

Fall 2011, MW 2:45-4:00, PR 003

**Instructor:** Christopher Chinn

**Office:** Pearsons 007

**Office Hours:** MW 1:00-1:50 or by appointment. I have an open-door policy and am in my office quite a bit, but it's always best to let me know ahead of time if you intend to drop in.

**Course Objective:** The goal of this course is for the student to gain an appreciation for the ancient epic tradition through reading representative Greek and Latin epic poems. We will focus on heroic epic poetry, though we will address didactic, historical, and other epic forms as well. Hopefully an appreciation of the ancient epic tradition will also instill in the student a sense of the deep influence these poems have had on Western culture.

**Course Plan:** We will read and discuss selections from Homer's *Iliad* and *Odyssey*, Apollonius' *Argonautica*, Vergil's *Aeneid*, Ovid's *Metamorphoses*, Lucan's *Civil War*, as well as the *Epic of Gilgamesh*. We will also view and discuss several films that engage with the ancient epic tradition. There will be a series of graduated writing assignments and exams throughout the term. Students will be periodically responsible for formulating questions for class discussion.

**Texts:** Please obtain the following texts. Since translations can vary greatly, please be sure to acquire the specific editions listed below.

- Ambrose, Z. Philip (tr.), *Ovid Metamorphoses* (Newburyport, MA 2004)
- Braund, Susanna (tr.), *Lucan Civil War* (Oxford 1992).
- George, Andrew (tr.), *The Epic of Gilgamesh* (New York and London 1999).
- Green, Peter, (tr.), *The Argonautika: the Story of Jason and the Quest for the Golden Fleece by Apollonios Rhodios*, 2nd edition (Berkeley and Los Angeles 2008).
- Lattimore, Richmond (tr.), *The Iliad of Homer* (Chicago 1951)
- Lattimore, Richmond (tr.), *The Odyssey of Homer* (Chicago 1965).
- Ruden, Sarah (tr.), *The Aeneid, Vergil* (New Haven and London 2008).

NB: I may provide additional texts during the course of the term.

**Academic responsibility:** I take the issues of cheating and plagiarism seriously. Please familiarize yourself with Pomona's policies and procedures regarding appropriate and inappropriate academic behavior by reading the following document:

<http://www.pomona.edu/studentaffairs/policies/AcademicHonestyPolicy.pdf>

It is your responsibility to be aware of what constitutes academic misconduct, plagiarism, and other violations of academic honesty.

**Academic accommodations:** Pomona offers various means of support for students with documented disabilities. If you have a documented disability and wish to discuss academic accommodations, please contact me as soon as possible.

**Grading:** Here is the breakdown of assignments. For my views on grading, participation, and classroom etiquette, please read this: <http://pages.pomona.edu/~cmc24747/policies.htm>.

Essays (4): 40%

Exams (2): 25%

Daily responses and discussion posts: 20%

In-class participation and attendance: 15%

**Course expectations:** I expect you to engage in critical reading of the texts, to participate actively in class, and to produce good writing. Below I have detailed my expectations of you.

**I. Reading:** Expect to engage in critical reading of about 40 pages per class session. The texts we will be examining are translations of ancient Greek and Roman writers. Because of cultural and linguistic difference these are sometimes difficult to understand right at first.

- Write down any questions or observations you have while reading. Analyze these questions and observations for patterns before coming to class and make sure to bring them up.
- Don't worry about all the details. Keep track of the thread of the plot, the main characters, and any features of the text that strike you as interesting or unusual. Write down your ideas and bring them to class. We'll work out the minor details in class.
- Try to find solutions to problems or confusions you may have by briefly reviewing an assigned reading. Often you will be able to answer your questions yourself this way.

**II. Writing:** For all papers I expect good writing and complete documentation (see my "Writing guidelines" sheet: [http://pages.pomona.edu/~cmc24747/writing\\_guidelines.htm](http://pages.pomona.edu/~cmc24747/writing_guidelines.htm)). Paper assignments will be graduated to reflect your increased experience with the texts.

- Your papers should propose an interesting thesis, and should support this thesis with evidence from the text.
- Don't mess around with cute introductions or flowery terminology. Just state your case as simply and forcefully as you can.
- Provide citation of all evidence used. NB that modern scholarship does not in most cases constitute evidence (though if you follow a modern scholar's argument you should cite it). For a guide to citing the ancient writers go to: <http://pages.pomona.edu/~cmc24747/citation.htm>.
- Do not use internet sources of any kind. I know this is a draconian stricture, but it seems necessary in order to cut down on plagiarism, both intentional and unintentional.
- The Writing Center (Smith Campus Center 216, above the Coop Fountain) offers students free, one-on-one consultations at any stage of the writing process. Consultations are available by appointment, which you can make online: <http://writing.pomona.edu/writingcenter>.

**III. Participation:** Active participation in class is an extremely important part of this course. You are asked to contribute to all discussions.

- Come to class prepared to talk about the assigned texts. This means having questions, observations, and arguments *written down ahead of time*. It also means you have to bring up what you've written down during class discussion.
- If you're shy, come talk to me about strategies for you to participate. I will also try to get you involved at appropriate times during class.
- Make sure you pull your weight in group work. Collaboration with others is an important skill in the real world, so you might as well start practicing it now.
- I will also be making use of the discussion feature of Sakai. Your contribution to these discussions will also be figured in your participation grade.
- I will be showing several films during the Bad Classics Movie Nite series that pertain directly to this course. I strongly urge you to view these films so that we can discuss them in class.

**Schedule of readings:** We will try to follow the course of readings below. This schedule is subject to change, depending upon the pace of our discussions. Please pay attention for email updates! Please have the assignments read BEFORE the date indicated.

**Week 1**

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**W Aug 31**

INTRODUCTION

**Week 2**

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**M Sep 5:***Gilgamesh* 1-6 (ca. 54 pages)**W Sep 7***Gilgamesh* 7-11 (ca. 46 pages)**Week 3**

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**M Sep 12***Iliad* 1; 2.1-493; 3; 4 (ca. 59 pages)**W Sep 14***Iliad* 5.1-42, 240-469, 699-909; 6; 7; 8.1-183 (48 pages)**Week 4**

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**M Sep 19***Iliad* 9; 11.595-847; 14.153-439; 15.1-280; 16.1-418 (ca. 58 pages)**W Sep 21***Iliad* 16.219-865; 18; 19.238-348; 21.1-382 (ca. 42 pages)**Week 5**

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**M Sep 26***Iliad* 21.383-611, 22; 24 (ca. 43 pages)**W Sep 28***Odyssey* 1; 4; 5; 6 (ca. 48 pages)**Week 6**

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**M Oct 3***Odyssey* 8.256-586; 9; 10, 11 (ca. 56 pages)**W Oct 5***Odyssey* 12; 13.184-440; 14; 16.1-320 (ca. 45 pages)

**Week 7**

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**M Oct 10**

*Odyssey* 19; 21; 22; 23 (ca. 52 pages)

**W Oct 12**

*Argonautica* 1.1-22, 605-935, 1153-1362; 2.155-647, 1030-1285 (ca. 39 pages)

**Week 8**

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**M Oct 17**

*Argonautica* 3 (ca. 38 pages)

**W Oct 19**

*Argonautica* 4.1-211, 202-502, 659-1222, 1617-1781 (ca. 34 pages)

**Week 9**

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**M Oct 24**

*Aeneid* 1; 2.250-804; 3.1-471 (ca.52 pages)

**W Oct 26**

*Aeneid* 3.472-718; 4; 6.1-547 (ca. 44 pages)

**Week 10**

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**M Oct 31**

*Aeneid* 6.548-901; 7; 8.1-607 (ca. 52 pages)

**W Nov 2**

*Aeneid* 8.608-731; 9.224-524; 10 (ca. 39 pages)

**Week 11**

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**M Nov 7**

*Aeneid* 11; 12 (ca. 54 pages)

**W Nov 9**

*Metamorphoses* 1; 2.1-400 (ca. 40 pages)

**Week 12**

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**M Nov 14**

*Metamorphoses* 6.1-145; 7.1-403; 10; 11.1-84; 12.1-209 (ca. 53 pages)

**W Nov 16**

*Metamorphoses* 12.210-628; 13 (ca. 42 pages)

**Week 13**

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**M Nov 21**

*Metamorphoses* 14; 15 (ca. 51 pages)

**W Nov 23**

*Civil War* 1.1-391, 466-695; 2.1-15, 234-391; 3.1-45; 4.402-660; 5.1-373 (ca. 46 pages)

**Week 14****M Nov 28**

*Civil War* 5.374-814; 6; 7 (ca. 58 pages)

**W Nov 30**

*Civil War* 8; 9.1-293, 538-586 (ca. 34 pages)

**Week 15****M Dec 5**

*Achilleid* all (ca. 30 pages)

**W Dec 7**

WRAPPING UP

**Select Bibliography:** Below is a very brief selection of modern scholarship in English on ancient epic in general and on individual poets.

**General**

- Albrecht, Michael von. 1999. *Roman Epic. An Interpretative Introduction*. Leiden: Brill.
- Beissinger, Margaret H., Jane Tylus and Susanne Wofford, eds. 1999 *Epic Traditions in the Contemporary World. The Poetics of Community*. Berkeley and Los Angeles: UC Press.
- Beye, Charles Rowan. 1993. *Ancient epic poetry: Homer, Apollonius, Virgil*. Ithaca and London: Cornell UP.
- Feeney, Denis. 1991. *The gods in epic: poets and critics of the classical tradition*. Oxford: OUP.
- Foley, John Miles. (ed.). 2005. *A Companion to Ancient Epic*. Malden, MA: Blackwell.
- Hainsworth, John. 1991. *The idea of epic*. Berkeley and Los Angeles: UC Press.
- Hardie, Philip. 1993. *The epic successors of Virgil: a study in the dynamics of a tradition*. Cambridge: CUP.
- Hershkowitz, Debra. 1998. *The Madness of Epic. Reading Insanity from Homer to Statius*. Oxford: OUP.
- Keith, A.M. 2000. *Engendering Rome: Women in Latin Epic*. Cambridge: CUP.
- Newman, J.K. 1986. *The Classical Epic Tradition*. Madison, WI: University of Wisconsin Press.
- Pavlock, Barbara. 1991. *Eros, Imitation, and the Epic Tradition*. Ithaca and London: Cornell UP.
- O'Hara, James J. 2007. *Inconsistency in Roman Epic. Studies in Catullus, Lucretius, Vergil, Ovid and Lucan*. Cambridge & New York: CUP.
- Quint, David. 1993. *Epic and empire: politics and generic form from Virgil to Milton*. Princeton: Princeton UP.
- Toohy, Peter. 1992. *Reading epic: an introduction to the ancient narratives*. New York: Routledge.

**The Gilgamesh Epic**

- Maier, John (ed.). 1997. *Gilgamesh: A Reader*. Wauconda, IL: Bolchazy-Carducci.
- Tigay, Jeffrey H. 1982. *The Evolution of the Gilgamesh Epic*. Philadelphia: University of Pennsylvania Press.
- Chadwick, Robert. 2005. *First Civilizations: Ancient Mesopotamia and Ancient Egypt*, 2nd ed. London: Equinox.
- George, A. R. 2003. *The Babylonian Gilgamesh Epic: Introduction, Critical Edition and Cuneiform Texts*. New York: OUP.

**Homer**

- Cairns, Douglas. 2001. *Oxford Readings in Homer's Iliad*. Oxford: OUP.
- Edwards, Mark. 1987. *Homer, Poet of the Iliad*. Baltimore, MD: JHUP.
- Finley, M.I. 1977. *The World of Odysseus*, 2nd ed. London: Penguin.
- Graziosi, Barbara. 2002. *Inventing Homer: The Early Reception of Epic*. Cambridge: CUP.
- Griffin, Jasper. 1980. *Homer*. Oxford: OUP.
- Hainsworth, J. B. 1969. *Homer*. Oxford: OUP.
- Kirk, Geoffrey. 1962. *The Songs of Homer*. Cambridge: CUP.
- Kirk, Geoffrey. 1965. *Homer and the Epic*. Cambridge: CUP.
- Kirk, Geoffrey. 1976. *Homer and the Oral Tradition*. Cambridge: CUP.
- Nagy, Gregory. 1979. *The Best of the Achaeans: Concepts of the Hero in Archaic Greek Poetry*. Baltimore, MD: JHUP.
- Nagy, Gregory. 1996. *Homeric Questions*. Austin, TX: UT Press.
- Peradotto, John. 1990 *Man in the Middle Voice: Name and Narration in the Odyssey*. Princeton, NJ: Princeton UP.
- Schein, Seth. 1985. *The Mortal Hero: An Introduction To Homer's Iliad*. Berkeley and Los Angeles: U Cal Press.
- Slatkin, Laura M. 1991 *The Power of Thetis. Allusion and Interpretation in the Iliad*. Berkeley and Los Angeles: UC Press.
- Tracy, Stephen V. 1990. *The Story of the Odyssey*. Princeton, NJ: Princeton UP.
- Vivante, Paolo. 1985. *Homer*. New Haven, CT: Yale UP.
- Whitman, Cedric H. 1958. *Homer and the Heroic Tradition*. Cambridge, MA: Harvard UP.

**Apollonius**

- Albis, Robert V. 1996. *Poet and Audience in the Argonautica of Apollonius*. Lanham, MD: Rowman & Littlefield.
- Clare, Ray J. 2002. *The Path of the Argo. Language, Imagery and Narrative in the Argonautica of Apollonius Rhodius*. Cambridge: CUP.
- Clauss, James. 1993 *The Best of the Argonauts: The Redefinition of the Epic Hero in Book One of Apollonius' Argonautica*. Berkeley: University of California Press.
- Goldhill, Simon. 1991. "The Paradigms of Epic: Apollonius Rhodius and the Example of the Past." In *The Poet's Voice: Essays on Poetics and Greek Literature*. Cambridge: CUP: 284-333.
- Harder, M. Annette & Martijn Cuypers (edd.). 2005. *Beginning from Apollo. Studies in Apollonius Rhodius and the Argonautic Tradition*. Leuven: Peeters.
- Hunter, Richard L. 1993. *The Argonautica of Apollonius. Literary Studies*. Cambridge: CUP.
- Jackson, Steven B. 1993. *Creative Selectivity in Apollonius' Argonautica*. Amsterdam: Hakkert.
- Kenney, Edward J. 2001. *A Companion to Apollonius Rhodius*. Leiden: Brill.
- Knight, Virginia H. 1995. *The Renewal of Epic. Responses to Homer in the Argonautica of Apollonius*. Leiden: Brill.
- Levin, Donald Norman. 1971. *Apollonius' Argonautica Re-examined [I]. The Neglected First and Second Books*. Leiden: Brill.
- Nelis, Damien P. 2001. *Vergil's Aeneid and the Argonautica of Apollonius Rhodius*. Leeds: Francis Cairns.

**Vergil**

- Adler, Eve. 2003. *Vergil's empire: political thought in the Aeneid*. Lanham, MD: Rowman and Littlefield.
- Anderson, W.S. 1969. *The Art of the Aeneid*. Englewood Cliffs, NJ: Prentice Hall.
- Anderson, William S. and Lorina N. Quartarone, eds. 2002. *Approaches to teaching Vergil's Aeneid*. New York: MLA.

- Cairns, Francis. 1989. *Virgil's Augustan Epic*. Cambridge: CUP.
- Clausen, Wendell. 2002. *Virgil's Aeneid: Decorum, Allusion and Ideology*. München-Leipzig: K.G. Saur.
- Conte, Gian Biagio. 1986. *The Rhetoric of Imitation: Genre and Poetic Memory in Virgil and Other Latin Poets*. Ithaca and London: Cornell UP.
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- Harrison, S.J. 1990. *Oxford Readings in Virgil's Aeneid*. Oxford: OUP.
- Horsfall, Nicholas. 1995. *A Companion to the Study of Virgil*. Leiden: Brill.
- Johnson, W.R. 1976. *Darkness Visible: A Study of Virgil's Aeneid*. Berkeley and Los Angeles: UC Press.
- Lyne, R.O.A.M. 1987. *Further Voices in Virgil's Aeneid*. Oxford: OUP.
- Mackie, C.J. 1988. *The Characterization of Aeneas*. Edinburgh: Scottish Academic Press.
- Martindale, Charles, ed. 1997. *The Cambridge Companion to Virgil*. Cambridge: CUP.
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- Otis, Brooks. 1963. *Virgil. A Study in Civilized Poetry*. Oxford: OUP.
- Perkell, Christine. 1999. *Reading Virgil's Aeneid : an interpretive Guide*. Norman, OK: University of Oklahoma Press.
- Putnam, Michael C.J. 1998. *Virgil's Epic Designs: Ekphrasis in the Aeneid*. New Haven, CT: Yale UP.
- Stahl, Hans-Peter, ed. 1998. *Virgil's Aeneid. Augustan Epic and Political Context*. London: Duckworth.
- Thomas, Richard F. 1999. *Reading Virgil and his texts. Studies in intertextuality*. Ann Arbor, MI: UM Press.
- Thomas, Richard F. 2001. *Virgil and the Augustan Reception*. Cambridge: CUP.
- Wigodsky, Michael. 1972. *Virgil and Early Latin Poetry*. Wiesbaden: Steiner.
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### Ovid

- Ahl, Frederick M. 1985. *Metaformations. Soundplay and Wordplay in Ovid and Other Classical Poets*. Ithaca and London: Cornell UP.
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- Barsby, J. 1991. *Ovid*, 2nd edition. Oxford: OUP.
- Boyd, Barbara Weiden, ed. 2002. *A Companion to Ovid*. Leiden: Brill.
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### Lucan

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- . 1998. *Fighting for Rome: Poets and Caesars, History and Civil War*. Cambridge: CUP.
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- Morford, M.P.O. 1967. *The Poet Lucan*. New York: OUP.
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- Tesoriero, Charles (ed.). 2010. *Lucan*. New York: OUP.

### Statius

- Ahl, Frederick. 1986. "Statius' Thebaid: A Reconsideration." *ANRW* 2.32.5, 2803-2912.
- Dominik, William J. 1994a. *The Mythic Voice of Statius: Power and Politics in the Thebaid*. E. J. Brill.
- . 1994b. *Speech and Rhetoric in Statius' Thebaid*. Georg Olms Verlag.
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- Lovatt, Helen. 2005. *Statius and epic games: sport, politics and poetics in the Thebaid*. Cambridge: Cambridge University Press.
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- Vessey, David. 1973. *Statius and the Thebaid*. Cambridge: Cambridge University Press.