

School of Art History, Classics, and Religious Studies



**CLAS 401: Literary Genre  
Euripides  
Trimester 1 2008**

**(I) COURSE ORGANIZATION**

**Course Organizer:** Dr. David Rosenbloom. Office: 516 Old Kirk; Office Hours, W 1:00-2:00 and by appointment; Phone: 463-5478; email: david.rosenbloom@vuw.ac.nz

**Meeting Place and Time:** Th. 1:00-4:00; room to be determined.

**(II) COURSE OBJECTIVES AND CONTENT**

Euripides has been many things to many people. In the fifth century BCE, he was lampooned as the misogynistic son of a green-grocer mother who debased the nobility of tragedy by staging kings in rags, women in throes of illicit passions, and for prostituting his muse. In the next century, Aristotle rated him “the most tragic” of the poets and praised the skill of his recognitions and reversals also while criticizing his management of plot. Euripides was in many ways the progenitor of Greek New Comedy; he was also imitated and translated in Rome more than other Greek tragedian and enjoyed continued fame in the Renaissance. By the late 19<sup>th</sup> century criticism of Euripides had come full circle: Friedrich Nietzsche derided him as a sophist whose cynicism eroded faith in the ancient myths and gods, and who, along with Socrates, conspired to topple the Golden Age of Athens. More recently, critics have located Euripides anywhere and everywhere on the map as an ironist, feminist, iconoclast, rationalist, misogynist, pietist, traditionalist, irrationalist, and shock artist. In this seminar, we will explore the many faces of Euripidean tragedy through a close reading of selected plays as theatrical performances, compositions of poetry and song, and social dramas staged before audiences of fifth-century Athenians and Hellenes. Topics for study include the staging of the plays, the roles and functions of characters and chorus in them, their uses of poetic language and rhetorical argument, their manipulations of myth and plot, their implicit and explicit stances towards the traditions of poetry and drama, and the ways in which they engage with contemporary thought, culture, and politics.

**Course Objectives**

Students who pass this course should:—

- Have a detailed knowledge of Euripidean theater, poetry, and drama derived from close readings of his plays.
- Be able to locate Euripidean tragedy within the contexts of the traditions from which they emerged and the society for which they were performed.

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- Have a command of the major scholarship on and recent interpretations of Euripidean tragedies and his entire *oeuvre*.
- Be able to present clearly and evaluate critically scholarly interpretations of individual Euripidean plays and the arguments which support them.

### Readings and Texts

R. Lattimore and D. Grene (eds.) *The Complete Greek Tragedies. Euripides* Vols. 1-5 (Chicago: University of Chicago Press, 1968-2002).

### Tentative Schedule of Meetings

Week: Date	Play	Seminar Leader(s) (to be determined)
1: 28 Feb.	Course Organization and Overview	
2: 6 Mar.	<i>Medea</i>	Andrew, Daniel
3: 13 Mar.	<i>Hippolytos</i>	Jasper
4: 20 Mar.	<i>Herakles</i>	Andrew
5: 27 Mar.	<i>Andromache</i> <i>Hecuba</i>	Jennifer and Pat Abi and Sheryn
6: 3 Apr.	<i>Trojan Women</i>	Abi and Sheryn
7: 10 Apr.	<i>Herakleidai</i> <i>Suppliants</i>	Daniel Jasper
<b>Easter Holidays 12 Apr.-27 Apr.</b>		
8: 1 May	<i>Helen</i> <i>Iphigeneia among the Taurians</i>	1 <sup>st</sup> Essay Due: 28 April Jeremy Alice and Sarah
9: 8 May	<i>Ion</i>	Jennifer and Pat
10: 15 May	<i>Orestes</i>	Cecily
11: 22 May	<i>Bacchai</i> <i>Iphigenia at Aulis</i>	Cecily and Jeremy Alice and Sarah
12: 29 May	Overview	2 <sup>nd</sup> Essay Due 30 May

### Assessment Objectives

Assessment reinforces and tests the skills you will develop throughout this course. Seminar reports aim at refining analytical abilities and developing the capacity for clear, reasoned, and persuasive oral communication; essays offer the opportunity to do research on Greek tragedy, to develop skills required for sustained critical analysis of the plays and their various interpretations, to deepen understanding of tragedy as a genre and the bases for our knowledge of it, and to improve writing skills. The object of the exam is to reinforce the factual content

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of the course and to allow students to synthesize an understanding of Euripidean tragedy by writing essays which combine a breadth and depth of knowledge.

### **Workload**

To keep current with the workload in this course, students can expect to spend on average 18 hours per week (inclusive of class time) on their course work. This includes reading the plays and secondary works, preparing seminar reports, and researching and writing their essays. Some may need more time, others less.

### **Group Work Requirements**

You can help each other a great deal in this course, and you may be asked to co-lead seminars or to work in small groups in class occasionally to formulate two sides of a debate on a contentious issue or to stage an important scene. You are encouraged to work with others in your own time discussing plays, seminar reports, and interpretations. But you must do any assessed work entirely on your own.

## **(II) ASSESSMENT AND MANDATORY REQUIREMENTS**

### **Overview of Assessment**

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|---|-------|
| (1) Essay 1 (2,000 words) Due: 28 Apr. 2008 | (20%) |
| (2) Essay 2 (2,000 words) Due: 30 May 2008  | (20%) |
| (3) Seminar leadership                      | (10%) |
| (4) Final 3hr. Registry Exam                | (50%) |

### **Essays**

Two essays are required. They should be 2,000 words in length. You may write on any topic of interest to yourself, provided you discuss the topic with the instructor no fewer than two weeks before the due date. Essays are due on **28 April** and **30 May**.

### **Seminar Leadership**

Students will lead or co-lead two seminar discussions. Seminar leadership involves (1) analyzing the main points of a play; (2) outlining competing interpretations of the play and identifying areas of consensus and chronic disagreement; (3) adjudicating among the views and synthesizing various readings to offer your own interpretation of the play.

### **Final Exam**

Students must sit a three-hour registry exam consisting of 5 gobbets from a choice of 8 and two essays from a choice of 6. The examination period for Trimester 1 2008 runs from 6–28 June.

### **Penalties**

I appreciate that you may have a heavy workload this trimester. In most cases, I am open to offering an extension of the original due date. However, if you negotiate an extension and fail to submit the essay on time, you will incur a 5-mark deduction for each day the essay is late.

### **Mandatory Course Requirements**

In order to be eligible for a passing grade in this course, students must submit both essays, lead or co-lead two seminars, sit the final examination and achieve a score of at least 40%.

### **Additional Information**

Additional Information or information on changes will also be posted on the CLAS 401 Blackboard page ([www.blackboard.vuw.ac.nz](http://www.blackboard.vuw.ac.nz)) and on the Classics notice board on the fifth floor of Old Kirk (opposite OK 505).

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## Academic Integrity and Plagiarism

Academic integrity is about honesty—put simply it means *no cheating*. All members of the University community are responsible for upholding academic integrity, which means staff and students are expected to behave honestly, fairly and with respect for others at all times.

Plagiarism is a form of cheating which undermines academic integrity. The University defines plagiarism as follows:

*The presentation of the work of another person or other persons as if it were one's own, whether intended or not. This includes published or unpublished work, material on the Internet and the work of other students or staff.*

It is still plagiarism even if you re-structure the material or present it in your own style or words.

*Note: It is however, perfectly acceptable to include the work of others as long as that is acknowledged by appropriate referencing.*

Plagiarism is prohibited at Victoria and is not worth the risk. Any enrolled student found guilty of plagiarism will be subject to disciplinary procedures under the Statute on Student Conduct and may be penalized severely. Consequences of being found guilty of plagiarism can include:

- an oral or written warning
- cancellation of your mark for an assessment or a fail grade for the course
- suspension from the course or the University.

Find out more about plagiarism, and how to avoid it, on the University's website:

<http://www.victoria.ac.nz/home/study/plagiarism.aspx>

## (III) General University Requirements

You can find this information on the CLAS 401 Blackboard page ([www.blackboard.vuw.ac.nz](http://www.blackboard.vuw.ac.nz)).

## General University Policies and Statutes

Students should familiarise themselves with the University's policies and statutes, particularly the Assessment Statute, the Personal Courses of Study Statute, the Statute on Student Conduct and any statutes relating to the particular qualifications being studied; see the *Victoria University Calendar* available in hardcopy or under “about Victoria” on the Victoria homepage at:

[http://www.victoria.ac.nz/home/about\\_victoria/calendar\\_intro.html](http://www.victoria.ac.nz/home/about_victoria/calendar_intro.html)

Information on the following topics is available electronically under “Course Outline General Information” at:

<http://www.victoria.ac.nz/home/about/newspubs/universitypubs.aspx#general>

- Academic Grievances
- Student and Staff Conduct
- Meeting the Needs of Students with Impairments
- Student Support

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## (IV) Readings for Sessions and Additional Bibliography

### (1) Week 2 *Medea*.

#### All read

- Knox, B. M. W. "The *Medea* of Euripides," in *Word and Action: Essays on the Ancient Theater* (Baltimore: Johns Hopkins University Press, 1979): 295-322.
- Rabinowitz, N. "Vindictive Wife, Murderous Mother," in *Anxiety Veiled: Euripides and the Traffic in Women* (Ithaca: Cornell University Press, 1993): 125-54.

#### Optional

- Allan, W. *Euripides: Medea*. Duckworth Companions to Greek and Roman Tragedy (London: Duckworth, 2002).
- Arrowsmith, W. "A Greek Theater of Ideas." *Arion* 2 (1963): 32-56.
- Barlow, S. "Euripides' *Medea*: A Subversive Play?" in A Griffiths (ed.), *Stage Directions: Essays in Ancient Drama in Honour of E. W. Handley*. BICS Supplement 66 (London: Institute of Classical Studies, 1995): 36-45.
- Gellie, G. "The Character of *Medea*," *Bulletin of the Institute of Classical Studies* 35 (1988): 15-22.
- Lloyd, C. "The Polis in *Medea*: Urban Attitudes and Euripides' Characterization in *Medea*" *Classical World* 99 (2006): 115-30.
- Luschnig, C. A. E. *Granddaughter of the Sun. A Study of Euripides' Medea*. Mnemosyne Supplement 286 (Leiden, Brill 2007).
- Pucci, P. *The Violence of Pity in Euripides' Medea* (Ithaca: Cornell University Press, 1980).

#### Bibliography

- Dubischar, M. "Euripides, *Medea* 1970-2000." *Lustrum* 47 (2005): 81-130.

#### Other

- Barlow, S. "Stereotype and Reversal in Euripides' *Medea*." *Greece & Rome* 36 (1989): 158-171.
- Boedeker, D. "Euripides' *Medea* and the Vanity of LOGOI." *Classical Philology* 86 (1991): 95-112.
- Boedeker, D. "Becoming *Medea*: Assimilation in Euripides," in J. Clauss and S. Johnston (eds.) *Medea: Essays on Medea in Myth, Literature, Philosophy, and Art* (Princeton: Princeton University Press 1997): 127-148.
- Bongie, E. B. "Heroic Elements in the *Medea* of Euripides." *Transactions of the American Philological Association* 107 (1977): 27-56.
- Burnett, A. "*Medea* and the Tragedy of Revenge." *Classical Philology* 68 (1973): 1-24.
- Collinge, N. E. "*Medea ex Machina*." *Classical Philology* 57 (1962): 170-72.
- Dunkle, J. R. "The Aegeus Episode and the Theme of Euripides' *Medea*." *Transactions of the American Philological Association* 100 (1969): 97-107.
- Dunn, F. M. "Euripides and the Rites of Hera Akraia." *Greek, Roman, and Byzantine Studies* 35 (1994): 103-115.
- Dunn, F. M. "Pausanias on the tomb of *Medea*'s children." *Mnemosyne* 48 (1995): 348-51.
- Easterling, P. E. "The Infanticide in Euripides' *Medea*." *Yale Classical Studies* 25 (1977): 177-191.
- Foley, H. P. "*Medea*'s Divided Self." *Classical Antiquity* 8 (1989): 61-85.
- Friedrich, R. "*Medea apolis*: on Euripides' dramatization of the crisis of the polis," in A. Sommerstein et al. (eds.) *Tragedy, Comedy, and the Polis* (Bari: Levante 1993): 219-39.
- Goldhill, S. "Sexuality and Difference," in *Reading Greek Tragedy* (Cambridge: Cambridge University Press, 1986): 107-37.
- Gredley, B. "The Place and Time of Victory: Euripides' *Medea*." *Bulletin of the Institute of Classical Studies* 34 (1987): 27-39.
- Hatzichronoglou, L. "Euripides' *Medea*: Woman or Fiend?" in Mary DeForest (ed.), *Woman's Power, Man's Game: Essays on Classical Antiquity in Honor of Joy K. King* (Wauconda, Illinois: Bolchazy-Carducci, 1993): 178-193.

- Johnston, S. "Corinthian Medea and the Cult of Hera Akraia" in J. Clauss and S. Johnston (eds.) *Medea: Essays on Medea in Myth, Literature, Philosophy, and Art* (Princeton: Princeton University Press, 1997): 44-70.
- Kovacs, D. "On Medea's Great Monologue (E. Med. 1021-80)." *Classical Quarterly* 36 (1986): 343-52.
- Kovacs, D. "Zeus in Euripides' *Medea*." *American Journal of Philology* 114 (1993): 45-70.
- Lawrence, S. "Audience Uncertainty and Euripides' *Medea*." *Hermes* 125 (1997): 49-55.
- McDermott, E. A. *Euripides' Medea: The Incarnation of Disorder* (University Park: Pennsylvania State University Press, 1989).
- Mills, S. "The Sorrows of Medea." *Classical Philology* 75 (1980): 289-96.
- Musurillo, H. "Euripides' *Medea*: A Reconsideration." *American Journal of Philology* 87 (1966): 52-74.
- Palmer, R. B. "An Apology for Jason: A Study of Euripides' *Medea*." *Classical Journal* 53 (1951): 49-55.
- Rickert, G. A. "*Akrasia* and Euripides' *Medea*." *Harvard Studies in Classical Philology* 91 (1987): 90-117.
- Sale, W. *Existentialism and Euripides: Sickness, Tragedy, and Divinity in the Medea, the Hippolytos and the Bacchae*. Ramus Monographs 1 (Aureal Press: Melbourne, 1977) 13-34.
- Schein, S. "*Philia* in Euripides' *Medea*," in M. Griffith and D. Mastronarde (eds.) *Cabinet of the Muses: Essays on Classical and Comparative Literature in Honor of Thomas G. Rosenmeyer* (Atlanta: Scholars Press, 1990): 57-73.
- Segal, C. P. "Euripides' *Medea*: Vengeance, Reversal, and Closure." *Pallas* 45 (1996): 15-44.
- Segal, C. P. "On the Fifth Stasimon of Euripides' *Medea*." *American Journal of Philology* 118 (1997): 167-184.
- Sfyroeras, P. "The Ironies of Salvation: The Aigeus Scene in Euripides' *Medea*." *Classical Journal* 90 (1995): 125-142.
- Simon, S. J. "Euripides' Defense of Women." *Classical Bulletin* 50 (1973-4): 39-42.
- Walsh G. B. "Public and Private in Three Plays of Euripides." *Classical Philology* 74 (1979): 294-309.
- Wilkins, J. "Aspasia in *Medea*?" *Liverpool Classical Monthly* 12 (1987): 8-10.
- Williamson, M. "A Woman's Place in Euripides' *Medea*," in A Powell (ed.) *Euripides, Women, and Sexuality* (New York and London: Routledge, 1990): 16-31.
- Worthington, I. "The Ending of Euripides' *Medea*." *Hermes* 118 (1990): 502-5.

## **Week 2: *Hippolytos***

### **All read**

- Gregory, J. "*Hippolytus*," in *Euripides and the Instruction of the Athenians* (Ann Arbor: University of Michigan Press, 1991): 51-84.
- Knox, B. M. W. "The *Hippolytus* of Euripides," in *Word and Action: Essays on the Ancient Theater* (Baltimore: Johns Hopkins University Press, 1979): 205-30.

### **Optional**

- Goff, B. *The Noose of Words: Readings of Desire, Violence and Language in Euripides' Hippolytus* (Cambridge: Cambridge University Press, 1990).
- Kovacs, D. "Shame, Pleasure, and Honor in Phaedra's Great Speech (Euripides, *Hippolytus* 375-387)." *American Journal of Philology* 101 (1980): 287-303.
- Kovacs, D. *The Heroic Muse: Studies in the Hippolytus and Hecuba of Euripides* (Baltimore: Johns Hopkins University Press, 1987).
- Luschnig C. A. E. *Time Holds the Mirror. A Study of Knowledge in Euripides' Hippolytus*. Mnemosyne Supplement 102 (Leiden: Brill, 1988).
- Mills, S. *Euripides: Hippolytus*. Duckworth Companions to Greek and Roman Tragedy (London: Duckworth 2002).
- Roisman, H. M. *Nothing is as it Seems: the Tragedy of the Implicit in Euripides' Hippolytus* (Lanham Md.: Rowman and Littlefield, 1999).
- Segal C. P. "The Tragedy of the Hippolytus: The Waters of Ocean and the Untouched Meadow." *Harvard Studies in Classical Philology* 70 (1965): 117-169.

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- Segal, C. P. *Euripides and the Poetics of Sorrow: Art, Gender, and Commemoration in Alcesteis, Hippolytus, and Hecuba* (Chapel Hill: University of North Carolina Press, 1993).
- Winnington-Ingram R. P., "Hippolytus: a Study in Causation," in J. C. Kamerbeek et al. (eds.) *Euripide* (Geneva: Fondation Hardt, 1960): 171-97.

### Bibliography

- Dubischar, M. "Euripides, *Hippolytos* 1970-2000." *Lustrum* 47 (2005): 153-190.

### Other

- Blomquist, J. "Human and Divine Action in Euripides *Hippolytos*." *Hermes* 110 (1982): 398-414.
- Burnett, A. "Hunt and Hearth in *Hippolytus*," in M. Cropp et al. (eds.) *Greek Tragedy and Its Legacy: Essays Presented to Desmond Conacher* (Calgary: University of Calgary Press, 1986): 167-185.
- Cairns, D. L. "The Meadow of Artemis and the Character of the Euripidean *Hippolytus*." *Quaderni Urbinati di Cultura Classica* 57 (1997): 51-75.
- Craik, E. M. "*Aidós* in Euripides *Hippolytos* 373-430: Review and Reinterpretation." *Journal of Hellenic Studies* 113 (1993): 45-59.
- Craik, E. M. "Language of Sexuality and Sexual Inversion in Euripides' *Hippolytus*." *Acta Classica* 41 (1998): 29-44.
- Cropp, M. J. and Fick, G. "On the date of the extant *Hippolytus*." *Zeitschrift für Papyrologie und Epigraphik* 154 (2005): 43-45.
- Davies, M. "'The man who surpassed all men in virtue': Euripides' *Hippolytus* and the balance of sympathies." *Wiener Studien* 113 (2000): 53-69.
- Dunn F. M. "Fearful Symmetry: The Two Tombs of *Hippolytus*." *Materiali e discussioni per l'analisi dei testi classici* 28 (1992): 103-11.
- Fitzgerald, G. J. "Misconception, Hypocrisy, and the Structure of Euripides' *Hippolytus*." *Ramus* 2 (1973): 20-40.
- Gibert, J. C. "Euripides' *Hippolytus* Plays: Which Came First?" *Classical Quarterly* 47 (1997): 85-97.
- Gill, C. "The Articulation of the Self in Euripides' *Hippolytus*," in A. Powell (ed.) *Euripides, Women, and Sexuality* (London: Routledge, 1990): 76-107.
- Griffin, J. "Characterization in Euripides: *Hippolytus* and *Iphigeneia in Aulis*," in C. Pelling (ed.) *Characterization and Individuality in Greek Literature* (Oxford: Oxford University Press, 1990) 128-149.
- Halleran, M. R. "*Gamos* and Destruction in Euripides' *Hippolytus*." *Transactions of the American Philological Association* 121 (1991): 109-121.
- Kim On Chong-Gossard, J. H. "The Silence of the Virgins: Comparing Euripides' *Hippolytus* and *Theonoe*." *Antichthon* 38 (2004): 10-28.
- Luschnig C. A. E. "Men and Gods in Euripides' *Hippolytus*." *Ramus* 9 (1980): 89-100.
- Luschnig C. A. E. "The Value of Ignorance in the *Hippolytus*." *American Journal of Philology* 114 (1983): 115-123.
- Mench, F. "The Conflict of Codes in Euripides' *Hippolytus*," in S. Bertman (ed.) *The Conflict of Generations in Ancient Greece and Rome* (Amsterdam: Grüner, 1976): 75-88.
- Mirhady, D. C. "Forensic Evidence in Euripides' *Hippolytus*." *Museion* 4 (2004): 17-34.
- Mills, S. "Hippolytus and the Limits of Flexibility." *Classical Bulletin* 78 (2002): 153-168.
- Mitchell, R. N. "Miasma, Mimesis, and Scapegoating in Euripides' *Hippolytus*." *Classical Antiquity* 10 (1991): 97-122.
- Mitchell-Boyask, R. "Euripides' *Hippolytus* and the Trials of Manhood (The Ephebia?)," in Padilla, M. W. (ed.) *Rites of Passage in Ancient Greece: Literature, Religion, Society* (Lewiston, Penn.: Bucknell University Press, 1999): 42-66.
- Roisman, H. M. "The Veiled Hippolytus and Phaedra." *Hermes* 127 (1999): 397-409.
- Segal C. P. "Shame and Purity in Euripides' *Hippolytus*." *Hermes* 98 (1970): 278-299.
- Segal C. P. "Curse and Oath in Euripides' *Hippolytus*." *Ramus* 1 (1972): 165-180.
- Segal, C. P. "Solar Imagery and Tragic Heroism in Euripides' *Hippolytus*," in G. Bowersock et al. (eds.) *Arktouros: Hellenic Studies Presented to Bernard M. W. Knox* (Berlin and New York: Walter de Gruyter, 1979) 151-161.

- Segal, C. P. "Confusion and Concealment in Euripides' *Hippolytus*: Vision, Hope, and Tragic Knowledge." *Métis* 3 (1988): 263-282.
- Segal, C. P. "Theatre, Ritual, and Commemoration in Euripides' *Hippolytus*." *Ramus* 17 (1988): 52-74.
- Segal, C. P. "Signs, Magic, and Letters in Euripides' *Hippolytus*," in R. Hexter and D. Selden (eds.) *Innovations of Antiquity* (New York: Routledge): 420-456.
- Swift, L. A. "Mixed Choruses and Marriage Songs: A New Interpretation of the Third Stasimon of the *Hippolytos*." *Journal of Hellenic Studies* 126 (2006): 125-140.
- Willink, C. W. "Phaedra and 'chorus' in Euripides' *Hippolytus*." *Quaderni Urbinati di Cultura Classica* 82 (2006): 13-19.
- Zeitlin, F. I. "The Power of Aphrodite: Eros and the Boundaries of the Self in the *Hippolytus*," in P. Burian (ed.) *Directions in Euripidean Criticism* (Chapel Hill: Duke University Press, 1985) 52-111.

#### **Week 4 *Herakles***

##### **All read**

- Conacher, D. J. "Theme, Plot, and Technique in the *Heracles* of Euripides." *Phoenix* 9 (1955): 139-52.
- Gregory, J. "*Heracles*," in *Euripides and the Instruction of the Athenians* (Ann Arbor: University of Michigan Press, 1991): 121-54.

##### **Optional**

- Barlow, S. "Structure and Dramatic Realism in Euripides' *Heracles*." *Greece & Rome* 29 (1982:) 115-25.
- Griffiths, E. *Euripides: Herakles*. Duckworth Companions to Greek and Roman Tragedy (London: Duckworth, 2002).
- Papadopoulou, T. *Heracles and Euripidean Tragedy* (Cambridge: Cambridge University Press, 2005).

##### **Translations and commentaries**

- Barlow, S. *Euripides Heracles* (Warminster: Aris and Philips 1996).
- Sleigh, T. (trans.) *Euripides Herakles* with introduction and notes by Christian Wolff (New York: Oxford University Press, 2000).

##### **Other**

- Adkins A. W. H. "Basic Greek Values in Euripides' *Hecuba* and *Hercules Furens*." *Classical Quarterly* 16 (1966): 193-219.
- Brown, A.L. "Wretched Tales of the Poets: Euripides, *Heracles* 1340-6." *Proceedings of the Cambridge Philological Society* 204 (1978): 22-30.
- Chalk, H. "*Areté* and *Bia* in Euripides' *Herakles*." *Journal of Hellenic Studies* 82 (1962): 7-18.
- Fitzgerald, G. J. "The Euripidean *Heracles*: An Intellectual and a Coward?" *Mnemosyne* 44 (1991): 85-95.
- Furley, D. "Euripides on the Sanity of *Herakles*," in J. H. Betts, J. T. Hooker, and J. R. Green (eds.) *Studies in Honour of T.B.L. Webster*. Vol. 1 (Bristol: Bristol University Press, 1986): 102-13.
- Garrison, E. P. *Groaning Tears: Ethical and Dramatic Aspects of Suicide in Greek Tragedy*. *Mnemosyne Supplement* 145 (Leiden: Brill, 1995).
- Garrison, E. P. "Attitudes Toward Suicide in Ancient Greece." *Transactions of the American Philological Association* 121 (1991): 1-34.
- George, D. P. "Euripides' *Heracles* 140-325: Staging and the Stage Iconography of *Heracles*' Bow." *Greek, Roman, and Byzantine Studies* 35 (1994): 145-58.
- Halleran, M. "Rhetoric, Irony, and the Ending of Euripides' *Herakles*." *Classical Antiquity* 5 (1986): 171-81.
- Hamilton, R. "Slings and Arrows: The Debate with Lycus in the *Heracles*." *Transactions of the American Philological Association* 115 (1985): 19-25.
- Hartigan, K. "Euripidean Madness: *Herakles* and *Orestes*." *Greece & Rome* 34 (1987): 126-35.



- Kamerbeek, J. C. "The Unity and Meaning of Euripides' *Heracles*." *Mnemosyne* 19 (1966): 1-16.
- Lawrence, S. E. "The God that is truly God and the Universe of Euripides." *Mnemosyne* 51 (1998) 129-46.
- Lee, K. H. "The Iris-Lyssa Scene in Euripides' *Heracles*." *Antichthon* 16 (1982): 44-53.
- Meagher, R. E. *Herakles Gone Mad: Rethinking Heroism in an Age of Endless War*. (Northampton, Mass.: Olive Grove Press, 2006).
- Mikalson, J. D. "Zeus the Father and Heracles the Son in Tragedy." *Transactions of the American Philological Association* 116 (1986): 89-98.
- Padilla, M. "The Gorgonic Archer: Danger of Sight in Euripides' *Heracles*." *Classical World* 86.1 (1992): 1-12
- Padilla, M. "Heroic Paternity in Euripides' *Heracles*." *Arethusa* 27.3 (1994): 279-302.
- Papadopoulou, T. "Herakles and Hercules: The Hero's Ambivalence in Euripides and Seneca." *Mnemosyne* 57 (2004): 257-83.
- Parry, H. "The Second Stasimon of Euripides' *Heracles* (637-700)." *American Journal of Philology* 86 (1965): 363-74.
- Pucci, P. *The Violence of Pity in Euripides' Medea* (Ithaca: Cornell University Press, 1980): 175-87.
- Silk, M. S. "Heracles and Greek Tragedy." *Greece & Rome* 32 (1985): 1-22.
- Tarkow, T. A. "The Glorification of Athens in Euripides' *Heracles*." *Helios* 5 (1977): 27-33.
- Willink, C. W. "Sleep after Labour in Euripides' *Heracles*." *Classical Quarterly* 38 (1988): 86-97.

### **Week 5: *Andromache***

#### **All read**

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### **Week 7: *Children of Herakles (Herakleidae)***

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