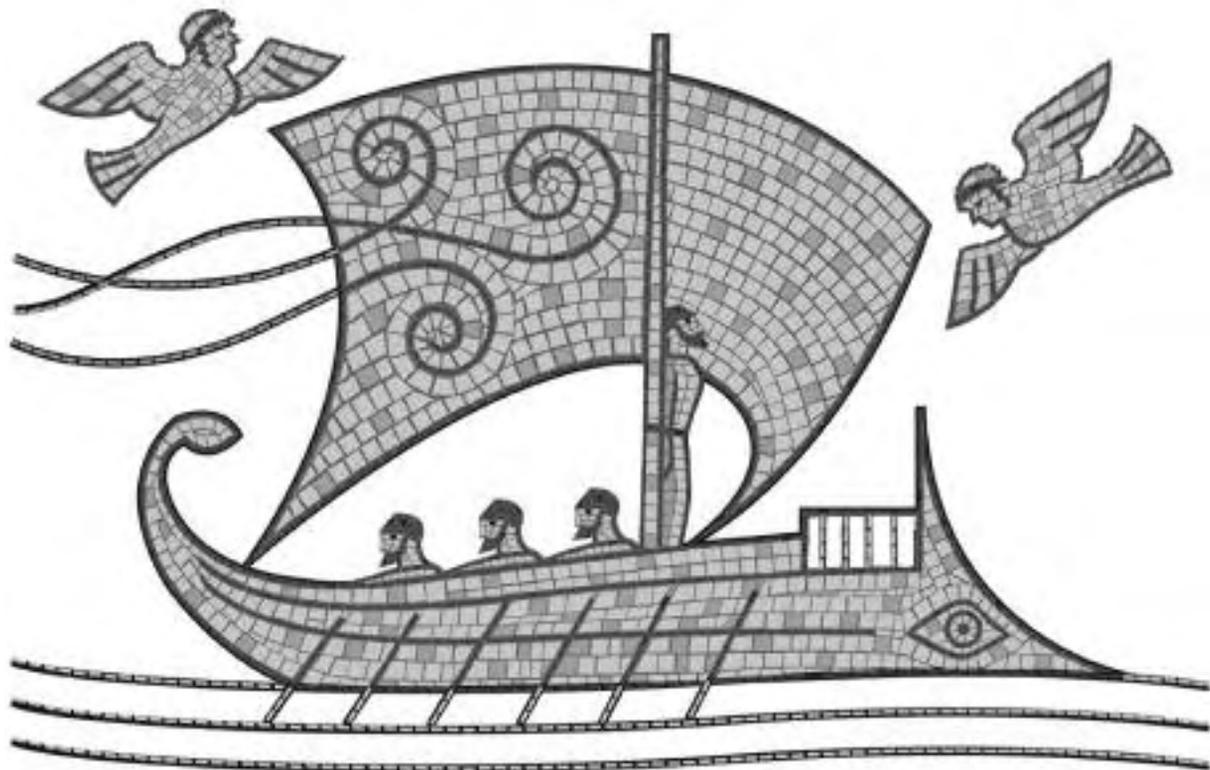


 SCHOLASTIC

READ-ALOUD
PLAYS

THE ILIAD, THE ODYSSEY, AND THE AENEID

BY GWEN BOWERS



NEW YORK • TORONTO • LONDON • AUCKLAND • SYDNEY
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Teaching
Resources



*To my dad for always expecting my best,
and to the St. Charles class of 2005 for bringing these characters to life,
and to Bernard and Dorothy Evslin and Ned Hoopes for breathing life into
my childhood with their inspired stories of heroes and monsters.*

I would like to thank Shanna Streich and Jenn Durrant for their advice, support, and friendship. I would also like to thank my editor, Sarah Longhi, and everyone who had a hand in making this book, for their faith and encouragement. Thanks to Lucy Hughes for help at the British Museum Library Reading Room. Thanks and gratitude to Professor Barbara MacLachlan for her scholarship and classes in ancient epic. And a super-special thanks to Renato, Patrick W., Alex, Adam, Patrick D., Richard G., Peter, Mikey, and Derrick (my first Achilles) for their unbounded enthusiasm for the ancient world!

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INTRODUCTION

Is It Possible to Teach Classical Literature to Middle School Students? YES!

There is no better time to address universal issues like friendship, suffering, and betrayal than in the preteen and teen years, and there are no better examples to use than these incredible stories—

The Iliad, *The Odyssey*, and *The Aeneid*—which work their way into so many aspects of our culture today. Invite your class to discuss Aeneas’s position as an immigrant displaced by war, and see if students can make the connection to current events. Let that student who can’t sit still choose his favorite part to read . . . and watch him take on the role of a great hero or petulant Olympian.

I have written these classics-inspired plays and activities for my own middle school readers, who need highly motivating material to learn new information and to build reading skills. Each year, these plays captivate all types of learners—from the most challenging to the most conscientious and self-motivated. Students gain insights into the culture of ancient Greeks and Romans, and they become invested in the characters who drive the action in these famous stories. At the same time, the dialogue format helps them use expression and phrasing, and repeated rehearsals build fluency and comprehension.

This resource provides you with everything you need to teach the classic stories in an exciting and fun-filled way:

- short, engaging plays that represent the entire plot of each classic story

- background and history that describe the tale
- activities that help you teach the content and assess students’ learning

ABOUT THE PLAYS

How do the three epic tales retold in these plays relate to each other? *The Iliad*, a story about the bitter war between the Greeks and Trojans over the capture of the Spartan queen Helen by Trojan prince Paris, is a prequel to *The Odyssey* and *The Aeneid*. *The Odyssey* tells of the Greek warrior Odysseus’s adventurous journey home after the Trojan War. *The Aeneid* is the story of the refugee Trojan prince Aeneas and his long journey to find a new homeland.

Studying these classics together helps students to better understand relationships among a family of characters and deities that were at the cultural heart of the ancient Greco-Roman world. Yet, it’s also important to recognize and point out to students that *The Iliad* and *The Odyssey* have a very different historical and cultural context than *The Aeneid*.

A blind Greek poet, Homer, is thought to have committed to memory the first two epic poems in the mid-800s B.C. Recent linguistic research suggests that the rhythm and rhyme of the poems and the repetition of character epithets assisted Homer and those who came afterward in recalling the story for audiences. A standard text of both *The Iliad* and *The Odyssey* was written down by scholars at the Great Library at Alexandria in about 600 B.C., which means the tale, having been retold many times over, likely changed quite a bit from Homer’s original telling.



The Aeneid has a more certain stamp of authenticity. It was conceived in the form of a written document by Virgil, a well-educated writer in first-century B.C. Rome, who counted among his friends some of the most famous Roman citizens of his time, including the Emperor Augustus. Virgil promised the emperor he would write an epic poem that traced Augustus's Roman lineage back to the ancient heroes and gods of the past—an epic to match *The Iliad* in stature and to establish Roman roots in the classical tradition. Though Virgil died before he had completed *The Aeneid*, his work was quickly published and immortalized by the Romans.

HOW TO USE THIS BOOK

This book offers a creative way for teachers of literature, history, and drama to introduce students to the best tales from the ancient world. While a detailed treatment of classical literature lies outside the scope of this book, these plays and companion activities are designed to build essential background and improve students' comprehension—and to motivate students to want to learn more about these ancient cultures.

In the first section of the book, you'll find a set of activities to build students' background knowledge and extend their learning about the classics. Following these activities are three plays—adaptations of the epics written for middle school readers—with companion activities. Each play section includes a script, stories from mythology related to the epic story, a map activity, fill-in-the-blank summaries, themes for writing or discussion, and a test. You may want to work through the three plays and their activities in order since the stories build upon one another, or you may want to pick and choose materials to fit your schedule and curricular needs. At the end of the book you'll find additional resources for teaching the classics and answers to the activity pages.

Here are some ways to build background before you begin teaching with these plays:

▲ STOCK YOUR CLASS LIBRARY WITH ANY RELATED RESOURCES ON THE ANCIENT WORLD.

Give students time in class to browse through the books. Make sure to have available a copy of each of the classics translated in verse or prose form so that students can compare these texts to the plays they are reading. Take the opportunity to set the stage for a scene by reading aloud a vibrant, thrilling passage from the unabridged text. This connects students more closely to the format and style of the original epic and helps them fill in details and become more invested in the story. For recommended translations of the epics, see Resources, page 81.

▲ READ ALOUD TO YOUR CLASS EXTRA TALES WORTH THEIR WEIGHT IN TROJAN GOLD,

short takes on classic stories associated with the characters and events of a play. You'll find these tales in the introduction to each play. The letter marked next to the story in the introduction appears beside the related scene in the play. You might read all the tales prior to reading the play and revisit them during your read-through, or share each story when you and your students reach the part of the play that builds on the tale.

▲ EXPLAIN TO STUDENTS THAT THEY WILL ALWAYS ENCOUNTER VARIATIONS IN EACH TELLING OF THE EPIC THEY READ.

To demonstrate how variations occur in stories told in the oral tradition, such as *The Iliad* and *The Odyssey*, whisper a sentence in a student's ear and have him or her pass the message along so that each student whispers the message in another student's ear. When the message has been passed around the classroom, ask the last student who heard the message to write it on the board. Write the first message on the board and marvel at the difference between the two versions. Point out

that the Greek world had an oral tradition, and such a tradition, by its very nature, changes constantly. You might also want to point out that variations may occur due to translations and adaptations, such as the plays in this book.

If You Choose to Produce the Plays: Some “Don’t Sweat It” Basics

Rule 1 *Don’t Be Afraid!*

Rule 2 *Just Do It!*

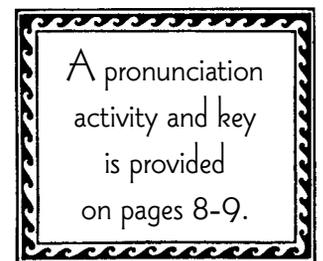
Rule 3 *Enjoy!*

Plays are exciting and motivational for students—and the repetition of lines and expression of the dialogue reinforces students’ understanding of the classic stories in this collection. If you want to produce a play, let students do most of the production work while you offer some basic guidance. Here are some tips for engaging students in a successful production:

- ◆ After several read-throughs, provide time for students to generate ideas for backdrops and props. (They’ll come up with inventive solutions we grown-ups would never dream of.)
- ◆ To make the most of class time, avoid lengthy and nerve-wracking auditions; assign parts for the plays. Have students choose their five favorite parts and list them in order of preference on a scrap of paper. Collect the choices and write students’ names in a grid under their choice number for the part (see example, page 7). Circle the name of the student you choose and then cross out all the rest of the names in that row. To avoid assigning two parts to one student, when you choose your student, cross out that student’s name under his or her four other choices. Statistically, this method assures that nearly everyone gets some-

thing they ask for. If students are lucky enough to have you for several years, you can remind them that there will be another chance next year.

- ◆ To announce the parts, print out a class list and write their parts next to their names. Tell students that the parts will be posted in the hallway at the end of the school day. Watch as the suspense builds all day long. By posting the list, you avoid discussing your decisions, and as a bonus, have a ready reference when the kids want to write a program for the performance. On the bottom of the class list write “Highlight your parts and start learning your lines!”
- ◆ To involve all of your students in the play, add as many characters to the scene as possible, even ones who have no speaking parts. (Keep in mind that the student who doesn’t want a speaking part may still want to participate.) Group scenes encourage full participation; plan to have all students onstage for weddings, battle scenes, and celebrations. You may also want to establish “anchor” characters who stay onstage for the duration of the play, as well. For example, Penelope may be onstage at her loom weaving and waiting throughout the performance of *The Odyssey*. Similarly, archrivals Hera and Venus may be seated on embellished thrones on opposite sides of the stage throughout a production of *The Aeneid*.
- ◆ Do a class read-through a couple of times before allowing students to get on their feet to work out the scenes. Remind students to speak slowly, loudly, and clearly. After students are comfortable speaking their lines, have them concentrate on adding interesting movements and gestures.



ASSIGNING PARTS

Choices

Characters	1st	2nd	3rd	4th	5th
Zeus		Daniel Ryan Jack			Michael
Achilles	Michael Bram Ryan				
Agamemnon			David Jack	Michael	
Apollo	Jack		Daniel		
Menelaus		Bram			Ryan
Odysseus	Daniel	Michael		Bram	
Ajax				Daniel Ryan	
Patroclus					Daniel
Priam			Ryan	Jack	Bram
Hector			Bram Michael		Jack

When assigning parts, always be mindful of the social and academic needs of your students. For example, take a look at my decisions for assigning roles to five students, Michael, Daniel, Jack, Ryan, and Bram. I've listed the top five choices of each student on a grid (left). Michael, Bram, and Ryan all have their hearts set on playing the part of brave Achilles. I have chosen Bram over the others because Bram is a bit shy, and I feel that this important role might help him come out of his shell. I've circled Bram's name for his first choice, Achilles, and crossed out his four other choices. My decision to give Jack his first choice, as well, is based on Jack's professed love of poetry and his assertion that he identifies strongly with Apollo. Michael, on the other hand, will be assigned his fifth choice, the role of Zeus, because he has the starring role in a drama production presented in a few weeks by his drama teacher. That decision will allow more students to receive their top choices.

◆ Lead students in a full rehearsal. Remind students of these pointers:

- Enunciate and add expression as you speak your lines.
- Move through the play as you read it; “block” it out, marking each line in your script to show the place you should be onstage.
- Come up with gestures that add interest to your presentation.

THE PERFORMANCE

Publicize the performance. Contact your local newspaper and let them know about it. You are more than likely to get someone to come out, as journalists are always looking for local stories of interest.

Have the kids make flyers, invitations, and posters. You might also consider hiring a professional videographer to videotape the performance and then have copies made for students. Or you might use a digital camera and upload the performance to the school's website. This way, parents who work during the school day can see it. And if your school has a yearbook or newspaper, be sure to let the appropriate committee know in advance so that photos can be taken and interviews can be conducted. To help spread the word, put up a bulletin board of Greek vases (see pages 19–21) outside your classroom—or better yet, reserve the main bulletin board near the front office—and label it “Famous Scenes from Ancient Stories.”



ACTIVITIES FOR BUILDING BACKGROUND

PRONUNCIATION IS A KEY TO SUCCESS

If students have had little exposure to Greek pronunciations, they may find their attempts to pronounce the characters' names in these plays frustrating and distracting. This is a sure trigger for getting the class off-track. Knowing how to pronounce words properly helps students build confidence and focus on the story line.

MATERIALS

Pronunciation Key (page 9)

WHAT TO DO

1. Distribute copies of the Pronunciation Key to students or enlarge the key and hang it in a visible spot in the classroom.
2. Share with students some background about the language used in the plays (see Basic Background, right).
3. Write all character names on the board before the first read-through of a play.
4. Model the pronunciation of each character name, referring to the Pronunciation Key.
5. Have students repeat after you several times (in order, faster, at random, and so on). Address any area of difficulty and encourage students to assist each other with the pronunciations.
6. Conduct a read-through of the play, stopping after Scene 3 to review the names of characters.

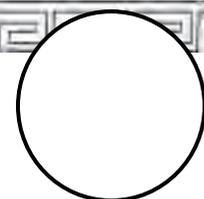
BASIC BACKGROUND ON THE LANGUAGE TO SHARE WITH STUDENTS

The Iliad and *The Odyssey* were oral traditions, and when they were finally written down, they were composed in an early form of the Greek language. *The Aeneid* was written in Latin. Though both ancient Greek and Latin are now considered "dead" languages (they are no longer used in common spoken and written language), all of the epics were translated into more current forms of Greek and Latin over many centuries. Scholars are still writing new translations in many languages to this day.

Because there have been so many translations over so many centuries, students will come across names of characters and places in one of three forms: the Greek transliteration (from the original), the Latin form (from an early translation), or Latinate form (from later translations). Why not return to the original Greek? Because so many character and place names are familiar and widely accepted in their Latin or Latinate forms. Look at *Achilles* and *Helen* as examples. *Akhilleus* is transliterated from the Greek, while *Achilles* is the Latin and familiar form we use today. *Helene* is transliterated from the Greek, *Helena* is the Latin form, and *Helen* is the Latinate and familiar form we use today. Because of the evolution of these names, inconsistencies abound, and as a rule, you and your students will find Greek forms beside Latin and Latinate versions within the same text.

Spellings of ancient Greek names vary. In the three plays that follow, you'll find a *c* instead of *k* in names such as *Calypso*, which is less frequently spelled *Kalypso*. Ask students about variations on modern names and share examples such as Rachel/Rachael, Jon/John, and so forth. Point out that many scholars of classical literature disagree about which forms to use, so students may find variations in spellings among the different versions of the classics they read. Explain that in these plays no standard system of transliteration has been used, but Greek and Roman names are given in the way that's most familiar to readers of English.

Pronunciation Key



BUILD
BACKGROUND

Here are some general rules for pronouncing Greek and Latin words from *The Iliad*, *The Odyssey*, and *The Aeneid*.

LETTER/LETTER COMBINATION	SOUND	EXAMPLE
ch	<i>k</i>	Chiron (KEYE ron)
eus	<i>yooos</i>	Odysseus (uh-DIS-yoos)
aus / ous	<i>ay-ooos / o-ooos</i> (each initial vowel is distinct)	Menelaus (me ne LAY oos) Arsinous (ar SI no oos)
c / g	<i>k / g</i> (hard before <i>a, o, u</i> , and all consonants)	Agamemnon (a ga MEM non) Clytemnestra (kleye tem NES tra)
c / g	<i>s / j</i> (soft, before <i>e, i</i> , and <i>y</i>)	Mycenae (mi SEE nee)
cia / gia	<i>sha / ja</i>	Lycia (LI-sha) Phrygia (FRI-ja)
cae	<i>see</i>	Caesar (SEE-zar)
e (final)	<i>ee</i>	Laodice (lay O di see)
es	<i>eez</i>	Orestes (o RES teez)
u (represents the Greek diphthong <i>ou</i> , so is always long)	<i>oo</i> or <i>uh</i> and sometimes <i>you</i> (except in combination with other vowels and in <i>ou / us</i>)	Telemachus (te LE ma koos) Troilus (TROY luhs) Muse (MYOUS)
oe / ae	<i>ee</i>	Phoebus (FEE boos) Achaeans (AKEE unz)
ei	<i>ee-i</i>	Briseis (bri SEE is)
oo	<i>oho</i>	Laocoon (lay awk oh ON)
äe	<i>ay-ee</i> (the two dots, called <i>di-reses</i> , are used to show that each letter is sounded separately)	danäe (DA nay ee)
x	<i>ks</i> or <i>z</i>	Polyxena (po LIKS ee na) OR Polyxena (po LIZ ee na)



INTRODUCING GREEK AND ROMAN GODS AND GODDESSES

Learning the names and roles of the gods and goddesses is essential to understanding these plays—the moody temperaments of the Olympians steer the course of events in each of the classics. A bitter feud among three jealous goddesses catapults the Greeks and Trojans into war in *The Iliad* and then drives Dido to suicide, creating bad blood between Rome and Carthage in *The Aeneid*. It isn't wind patterns that delay Odysseus's homecoming for nearly a decade—it's the vicious bickering of the Olympians. In these classic tales, mortals are mere playthings of the Greek deities and subject to their every whim.

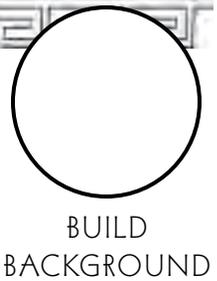
MATERIALS

Greek Gods and Goddesses and Their Roman Equivalents (page 11), Greek and Roman Gods and Goddesses Test (page 12), pens

HERE'S HOW

1. Distribute copies of Greek Gods and Goddesses and their Roman Equivalents to students.
2. Have students discuss what they already know about the names of gods and goddesses they find listed. Ask them where they may have seen these names before. Answers may include places such as the Apollo Theatre, newspaper names such as *The San Jose Mercury News*, movie titles such as *The Poseidon Adventure*, and the names of the planets (Mars, Saturn, Mercury, Venus, and Jupiter). They might also offer names of sports teams, bands, and song titles. Ask them what words we use regularly that might have their roots in these names. They may offer *chronology* (from Kronos, the god of time) or *cereal* (from Ceres, the goddess of grain). You can also have them search for examples of businesses that use the names of gods and goddesses from the business section of the telephone directory.
3. Discuss the 12 Olympians and their relationships with one another and with mortals. Make sure students are familiar with these key relationships:
 - Kronos and Rhea, immortal beings called Titans, are two children of Uranus (father sky) and Gaea (mother earth). Kronos and Rhea have a number of children, called Olympians. Among them are Hestia, Demeter, Hera, Hades, Poseidon, and Zeus.
 - Zeus and Hera, besides being brother and sister, are also king and queen of the Olympians. Their children include Hebe, Ares, and Hephaestus. Both have children with other divinities and with mortals, as well. Zeus's children include the immortals Athena, the twins Artemis and Apollo, Dionysus, Hermes, and Heracles.
 - Important mortal characters in the epics are sometimes said to have an Olympian as a parent or protector. This is true of Helen, Clytemnestra, Achilles, and Aeneas. According to some legends, Zeus and Leda, a mortal, are the parents of Helen of Troy and her sister Clytemnestra. Hera protects and raises Thetis, Achilles' mother. Aeneas is born to Aphrodite (Venus) and the Trojan Anchises, whom Aeneas carries on his shoulders from the burning city of Troy and eventually buries on the island of Sicily.
4. When students have had ample time to learn some basic relationships, assign the test date.
5. Hand out copies of Greek and Roman Gods and Goddesses Test, and assess students on the knowledge they've gained.

Greek Gods and Goddesses and Their Roman Equivalents



During the Golden Age of Ancient Greece (approximately 500 to 300 B.C.), literature and art flourished, and ideas about philosophy, government, and justice were conceived and debated. Many Roman emperors, like Augustus (approximately 63 B.C. to 14 A.D.) sought to link their culture and historical roots to the esteemed ancient Greeks.

One of the most notable influences of ancient Greek culture in the Roman Empire was on religious beliefs. The Romans worshiped the same gods and goddesses as the Greeks, but changed their names and sometimes emphasized different aspects of their dispositions. For example, the Greek god of war, Ares, was portrayed as a vicious, blood-thirsty tyrant, while the Roman god of war, Mars, was seen as the epitome of strength and victory—a reflection of the warlike mindset of this expanding empire.

The twelve
Olympians are
shown in bold print.

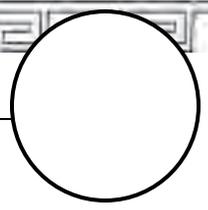
GREEK NAME	ROMAN NAME	ROLE	SYMBOL/S
Apollo	Apollo	god of the sun, music, and poetry	sun, lyre, laurel
Aphrodite	Venus	goddess of love and beauty	dove, rose, seashell
Ares	Mars	god of war	spear, torch, vulture, dog
Artemis	Diana	goddess of the moon and the hunt	the moon, deer
Athena	Minerva	goddess of wisdom and strategy in war	owl, olive
Demeter	Ceres	goddess of the harvest	poppy, wheat, and grain
Dionysus	Bacchus	god of wine	grapes, goat
Eros	Cupid	god of love	bow and arrow
Hades	Pluto	king of the underworld	scepter, two-pronged staff
Hebe	Juventas	goddess of youth	pitcher of water
Hephaestus	Vulcan	god of fire and metal	fire, hammer, anvil
Hera	Juno	queen of the gods	peacock
Heracles	Hercules	god of strength	club, lionskin
Hermes	Mercury	messenger of the gods	caduceus, winged sandals, and helmet
Hestia	Vesta	goddess of the hearth and home	hearth
Kronos	Saturn	god of time	sundial
Persephone	Proserpina	queen of the underworld	pomegranate
Poseidon	Neptune	king of the sea	trident
Zeus	Jupiter	king of the gods	thunderbolt

ACTIVITY: Draw lines dividing the back of this page into four quadrants. Draw a symbol in each: a trident, a lyre, a caduceus, and an anvil. Then, underneath each symbol, write the name of the god or goddess the symbol represents.



NAME _____

DATE _____



TEST

Greek and Roman Gods and Goddesses

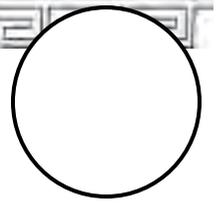
Match the god or goddess to his or her role.

- _____ 1. Kronos/Saturn
- _____ 2. Zeus/Jupiter
- _____ 3. Dionysus/Bacchus
- _____ 4. Hera/Juno
- _____ 5. Hebe/Juventas
- _____ 6. Hades/Pluto
- _____ 7. Hephaestus/Vulcan
- _____ 8. Persephone/Proserpina
- _____ 9. Ares/Mars
- _____ 10. Poseidon/Neptune
- _____ 11. Artemis/Diana
- _____ 12. Demeter/Ceres
- _____ 13. Athena/Minerva
- _____ 14. Apollo/Apollo
- _____ 15. Hestia/Vesta
- _____ 16. Aphrodite/Venus
- _____ 17. Eros/Cupid
- _____ 18. Herakles/Hercules
- _____ 19. Hermes/Mercury
- _____ 20. Mount Olympus

- A. goddess of the hearth and home
- B. god of the sun, music, and poetry
- C. god of speed; messenger of the gods
- D. god of wine
- E. god of fire and metal
- F. king of the sea
- G. the home of the gods and goddesses
- H. goddess of the moon and hunting
- I. goddess of the harvest
- J. god of love
- K. god of time
- L. king of the underworld
- M. goddess of love and beauty
- N. goddess of youth
- O. god of strength
- P. queen of the gods
- Q. god of war
- R. king of the gods
- S. queen of the underworld
- T. goddess of war and wisdom

BONUS: The animal symbol for Athena is the _____ .

Fascinating Facts



BUILD
BACKGROUND

Kids love trivia. These unusual facts spark interest in the three epics while also showing the historical and cultural importance of the tales over thousands of years. If you want an audience at full attention, read these facts aloud to your class while they wait for the dismissal bell to ring!

♥ Cicero was said to have seen a copy of *The Iliad* written so small that it fit in a nutshell. According to Isaac Disraeli in *Curiosities of Literature*, the 15,000 verses can be written on a 10- by 8-inch piece of vellum and folded up in a walnut shell.

♥ The first English language book printed in movable type told the story of the Trojan War.

♥ Many words and expressions that we use every day come from these ancient stories. For example: “Achilles’ heel” (a person’s weakness and a prime spot for an enemy’s attack), a “Helen of Troy” (an extraordinarily beautiful woman), “beware of Greeks bearing gifts” (referring to the Greek army’s deadly “gift” of the Trojan horse), “a judgment of Paris” (a tough choice), an “odyssey” (a long journey full of many adventures), and “spartan” (something austere, rigorous, and mostly uncomfortable).

♥ The Olympic games in ancient Greece included a prize for a dramatic work. The three fathers of Greek drama, Aeschylus, Eurypides, and Sophocles, each received the prize, which was as great an honor as the Nobel Prize in Literature is today.

♥ The site of the ancient city of Troy is modern day Gallipoli, Turkey—also the site of a fierce battle in World War I (1914–1918). The loss of life at Gallipoli is one of the most tragic stories from the war that was supposed “to end all wars.”

♥ Here are three firsts: Homer is often referred to as the first European poet, Achilles the first hero in western literature, and *The Odyssey* the first adventure story in western literature.

♥ Ajax had a shield made of seven layers of oxhide and a sheet of bronze.

♥ Legend has it that at age 8, Amazon girls had their right breast removed in order to create a flat chest so they could better master their skills in archery.

♥ Queen Dido of Carthage cursed Aeneas, who abandoned her to find his own land, with these dying words: “Let him fall before his time, unburied in the sand.”

♥ Aeneas sailed past Ithaka, home of Odysseus. In a particularly gutsy and vindictive gesture, he cursed the island and at a shrine there, left a shield he had won in battle and wrote graffiti on the wall that read: “Aeneas took these arms from Grecian victors.”



ACTIVITIES FOR EXTENDING LEARNING

MAP ADVENTURE THROUGH ANCIENT LANDS

After the first reading of one of the plays, students label key places that figure in the story and trace the route of the epic adventurers through the ancient lands of the Mediterranean.

MATERIALS

Adventuring in Ancient Lands Map (page 15); Famous Ancient Places: *The Iliad* (page 16), *The Odyssey* (page 17), or *The Aeneid* (page 18); writing paper; pens or pencils

HERE'S HOW

1. Tell students they will take a guided tour of the ancient lands that are the setting for the epic story they are reading.
2. Distribute copies of Adventuring in Ancient Lands Map and the appropriate Famous Ancient Places reproducible to students. (Note: Cover the answer key map at the bottom of the Famous Ancient Places reproducible page before you make copies.)
3. Read the place descriptions on the Famous Ancient Places page with students, stopping to highlight and discuss places, events, and characters they remember from the play. Make sure they can also find these important places:

THE MEDITERRANEAN SEA: This famous body of water was vital to trading and travel for people in the ancient world.

THE IONIAN SEA: This body of water links western Greece with Sicily and Italy.

THE AEGEAN SEA: Most of the action in the Trojan war takes part in and around this body of water.

GREECE: A mainland with thousands of tiny islands off the coast compose this homeland of Homer and many of his epic heroes.

ITALY: Ancient Romans called this their homeland and founded Rome on the central west coast of the mainland.

OLYMPIA: The first Olympic games were held here in 776 B.C. and included competitions for literature and music.

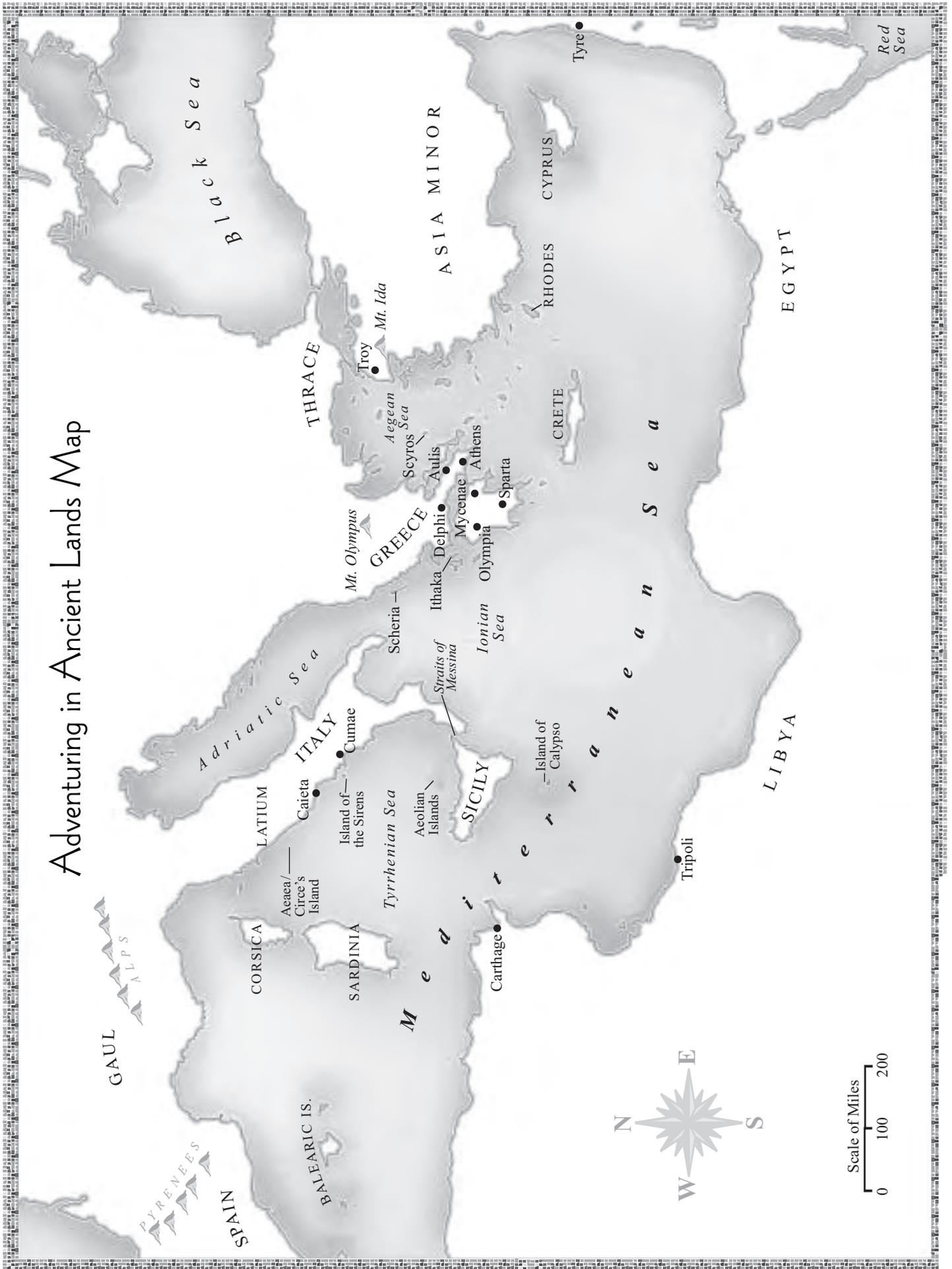
4. Have students follow the directions to label the map. They may need to refer to a copy of the play.
5. Enlarge the Adventuring in Ancient Lands Map and post it on a bulletin board. Surround the map with students' notes about each place listed on the Famous Places page or with diary entries from the second extension activity below.

EXTENSION IDEAS

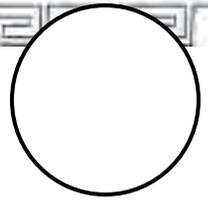
📖 Have students refer to a map of Greece and the Mediterranean area (including coastal states of western and eastern Europe, northern Africa, and the Mediterranean coastline of the Middle East) to label additional places on the map that they've read about in classical literature or heard about recently in the news.

📖 Instruct students to write a journal entry in the character guise of their choice for each place mentioned in the play.

Adventuring in Ancient Lands Map



Famous Ancient Places: **THE ILIAD**



Read the descriptions for each place mentioned in *The Iliad* and write the answer in the blank. Then find the place on the Adventuring in Ancient Lands Map and label it with the number given below.

EXTEND
LEARNING

ANSWERS

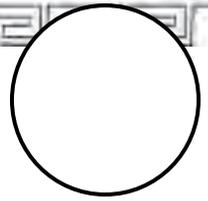
AULIS ITHAKA DELPHI MYCENAE ATHENS SPARTA TROY SCYROS

- _____’s citizens believed their prosperous and innovative land was favored and protected by Athena. Coins from this ancient city-state are stamped with an owl, the symbol for Athena.
- _____ is the land ruled by Agamemnon and Clytemnestra. Heinrich Schliemann, the archaeologist who discovered the remains of Troy, also discovered ancient gold here, and declared it the treasure of Agamemnon.
- _____ is rich farmland ruled by Helen and Menelaus. Between 600 and 371 B.C., this militaristic city-state was one of the most feared in all of Greece.
- _____ is the home of Paris, Hector, and the Trojans. Located on the coast of Turkey near modern Gallipoli, you can visit now and see the excavations and a giant model of the Trojan Horse.
- _____ is the launching point for the Greek fleet. In order to get a fair wind for Troy and appease the angry goddess Artemis, Agamemnon sacrificed his own daughter, Iphigenia, here.
- _____ is the island home of Odysseus, his wife Penelope, and their son, Telemachus; it is also the final destination of *The Odyssey*.
- _____ is where Thetis hid her son Achilles to keep him from going to war in Troy. He was dressed up as a girl and hidden with some princesses in a palace. Odysseus went to get him and tricked him into giving up his disguise.
- _____ is the site of the famous oracle of Apollo. The ruins are high in the mountains here, and in ancient times, people traveled far and wide to have their futures foretold, as Polyxena tells Achilles she has done.

ANSWER KEY (also see page 80)



Famous Ancient Places: **THE ODYSSEY**



EXTEND
LEARNING

Number the places below 1–10, according to the order in which Odysseus arrived at each place in the story. Then find the places on the Adventuring in Ancient Lands Map and label them with the same numbers to show the route Odysseus took home.

- **Aeolian Islands:** Odysseus receives the bag of winds at the Island of Aeolus.
- **Troy** (Gallipoli, Turkey): Site of the ten-year war between the Greeks and the Trojans. It is the starting point of Odysseus’s long journey home.
- **Sicily:** the Land of the Cyclopes, where Odysseus and his men are imprisoned in the cave of Polyphemus, the one-eyed giant. Odysseus outsmarts and blinds Polyphemus, inciting the anger of the Cyclops’s father, Poseidon.
- **Straits of Messina:** Scylla and Charybdis destroy Odysseus’s ships in these waters.
- **Ithaka:** Odysseus finally makes it back home to his palace on this island, where Penelope, Telemachus, and Argus the dog wait for him.
- **Aeaea** (island off the coast of western Italy): Circe’s Island, where Odysseus’s men are turned into swine by the bewitching sorceress.
- **Scheria** (most likely the island Corfu): The land of the Phaeacians, where Odysseus entertains Nausicaa and her parents with tales of his adventures. Because they provide the ship which gets him home at last to Ithaka, Poseidon punishes the kingdom by surrounding the city with mountains.
- **Island of Calypso** (island off the northernmost tip of Morocco). Here, the nymph keeps Odysseus in comfort and luxury for many years until Athena finally intervenes.
- **Tripoli** (Coast of Lybia): the Land of the Lotus Eaters, where Odysseus’s men are entranced by the lotus; he has a hard time convincing his men to continue their journey.
- **Island of the Sirens** (near the Gulf of Naples): After a trip to the Underworld, the crew sails past this island. With instructions for how to avoid destruction, Odysseus is the only one who hears the fantastic, enchanting song of the sirens.



ANSWER KEY (also see page 80)



Famous Ancient Places: **THE AENEID**

Number the places below 1–9, according to the order in which Aeneas arrived at each place in the story. Then find the places on the Adventuring in Ancient Lands Map and label them with the same numbers to show the route Aeneas traveled.

EXTEND
LEARNING

- **Carthage:** Aeneas stays for a time here in Queen Dido's kingdom, but eventually leaves her and continues his search for a homeland.
- **Sicily:** After leaving Carthage Aeneas returns to this island to hold funeral games in honor of his father, Anchises.
- **Troy (Gallipoli, Turkey):** Aeneas and his son, Ascanius, lose Creusa, Aeneas's wife, while escaping from this devastated city. Aeneas carries his frail 80-year-old father, Anchises, on his shoulder. The three of them, along with other refugees, head south.
- **Thrace (northern Turkey):** Aeneas takes his people north by ship and lands in Thrace, but decides not to settle here because the land has been cursed by a horrible crime.
- **Crete:** Island Aeneas believes had been settled by the Trojan's earliest ancestors. After an outbreak of disease and a vision that told of another land, Aeneas takes his people back out to sea.
- **Caieta (Gaeta):** Having survived the Underworld, Aeneas stops at Caieta to pay respects to his old nurse, who died and was buried here.
- **Latium:** The final stop; the land of the Latin people becomes home to Aeneas after he kills his rival, Turnus, and weds Lavinia.
- **Mount Ida:** Property of Aeneas where Aeneas's family and other Trojan refugees first assemble after leaving Troy. Aeneas gathers these refugees and sets out to found a new nation.
- **Cumae:** Here, Aeneas visits the Sibyl, a prophetess, who takes him to Hades. Mount Vesuvius, the fiery volcano, is the opening through which one passes to the Underworld.



ANSWER KEY (also see page 80)



Using Art to Convey Meaning: GREEK VASES



EXTEND
LEARNING

This activity helps students reflect on and improve their understanding of the epics. It serves as an excellent review option after students have read a play. It also makes a striking decorative showcase for Back-to-School or Open House.

MATERIALS

Themes for Greek Vases (page 21), Greek Vases: Styles and Uses (page 20), large sheets of orange construction paper, scissors, black markers

WHAT TO DO

1. Make a copy of Themes for Greek Vases. Cut out the scenes for the story students have read. Toss the strips into a small paper bag.
2. Distribute copies of Greek Vases: Styles and Uses to students. Read the background on ancient vases with the class and ask which key scenes from the play students think might appear on a Greek vase. Tell them that they will be the artists who create a scene on a vase shape. Have them select a shape of their choice from the bottom of the Greek Vases reproducible.
3. While they are choosing their vase shapes, have each student pick a strip from the bag to determine which scene he or she will illustrate. Or you might want to have students decide on their own scenes and approve their choices. (Note: There are 20 scenes for each play. If you have more than 20 students, add your own ideas for scenes or take students' suggestions. Here are some other ideas for scenes: the pantheon of gods watching from Mount Olympus, Homer reciting in front of a crowd, Virgil writing *The Aeneid*, Odysseus dreaming of Ithaka, and any of the kings and queens in their palaces.)
4. Distribute a sheet of orange construction paper and a black (or dark-colored) marker to each student. Have students follow the directions on the Greek Vases reproducible for making an outline of the vase shape they've chosen. (Option: If you feel students need a template from which to trace the vase shapes, enlarge each vase shape from page 20 on a photocopier so that the shape is large enough to fill a sheet of construction paper. Cut out the templates and let students use them to trace the shapes onto the construction paper.)



USING THE VASES

A great way to use these vases is to hang them sequentially on a clothesline that stretches across the room. Leave them up and refer to them often. You can also use them for in-class writing assignments, homework, and assessments.

WRITING/ASSESSMENT PROMPTS FOR INDIVIDUAL VASES

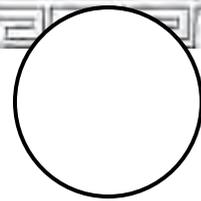
- Describe these characters and tell how they came to be in this situation.
- Write a dialogue between these characters that shows what's going on.
- Give this scene a title.
- Write a letter to your favorite character in the scene.
- Raise your hand if I say the name of a character on this vase.

WRITING/ASSESSMENT PROMPTS FOR GROUPS OF VASES

- Here are five scenes out of order. In what sequence did they occur in the story?
- Here are two scenes. Choose one character from each scene and describe what it is they want and how they go about getting it.
- Here are three scenes. Tell in what way the main character changes from the first to the last scene.
- Choose one of these three scenes and tell which one you would have wanted to participate in and why.



NAME _____ DATE _____



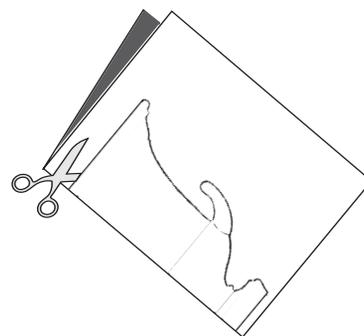
EXTEND
LEARNING

Greek Vases: Styles and Uses

Much of what we know about ancient Greek customs and legends comes from illustrations found on orange and black clay vessels that were used in Greek households for storing food and liquid. Some vases were made for special occasions. For example, the huge Panathenaic, or “all Athens,” *amphorae* was filled with nearly ten gallons of oil from the sacred olive trees of Athens and was awarded to each event winner in the Panathenaic games, a major competition held every four years. Such a vase always depicts Athena, patron of Athens, and the type of competition for which the individual received the prize. (See page 80 for links to virtual museum collections.)

Directions

1. Choose a shape you like from the common vase shapes below.
2. Fold a piece of orange construction paper in half and draw half the vase shape from the fold. (Make the vase outline large enough to fill the paper).
3. Keeping the paper folded, cut along the outline to reveal a complete, symmetrical vase.
4. Use black ink or marker to illustrate a scene from one of the plays you studied, then choose ornamental details, such as the ones below, to accent your vase.



COMMON VASE SHAPES

Hydria
used for water

Amphora
*used for a variety
of liquids and food*

Krater
*used to mix wine and
water at mealtimes*

Lekythos
used for oil

COMMON ORNAMENTAL DETAILS

Broken Greek Key

Lotus Buds

Ivy

Themes for Greek Vases



I = The Iliad

O = The Odyssey

A = The Aeneid

I: Zeus incites a quarrel.

I: Paris judges the goddesses.

I: Helen is taken by Paris.

I: Iphigenia is sacrificed by her father, Agamemnon.

I: Greek ships sail for Troy.

I: Chryseis and Briseis are held as slaves.

I: Hector arms himself.

I: Hephaestus makes arms for Achilles.

I: Hector and Achilles fight.

I: Priam asks for his son's body to be returned.

I: Achilles slays Amazon queen Penthesilea.

I: Aurora mourns the death of her son, Memnon.

I: Achilles meets Polyxena in the Temple of Apollo.

I: Paris shoots Achilles in the heel.

I: Ajax carries the dead Achilles.

I: Thetis and the sea sisters mourn Achilles' death.

I: The Greeks vote on who will receive the arms of Achilles.

I: Ajax falls on his sword.

I: The Trojan horse portends the fall of Troy.

I: Menelaus takes Helen back.

O: Penelope weaves on her great loom.

O: Telemachus searches for his father.

O: Angry Poseidon makes waves.

O: Nausicaa finds Odysseus.

O: Odysseus tells stories in King Alkinoos' palace.

O: The Greeks destroy Troy with the Trojan horse.

O: The naiads play in the waves with the Trojan treasure.

O: Aeolus sends a blast of wind.

O: Polyphemus enjoys his wine.

O: Odysseus blinds Polyphemus.

O: Odysseus and his men escape under the sheep's bellies.

O: The golden palace of King Aeolus amazes everyone.

O: The winds escape within sight of Ithaka.

O: Circe's palace enchants Eurylochus and the scouts.

O: The Sirens tempt Odysseus's crew.

O: Scylla and Charybdis wreak havoc on the ships.

O: Calypso tries to keep Odysseus on her island paradise.

O: Euryklea and Argus, the dog, recognize Odysseus.

O: The Contest of the Twelve Axes is held at Ithaka.

O: Odysseus is reunited with his family.

A: Aeneas and his family flee Troy.

A: Juno and Venus argue on Mount Olympus.

A: Cupid aims his arrow at Queen Dido.

A: Aeneas tells stories in Queen Dido's palace.

A: Dido and Aeneas hunt in the forest.

A: Aeneas and his ships sail away.

A: Queen Dido ends her life on the funeral pyre.

A: Aeneas visits the palace of King Latinus.

A: Queen Amata pleads with her husband.

A: Allecto visits sleeping Turnus.

A: Ascanius kills the pet deer of a local girl.

A: King Latinus tries to calm the people.

A: Vulcan makes the shield for Aeneas.

A: Aeneas receives the shield from Venus.

A: Turnus drives his chariot into battle.

A: Camilla, maiden warrior, joins the fight.

A: Turnus slays Pallas.

A: The Laurentians and the Trojans fight a fierce battle.

A: Aeneas kills Turnus.

A: Aeneas and Lavinia wed.



AN INTRODUCTION TO *THE ILIAD*

The Iliad tells the story of the fall of Ilium, the ancient Greek city commonly referred to as Troy. The epic covers the last six weeks of a ten-year war between the Greeks and the Trojans. Scholars now agree that Troy did exist and a terrible war happened around 1200 B.C.—approximately the time indicated in Homer’s epic. More than 3,000 years later, a 7-year-old German boy, Heinrich Schliemann, heard Homer’s *Iliad*. From that moment on, Schliemann was determined to find the real Troy. He focused all of his attention on Homeric Greece and even taught himself seven languages, including Greek, in order to help with his search.

In the 1850s, Schliemann made a fortune in the California Gold Rush, which financed his dream. In 1873, his research led him to the coast of Turkey, where he discovered

remains of the ancient city. He uncovered a wealth of gold treasure that can be seen in museums today as “The Gold of Troy” and “The Gold of Mycenae.” Early in his search he had married a young Greek woman named Sophia, who assisted him in the search for Troy. Having grown up in Greece, she knew *The Iliad* by heart and shared Schliemann’s love of Homer and history—they even named their two children Agamemnon and Andromache. After his death, Sophia carried on the excavations and arranged the publication of the results, the news of which was a sensation around the world.

You may want to have students draw a royal family tree. See if they can find other unusually close relationships among the characters in the stories or in the family tree of gods and goddesses.

POINT OUT THESE INTERESTING RELATIONSHIPS:

- Helen and Clytemnestra are sisters.
- Menelaus and Agamemnon are brothers.
- Since Helen married Menelaus and Clytemnestra married Agamemnon, Helen and Clytemnestra are sisters *and* sisters-in-law and Menelaus and Agamemnon are brothers *and* brothers-in-law!

FURTHER READING

If you and your students are wondering what happened to a character after the Trojan War, check out these plays by the top three ancient Greek dramatists:

Agamemnon by Aeschylus

Ajax by Sophocles

Electra by Sophocles

Hecuba by Euripides

Trojan Women by Euripides

Electra by Euripides

Helen by Euripides

Iphigenia Among the Taurians by Euripides

Orestes by Euripides

Iphigenia at Aulis by Euripides

Extra Tales Worth Their Weight in Trojan Gold!

Reading these tales aloud to students is an engaging way to build background. Notice that letters corresponding to those below are marked in the play next to scenes that match the stories.

A PARIS'S BIRTH AND THE PROPHECY OF DESTRUCTION

When Queen Hecuba of Troy was about to have a baby, she hoped for the birth of a royal son. However, as the time neared for the child to be born, she dreamed she would give birth to a flaming torch. The dream was interpreted by a palace seer that the child she bore would bring, by his actions, an end to the royal house of Troy.

As the queen, she knew that would mean the destruction of her family and so she determined to kill the child and spare him future misery. On the night of the birth, the palace was ablaze with anticipation. When the boy was born, Hecuba told a servant to take the child to the top of Mount Ida and leave him there to die. This the servant did. But the infant survived, and the servant took him home. Thus it was that Paris grew up in the household of a shepherd and his wife.

Years later, the grown prince and shepherd traveled to the nearby palace to participate in a competition. The onlookers were stunned when the shepherd boy beat the royal princes. King Priam and Queen Hecuba realized the boy was their son, and they were so happy he was saved as an infant that they did not heed the warning from their daughter, Princess Cassandra, who was gifted with seeing into the future. The old shepherd who had raised Paris

presented the folded royal cloak the baby was wrapped in so many years ago, and when Priam saw it, he opened his arms to the young man and invited him back to the palace. Cassandra shuddered because she knew his actions would bring suffering and death to the people of Troy.

B SCYROS

Knowing that Achilles would die if he fought in the Trojan War, Thetis, his mother, took him to the island of Scyros. If he could not be immortal, she determined, she would do everything in her power to keep him safe from harm. In the palace, Thetis dressed him as a girl and hid him among the princesses. One day, a peddler came to the palace boasting of the fine things he had for sale. The princesses were excited and asked him to open his trunk. This he did, and they reached into it for the lovely velvets and delicate silks—all except for Achilles, who reached to the very bottom and drew forth a massive sword, which he held high above his head. The peddler threw his head back in laughter, revealed that he was Odysseus, and told Achilles to get his things—they had a war to fight—the Trojan War! Odysseus had foiled Thetis's attempt to save her son, and Achilles was glad.

C AGAMEMNON, IPHIGENIA, AND ACHILLES

When King Agamemnon of Mycenae boasted of his accuracy with the bow, he had greatly offended the goddess Artemis. She was so angry that she used her powers to stall the ships which were ready to sail to Troy. The winds were stayed and the Greek offensive was paralyzed. "To appease the goddess," said Calchas, the priest and seer, "you must sacrifice

your own daughter. Only then will the ships be able to sail.” Agamemnon, eager to be off to war, summoned Iphigenia to him on the pretext that she was to be wed to the great warrior Achilles. She traveled from the palace at Mycenae to the cliffs at Aulis on the east coast of mainland Greece. Dressed in the finest bridal garments, she was brought before her father. She was then told the real reason he needed her there. Iphigenia, shocked and saddened, accepted her fate and said she would willingly go to her death. She was led to the cliff to be sacrificed. One legend says that just at the moment when her father’s sword was about to touch her neck, the goddess Artemis, in her mercy, swooped down and saved her. She was taken to Tauris, where she was made a priestess of Artemis. Achilles was furious that his name was used to lure her to her death, and from that moment on, there was bad blood between Achilles and Agamemnon. After his death, Achilles met up with Iphigenia in the afterlife and they were indeed wed.

D THE TOMB OF AJAX AND THE ARMS OF ACHILLES

After Ajax killed himself, the Greeks placed his body in a permanent tomb on the shores of a spit of land in the Aegean. When the last of Odysseus’ ships were destroyed, all the treasures of Troy sank to the bottom of the sea, including the famous arms of Achilles. But Hera had the arms of Achilles picked up on the crest of a wave, which carried them ashore to the foot of Ajax’ tomb. Here the Arms of Achilles were recovered and awarded to the mightiest of Greek soldiers.

E CASSANDRA AND APOLLO

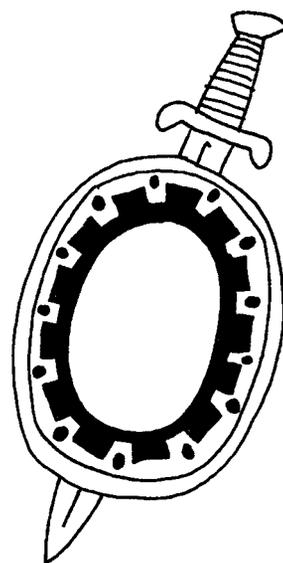
While wandering through an oaken glade on a misty morning, Apollo, god of the sun, music, and literature, chanced upon a lovely girl sitting by a waterfall. He stopped and watched her drop leaves into the water and decided that he loved her. He approached her and asked her name. Her name, she said, was Cassandra, princess of Troy, and daughter of King Priam and Queen Hecuba.

“Kiss me, Princess Cassandra,” said Apollo.

But she refused and feared him. He promised to give her a great gift in exchange for a kiss—the gift of prophesy. Cassandra knit her brow but agreed to his offer, and pursed her lips to receive his kiss. Apollo’s lips were about to touch hers, when with a bold movement, she turned her head and his kiss was wasted. Apollo, in anger, rose up and chastised her for betraying his trust.

“Princess Cassandra, you will be punished for your impudence. I will give you the gift of prophesy, but I will curse that gift: No one will believe you.”

Apollo disappeared and Cassandra was left to discover a life time of agony warning people of danger and having them not believe her words.



THE ILIAD

(The Trojan War)

CHARACTERS

ZEUS, ACHILLES, AGAMEMNON, MENELAUS, PELEUS, ODYSSEUS, AJAX, PATROCLUS, PRIAM, HECTOR, AENEAS, MEMNON, HELEN, HECUBA, CLYTEMNESTRA, CASSANDRA, PENTHESILEA, ANDROMACHE, IPHIGENIA, BRISEIS, CHRYSEIS, HERA, ATHENA, APHRODITE, AURORA, APOLLO, THETIS, NARRATOR 1, NARRATOR 2, PARIS, POLYXENA, LAOCOON AND HIS TWO SONS, STRIFE, SEA SISTERS, HOMER, WEDDING GUESTS, 2 GUARDS, 4 SWINE, 2 SEA SERPENTS

• SCENE 1 •

NARRATOR 1: Sing, goddess, of the wrath of Achilles!

The story you are about to hear is one of the oldest of soldiers' tales. It is a story of honor and infidelity, of devotion and betrayal, and of love and war. It is a story of families and individuals and the tragic consequence of a single act. Its themes are universal.

NARRATOR 2: Our story takes place in the ancient Greek Aegean around 1500 B.C. The gods and goddesses are celebrating the wedding of the goddess Thetis to the mortal Peleus. Unfortunately, the goddess Strife has been left off the guest list and in anger, she spoils the wedding by throwing a golden apple into the crowd. Engraved on the apple are the words "To the Fairest." Of course, all the goddesses claim it, and the task of deciding falls to Zeus, who, unwilling to get into the middle of the argument, recalls a story he heard of a mortal named Paris who lived on Mount Ida near Troy and was the most fair-minded of mortals. He sends for him.

ZEUS: Now Paris, born of the king and queen of Troy, what is your judgment? Before you stand Hera, queen of the gods, Athena, goddess of wisdom, and Aphrodite, goddess of love.

PARIS: All are fair. Never have I seen such beauty. It is too difficult to decide.

HERA: Gentle Paris, behold the depth of my character, the fidelity to my family. My cheek is as a rose, delicate and fair-hued. Am I not the fairest? Say yes and I will grant you a happy home.

ATHENA: Strong Paris, behold my strength and my grandeur. Behold the curve of my sword arm. On my shoulder the owl, a symbol of divine wisdom. Am I not the fairest? Say yes and I will grant you great power.

APHRODITE: Fair Paris, behold.

NARRATOR 1: Aphrodite appears to Paris. Having just washed her long hair in the River Scamander, her tresses are a halo of golden highlights. He is awestruck.

A

APHRODITE: Judge me the fairest, and I will give you the most beautiful woman in the world.

NARRATOR 1: Paris bows before her and sets the golden apple at her feet.

PARIS: She, Aphrodite, is the fairest of the goddesses. That is my judgment.

NARRATOR 2: Hera and Athena are enraged and storm out of the wedding.

ZEUS: Wither you go, young man, beware, as you have angered the goddesses. But for now, the fairest will lead you to your prize—the most beautiful woman in the world, Helen of Sparta.

• SCENE 2 •

NARRATOR 1: Paris is taken to the House of Sparta, where he is treated with great hospitality by the king, Menelaus, and looked on with loving eyes by the queen, Helen. Late one night, Paris and Helen flee the kingdom and sail for Troy, infuriating Menelaus.

NARRATOR 2: Greek leaders from neighboring kingdoms assemble in Mycenae, the home of Menelaus's brother Agamemnon and his wife Clytemnestra. Their purpose: to sail to Troy and demand the return of Helen. Many of the men had been Helen's suitors before her father chose Menelaus to be his daughter's husband. Fearing they will rise up against him, Menelaus makes them swear to defend her from any harm. At Aulis along the coast, the Greeks try to sail for Troy, but because of an insult to the goddess Artemis, they lose a third of their fleet to raging coastal storms sent by her in anger. A seer is consulted and the Greek leaders learn that only the sacrifice of Agamemnon's daughter will appease the goddess.

MENELAUS: Leaders of the allied kingdoms, you have come to honor the oath given to my wife on her betrothal to me—that you would defend her marriage vow. Because she has been stolen from my own home, we must go to Troy to retrieve her. If it weren't for these winds, we would be there already. How many miles have we traveled? By land? By sea? We've gotten nowhere.

ACHILLES: I would defend my oath, but the goddess' wrath overpowers us.

B

ODYSSEUS: Perhaps we had best go no further. My wife, Penelope, yearns for her protector and my young son, Telemachus, his father.

AJAX: I am ready to fight. I would defend my oath to the death. My honor cannot be restored until Helen is returned to you, with my help.

PATROCLUS: I will follow my friend Achilles—to the death if need be.

AGAMEMNON (*looking at his wife*): Gentlemen, my dear wife cannot take the strain.

CLYTEMNESTRA: My daughter, Iphigenia, will not go like a lamb to the slaughter. I understand your distress over the loss of your wife, Menelaus. That she is my sister makes my heart rage for vengeance also, but not by the sacrifice of a daughter.

AGAMEMNON: Woman, the decision must be made by me in consultation with the alliance. Your feelings cannot be taken into account. (*She leaves.*)

NARRATOR 1: Although he doesn't show it, because of his unsuccessful attempts to launch the ships, Agamemnon's mind is made up. He has heard murmurings of discontent and talk of installing Achilles as their leader.

AGAMEMNON: Guards, bring my daughter, Iphigenia. (*She is brought before the alliance.*) We have spoken.

IPHIGENIA: I understand the situation, father, and willingly go to my death.

C

AGAMEMNON: We must have a fair wind for Troy. We sail tomorrow from Aulis. (*He leads Iphigenia to an altar and raises his sword.*)

• SCENE 3 •

NARRATOR 1: The Greek forces get their fair wind for Troy, but once on the shores of Ilium, they are faced with the great walls of the city itself. For ten years the Greeks lay siege, but they cannot breach the walls of Troy.

NARRATOR 2: Their encampment on the beach is full of discontent. Soldiers fan out into the countryside and up and down the coast, burning and looting neighboring villages.

ACHILLES: Look at the gold we have pillaged. Divide it up, Ajax. Behold this fine slave, daughter of a priest of Apollo. (*He holds his hand out to Chryseis.*)

PATROCLUS (*gesturing to another girl*): She too is strong, and they are cousins.

ODYSSEUS: Speak, what are your names?

BRISEIS: I am Briseis, daughter of Brises, a priest from Lyrnessus.

CHRYSEIS: I am Chryseis, daughter of Chryses, priest of Apollo.

(*Agamemnon enters.*)

AGAMEMNON: I understand you have been raiding the villages. Apollo has been angered and is raining down plague-tipped arrows on the soldiers. I have been forced to give up fair Chryseis in the hopes that Apollo will spare us more misery. As leader, I command you to give me this girl, Briseis, to make up for my loss. Deliver her to my tent immediately. The rest of you get some sleep: at dawn there will be a fresh assault on the walls of Troy. (*He exits.*)

ACHILLES: I refuse to give up Briseis. I have grown fond of her.

ODYSSEUS: There are others.

PATROCLUS: Dear friend, you must obey your commanding officer.

ODYSSEUS: Perhaps by some clever scheme we might win her back.

AJAX: We can take her by force!

PATROCLUS: No good can come of disobedience, and trickery can turn deadly.

ACHILLES: Take her to Agamemnon, Patroclus. But he will pay for this. I will refuse to fight, and when the others learn of it, they will not fight, and what chance will he have then?

• SCENE 4 •

NARRATOR 1: Achilles' refusal to fight fuels the discord of the Greek forces and Agamemnon is unable to lead them. The war is at a standstill.

NARRATOR 2: Atop the walls of Troy, King Priam, Queen Hecuba, and the royal family look with suspicion from the palace battlements.

PRIAM: I can't understand. It's been days since the last attack. Perhaps our defense is wearing them down at last. When will they next attack?

HECUBA: Many women have lost sons, husbands, and fathers. Our people are suffering. Perhaps the gods are merciful. Helen, do not look so pale.

PARIS: Paleness does not affect her beauty. Our people are willing to die to be in her presence and possess her.

NARRATOR 1: Just then, Hector, prince of Troy, rushes up to them. A look of concern flashes across Andromache's weary face.

ANDROMACHE: Hector, my dear husband, why do you put on your helmet? It makes our son look upon you in horror. Take it off.

HECTOR: Father, you have spoken too soon. The arms of Achilles are leading forces to our gates. Andromache, I will do as you ask, but only to say farewell. I will meet Achilles and stop this raid on our homeland.

NARRATOR 2: Hector removes his helmet and embraces his son and his wife.

NARRATOR 1: From the battlements they watch.

NARRATOR 2: A short time later, Hector returns carrying Achilles' armor.

HECTOR: Father, behold, the arms of Achilles. But the man I killed was not Achilles. What could this mean?

• SCENE 5 •

NARRATOR 1: Achilles, who had been brooding in his tent, discovers his armor missing.

NARRATOR 2: Just then, Ajax and Odysseus run in, bloody and disheveled.

ODYSSEUS: We all thought you were leading us to the gates.

AJAX: And we followed you and saw you struck dead.

ODYSSEUS: But it wasn't you. Beneath your armor was Patroclus!

ACHILLES: What? My best friend? Slain? Who is responsible?

AJAX: Prince Hector, the son of King Priam, and Paris's brother.

NARRATOR 1: Achilles runs out of his tent, not to the gates of Troy but to the shore where he calls to his mother, the sea goddess Thetis for help.

NARRATOR 2: Thetis commands that new armor be made for her son by Hephaestus, the god of fire and metal. Achilles' new armor is impervious to weapons of any kind. With it, he runs out onto the battlefield.

NARRATOR 1: Hector sees the new armor and hears Achilles call to him. He kisses his wife and baby and meets Achilles at the gates.

ACHILLES: You must pay for the murder of my best friend, Patroclus. He was honest and good, and you must die.

HECTOR: My eyes were deceived.

ACHILLES: Prepare yourself.

NARRATOR 2: They fight.

NARRATOR 1: And Hector is overcome. He falls. And from the ramparts comes a wailing from the women of Troy.

NARRATOR 2: To the astonishment of all, Achilles ties Hector to his chariot and drags his body around and around the outer walls of Troy.

• SCENE 6 •

NARRATOR 1: For days Achilles drags the body of Hector around the walls of Troy.

NARRATOR 2: Never have the Trojans seen such brutality. But finally, after a proper ceremony for Patroclus, Achilles retires to his tent with the body of the slain Hector.

PRIAM: Achilles, I have come to retrieve the body of my son, heir to the royal house of Troy.

ACHILLES: His body is a war prize and retribution.

PRIAM: I have brought gold in exchange for my son. I understand that 25 ducats is appropriate.

ACHILLES: Put the gold on the scale.

NARRATOR 1: Priam and his daughter Polyxena set the gold onto the scale.

ACHILLES: The gold you brought does not meet the conditions.

NARRATOR 2: Polyxena, with tears in her eyes, steps forward and removes a heavy gold chain from around her neck. She puts it on the scale with the gold coins. The scale tips.

NARRATOR 1: Achilles, his heart overcome by her sorrow and loveliness, finds that he has softened.

ACHILLES: Please sit down, King Priam, and tell me how things have come to this.

NARRATOR 2: They talk of their sorrows until late in the evening. All the while, Achilles grows more and more fond of Polyxena.

NARRATOR 1: Finally Priam, noticing his daughter's effect on the Greek warrior, offers her hand in marriage.

PRIAM: If her marriage will mean an end to the misery of my people, I give her to you.

ACHILLES: I accept your offer, but this must remain secret at present, as I am not the commanding officer and will need to discuss the union with Agamemnon.

NARRATOR 2: Achilles embraces Polyxena and takes her hand.

ACHILLES: Dear lady, forgive me the misery I have brought to you and your family.

• SCENE 7 •

NARRATOR 1: Meanwhile, allies to the house of Troy have arrived, and as their numbers are great and their warriors fresh, the Greeks take a beating.

NARRATOR 2: Soldiers came from as far away as Ethiopia, and with them, their leader, Memnon, son of the goddess Aurora. Ajax rushes in to Achilles to urge him on to the battlefield.

AJAX: Achilles, the fierce Amazon warrior women have come to fight. And Memnon, son of a goddess. We need you.

ACHILLES: I weary of the fight, but I can't refuse you. Get my armor.

NARRATOR 1: They join the melee on the plains of Troy.

NARRATOR 2: Achilles is rushed from all sides, but a strong Amazon tests his strength. They fight at length . . . until Achilles strikes a deadly blow. As she falls, Achilles tears off her helmet. They recognize each other as soulmates.

ACHILLES: Penthesilea, Queen of the Amazons!

PENTHESILEA: Great warrior Achilles. You have slain one who has always loved you.

NARRATOR 1: She dies in his arms. In a rage, he lashes out and spots the king of the Ethiopians. Achilles rushes him.

ACHILLES: Memnon, son of Aurora!

NARRATOR 2: Memnon turns but is struck down immediately. He falls. Achilles walks off in disgust.

NARRATOR 1: Aurora's grief at the loss of her son is so great that each morning at dawn before Apollo's chariot pulls up the sun, her tears rain down on the land and appear to mortals as dewdrops on flower petals and the green blades of grass.

• SCENE 8 •

NARRATOR 2: The next day, Achilles sneaks out of camp and meets Polyxena at the temple of Apollo. This is not the first of their meetings. They have spent much time together talking about their families and their future.

NARRATOR 1: Polyxena, seated beside him on a bench, tells of her childhood chasing dragonflies along the reed-choked Trojan River Scamander. Achilles tells her of being dipped in the River Styx as an infant so that he would be immortal, and except for the fact that his heel is vulnerable, he is as immortal as mortals get.

NARRATOR 2: And as they talk, Achilles grows to love her and looks forward to an end of the war.

ACHILLES: Tell me once more about your trip to the oracle at Delphi.

PARIS (*from behind a column*): There will be no more tales to tell, save for the tale of your death.

NARRATOR 1: Polyxena calmly stands and steps aside. Achilles realizes he has been betrayed. He draws his sword.

ACHILLES: Polyxena, could you have so willingly thrown away your future?

POLYXENA: My future was destroyed when you killed my brother Hector. I despise you and take pleasure in avenging my brother's death.

NARRATOR 2: Paris lets fly a single arrow. It hits Achilles in his heel—

a perfect aim. Achilles cries out in pain. He falls. Polyxena and Paris hear voices. They leave the temple.

ODYSSEUS: He went in here. It's a good thing we followed him. I knew he was up to something.

AJAX: What has happened? He is slain! Oh, what will become of us?

NARRATOR 1: Ajax carries the body of Achilles back to the Greek encampment on the beach.

• SCENE 9 •

NARRATOR 2: From the sea, a great wailing begins and a foamy froth at the shoreline begins to churn. The sea is disturbed.

NARRATOR 1: Out of the depths comes Thetis. With her come a dozen sea sisters. They prepare the body of Achilles for the funeral pyre. His ashes will be mixed with those of his friend Patroclus.

THETIS: Great is my woe! My son Achilles, taken from me, after I have worked so hard to keep him out of harm's way.

SEA SISTER 1: Great Zeus, release her from her pain!

THETIS: As a babe I held him by his heel and dipped him into the immortal waters of the River Styx, which give everlasting life. Achilles' heel was his only weakness!

SEA SISTER 2: Great Zeus, show your mercy!

THETIS: As a youngster, I gave him the best tutor a boy could have—Chiron, the centaur, master of arms and learning.

SEA SISTER 3: Great Zeus, her misery is endless!

THETIS: As a man, I hid him on the island of Scyros, determined to keep him from war. Poseidon, god of the sea, will join me in an end to the royal house of Troy!

• SCENE 10 •

NARRATOR 1: Athena, protector of Achilles, proposes a vote for the arms of Achilles. His armor to the best soldier of the Greek forces.

NARRATOR 2: The warriors must choose between Odysseus and Ajax. Agamemnon broods over not being nominated.

ATHENA: And here are two jars. One jar full of clay marbles represents votes for Ajax and one jar for Odysseus. Let the votes be counted.

NARRATOR 1: Athena, fond of Odysseus for his clever strategies, sees to it that he has the most votes. Agamemnon peers into the jar, then whispers to Athena.

ATHENA: It has been decided by the soldiers of the Greek forces that Odysseus will receive the arms of Achilles. *(Soldiers cheer.)*

NARRATOR 2: Stunned and silent, Ajax looks off into the distance. He does not notice when the rest of the soldiers leave. *(All leave.)*

NARRATOR 1: In a rage, he leaves his tent to track down Agamemnon and Odysseus.

NARRATOR 2: But the goddess Athena sends madness into his body, and instead of slaying men, he smotes down swine used to feed his fellow soldiers.

NARRATOR 1: When the madness leaves him, he is bloodied.

AJAX: What have I done? I am ashamed. I have slaughtered not men but swine. I am a soldier. It is my purpose to bring down men. My powers have been wasted. I cannot live with such shame.

NARRATOR 2: And Ajax falls on his sword.

D

• SCENE 11 •

NARRATOR 1: Days later, Priam watches as the Greeks burn their encampment, load everything onto their ships, and sail off.

NARRATOR 2: Puzzled, he assembles a group, which includes his daughter Cassandra and Laocoon, priest of Apollo, and his two sons. They investigate down at the beach.

PRIAM: What is this? A giant wooden horse?

NARRATOR 1: Before them, in the sand, was mired a wooden horse, as tall as a house. And it was on wheels, as if transported there.

NARRATOR 2: The group stands mystified at the bizarre creation.

TROJAN SOLDIER: Perhaps it is a gift to a god or goddess.

CASSANDRA: Beware, the blood of the citizens of Troy!

E

NARRATOR 1: Priam puts his arm around his daughter. As a girl, the god Apollo had given her the gift of prophesy in exchange for her promise of love.

NARRATOR 2: But she broke her promise and he punished her by preventing her words from being believed. And her gift became a curse.

PRIAM: Dear girl, you know not what you say. It is a majestic structure.

TROJAN SOLDIER: Let us take it into the city. Surely it is meant as an offering. Perhaps to Athena for the Greek violation of her temple.

LAOCOON: Take not this strange gift, which is an omen, and the end of us all!

PRIAM: Laocoon, priest of Apollo, you speak too hastily. Let us examine it further.

CASSANDRA: Heed our warning. The end is near!

NARRATOR 1: Suddenly, two sea serpents slither up the beach, wrap themselves around a struggling Laocoon and his two sons. Screaming in agony, they are dragged into the sea.

PRIAM: Horrifying! His words must be false. Let us bring the horse through the gates and into the city.

• SCENE 12 •

NARRATOR 2: Priam directs the gates to be opened and the great structure is wheeled into the city.

NARRATOR 1: There is much singing and dancing, celebrating the retreat of the Greek forces. Children put flower wreaths around the horse's neck and toss blossoms at its feet.

NARRATOR 2: The festivities last until the early hours of the morning. And when the last soldier on guard has fallen asleep, the belly of the horse opens up.

ODYSSEUS: I told you my plan would work. They are ours for the taking.

NARRATOR 1: And a band of Greek soldiers begins cutting a path of destruction across the city.

AGAMEMNON: Round up the royal family. Burn the city so that nothing left standing is higher than my knee. *(He gestures to his knee.)*

NARRATOR 2: While another group run to open the gates, the other side of which waits the entire allied Greek forces, who had been hiding off the coast. The ancient city falls.

• SCENE 13 •

NARRATOR 1: The next morning, the women of Troy are brought before the Greek warriors.

NARRATOR 2: Their men killed, they are at the mercy of the victors.

HECUBA: As the Queen of Troy, I beg mercy for my family.

AGAMEMNON: As the Queen of Troy, you have no voice. As the leader of the Greek forces, I desire Cassandra, your lovely daughter. *(Wailing is heard among the women.)*

ODYSSEUS: For her part in the death of brave Achilles, your other daughter, Polyxena, will be sacrificed on his tomb. *(Women wail.)* And I will take you, Hecuba, home to Ithaka, to help my wife with my son, Telemachus.

NARRATOR 1: Menelaus approaches Helen and puts his hand on his sword.

NARRATOR 2: His wish is to strike her down for the suffering of so many.

NARRATOR 1: But when she turns to look at him, his love is new, and he takes her back as his wife.

AGAMEMNON: Andromache, wife of Hector, step forward. You will be given to Neoptolemus, son of Achilles. Why do you hide yourself? Who tugs at your gown?

NARRATOR 2: A soldier pushes Andromache aside to reveal Astyanax, the last son of the Royal House of Troy.

AGAMEMNON: Take the child from her.

HECUBA: You've taken my son, my husband, and now my grandson! Have mercy!

AGAMEMNON: The heir to the Royal House of Troy shall not live. Throw him from the walls. *(Women wail.)* Gather the gold and load the ships. After ten long years, we have returned Helen to her husband and can go home.

• SCENE 14 •

NARRATOR 1: But home they go not.

NARRATOR 2: Many adventures and tragedies befall the Greeks after the Trojan War, and no one can finish a tale better than Homer himself.

HOMER: The hero Odysseus has many adventures. Between Troy and his island home of Ithaka, near Sicily, he encounters a cyclops, a sorceress, beautiful but deadly sirens, and a host of supernatural horrors. It will take him ten more years to reach his wife,



Penelope, and he loses all his men before his journey ends.

Menelaus and Helen are dogged by the gods. They are blown all the way to Egypt, and they don't reach their home of Sparta for eight years.

Agamemnon has the worst fate of all. Upon his arrival home to Mycenae, his wife, Clytemnestra, harboring rage over the sacrifice of Iphigenia, has long awaited his return. She prepares a great feast for him. After his meal, she prepares his bath. While lowering himself into the bath, he is attacked by a new husband Clytemnestra has taken. Agamemnon is slain with a battle axe, and as he lies dying, his wife declares that the sacrifice of Iphigenia has been

avenged. Whereupon, she goes into the next room and murders Cassandra, the prophetess slave, and princess of Troy.

For the House of Mycenae, the misery does not end there, for Clytemnestra's daughter, Electra, avenges Agamemnon's death by slaying her mother.

As for the other Greek warriors, many return home to find their wives have taken new husbands. The lucky ones are banished, but some are murdered along with their queens.

And as for the story of all wars since, the devastation of battle knows no end, for the effects of violence are felt for generations. And such are the tales of the ancients.



eliminating her allies. On one of the raids, two girls are taken by the soldiers and made into slaves. They are cousins, and one is the daughter of a priest of Apollo. Their names are _____¹⁸ and _____¹⁸. _____¹⁹ is considered the prize of the raid, and Agamemnon enslaves her. Achilles takes her cousin. When it seems as if the Greek forces will never be able to take Troy, Calchas declares that the girl's father has appealed to Apollo, who now demands the return of _____²⁰. Agamemnon promises to return her but wants to take Achilles' prize, _____²¹, as a substitute. Achilles is forced to give up the girl because _____²² is his commander, and a king as well, whereas Achilles is merely a prince. This enrages Achilles and he refuses to fight.

Achilles refusal to fight makes others unwilling to fight. Achilles' best friend, _____²³, borrows his armor in the hopes of inspiring the men to a new attack. The soldiers, upon seeing Achilles armor, burst into formation and follow him into a fierce battle, where to their horror, he is struck down by Prince Hector of Troy. When Hector strips off and claims the armor, he is astonished to find that the body beneath is not Achilles at all. Odysseus and Ajax rush back to Achilles' tent, where they find him and tell him Patroclus was slain while wearing Achilles' armor.

In a fury, Achilles rushes to his mother, the sea goddess, _____²⁴. She orders Hephaestus, god of fire and metal, to make a special suit of armor, one impervious to weapons of any kind.

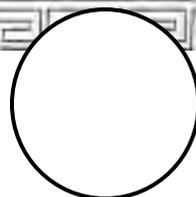
Achilles suits up and meets Hector on the battlefield. The two warriors clash, but Hector ultimately falls to Achilles' vengeful resolve. To prove how angry he is that Hector killed Patroclus, Achilles threads a leather rope through Hector's ankles and drags the body around the walls of Troy for days on end. Everyone is horrified. After funeral games for his best friend, Patroclus, Achilles is visited in his tent by King Priam and his daughter Polyxena, who seek the return of Prince Hector's body in exchange for a ransom of gold. Achilles' heart is softened when he sees the suffering he has caused Hector's sister Polyxena. King Priam offers her hand in marriage, and Achilles accepts but states that the engagement must remain secret until he has a chance to speak to Agamemnon.

Soon after, the Greeks are besieged by allies of the Trojans, including the women warriors called the _____²⁵ and a tribe called the Ethiopians. Achilles answers the call to fight and does battle with the leaders of both tribes. After a fierce struggle, both Queen Penthesilea and Memnon, son of the goddess Aurora and leader of the Ethiopians, are slain by Achilles, devastating the Trojan defense.

SCORE: _____ /25

THE ILIAD

SCENES 8-14



STORY
SUMMARY 2

Fill in the blanks using the words provided. Some words are used more than once.

ANSWERS

GREEKS ATHENA TROY ACHILLES GATES
SEA SERPENTS ODYSSEUS TROJANS AGAMEMNON
PRIAM MENELAUS LAOCOON GREEK FESTIVITIES
PARIS AJAX POLYXENA CASSANDRA HELEN

Since accepting King Priam's daughter, Achilles has met secretly with _____ on occasion and grown fond of her. One day he meets her at the Temple of Apollo and they talk about their childhoods. Suddenly, _____ appears from behind a column and aims his arrow at _____' heel, the only mortal spot on his body. The great Greek warrior is killed!

_____ organizes a vote for Achilles' special armor, announcing it should go to the best Greek soldier: Odysseus or Ajax. The goddess makes sure _____ gets the most votes. _____ is stunned, and after Athena sends madness into his body to keep him from retaliating, he strikes down pigs in a pen at the beach encampment. When he comes back to his senses and realizes what he has done, he is so ashamed that he falls on his sword. Losing two of the finest soldiers has a demoralizing effect on the Greeks, but Odysseus comes up with a plan.

A gigantic wooden horse is built, wheels are attached, and it is set up on the shore. The secret is that it is hollow, and Odysseus takes a group of soldiers inside. Meanwhile, the rest of the Greek forces board their ships and sail off to hide out behind a nearby island. The strange wooden effigy excites the curiosity of the _____, who wonder why the Greeks would have left right in the middle of a war. Their curiosity drives King _____ to form an investigative party, which he then takes down to the seashore. Discussing the meaning of the giant structure, it is decided that the Greeks have given up and left behind a gift. King Priam's daughter, _____, who can predict the future, warns that it is dangerous and will bring about the end to Troy. _____, a priest, echoes her warning. But the princess has been cursed in that nothing she says is believed—even though she is able to foresee the future. Suddenly, to the horror of all, two monstrous _____ slither up the beach and drag _____ and his two



sons into the sea. This is seen as a sign from the gods that the wooden horse is indeed a gift. Amid the last protests from _____¹³, King _____¹⁴ orders that the horse be pulled through the gates of the city.

Inside the walls of _____¹⁵, there is much rejoicing by the people who believe the war against the _____¹⁶ is over. Singing and dancing and celebration of all kinds overtake the city and the _____¹⁷ last long into the night. Finally, exhausted, sleep descends on the city and things become quiet.

Silent inside the hollow belly of the horse, _____¹⁸ and the others begin to gather their courage for the next phase of the plan. A Greek spy alerts them when the coast is clear, and _____¹⁹ leads his men out into the sleeping city. He orders the _____²⁰ of the city to be opened to the waiting _____²¹ soldiers. From that moment on, the city is doomed.

With brutal swiftness, the Greeks overpower the sleepy citizens, slaughter them, and reduce their city to rubble.

At daybreak, _____²², leader of the Greeks, has the survivors rounded up and parceled out as slaves. He chooses _____²³, princess of Troy. And _____²⁴, King of Sparta, accepts his own estranged wife, _____²⁵, the most beautiful woman in the world.

SCORE: _____ /25 points

THEMES FOR REFLECTION

THE ILIAD



These topics can be used for class discussion, small-group discussion, independent journaling, or essay writing. They are deep enough to get detailed responses out of your most reluctant student.

- Beauty—what is it?
- Teamwork (the Greeks fight among themselves)
- Sacrifice (Agamemnon and Iphigenia)
- Honor (Ajax and his humiliation, the oath to Helen)
- War and innocent victims
- The male heir (Telemachus)
- Maternal devotion (Thetis and Achilles)
- Passing the buck (Zeus to Paris)
- Craftiness—survival skill or dishonesty? (Odysseus)
- Symbolism (Achilles' armor)
- Fidelity
- Hospitality
- Migration during wartime (Greek and Trojan refugees)
- Brutality (Achilles' rage)
- Friendship (Patroclus and Achilles)
- Personal weaknesses
- Exploiting weakness (Paris and Achilles)
- Mourning



CREATIVE WRITING PROMPTS: DIARY ENTRIES

Use these prompts to help students gain insights into ancient life.

GREEK WARRIOR

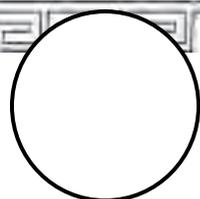
You are encamped on the beach outside the walls of Troy. You miss your family and friends. Write a diary entry that describes how long you have been away, what things have been like, and what the future looks like. Add anything else to give it depth.

TROJAN CITIZEN

You have been trapped behind these walls for ten years and you can't remember much about what the outside world looks like. Write a diary entry that tells of the conditions in the Trojan fortress, gossip you have heard about the royal family, and anything else about which you feel strongly.



NAME _____ DATE _____



TEST

THE ILIAD

Match the description to each character's name.

- | | |
|---|-----------------|
| _____ 1. Wife of Priam | A. Patroclus |
| _____ 2. Leader of the Greek forces | B. Paris |
| _____ 3. King of Troy | C. Odysseus |
| _____ 4. Prophet advisor to the king of Troy | D. Clytemnestra |
| _____ 5. Mother of Achilles | E. Penelope |
| _____ 6. Husband of Helen | F. Chryseis |
| _____ 7. Greek warrior from Ithaka | G. Hecuba |
| _____ 8. Helen's lover | H. Iphigenia |
| _____ 9. Achilles' slave | I. Laocoon |
| _____ 10. Queen of Mycenae | J. Hector |
| _____ 11. Proud soldier who dies on his sword | K. Agamemnon |
| _____ 12. Trojan princess promised to Achilles | L. Andromache |
| _____ 13. Sacrificed at Aulis | M. Briseis |
| _____ 14. Trojan beauty taken by Agamemnon | N. Penthesilea |
| _____ 15. Priam's eldest son | O. Priam |
| _____ 16. Achilles' best friend | P. Menelaus |
| _____ 17. Odysseus's wife | Q. Helen |
| _____ 18. Hector's wife | R. Ajax |
| _____ 19. Queen of the Amazons | S. Thetis |
| _____ 20. "The most beautiful woman in the world" | T. Polyxena |

SEQUENCING

Using the numbers 1-5, put these events in the order in which they occurred in the story.

- _____ 21. Hephaestus, god of fire and metal, forges new armor for Achilles.
- _____ 22. Ajax commits suicide out of shame for his actions.
- _____ 23. Iphigenia is sacrificed at Aulis.
- _____ 24. Patroclus is killed.
- _____ 25. King Priam of Troy begs Achilles for the body of his slain son, Hector.

AN INTRODUCTION TO THE ODYSSEY



Perseverance in the face of great difficulty—this is the central theme of *The Odyssey*. This epic tells the story of the last six months of Odysseus’s ten-year journey home after the Trojan War. His determination helps him beat the odds, which are stacked against him since he has displeased several gods, among them Poseidon, god of the sea. *The Odyssey* also tells the story of the perseverance of Penelope, Odysseus’s patient wife. Never does her faith waver in her husband and never does she promise herself in marriage to any of the local suitors—108 of them—who woo her daily. She is the epitome of the faithful wife—a strong contrast to Helen and Clytemnestra.

Unlike *The Iliad*, set in and around a war site, *The Odyssey* is set in a series of social and domestic situations, however fantastic the characters. There is storytelling in banquet halls, great feasting in all kinds of strange places, tending of herds, domestic tasks (like Nausicaa washing her clothes), and plenty of sailing around. *The Odyssey* is divided into three parts: “The Telemachy” describes Telemachus’s

search for his father; “The Wanderings” recounts the many episodes in Odysseus’s journey home; and “The Homecoming” covers the much anticipated return of the King of Ithaka. *The Odyssey* includes flashbacks, monsters, magic, and sorcery. Students will recognize the giant Cyclops and some may have seen a version of *The Odyssey* starring Bart Simpson!

Extra Tales Worth Their Weight in Trojan Gold!

Reading these tales aloud to students is an engaging way to build background. Notice that letters corresponding to those below are marked in the play next to scenes that match the stories.

A ODYSSEUS THE TRICKSTER

All the kings and princes who sought the hand of Helen swore an oath to her father that they would come to the aid of the chosen suitor should he need to defend his marriage. Odysseus was one of the men who swore that oath. When news arrived in Ithaka that Helen had been abducted, Odysseus, thinking only of his wife and infant son, tried to think of a way out of the oath. When Palamedes, an honorable ambassador, inventor, and warrior, arrived at Ithaka to get Odysseus, Odysseus pretended to be crazy. He yoked a mule and an ox to a plow and began to sow salt in the sand on the coastline, feigning madness. Palamedes saw through Odysseus’s trick and put the infant Telemachus down in front of the plow. Odysseus stopped immediately and

The film *O, Brother, Where Art Thou?* (2000) is a modern (though loose) retelling of the *Odyssey* set in the deep South during the Depression era. You may be able to show appropriate scenes to your students and have them compare the events and characters of the epic and the movie.

picked up the baby. Odysseus resented Palamedes and later took revenge. He framed Palamedes and the result was that the Greek soldiers stoned him to death at the beach camp outside the walls of Troy.

B THE VEIL OF INO

Ino was a sea nymph who was called “the goddess of the spray.” She took pity on Odysseus and threw him her magical veil when she saw Poseidon smash his ship. Thus, he was saved from drowning. Soon after, he washed up at the feet of Nausicaa, on the island of Scheria.

C A TROUBLESOME CREW

From the beginning of his long journey, Odysseus’s crew had been a challenge to manage. Early in the journey, just after they left Troy, Odysseus’s ship stopped at The Land of the Lotus Eaters, where his crew ate lotus blossoms and fell into a trancelike sleep. In their sleep, they had good dreams about their homelands that they didn’t want to end. Odysseus, sensing danger, resisted, propped open their eyes with wooden splinters, and forced them to continue on their homeward trek.

D CYCLOPS IN LOVE: POLYPHEMUS AND GALATEA

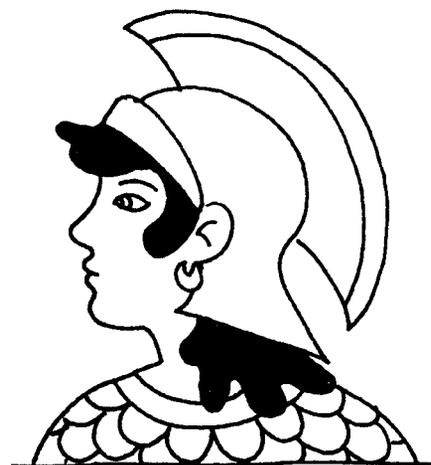
Galatea, a lovely milk-white Nereid who spent her time with the other nymphs at the bottom of the sea in her father’s palace loved to play in the waves and swim around with dolphins off the coast of Sicily. Polyphemus, the one-eyed giant and son of Poseidon fell in love with her even though he knew she loved another. In fact, she often sat with Acis, her

boyfriend, on the rocky coast. The giant begged for her company, but she spurned his attentions time after time until one day, in a rage, Polyphemus hurled a boulder at Acis and killed him. Galatea turned Acis into a stream, and refused to give in to Polyphemus’ entreaties.

Polyphemus was famous for boulder throwing. When Odysseus and his men sailed away from the island, Polyphemus threw enormous rocks at them. Legend has it that you can still see these rocks on the coast of Sicily.

E A VISIT TO THE UNDERWORLD

One of the trials of Odysseus after Calypso released him from her care was to journey to the underworld. There, he met acquaintances who offered him assurances about his family in Ithaca and he spoke with Greek heroes from the war, including Achilles and Agamemnon, king of Mycenae, who had been murdered by his wife, Clytemnestra, and her new husband. Filled with distrust, Agamemnon gave Odysseus advice on returning home in secrecy.



THE ODYSSEY

CHARACTERS

NARRATOR 1, NARRATOR 2, PENELOPE, ATHENA, HELEN, NAUSICAA, HANDMAID 1, HANDMAID 2, QUEEN ARETE, NAIAD 1, NAIAD 2, NAIAD 3, NAIAD 4, NAIAD 5, QUEEN CYANE, CALYPSO, CIRCE, SIREN 1, SIREN 2, SIREN 3, SIREN 4, SIREN 5, EURYKLEIA, 2 MAIDSERVANTS AT ITHAKA, TELEMACHUS, SUITOR 1, SUITOR 2, SUITOR 3, SUITOR 4, SUITOR 5, NESTOR, NESTOR'S SONS, MENELAUS, ODYSSEUS, KING ALKINOOS, AGAMEMNON, SOLDIER 1, SOLDIER 2, SOLDIER 3, SOLDIER 4, SOLDIER 5, KING AEOLUS, POSEIDON, POLYPHEMUS, CYCLOPS 1, CYCLOPS 2, EURYLOCHUS, HERMES, HERDSMAN, 4 SHEEP, 2 MULES, ARGUS THE DOG

THE TELEMACHY

(in which Telemachus searches for his father)

• SCENE 1 •

NARRATOR 1: The story you are about to hear is one of homesickness and hardship and the lengths one man took to reach his wife and family.

NARRATOR 2: The main character in our story is the mastermind behind the wooden horse and the Greeks' final assault in the ten-year war against Troy. Odysseus, King of Ithaka, spends an additional ten years trying to return home.

NARRATOR 1: Let's look in on Penelope, shining among women, and Telemachus, on their island home.

PENELOPE: My son, your father would not wish you to trouble yourself so.

TELEMACHUS: Dear mother, father may not have wanted me to be troubled, but he would want me to defend your honor and our home.

TELEMACHUS: The suitors are anxious to take your hand in marriage and ask daily how long before you finish your glorious tapestry.

PENELOPE: Telemachus, you must assure them that I am working with great care to prepare a burial shroud worthy of the body of the great hero Laertes, your grandfather. When the cloth is complete and the lengths of colored wool are spent, I will surrender myself to the worthiest man who pays court in my palace.

TELEMACHUS: As you wish, mother.

PENELOPE: Forgive me, brave Telemachus. I must return to my loom.

NARRATOR 2: And with that, faithful Penelope, sits down at her loom and resumes work on the tapestry.

NARRATOR 1: The goddess Athena, watching from Olympus, reveals herself to the sad young Telemachus. (*Athena appears.*)

ATHENA: Telemachus, worthy son of great Odysseus, it is true your father would wish for your strength of wit and might to restore your mother's honor.

TELEMACHUS: Grey-eyed Athena, wise protector of my father, for what purpose have you come to me?

ATHENA: Telemachus, you must journey far and wide and learn news of your father. Be guided by me, and all that can be done to bring Odysseus home will be revealed to you.

TELEMACHUS: Lead me, great lady, and I will follow.

ATHENA: First, you must speak to the suitors. Gather them together in an assembly and demand that they leave this place.

TELEMACHUS: Taking leave of the palace would spare what little stores remain. For four years now they have eaten all our food and drunk all our wine. If my father ever returns, there will be nothing left of his kingdom.

ATHENA: His kingdom lies in his lovely wife, Penelope, and you, his splendid son. After you have addressed these noblemen, gather all of your wits, for you must journey across the seas.

NARRATOR 2: With that, Athena returns to Mount Olympus to watch her scheme unfold.

(*Enter suitors.*)

TELEMACHUS: Worthy men, take leave of our household, for I fear our supplies are nearly wasted. Take turns feasting at your own palaces until my mother's mind has settled and she finishes the woven burial shroud for my grandfather.

SUITOR 1: How dare you speak to your guests in such a way!

SUITOR 2: Telemachus, the bold manner in which you speak makes me believe you are being guided by the gods.

SUITOR 3: We have been told by your mother that she will choose one of us when she finishes the tapestry, but she's been weaving for years.

SUITOR 4: And we have just learned that each night she unravels that which she has woven by day!

TELEMACHUS: If you do not leave, may the great Zeus resolve this matter against you.

SUITOR 5: We will leave here. But we await word from your wise, gentle, and . . . clever mother.

NARRATOR 1: The men leave the palace, and Telemachus outfits a ship for his journey of discovery.

• SCENE 2 •

NARRATOR 2: The first stop on the journey is the island of Pylos and the house of Nestor, a distinguished figure who fought at Troy.

NARRATOR 1: Nestor, great counsel to commanders of armies, gives much hospitality to Telemachus.

NARRATOR 2: At banquet, stories are told of great tragedy and greater victory, and bread and wine and meats are eaten. (*Actors play at banqueting.*)

NESTOR: Great-hearted Telemachus, take these fine horses and chariot. You will surely hear news of your father if you visit the palace of fair-haired Menelaus. My sons will escort you to his kingdom.

(*Actors shake hands all around. Athena and Telemachus leave.*)

ATHENA: Telemachus, shining among men, we will come to Menelaus on a great day. His daughter and son are to be wedded away to neighboring kingdoms. Much rejoicing can be heard in the streets and marble passages of the palace.

TELEMACHUS: Will Helen, the face that launched a thousand ships, be there, who took so many men from their homes, including my own dear father?

ATHENA: Helen will be there. I must not go, so great is my anger. Aphrodite, bright-haired and shining, was deemed fairest by Paris, who then won Helen. The Trojan War began with this judgment—so simple, so swift, and yet the conflict lasted ten years. I leave you, Telemachus, with the sons of Nestor.

TELEMACHUS: Continue to guide me, grey-eyed goddess. (*Athena leaves.*)

NARRATOR 1: Telemachus and the sons of Nestor are received warmly, as all strangers are. Bathed, anointed with fragrant oils, and rested, the travelers now come to another great banquet.

MENELAUS: Come, weary travelers, sit among my family and feast with us.

HELEN: Husband, this young man resembles one you know. In movement, body, and speech, he is the same. The clever Odysseus had a son named Telemachus.

MENELAUS: Are you the son of the crafty Odysseus?

TELEMACHUS: Yes, I have not looked upon his face for nearly twenty years. I was no more than a babe when he left our home in Ithaka.

HELEN: Ithaka is the island kingdom from whence Odysseus came. What of your mother, the queen?

TELEMACHUS: My mother waits patiently for his return, but I fear time is running out. Suitors are waiting for her to marry again. They stay in our palace and eat our food, and the queen is weary and heartbroken.

NARRATOR 1: Telemachus tells them all he can of the men who spoiled his house and worried his mother.

NARRATOR 2: Helen, long sorry for her role in such loss, is melted and wishes to help in any way she can.

MENELAUS: How is it we can help you?

TELEMACHUS: I come from the house of Nestor, where I heard that you saw a great many lands. Perhaps you have heard something of my father.

MENELAUS: Yes, I heard many foreign tongues and our return to Sparta was eight years in coming.

NARRATOR 1: Menelaus tells of their sojourn and of the anger of the gods against them and how they were blown back from advancing, time and again, and how they thought they would never reach home.

NARRATOR 2: And he tells of the murder of his brother, Agamemnon, by Aegisthus. And of the involvement of Clytemnestra, Agamemnon's queen, who had taken Aegisthus as a new husband.

MENELAUS: These things are terrible to hear. The news you seek is of your father. And I will tell you the last I heard of Odysseus. He was being held captive by the nymph Calypso in her island palace.

TELEMACHUS: May greatness continue to be your reward, Menelaus, for you have fired my spirit.

NARRATOR 1: And Telemachus stays not much longer and comes to announce his departure.

TELEMACHUS: Menelaus and Helen, your hospitality has fitted me up to continue my search. I leave you with these fine horses, since you have vast and fertile meadows and in my home of Ithaka we have ground only fit for goats and not for the grazing of horses. Please keep them.

MENELAUS: And to you I give this parting gift. A great mixing bowl of silver, with a rim of pure gold—forged by Hephaestus himself, god of fire and metal. Blessings on your journey.

THE WANDERINGS

(in which Odysseus tries to get home)

• SCENE 3 •

NARRATOR 2: Meanwhile, at that very moment, Odysseus is being tossed on the waves of the sea.

NARRATOR 1: For Poseidon, angry and bitter toward Odysseus, has long worked to keep him from his homeland.

NARRATOR 2: But the sea goddess Ino saves the cast-away and washes him ashore on the sands of Scheria.

NARRATOR 1: Here, Nausicaa, daughter of King Alkinoos, is with her handmaids, where the river meets the ocean, at a washing place to launder clothes.

NAUSICAA: Take these baskets down to the water's edge. When these linens are washed, lay them out on the rocks in the sunshine to dry. (*Handmaids take the baskets.*)

HANDMAID 1: This is a good spot for our purposes. Down closer to the reeds. Let us walk to the edge.

HANDMAID 2 (*sees Odysseus lying in the foliage*): What is this? A man! Don't go further! We must tell Nausicaa. (*They run back to the princess.*)

HANDMAID 1: Nausicaa, go no further down this embankment. Come, away!

NAUSICAA: What are you hiding down there?

HANDMAID 2: Lady, there is a man down there in the reeds. Washed ashore by the waves.

NAUSICAA: Surely we must see if he lives, and if he does, how we might help him.

HANDMAID 1: Lady, please.

HANDMAID 2: Don't go, Nausicaa! Your mother the queen would not wish it!

NARRATOR 2: But Nausicaa of the white arms knows her own mind and goes down to the reeds to see the stranger.

NARRATOR 1: When she sees him she draws back because of his battered and briny state, and from behind a rock she watches him as he lies there.

NAUSICAA: Who are you, great man, who comes to the shores of my father? Are you hurt?

ODYSSEUS: Who is there? I am Odysseus. And I don't know where I am.

NAUSICAA: We have food and drink in the mule cart. Please refresh yourself.

NARRATOR 2: They join the handmaids at the mule cart.

NAUSICAA: Girls, fetch the box that mother packed with figs and cheese and wine.

NARRATOR 1: Odysseus sits and eats hungrily because he hasn't eaten in a long time.

NAUSICAA: Odysseus, I invite you to the home of my father. But to avoid scandal, we will go ahead of you in the cart. When we are well on our way, go into the town and ask anyone to direct you to the palace of Alkinoos.

ODYSSEUS: Fair lady, I will do as you say.

NARRATOR 2: And Nausicaa and her handmaids take the mule cart back to the road and start home.

NARRATOR 1: When Odysseus comes near to the town, Athena meets him.

ATHENA: Friend, I will take you where it is you want to go. The kings inside this palace are feasting, but be bold and go inside, for bold moves are smart moves.

ODYSSEUS: Great goddess, to whom should I speak?

ATHENA: Address your cause directly to the lady of the house, Queen Arete, herself descended from the gods. The mist around you will prevent others from seeing you until such time as you wish to be seen.

NARRATOR 2: Odysseus strides into the great hall, unseen. Then, wishing to be seen, he bows deeply at the feet of Queen Arete.

ODYSSEUS: Oh, queen, I am a stranger and a wanderer in your land. At your mercy am I. Long have I wished to see the shores of my homeland and hope that you might help me.

QUEEN ARETE: Stranger and friend, you are welcome here. Take a seat among the rulers of this land.

KING ALKINOOS: Great warrior, such strength needs feeding. Please eat and drink, and when you are finished, the maidservants will draw a hot bath for you. Afterward, tell us the story of how you came here.

NARRATOR 1: And Odysseus sits at the table in his chamber and eats great slabs of tender lamb and olives seasoned with lemon and rosemary. And when he finishes he leaves the chamber for the first hot bath since his time with Calypso.

• SCENE 4 •

NARRATOR 2: Refreshed and comfortable, Odysseus returns to the great hall and gives the queen his voice and his story.

NARRATOR 1: And so with rapt attention, the leaders of Scheria listen as the great warrior tells of his adventures and wanderings.

NARRATOR 2: His story begins at the end of the reign of King Priam and the end of the Trojan kingdom. Odysseus, eager to make a crushing blow to end the long war, supervises the building of a hollow-bellied giant wooden horse and hides inside with a group of Greek soldiers. The Trojans think the horse is a gift and accept it, since they see no sign of the Greek forces, who are hiding off the coast.

NARRATOR 1: King Priam of Troy and his queen, Hecuba, bring it through the gates of Troy and into their city. After the evening of celebration has ended, the Greek soldiers sneak out of the horse, according to Odysseus's plan.

AGAMEMNON: You, soldier, light a fire to signal the ships that the time is at hand.

MENE LAUS: Soon, the forces will enter the walls and Troy will be destroyed.

NARRATOR 2: The chiefs wait for the soldiers to arrive.

NARRATOR 1: And when they do, Odysseus opens the gates to the sleeping city, lets in the other soldiers, and the carnage begins.

AGAMEMNON: Round up the royal family. Burn the city so that nothing left standing is higher than my knee!

NARRATOR 2: Death and destruction befall the ancient city of Troy, and it is razed to the ground.

NARRATOR 1: Afterward, a funeral takes place for the great Achilles with a sacrifice on his tomb of the Trojan Princess Polyxena, who had betrayed his trust. The Greeks waste no time in preparing for their homeward journeys.

NARRATOR 2: The women of Troy are brought before the Greek warriors. Their men killed, they are at the mercy of the victors and taken as slaves.

NARRATOR 1: They are loaded on the ships along with the gold from the royal treasury, jewels, silks, and furs. Anxious to get home after ten long years of battle, Agamemnon, Odysseus, Menelaus, Diomedes, and the others go their separate ways on separate ships.

(Soldiers shake hands, slap each other on the back, and all exit—Odysseus and his crew return to the stage.)

ODYSSEUS: It won't be long until the shores of Ithaka are in sight and our homes and families restored to us.

SOLDIER 1: The entire wealth of the Trojan kingdom is onboard our ships. What a change it will bring to our people.

NARRATOR 2: Having food for only several days, Odysseus and his men hug the coast in their three ships.

ODYSSEUS: We are beginning to take water. We cannot sacrifice the essentials, but we must drop some of our load.

SOLDIER 4: The Trojan gold weighs the most.

SOLDIER 5: But it is most valuable!

ODYSSEUS: I am afraid the gemstones must be thrown overboard.

NARRATOR 1: Rubies, emeralds, sapphires, and moonstones are dumped over the side of the ship.

NARRATOR 2: Rubies flash in the foam, sink in the waves, and flutter deep and catch the eyes of the naiads, the lovely sea nymphs, relaxing in the sea palace of their father, Poseidon.

NAIAD 1: Sea sisters, how beautiful!

NAIAD 2: Look at the colors!

NAIAD 3: Look how they catch the light!

NAIAD 4: Sweet warriors, come beneath the waves and we will bring you great happiness.

SOLDIER 1: Look! Beneath the waves!

NAIAD 5: Join us, oh, men of war, and rest here in our palace deep.

NARRATOR 1: Poseidon, the great god of the sea, is awakened by the tinkling laughter of his naiads.

POSEIDON: Who dares to lure off my gentle nymphs? They are not for mortal men.

(Naiads scatter.)

NARRATOR 2: Poseidon calls to his son, King Aeolus, keeper of the winds.

(Poseidon beckons to the distant horizon.)

NARRATOR 1: Aeolus billows in on a great cloud.

KING AEOLUS: Yes, father. What is it you desire from your loyal son?

POSEIDON: These mortals, brazen and bold, have greatly offended my kingdom. Send them a gale wind of such force that for many days they are delayed in their journey.

NARRATOR 2: Aeolus sends a fierce blast.

ODYSSEUS: Our ship veers off course. Take down the sails. They are no match for this wind. We are being forced south. Oh, fair Penelope, will I never reach home?



• SCENE 5 •

NARRATOR 1: So after many days at sea, the stores of food are depleted, and the men begin to gaze longingly at the horizon, wondering how long before they starve.

NARRATOR 2: And they begin to think of mutiny.

SOLDIER 1: I say we take over this ship. Odysseus is mad. We have been waiting for our homecoming for years. We have no food, just chunks of old bread.

SOLDIER 2: Odysseus has been a decent leader—he is determined to get home. I'll stick by him. We're all hungry—including him.

SOLDIER 3: But how do we know he is taking us in the right direction? He could be leading us to some new and wretched adventure.

SOLDIER 4: Look, there is an island on the horizon!

NARRATOR 1: All rush to the ship's edge, and indeed, they see an inhospitable land with very few trees and very big rocks.

NARRATOR 2: So Odysseus and twelve men form a landing party to search for a source of food and water.

ODYSSEUS: Come on, men—I think I smell roast lamb.

SOLDIER 5: It's coming from the direction of those caves over there, sir.

SOLDIER 1: I see some movement up there among the boulders.

NARRATOR 1: The empty bellies of the men made them mad for nourishment, and the savory aroma led them to the mouth of a great cave.

NARRATOR 2: Little did they know that the cave was home to one of the Cyclopes—a fierce race of man-eating giants that had at one time the highest honor of making thunderbolts for Zeus himself.

POLYPHEMUS: I, Polyphemus, love stormy weather because it dashes ships upon the rocks. The sea throws up drowning sailors. Today's choice morsels cannot resist a hot meal. My lambs on a spit will lure them to their deaths—and to my supper. (*He hides inside the cave.*)

SOLDIER 1: Look sir, roast lamb. Hot. My mouth waters just thinking of it.

SOLDIER 2: And look, great baskets of cheeses.

SOLDIER 3: I must eat. I haven't had food for three days. Let me by. (*He rushes past them. They all run after him into the cave and up to the fire.*)

ODYSSEUS: Men, control yourselves. Remember the others. We must temper our cravings and—

NARRATOR 1: But before he can finish his sentence, Polyphemus rolls a rock in front of the cave entrance and comes after them.

NARRATOR 2: He picks up two men, bashes them together, and eats them ravenously. The other men cower in a corner, whimpering.

SOLDIER 4: Can the gods be so cruel? We are doomed, oh . . .

SOLDIER 5: Oh, why did I agree to come ashore?

ODYSSEUS: Control yourselves. The only way to survive is by our wits and to come up with a plan. We must keep our heads!

NARRATOR 1: So with the sounds of bone-crunching chews to inspire him, Odysseus tries to come up with a plan.

ODYSSEUS: Oh, Great One, whom shall we thank for the kindness of your hospitality?

POLYPHEMUS: I am Polyphemus, son of Poseidon, God of the Sea.

ODYSSEUS: For so generous a host, may I present for your enjoyment a deliciously sweet wine—very like ambrosia to one's palate.

NARRATOR 2: Odysseus leaves a cask of wine near the fire and retreats back into the shadows.

POLYPHEMUS: My little friend, it will please me to relax a while before I nourish myself with your bones. In return for your generosity I will eat you last. What is your name? (*He drinks from the cask.*)

ODYSSEUS: Nobody. I am Nobody.

POLYPHEMUS: How right you are. Delicious wine, Nobody. You are a man with distinctive tastes.

ODYSSEUS: If it pleases you, enjoy it in its entirety. Often the best drops are on the bottom, where you find the sediment of a thousand sweet grapes.

POLYPHEMUS: Mmmm! Good drink! I'll stoke this fire so it will be well hot when I awake from a little rest. Then, I'll roast you on a spit like a suckling pig. And now, a nap.

NARRATOR 1: Odysseus, seeing his opportunity, hands a stick of firewood to one of the men and instructs him to make it into a weapon.

NARRATOR 2: The others keep careful watch over the sleeping one-eyed giant.

ODYSSEUS: Take this beam of olive wood and whittle away at the end. We need it good and sharp.

SOLDIER 6: How is this?

ODYSSEUS: Excellent. Now, let us put it in the fire and get it scorching hot.

NARRATOR 1: The poker burns white in the fire as the one-eyed giant sleeps.

NARRATOR 2: And when it reaches the maximum heat possible before it begins to burn itself, Odysseus takes it out of the flames, holds it over Polyphemus—and plunges the point into his one and only eye.

POLYPHEMUS: Aaahh! Blinded—I've been blinded!

NARRATOR 2: As he flails about in pain, he rolls the boulder aside from the cave entrance. And as his hands search frantically for the men who blinded him, he hears some neighboring Cyclopes passing by the mouth of his cave with their own herds.

POLYPHEMUS: Help, help! I've been blinded!

NARRATOR 2: And the frightened men, hoping to escape the dangerous situation, follow Odysseus's orders and mix in with Polyphemus's sheep to avoid his hands, searching frantically about the cave.

CYCLOPES 1: What is it, Polyphemus? Why do you cry out? You disturb the sheep!

CYCLOPES 2: You said blinded? Who has done this to you?

POLYPHEMUS: Nobody, Nobody has hurt me.

CYCLOPES 1: Then stop your howling and pray to your father, Poseidon, to deliver you from your pain.

NARRATOR 1: Meanwhile, Odysseus and his men grasp the shaggy wool underbellies of the sheep and hold on with all their might.

NARRATOR 2: Thinking it would be easier to catch them in an empty cave, Polyphemus—still in agony—counts his sheep one by one then herds them out into the warm sunshine, unwittingly releasing his prisoners.

ODYSSEUS (to his men): When we clear this bank of trees, run for your lives to the beach.

POLYPHEMUS: Where are you, trickster—thief who has stolen my sight? Who has done this damage?

ODYSSEUS: Run to the ship, everyone! Here I am, foolish one. You who dared to harm guests in your own home have paid the price. More than anything, hospitality is the keystone to a civilized society. May you be cursed!

NARRATOR 1: Polyphemus breaks off the top of a tall mountain and hurls it into the sea.

NARRATOR 2: A tidal wave pitches the ships violently.

ODYSSEUS: I, Odysseus, King of Ithaca, am your tormentor. Do not forget my name.

POLYPHEMUS: Poseidon, great father of the deep, hear your son. I raise my arms in supplication. Let not this man reach his homeland, but if it pleases the gods that he may, destroy his companions and let him come to a land that does not know him or want him.

• SCENE 6 •

NARRATOR 1: And Odysseus's storytelling continues in the palace of King Alkinoos. Days pass, but the memory of the terrors of Polyphemus are still fresh in the minds of Odysseus and his men.

NARRATOR 2: Fear has such a grip on their hearts that not even hunger can persuade them to stop at an other island.



NARRATOR 1: On the third day of sailing north from the Island of the Cyclopes, the ship encounters a fortress made of bronze.

NARRATOR 2: The walls of the fortress rise like curtains bolting up from the depths of the sea. Odysseus guides the ship through a narrow gateway and immediately thereupon the wind falls out of the sails and a strange calm falls over them.

SOLDIER 1: Sir, an island.

SOLDIER 2: And a golden palace!

ODYSSEUS: Surely this must be the kingdom of an immortal.

NARRATOR 1: The men disembark at a crystal pier and mount the marble steps that lead to a throne room.

KING AEOLUS: You must be Odysseus son of Laertes, and wanderer of the seas. I have heard tell of your troubles on the breezes that blow through our fortress.

ODYSSEUS: A humble suppliant I am and a guest at your mercy. To whom do I speak?

KING AEOLUS: I am King Aeolus, beloved by the gods, and keeper of the winds. This is my queen. We have six daughters and six sons and each manages the weather for a month. They ride the winds around the world. I am the son of Poseidon and my father has ordered me, on many occasions, to whip up a storm to delay your journey.

QUEEN CYANE: Odysseus, news of your adventures reached our ears ages ago. We know you are trying to get home. Perhaps the gods are on your side now and we can help you.

ODYSSEUS: I hope you are right, great queen. With your help, the gods may grant my homecoming.

KING AEOLUS: Stay with us for a time and renew yourselves and I will confer on my guest a gift that will hasten your journey home.

NARRATOR 2: And so Odysseus and the crew stay for a month at the palace of King Aeolus, keeper of the winds.

NARRATOR 1: Each night Odysseus enchants his hosts with the tales of his adventures and struggles. Finally, the day comes when Odysseus can stay no longer.

ODYSSEUS: Forgive me but my heart drives me forth, for my son grows older each day I am gone.

KING AEOLUS: I am well aware of your situation. For your friendship and your stories and your courageous persistence, I grant you this gift. But mind you, if my directions are not followed precisely, I can assist you no further.

QUEEN CYANE: Odysseus, you must not let a soul open this gift. The contents are fierce and unruly.

KING AEOLUS: Inside this leather sack I have placed the North Wind, the East Wind, and the South Wind. Open the sack only in emergency. If they are released in error, I will assume the gods have gone against you and I can help you no further.

QUEEN CYANE: The gentle West Wind will fill your sails and accompany you to your island home.

KING AEOLUS: This silver string is all that binds these forces. Take care.

ODYSSEUS: I will watch over it night and day and none shall be in charge of it, save I.

QUEEN CYANE: Be on your way, good man. Your family awaits your return.

NARRATOR 2: Odysseus bows to the king and queen and exits with his crew.

NARRATOR 1: The ship sails on. For nine days and nights they sail the sea, the boat blown freely by the West Wind. And Odysseus goes without sleep watching over the leather sack. But on the tenth day in the warm sun of an afternoon . . .

SOLDIER 1: Odysseus, look! It is Ithaka!

SOLDIER 2: I can see people tending their fires!

ODYSSEUS: By mighty Zeus, I am a grateful man.

NARRATOR 2: And with that, Odysseus sits on a coil of rope, closes his eyes, and falls asleep—so exhausted is he.

NARRATOR 1: The men looked at him asleep. They looked at the mysterious bag he held tight to his chest.

SOLDIER 3: I am certain Odysseus is carrying gold and jewels in that bag.

SOLDIER 4: That bag was given to him by King Aeolus. Why should Odysseus carry treasure on the day of his homecoming while we are empty handed?

SOLDIER 5: I say we break into it and take some for ourselves.

SOLDIER 1: A mere silver thread is all that stands between us and great wealth.

SOLDIER 2: I'll pull it open.

NARRATOR 2: With a quick snap, the tie is broken and suddenly with great ferocity, the North, East, and South Winds whip out, knock the men to the ground, and shake Odysseus awake.

ODYSSEUS: What has happened—who touched the bag? The winds—they howl in wild directions. We're losing sight of Ithaka.

NARRATOR 1: The mild West Wind is no match for the power of the others combined, and Odysseus and the crew are driven away, once again, from their goal.

NARRATOR 2: Odysseus sinks to his knees in grief.

• SCENE 7 •

NARRATOR 1: After three days the ship takes refuge in a calm lagoon.

NARRATOR 2: With fresh water and food uppermost in their minds, Odysseus sends out a search party. And much time passes before Eurylochus, in charge of the scouts, returns to the black ship, alone.

ODYSSEUS: Eurylochus, you are alone. Where are the others?

EURYLOCHUS: Sir, we came upon a palace in the forest. And in that palace sat a beautiful lady, maybe a goddess. She sat weaving and singing at a great loom and opened her doors to us in invitation.

ODYSSEUS: How were you treated?

EURYLOCHUS: I was suspicious and stayed in her courtyard, but the others went in. I could see the men seated at a great banquet, and they laughed and ate and drank, but then they disappeared.

ODYSSEUS: My sword and my arrows may be of no use, but we must prepare for a fight.

NARRATOR 1: And in that instant Hermes, messenger of the gods appeared.

HERMES: You are right, Odysseus. Your might will be no use here. You have need of powers greater than you possess. Take this flower, the substance of which will protect you from her magical powers.

ODYSSEUS: Of whom do you speak?

HERMES: You are on the island of the goddess Circe of the lovely hair, daughter of Helios and granddaughter of Ocean. Her charms are infinite, and mortal men have no defense against her. The juice of this flower will allow you to resist.

ODYSSEUS: Hermes, messenger of the gods, direct me so that I might save my men and reunite them with their families at Ithaka.

NARRATOR 1: Hermes leans close to Odysseus and speaks of the plan in his ear.

NARRATOR 2: Through willow glen and wild olive, Odysseus makes his way to the garden and palace of Circe.

ODYSSEUS: Circe, daughter of Helios, I have come to retrieve the crew of my ship.

NARRATOR 1: Circe, who has been weaving colorful images of naiads and dolphins and sea stars, rises from her loom and walks out into the twilight garden.

CIRCE: Sea-stained warrior, what is it you wish of me?

ODYSSEUS: I wish you to return my men so that we may continue our journey homeward.

CIRCE: Wandering stranger, what you wish is impossible. Your companions have been transformed.

NARRATOR 2: And with that, Circe gestures to an enclosure in the garden where a dozen swine look on helplessly.

CIRCE: Your friends are being taken care of and have more nourishing food in their bellies than they will ever receive with you.

ODYSSEUS: You've turned them into pigs and wish me to show gratitude?

CIRCE: It would please me if you would relax and enjoy my company. Enter my palace and dine with me.

NARRATOR 1: Odysseus, ever mindful of the directions given to him by Hermes, follows Circe into her shining palace.

CIRCE: Stranger, sit and I will pour you a beverage that will restore your strength and hope.

NARRATOR 2: But to this beverage Circe adds a magic potion and sets it down before him in a golden cup.

CIRCE: Drink, great warrior.

NARRATOR 1: And Odysseus drinks from the goblet. When he is finished he looks her in the eyes.

CIRCE: I touch you with my wand, yet you are unaffected by my magic. You must be Odysseus, son of Laertes and seed of Zeus. I have long awaited your arrival.

NARRATOR 2: But Odysseus unsheathes his sword and holds it to her throat.

ODYSSEUS: Lovely enchantress, swear to me that you will treat me honorably, like all guests should be, and that no harm or evil will come to me through your wiles.

CIRCE: Resourceful Odysseus, teller of tales and warrior strong, to you only will I make such an oath. I swear no harm or evil will come to you.

NARRATOR 1: And with her promise, Odysseus puts away his sword and returns to the table, his mind distracted and his mood full of darkness.

CIRCE: Will you not eat?

ODYSSEUS: How can I eat when my heart is heavy with the tragedy that has befallen my friends?

CIRCE: If it will please you, I will return them to human form.

NARRATOR 2: Circe the enchantress touches each pig with her wand and they are transformed.

CIRCE: Notice, Odysseus, that your friends are younger and taller and more pleasing to behold than before. In good faith, I will help you. But stay awhile.

NARRATOR 1: Odysseus is exceedingly fond of her and the tension in him is gone.

ODYSSEUS: Goddess, bind our wounds and make us well again. Our spirits and bodies are broken.

NARRATOR 2: And the seasons change and a year passes, and the hearts of the men turn once again, aching, to their homeland.

ODYSSEUS: Circe, well you have prepared us for our journey. But now, we must leave you.

CIRCE: It is time. My magic will fill your sails and speed you on your way. Goodbye, great warrior.

NARRATOR 1: They embrace one last time before Odysseus leads his men down to the beach and back on the black ship.

• SCENE 8 •

NARRATOR 2: When Dawn shows herself again with her rosy fingers, Odysseus and his men are well on a new leg of their journey, their sails full of Circe's last gift.

EURYLOCHUS: Odysseus, the men are restless and demand to know what direction we will take.

SOLDIER 1: We sense something.

ODYSSEUS: Once again, I must ask you to have complete faith in me. Do as I say, don't ask questions, and we will survive another day.

SOLDIER 2: We have learned our lesson. When our trust in you flagged, we released the power of the winds, and lost sight of our homes.

SOLDIER 3: Never again will we doubt you.

ODYSSEUS: Circe, bright among goddesses, warned of the danger ahead. We must follow her instructions precisely. Melt down this wax and put it in your ears. Very soon we will see a sight too beautiful to behold and hear sweet music too lovely to bear. And more danger lies beyond.

SOLDIER 4: What about you, Odysseus?

ODYSSEUS: You must tie me to the mast. Bind me hand and foot so that I am unable to loose myself.

SOLDIER 5: We will do as you say.

ODYSSEUS: And whatever you do, do not under any circumstances free me. Do you understand?

NARRATOR 1: So the men set about plugging their ears with wax and lashing their leader to the mast.

NARRATOR 2: And soon after, the bright sun comes from behind a cloud, and illuminates a rolling meadow on a coastline in which sit five stately maidens combing their long shining tresses. Before them on the beach is a boneyard of unfortunate sailors.

NARRATOR 1: The men, awestruck with the beauty before them, move to the edge of the ship and lean into the wind, hoping to pick up the fragrance of the enchantresses.

SIREN 1: Come, brave wayfarers. We are the Sirens, our song is so sweet, none can resist.

SIREN 2: Our beauty surpasses any you have encountered.

SIREN 3: Or ever will encounter in your lifetime.

NARRATOR 2: And though the men can not hear them, they are indeed tempted. Odysseus stands firm against the mast but is visibly shaken.

SIREN 4: Sing, sisters, your sweet song of sorrow and loss.

SIREN 5: Take pity on these unlucky wayfarers and bring them comfort such as they might have in their own homes by their own hearths, and with their own families.

NARRATOR 1: With these last words, Odysseus feels his heart sink, and he relaxes his shoulders to give in to their power, and the sirens begin to sing ancient notes unknown to mortal man.

ODYSSEUS: The pain is all-consuming. Never before have I heard such lilting airs. Aaah! The beauty is too much to take. Eurylochus, unbind me so that my body might give up my spirit to reside here forever.

NARRATOR 2: But Eurylochus and the others pay him no heed, for their ears are prevented from hearing the great wailing melody of longing and sacrifice.

NARRATOR 1: Their oars dip furiously into the sea and they row for an eternity while Odysseus, lashes

about, tied to the mast, awestruck with the dangerous beauty he experienced.

EURYLOCHUS: We have escaped without a loss. Untie Odysseus, unplug your ears.

ODYSSEUS: We are at a safe distance, and once more we are spared. But I fear a most unfortunate challenge lies ahead. All oarsmen must determine to sail straight on between those two great rocks up ahead. Neither veer to the left nor to the right, but steady center.

EURYLOCHUS: The rocky crags stick out of the water like pottery shards! We'll never make it!

NARRATOR 2: To the best of their abilities, the men obey. Leaning hard into the oars to steer the ship, the men look ahead to the churning choppy waves and the narrow passage through which they must navigate.

SOLDIER 1: Steady your arms!

ODYSSEUS: Charybdis, the fathomless whirlpool on one side, and Scylla, monster of unimaginable horrors on the other.

SOLDIER 2: On your left—watch out!

SOLDIER 3: We're veering off course! Lean into the oars.

SOLDIER 4: Steady!

SOLDIER 5: To the right! To the right!

NARRATOR 2: The waves churn and slap against the prow, and the whirlpool Charybdis threatens to suck them down. The oarsmen direct the ship closer to the dark-pegged, stoney chasm when . . .

NARRATOR 1: Out of a deep black cave emerges Scylla, a monster of such horror that half the men drop their oars. But they are much too slow to escape from her six swift heads, each possessing three rows of razor-sharp teeth. Odysseus loses one man for each of her horrible heads.

ODYSSEUS: Beware of the swell! Hang on!

SOLDIER 1: A great hole in the sea is sucking us down!

NARRATOR 2: And the ship is lost as the waves swallow up the last of the crew and the hard-got bounty of Troy. And then, silence . . .

NARRATOR 1: Until finally a single man is spit up, and Odysseus is, yet again, washed ashore in a foreign land . . . and is, yet again, found by a lovely woman.

CALYPSO: I am Calypso. You must be Odysseus. You are weary. There is no need to go further. I will care for you.

E

• SCENE 9 •

NARRATOR 2: The leaders of Scheria look at Odysseus amazed. For never have they heard such tales of persistence.

NARRATOR 1: Taking advantage of a break in the story, two maidservants refresh Odysseus's cup and lay before him sweet figs and almonds.

KING ALKINOOS: How came you to our shores? Aurora is just now tinting the horizon for her master, the sun god Apollo. You can't have had more obstacles to overcome.

QUEEN ARETE: Surely your trials did not end there. Tell us about Calypso. Who was she and how did she treat you? (*Odysseus takes a deep breath and shakes his head sadly.*)

ODYSSEUS: Beaten down I was. I had lost everything, and yet . . . Calypso is a nymph. Her home is the island of Ogygia where I washed up ten days after losing my companions. She was kindhearted and gentle and indeed restored me to health. The hurt in me lay deep, and she knew. She gave me time and care, and I recovered.

QUEEN ARETE: And how did she help you heal such wounds?

ODYSSEUS: Calypso with the lovely hair had a garden the measure of which would turn anyone's pain to gladness. Deep in a wood with fragrant trees all around and birds of all kinds that nested peacefully there . . . fountains with musical, trickling water, grape vines bearing fruit, and a gentle meadow in a clearing.

NAUSICAA: How lovely it must have been!

KING ALKINOOS: It grieves me to think how many years lay between you and your family.

QUEEN ARETE: How long were you on this island?

ODYSSEUS: For seven years Calypso gave me all I could wish, save deliverance from this yearning for my homeland. The gods were merciful and put it to her that I should be on my way. And with her help I

constructed a sturdy raft. And with her blessing took to the wine-blue sea. After twenty sun-scorched days and brutal nights, my raft was lost to the swells and I washed up here, at the feet of your lovely daughter Nausicaa.

KING ALKINOOS: Odysseus, your story has touched me to my very soul. Depend upon me for safe passage to Ithaka. Let it be known that this, our kingdom, is the last stop on your journey. We feast tonight, for tomorrow we outfit a ship as able as any on the Aegean!

QUEEN ARETE: You have your deliverance, Odysseus.

NARRATOR 2: And Odysseus in his gratitude bows deeply to the King and Queen of Scheria.

THE HOMECOMING

(in which the family is reunited)

• SCENE 10 •

NARRATOR 1: And so with gentle winds to guide the ship and a strong crew to man her, Odysseus, before long, finds himself deposited on the shores of Ithaka.

NARRATOR 2: Athena, his protector, appears to him on the beach and tells him the story of Penelope's trials.

ATHENA: Odysseus, you have returned at last to your kingdom. But hasten not to your palace and your wife, for though she awaits your return, heavy is her heart and deep are her sorrows. For many years suitors for her hand in marriage have camped out in your home. Great are their numbers, and they stand as the finest of youths.

ODYSSEUS: And what of my son, Telemachus?

ATHENA: Telemachus has been searching for you, fearing the time draws near when his mother must take a new husband.

ODYSSEUS: Penelope would never lose faith in my return.

ATHENA: She has done all that is honorable and all that is wise.

ODYSSEUS: How has she fared these many years?



ATHENA: By her wits she has survived. You chose a clever wife to match your clever self. But let us cease this talk as time is short. I will turn you into a beggar so that none may know you. Telemachus is near, and I will bring him to you.

NARRATOR 1: And with that, Athena changes Odysseus into an old and feeble man with gray hair and a tattered cloak.

• SCENE 11 •

NARRATOR 2: Odysseus obeys the goddess and begins the long walk to his palace. But walking is slow for him now that he is an old man, and people look at him with sympathy as he makes his way down the dirt road.

NARRATOR 1: Suddenly, as he nears the marble columns of his porch, he is overcome with emotion and weeps into his hands. Nearby, a herdsman with an old dog sees the beggar and goes toward him. The dog breaks away from the herdsman and, wagging his tail, rushes up to Odysseus, who recognizes his favorite hunting dog, Argus.

ODYSSEUS: What a fine dog you have there. Who is his master?

HERDSMAN: Never have I seen him welcome a stranger in such a way. I am his master, but long ago, he had another. His master was the man of this great home. But he went off to war and hasn't returned. It has been twenty years, but the lady of the house still waits for his homecoming. Sir, is there anything I can help you with?

ODYSSEUS: I have traveled many miles and wish for some food to warm my belly and a place to rest my head.

HERDSMAN: The lady Penelope would be vexed if you were turned away. Come with me and I will show you inside. There, many ungrateful men are living off the wealth of my absent king, and a grateful man would be a welcome change. Soon I must take in their food for the evening.

NARRATOR 2: And the man takes the beggar up to the portico where Odysseus steps onto his own doorstep.

NARRATOR 1: Inside they can hear the sounds of men

arguing and laughing and demanding this or that from the servants. Odysseus cringes.

ODYSSEUS: How long have these men been here?

HERDSMAN: Four long years. Soon they will have eaten all the extra grain that was laid aside for hard times. Come inside and rest yourself.

ODYSSEUS: This is the great hall where they camp out. What a mess they have made of it.

SUITOR 1: What? A beggar? Don't spoil our feasting with your presence. Ha! Ha! Ha!

SUITOR 2: There are other homes to visit. Continue down the road. Ha! Ha! Ha!

NARRATOR 2: From the shadows behind a column



steps Penelope.

PENELOPE: Who speaks roughly to a guest in my house? No matter how long you have been here, we must treat each other with courtesy.

SUITOR 3: Especially wanderers! Sometimes the gods and goddesses come down from Olympus disguised in this way. We must be watchful.

SUITOR 4: Nonsense. This tattered man is a simple beggar and doesn't deserve our respect.

PENELOPE: Perhaps you do not understand me, sir. He is a guest in my house and I will make sure he is treated well.

NARRATOR 1: Just then, Telemachus, Penelope's son, walks in.

PENELOPE: Telemachus, you have returned! How long I have waited! Do you bring word of your father?

NARRATOR 2: Two maidservants rush to help him remove his cloak and take a place at the table, while the suitors look at him with contempt.

TELEMACHUS: Mother, let me rest awhile and then we will talk and you will learn all that I have discovered.

PENELOPE: Let me continue here with my weaving.

SUITOR 5: So, Odysseus has not returned, and you have only words to give to your poor mother?

TELEMACHUS: Let us eat, gentlemen.

PENELOPE: And this wandering stranger also needs to eat. He will stay here tonight, for tomorrow I would like to hear the story of his wanderings.

NARRATOR 1: With that, Odysseus begins to make the rounds at the great wooden table, sizing up the suitors all the while. He decides which ones are the strongest and which ones are the weakest.

NARRATOR 2: When he comes to the place of his son, they look into each other's eyes, and Odysseus knows that Athena has informed him of his real identity.

SUITOR 1: Telemachus, your mother must chose among us. You have deceived us, fair lady, by your weaving, but the time to choose is at hand.

PENELOPE: I set a challenge before you all. My husband Odysseus has a fine taut bow. If there is a man in this room that can string that bow, he will be

lucky. But the luckiest man will be able to string Odysseus's bow and shoot an arrow through these twelve axe handles leaning here against this wall, as Odysseus did when he would practice his marksmanship. The man who succeeds shall take me as a bride, if that is what the gods wish.

TELEMACHUS: My mother has spoken. Let it be as she has said. I ask you now to go to your own homes to sleep tonight and return here in the morning.

NARRATOR 1: And the men slap one another on the back and file out of the palace.

• SCENE 12 •

NARRATOR 2: Late that evening, Odysseus prepares to bathe before bedtime.

NARRATOR 1: An old nurse pours hot water into a tub for him.

EURYKLEIA: I have been here at this palace for many years. I was in the room when Odysseus himself was born and received him in my arms before his own mother did.

ODYSSEUS: Kind woman, you have been of great service to this household.

EURYKLEIA: I even raised up young Telemachus. The misery I have seen in this home since the master left so many years ago for Troy to fight! All because of a woman named Helen! My lady's heart is weary.

ODYSSEUS: Tomorrow will be the end of her sorrows.

NARRATOR 2: The old woman looks up from her work and notices a scar on Odysseus' knee. She jumps back and looks into his eyes.

EURYKLEIA: Only one person could have a scar like that. How did you get that scar?

ODYSSEUS: A wild boar tore into my leg when I was young.

EURYKLEIA: You were on a hunt with your father . . . Odysseus? Odysseus! Great Zeus, we have been delivered!

NARRATOR 1: Eurykleia throws her arms around Odysseus and welcomes him home.

ODYSSEUS: Come, dear lady, let me tell you how you can help us in our plan. (*They exit.*)

• SCENE 13 •

NARRATOR 2: Early the next morning, the palace is in a flurry. Penelope has arranged the challenge and sits down to watch the contest. Odysseus sits apart from the suitors, but watches them carefully.

NARRATOR 1: Telemachus shows the men where they are to position themselves while they wait their turn. And from behind a column, Athena watches and waits.

TELEMACHUS: Eurykleia, take my mother and the maidservants to the inner chamber. This is not for gentle eyes to see. Now that the women are gone, you sir, step forward and try your might.

SUITOR 1: Gladly.

NARRATOR 2: He tries to string the bow but cannot.

SUITOR 2: Because the gods look with favor upon the house of my father, perhaps I will have luck.

SUITOR 3: You too have failed! Let us heat the bow and rub it with warm tallow. Perhaps it will bend easier.

NARRATOR 1: He puts tallow on the bow but fails to bend it.

SUITOR 4: I have long been a skilled bowman. Let me try. . . . I have failed!

SUITOR 5: I am by far the strongest here. Give me the bow.

TELEMACHUS: And you, too, the strongest of them all, have failed. It is only fitting that our guest make an attempt.

NARRATOR 2: He takes the bow to Odysseus, who, still seated, strings the bow with ease and lets an arrow fly through all twelve axe handles. The suitors stand off in amazement. Odysseus, jumping up, has been transformed by Athena, to his once splendid self.

ODYSSEUS: Here is a tale that has an ending writ by the gods!

NARRATOR 1: And the narrow shafts sail through the air and strike down the unwelcome suitors. When Odysseus is finished, he steps back.

ODYSSEUS: Telemachus, have the maidservants cleanse the great hall and send Eurykleia to me. We must prepare to speak to your mother.

• SCENE 14 •

NARRATOR 2: Eurykleia comes before the man she raised as her own son. Odysseus takes her hand.

ODYSSEUS: Kind nurse, the time has come to tell your lady the truth of what has happened here today. Go to her in her chamber and tell her that her husband has come home.

EURYKLEIA: I will do as you bid, with joy in my heart at your homecoming.

NARRATOR 1: Odysseus and his son wait. And when Telemachus sees his mother enter the room, he knows to step back into the shadows while his parents talk. Penelope sits down and stares at Odysseus in silence for a long while.

PENELOPE: My nurse tells me you claim you are my husband. What proof can you give?

ODYSSEUS: Dear lady, surely to look at me is all.

PENELOPE: Perhaps after a rest you will be more inclined to show us proof. Let me call my nurse. She will prepare a bed for you outside this chamber. Indeed, it is the very bed that Odysseus himself built.

ODYSSEUS: Your words cannot be true! It would be impossible to move the bed that I made. The bed that I built could only be moved by a god. No man could move it! It is carved from an ancient olive tree with roots deep in the earth. I built the room around it. There is inlay of ivory and gold and silver.

PENELOPE (*rushing to him*): It is true! Only Odysseus would know such things! How many years I have waited!

(*They embrace.*)

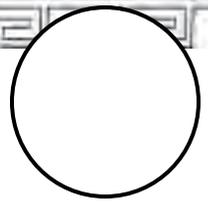
NARRATOR 2: And after a few minutes, Eurykleia and Telemachus step back into the room.

NARRATOR 1: For they, too, wish to welcome him home.

THE END

THE ODYSSEY

SCENES 1-7



STORY
SUMMARY I

Fill in the blanks using the words provided. Some words are used more than once.

ANSWERS

AEOLUS POSEIDON HOMER CYCLOPES WINDS
PRIDE NAIADS TROY SHEEP HERMES ITHAKA GUESTS
PENELOPE POLYPHEMUS GREEK GEMSTONES ODYSSEUS
ATHENA SUITORS POSEIDON OBSTACLES SORCERESS

The Odyssey is the story of Odysseus's journey home after ten years at war against the Trojans at Troy.

The ancient Greek storyteller, _____¹, who is thought to have been blind, crafted this rich tale.

The main character, _____², also known as Ulysses, is the most clever of the _____³ warriors. It is his idea to build the wooden horse, with its hollow belly, inside of which he and other soldiers hide. They surprise the Trojans, who are resting after a daylong celebration of what they think is the war's end.

The clever Odysseus meets many challenges on his way home to _____⁴, his island kingdom. Meanwhile, his wife, _____⁵, waits patiently for his return. She is just as clever as her husband, and she uses her wits to outsmart the ambitious _____⁶, who wish to take her hand in marriage and rule the kingdom as well.

_____⁷, the god of the sea, determined to keep Odysseus from his homeland, places many _____⁸ in his path. But Odysseus receives help from the goddess _____⁹.

After loading their three ships with gold, jewels, silks, and fur from _____¹⁰, Odysseus and his crew set off for home. But soon, the ships begin to take on water. To make them lighter, Odysseus orders the _____¹¹ to be thrown overboard. The brilliant flash of the gems attract the attention of the _____¹², beautiful sea nymphs, who swim close to the ship and taunt the men. They sing and laugh with pleasure. This arouses _____¹³, who thinks the Greeks are trying to steal his nymphs. He tells his son, _____¹⁴, the keeper of the winds, to send a powerful gale, which drives them off course.



Short of food and near mutiny, they anchor off the island of Sicily, home of the one-eyed giants, _____¹⁵ . _____¹⁶ , the fiercest of them all, traps Odysseus and his men in his cave, luring them with the smell of roasting lamb. The clever Odysseus tricks _____¹⁷ , blinds him with a fiery poker, and escapes with his men by sneaking out of the cave under the bellies of _____¹⁸ . Odysseus ridicules the giant as they run to the ships. Unfortunately for Odysseus, this giant is the son of _____¹⁹ , god of the sea, who becomes furious at this assault and determines to make it impossible for the men to sail home. The gods honor courage but punish _____²⁰ .

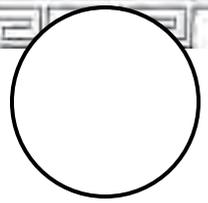
After three days, they come to an island palace, where, by invisible hands, they are bathed and anointed with oils. At a grand banquet they meet King _____²¹ and his wife. This royal keeper of the _____²² asks Odysseus to tell his story. So, Odysseus tells of his many adventures. In appreciation for his exciting tale, his host gives Odysseus a leather sack full of wind, and warns that the sack must be opened only in an emergency. Though Odysseus keeps close watch over the sack, greed overpowers the sailors, who think the bag must be full of gold. When Odysseus falls asleep, they open it. The winds whip around the sails and drive the three ships farther from home.

After several days sailing north, the remaining ship stops for food and water on an island. A beautiful _____²³ named Circe feeds the men and treats them well. After dinner she turns the men into pigs. Odysseus, with the help of the messenger god, _____²⁴ , and a magical flower makes Circe transform the pigs back into men and agree not to harm them while they are _____²⁵ on her island. Odysseus, in return, agrees to love her while he stays there. The crew live an enchanted life on Circe's island for a long time until, once again, their hearts turn toward Ithaka. To help them on their journey, Circe gives them advice and magical gifts.

SCORE: _____ /25

THE ODYSSEY

SCENES 8-14



STORY
SUMMARY 2

Fill in the blanks using the words provided. Some words are used more than once.

ANSWERS

CHARYBDIS BEGGAR PENELOPE ODYSSEUS ARGUS
ALKINOOS SIRENS TELEMACHUS WAX EURYKLEIA SCYLLA ITHAKA
CALYPSO SCHERIA ATHENA ARETE CIRCE NAUSICAA

And so, Odysseus and his men continue their journey home to _____¹, using _____²'s gifts to provide speed and safety. However, danger awaits.

Beautiful _____³ appear to tempt them from their ships and to their deaths. But Circe has told them to put soft _____⁴ in their ears so that the enchanting song would not lure them to the dangerous rocks. Odysseus, wishing to hear their song, orders his men to tie him to the mast and does not plug his ears. With these precautions, Odysseus and his crew get past, but a more fearful danger lies ahead.

The Straits of Messina, the narrow sea passage between Sicily and Italy, is home to two great creatures of menace: _____⁵, a six-headed monster with teeth as sharp as razors, and _____⁶, who swallows the sea three times a day and later spits it all up again—wrecking the ships and drowning all who are swept up. Odysseus urges his crew to steer the ship straight between the two monsters, following _____⁷'s advice, but the task is impossible. The six heads of _____⁸ get ahold of six crew members, and try as they might, the rest of them are unable to protect themselves from the powerful whirlpool, _____⁹. The ship and all her crew are swallowed and lost—all except Odysseus, who washes ashore and is taken in by a beautiful nymph.

And _____¹⁰, the lone survivor of Ithaka's military contribution to the Trojan War, stays with _____¹¹ for many years. Her garden paradise heals his body, and she brings him happiness. But even she know that his days with her are numbered. Finally, she outfits him with a raft and releases him to continue his journey home.

Nine days and nights pass until a storm wrecks the raft. Nearly drowned, Odysseus washes up on an island. There, on the shores of _____¹², he lies a broken man, until he is found by servants and



gracious Princess _____¹³, who feeds him and directs him to her father's palace. There, Odysseus meets King _____¹⁴ and Queen _____¹⁵. At a great feast, he tells his tale of hardship and struggle. The court and royal family are spellbound and ready to assist in his return to his kingdom. King _____¹⁶ gives him a ship and a crew, and Odysseus is once again sailing toward home.

After ten years at war in Troy and ten years trying to get home, Odysseus finally sets foot on the sands of Ithaka. Athena continues to advise him and disguises him as a _____¹⁷. She tells him about the suitors and how his clever wife has stalled for time, believing that he would return. Along the road to the palace, he encounters an old herdsman who has spent a lifetime in service to the palace. As Odysseus approaches, an old hunting dog, _____¹⁸, breaks away from the herdsman and runs up to greet his former master. The herdsman takes Odysseus to the palace, where the suitors ridicule him and tell him to go elsewhere to beg. _____¹⁹, appalled at such treatment of a guest in her house, demands that they treat him honorably. _____²⁰ returns from his long search for his father and tells his mother he will talk to her later.

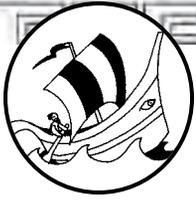
The suitors demand that _____²¹ make his mother choose a new husband. Penelope declares a contest: her hand in marriage to the man who can string Odysseus's bow and shoot an arrow through twelve axe handles. The suitors agree and retire for the night.

Odysseus, still disguised as a beggar, is recognized by his old nurse, _____²², when she sees a scar on his knee while pouring hot water for his bath. Overjoyed, she agrees to help in any way she can.

At daybreak, the suitors return to the great hall, where Penelope has lined up the axes and set out the bow. Telemachus orders the women to leave. One by one, the suitors fail. Telemachus invites the beggar to take a chance, and Odysseus succeeds with ease. Amazed, the suitors stand in awe. _____²³, goddess of war, transforms the old beggar into the mighty Odysseus of old and watches as he and Telemachus take down the men.

When it is over, Odysseus orders the palace to be cleansed and _____²⁴ to be brought before him. She is skeptical and does not believe he is Odysseus. She suggests they continue their discussion after he has had a rest and says _____²⁵ will prepare Odysseus's old bed outside her bedchamber. He is stunned and exclaims that this bed could never be moved, for he himself had carved it from an ancient olive tree whose roots still remained in the earth. And as only her husband would know these things, Penelope, shining among women, rushes to his arms and welcomes home Odysseus, slayer of men.

SCORE: _____ /25



THE ODYSSEY

THEMES FOR REFLECTION

These topics can be used for class discussion, small-group discussion, independent journaling, or essay writing. They are deep enough to get detailed responses out of your most reluctant student.

- Matrimony and faithfulness
- How important is home to you?
- Courting—then and now
- Overstaying your welcome
- A son's devotion (Telemachus)
- Modesty (Nausicaa on the beach and in town)
- Exchanging gifts
- Storytelling with friends
- Sirens, temptresses, naiads, and enchantresses
- Magic
- Following orders (Releasing the captive winds)
- Disappointment after giving it your best shot
- Courage/Bravery (Odysseus desires to hear the siren's song)
- Natural phenomena or mysterious places? (Scylla and Charybdis)
- Rest and Relaxation ("Calypso's Day Spa")
- Disguises—what kind do you wear?
- Animals and their special senses (Odysseus is recognized)
- Eurykleia—nurse, au pair, governess, friend
- Wounds and Scars—inside and out



CREATIVE WRITING PROMPTS: DIARY ENTRIES

Use these prompts to help students gain insights into ancient life.

SAILOR

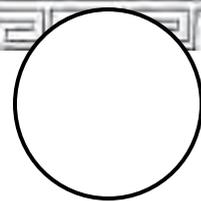
You are a member of the crew of Greek sailors. You miss your family and friends. Write a diary entry that describes your wild adventures with Odysseus. Add details about how you feel.

SERVANT

You are a servant in the palace of Ithaca and are saddened by the state of affairs. Write a diary entry that describes your job, your daily routine, and all you see and hear about Penelope and Telemachus as they wait for the return of Odysseus. Add details about the palace décor.



NAME _____ DATE _____



TEST

THE ODYSSEY

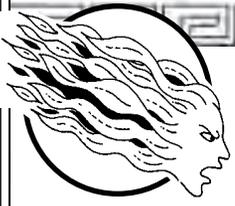
Match the description to each character's name.

- | | |
|-----------------------|--|
| _____ 1. Poseidon | A. one-eyed giants |
| _____ 2. Nausicaa | B. kingdom of Helen and Menelaus |
| _____ 3. Odysseus | C. sea monster with six heads |
| _____ 4. Menelaus | D. island home of Odysseus and his family |
| _____ 5. Ithaka | E. sorceress who turned men into animals |
| _____ 6. Aeolus | F. the king of Sparta |
| _____ 7. Scylla | G. lured sailors to their deaths |
| _____ 8. Penelope | H. the old nurse in the palace at Ithaka |
| _____ 9. sirens | I. sea nymphs |
| _____ 10. Circe | J. secured a Greek victory with the Trojan horse |
| _____ 11. Helen | K. the clever wife of Odysseus |
| _____ 12. Calypso | L. monster in the form of a great whirlpool |
| _____ 13. Telemachus | M. the god of the sea |
| _____ 14. Charybdis | N. the goddess of war and wisdom |
| _____ 15. Eurykleia | O. keeper of the winds and son of Poseidon |
| _____ 16. Athena | P. nursed Odysseus back to health |
| _____ 17. Polyphemus | Q. the princess who found Odysseus washed ashore |
| _____ 18. Sparta | R. the Cyclops who was blinded by Odysseus |
| _____ 19. naiads | S. the queen of Sparta |
| _____ 20. the Cyclops | T. son of Odysseus |

SEQUENCING

Using the numbers 1-5, put these events in the order in which they occurred in the story.

- _____ 21. Telemachus goes in search of his father.
- _____ 22. Nausicaa finds Odysseus washed up on the shore.
- _____ 23. Penelope welcomes home Odysseus.
- _____ 24. Argus, the old hunting dog, recognizes Odysseus.
- _____ 25. The suitors compete in the challenge of the twelve axe handles.



AN INTRODUCTION TO THE AENEID

Virgil (70–19 B.C.) grew up on a farm in Italy, but early on, his father recognized his sensitivity to language and sent him away to study in the great Italian cities. Although he was famous in the literary and political circles of Rome, Virgil found the countryside much more to his liking. He devoted the last ten years of his life to writing *The Aeneid*, an epic that glorified the Roman past and established for the empire a noble Greek lineage. In his work, Virgil linked the founding of Rome to the legend of a Trojan hero, Aeneas, who takes flight after the destruction of Troy and sets out to found a new homeland. When Virgil knew he was dying, he ordered the unfinished manuscript burned, but the Emperor Augustus intervened and ordered it saved. He put some trusted friends of Virgil's in charge of finishing and publishing it.

Students also might want to learn about the brilliant and relentless Carthaginian general Hannibal (247–183 B.C.), one of the most impor-

tant figures of the Punic (Latin for *Phoenician*) Wars fought between Rome and Carthage (a city founded by Phoenicians). You might pique their interest with these interesting facts:

Hannibal brought an army complete with war elephants across the Mediterranean in an effort to attack Rome from its weakest fronts. Among other places, he led his army across the narrow Straits of Gibraltar between north Africa and Spain, the Pyrenees Mountains, and the Alps. Hannibal lost many men and animals crossing the Alps, but he had enough war elephants to strike terror in the hearts of the Roman soldiers, who were shocked by his nearly-successful backdoor attack on Rome. Hannibal did not achieve his goal of destroying Rome (in fact, Roman armies destroyed Carthage in the end), but his strategies and ambition still amaze historians.

Extra Tales Worth Their Weight in Trojan Gold!

Reading these tales aloud to students is an engaging way to build background. Notice that letters corresponding to those below are marked in the play next to scenes that match the stories.

A THE PHOENICIANS, TYRE, AND QUEEN DIDO

Queen Dido of Carthage was originally from Tyre, a city on the coast of modern Lebanon. It was here that the Phoenicians created a trading empire

Make sure students know that Carthage was the chief enemy of Rome from the third through the first centuries B.C. Virgil's *Aeneid* gives a legendary explanation for the enmity between the two powers: Before she commits suicide, the desperate Carthaginian queen, Dido, curses Aeneas and the kingdom of his descendants (Rome), because he has abandoned her in search of his own homeland.

unrivaled in ancient times. Phoenician ships carrying goods plied the Mediterranean for hundreds of years. Their most valuable export was purple dye made from the crushed shells of a sea snail. Because the color was so vibrant and it took so many snails to make the dye, it was costly and so became associated with wealth and power. The Romans were especially fond of it, and by law, only emperors were allowed to wear purple togas. In the time of Dido, Tyre was an island, but in 333 B.C. Alexander the Great built a causeway linking the mainland to the island to aid in his conquest, which was successful.

B RITUAL SACRIFICE AND AUSPICIA

There were two types of offerings in the ancient world: bloodless offerings and blood offerings. As in many modern religious practices, strict rules governed ceremonial ritual. For blood offerings, animals like sheep, goats, pigs, and cows were favored, but horses, geese, and other fowl were offered to specific deities or for specific occasions. Requirements concerning color, gender, and condition varied with the god or goddess honored. After a sacrifice, special interpreters studied the internal organs of the slain animal for signs from the gods. The ancients had other ways of figuring out what the gods were saying as well. *Auspicia* involved the study of the flight of birds, of weather phenomenon, of noises and disturbances, and of animal movements, such as the snake slithering over the tomb of Anchises. The most important sign was lightning. Human sacrifice, as in Agamemnon's offering his daughter Iphigenia, was only rarely practiced in ancient times, and then, criminals were most often used.

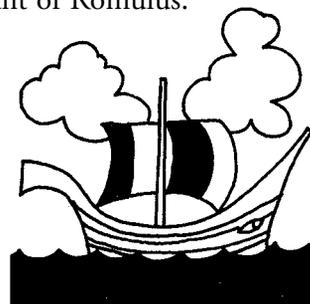
C ALLECTO, THE FURIES, AND RUMOR

Allecto was one of three goddesses of vengeance who punished those who did wrong, regardless of their reasons for doing so. The Greeks called them Erinyes and the Romans referred to them as the Furies. Although they were merciless and much feared, they were also viewed as a beneficial and necessary part of civilized society, for their work to punish wrongdoing upheld the standards of those who did right.

Not to be outdone in stirring up trouble, Rumor was known to spread her spiteful wings and fly through towns whispering into mischievous ears.

D ROMULUS AND REMUS AND THE FOUNDING OF ROME

Twin sons of Mars, the god of war, were thrown from Mount Olympus into a river. They were saved by the river god, who took pity on them. He put a mother wolf in charge of the infants, and she raised them with her pups. Later, they were brought up in the house of a shepherd. When they were young men, they built a fortress. Remus made fun of how low the walls were, and Romulus killed him. Romulus then set about creating a city and inviting people to live there. That city was Rome, named after Romulus. Virgil made Aeneas's son, Ascanius, a descendant of Romulus.





THE AENEID

CHARACTERS

NARRATOR 1, NARRATOR 2, JUNO, VENUS, CUPID, AENEAS, SOLDIER 1, SOLDIER 2, SOLDIER 3, SOLDIER 4, SOLDIER 5, QUEEN DIDO, A CROWD AT CARTHAGE, ASCANIUS, ROYAL ATTENDANT 1, ROYAL ATTENDANT 2, 2 LAURENTIAN GUARDS, BARCE, ANNA, PALINURUS, ACESTES, SICILIAN COMPETITORS AT FUNERAL GAMES, TROJAN MEN AND WOMEN, KING LATINUS, QUEEN AMATA, PRINCESS LAVINIA, TURNUS, ALLECTO, SPIRITS FROM HELL, TOWNSMAN 1, TOWNSMAN 2, TOWNSWOMAN 1, TOWNSWOMAN 2, KING EVANDER, PALLAS, VULCAN, CAMILLA, LAURENTIAN WARRIORS, VIRGIL

• SCENE 1 •

NARRATOR 1: I sing of arms and of a man and of the mournful wanderings after war has displaced him and his family.

NARRATOR 2: I sing of arms and of a man and of the scorn of a goddess who causes relentless suffering. Let's look in on Juno, queen of the gods and her daughter, Venus.

JUNO: Although Troy has been defeated and the story of Paris's judgment is over, I will not rest until my honor has been restored.

VENUS: Mother, the judgment Paris made was final. I, Venus, am the fairest of the goddesses—it has been decreed. Troy is indeed destroyed, but a city far greater than she will rise from its ashes and righteous Aeneas, son of Troy, will begin to build her.

JUNO: How dare you challenge my authority! Do you claim to know destiny? Carthage, the city that has received my favor, will continue to prosper and grow in size and strength until she is chief among nations.

VENUS: Your Carthage will be no match for the new Trojan city. Father Jupiter, the king of the gods himself, has promised a great empire whose fortunes will be without end.

NARRATOR 1: Juno, stunned into silence continues to hold her head with pride.

NARRATOR 2: But slowly a knowing smile creeps across her face.

JUNO: We shall see about that, fair daughter. Prepare for a fight.

NARRATOR 1: And both goddesses, like fighters in a boxing ring, take to their thrones on either side of the stage of life. Meanwhile, Aeneas himself, orphan prince of Troy, son of Venus, makes his way around the Mediterranean in an attempt to find a place to call home.

NARRATOR 2: After fleeing Troy and heading south, he gathers refugee Trojans at Mount Ida. They head north to Thrace, and then travel south through the Aegean Sea to the island of Crete. In no place does he find a suitable home. Aeneas and his people sail west, stopping at Sicily where Acestes, a friend, offers them shelter and food. Here Aeneas's father dies.

NARRATOR 1: Yet he is determined to find his own kingdom, and Aeneas sails on, weathering a terrible storm, until they find an inviting cove and a safe harbor on the coast of Libya, North Africa.

AENEAS: Let us shelter here and thank the gods, who give us rest.

SOLDIER 1: Aeneas, not all the gods wish us well.

SOLDIER 2: Yes, tempests have tossed us threadbare and we have lost thirteen ships from our original twenty.

AENEAS: But we must always give thanks.

SOLDIER 3: I shall build a fire to warm our sorry spirits.

SOLDIER 4: And to dry our wet clothes!

AENEAS (*to soldiers*): Accompany me to the hillside so that we might view from on high this bountiful land. (*They move to the side of the stage.*) Look there, in the distance—it looks like a temple.

SOLDIER 5: I have provisions for the journey. Shall we proceed? (*All exit, but Aeneas returns to stage.*)

NARRATOR 1: At the great temple of Juno, patron of the city of Carthage, where the goddess herself keeps her chariot and armor, a crowd has gathered.

NARRATOR 2: As Aeneas approaches, the crowd parts to reveal the queen of Carthage, Dido.

AENEAS: You, among all, must be the queen. I am Aeneas, come from afar, on my way to settle an unknown land.

QUEEN DIDO: I know you, Aeneas. Who has not heard of your trials and triumphs? The great city of Troy is legendary. Welcome to Carthage.

AENEAS: Great queen, it is my ardent wish to bring assistance to you if needed and rest here with my people to replenish ourselves for our continued journey.

QUEEN DIDO: Mighty warrior, I am well-acquainted with hardship and suffering. And as the gods bestow gifts of success upon me, I determine to assist those facing trials. I am Dido, Queen of Carthage.

AENEAS: I am at your service, dear lady.

QUEEN DIDO: I beg you to join us at banquet this evening. We will share our sorrows and our stories. In the meantime, I will send to your ships twenty cows, a hundred lambs and their mothers, and innumerable vessels of sweet wine. Come to the palace. (*All exit.*)

NARRATOR 1: Little does Dido know, Venus with her son Cupid, is weaving a web of desire around her that she cannot escape.

NARRATOR 2: And poor Dido, whose trials are equal to the saddest of tales, becomes an unsuspecting pawn in the game of the immortals.

• SCENE 2 •

NARRATOR 1: The palace of Queen Dido is resplendent with the best the world has to offer: plates of silver and gold and marble couches draped with cloth of the famed Tyrian purple.

A

NARRATOR 2: Aeneas, his son Ascanius, and the others recline in luxury and bask in the service of the royal attendants. Lining the great hall are gifts the Trojans have presented to Queen Dido.

QUEEN DIDO: Faithful Aeneas, let us hear the tale of your wanderings and your plans for the future.

AENEAS: The sorrow my story brings is almost too much to bear, but since you desire to learn from our misfortunes, I will recount the tale. If only we had listened to Laocoon on the shores of Troy when he warned us of Greeks bearing gifts.

QUEEN DIDO: Tragic indeed, was Laocoon's fate. The great sea serpents dragged him and his two sons into the water. A horrible death!

AENEAS: But a quick one. Many were not so lucky. The Greeks, once inside our fortress spilled out of the great wooden horse while the city was sleeping. They began to burn a path through our city, bringing chaos and destruction. Families fled. I even came across Helen, whimpering and alone, hidden in a corner of the palace. I took my wife and son to the house of my father and found him determined to die in his home, refusing to leave. Finally, the fate of the entire family moved him to take flight, as we could hear the Greeks tearing through the streets and cutting down all in their path.

QUEEN DIDO: How horrible! And were you able to take anything dear to you from your home?

AENEAS: Because my body was so stained with the blood of battle, I put my father in charge of the household gods and the sacred vessels. I lifted him upon my shoulder, took the hand of my son, and told my wife to follow behind.

QUEEN DIDO: And yet, she is not among you.

AENEAS: Alas, Creusa, faithful wife, was lost in the crowds. Only after we'd escaped did I notice her gone. And she was not spared. Retracing my steps, I met her shade, and she urged me on to safety. My poor Creusa.

QUEEN DIDO: I, too, have lost my life's companion.

AENEAS: Dear Dido, please tell of your sorrows, for my wounds are deep and still fresh.

QUEEN DIDO: My father, king of Tyre, gave me in marriage to Sychaeus, a strong and honorable prince and warrior, with lands enough to walk for days on end. To my husband I was devoted, and he to me.

AENEAS: Dear queen, the shores of Tyre are to the east and lie across the sea. How is it that you are here?

QUEEN DIDO: My husband was slain. For a long while it was unknown to me who had cut him down, but he came to me in a dream and told me of his murder. The murderer was my very own brother, jealous of wealth and prompted by greed.

AENEAS: What else did the ghost reveal?

QUEEN DIDO: That my own kin were moving to act against me and that I must flee or perish.

AENEAS: Your safety and success was assured, but how?

QUEEN DIDO: The shade of my husband led me to a hidden treasure, long forgotten, of gold and of silver. With this endowment and companions in fate, I loaded whatever ships were equipped to sail, and fled.

AENEAS: Your trials are endless, dear queen.

QUEEN DIDO: Many joined the flight, and were it not for the strength of my people, my efforts would not have come to much.

AENEAS: Surely, you must accept the fruits of your leadership. Your port is bustling. Your prosperity is evident.

QUEEN DIDO (*raising her goblet*): Let us drink to leadership and prosperity.

AENEAS: This coastal harbor could not have been uninhabited. How did you come to this place?

QUEEN DIDO: The chiefs in this region, after much debate, agreed to sell to me as much land as I could cover with the hide of an ox. And so (*she smiles*). . . I had the hide cut into tiny pieces and spread over the land as far as you can see.

AENEAS: The chiefs, how did they receive this?

QUEEN DIDO: They were astonished, of course. And then, they admired my ingenuity. Now, I am respected in this land. Indeed, many seek my counsel.

AENEAS: The fates have been good to you. I wish I could say the same for myself. We have endured shipwreck, destruction, pestilence on the isle of Crete, and after carrying him on my shoulders out of the flames of Troy and across the Aegean, the loss of my father—the last tie to my past. He died on the island of Sicily. In my son, Ascanius, who sits here quietly, lies the future of the Trojan people.

QUEEN DIDO: And so we two share the grief that comes from loss and the strength that comes from enduring it. After so long a journey and so eventful a tale, I feel our bodies and spirits need rest. Tomorrow a grand hunt takes place and I would be honored if so great a hero would join us. Guards, escort Aeneas to the room which overlooks the courtyard fountain and yet has views of the sea.

AENEAS: Good night, sweet Queen.

NARRATOR 1: And Aeneas and the others are shown their cells, given baths of fragrant water, sponges heavy with scent, and sweet wine to soothe them to sleep.

NARRATOR 2: Dido, meanwhile, feels stirrings in her heart which she has not felt since the time of her youth, and goes to sleep that night restless with worry at what it all means.

• SCENE 3 •

NARRATOR 1: Aurora spreads wide her joyful colors, and Apollo's fiery orb is moved into place: The sun is up.

NARRATOR 2: Not a cloud wanders on this hopeful morn, and Dido, her mind calm and rested, gives free reign to her heart's yearning.

NARRATOR 1: And as the queen prepares for the hunt, she speaks to her sister, Anna, of her feelings for the Trojan chieftain.

QUEEN DIDO (*sitting down while Barce, her handmaid, weaves a gold ribbon into her hair*): Consider, Anna, this strange man from afar. What could the gods be saying? Should we consult an auger to read the portents of what the future holds?

ANNA: Dear sister, think not on the future to show the way, but to the past. How long has it been since your heart swelled with longing?

QUEEN DIDO: My poor husband. I vowed never to disturb his memory by taking another companion. What now am I to do?

ANNA: The gods smile upon this union. How perfect the match, dear sister. Think on the power great Carthage will represent when united with the life's blood of the Trojan peoples.

QUEEN DIDO: He does indeed show himself to be one in perfection formed.

ANNA: Punic glories will know no end. With this great warrior beside you, none of the neighboring suitors, which you have successfully resisted all these years, will dare to move against you. And our brother, still hot with rage at your escape will not come near to your coasts.

QUEEN DIDO: Yes, Anna, the strategic benefits are clear. But that is not what makes my heart leap.

ANNA: Give way, queen. A great loss it would be were you not gifted with the blessings of motherhood.

QUEEN DIDO: My cloak. (*She gestures to the garment, which Barce takes up and puts on her.*) We will talk no further of this. The debate continues within my heart. Let us meet our guests and take to the hunt. (*All exit. Aeneas, Ascanius, soldiers, and others enter opposite side of the stage.*)

AENEAS: Never have I felt so alive. The air here is remarkable in its clarifying properties.

SOLDIER 1: Indeed, vision is especially keen on a day such as this.

(*Enter Queen Dido and entourage. She is carrying a golden bow.*)

QUEEN DIDO (*speaking as she enters*): Yes, the lowest hills of the island of Sicily can be seen from here. And over here lie desert sands as vast as the endless seas.

AENEAS: Never have I seen so fine a bow! Good morning, Queen. May I? (*She gives the bow up to him.*)

QUEEN DIDO: This bow, of gold it is, was a wedding gift to me from my husband. A fitting gift for a woman who has had to fight her way into the future.

AENEAS: This bow surpasses those carried by the Amazon women, who came to the aid of Troy. Many perished at the hands of the Greeks.

QUEEN DIDO: Including Penthesilea, Queen of the Amazons, struck down by Achilles himself. If only he knew how deeply she loved him.

AENEAS: How well you know the tales, great queen.

QUEEN DIDO (*laughing*): Let the hunt begin!

NARRATOR 2: But after a short time, according to Venus's plan, clouds gather above and rain begins to fall. All shield themselves from the storm with their arms. Queen Dido and Aeneas take refuge in a cave, while the others run off in pursuit of a deer.

AENEAS: Queen Dido, sit here awhile until the storm passes.

QUEEN DIDO: Good Aeneas, your care is much appreciated.

AENEAS: A marvel such as yourself is best protected.

NARRATOR 1: Aeneas throws his cloak over her shoulders and the love between them is acknowledged. And Dido, strong as she is, can no longer resist the love she feels, and at last, puts her head on his shoulder.

NARRATOR 2 (*after a long pause*): When the storm passes, they emerge from the grotto anew. Queen Dido with a fresh hope for the future, and Aeneas with a sense of strength he has been missing. (*Both rise and leave the stage slowly.*)

• SCENE 4 •

NARRATOR 1: Juno, unable to keep her Dido from giving in to the power of love, watches, helpless from Mount Olympus. The days turn into weeks, and the

weeks turn into months. And soon, the neighboring chieftains begin to talk of Dido's distraction.

Between the hunts, the falconing, coastal strolls, and riding, Dido has begun to neglect her kingdom.

NARRATOR 2: When news of the gossip reaches her ears, Dido's confidence begins to waver, and she begins to question her own judgment.

QUEEN DIDO (*speaking to herself*): I don't understand. A union with the Trojans would stabilize the region. Why then do they not believe? Perhaps our strength together will inspire them. But how long will he stay here? Will he stay? Or should I give up what I have made and follow him to a new land? And if that should be my choice, how would I be treated by his people? Not as a queen. And how would I be treated by him? Not as an equal.

NARRATOR 1: These seeds of self-doubt grow and grow until Dido herself becomes wild with shame. She begins to pace the floors of the palace with a wrinkled brow, repeating to herself harsh words of rebuke.

QUEEN DIDO: Why? Why did I give my heart to him? And now I've not only ruined my name, but the name of my husband, long dead, though his memory still beats within my heart. Aeneas, driven by fate, will not stay here.

NARRATOR 2: And as she speaks these words, she walks to the window, looks down on the harbor and sees Aeneas and his men boarding ships and preparing to head out to sea.

QUEEN DIDO: I knew this day would come. And here it is. What am I to do? (*She collapses on a couch.*)
There is only one thing to do.

NARRATOR 1 (*after a long pause to show passage of time*):
And the dusk turns to twilight before Queen Dido dries her tears, rises from her bed, and faces her future.

QUEEN DIDO: Hardened am I in this. Never have I hurt a one, yet the gods take away from me all that I love. Aeneas will never forget our companionship. Burned in his memory it shall be. (*To her handmaid, who comes onstage*): Barce, bring to me the clothes and armor and weapons that the Trojan left in my bedchamber. These which hold his memory will be destroyed. Gather, too, my sister, and send her to cleanse herself and bring offerings for a great sacrifice to Jove. (*Barce runs offstage.*)

NARRATOR 2: And as she speaks she assembles a wooden structure. Barce returns and puts Aeneas's belongings on the pyre, then exits to find Anna.

QUEEN DIDO: Oh, Juno, queen of all, protector of my people and all that I am, and Jupiter, who looks over us all, hear my plea! For the shame the Trojan has brought to my kingdom and my own heart, let him never rest. I here set this funeral pyre aflame. If success is to be his, let him never be in a position to enjoy it. If glory is written on the land that he settles, let the sons of that land, and sons ever after, defend themselves against the avengers who will rise up after me. By all that I have spoken, bring to pass.

NARRATOR 1: Queen Dido slowly mounts the stairs to the pyre, unsheathes Aeneas's sword and plunges it into her heart. She falls, gazes off to the sea and then to the heavens.

NARRATOR 2: As the flames begin to catch around her limbs, Anna flies in, sees what has happened, and falls to her knees, grief-stricken.

• SCENE 5 •

NARRATOR 1: With the flames from Queen Dido's funeral pyre still in view, Aeneas and the Trojans take to the open sea.

AENEAS: If it weren't my fate to settle my people, I would have stayed with Dido. The gods have willed

my destiny and continue to push me on. She is strong and will recover.

NARRATOR 2: While he speaks, Juno stands to cause trouble. The waves turn choppy, dark clouds gather, and a changing wind shows itself in the sails of the ship.

JUNO: I intend to make your journey as difficult as possible. I'll watch from my throne.

PALINURUS: Aeneas, these conditions make our goal of reaching Italy impossible for the moment. Sicily is near. Perhaps we should take shelter in a harbor there.

AENEAS: Trim the sails and set the oars for the island. For Sicily holds the bones of my dear father and is home to my good friend Acestes.

NARRATOR 1: And so they ply the waters until they reach the sands of Sicily. There they disembark.

AENEAS: And who is here to welcome us but Acestes himself!

ACESTES: Greetings, old friend. As always, my home is your home.

AENEAS: Gather around, all Trojans, to hear how our time will be spent in the land of our host, Acestes. It has been a year since the bones of my father, Anchises, were interred in these sands. Tomorrow, we will mark his passing with funeral games on this, the anniversary of his death. And when the gods bring us, at last, to a land of our own, each year such games will be held to honor a brave and noble man.

NARRATOR 2: Weary as they are, their spirits are lifted and Aeneas's words refresh hope in the hearts of his people. (*All exit.*)

NARRATOR 1: The next morning, all assemble on the shore, and Aeneas leads a procession to the tomb of his father, the mortal man who had won the favor of Venus herself.

AENEAS: Hail, father. May these gifts please you.

NARRATOR 2: Aeneas pours onto the ground bowls of wine, milk, and blood. Then he tosses the blossoms and buds of fragrant flowers around the grave.

B

NARRATOR 1: Suddenly, a serpent appears from beneath the shrine. In awe, the Trojans watch as the snake slithers around the bowls and then disappears.

AENEAS: A portent of great meaning! Let the games begin!

NARRATOR 2: And with that, the games begin. They throw spears in competition. They run races to see who is the fastest. They wrestle until a victor is declared.

NARRATOR 1: They draw their bows in earnest and shoot their arrows high. The youngest, dressed for war, mount horses and parade in front of their fathers. Ascanius himself rides astride a fiery stallion that Queen Dido had given him as a pledge of her love. And after nine days of feasting and offerings, Aeneas and his people turn once again to the sea.

AENEAS: Trojan men and Trojan women, we must press on to find our new homeland. Let us return to our ships and continue our journey.

• SCENE 6 •

NARRATOR 2: They sail to the mainland coast of what they know to be Italy and visit the Sybil at Cumae, where Aeneas descends into the Underworld. Later they stop at Caieta, where he visits the grave of his old nurse. And in due course they draw near to the coast of Latium and know it is their homeland, for the winds die down, the sails go slack, and the water becomes calm. (*Venus stands.*)

NARRATOR 1: From the ship Aeneas sees a rich forest, a wide rushing river, and a multitude of birds showing a bountiful land.

AENEAS: I feel that we have been delivered. Great goddess, speak to me so that I know what to do.

NARRATOR 2: Before him, on the deck of the ship, Venus reveals herself.

VENUS: Dear son, you have come home. This is your land, and this is where your people will thrive and prosper. But there are still trials before you.

AENEAS: What more must I endure?

VENUS: The Laurentians inhabit this land, and you must meet the king who rules these parts.

AENEAS: What have I to do with their story?

VENUS: You, my dear son, must find out on your own.

AENEAS: Lead me on to my fate.

NARRATOR 1: And so Aeneas assembles a small group of men and women to accompany him to the palace. And they set off up the hill to the palace of King Latinus.

NARRATOR 2: Nearing the hundred marble columns, the Trojan leader and his people stand awestruck with the majesty of the place. Two guards lead them to the throne room.

KING LATINUS: Welcome, I am King Latinus.

AENEAS: We have traveled many years to reach this place.

KING LATINUS: I know your story well enough. But you have yet to hear mine. Sit here with my queen, Amata, and I will tell you what it is I have been told of your coming.

AENEAS: You knew I was coming?

KING LATINUS: Years ago, we had a son. But the gods ordained that he would be smote down in his youth. His death came as a blow to the family.

QUEEN AMATA: And yet, we were left with a lovely daughter, a mere child at the time.

KING LATINUS: Our fair Lavinia will inherit all that you see, and much more. Many able princes have announced their intentions.

QUEEN AMATA: But, strong Turnus, who has indeed shown himself to be superior in every way, wishes to make her his wife.

KING LATINUS: Were it not for a blazing vision of our dear Lavinia that showed her in her glorious future, she would be married, for Turnus has declared his love for her. But an oracle revealed to me that Lavinia must be joined with a stranger from a foreign land who would build a civilization to which all would bow.

AENEAS: Great king, we stand before you as beggars. A wandering people, but from a hearty stock and a royal line from Jupiter himself. We come in peace and wish merely to live alongside you.

NARRATOR 1: Juno is disturbed on her throne. She stands and raises her arms in anger.



JUNO: If I am unable to control the heavens or the earth, then I will stir up hell! The fates are against me, so now, I am against this kingdom. Lavinia, if you are to be wed to Aeneas, then your people shall pay with their blood!

NARRATOR 2: Juno calls up the spirits of the dead and sends their fiery madness across the land. Leading the forces of anger and hatred is  Allecto herself.

NARRATOR 1: Burning with the fury of a thousand years, Allecto flies to the palace of King Latinus. Swooping through the golden doors and into the throne room on a gust of wind, Allecto, unseen by mortals, comes to rest in front of Queen Amata.

JUNO: Allecto, I call on you to wreak havoc on the plans of my daughter, Venus. Position obstacles, real and imagined in the lives of these who have offended my honor.

NARRATOR 2: So Allecto, evil destroyer of life and hope, takes a long black snake from her headful of serpents and lets it loose on the unsuspecting queen.

NARRATOR 1: At that moment, Queen Amata's right hand flies to her chest, her eyes roll to the back of her head, she trembles all over, and then an eerie calmness overtakes her as the serpent works its way deep into her heart.

QUEEN AMATA: Good husband, our only child, the pure Lavinia! Please consider her future. A wandering stranger who begs for mercy and yet who looks as strong as a god himself has no place as our daughter's mate. Indeed, she had been promised to Turnus!

KING LATINUS: Dear wife, your fears are unfounded. The oracle has spoken and the gods have decreed. Aeneas, eat with us tonight, and we will hear of your journeys.

NARRATOR 2: And with that, the king silences his wife, whose heart has turned black through the darkest of powers.

• SCENE 7 •

NARRATOR 1: While a grand feast is prepared, Allecto, chief among evildoers, searches out new and ruinous ways. And she smiles her hideous smile when she sees that she has set in motion the horrible devastation that is to come.

NARRATOR 2: Finding Turnus asleep in bed, she fills him with a hot rage that demands blood. And young Ascanius, riding his horse on the beach, is the final instrument. Allecto makes him aim his arrow at the pet deer of a local girl, which sends the good people of the kingdom into such a fury at the Trojan prince that they march to the palace. Turnus bursts in with a crowd of Latins.

TURNUS: King Latinus, soon to be father, let not these foreign strangers continue to damage our homeland. By all that I am, I will prohibit their settling on our soil.

TOWNSMAN 1: We have not nurtured our fields to feed a group of strangers who decide to settle here.

TOWNSWOMAN 1: Our daughters will not be fodder for the likes of these savage men.

TOWNSWOMAN 2: I refuse to stand by and let it happen.

TOWNSMAN 2: War! Storm the palace!

(Crowd shouts and pleads with the king.)

KING LATINUS (*holding up his hands*): Good people, I see that a force bigger than we can imagine has overpowered you. Let it be known by all who are here: We are no match for the will of the gods—and I can do no more. (*He exits.*)

TURNUS: Secure the queen and the princess! (*He exits.*)

NARRATOR 1: The townspeople fan out into the palace searching for the Trojans, who are preparing themselves for the table. (*Aeneas walks in with some Trojans.*)

AENEAS (*startled*): Palinurus, go to the shore and bring the others! We will also need the help of King Evander.

PALINURUS: King Evander, old friend of your father, has promised two hundred men, and his young son, Pallas, will lead an equal number.

AENEAS: Brave King Evander, a former guest in the house of my father, sends his only son?

PALINURUS: He hopes Pallas will learn the art of war by your side, since he himself is too old to teach it.

AENEAS: Then he will learn.

PALINURUS: Your own son, Ascanius, who has been put in charge of the camp, will be glad to hear of his first chance to fight. (*He exits.*)

AENEAS: The rest of you, do what you can to keep our position here in the palace.

NARRATOR 2: And while the fighting begins, Venus, refusing to sit still any longer, rises from her throne and calls on her husband, Vulcan, god of fire and metal.

VENUS: Dear husband, all during the Greek assault on my Trojan people, never once did I ask for your help. But now I must ask.

VULCAN: Goddess divine and queen of my heart, what can I do?

VENUS: For Thetis's son, the mighty Achilles, you forged armor and a shield of bright metal. Hammer out in that special way that only you know how, a shield and weapons for my son, Aeneas.

VULCAN: And what design do you wish me to apply to this shield?

VENUS: Using your powers of prophesy, make this shield tell the full story of Italy and her people. Her triumphs and tragedies, her quarrels and unions.

NARRATOR 1: Her request sets Vulcan to work.

• SCENE 8 •

NARRATOR 2: The shield that Vulcan forges like no other. With great pride, Venus appears before her son, Aeneas, holding high the magnificent set.

VENUS (*holding forth the shield*): Aeneas, prepare for battle, for the future is depicted here on this shield.

AENEAS: Venus, goddess of light, with honor, I will carry this shield for my people. (*He takes the shield.*) Lead us on.

VENUS: You, sir, know the way.

NARRATOR 1: Palinurus and some Trojan soldiers enter, carrying swords, spears, and clubs.

PALINURUS: Aeneas, Turnus has brought warriors from afar who have vowed to destroy us. Even the maiden warrior Camilla joins Turnus. Ascanius and Pallas are waiting outside. Turnus leads from a chariot drawn by two milk-white stallions.

AENEAS: Bring all the weapons you can muster. We will meet them with confidence.

NARRATOR 2: The Trojans rush onto the steps of the palace and clash with their enemies.

AENEAS: Pallas, dear friend, with the help of your father King Evander, we will triumph.

PALLAS: Aeneas, we will see you after the victory!

ASCANIUS: Father, for the memory of my mother, may all of my fighting be a success.

AENEAS: Brave Ascanius, who, as a child, fled the Greeks from the burning ruins of Troy, your success awaits you.

NARRATOR 1: And the fighting begins. Fierce Trojans against determined Laurentians battle for supremacy on the field before the marble palace. Both sides take tremendous losses. Warriors fall all around. Camilla, strong and beautiful, fights with sword and club, taking down man after man in her path.

NARRATOR 2: But she is on the wrong side, and the gods, after much debate, have her struck down by a young and able Trojan. Finally, Aeneas, recognizing a break in the battle line and nearing the steps of the palace, spots Ascanius on his knees next to a lifeless Pallas.

AENEAS: What has happened?

ASCANIUS: Turnus let fly a single javelin. Pallas fell.

NARRATOR 1: And Aeneas, who thinks of Pallas more like his own son, and further, a matchless friend, drops his head to his chest. His failure in his duty crushes him. His eyes pan the area where Pallas once stood. Slowly, Aeneas lifts up his chin and all can see the rage that burns within him.

NARRATOR 2: The crowd of Trojan warriors parts to reveal Turnus, standing tall beside his chariot, unshaken, and proud. Behind the Trojans, on the steps, King Latinus and Lavinia come out. His arm is around her, and she is crying.

KING LATINUS: The queen, believing her dear Turnus to be slaughtered, has killed herself. When will the misery end for my people?

TURNUS: The time has come, Aeneas. Before you I stand. Send my body, alive or dead, back to my parents, who need leave-taking of their son. You are the victor here. Lavinia is yours.

NARRATOR 1: Aeneas, wild-eyed, looks at Turnus, and softens as the image of his own parents flash through his mind. But his sympathy lasts only a moment, for Aeneas's eyes catch the gleam of Pallas's sword belt on the shoulder of his enemy.

NARRATOR 2: Aeneas lets fly his rage, and his fury will not be checked.

AENEAS: You, who plunder the body of the only son of King Evander, ask for mercy! It is Pallas himself who takes revenge on you here and now! (*He plunges his sword into Turnus's chest.*)

NARRATOR 1: With that, Aeneas, born of Venus, establishes himself supreme victor in Latium, bringing his journey to find a homeland to an end.

NARRATOR 2: King Latinus gives his daughter in marriage to Aeneas who then names a town in her honor, Lavinium. A son, Silvius, born to Aeneas and Lavinia, is the first in a long line of kings.

VIRGIL: From the military might of those kings, a superpower grew. One descendant, legend tells us, founded the city of Rome, which became a cultural and military power in the region. For 700 years, Rome ruled. Carthage, the Phoenician kingdom of Queen Dido, became Rome's archenemy long after the death of this legendary queen. The two powers fought for control of the region for 118 years and three Punic Wars. Rome, in the end, was the victor, and became the greatest power in the Mediterranean. Julius Caesar conquered more territory and created an empire that stretched far and wide. Can you imagine the Romans in London or Vienna? Well, they had reached the distant lands where these cities would one day thrive. And what is my role in all this, you might ask? Julius Caesar's famous adopted son Octavius, who was called Augustus Caesar, was a good friend of mine. And after bringing the empire under control after a period of turmoil, he sought to revive some of the old traditions. He liked my work and asked me to write the story of the divine origin of the Roman people. *The Aeneid* took me ten years to write.

Finally the people of Rome had their link to the heroic past and could proudly assert themselves as divine victors over the region—a civilization, at least for a time in history, to which all others bowed.

THE AENEID

SCENES 1-4

STORY
SUMMARY I

Fill in the blanks using the words provided. Some words are used more than once.

ANSWERS

AENEAS AFRICA HUNT VIRGIL ANCHISES
VENUS ASCANIUS HUSBAND CREUSA
SICILY AVENGED CARTHAGE DIDO TROY BROTHER
JUNO CUPID TYRE PURPLE OX

Written by _____¹ in the years 30–19 B.C., *The Aeneid* is the story of _____², prince of _____³. The prince is forced to leave his home, fleeing the Greeks, who are burning the ancient and powerful city. On his shoulders he carries his old father, _____⁴, who, for a while, refuses to leave, so great is his love for his homeland. Pulling along his little son, _____⁵, Aeneas tells his wife, _____⁶, to keep up with them. However, she is unable to keep up, falls behind, and is killed. Legend has it that her ghost takes charge of watching over the gates of Troy.

Aeneas and the Trojan refugees wander the Mediterranean in search of a new home. Anchises, weary from loss, dies on the island of _____⁷. Aeneas buries his father and continues on his quest, vowing to return for proper funeral games when he is able.

On the coast of North Africa, Aeneas and his people find a safe harbor. Aeneas and some companions explore the area and discover that they have landed at the kingdom of _____⁸, whose ruler is _____⁹. The queen of the gods, _____¹⁰, who keeps her chariot in Carthage, loves this city and has made it the most powerful in the region. But the goddess of love, _____¹¹, whose son is Aeneas, keeps watch over his every move while he searches for a place to settle his people.

_____¹², queen of Carthage, knows the story of the people of _____¹³, and offers her help to Aeneas. At a banquet, Aeneas and Dido share their individual stories of loss. Aeneas tells of the fall of his homeland and of losing his wife, _____¹⁴. Dido tells of her life as a princess in far-away _____¹⁵, the most powerful city in the Mediterranean, a city which is also famous for the _____¹⁶ dye extracted from a sea snail off the coast. The queen is familiar with tragedy and



recounts the murder of her _____¹⁷ by her _____¹⁸. To save her own life, she left her homeland with a group of refugees, just as Aeneas has done. Little by little, they grow to learn how much they have in common.

Dido tells of how she found the coast of North _____¹⁹ hospitable and approached local chieftains to purchase land for settlement. They agreed to sell her as much land as could be covered by the hide of an _____²⁰. Dido cut the hide into tiny pieces and spread them far and wide. The chieftains were impressed with her ingenuity and sold her the land, which Dido succeeded in turning into a splendid and prosperous kingdom.

Soon after the banquet, Queen Dido orders a royal _____²¹ to take place. During the chase, a sudden storm drives Dido and Aeneas into a cave to seek shelter. There, they realize they are in love.

_____²², queen of the gods, does not want Dido to stray from her duties to her kingdom. It makes her furious when _____²³, goddess of love, sends her cherub son, _____²⁴, to fill Dido with such longing that she neglects her leadership duties. Venus knows that to destroy Dido's commitment to duty is to destroy Carthage itself, and Juno's plan for Carthaginian world power. Venus has plans for Aeneas, her son, to found a mighty nation to rival all others, and Dido's Carthage stands as an obstacle.

And so, just when the great queen is at the peak of her power and glory, and so very much in love and inspired with dreams of her future with Aeneas, Venus directs him to set sail from Carthage and leave Dido.

When the queen realizes Aeneas is leaving, she curses him and all of his descendants, predicting a day when her humiliation will be _____²⁵. Then, she takes Aeneas's sword, plunges it into her heart, and lies down on a funeral pyre to die.

SCORE: _____ /25

THE AENEID

SCENES 5-8

STORY
SUMMARY 2

Fill in the blanks using the words provided. Some words are used more than once.

ANSWERS

TURNUS SICILY CAMILLA AMATA PALLAS DIDO
LATINUS ITALY VULCAN ANCHISES LAURENTIA ACESTES
ALLECTO ASCANIUS JUNO LAVINIA CARTHAGE

When Aeneas takes his ships and leaves the harbor at _____, he has no idea that _____ is mourning the loss of his love and preparing to take her own life. He believes she will be strong enough to survive on her own, and he renews his quest for a new home for the Trojan refugees. He does not see the flames of her funeral pyre, and he does not look back.

_____, queen of the gods, causes a storm to delay Aeneas's attempts to reach _____. They are forced to return to the island of _____, where his father, _____, died. Aeneas announces funeral games in memory of his father. In _____, Aeneas and the Trojan people are welcomed as guests of Aeneas's old friend _____, who assembles the island's youth to pay their respects to Anchises for nine days. Competitors race, wrestle, shoot arrows, and ride. And at the end of the nine days, Aeneas and his people board their ships and continue on their journey.

Finally, _____ leads her son to the west coast of _____, the home of King _____ and Queen _____. There, he learns that the destiny of the king's daughter, _____, is entwined with his own, for her parents have been awaiting the arrival of a stranger from a foreign land who would marry the princess and go on to build the foundation of an empire that would know no match. These were the words of an oracle.

However, Queen _____ hopes her husband will approve the marriage of their daughter to _____, a worthy prince who has professed his love for the girl and his hopes to marry her. And Juno, in a last ditch effort to ruin the plans of her daughter, _____, curses the kingdom of _____, demands that its people pay with their blood, and calls forth evil spirits, lead by the serpent-headed fury, _____.

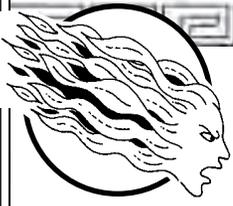


_____ releases her evil influence on Queen Amata, then fills _____ with a
burning vengeance, and finally, causes Aeneas's son, _____, to slay the gentle pet deer of a village
girl, which causes the entire community to march to the palace and demand justice.

King _____, believing the events to be the will of the gods, gives up control of his
kingdom to the forces that be. Turnus leads the mob against the Trojans with the help of a maiden warrior
named _____. But fate is against them, and the Laurentians take heavy losses. Aeneas carries a
magnificent shield forged by _____, god of fire and metal. In the midst of battle, a young
prince, _____, whom Aeneas has taken under his wing, is struck down by Turnus's javelin.
The story gets uglier when the king announces that the queen has killed herself, because she believes that
Turnus has been slain. In front of the king and the princess, Aeneas avenges the death of the young prince
by plunging his sword into Turnus's chest.

The story of Aeneas ends with his marriage to Lavinia and his founding of a new homeland which
would one day become the great Roman Empire.

SCORE: ___/25



THE AENEID

THEMES FOR REFLECTION

These topics can be used for class discussion, small group discussion, independent journaling, or essay writing. They are deep enough to get detailed responses out of your most reluctant student.

- Mothers and daughters—can they get along?
- Gratitude—what does it mean to you?
- Long journeys—how far would you go?
- Women leaders throughout history
- Cupid and Venus work their magic
- Splendid interiors then and now (Dido's palace)
- Home
- Sibling rivalry (Dido and her brother)
- Greed, money, and power
- Dreams
- Literal versus figurative (the hide of an ox)
- Fleeing danger
- Falling in love again
- Equality between men and women in power
- Breaking up is hard to do
- Love versus ambition
- Funerals—different cultures, different traditions
- Settling inhabited areas
- Wanting your parents to be proud (Ascanius)
- Turnus loves Lavinia
- Evil
- The devastating effects of rumors
- Rage



CREATIVE WRITING PROMPTS: DIARY ENTRIES

Use these prompts to help students gain insights into ancient life.

ANNA

You are the sister of Queen Dido. Write a diary entry that describes the activities of the queen and the changes you have seen in your sister since the time of her settling in Carthage. Add details about Dido's life before and after Aeneas.

ASCANIUS

You are the son of Aeneas at a banquet in the palace of Queen Dido. Write a diary entry that tells about meeting her and how you like her, the gifts she has given you, and how you feel about your dad's attention given to this new lady. Be sure to say something about your escape from Troy and missing your mom.



NAME _____ DATE _____



THE AENEID

TEST

Match the description to each character's name.

- | | |
|------------------------|---|
| _____ 1. Virgil | A. the queen of the Laurentians |
| _____ 2. Dido | B. Aeneas's son |
| _____ 3. King Latinus | C. the king of the gods |
| _____ 4. Mount Olympus | D. the god of fire and metal |
| _____ 5. Cupid | E. the strong Laurentian warrior who was to marry Lavinia |
| _____ 6. Camilla | F. escaped Troy and founded Italy |
| _____ 7. Carthage | G. the author of <i>The Aeneid</i> |
| _____ 8. Sicily | H. home of the gods and goddesses |
| _____ 9. Allecto | I. leader who wants his daughter wed to a foreign hero |
| _____ 10. Vulcan | J. the island where Aeneas's father was entombed |
| _____ 11. Ascanius | K. the princess who marries Aeneas |
| _____ 12. Pallas | L. the spirit from hell who fills people with rage |
| _____ 13. Anna | M. the powerful queen of Carthage |
| _____ 14. Turnus | N. Venus's son whose arrows caused people to fall in love |
| _____ 15. Venus | O. Queen Dido's handmaid |
| _____ 16. Amata | P. young prince who was slain by Turnus |
| _____ 17. Lavinia | Q. goddess of love |
| _____ 18. Aeneas | R. maiden warrior who fought alongside Turnus |
| _____ 19. Barce | S. Queen Dido's sister |
| _____ 20. Jupiter | T. North African city and Rome's archrival |

SEQUENCING

Using the numbers 1–5, put these events in the order in which they occurred in the story.

- _____ 21. Aeneas's wife, Creusa, is killed.
- _____ 22. Queen Dido takes her own life.
- _____ 23. The fall of Troy.
- _____ 24. Aeneas marries Lavinia.
- _____ 25. Turnus kills Pallas.

ANSWER KEY

Gods and Goddesses Test (page 12)

1. K
2. R
3. D
4. P
5. N
6. L
7. E
8. S
9. Q
10. F
11. H
12. I
13. T
14. B
15. A
16. M
17. J
18. O
19. C
20. G

Bonus: owl

Famous Ancient Places: *The Iliad* (page 16)

1. Athens
2. Mycenae
3. Sparta
4. Troy
5. Aulis
6. Ithaka
7. Scyros
8. Delphi

Famous Ancient Places: *The Odyssey* (page 17)

1. Troy
2. Tripoli
3. Sicily
4. Island of Aeolus
5. Aeaea / Circe's Island
6. Island of the Sirens
7. Straits of Messina
8. Island of Calypso
9. Scheria
10. Ithaka

Famous Ancient Places: *The Aeneid* (page 18)

1. Troy
2. Mount Ida
3. Thrace
4. Crete
5. Carthage
6. Sicily
7. Cumae
8. Caieta (Gaeta)
9. Latium

Story Summary 1: *The Iliad* (pages 33–34)

1. Ilium
2. Homer
3. Iliad
4. Helen
5. Menelaus
6. Sparta
7. Paris
8. Aphrodite
9. Menelaus
10. Paris
11. Agamemnon
12. Mycenae
13. Paris
14. Aulis
15. Agamemnon
16. Iphigenia
17. Troy
18. Chryseis/Briseis
19. Chryseis
20. Chryseis
21. Briseis
22. Agamemnon
23. Patroclus
24. Thetis
25. Amazons

Story Summary 2: *The Iliad* (pages 35–36)

1. Polyxena
2. Paris
3. Achilles
4. Athena
5. Odysseus
6. Ajax
7. Trojans
8. Priam
9. Cassandra
10. Laocoon
11. sea serpents
12. Laocoon
13. Cassandra
14. Priam
15. Troy
16. Greeks
17. festivities
18. Odysseus
19. Odysseus
20. gates
21. Greek
22. Agamemnon
23. Cassandra
24. Menelaus
25. Helen

Test: *The Iliad* (page 38)

1. G
2. K
3. O
4. I
5. S
6. P
7. C
8. B
9. M
10. D
11. R
12. T
13. H
14. F
15. J
16. A
17. E
18. L
19. N
20. Q
21. 3
22. 5
23. 1
24. 2
25. 4

Story Summary 1: *The Odyssey* (pages 56–57)

1. Homer
2. Odysseus
3. Greek
4. Ithaka
5. Penelope
6. suitors
7. Poseidon
8. obstacles
9. Athena
10. Troy
11. gemstones
12. naiads
13. Poseidon
14. Aeolus
15. Cyclopes
16. Polyphemus
17. Polyphemus
18. sheep
19. Poseidon
20. pride
21. Aeolus
22. winds
23. sorceress
24. Hermes
25. guests

Story Summary 2: *The Odyssey* (pages 58–59)

1. Ithaka
2. Circe
3. sirens
4. wax
5. Scylla
6. Charybdis
7. Circe
8. Scylla
9. Charybdis
10. Odysseus
11. Calypso
12. Scheria
13. Nausicaa
14. Alkinoos
15. Arete
16. Alkinoos
17. beggar
18. Argus
19. Penelope
20. Telemachus
21. Telemachus
22. Eurykleia
23. Athena
24. Penelope
25. Eurykleia

Test: *The Odyssey* (page 61)

1. M
2. Q
3. J
4. F
5. D
6. O
7. C
8. K
9. G
10. E
11. S
12. P
13. T
14. L
15. H
16. N
17. R
18. B
19. I
20. A
21. 1
22. 2
23. 5
24. 3
25. 4

Story Summary 1: *The Aeneid* (pages 74–75)

1. Virgil
2. Aeneas
3. Troy
4. Anchises
5. Ascanius
6. Creusa
7. Sicily
8. Carthage
9. Dido
10. Juno
11. Venus
12. Dido
13. Troy
14. Creusa
15. Tyre
16. purple
17. husband
18. brother
19. Africa
20. ox
21. hunt
22. Juno
23. Venus
24. Cupid
25. avenged

Story Summary 2: *The Aeneid* (pages 76–77)

1. Carthage
2. Dido
3. Juno
4. Italy
5. Sicily
6. Anchises
7. Sicily
8. Acestes
9. Venus
10. Italy
11. Latinus
12. Amata
13. Lavinia
14. Amata
15. Turnus
16. Venus
17. Laurentia
18. Allecto
19. Allecto
20. Turnus
21. Ascanius
22. Latinus
23. Camilla
24. Vulcan
25. Pallas

Test: *The Aeneid* (page 79)

1. G
2. M
3. I
4. H
5. N
6. R
7. T
8. J
9. L
10. D
11. B
12. P
13. S
14. E
15. Q
16. A
17. K
18. F
19. O
20. C
21. 2
22. 3
23. 1
24. 5
25. 4

RESOURCES

RECOMMENDED TRANSLATIONS

Fagles, Robert. *The Iliad*. New York: Penguin, 1990. *This much-bailed recent prose translation has several pages devoted to the spelling and punctuation of Homeric names.*

Knight W. F. Jackson. *The Aeneid*. New York: Penguin, 1956. *A prose translation.*

Lattimore Richmond. *The Iliad of Homer*. Chicago: University of Chicago Press, 1951. *A beautiful verse translation.*

Lattimore, Richmond. *The Odyssey of Homer*. New York: Harper and Row, 1965. *The companion to his Iliad translation in verse.*

Mandelbaum, Allen. *The Aeneid of Virgil*. New York: Bantam, 1961. *A very sensitive verse translation in rhythmic pentameter.*

MORE RESOURCES FOR TEACHERS

Gayley, Charles Mills. *The Classic Myths in English Literature and Art*. Boston: Ginn and Company, 1911. *Used for decades in school districts across America up until the 1940s, this reference has a wealth of examples from literature and art that allude to myth.*

Grimal, Pierre. *The Dictionary of Classical Mythology*. New York: Basil Blackwell, 1988. *Perfect for answering questions in a snap.*

Oliphant, Margaret. *The Atlas of the Ancient World*. New York: Simon & Schuster, 1992. *Invaluable aid in visualizing where it all happened.*

Sabin, Frances E. *Classical Myths That Live Today*. Morristown: Silver Burdett Company, 1958. *Another reliable book used by many school districts and published by the textbook company.*

Seyffert, Oskar. *The Dictionary of Classical Mythology Religion Literature and Art*. New York: Random House, 1995 (first published in 1882). *If you get only one book from this list this is the one to get! Want to know how the Greeks styled their hair or worshiped or ate? This is the book that answers all your questions.*

MORE RESOURCES FOR STUDENTS

Deary, Terry. *Horrible Histories: The Rotten Romans*. New York: Scholastic 1994. *Students enjoy this humorous take on history with cartoon illustrations. The Groovy Greeks is also in this series.*

Duchene, Herve. *The Golden Treasures of Troy*. London: Thames and Hudson, 1995. *Small enough to not put off students, glossy enough to peak their curiosity, and accessible enough to hold their interest.*

Evslin, Bernard, Dorothy Evslin, and Ned Hoopes. *The Greek Gods*. New York: Scholastic, 1975. *Beautifully written with dreamy illustrations, this is a favorite with students.*

Fleischman, Paul. *Dateline: Troy*. Cambridge, MA: Candlewick Press, 1996. *Award-winning author Paul Fleischman retells the story of the Trojan War in brief form with newspaper clippings on the facing pages. He draws remarkable comparisons between this ancient tale and modern events.*

Sutcliff, Rosemary. *Black Ships Before Troy: The Story of the Iliad*. New York: Delacorte, 1993. *Sutcliff's language sings. She has written many novels set in ancient times.*

Dig magazine: *One of the finest children's history magazines available, Dig makes ancient history exciting for kids. Subscribe and order back issues through their website: www.digonsite.com.*

MUSEUMS

Take a virtual trip to the best collections of Greco-Roman artifacts, such as ancient vases that tell the stories of the Trojan War.

The British Museum in London at www.thebritishmuseum.org

The Louvre in Paris at www.louvre.fr/louvrea.htm

The Vatican in Rome at mv.vatican.va/3_EN/pages/MV_Home.html

The Getty Center and **The Getty Museum** in Los Angeles California at www.getty.edu/museum

The Metropolitan Museum of Art in New York City at www.metmuseum.org