

"I want to fight and revenge wrong, and I want to save up and be a free man when I am older" (p. 111-112).

Acting out of hatred just stirs up dissension (Proverbs 10:12). Instead, love as Christ did by giving Himself for us (Ephesians 5:1-2).

"I suppose all those miracles people talked about were just fakes" (p. 127).

While there are false prophets and teachers (2 Peter 2:1) and many will come in the name of Christ (Matthew 24:5), many miracles were performed by Christ (John 2:11) and his followers (Acts 5:12-16).

“Or perhaps I am afraid of that Christ Who indwells you” (p. 138).

We do not need to be afraid of Christ because he loves us so much that he sent His Son, Jesus, to die for our sins (John 3:16-21).

“The gods must be angry with us ... I expect there will be a real downpour on the way home” (p. 144).

When we decide to follow Christ, we have the confidence that He is always with us (Joshua 1:9 and Isaiah 41:10-11).

“I care not a straw for my reputation” (p. 151).

The Bible tells us that a good name is better than great riches (Proverbs 22:1).



Answers to Dialectic Questions on *The Ides of April*

No answers are provided for this week’s worksheet, since your student was asked merely to speculate about the outcome of this mystery. Look for short written answers; you may want to have your student give more details orally.

LITERATURE: RHETORIC DISCUSSION OUTLINE

This week’s discussion has several parts as written. We begin with a lecture discussing Virgil’s purposes for writing the *Aeneid* and exploring the mutual influence between history and literature. We will then discuss the *Aeneid* in terms of epic characteristics, and conclude with an interpretation exercise and a discussion of the story’s ending. If you are short on time this week, please consider focusing your attention on the lectures and the interpretation exercise (Student Questions #4-6).

Although there is no specific background reading for Literature this week, your student’s History reading on Julius Caesar, Augustus, and the Roman civil wars will be most helpful for this week’s discussion, as the immediate context for Virgil’s own life.

The following are two possible subjects for recitation or reading aloud this week:

- “Aeneas and Dido in the Underworld”—Book VI, lines 244-271, page 1001
- “Turnus’ Death”—Book XII, lines 198-230, page 1023

Lecture Notes

1. “According to the ancient grammarians,” Gian Biagio Conte comments in *Latin Literature: A History*, “the purpose of the *Aeneid* was twofold: to imitate Homer and to praise Augustus ‘beginning with his ancestors’” (276). Using our categories of form and content, we might say that Virgil was Homeric in form and Augustan in content. We might also say that Virgil wanted to teach (presenting a way of thinking about Augustus and the Roman state) and to delight (using Homeric storytelling techniques) the Romans of his day. Let’s look at these dual goals more closely:
2. As an ambitious poet, Virgil wanted to equal (or surpass) Homer in the beauty of his work. In Week 29, we spent some time looking at ways in which the *Aeneid* echoes (and sometimes inverts) Homeric works. Below are more observations along the same lines, which we suggest you go over with your student. Some may have occurred to him, but others probably have not:¹
 - Virgil continues the story of the fate of the Trojans through Aeneas’ eyes, picking up right after its destruction by the Greeks. He even echoes the battles of the Trojan War in his description of the war in Latium.
 - Aeneas is very like a second Achilles, and Turnus is like a second Hector, in the *Iliad* half of the *Aeneid* (the last six books). The difference, of course, is that the Trojans (Aeneas and his men) win: “In the end, Aeneas contains in himself the victorious Achilles and especially Odysseus, who after so many attempts retakes his country and restores peace” (Conte 277).
 - In Book I of the *Aeneid*, Jupiter prophesies the success of Aeneas and the future glory of Rome, just as in the *Iliad* Zeus foretells the fates of Homeric heroes and the future ruin of Troy.
 - Both the *Odyssey* and the *Aeneid* include a book wherein the hero descends to the underworld to find out his fate (and in the case of Aeneas, the fate of his descendants).

¹ The following points were originally made by Gian Biagio Conte in *Latin Literature: A History*, translated by Joseph B. Solodow and revised by Don Fowler and Glenn W. Most (Baltimore: Johns Hopkins University Press, 1999), pages 276-278.

- ❑ In both the *Iliad* and the *Odyssey*, there is a scene where a divinely-made shield is brought to the hero. Achilles' shield "introduces a sort of cosmic vision (scenes of nature, city images)," while Aeneas' shield is "crowned by the image of the city of Rome" (Conte 278).
 - ❑ This repetition and echo of Homeric elements is ultimately a surpassing of them. The Trojan War destroyed a whole nation, but the war of Latium will establish a new nation.
3. Virgil also wanted to praise Octavian Augustus, the ruler who had united Rome after many years of civil war.
- ❑ During the last fifty years of the Roman Republic, as your student read this week for History, Italy was in an almost continual state of civil war. Virgil was born and lived in this time, in the midst of what often amounted to a bloodbath. He was no stranger to turmoil and hardship. There is even some evidence to suggest that Virgil's family farm was lost as a result of war-related land confiscations in 41 B.C. (Conte 262).
 - ❑ In Book VI of the *Aeneid*, Anchises mourns the civil war that arose because of Julius Caesar and Pompey between 49 and 44 B.C.: "What war, what grief, will they provoke between them— / Battle-lines and bloodshed... / Sons, refrain! You must not blind your hearts / To that enormity of civil war, / Turning against your country's very heart / Her own vigor of manhood" (VI:753-761). This is evidence that Virgil was deeply pained by the state of his country, and helps to explain why he would set out to praise Augustus, who brought peace and order and an "Age of Gold" to the Roman nation (VI:703).
 - ❑ Because of Augustus, the Gates of War had been shut (I:394 and footnote 6). Virgil celebrates how "unholy Furor, / squatting on cruel weapons, hands enchained / Behind him by a hundred links of bronze, / Will grind his teeth and howl with bloodied mouth" (I:395-398). This is the future which was prophesied by Jupiter at the beginning of the *Aeneid*, and it is this which Virgil celebrates throughout the epic. We see it perhaps most clearly in Book VI, where Virgil depicts the long dynastic line stretching from Anchises and Aeneas, through Ascanius (often called Iulus, from whom came the family of Julius Caesar and—by adoption—Augustus) across the history of Rome up to his own time at the beginning of the "Age of Gold": the imperial Augustan Age.
 - ❑ This is why Virgil stresses over and over the importance of the dynasty which includes Anchises, Aeneas, and Iulus: because it will lead to Augustus. As Conte puts it, "The *Aeneid* is the story of a mission willed by Fate that would make possible the foundation of Rome and its salvation by Augustus" (283).
 - ❑ Moreover, in undertaking this great literary work, Virgil is attempting to add his voice to the process of reuniting the Roman people. "Virgil fully assumes the legacy of the Roman historical epic: his poem is a national epic, in which a collectivity [the Roman people] needs to reflect itself and feel itself united" (283).
4. Take this opportunity to discuss the mutual influence that history and literature have on each other. In summary, history often provides the subject matter for literature, but literature itself, by shaping the minds and outlooks of those who encounter it, can also shape subsequent history.
- ❑ Consider the stories of the Gospels as an example. The historical events of Christ's life and death have been the subject of countless stories ever since the Gospels were first penned. And these stories in turn shaped or transformed the worldviews of many people, who then affected history accordingly.
 - ❑ We see this principle at work also in the *Aeneid*. Last week we discussed briefly the connection between Book IV and the Punic Wars, just as in this week's lecture we have looked at references made to the civil wars and Augustan Age in which Virgil lived. Virgil's epic is both national and historical, seeking to provide a "deep historical background" for the "new power" of Rome and to "legitimize" that power (Conte 283, 279). In Book VI, Virgil admonishes Rome to use its new strength well: "Roman, remember by your strength to rule / Earth's peoples—for your arts are to be these: / To pacify, to impose the rule of law, / To spare the conquered, battle down the proud" (VI:790-793). Just as the history of lawlessness and disunity in Virgil's era led him to stress law and unity in the *Aeneid* (especially in the character of Aeneas), so later generations of Romans probably tried to behave according to that ideal because they were brought up on Virgil's poem.
 - ❑ Compare this power of legend to shape cultural behavior to the effect of the old story of George Washington and the cherry tree. Most American children know this legend: how George Washington as a small boy cut down a cherry tree in his yard and, when his father asked him if he knew who had done it, George replied, "I cannot tell a lie, Father! I did cut it with my little hatchet." Because George Washington would not tell a lie, millions of American children have been influenced (to greater or lesser extents) not to tell lies. The lies that they might have told would have affected history, just as the truths that they did tell have done so.
 - ❑ Thus it is often the case that stories, especially hero stories and stories about nations, will preserve the deeds of historical people in ways that influence the history-makers of tomorrow. History often provides the stuff