THE TROJAN WAR IN ANTIQUITY

This course will focus on Troy as a locale for the ancient imagination, in poetry, history, archaeology, and art. We will concentrate on the tradition of the *Iliad* in its geographic, poetic and historical settings, and trace its transformation in Greek art, tragedy, history, and rhetoric; Hellenistic art and literature; Roman epic, tragedy, history, and art. The first aim of this course is to explore the archaeological origins of the Trojan war in Anatolian prehistory, and trace later responses to the monuments of Troy in art and literature. A related goal is to examine the history of imagining Troy, in art and poetry, through late antiquity. The evolution of early epic in the form of a cycle of poems, of which only the *Iliad* and *Odyssey* have survived in entirety, will form a significant subject for understanding Homer. Troy also formed a *topos* in history and rhetoric since the classical era, while it shaped the history of ancient and early modern colonial and geographic exploration. A Hellenistic focus on the text of Homer accompanied new visions of the legends of Troy, and Rome re-invented itself as the successor of Troy in its foundation myths and in literature.

We will try to arrange a class trip to the Getty Museum on a free afternoon for this class.

Requirements	Weekly reading (one primary, one secondary source)	
	Midterm exam or two quizzes (readings of ancient passages)	
	Class presentation; final research paper	
Grading basis	Class participation	20%
Oral presentation	20%	
	Midterm exam/quiz (readings)	30%
	Final Paper (15 pages)	30%

Textbooks (ASCULA): Michael Wood In Search of the Trojan War (California 1998)

S. Woodford The Trojan War in Ancient Art (Cornell 1993)

M. Davies The Greek Epic Cycle. 2d. ed. (Bristol 1989)

P. Burian and A. Shapiro Euripides. Vols. I, V (Oxford)

D. Slavitt Broken Columns

D. Slavitt and Bovie Seneca Tragedies Volume I

Additional readings: on reserve at College Library and/or YRL Reserves, or at website

SYLLABUS

Week One. Backgrounds to Homer: Archaeology and Epic Poetry

What is the archaeological background to the Trojan War, and how did it shape epic?

Primary reading: Michael Wood In Search of the Trojan War (California)

Secondary: S. Morris, "A Tale of Two Cities: The Miniature Frescoes from Thera and the Origins of Greek Poetry,"American Journal of Archaeology 93:3 (1989) 511-35 [JSTOR].

Week Two. The *Iliad* as a primary source: the making of the Iliad

How did the Iliad become the leading story about the Trojan War?

*Primary Reading***:** The Epic Cycle (prose summary)

Secondary Source: M. Finkelberg, "Homer as a Foundation Text," In Homer, the Bible and Beyond. Literary and Religious Canons in the Ancient World. Eds. M. Finkelberg and G. G. Stroumisa. Leiden: Brill 2002, pp. 75-96 [Reader].

　　　　J. Griffin, "The epic cycle and the uniqueness of Homer," JHS

Additional reading (on Reserve at YRL, College Library)

　　*J. Burgess The Tradition of the Trojan War in Homer and the Epic Cycle (2001)

Week Three. Troy and Early Greek Art

　　How was the Trojan war imagined in early Greek art?

Primary reading:

　　S. Woodford The Trojan War in Ancient Art (Cornell 1993)

Additional Reading

*A. Snodgrass Homer and the Artists: Text and picture in early Greek art (1998)

*M. Anderson The Fall of Troy in Early Greek Poetry and Art (Oxford 1997)

M. Scherer The Legends of Troy in Art and Literature (1963)

Week Four. From Troy to Athens: Epic and Tragedy

> *How is the epic hero re-imagined in a tragic context?*

> *Why does Athens need Troy? How does she use it?*

Primary Reading: Euripides (*Helen; Trojan Women*)

Additional reading:

*K. King Achilles: Paradigms of the War Hero from Homer through the Middle

 Ages (California 1987)

*Pantelis Michelakis Achilles in Greek Tragedy (Cambridge 2002)

Week Five. Troy in Greek History and Rhetoric

How do classical prose authors, in history and rhetoric, treat the Trojan War?

Primary reading: Gorgias *Helen*; Isocrates *Encomium of Helen* (both in reader)

Additional Reading: The Trojan War in Greek Historiography

Herodotus *The Persian Wars* (selections);

Thucydides, "Archaiologia," *Peloponnesian War*

Week Six. Aeneas and Virgil: Troy and the Identity of Rome (Ilium)

How did Rome become a Trojan (rather than a Greek or Etruscan) City?

Primary reading: *Aeneid* Books II, VI; X, XII; *Homeric Hymn to Aphrodite (reader)*

Secondary reading:

A. Erskine Troy between Greece and Rome: Local Tradition and Imperial Power (2001)

*David Wright The Vatican Vergil: A masterpiece of late antique art (California 1993)

*T. Stevenson Miniature decoration in the Vatican Virgil: a study in late antique iconography

*K. Galinsky Aeneas, Sicily and Rome (1969); *E. Gruen Culture and National Identity in Republican Rome (Cornell 1992), esp. 6-51;

Week Seven. Roman Drama and Epic After Virgil

How do Greek concepts of epic heroism and tragedy change in Roman literature?

Seneca *Troades* (Trojan Women); Statius *Achilleid* (both in reader)

Recommended: A. J. Boyle Seneca's *Troades* (1994); Tragic Seneca (1997)

Week Eight. The Trojan War in Roman Art

*R. Brilliant Visual Narratives: Storytelling in Etruscan and Roman Art, chapter 3

Tabulae Iliacae: A. Sadurska Les Tables Iliaques (Warsaw 1964); N. Horsfall, "Stesichorus at Bovillae," JHS 99 (1979) 26-48; R. Ling Roman Painting (Cambridge 1991); Pompeii: House of the Cryptoporticus, House of D. Octavius Quartio, etc.

Odyssey Landscapes (Esquiline, Rome): P. von Blanckenhagen RomMitt 70 (1963) 100-46

Weeks Nine and Ten: Student reports on research topics

Additional Post-Classical Topics:

Troy in the Middle Ages: Rome, France, Byzantium

Primary:　　　Quintus of Smyrna *Post-homerica* (tr. Alan James)

Benoît de Saint-Maure *Roman de Troie*

　　　　　Dares of Phrygia, Dictys of Crete (Frazer translation)

　　　　　"Guerre de Troie" (French/Greek)

Secondary reading: M. Gumpert Grafting Helen: The Abduction of the Classical Past

(2001) Part II, "Helen in France."

*R. M. Frazer The Trojan War: The Chronicles of Dictys of Crete and Dares the Phrygian

E. M. and J. M. Jeffreys, "The Judgement of Paris in Later Byzantine Literature," 112-

131 in Popular Literature in Late Byzantium. London 1983, 112-131.

J. Harper, "Turks as Trojans, Trojans as Turks: Visual Imagery of the Trojan War and the politics of cultural identity in fifteenth-century Europe," in Translating Cultures: Postcolonial Approaches to the Middle Ages. Eds. Deanne Williams and Ananya Kabir.

Cambridge 2004

Rediscovering Troy: Travelers and Turks in the Troad

William Chandler Travels in Asia Minor (1764-1765)

M. Wood In Search of the Trojan War (chapters 1, 2)

J. M. Cook The Troad (1973)

Richard Stoneman Across the Hellespont: Travellers in Turkey from Herodotus

to Freya Stark: A Literary Guide to Turkey (1987)

C. C. Vermeule, "Neon Ilion and Ilium Novum: Kings, Soldiers, Citizens and

Tourists at Classical Troy," in The Ages of Homer (Austin 1995) 467-482.

Susan Heuck Allen Finding the Walls of Troy: Frank Calvert and Heinrich

Schliemann at Hisarlik (1999)

J. V. Luce Celebrating Homer's Landscapes: Troy and Ithaca Revisited (1998)

Troy and Modern Fiction, Drama, Poetry

Jean Giraudoux The Trojan War will not take place [Lion at the Gates]

Christa Wolf Kassandra

Seamus Heaney The Cure at Troy [Philoctetes] (1991)

Elizabeth Cook Achilles (2001)

Christopher Logue War Music: Books 16-19 of Homer's *Iliad* (1981)

Kings (Books I-II); Patrokleia (Book XVI); Pax (Book XIX); etc.

All Day Permanent Red: The First Battle Scenes of Homer's Iliad

Troy and Trauma: Homer as Therapy

Simone Weil The *Iliad*, or The Poem of Force (1938)

Jonathan Shay Achilles in Vietnam (1994); Odysseus in America (2002)

J. Tatum The Mourner's Song: War and Remembrance from the Iliad to Vietnam

(University of Chicago 2003)

COURSE READER   **CLASSICS 191: Senior Seminar**

T 2- 5 pm.   **Public Policy 1264**

THE TROJAN WAR IN ANTIQUITY

1. The Epic Cycle   (Proclus, etc.)

H. Evelyn-White, tr. Hesiod, Homeric Hymns, and Homerica (Loeb 1924), 488-533.

2. M. Finkelberg. "Homer as a Foundation Text." In Homer, the Bible and Beyond. Literary and Religious Canons in the Ancient World. Eds. M. Finkelberg and G. G. Stroumisa. Leiden: Brill 2002. 75-96.

3. *Homeric Hymn to Aphrodite*

J. Cashford and N. Richardson The Homeric Hymns (Penguin 2003) 85-97.

4. Gorgias *Helen*   pp. 221-225, 228-231 in

R. Waterfield The First Philosophers: The Presocratics and the Sophists (Oxford 2000)

5. Isocrates *Encomium of Helen*

D. C. Mirhady and Yun Lee Too Isocrates I. (Texas 2000) 31-48

6. Euripides *Rhesus*

R. Lattimore, tr. The Complete Greek Tragedies IV (Chicago 1958) 6-49.

7. Seneca *Troades* (Trojan Women)

David Slavitt. Seneca. The Tragedies Volume I. (Johns Hopkins 1992) 3-42.

8. Statius *Achilleid*

 David Slavitt, tr. Broken Columns: Two Roman Epic Fragments (Penn 1997) 3-37.

Diego Aliaga, "Homer's Hector beyond Troy"

Homer's Hector encompasses the abilities of a combat general and exemplifies the values of fatherhood, honorable son, and loving husband. These characteristics attributed to Hector are engrained by the poet Homer in his epic work, the Iliad. What is notable however is how consistent these fundamental principles of Hector's character remain within literary works long after the time of the Homeric tradition. Hector's strong character and loyalty to the city of Troy remain a significant presence with characters of other works following the destruction of Troy. Hector's personality continues to play a role, even after his tragic death as a result of his battle with Achilles. Beyond Homer's Iliad, one can see the influence of Hector into later times after the Bronze Age and far from either the site of historical Troy or even in Hellenic Greece. As far as Rome during the Augustan period and in the early stages of the Roman Empire, Hector's character as defined by homer can be observed, both in literature and in cult status. Most notably in Virgil's *Aeneid*, the poet constructs the epic story's protagonist and antagonist, Aeneas and Turnus respectively, to be hybrids of Hector's character. Hector is more than the man whom Achilles defeated in Homer's*Iliad*. Hector served as a foundation for other poets and writers who looked beyond Homer's Hector for their inspiration in how to bring Hector beyond Troy.

Jaclyn Avila, "The Odyssey in Marble or a Vergilian Showcase? The Iliad, Odyssey, and the Aeneid in the Sculptural Program of the Imperial Grotto at Sperlonga"

Dining with heroes, cannibals, and monsters is quite the unusual experience, but that is the atmosphere that surrounded you when attending a lavish dinner party at the ancient Sperlonga grotto. It was discovered in 1957 and it is widely speculated and accepted that it belonged to the emperor Tiberius. The sculptural program chosen to decorate the interior contained ancient epic themes as its subject. The four main groups are those of the Palladion, Pasquino group, Polyphemus, and Scylla. Debates over the reconstruction and interpretation of the sculptural program have generated a great deal of research and speculation. Perhaps the pieces were chosen for a theatrical effect to elevate the dining experience, or simply because heroic scenes were popular in late Republican and early Imperial decor. At first glance the sculptures seem to be alluding to a Homeric motif that promotes the virtues of Odysseus. Tiberius was known as a philhellenic emperor, but how much of it was his intention to showcase Homer? Further investigation reveals plenty of evidence for Vergil as the main influence in the program as well. Historical and literary context affect the interpretation of the narrative these pieces attempt to display. The collection of visual and literary parallels between ancient Greek and Roman epics offers the possibility of various alternative interpretations of the scenes. This paper aims to understand the role of Homeric myth in Roman art in the sculptural program of the Sperlonga grotto.

Emilie Barnett, "Homer, Strabo and the Tradition of Geography"

Homer's *Iliad* and *Odyssey* are undeniably two of the most important texts in regards to the formation and evolution of Western identity, culture and thought. To the Greeks, the heroes and their exploits detailed in the poems weren't just characters made up for the entertainment of an audience, but their historical ancestry. Therefore the wealth of geographic knowledge that Homer displays in both of his poems naturally had a strong affect on the birth and evolution of the field of geography. I want to focus specifically on his influence on the ancient geographer Strabo, whose trust in the validity of Homer as not only a poet, but as a scientist, helped to shape Strabo's own work immensely. I will then look at geography after Strabo, and examine in turn any influences he had on the work of later generations.

Virgina Boles, "A Solution to the Complex Problem of Telamonian Ajax"

Ajax, the son of Telamon, is considered the second best Greek hero in the Trojan War after Achilles. The *Iliad* and other sources are full of his military feats. However, Ajax's reputation is complicated by his loss of the arms of Achilles, which leads to his insanity and finally to his suicide. Despite his demise, Ajax to this day preserves a legacy of heroism, and not of defeat. This positive legacy can be attributed to the works of Homer, Ovid, and Sophocles, who, although each describes negative aspects of Ajax, in the end portray him in a heroic light. The perception they created formed posterity's perception of Ajax.

Michelle Cheng, "A Captive Woman's Lament: The Greatest Battle Cry"

In one of the most poignant moments in Homer's *Iliad*, Andromache, Hecuba, and Helen lead the emotional lamentations over the death of Hector, breaker of horses. Appropriately, Andromache as wife and Hecuba as mother lament the loss of their husband and son. Notably however, Helen as a foreigner in Troy leads the last lament, and "So she spoke in tears, and the vast populace grieved with her" (*Iliad* 24). Helen's status as a foreigner and captive in Troy raises interesting questions as to why she is privileged to lead the final lament as opposed to one of Hector's female kin. In this paper I will explore the unique elements offered specifically by a captive woman's lament, including discussions on self-lamentation, fear, and the disintegration of boundaries such as that of Greek and barbarian. I will then further explore the captive woman's lament in the Greek tragedies of the Athenian playwright Euripides, in which the statuses of the Trojan women dramatically shift as they become slaves to the victorious Greeks. By analyzing several laments of Euripides' captive Trojan women, I will argue that the captive woman's lament provides the opportunity for 5th century Athenians to mourn and reflect on their own modern wartime sufferings and fears.

Amanda Coyle, "The Trojan War through Modern Times"

The Ancients told the story of the Trojan War in poems. Modern war stories are told through literature, the media, and cinema. Although the stories are centuries apart, the similarities are significant. No matter what century, war causes devastation, loss of life, tears apart families, exposes faulty leadership, involves religious differences, crumbles economies, and leads to overturned empires and

governments. Specifically, this paper explores the similarities between the Trojan War and modern wars in the areas of reasons soldiers join, the importance of their equipment, military and religious values, war tactics, leadership, brotherhood, loss of a comrade, betrayal, and grief. The elements of brotherhood, loss, betrayal and grief had, and to this day continue to have a profound impact on soldiers' mental state during and after the war. The Ancient's texts make reference to it. It is known today as Post Traumatic Stress Disorder, or PTSD. War's impact causes mental trauma and makes returning to a normal civilian life difficult. The Trojan War poems tell us that this has always been the case.

Cynthia Egan, "Tales of the Texts"

The Hittite texts provide new insight to the Trojan War, beyond the notions of Homer and of classical tragedians. The details of these texts, along with Egyptian and Greek prehistoric documents and archaeological finds, present a series of conflicts on a much smaller scale, containing striking similarities to the later Greek representations of the events and of those involved. The prehistoric cultures of Greece and of western Troy appear connected not only in text and artifact, but some cultural aspects seem to cross-over. The Hittite texts reference, specifically in relation to Wilusa, the name of an apparent divine figure. This possible deity bears immense similarity to the Greek god Apollo not only in name, but also in functional aspects and in allegiances. The identity of this figure however, remains highly contested. The archaeological record exhibits an extended period of interaction between the two peoples in Anatolian objects found in Greece as well as Mycenaean-style pottery from Troy. The stylistic forms of art for these cultures seem also to have converged during this period. The Trojan War, like any ancient conflict, would have resulted in captives. Clearly represented in both Homer and in classical Athenian tragedy, evidence for Anatolian captives exists in the Greek Linear B tablets. While the texts of both prehistoric Greece and Anatolia as well as the physical evidence from either side suggest the occurrence of a conflict or series of conflicts between the peoples in question, the scope of such an event would have been marginalized at the time in relation to much larger events and wars of their near neighbors, the Hittites and the Egyptians. The scale of the Trojan War as presented by Homer and carried on through the ideas and imaginations of generations for centuries does not exist. Though the evidence suggests that a smaller, less romanticized event or series thereof could have and it seems did occur on an entirely different degree of magnitude.

Edwin Jacinto, "Augustus, Aeneas and the Transition from Republic to Empire"

By means of civil wars, good fortune, and savvy political maneuvering, Gaius Julius Caesar Octavianus singlehandedly ended 482 years of tradition to form the Roman Empire at 27 BCE – even gaining the honors of princeps, Augustus, pater patriae, filius Divi, and the maius imperium before his natural death at 14 CE. His method and his actions may be summarized by no other word than "genius", for his actions are aligned with what Renaissance philosopher Niccolo Machiavelli writes are necessary in order for a "Prince" to establish his authority in a new "Princedom". Machiavelli argued that those first Princes have great struggles in altering the status quo, relying on personal merit or good fortune, to introduce innovations while silencing the opposition and garnering the respect of the people. As the case would be, Augustus used both his personal merit and circumstantial good fortune to consolidate his power

with the aid of the Aeneas myth – an accomplishment that was strong enough to build a lasting impression on Rome. Indeed, the Machiavellian use of the Aeneas myth, as told by Vergil in the patronage of Augustus, allowed for the successful transition from Republic to Empire with such great effect that the four following Julio-Claudian emperors reaped the benefits of the new Imperial tradition of succession without having to secure their own respective legitimacy – and it is because of this failure that these emperors, in a Machiavellian view, failed comparatively. Although history shows that a series of unfortunate events and mismanagement of the line of succession hindered the Julio-Claudian emperors after Augustus, it demonstrates the degree of political flawlessness characteristic of Augustus' reign. For all of the errors committed and opportunities to revert back to the Republic with each passing Emperor, the Empire lived on. The Aeneas myth that was once so prominently displayed in art and literature faded from the spotlight, but by the time Tiberius ascended to power, it really did not matter because it had already served its purpose.

Ona Teerikorpi, "Lasting Imprint of Homer's Similes"

This paper seeks to establish the importance of Homer's nurture and nature scenes in the *Iliad*, in juxtaposition to war scenes as seen through Homer's use of animal similes and to explore the significance of these similes demonstrated by their lasting effects on epic poetry and art.

Adam Von der Lieth, "The influence of Ilion on Alexander and others in antiquity"

Alexander the Great functioned as the king of the Macedonian empire during the 4th century BC, expanding the empire vastly as one of the most effective and ambitious conquerors history has seen. Achilles was the greatest warrior of the epic age, and was the model Alexander sought to emulate, constantly attempting to capture the heroic status held by Achilles. Alexander traced his lineage back to Achilles as well as the Trojans through Neoptolemus, the son of Achilles, and Hector's wife Andromache. It seems that it was not only Achilles that Alexander felt an affinity for but rather the Homeric age as a whole, which was displayed by his visit to Ilion and the Temple of Athena in 334 BC. In the year 334 BC Alexander turned Ilion into a polis, and from this point he expressed a desire to restore the grandeur of this site. However, it was not only Alexander that displayed interest in visiting Ilion. The Romans found Ilion to be a site of importance, likely for multiple reasons such as their Trojan ancestry. Xerxes the ruler of the Persian Empire during the 5th century BC made a visit to Ilion and even paid a sacrifice to Athena despite having no direct connection to the site or the Trojan War. I intend to explore the extent to which Achilles and the Homeric age influenced Alexander and subsequently the Macedonian empire. Although the Macedonians did not partake in the Trojan war, institutions of the Homeric age that seldom existed remained in Macedon. I wish to delve into the value the site of Ilion had on other populations, such as the Romans; also why did Xerxes seem to find importance in this site? The Homeric age could have had a great part in shaping the world that Alexander built.

Natasha Walia, "The Epic Heroes Achilles, Gilgamesh and Rama"

The heroes of the three epic narratives, the epic cycle, the epic of Gilgamesh and the Ramayana are the main tool with which the author causes the narrative to unfold. Achilles, Gilgamesh and Rama exemplify the definition of a hero and give their audience the definition of a hero in their society. If these heroes were not the heroes in accordance with the definition they portray, the outcome of the epics, the Trojan War, the exile of Rama and the search for immortality would result differently. Proof of such heroic portrayal is given in the characters of Achilles the swift footed, Gilgamesh the king of Uruk and Rama a mortal that becomes a god. Achilles gives the audience the characteristics of a demigod warrior hero that fights for kleos and revenge, both of which were considered heroic in Greek society. Gilgamesh also portrays to the audience the characteristics of a demigod king who takes care of his city, searches for the elixir of life because of the death of his beloved friend Enkidu which can be seen as a form of revenge. Rama is a man who becomes a god at the end of his journey, was a good husband, and a noble warrior who respects the wishes of his father after he decided to exile Rama, his oldest son. In Indian culture this is importantly heroic because respecting one's elders is the most honorable great act a person can possible do. Across the Near East, India and Greece these epics have left their distinct mark on the culture and vice versa, but the details of that mark are attributed to the actors in the stories. So the characters who possess the heroic characteristics define what a hero is in these cultures and if the criteria of the definition that they exemplify were not upheld, the events that need heroes would be different and the history of the Trojan War would have been defined differently.

David Walk, "Achilles and the Ideological War of ancient Greece"

By analyzing how Achilles is depicted in the *Iliad* in contrast to later epic fragments as well as Greek tragedies, I will argue that an ideological war was present in ancient Greece between being a soldier that aspired for kléos and a domesticated husband that desired love. In Homer's epic human existence is measured through warfare. However, playwrights and writers of epic fragments stress familial domestication and love as the true measure of human life by romanticizing Achilles' character. Therefore, by researching the change of Achilles' psychological motivations in tragedies such as Aeschylus' *Myrmidons*, Euripides' *Iphigenia at Aulis*, as well as the *Cypria*, *Aethiopis*, and the Achilleid epics, I look to illustrate that an ideological struggle was present in ancient Greek society.

Ashley Weber, "Flight to Freedom: Suicide in Greek Tragedy"

Suicide was an act featured prominently in ancient Greek tragedy. The characters who chose suicide, chose it with due cause. Suicide was the path to freedom for many characters in Greek tragedy. When the life of certain tragic characters became filled with shame, anguish and sorrow suicide was the path in which those said characters would regain honor and fame. Suicide was the tragic characters flight to freedom. After death they would no longer bear the societal pressures or the shame brought on by society. Not only was it an act to free the characters themselves from the bondages of their reality but it was also meant to be an act to regain honor and dignity. The characters in Greek tragedy performed suicide by either hanging one's self or stabbing one's self with a sword. Suicide by hanging seems to be classified as feminine where as suicide with the sword seems to be classified a masculine. At first glance this classification between the two types of suicide seems justifiable. One must realize that anyone whether man or woman who chooses suicide to forsake shame decides to victimize one's self. The position of the victim is feminine. No matter what type of suicide the characters chose suicide was their path to freedom from oppression and shame. The suicides of Greek tragedy must been highly valued

because they seemed to give rise to descriptions of suicide in the literature of ancient antiquity. Finally, suicide in Greek tragedy should not wholly be seen as a negative escape from life. Instead the characters of Greek tragedy should be honored because they were strong enough to face death in order to regain honor and pride.

Lydia Witter "Roman Foundation Legends: A Greek Construction"

This paper aims to explain how Greek writers, historians, and intellectuals were responsible for creating the Roman foundation legend that is known today. During the 8th c. BC, settlers from Euboea in Eastern Greece were the first Greeks to colonize in Italy. They interacted with native Etruscans and Campanians, and a period of Greek-Etruscan acculturation ensued, in which Greek mythology and heroes, especially Odysseus, were adopted. Greek historians and writers began to interpret Italy's undocumented history in light of their own traditions, and Odysseus was incorporated into the myths surrounding Italic origins. Odysseus was already well acquainted with Italy from his wanderings in the *Odyssey*, and Greek writers and historians emphasized the Hellenic origins of Rome and of Italian peoples. By the 4th and 3rd centuries, Greeks began constructing stories about Rome's Trojan origins through Aeneas, and the Romans adopted these myths. Romans were eager to embrace these Greek-constructed legends because they differentiated Rome from Greece while placing their relatively new city within an older and more esteemed mythic context. For Republican Romans, Romulus as the city's founder was a central belief, and it was another Greek historian who created a chronologically believable myth that tied together both Aeneas and Romulus. This Greek-constructed myth became Rome's standard foundation legend, and it was emphasized in the Augustan age to provide the Iulii with a divine lineage through Aeneas and Venus. Although they eventually adopted Trojan rather than Greek ancestors, Rome's canonical foundation legend is not a Roman construction, but evolved at the hands of Greek historians, writers, and intellectuals.