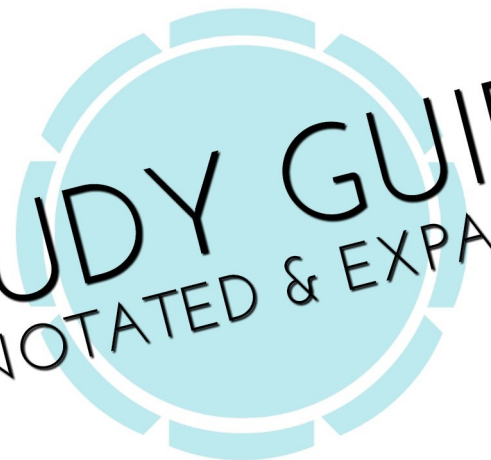


A CHARLOTTE MASON PLENARY

PLUTARCH

LIFE OF PUBLICOLA



STUDY GUIDE
ANNOTATED & EXPANDED

Rachel Lebowitz & Ruk Martin

PLUTARCH'S LIFE OF PUBLICOLA
PLENARY ANNOTATED STUDY GUIDE

THE PLENARY PLUTARCH SERIES
VOLUME 1

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A CHARLOTTE MASON PLENARY PRESENTS
THE PLENARY PLUTARCH SERIES

PLUTARCH'S LIFE OF PUBLICOLA
PLENARY ANNOTATED STUDY GUIDE

TRANSLATED FROM THE GREEK BY AUBREY STEWART AND GEORGE LONG
ANNOTATED AND EXPANDED BY RACHEL LEBOWITZ AND RUK MARTIN

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PLENARY PREFACE

TO PLUTARCH'S LIFE OF PUBLICOLA

Thank you for reading Plutarch with us! The Plenary is committed to helping families start and enjoy the subject of Plutarch.

Plutarch was a Greek historian who lived c. 45-120 C.E. He is said to be the very first "biographer" and he wrote biographies of Greek and Roman men in his book *Lives of the Noble Greeks and Romans*. But he didn't just write about the accomplishments of these men, he also wrote about the smaller happenings of their lives in order to give us a glimpse into their characters. This is why Charlotte Mason included Plutarch in her curriculum. It is about evaluating character.

What makes a person great? What makes a person weak? What makes a tyrant? Plutarch shows us that it is the small decisions in a man's life that make up his character. We then get to see the consequences of those decisions. Plutarch does not judge for us. He lays the man's life before us and we are left to judge. It truly is a remarkable way to study character and morality.

Charlotte started her students in Citizenship Studies in Form 2B, or about 4th grade. The student spent a whole year reading *Stories from the History of Rome* by Beesly. This prepared the student for Plutarch by providing the context of Ancient Roman society. Then in Form 2A, or 5th grade, the student started reading one of Plutarch's *Lives* every term. This is the foundation of her character/citizenship teaching. It is not to be missed.

HOW TO USE THIS PLENARY GUIDE

This Study Guide comes with the original text translated from the Greek. You do not need to purchase anything else to study Plutarch.

We have included several sections written by The Plenary to help the student:

- The Introduction gives you biographical information about Plutarch himself.
- A "Who's Who" is included to help you understand the key players in *Publicola*.
- A Prologue sets the scene in Lesson 1 and will give you essential background information to begin your study of Publicola.
- The Epilogue in Lesson 12 wraps up the Study Guide, connects it to more modern events, and gives the student some important ideas to think about.

Lessons 2-11 include the original text by Plutarch as translated by Stewart and Long. The text has been edited to remove anything unsuitable for students. You can feel comfortable about handing over this Study Guide to your student for independent use.

For ease of reading, we put the text in the inner column and The Plenary annotations in the outer column. The annotations define vocabulary and phrases and includes pronunciations. The annotations also provide context to allow you to fully understand Plutarch's frequent references to the people, places, and culture of ancient Greece and Rome. All annotated words are in **bold type**. Our goal is to highlight the text so that readers may gain a deeper understanding of it for themselves.

In addition, as you read through the Plutarch Study Guide, you will find references to other resources that connect to the story of Publicola. These include classic paintings, poems, and other items that help further illustrate the text. It is our intent to provide you with these additional resources to bring your

Plutarch study alive. All of the additional resources are free and can be found on the Plutarch Resources page of our website under the heading of PUBLICOLA RESOURCES. We encourage you and your student to take advantage of these additional resources. If you would like high resolution images or printed copies of the paintings included in the resources for Publicola, we offer a Publicola Picture Study product as well.

TRANSLATION

The Plenary has chosen to use the translation by George Long and Aubrey Stewart for all of our Plutarch Curriculum Guides. We believe that this translation is easier and more accessible for today's students, which will make the subject of Plutarch easier for you to implement in your home.

Long was a professor of Greek and Latin at University College in London. He was a major contributor to *Smith's Dictionary of Greek and Roman Antiquities*, and also wrote for the companion Biography edition. Stewart was a Fellow at Trinity College in Cambridge, England. Together, they translated Plutarch's Lives from the original Greek into several English volumes from 1880-1882.

A THANK YOU

We hope you will find this Plenary Study Guide helpful in better understanding Plutarch and implementing it in your home.

For more help and many free resources, please visit our website at cmplenary.com. Come learn with us at The Plenary!

Thank you for being part of our community,

Rachel Lebowitz & Ruk Martin

PLENARY INTRODUCTION

PLENARY NOTES

WHO WAS PLUTARCH?

Plutarch, or Plutarkos in Greek, was an ancient Greek historian and philosopher. He is most well-known for his two works, *Parallel Lives* and *Moralia*. Plutarch lived in the little town of Chaeronea, Greece, from approximately 45-120 C.E. His family appears to have been well-established there and his father was also an author and philosopher. From several passages in Plutarch's writings, we know that he studied at the Academy of Athens, which was founded by Plato. But the most important event in his life was his journey to Rome. It was during this time that Plutarch officially became a Roman citizen and changed his name to **Lucius Mestrius Plutarchus**. During this trip he did most of his research that would later become his book, *Lives of the Noble Greeks and Romans*, commonly known as *Parallel Lives*. Plutarch published the biographies as pairs, one Greek life with one Roman life, in an attempt to compare and contrast the two lives for their virtues and their failings. For example, the *Life of Publicola*, a Roman Aristocrat, is paired with the *Life of Solon*, a Greek Athenian, both of whom were Statesmen.

Plutarch's *Lives* has been preserved through the centuries and has been translated from the original Greek into many other languages. The first translation from the original Greek was done in French by Jacques Amyot in 1559. Just 20 years later, Thomas North published the first edition in English. North did not translate directly from the Greek, but instead used Amyot's French translation to publish it in 1579. North's English edition immediately became very popular in England during the reign of Queen Elizabeth I. Shakespeare used North's edition as source material for some of his historical plays, including *Julius Caesar*, *Antony and Cleopatra*, and *Coriolanus*, as well as references to the *Life of Theseus* for *A Midsummer Night's Dream*.

Plutarch's influence spanned beyond England as well. People have always read Plutarch. His readers include George Washington, Thomas Jefferson, Alexander Hamilton, Benjamin Franklin, Abraham Lincoln, Ralph Waldo Emerson, and Theodore Roosevelt, just to name a few.

But why should we read Plutarch? What does the modern student gain from reading such an ancient text? What can we learn from a man who lived so long ago? Only a few of the men he wrote about are still known to us, such as Julius Caesar or Alexander the Great. Most of the names represented in Plu-

Plutarch /PLOO-tark/

Lucius Mestrius Plutarchus
/LOO-shus MES-tree-us ploo-TARK-us/

Publicola /pub-LIH-cō-luh/

PLENARY NOTES

FUN FACT: Did you know that even fictional characters in literature have been known to read Plutarch? The monster in Mary Shelley's *Frankenstein* finds a bag of books, one of which is Plutarch's *Lives of the Noble Greeks and Romans*. It is from this book that he learns about the idea of *character*.

Timoleon /tuh-MŌ-lē-un/

Quotes are from *Plutarch's Lives: Translated from the Greek* by Aubrey Stewart, M.A., and George Long, M.A., Volume 1, published in 1844.

PLENARY INTRODUCTION

tarch's *Lives* are completely unknown to the contemporary culture of today. Even Plutarch himself is not well-known except among scholars. So why read his stories?

Although Plutarch himself belongs to the ancients, his lessons are timeless. He was more concerned with documenting men's characters than their deeds, and *that* is what we have to learn from Plutarch: the value of discerning character.

Plutarch was quick to point out that he wrote *biography*, not history. In his *Life of Alexander*, Plutarch stated that often a man's character is revealed in subtle ways: "a man's most brilliant actions prove nothing as to his true character, while some trifling incident, some casual remark or jest, will throw more light upon what manner of man he was than the bloodiest battle, the greatest array of armies, or the most important siege. Therefore, just as portrait painters pay most attention to those peculiarities of the face and eyes, in which the likeness consists, and care but little for the rest of the figure, so it is my duty to dwell especially upon those actions which reveal the workings of my heroes' minds, and from these to construct the portraits of their respective lives, leaving their battles and their great deeds to be recorded by others."

And it was in his intro to the *Life of Timoleon* that he wrote, "It was for the sake of others that I first undertook to write biographies, but I soon began to dwell upon and delight in them for myself, endeavoring to the best of my ability to regulate my own life, and to make it like that of those who were reflected in their history as it were a mirror before me. By the study of their biographies, we receive each man as a guest into our minds, and we seem to understand their character as the result of personal acquaintance, because we have obtained from their acts the best and most important means of forming an opinion about them. What greater pleasure could'st thou gain than this? What more valuable for the elevation of our own character?"

Character – other people's and *our own*. That is what Plutarch urges us to consider.

PLUTARCH

LIFE OF PUBLICOLA

PLENARY STUDY GUIDE

WHO'S WHO

IN PLUTARCH'S LIFE OF PUBLICOLA

Tarquinius Superbus – King of Rome from 534 B.C.E. to 509 B.C.E.; also known as Tarquin. He became king by murdering his predecessor and father-in-law, King Servius.

Tullia – Tarquin's wife; mother to Sextus; daughter of King Servius; helped Tarquin murder her father

Sextus – the king's son

Aruns – the king's son

Collatinus – a nobleman serving in the king's army; husband to Lucretia

Lucretia – noblewoman; wife of Collatinus

Lucretius – father of Lucretia

Brutus – part of the Tarquin family; King Tarquin is his uncle; his mother is Tarquin's sister. He opposed the king because Tarquin had his father and older brother killed for political reasons.

Titus & Tiberius – sons of Brutus

Publius Valerius – Roman citizen; later known as Publicola

Marcus Valerius – Roman citizen; Publicola's brother

Lars Porsena – Etruscan king

Horatius Cocles – soldier for the Roman Republic

Mucius Scaevola – soldier for the Roman Republic

Appius Claudius – Sabine nobleman who later became a Roman citizen

PLENARY PROLOGUE

PLENARY NOTES

LESSON 1

SETTING THE SCENE: THE TIMES IN WHICH PUBLICOLA LIVED

Publicola, or **Publius Valerius Publicola**, was a Roman citizen who lived during the time of Rome's transition from a Monarchy to a Republic, which happened during the year 509 B.C.E. At that time, the seventh and last king to rule over the Roman Kingdom was a tyrant named **Tarquinius Superbus**, or Tarquin the Proud. Tarquin came to power in 534 B.C.E. when he and his wife, Tullia, murdered the 6th king of Rome, **Servius Tullius**, who also happened to be Tullia's father. They had a son named **Sextus Tarquinius**, who's actions later proved to be the undoing of his father's reign.

Tarquin's downfall played a big role in the life of Publicola, as it was Publicola and three other men who overthrew the king for the sake of liberty. But Plutarch assumed that information about the revolution would be common knowledge among his readers and therefore he does not explain the circumstances. But for modern readers to understand Publicola's life, we must first look at the tragedy that spurred these men to act.

The story begins with the virtue of a noblewoman named **Lucretia**. She was the wife of **Collatinus**, a nobleman who boasted of his wife's beauty and virtue to the king's son, Sextus Tarquinius. Sextus became consumed with the idea of possessing Lucretia and making her his wife. While Collatinus was away, Sextus paid a visit to Lucretia at her home.

This is how the Roman historian **Titus Livius** tells what happened next:

[Sextus] was hospitably received by the household, who suspected nothing, and after supper, was conducted to the bedroom set apart for guests. When all around seemed safe and everybody fast asleep, he went in the frenzy of his passion with a sword to the sleeping Lucretia, and said, "Silence, Lucretia! I am Sextus Tarquinius, and I have a sword in my hand; if you utter a word, you shall die."

When the woman, terrified out of her sleep, saw that no help was near, and instant death threatening her, [Sextus] began to confess his passion, pleaded, used threats as well as entreaties, and employed every argument likely to influence a female heart. When he saw that she was inflexible and not moved even by the fear of death, he threatened to disgrace her, declaring that he would lay the naked corpse of [one of her servants] by her dead body, so that it might be said that she

Publius Valerius Publicola

/PUB-lee-us vuh-LAYR-ee-us
pub-LIH-cō-luh/

Tarquinius Superbus

/tar-KWEN-ee-us soo-PER-bus/
Tarquin's nickname *Superbus* means proud, haughty, or arrogant.

Servius Tullius /SIR-vee-us TOO-lee-us/

Sextus Tarquinius /SEKS-tus tar-KWEN-ee-us/

DID YOU KNOW: While at the Roman Senate House, Tarquin seized the aged King Servius, carried him outside, and threw him down the steps. Tarquin's assassins then finished the king off by stabbing him to death. Later, Tarquin's wife Tullia arrived in a chariot to hail her husband as the new king of Rome. As she left the Senate House, she drove her chariot over the body of her dead father, King Servius. Her father's blood splattered the chariot and her gown. Even today, the street where this took place is known as *Vicus Sceleratus*, the Street of Crime.

Collatinus /koh-LOT-tin-us/

Lucretia /loo-KREE-shee-uh/

Titus Livius /TĪ-tus LĪH-vee-us/

Quotes taken from *History of Rome* by Titus Livius, also known as Livy, a Roman historian who lived c. 59 B.C.E. to 17 C.E. Translation by William Roberts.

PUBLICOLA TEXT

PLENARY NOTES

LESSON 4

TREASON

When the consuls had put a stop to the confusion, Vindicius, at Valerius' command, was brought out of the prison, and a court was held. The letters were recognized, and the culprits had nothing to say for themselves. All were silent and downcast, and a few, thinking to please Brutus, hinted at banishment as the penalty of their crime. Collatinus by his tears, and Valerius by his silence gave them hopes of mercy. But Brutus, addressing each of his sons by name, said, "Come, Titus, come Tiberius, why do you make no answer to the charges against you?" As, after being asked thrice, they made no answer, he, turning his face to the **lictors**, said, "I have done my work, do yours." They immediately seized upon the young men, tore off their clothes, tied their hands behind their backs, and **scourged** them. Although the people had not the heart to look at so dreadful a sight, yet it is said that Brutus never turned away his head, and showed no pity on his stern countenance, but sat savagely looking on at the execution of his sons until at last they were laid on the ground and their heads severed with an axe. Then he handed over the rest of the culprits to be dealt with by his colleague, rose, and left the Forum. His conduct cannot be praised, and yet it is above **censure**. Either virtue in his mind overpowered every other feeling, or his sorrow was so great as to produce insensibility. In neither case was there anything unworthy, or even human in his conduct, but it was either that of a god or a brute beast. It is better, however, that we should speak in praise of so great a man rather than allow our weakness to distrust his virtue. Indeed, the Romans think that even the foundation of the city by **Romulus** was not so great an event as the confirmation of its constitution by Brutus.

When he left the Forum all men were silent for a long while, shuddering at what had been done. The Aquillii took heart at the mildness of Collatinus, and asked for time to prepare their defense. They also begged that Vindicius might be given up to them, because he was their servant, and ought not to be on the side of their accusers. Collatinus was willing to allow this, but Valerius said that he was not able to give the man up, because he was surrounded by so large a crowd, and called upon the people not to disperse without punishing the traitors. At last he laid his hands upon the two corpses, called for Brutus, and reproached Collatinus for making his colleague act against

A **lictor** was a Roman civil servant who acted as a bodyguard to the consul or other magistrate. They were also tasked with executing sentences of capital punishment.

Scourged (verb) - to whip someone as a punishment

Censure (noun) - the expression of formal disapproval

Romulus and his twin brother, Remus, were the founders of Rome. Romulus was the first Roman king.

PLENARY NOTES

PUBLICOLA TEXT

There is a famous painting by Jacques Louis David called *The Lictors Returning to Brutus the Bodies of His Sons*, painted in 1789.

To view the painting, please visit our Plutarch Resources page on our website at cmplenary.com.

Odious (adj) - extremely unpleasant; repulsive

Tribes were groupings of citizens in ancient Rome, originally based on location. Voters were organized by tribes, with each tribe having an equal vote.

Appius Claudius Caecus (340-273 B.C.E.) /AP-ee-us KLAU-dee-us SEE-kus/ was a Roman consul in 312 B.C.E. who gave freedmen the right to vote. He is also known for building one of Rome's first roads, the Appian Way.

The **Field of Mars** is a piece of land between the city of Rome and the Tiber river which was the property of King Tarquin. After his defeat and exile, the plain was dedicated to the god Mars. It is the site where the Pantheon would eventually be built.

nature by condemning his own sons to death, and then thinking to please the wives of these traitors and public enemies by saving their lives. The consul, vexed at this, ordered the lictors to seize Vindicius. They forced their way through the crowd, tried to lay hold of him, and struck those who defended him, but the friends of Valerius stood in front of him and beat them off, and the people raised a shout for Brutus. He returned, and when silence was restored said that he had, as a father, full power to condemn his sons to death, but that as for the other culprits, their fate should be decided by the free vote of the citizens, and that any one might come forward and address the people. The people, however, would listen to no speeches, but voted unanimously for their death, and they were all beheaded.

Collatinus, it seems, had been viewed with suspicion before because of his connection with the royal family, and his second name, Tarquinius, was **odious** to the people. After these events, having utterly failed as consul, he voluntarily laid down that office, and left the city. So now there was another election, and Valerius received the due reward of his patriotism and was gloriously made consul. Thinking that Vindicius ought to receive something for his services, he made him a freedman, the first ever made in Rome, and allowed him to vote in whatever **tribe** he chose to be enrolled. The other freedmen were not allowed the suffrage till, long after, it was given them by **Appius** to obtain popularity among them. The whole ceremony [of freeing a slave] is, up to the present day, called *vindicta*, after Vindicius, we are told.

After this they allowed the king's property to be plundered, and destroyed the palace. Tarquinius had obtained the pleasantest part of the **Field of Mars**, and had consecrated it to that god. This field had just been cut, and the corn lay on the ground, for the people thought that they must not thresh it or make any use of it because of the ground being consecrated, so they took the sheaves and threw them into the river. In the same way they cut down the trees and threw them in, leaving the whole place for the god, but uncultivated and unfruitful. As there were many things of different sorts all floating together in the river, the current did not carry them far, but when the first masses settled on a shallow place, the rest which were carried down upon them could not get past, but became heaped up there, and the stream compacted them securely by the mud which it deposited upon them, not only increasing the size of the whole mass, but firmly cementing it together. The waves

PUBLICOLA TEXT

did not shake it, but gently beat it into a solid consistency. Now, from its size, it began to receive additions, as most of what the river brought down settled upon it. It is now a **sacred island** close by the city, with temples and walks, and in the Latin tongue it has a name which means “between two bridges.”

PLENARY NOTES

There is a legend that says the people gathered up the wheat and grain from the land that once belonged to Tarquin and threw it into the Tiber river, where it eventually became the foundation of the **sacred island** known as Tiber Island today.

PLENARY DISCUSSION QUESTIONS

1. Why do you think Titus and Tiberius chose not to defend themselves against the charges of treason?
2. Why do you think Brutus allowed his sons to be executed? Did he make the right choice? Why or why not?
3. View the painting *The Lictors Returning to Brutus the Bodies of His Sons* by Jacques Louis David on our website at cmplenary.com. How does the painting make you feel? Compare and contrast the reactions of Brutus with the women in the scene.