

For this exam, discuss the texts we have read since the midterm: Vergil's *Aeneid*, Ovid's *Metamorphoses* and *Heroides*, Dictys' *Ephemeris belli Trojani* (*Diary of the Trojan War*), Dares' *De excidio Trojæ historia* (*History of the Fall of Troy*), and Guido delle Colonne's *Historia destructionis Trojæ* (*History of the Destruction of Troy*).

Answer one question from group 1 below, one from group 2, and a third question from either group.

Write your exams in the blue books provided. You may use your books, notes, and the internet at all times. You may have the first twenty minutes of each hour to discuss your ideas with other students; the rest of the examination period is silent writing time.

### GROUP 1

1. We started the term talking about the “plan of Zeus,” but we did not say much about his adviser in this plan. An ancient Greek scholiast on Hom. *Il.* 1.5 remarked:

τὸν δὲ Δία...τὸν Ἰλιακόν, συμβούλῳι τῷ Μῶμῳ χρησάμενος, ἦν Διὸς βουλὴν Ὅμηρός φησιν.

They say that Zeus..., with Mōmus as his counsellor, caused the Trojan war. Homer called this *the plan of Zeus*.

Mῶμος (*Mōmus*) literally means “blame” or “disgrace”: he was the god of satire and mockery. Do disgrace and blame play any role in the Latin stories of the Trojan war, or do our heroic Latin authors rise above such petty and unworthy topics? Discuss blame and disgrace, or the lack thereof, in three texts that we have read.

2. Pick three texts and discuss how their authors establish their credibility. What devices do they use to establish the truth of their own stories and the falsity of other stories? What insights into the war do they purport to give that nobody else could?

### GROUP 2

3. What does it mean to be a man in the Latin accounts of the Trojan war? Is there one standard of masculinity, which provides a criterion for deciding who is the “best” man, or do the texts present multiple perspectives on manhood? Choose three men from the texts and describe how they conform to a manly ideal or define multiple ideals of masculinity.
4. The Trojan war deals with more than just men manfully dominating men in manly combat. What does it mean to be a woman in the Trojan war? Compare and contrast three women presented in the texts. How do they shape the war, and how does the war affect them?
5. Homer's *Iliad* and *Odyssey* were performed in a panhellenic context, the Athenian Panathenaic festival, at which many Greeks gathered; they told the story of the Greeks united in a war against a multiethnic, multilingual set of armies defending Troy. The Latin texts arose in very different contexts, nor were the versions we have even written in Greek. How do the Latin authors treat the idea of national or ethnic identities in the Trojan war? Pick three authors.
6. Gods and the supernatural play a major role in the Greek accounts of the Trojan War, which accomplishes the plan of Zeus. How do Latin authors treat magic, gods, oracles, and the supernatural? Compare and contrast how three texts include or exclude the supernatural and their authors' reasons for doing so.
7. The Latin accounts modified many traditional elements of the Trojan war. The modern movie *Troy* does this too, earning sharp looks of disapproval from under the arching eyebrows of those who believe that anything other than what Homer wrote is simply wrong. Consider three major changes that the movie makes, and compare those changes with similar ones in two Latin accounts of the war. Does Hollywood sin against cultural tradition by making unprecedented changes to the war, or has the war been radically changing shape ever since the Romans began writing about it?