

# CL1530A GREEK LITERATURE

Keep this booklet safe, and bring it to all lectures and seminars. Read carefully through it before the first class. (If you're not doing the course, keep it anyway – some of the information is bound to be useful at some point on other courses.)

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## WHAT THIS COURSE AIMS TO DO

The course should equip you with the background information and critical skills you need to be able to engage confidently with Greek literature in translation, with a particular view to the more specialised literary courses available in years 2 and 3. The emphasis is on *learning to read independently* with confidence and understanding across the whole range of Greek literary texts. Lectures offer a comprehensive historical and critical survey of classical Greek literature from Homer to Heliodorus; seminars and online activities help with hands-on reading experience. No previous knowledge is assumed, and all texts will be studied in translation.

## COURSE STRUCTURE

The formal part of this course is a nine-week teaching period, with three interwoven strands:

- a twice-weekly one-hour **LECTURE**, on Wednesdays at 11 and Fridays at 3
- from week 3, a weekly one-hour **SEMINAR** (Thursdays at 3 & Fridays at 2, groups to be arranged)
- one assessed **ESSAY** of 1500–2000 words (to be handed in at the start of the 11.00 lecture on **Wednesday 26 October**).

All of these are *compulsory* for completion of the course. If for any reason you're unable to attend a lecture or seminar, it's vital that (a) you let the lecturer or the Departmental office know *beforehand*; (b) you have a defensible reason. (Illness, accident, arrest are defensible; wonky alarm clocks, hangovers, long weekends in Bristol are not.) Essay deadlines are not negotiable (even by me!) – extensions will only be considered in exceptional circumstances. In addition, you'll complete a **READING LOG** of your independent reading for the course, which will be submitted at the end of term. This isn't assessed, but will go on your file for reporting purposes and will also be used in planning next year's version of the course.

## Lectures

The fifteen lectures begin with Homer, follow with a rapid historical overview of the main phases, currents, and names in Greek literary history, and then move into a series of more detailed studies of major genres and authors, involving four main elements:

- background information
- identification of key issues
- guidance for private study (see **WORKLOAD** opposite)
- close discussion of illustrative texts.

You won't need to prepare for lectures, but there will be pointers to follow-up reading – both *primary* (original authors, in translation) and *secondary* (modern works of background and criticism). A hefty **bound set of lecture notes and seminar texts** is available at a below-cost price of £5.75 from the Departmental office (spread some love by bringing exact change), and a ropier but prettier-coloured version of the same material is available on Moodle, as well as a PDF of the bound version.

## Seminars

The five seminars will each focus on a particular text. Some will be issued in advance; others you'll need to find in the library (or buy, if you like). These sessions give you the opportunity to explore, and to practise communicating and comparing, your own ideas about the text, as well as to study key authors and works in closer detail than is possible in a lecture. It's important that you *prepare* carefully for these sessions: read the texts closely, think about the questions raised (and any others that strike you as you read), and jot down notes of points that strike you. Bring text and notes to the class, and try to arrive prepared with at least provisional answers to the questions raised that you wouldn't be embarrassed to discuss with fifteen other people (!). And *do* try to get your views heard – don't wait to be questioned directly.

## Essays

The essay will give you a chance to develop your skills of argument, analysis, and appreciation in writing. You'll need to write a minimum of 1500 words to do reasonable justice to the topic, but a first-year essay needn't be much longer than that, and under current College regs will actually be penalised if it goes *over* 2000. (If you're not sure how much 1500 words is, do a count on a few lines to get an approximate idea. It tends to be somewhere around 6 sides of A4, depending on spacing and layout.) For the format, see the Departmental stylesheet at the back of the "How to Study at University" section of the Handbook. Please take the essay deadlines *very* seriously – College rules on non-submission are pretty draconian. If you miss the deadline by as much as a minute, we have to dock 10 marks (a full grade), and if it's more than 24 hours from the start of the lecture at which it's due, you get a zero.

## ASSESSMENT

Your mark for the course has two components:

- 80% of the mark is carried by a 2-hour exam at the end of the session (usually early May);
- 20% is contributed by your mark for your assessed essay.

A copy of a past exam paper is in the coursenotes to give you an idea of the format and scope. It may be useful to say at the outset that the three golden rules of exam technique are

- (i) answer the *question* – don't just regurgitate a prepared essay.
- (ii) answer *the* question – not one on the same general subject you'd prefer to answer!
- (iii) *answer* the question – address it directly, and present a clearly-argued case.

Remember that you're being tested on your understanding and powers of analysis rather than on your memory for facts, points, or quotations. You *don't* have to do like you did for A level and memorise strings of quotes you then drag kicking and screaming into the exam, whatever the actual question set.

## WORKLOAD

Work at University is like an iceberg; the lectures and seminars are only the bit above the surface. You're expected to put in around 100 hours of work per course per term, or an average of about 8 hours per week for each course. Only two of these will be what are called *contact hours* (lectures and/or seminars); the remaining six will be hours of *private study*.

These hours of self-directed study are the largest and most important component of the course; you'll find it easiest to manage if you try to make regular slots in your week for it. The six hours will include:

- (i) *FOLLOW-UP READING FROM THE LECTURES* – particularly reading and thinking about (and making notes about) the texts in translation. This is very important – it's mostly this reading, and your application to it of what you've learned from the lectures, that the exam at the end of the year is testing, and while lectures and books can (but shouldn't) tell you what to think, *nobody else can do the reading for you*. Three tips:
  - Make notes as you read, and make them *actively*: rather than passively summarising what you read, try also to keep a record of how you engage with it, including your questions, disagreements, reactions, additional thoughts. But don't get so obsessed with this that it slows or disrupts your pace of reading; keep the notes concise.
  - Do your reading while the lectures are fresh – *don't* put things off to the revision period! It may not feel like it, but you have more time now than you'll have then. Formal teaching on this course finishes on 730 November, leaving a two-week "reading zone" at the end of term. It's vital that you *use* this period, and continue to spend at least six hours a week on followup reading, making the most of the library while the course is still fresh. You'll find a "reading log" in Moodle that can help you prioritise and track your coverage.
  - Try to sample widely, but don't forget that you only have a chance to answer three questions in the exam, so pick at least a couple of authors or areas that especially excite you to explore in depth.
- (ii) *PREPARATION FOR SEMINARS* (suggested *minimum*: 1 hour each on top of however long it takes to read the prescribed text, the length of which will vary)
- (iii) *THE WRITING OF YOUR ASSESSED ESSAY* (assumed by the powers-that-be to take about 6 hours, though don't be at all concerned if you take longer – it's probably because you're concentrating around the essay reading that would otherwise be done in bursts).

## TIPS ON ESSAY WRITING: some don'ts and (mainly) dos

1. DON'T use the essay to tell your readers what they already know. University essays differ fundamentally in a number of important respects from the ones you may have written for A level. They're not a test of what you've memorised, but of how you think; and they don't require you to show knowledge of facts and background by straight regurgitation, but rather to demonstrate the presence of such knowledge through informed argument and analysis. So don't, for example, say "Aristotle was the greatest Greek philosopher, born in Stagira in 385 BC..."; say "The place and date of Aristotle's birth were to shape his career in three vital ways..."
2. DON'T quote the text when a simple line-reference will do. Assume that the reader has a copy of the text open. Too much A-levelish quotation for quotation's sake can disrupt the flow of your argument.
3. DON'T feel obliged to read every word of every secondary work recommended. Learn to read piratically: skim for the stuff you want. Use tricks like checking the contents, index, introduction and conclusion before you decide how long to spend with a book. Take notes that criticise as well as summarise. Think, before you invest an hour of reading

time, “how much value will it have been to me in a week’s time to have spent this hour reading this particular book?”

4. DON’T read anything not published in your lifetime unless you’re specifically pointed to it by something more recent (including a course bibliography). There’s an awful lot of really ancient junk on the library shelves – particularly when everyone else has got there first and borrowed the good stuff.
5. DO plan your essay in outline before you write the longhand draft. It’s *much* easier than deciding what you’re going to say as you go along, and finding yourself staring at the ink drying on the last sentence and realising you haven’t a clue what to put in the next one. (Not only that, but the resulting essay stands a much better chance of making sense.) This is especially important for exams: if you have forty minutes to answer a question, the ten minutes you spend thinking and making notes are the ones that will determine the quality of your answer, not the thirty you spend writing it out.
6. DO try to cover multiple angles on the question. Is there a term in it which could be taken in more than one way? Is there more than one possible answer, and if so what are strengths and weaknesses of each? Try to be fair to influential views you don’t agree with; rather than ignoring them, try to explain why you feel they’re offbeam.
7. DO address the question. It’s the quality of your analysis, not your knowledge of the raw text or facts, that gets the marks; you can’t do this without careful, close, direct, and argued consideration of the particular question set.
8. DO append a bibliography of all secondary works consulted, even if you haven’t got much from them. (It’s not only helpful to the marker, but a useful reminder to yourself six months from now of what you read.)
9. DO include *full* references (including page numbers) for all quotations and paraphrases from secondary sources. You can use footnotes if you like.
10. DO beware of inadvertent plagiarism. This is usually a result of careless notetaking, where people copy passages from secondary literature into their notes and then copy those same passages from their notes straight into their essays. You can guard against this by taking care to distinguish in your notes between primary, secondary, and original material (the important stuff! – this is what your essay is going to be built from). You don’t have to use clever layouts or different colours of ink - just make sure you can tell at a glance what’s yours in your notes and what’s someone else (and who!). I used to like brackets in my notes from secondary sources: “(rubbish! what about ch. 13 then?)”.
11. DO keep your essay *notes* for revision – and revise from them rather than from the finished essay. They’ll often include masses of useful material that didn’t make it into the essay.
12. DO try to make your essay an *independent argument from the evidence*. *Independent* needn’t mean “devastatingly original”, just that you’ve exercised independent judgment on the facts and opinions you’ve researched. An *argument* doesn’t have to be combative, or even conclusive, but it does have to be reasoned through, connected, and clearly followable. And *from the evidence* means dealing with the *primary* material, not just secondary opinions about it: if two books disagree on the interpretation of the same text, look at the text itself to try to see how and why it can be read in such different ways.

For lots more help and tips on all this, see the “How to Study at University” section of the Departmental Handbook.

## TRANSLATIONS († = copy in Restricted Loan Collection)

### Four important series:

- The LOEB CLASSICAL LIBRARY (complete set in library at 888 LOE) includes translations of most major Greek authors. Some of the older verse translations (notably lyric and Euripides) are unspeakably dire, and are being replaced with more modern, readable, and accurate versions – make sure you use the newer ones for dramatists and lyric poets.
- PENGUIN CLASSICS (shelved under author) have a large list, strongest on prose and drama, with a bewildering variety of translations of Homer and tragedy (all fine, but none of them the very best).
- WORLD'S CLASSICS (from Oxford University Press, shelved in library by author) tend to be preferable to Penguins when available, with more useful notes in the back. Their *Odyssey*, especially, is a classic.
- ARIS & PHILLIPS (shelved by author) do a horribly-produced but otherwise-excellent series of parallel texts and translations, with introductions and commentaries. The translations are often rather literal and unexciting, but the commentaries on them are terrific. Jewels in the crown are the Euripides, Aristophanes, Plato, and oratory series, but there are also useful editions of *Odyssey* 1–2 (Peter Jones, 1991) and Menander's *Bad-Tempered Man* (Stanley Ireland, 1995), as well as Pindar, assorted single tragedies, and odd books of the historians.

### Other translations (◇ in the table)

**Iliad:** In descending order, I'd recommend Richmond Lattimore (Chicago, 1951); Robert Fitzgerald (World's Classics, 1984); Martin Hammond (Penguin, 1987); Robert Fagles (Penguin, 1990); E.V. Rieu (Penguin, 1950, revised 2003); Stanley Lombardo (1997).

**Odyssey:** Richmond Lattimore (Chicago, 1965); Robert Fitzgerald (1963); Martin Hammond (2000). I don't recommend E.V. Rieu's old Penguin, which is a bit eccentric.

**Homeric Hymns:** Thelma Sargent (1973); Apostolos Athanassakis (1976).

**Lyric poetry:** Martin West, *Greek Lyric Poetry* (World's Classics, 1993; 880.08 GRE†); David Mulroy, *Early Greek Lyric Poetry* (1992 – lots of notes; 884.08 EAR); Richmond Lattimore, *Greek Lyrics* (1949 – good, but missing some important stuff; 884.08 GRE)

**Sappho:** Josephine Balmer (1984); also her *Classical Women Poets* (1996; includes Erinna)

**Pindar:** Frank J. Nisetich (1980); Richmond Lattimore (1947)

**Tragedy:** David Grene & Richmond Lattimore (edd.), *The Complete Greek Tragedies* (Chicago, 1959-60). I don't recommend the Penguin versions of Aeschylus and Sophocles by Robert Fagles (though the Sophocles volume has good introduction & notes by Bernard Knox); stick with the old versions by Vellacott and Watling. AVOID AT ALL COSTS the Penn Greek Drama series, which bear no reliable relationship to the Greek.

**Herodotus:** David Grene (1987)

**Orators:** Kathleen Freeman, *The Murder of Herodes and Other Trials from the Athenian Law-Courts* (1963); Chris Carey, *Trials from the Athenian Law-Courts* (1997)

**Hellenistic Poetry:** Barbara Hughes Fowler, *Hellenistic Poetry* (1990)

**Callimachus:** Frank J. Nisetich (2000)

**Theocritus:** Thelma Sargent (1982)

**Novelists:** B.P. Reardon (ed.), *The Collected Ancient Greek Novels* (1989) 881.0108 COL.

## BACKGROUND AND CRITICISM († = copy in Restricted Loan Collection)

### (i) GENERAL WORKS

- Oliver Taplin (ed.), *Literature in the Greek World* (2001) = vol. 1 of paperback of *Literature in the Greek and Roman Worlds* (2000) 880.9 LIT  
 Richard Rutherford, *Classical Literature: A Concise History* (2005)  
 Alison Sharrock & Rhiannon Ash, *Fifty Key Classical Authors* (2002) 880.09 SHA  
 Tim Whitmarsh, *Ancient Greek Literature* (2004)  
 Albrecht Dihle, *A History of Greek Literature from Homer to the Hellenistic Period* (1991, tr. 1994) 880.9 DIH  
 K.J. Dover and others, *Ancient Greek Literature* (1980) 880 ANC, 880.901 ANC

On a bigger scale, two classic survey histories are:

- P.E. Easterling & B.M.W. Knox (edd.), *The Cambridge History of Classical Literature I: Greek Literature* (1985; 4 volumes in paperback, 1989) 880.09 CAM  
 Albin Lesky, *A History of Greek Literature* (1966) 880.9 LES

### (ii) SOME USEFUL SERIES

Blackwell, Cambridge, and Brill all have series of *Companions* to a variety of classical genres and authors; the Blackwell and Cambridge ones are available online through the campus network. All take the form of edited volumes of essays by specialists on key topics. Particularly useful are Blackwell's *Greek Tragedy* and *Hellenistic Literature*; Cambridge's *Homer*, *Greek Lyric*, *Greek Tragedy*, *Herodotus*, and *Greek and Roman Novel*; and Brill's *Homer*, *Hesiod*, *Herodotus*, *Thucydides*, *Apollonius Rhodius*, and *The Novel in the Ancient World*.

The *Greece & Rome* pamphlet series *New Surveys in the Classics* (shelved under individual ancient authors) offers concise introductions to individual authors with an expert overview of current concerns in the scholarship and a variably up-to-date bibliography. The series includes *Homer* (R.B. Rutherford, 1995); *Greek Tragedy* (T.B.L. Webster, 1971); *Aeschylus* (S. Ireland, 1986); *Sophocles* (R.G.A. Buxton, 1984); *Euripides* (C. Collard, 1981); *Aristophanes* (R.G. Ussher, 1979); *Thucydides* (K.J. Dover, 1973); *Plato* (J.B. Skemp, 1976); *Comedy* (erm, N.J. Lowe, 2008), *Epigram* (Niall Livingstone & Gideon Nisbet, 2010) and a great one on *The Invention of Prose* (Simon Goldhill, 2002).

OUP's *Oxford Readings in Classical Studies* reprint classic articles, sometimes updated or newly translated into English. Collections to date include *Homer's Iliad*, *Homer's Odyssey*, *Greek Tragedy*, *Aeschylus*, *Euripides*, *Aristophanes*, *Menander*, *Plautus*, and *Terence*, *The Attic Orators*, and *Thucydides*.

Finally, an indispensable source of concise and up-to-date information on all authors and many general topics in ancient history and literature is the third edition of the *Oxford Classical Dictionary* (1996). Spend all the time with this that you can, and ask your rich uncle for one for Christmas (it's £90 new, but stupendous value); or the £20 paperback version *The Oxford Companion to Classical Civilisation* has the full text of all the articles sans references.

### (iii) SOME BOOKS ON PARTICULAR AUTHORS, PERIODS, OR GENRES:

#### **Homer** (all at 888 HOM)

- Mark W. Edwards, *Homer: Poet of the Iliad* (1987)  
 Jasper Griffin, *Homer on Life and Death* (1980)  
 ———, *Homer* (1980)  
 ———, *Homer: The Odyssey* (1987)  
 Michael Silk, *Homer: The Iliad* (1987)

#### **Homeric Hymns**

- Jenny Strauss Clay, *The Politics of Olympus* (1989) 883 CLA

**Lyric**

- David A. Campbell, *The Golden Lyre: The Themes of the Greek Lyric Poets* (1983) XFC  
CAM  
Anne Pippin Burnett, *Three Archaic Poets: Archilochus, Alcaeus, Sappho* (1983) 888 BUR  
———, *The Art of Bacchylides* (1985) 888 BAC/B

**Tragedy**

- Oliver Taplin, *Greek Tragedy in Action* (1978) 882 TAP  
Simon Goldhill, *Reading Greek Tragedy* (1986) 882.916 GOL  
David Wiles, *Greek Theatre Performance: An Introduction* (2000) 792.0938 WIL  
Oliver Taplin, *The Stagecraft of Aeschylus* (1977) 882 TAP†; XFE/Tap  
Karl Reinhardt, *Sophocles* (tr. 1978) 888 SOP/R  
R.P. Winnington-Ingram, *Sophocles: An Interpretation* (1980) 888SOP/W†  
D.J. Conacher, *Euripidean Drama* (1967) 888EUR/C†; XIX/Eur

**Comedy**

- K.J. Dover, *Aristophanic Comedy* (1972) 888 ARI/D†  
Douglas M. MacDowell, *Aristophanes and Athens* (1995) 888 ARI/M  
James Robson, *Aristophanes* (2009)  
Erich Segal (ed.), *Oxford Readings in Aristophanes* (1996) 888 ARI/O

**History**

- Stephen Usher, *The Historians of Greece and Rome* (1970) 938.00992 USH  
John Gould, *Herodotus* (1989) 888 HER/G  
Simon Hornblower, *Thucydides* (1987) 888 THU/H  
J.K. Anderson, *Xenophon* (1974) 888 XEN/A†

**Philosophy**

- G.S. Kirk, J.E. Raven, and M. Schofield, *The Presocratic Philosophers* (1984) 182 KIR  
R.B. Rutherford, *The Art of Plato* (1995) 888 PLA/R

**Oratory**

- George Kennedy, *The Art of Persuasion in Greece* (1963) 885 KEN†

**Hellenistic**

- P.M. Fraser, *Ptolemaic Alexandria* (3 volumes, 1972) i.495–793 932.01 FRA†  
Kathryn Gutzwiller, *A Guide to Hellenistic Literature* (2007)  
G.O. Hutchinson, *Hellenistic Poetry* (1988) 881 HUT†

**Imperial**

- Albrecht Dihle, *Greek and Latin Literature of the Roman Empire* (1989, tr. 1994) 880.9  
DIH†  
Tomas Hägg, *The Novel in Antiquity* (1983) 883 HAG†

**(IV) JOURNALS**

Most of the best modern criticism of Greek literature is to be found not in books but as articles in scholarly journals. (They're also a lot shorter...) We have an especially rich collection in the Library here, and you'll want to learn your way around them in your first weeks. As well as following up journal references you encounter in course bibliographies, books, and other articles, it's useful to browse recent issues for up-to-date articles on topics of interest. For Greek Literature, you'll find an especially rich hoard in *Journal of Hellenic Studies*, *Greece and Rome*, *Classical Quarterly*, *American Journal of Philology*, *Harvard Studies in Classical Philology*, *Transactions of the American Philological Association*, *Classical Philology*, *Classical Journal*, and *Greek, Roman, and Byzantine Studies* – or, as you'll quickly come to know them, *JHS*, *G&R*, *CQ*, *AJP*, *HSCP*, *TAPA*, *CP*, *CJ*, and *GRBS*. All of these except *CJ* and *GRBS* are also available online through JSTOR/SFX.

## GREEK LITERATURE: THE MAIN AUTHORS AT A GLANCE

### I. ARCHAIC (c. 750–480 BC, literary activity centred in Ionia & the Aegean: main genres epic, didactic, iambic & elegiac poetry, solo & choral lyric)

<b>Homer:</b> <i>Iliad</i> written down c. 750?, <i>Odyssey</i> c. 720?	◇PWL
<b>Hesiod:</b> <i>Theogony</i> c. 680?, <i>Works &amp; Days</i> c. 660?	WPL◇
<b>Homeric Hymns:</b> from c. 675? – after 500	◇WPL
<b>Archilochus</b> of Paros, <i>iambic &amp; elegiac</i> , c. 680 – 640	wL
<b>Semonides</b> of Amorgos, <i>iambic</i> , fl. c. 650	wL
<b>Callinus</b> of Ephesus, <i>elegiac</i> , fl. c. 650	wL
<b>Tyrtaeus</b> of Sparta, <i>elegiac</i> , fl. c. 650	wL
<b>Alcman</b> of Sparta, <i>choral lyric</i> , c. 660 – c. 590	wL
<b>Mimnermus</b> of Colophon, <i>elegiac</i> , c. 670 – c. 595	wL
<b>Solon</b> of Athens, <i>elegiac</i> , before 625 – after 560	wL
<b>Stesichorus</b> of Himera, <i>citharodic lyric</i> , c. 630 – c. 556	wL
<b>Sappho</b> of Lesbos, <i>solo lyric</i> , c. 630 – after 595	wL
<b>Alcaeus</b> of Lesbos, <i>solo lyric</i> , c. 630 – after 580	wL
<b>Theognis</b> of Megara, <i>elegiac</i> , fl. c. 550?	wL
<b>Ibycus</b> of Samos, <i>choral lyric</i> , fl. c. 530	wL
<b>Anacreon</b> of Teos, <i>solo lyric</i> , c. 570 – c. 500	wL
<b>Xenophanes</b> of Colophon, <i>elegiac, iambic &amp; hexameter</i> , c. 570 – after 480	pl
<b>Hipponax</b> of Ephesus, <i>iambic</i> , fl. c. 540	wL
<b>Simonides</b> of Ceos, <i>choral lyric, also elegiac</i> , 556 – 468	wL
<b>Pindar</b> of Cynoscephalae, <i>choral lyric</i> , 518 – 438	PW◇L
<b>Bacchylides</b> of Ceos, <i>choral lyric</i> , c. 515 – 450	wL

TECHNICAL WRITING, for this period known only from fragments: early philosophy (notably Thales, Anaximander, and Anaximenes of Miletus, Heraclitus of Ephesus); early history and ethnography (notably Hecataeus of Miletus).

### II. CLASSICAL (480–323, Athens: tragedy, comedy, history, philosophy, oratory)

<b>Aeschylus</b> of Athens, <i>tragedian</i> , 525 – 456	◇WPL
<b>Parmenides</b> of Elea, <i>philosopher-poet</i> , c. 515 – after 450	p
<b>Sophocles</b> of Athens, <i>tragedian</i> , c. 496 – 406	◇wLP
<b>Empedocles</b> of Acragas, <i>philosopher-poet</i> , c. 493 – c. 433	p
<b>Herodotus</b> of Halicarnassus, <i>historian</i> , c. 484 – c. 425	◇WPL
<b>Gorgias</b> of Leontini, <i>orator and philosopher</i> , c. 483 – 376	p◇
<b>Antiphon</b> of Athens, <i>orator</i> , c. 480 – 411	aL
<b>Euripides</b> of Athens, <i>tragedian</i> , c. 480 – 406	◇waLP
<b>Thucydides</b> of Athens, <i>historian</i> , c. 460 – c.400	WPLa
<b>Lysias</b> of Athens, <i>orator</i> , c. 459 – c. 380	aLp
<b>Aristophanes</b> of Athens, <i>comedian</i> , c. 445 – c. 385	AwPL◇
<b>Andocides</b> of Athens <i>orator</i> , c. 440 – c. 390	aL
<b>Isocrates</b> of Athens, <i>orator</i> , 436 – 338	apL
<b>Plato</b> of Athens, <i>philosopher</i> , c. 429 – 347	apwL
<b>Xenophon</b> of Athens, <i>historian &amp; essayist</i> , c. 428 – c. 354	PL◇
<b>Isaeus</b> of Athens, <i>orator</i> , c. 420 – 350	aL
<b>Aeschines</b> of Athens, <i>orator</i> , c. 397 – c. 322	apL
<b>Demosthenes</b> of Athens, <i>orator</i> , 384 – 322	apL
<b>Aristotle</b> of Stagira, <i>philosopher</i> , 384 – 322	pL

TECHNICAL WRITING: medicine (notably Hippocrates of Cos and his school); philosophical and rhetorical treatises, known from fragments (notably the later “Presocratics” Democritus of Abdera, Anaxagoras of Miletus, and Zeno of Elea, and the 5th-century “sophists” Hippias of Elis, Prodicus of Cos, and Protagoras of Abdera); fragmentary historians (notably Hellanicus of Lesbos, Ephorus of Cyme, Theopompus of Chios); specialist monographs (notably Aeneas Tacticus *On Siegewcraft*).



### III. HELLENISTIC (323–31, Alexandria: poetry in archaic & experimental genres)

<b>Theophrastus</b> of Eresus, <i>philosopher</i> , c. 370 – c. 285	Lp
<b>Menander</b> of Athens, <i>comedian</i> , 341 – c. 290	LWPa
<b>Erinna</b> of Telos, <i>poet</i> , ?fl. c. 310?	◇
<b>Asclepiades</b> of Samos, <i>epigrammatist</i> , fl. c. 290	Lp
<b>Posidippus</b> of Samos, <i>epigrammatist</i> , fl. c. 270	Lp
<b>Lycophron</b> of Chalcis, <i>poet &amp; tragedian</i> , c. 320 – ?c. 260?	L
<b>Aratus</b> of Soli, <i>didactic poet</i> , c. 315 – 240	Lp
<b>Callimachus</b> of Cyrene, <i>poet &amp; critic</i> , c. 305 – c. 240	L◇
<b>Theocritus</b> of Cos, <i>pastoral poet</i> , c. 300 – c. 260	◇PL
<b>Leonidas</b> of Tarentum, <i>epigrammatist</i> , fl. c. 260	Lp
<b>Apollonius</b> of Rhodes, <i>epic poet</i> , c. 295 – c. 240	WLP
<b>Herodas</b> (birthplace and residence unknown), <i>mimographer</i> , ?fl. c. 250?	L
<b>Moschus</b> of Syracuse, <i>pastoral poet</i> , fl. c. 150	pL
<b>Bion</b> of Smyrna, <i>pastoral poet</i> , fl. c. 100	PL
<b>Meleager</b> of Gadara, <i>epigrammatist</i> , fl. c. 100	Lp

TECHNICAL WRITING: history (notably Polybius of Megalopolis), philosophy (mostly fragmentary: notably Epicureans, Stoics, the Academy, Peripatetics, Cynics); literary scholarship (but none surviving directly).

### IV. IMPERIAL (31– c. 500 AD, Roman Asia & Egypt: prose fiction & essays, epic).

<b>Chariton</b> of Aphrodisias, <i>novelist</i> , 1st century AD	◇L
<b>Dio</b> of Prusa (aka Dio Chrysostom), <i>orator</i> , c. 40 – after 112	L
<b>Plutarch</b> of Chaeronea, <i>biographer &amp; essayist</i> , before 50 – after 120	wpL
<b>Aelius Aristides</b> of Hadrianotherae, <i>orator</i> , 117 – after 180	l
<b>Lucian</b> of Samosata, <i>satirist</i> , c. 120 – ?	wpaL
<b>Achilles Tatius</b> of Alexandria, <i>novelist</i> , 2nd century	◇WL
<b>Xenophon</b> of Ephesus, <i>novelist</i> , ?2nd century?	◇L
<b>Aelian</b> of Praeneste, <i>miscellanist</i> , c. 165 – 235	L
<b>Philostratus</b> of Lemnos, <i>biographer and essayist</i> , c. 170 – c. 245	l
<b>Alciphron</b> (date and place unknown), <i>epistolographer</i> , ?late 2nd century	L
<b>Longus</b> (date and place unknown), <i>novelist</i>	◇WALP
<b>Atheneus</b> of Naucratis, <i>symposiographer</i> , fl. c. 200	L
<b>Heliodorus</b> of Emesa, <i>novelist</i> , early 3rd or late 4th century	◇
<b>Tryphiodorus</b> of Egypt, <i>epic poet</i> , 3rd or 4th century	L
<b>Quintus</b> of Smyrna, <i>epic poet</i> , 4th century	L
<b>Nonnus</b> of Panopolis, <i>epic poet</i> , 5th century	L

TECHNICAL WRITING: history (notably Dionysius of Halicarnassus, Arrian of Nicomedia, Appian of Alexandria, Cassius Dio of Nicaea); geography & travelogue (notably Strabo of Amaseia, Pausanias of ?Lydia); literary-critical and rhetorical treatises (notably Dionysius again, “Longinus”, “Demetrius”, Hermogenes of Tarsus, Menander Rhetor of Laodicea); philosophy and pop-philosophy (notably Philo of Alexandria, Maximus of Tyre, Plotinus of Lycopolis, and the emperors Marcus Aurelius and Julian).

#### KEY:

The right-hand column gives a key to available translations, in a rough order of recommendation. For the four main series, see page 5; A = Aris & Phillips, L = Loeb, P = Penguin, W = World’s Classics, ◇ = other, listed separately on pp. 7–8. A capital means the author’s complete surviving works are translated, or near enough; a small letter means it’s a selection only; italics means it’s in an anthology with other authors, which you’ll find listed separately on p. 7 in cases where it’s not obvious. Dates in I–III are BC; dates in IV are AD.

## YOUR READING LOG

By far the most important part of this course is the reading you do in your own time (see **WORKLOAD**, p. 3). To help you plan and track your reading, the table below offers a checklist of key authors, with a crude system of points for how much you read of the primary texts,. You'll log your reading on a form you'll find in Moodle, and submit it at the end of term.

Here's how it works. Every time you notch up another author, you log the score for that author and add the points to the running total. Texts read for essays and seminars count, but *not* texts discussed in lectures unless you go away and read them in your own time. Rereadings count for half – so if you've already read the *Iliad*, say, you only get 25 points for reading it again, though 25 points are still well worth having. This applies equally to texts you read twice in the term – if you read the *Iliad* twice from scratch, you can award yourself 50 + 25 points = 75. But it's only 12½ if you read it a third time, and so on...

Your target is a baseline of **20 points per week**, and **250 points over the term**. You may well find that you effortlessly read more than this, particularly for epic and drama, but a log of this kind will be increasingly useful as you move outwards from that core. Note that it doesn't take note of secondary reading – the points total is merely a measure of your coverage of the primary texts.

So a typical term's reading might go something like this:

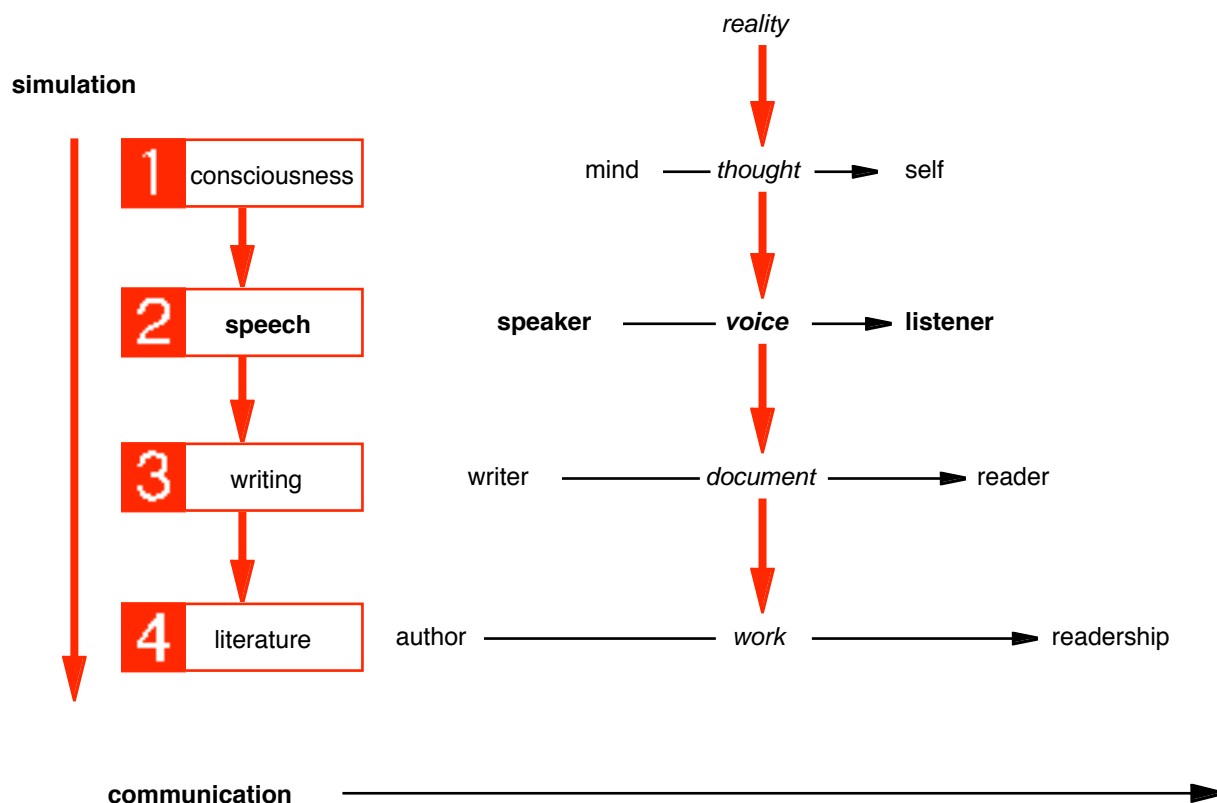
	<b>points</b>	<b>total</b>
Weeks 0–1 <i>Iliad</i>	50	50
Weeks 2–3 <i>Odyssey</i> (read before, so half) + a couple of <i>Hymns</i>	30	80
Week 4 Pindar, Sappho, some more lyric, <i>Agamemnon</i>	20	100
Week 5 finish <i>Oresteia</i> , add 2 plays of Sophocles	20	120
Week 6 Euripides & Aristophanes (2 plays each)	20	140
Week 7 Herodotus & Thucydides (2 books each)	20	160
Week 8 Plato (3 dialogues) & Xenophon (odd books)	20	180
Week 9 oratory, Menander	20	200
Week 10 Apollonius iii, Theocritus i–ii, Callimachus' greatest hits	20	220
Week 11 (allow yourself a treat:) Heliodorus <b>or</b> reread highlights of above	30	<u>250</u>

<b>Homer: <i>Iliad</i></b>	2 per book + 2 bonus for the lot (total 50)	<b>Xenophanes</b>	1	<b>Plato</b>	3–4 per early dialogue, rising to 5 for <i>Phaedo</i> , <i>Symposium</i>
<i>Odyssey</i>	ditto	<b>Hippanax</b>	1	<b>Xenophon</b>	3 per book
<b>Hesiod:</b>	5	<b>Simonides</b>	2	<b>Isaeus</b>	3 per speech
<i>Theogony</i>		<b>Pindar</b>	2 per ode (recommended : <i>Olympian</i> 1; <i>Pythians</i> 1, 3, 4)	<b>Aeschines</b>	3 per speech
<i>Works &amp; Days</i>	5	<b>Bacchylides</b>	2 per ode	<b>Demosthenes</b>	3 per speech
<b>Homeric</b>	2 per hymn	<b>Aeschylus</b>	5 per play	<b>Aristotle</b>	10 for <i>Poetics</i>
<b>Hymns:</b>		<b>Parmenides</b>	1	<b>Menander</b>	4 per play
<b>Archilochus</b>	2	<b>Sophocles</b>	5 per play	<b>Erinna</b>	1
<b>Semonides</b>	2	<b>Empedocles</b>	1	<b>epigrams</b>	0.1 each
<b>Callinus</b>	1	<b>Herodotus</b>	5 per book	<b>Lycophron</b>	5
<b>Tyrtaeus</b>	1	<b>Gorgias</b>	1 per speech	<b>Aratus</b>	5
<b>Alcman</b>	2	<b>Antiphon</b>	3 per speech	<b>Callimachus</b>	2 per <i>Hymn</i> , 1 per 50 lines of everything else
<b>Mimnermus</b>	1	<b>Euripides</b>	5 per play	<b>Theocritus</b>	2 per poem
<b>Solon</b>	2	<b>Thucydides</b>	5 per book	<b>Apollonius</b>	5 per book
<b>Stesichorus</b>	1	<b>Lysias</b>	3 per speech	<b>Herodas</b>	1 per poem
<b>Sappho</b>	2	<b>Aristophanes</b>	5 per play	<b>other authors</b>	3–5 points per book of prose, 1 point per 50 lines of verse:
<b>Alcaeus</b>	1	<b>Andocides</b>	3 per speech		
<b>Theognis</b>	3 (for the lot; 1–2 for selections)	<b>Isocrates</b>	3 per speech		
<b>Ibycus</b>	1				
<b>Anacreon</b>	2				

# HOW LITERATURE WORKS

This isn't a course about literary theory, important though that will be at higher levels. But whether or not you've studied literature before, a few words are in order about what the study of literature is actually about, and what's special about classical literature in particular.

- Humans are raised (and perhaps even wired) to see speech, and language in general, as *telepathic* – as a speaker's thought or intention passing transparently from one head to another. (So powerful is this tendency that we sometimes imagine thought itself as a kind of internal conversation, as shown in step 1 of the diagram.) Of course language doesn't even represent thought very well, let alone communicate it reliably – but the pretence that it *does* is always the default assumption that makes human interaction possible at all.
- Now, language has evolved as a spoken, not a written, phenomenon. Writing is a complex and unnatural cultural artifact devised to represent the spoken language, which it does in rather imperfect and distorting ways. Even non-literary texts (such as e-mails, instruction manuals, or this booklet), which are still broadly designed to communicate one person's thoughts to another as clearly as the medium allows, introduce interesting complications. Among much else, the written word breaks the spoken word's link to a single time and place, a single real-time pace and order, and a two-way interaction between speaker and audience. And *literary* texts aren't necessarily communicative in any simple sense at all.
- So literature lies four layers of artificiality away from actual real-world experience, while nevertheless invoking our natural tendency to see it as someone telling us what they think (or want us to understand). And literary criticism is the process of stopping and thinking about how this tension between our natural linguistic habits and the actual nature of complex written texts create responses in readers by the ways they put words together.
- And classical literary history, particularly that of archaic and classical Greece, is especially fascinating here, because we can see a series of experiments and discoveries taking place about what a peculiarly richly-developed oral culture can do with the potent new technology of the written text. That'll be a recurrent theme of this course.



# BLUFFER'S GUIDE TO CLASSICAL HISTORY

BC	Hub	In a nutshell	Literature	Celebrities (authors in bold)
C8-6	eastern Aegean	Greeks become literate, city-states emerge, Persian empire established	epic, lyric	<b>Homer, Sappho</b>
C5	Athens	Athenians invent democracy, repel Persians & become naval superpower, build Parthenon; lose long war with Sparta, empire collapses	tragedy, comedy, history	Pericles, Socrates; <b>Aeschylus, Sophocles, Euripides, Aristophanes, Herodotus, Thucydides</b>
C4	Macedon	Philip of Macedon conquers Greece; his son Alexander conquers Persia, dies without heir; Alexander's generals carve up his empire	philosophy, oratory, comedy	Alexander; <b>Plato, Xenophon, Aristotle, Demosthenes, Menander</b>
C3	Alexandria	all the new Greek kingdoms except Egypt fight incessantly and fall gradually to pieces; Rome emerges as new key player in west	poetry (all kinds) & scholarship	various Ptolemies; Hannibal; <b>Callimachus, Theocritus, Apollonius of Rhodes</b>
C2	Rome	Rome defeats Carthage & Greece to become new Mediterranean superpower; Spain, Asia Minor annexed	Roman comedy	Scipios, Cato, Gracchi; <b>Plautus, Terence</b>
C1	Rome	Roman Republic collapses in 3 civil wars; new order established by final victor Augustus; Gaul, Egypt annexed	major Latin classics	Caesar, Pompey, Antony, Cleopatra, Augustus; <b>Cicero, Lucretius, Catullus, Virgil, Horace, Ovid, Livy</b>
AD	Rome	Roman Empire; Britain, Germany annexed; rise of Christianity	satire, novel	emperors; <b>Seneca, Lucan, Petronius, Tacitus, Pliny, Juvenal</b>

## ESSAY TOPICS

Essays should be handed in at the **start of the 11.00 lecture on Wednesday 26 October**. Obviously, try to avoid topics you may already have written on at A level.

1. Write a critical appreciation of any ONE of the following passages, with particular focus on the question set for each.
  - (a) *Iliad* iii.383–447. Comment on the interaction of Helen, Aphrodite, and Paris here. Why do you think Willcock describes this episode as “strangely disturbing”?
  - (b) *Iliad* xviii.490–540. Discuss the descriptive technique. How does this scene reflect on the themes of the poem?
  - (c) *Odyssey* vi.119–85. How is Odysseus’ speech designed to work on Nausicaa, and what does the buildup contribute?
  - (d) *Odyssey* xiv.467–522. Kirk calls this episode “one of the poorest digressions in the whole poem”. Would you agree?

TIPS: Don’t worry too much about structure for this kind of exercise; it’s ok just to do a running commentary, showing how the effect develops as the passage unfolds, with maybe a paragraph of general introduction and conclusion to indicate what you feel are the main points. Think particularly about (i) what the passage as a whole seems to be trying to do; (ii) the particular techniques or devices that help to bring this about. Be fairly detailed; try to say something about most lines. You can use any translation, but make sure you indicate which. The most useful is Lattimore, who follows the same line-numbering as the Greek. You’ll find commentaries on the translation helpful, though not indispensable. Incidentally, don’t bother chasing the sources of the question quotes for (a) and (d) – they don’t say any more than I’ve quoted. You’ll have the chance to do questions like this in the exam (except that the passages won’t be as long, obviously).

2. Discuss the function of any ONE book of the *Iliad* or *Odyssey* within the poem as a whole.
 

TIPS: Read the *whole* poem. Don’t feel you have to pick a book in which something pivotal happens; in some ways the most interesting books for this purpose may turn out to be ones that seem on the face of it to be entirely dispensable. Think about the contribution to overall plot, themes, patterns of action, and characterisation. Remember that one particularly characteristic technique of Homeric narrative is to use earlier episodes as a kind of “dress rehearsal” for later ones.

3. Discuss techniques of characterisation in EITHER the *Iliad* OR the *Odyssey*, illustrating with particular reference to one character.

TIPS: Think about ways in which Homeric ways of portraying or suggesting character differ from those in (say) modern novels or films. How “complex” are the characters (you’ll need to think about what you understand by the term), and to what extent can they be said to “develop” (ditto!). What kinds of difficulty do we face in trying to work out what’s going on inside Homeric characters’ heads? How much variety is there between characters? Do the gods have personalities in the same sense as mortals do?

4. Illustrate ways in which Greek tragedies draw on story patterns from Homer.

TIPS: “Illustrate” means you don’t have to be comprehensive, but it’s a good idea to explore as wide a range of angles and examples as possible. These may include the reinterpretation of Homeric characters or even incidents; redeployment of Homeric plot devices, situations, or sequences of events, adapted to different characters and stories; or more general allusion to themes and motifs. You may find it helpful to think (not necessarily in the essay) about ways in which the *Iliad* might be termed a “tragedy”. If you like, you can confine your answer to detailed discussion of a particular play or plays.

5. Discuss the significant use made of visual elements in the staging of any *one* Greek tragedy or comedy (other than *Medea*, *Thesmophoriazusae*, and further exceptions below).

TIPS: Read Taplin's *Greek Tragedy in Action* (you don't need to read all the sections on all the individual plays), and look for instances in other plays of the kinds of effect he discusses. The chapter headings make a handy checklist. DON'T pick any of the nine plays he writes about (or anything by Aeschylus, whom he does exhaustively in *The Stagecraft of Aeschylus*) – you're likely to feel it's all been said, though it hasn't. Very little (good) work of this kind has been done on comedy. If you go for Menander, have a look at the chapter on "Space" in David Wiles, *The Masks of Menander*. Be warned that Aristophanes works to a peculiar set of rules of his own, and is quite a lot harder.

6. Write a critical appreciation of any *one* of the following scenes:

- Sophocles, *Ajax* 1–133.
- Euripides, *Hippolytus* 1342–1465.
- Aristophanes, *Acharnians* 43–133.
- Menander, *Samia* (aka *The Girl from Samos*) Act IV.

TIPS: (See also in general on 1 above.) Though this is a commentary exercise, it'll help focus your discussion if you think about what the scene is trying to do within the play as a whole. As always with drama, you'll also want to think not just about the words but about what's happening visually on stage. (Taplin is useful here again.)

## SEMINARS

Texts are provided in the coursenotes volume for all but classes 3 and 4. It's a good idea to get started on those two early – they're far the longest items, and there aren't (anything like!) 50 copies of each in the Library.

### 1. READING EPIC (13 & 14 October)

Two glances at distinctive features of Homeric narrative technique. As well as the questions posed, think and make notes about any typical features of Homeric style – stock epithets and other formulaic expressions, shifts of perspective and viewpoint, external *versus* emotional descriptive detail, and so forth.

(i) **Similes: *Iliad* ii.455–83.** What different aspects of the Greek army's advance into battle are described by the six (or more) similes here? In each, what *explicit* links are drawn between the content of the simile and the army or its commanders, and what secondary or implicit links can we detect? How would you describe the overall effect of the passage?

(ii) **Orality: *Odyssey* viii.487–531.** What light does this scene shed on the status, role, and activity of the Homeric bard? What do we learn from it about the nature of oral composition, the qualities prized in heroic poetry, and the relationship between poet and audience? How is Demodocus' song organised and developed? And while we're about it, why does Odysseus ask for this song, and what do we make of his reaction and the simile used to describe it?

### 2. READING CHORAL LYRIC (20 & 21 October)

A practical class on making sense of the most complex, difficult, and poetically rich of ancient literary genres. Texts have been provided of one epinician ode (Pindar, *Pythian* 9) and one tragic stasimon (Sophocles, *Antigone* 332–83). Read them both closely, and if possible try to read the whole of Sophocles' play to get an idea of the context. Think about and make notes on the following:

What is each of these odes about? To what extent has it an "argument"? Given that each is built primarily around its external function (celebrating Telesicrates' victory; linking two key scenes in a tragedy), how does it use that starting-point to reflect on wider issues? How does the thought unfold as each ode develops? What sections does each fall into, and can you summarise what the sections are saying? What transitions are most abrupt, and what makes

them work? Look for examples of movement from general to specific, from contrast to parallel or vice-versa, from apparent irrelevance to direct pertinence. What shifts of tone and mood do you detect? Which parts of the two odes seem to have least to do with their immediate subject, and how do they make the seemingly irrelevant relevant?

### 3. READING TRAGEDY: Euripides, *Medea* (27 & 28 October)

Any (postwar!) translation will do. I particularly recommend the Chicago translation by Rex Warner (in the first Euripides volume of the Grene & Lattimore *Complete Greek Tragedies*); the Methuen translation in *Euripides: Plays One* (edited by J. Michael Walton, £4.99) is also fine, but the World's Classics and various Penguins are both perfectly ok, if uninspiring, as is Celia Luschnig's online translation at Diotima. If at all possible, bring the translation you've read along to the class.

Does our perception of Medea alter as the play develops, and if so how and why? What kind of judgment does the play seem to invite on Medea's character and actions? Why does the play end so strangely, and why did Euripides choose this ending over other possibilities? What touches of staging contribute to the overall effect? How does Medea's relationship with the chorus develop as the play unfolds, and to what extent (and how and where) is she manipulating them?

### 4. READING COMEDY: Aristophanes, *Thesmophoriazusae* (10 & 11 November)

Far the best translation is the Penguin by David Barrett, in the volume called *The Frogs and Other Plays*, where it's retitled *The Poet and the Women*. Next best, but a long way behind, is Sommerstein's Aris & Phillips version. If you're absolutely stuck, the least awful online translation is George Theodoridis' at poetryintranslation.org, but I can't much recommend it. Again, try to bring whichever translation you use to the class.

This is often felt to be Aristophanes' most playful comedy. Is it *about* anything? What have the themes of tragedy and women to do with one another? How many variations can you spot on the theme of gender-bending? On the evidence of this play, how would you assess Aristophanes' view of Euripides? How far would you say that the picture presented here of Euripides' treatment of women in his plays was borne out by your reading of *Medea*? Pick out examples of as many different kinds of humour as possible: how does Aristophanes keep it all under coherent control? How does the formal structure of the play (discussed in the lecture) influence the shape and content of the plot? Is this a great work of literature? If so, why? If not, why not?

### 5. READING ORATORY: Lysias, *On the Murder of Eratosthenes* (17 & 18 November)

We don't know whether Euphiletus was convicted: how do you think the Athenian jury would have voted? How would *you* vote? What does Lysias do to make Euphiletus' case seem persuasive? How, and by what means, does he characterise Euphiletus, Eratosthenes, and Euphiletus' wife? What are the strengths and weaknesses in his defence as presented here? Notice how drastically Euphiletus' version of events differs from the prosecution's: what does the speech do to make Euphiletus' story seem the more convincing? Is there any way of getting at the truth? How does the speech build and exploit Euphiletus' relationship with the jury?

# PROGRAMME

(dates in **bold** are ESSAY DEADLINES)

Week		Wednesdays at 11	Fridays at 3	seminars (Thu 3/Fri 2)
<b>1</b>	Sept	28 Homer I: <i>Iliad</i>	30 Homer II: <i>Odyssey</i>	
<b>2</b>	Oct	5 Overview I: Archaic	7 Overview II: Classical	
<b>3</b>		12 Overview III: Hellenistic & Imperial	14 Hesiod & the <i>Homeric Hymns</i>	13/4 Reading epic
<b>4</b>		19 Lyric, elegiac, & iambic	21 Tragedy I	20/1 Reading choral lyric
<b>5</b>		26 Tragedy II; <b>essay due</b>	28 Comedy	27/8 Reading tragedy
<b>6</b>	Nov	2 <b>Reading Week</b>	4 <b>Reading Week</b>	3/4 <b>Reading Week</b>
<b>7</b>		9 History	11 Oratory	10/1 Reading comedy
<b>8</b>		16 Philosophy	18 A Hellenistic smorgasbord	17/8 Reading oratory
<b>9</b>		23 <i>no lecture</i>	25 The Greek novel	
<b>10</b>		30 revision	3	
<b>11</b>	Dec	7	10	

Moodle resources for this course can be found at:

**<http://moodle.rhul.ac.uk/course/view.php?id=10443>**