

**CLAS 210/310
GREEK AND ROMAN EPIC**



TRIMESTER 2 2011

11 July – 12 November 2011



Herbert James Draper, *The Golden Fleece* 1904

SCHOOL OF ART HISTORY, CLASSICS & RELIGIOUS STUDIES

VICTORIA UNIVERSITY OF WELLINGTON



**CLAS 210/310
GREEK AND ROMAN EPIC**

COURSE ORGANIZATION – 2011
11 July – 11 November 2011

COURSE PRESCRIPTION

The development of Classical Epic, from Homer to Vergil and his successors. What is distinctive about epic artistry and the connection of epic poetry to the societies that value it.

TRIMESTER DATES

Teaching dates:	11 July to 14 October 2011
Mid-trimester break:	22 August to 4 September 2011
Study week:	17 to 21 October 2011
Examination/Assessment period:	21 October to 12 November 2011

Withdrawal dates

Information on withdrawals and refunds may be found at <http://www.victoria.ac.nz/home/admisenrol/payments/withdrawalsrefunds.aspx>

COURSE AIMS

The aim of this course is to introduce students to the epic form as exemplified by Homer's *Odyssey* and then to trace its development across time and culture with Apollonius' Hellenistic *Argonautica*, the Augustan epic of Virgil's *Aeneid*, and Lucan's Neronian use of the genre in describing Caesar's success in the *Civil War*.

Along the way, significant topics include: oral and literary forms of composition; epic heroism in different ages; the cultural setting of the poems (Dark Age Greece, Alexandria, Augustan and Neronian Rome); leadership and gender.

In CLAS 310, reading supplementary to that for CLAS 210 will be required and a deeper and more extensive knowledge will be expected in the examination.

COURSE OBJECTIVES

By the completion of this course, students will have developed a basic knowledge of the hexameter metre; some familiarity with narrative types ('stories', 'fables') used in epic; awareness of the spiritual background used in the poems ('the divine') and the expected behaviour of individuals in Greek and Roman society under different conditions (guest friendship, the virtues of the warrior, the duties of a leader); knowledge of the tales and myths touched upon in the epics (aetiologies, customs and practices).

In tutorials, specific questions associated with the epic poems will be the focus of attention. These will be illustrative of general problems in dealing with Greek and Roman Epic and of understanding the attitudes to these poems by the original listeners and readers in modern times.

RELATIONSHIP BETWEEN COURSE OBJECTIVES AND ASSESSMENT

In the three assignments, students will be able to choose from a number of topics which should be answered by the application of the themes noted above. The essays are open-ended, allowing a range of possible answers, according to the concepts emphasised. The final examination will require the application of these techniques over all the epics read in the course, testing both knowledge of individual epics and epic themes. It will also test the student's ability

to apply techniques of criticism to specific portions of text (“gobbets”), indicating the themes they present and their wider significance within the epics.

COURSE ORGANISER AND LECTURER:

Prof Art Pomeroy, OK 509, Ph. 463-6781, Arthur.Pomeroy@vuw.ac.nz; available when not teaching between 10 am and 7 pm.

LECTURE TIMES AND PLACES:

Monday	3-4 pm:	LT 323
Wednesday	3-4 pm:	LT 323
Thursday	3-4 pm:	LT 323

Three Lectures per week *or* Two Lectures plus a tutorial (see Course Outline for schedule). Additional information will be available on the course Blackboard page.

The final exam will take place in the exam period at a date between 25 October and 11 November 2011. Students must be available to attend the examination at any date within the examination period.

BLACKBOARD

This course is part of the Victoria Blackboard — Online Learning system. You can access this via MyVictoria. Under My Courses, choose this course.

Information on this handout, announcements, and course materials (including powerpoint slides for lectures will be available.

Powerpoint slides for the week’s lectures will appear in the week or the weekend prior to their delivery. You may find it useful to copy these and bring them to the relevant lecture as a guide or to save you writing down key words.

TUTORS:

Hanna Mason (OK 519)
Nicole Semple (OK 502)

TUTORIAL TIMES AND PLACES

These will start in the second week of the course and will be held on most weeks in the Classics Museum (OK526). Tutorial groups will be arranged during the first week of the course. **You must sign up for a tutorial on Scubed.** You can do this from after the first lecture in Week 1 until Sunday evening (17th July). After that you must see Hannah in OK508 if you need to make a change. To sign onto Scubed, please go to <http://signups.victoria.ac.nz> Any problems or questions, please see Hannah in OK508

Students are required to attend at least four of the six tutorials.

The tutors can be contacted during their office hours (TBA) on the Fifth Floor of the Old Kirk Building.

ASSESSMENT:

Internal (50%)		
	One writing assignment on the <i>Odyssey</i> , to be submitted by <i>Friday 12 August</i>	10%
	One writing assignment on the <i>Argonautica</i> or <i>Aeneid</i> , to be submitted by <i>Friday 30 September</i>	20%
	One internally assessed essay, to be submitted by <i>Friday 14 October</i>	20%
External (50%)		
	3 hour final Registry examination	50%

For the writing assignments, passages for textual analysis will be provided (in class and on Blackboard). The first assignment (750 words) will test your understanding of Homeric material (composition and subject matter). The second assignment (1500 words) will ask not only for an analysis of the subject matter, but placement of the material within the epic tradition. The essay (1500 words) will be on a variety of topics associated with Roman epic.

The final examination seeks to test the student's over-all knowledge of Greek and Roman Epic as established by the teaching and tutorial work in the course. The format of the examination is listed below (p.10).

The final exam will take place in the exam period at a date between 21 October and 12 November 2011. Students must be available to attend the examination at any date within the examination period.

MANDATORY COURSE REQUIREMENTS

In order to be eligible to pass this course, students will be required to submit *both writing assignments and the essay*, attend *at least 4 tutorial classes*, and complete the final examination.

The tutorial requirement can only be waived if: (i) medical certificates are produced, or (ii) other circumstances make attendance at scheduled class times impossible. In either case students should consult first with Prof Pomeroy (OK 509).

TUTORIALS:

Tutorials are considered to be an integral part of the teaching programme with much of the material covered in tutorials not being covered in lectures. As such they should not be taken lightly as "optional extras". The tutorial programme is designed to provide the opportunity for the discussion of specific topics and problems in some depth and to provide for small group study and analysis of primary source material.

Tutorials will be held every second week.

On these weeks there will be no Thursday lecture.

Students are required to attend at least *four* of six tutorials during the course.

Attendance in tutorials will be monitored. Your tutor will record attendance and expect participation in the tutorials. If there are special circumstances why you failed to attend tutorials you must consult the course organizer to arrange for alternative work to be undertaken.

WORKLOAD

Students should expect to spend on average twelve hours per week on this course: two hours preparing for each lecture (three to four hours preparing for tutorials), three hours a week attending lectures and tutorials, and seven hours a week in general reading, revision, and essay preparation. The workload may not be spread evenly throughout the period from first lecture to final examination.

WRITING ASSIGNMENTS/ESSAY:

Submission: writing assignments and essays should be deposited in the Assignments Box, outside OK 508.

It is recommended that students produce *typed* work, for the mental health of the markers.

Assignments should **NOT** be placed in lecturers' or tutors' pigeonholes, or under people's doors!

Extensions: extensions for written work will be granted, where circumstances warrant them, only if permission is first sought, BEFORE THE DUE DATE, from Prof Pomeroy (ext. 6781) OK 509. Office hours: generally 10 am - 7 pm, Mon-Fri.

Extensions are usually only granted for illness (on production of a medical certificate) or for family bereavement (where production of evidence may be required). Students should note the granting of an extension and its date on their written work to avoid the possibility of being penalised for late submission.

Late submissions: Assignments submitted after the due date or the date of an approved extension will be penalised. A half mark may be deducted for each day (including weekends) or part thereof that the assignment is overdue. Late

assignments may also be awarded a grade only, without comments, and there is no guarantee that late assignments will be handed back before the final examination.

Under NO circumstances can any written work for CLAS 210/310 be accepted after 24 October.

Work that exceeds the word limit may, at the marker's discretion, be marked only up to the word limit. While the word limit is a suggested maximum, it is likely that work that falls short of this limit by a substantial amount will be judged inadequate and receive a reduced mark.

Plagiarised work will not be accepted (see note below).

Return of Assignments and Essays

Generally expect to wait two weeks after the due date for marking to be completed. The second essay will be available at least 48 hours before the examination.

An announcement will be made in class and on Blackboard when material is ready to collect from the Programme Administrator, Hannah Webling, in OK 508.

TEXTS

Homer, *The Odyssey* trans. R. Fagles (Penguin, 1996)

Apollonius of Rhodes, *Jason and the Golden Fleece* trans. Richard Hunter (Oxford World's Classics, 1993)

Virgil, *The Aeneid* trans. R. Fagles (Penguin, 2006)

Lucan, *Civil War* trans. Susan Braund (Oxford World's Classics, 1992)

All undergraduate textbooks and student notes will be sold from the Memorial Theatre foyer from 4 to 22 July 2011, while postgraduate textbooks and student notes will be available from the top floor of vicbooks in the Student Union Building, Kelburn Campus. After week two of the trimester all undergraduate textbooks and student notes will be sold from vicbooks on Level 4 of the Student Union Building.

Customers can order textbooks and student notes online at www.vicbooks.co.nz or can email an order or enquiry to enquiries@vicbooks.co.nz. Books can be couriered to customers or they can be picked up from nominated collection points at each campus. Customers will be contacted when they are available. Opening hours are 8.00 am – 6.00 pm, Monday – Friday during term time (closing at 5.00 pm in the holidays). Phone: 463 5515.

NOTICES AND ADDITIONAL INFORMATION

Any additional information (e.g. on special lectures in Classics; exam schedule) will be posted on the Classics Notice Board, 5th floor, Old Kirk.

The Classics WWW page (<http://www.vuw.ac.nz/classics>) also contains useful information on this course and Classics in general.

Notices will also be posted on Blackboard.

GRADUATE ATTRIBUTES

Victoria University has defined the main graduate attributes of its students as critical and creative thinking, communication, and leadership. This course will particularly emphasize critical and creative thinking (the analysis of literary forms and subject matter), communication (the ability to express this analysis in written form), and leadership through contributing to the tutorial discussions.

WHERE TO FIND MORE DETAILED INFORMATION

Find key dates, explanations of grades and other useful information at www.victoria.ac.nz/home/study. Find out how academic progress is monitored and how enrolment can be restricted at www.victoria.ac.nz/home/study/academic-progress. Most statutes and policies are available at www.victoria.ac.nz/home/about/policy, except qualification statutes, which are available via the *Calendar* webpage at www.victoria.ac.nz/home/study/calendar.aspx (See Section C).

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Other useful information for students may be found at the website of the Assistant Vice-Chancellor (Academic), at www.victoria.ac.nz/home/about_victoria/avcademic.

ACADEMIC INTEGRITY AND PLAGIARISM

Academic integrity means that university staff and students, in their teaching and learning are expected to treat others honestly, fairly and with respect at all times. It is not acceptable to mistreat academic, intellectual or creative work that has been done by other people by representing it as your own original work.

Academic integrity is important because it is the core value on which the University's learning, teaching and research activities are based. Victoria University's reputation for academic integrity adds value to your qualification. The University defines plagiarism as presenting someone else's work as if it were your own, whether you mean to or not. 'Someone else's work' means anything that is not your own idea. Even if it is presented in your own style, you must acknowledge your sources fully and appropriately. This includes:

- Material from books, journals or any other printed source
- The work of other students or staff
- Information from the internet
- Software programs and other electronic material
- Designs and ideas
- The organisation or structuring of any such material

Find out more about plagiarism, how to avoid it and penalties, on the University's website: <http://www.victoria.ac.nz/home/study/plagiarism.aspx>

CLASS REPRESENTATIVE

A class representative will be elected at the first class. The class representative provides a channel to liaise with the course coordinator on behalf of the students. Their contact details will appear on Blackboard.

USE OF TURNITIN

Student work provided for assessment in this course may be checked for academic integrity by the electronic search engine <http://www.turnitin.com>. Turnitin is an online plagiarism prevention tool which compares submitted work with a very large database of existing material. At the discretion of the Head of School, work may be copy-typed by the School and subject to checking by Turnitin. Turnitin will retain a copy of submitted material on behalf of the University for detection of future plagiarism, but access to the full text of submissions is not made available to any other party.

LEGIBILITY

Students are expected to write clearly. Where work is deemed 'illegible' the student will be given a photocopy of the work and asked to transcribe it to an acceptable standard (preferably typed) within a specified time frame after which penalties will apply

Clas 210/310 – Greek and Roman Epic
First Writing Assignment (10%)

Due: 12 August

Length: 750-1000 words. If the maximum word limit is exceeded, the excess may not be marked and the overall grade may be reduced. Choose one of the following topics.

CLAS 210 passages

Indicate the typical epic language (use of epithets, similes, indicators of time), scene types (e.g. meeting of strangers, hospitality), and themes (e.g. the wrath of Poseidon, divine protection) and characterization (e.g. Odysseus' cunning) in any 100 lines you choose from:

Either:

- (1) *Odyssey*, Book 6;
- (2) *Odyssey*, Book 17.

Please indicate at the beginning of your assignment the lines you are commenting on. There is no need to include the full passage with your analysis.

CLAS 310 passages

Indicate the typical epic language (use of epithets, similes, indicators of time), scene types (e.g. meeting of strangers, hospitality), themes (e.g. the wrath of Poseidon, divine protection) and characterization (e.g. Odysseus' cunning) in any 100 lines you choose from:

Either:

- (1) *Odyssey*, Book 4;
- (2) *Odyssey*, Book 18.
- (3) *Odyssey*, Book 23.

Indicate what you believe is the style of the passage (e.g. romantic, parodic, high register ['heroic']) and give some indication of why you would use such a description.

Please indicate at the beginning of your assignment the lines you are commenting on. There is no need to include the full passage with your analysis.

Clas 210/310 – Greek and Roman Epic
Second Writing Assignment (20%)

Due: 30 September

Length: 1000-1500 words. If the maximum word limit is exceeded, the excess may not be marked and the overall grade may be reduced. Choose one of the following topics.

[210 students may, if they are daring, choose a 310 essay topic – please note that such essays will be graded on the same scale as 300 level.]

CLAS 210 topics

- (1) Compare and contrast Jason in Apollonius of Rhodes' epic with Homer's depiction of Odysseus as hero in the *Odyssey*.
- (2) In what ways is Dido in the *Aeneid* a direct descendant of Apollonius of Rhodes' Medea?
- (3) Sailing is a dangerous business. Compare storms and shipwrecks in the *Odyssey*, the *Argonautica*, and the *Aeneid*, indicating what this tells us about the human and divine components of the universe.

CLAS 310 topics

- (1) In what ways do Apollonius of Rhodes' *Argonautica* and Vergil's *Aeneid* show themselves as literary epics in contrast to the oral epic of Homer?
- (2) Why is learning (e.g. knowledge of mythology, tales about city foundations, and geographical information) so important to Apollonius and Vergil?
- (3) We usually think of an ending of a piece of literature as constructed to bring about closure. Do the conclusions of the *Odyssey*, the *Argonautica*, and the *Aeneid* produce satisfactory closure and if not, why are they so constructed?

**Clas 210/310 – Greek and Roman Epic
Essay (20%)**

Due: 14 October

Length: 1500-2000 words. If the maximum word limit is exceeded, the excess may not be marked and the overall grade may be reduced. Choose one of the following topics.

[210 students may, if they are daring, choose a 310 essay topic – please note that such essays will be graded on the same scale as 300 level.]

CLAS 210 topics

- (1) The hero/anti-hero: show how Lucan uses aspects of the characterizations of earlier epic heroes to depict Caesar, Pompey, and Cato in the *Civil War*.
- (2) If epic expresses the traditional masculine values of the ruling groups in the societies where they are composed or written, is there space for the feminine within this genre? [Choose examples from across the four epics we have read to support your arguments.]
- (3) If the epic poet had the duty of entertaining his audience, he would need to play with their emotions. Choosing either pathos (passages that invoke maximum audience sympathy) or fear (passages of horror and revulsion), show how the poets studied in this course sought to manipulate the emotions of their audiences and indicate the purpose of such treatment.
- (4) Characters such as Odysseus and Aeneas in part tell their own tales within the epics of which they are the heroes. What do such interludes do to establish the nature of their narrators and what is their importance for the narrative as a whole?

CLAS 310 topics

- (1) While in previous epic poetry the divine figured prominently, the Olympian gods do not appear in Lucan's *Civil War*. Suggest reasons for this and the consequences of the absence of the divine for the epic universe.
- (2) Odysseus is the first cunning hero in western epic. To what degree do the heroes in the other three epics we have read in this course show themselves as warrior heroes (the Achilles model)? What aspects of their depiction show similarities with Odysseus?
- (3) Epic is usually thought of as written in high style. Choosing passages from the works read, indicate other possible styles (e.g. comic sections) that might be incorporated and the reasons for departing from high style.
- (4) Epic poetry often portrays epic poets at work within the story (e.g. Demodocus, Orpheus, Iopas). What do their songs tell us about what the poet thinks is the nature of epic verse?

Format of Final Examination 2011

The final examination, counting for 50% of the final grade, will consist of two parts:

– three essays, worth 10 marks each, chosen from two sections. Section A is a list of topics on individual poems; Section B is questions general themes (approx. 10 questions in each). One essay must be chosen from each section, and a third from either.

– four gobbets, worth 5 marks each. Passages for comment will be drawn from the four epic texts. Students must comment on four passages out of twelve. This is very similar to the work undertaken in the first two written exercises.

The 300 level examination will be more difficult than that at 200 level.

Note: students must obtain a mark of at least 40% on the final examination, exclusive of their internal essay marks, in order to pass the course.

**Clas 210/310: Greek and Roman Epic
Lecture and Tutorial Schedule 2011**

[N.B. On weeks that have a tutorial, there will be no Thursday lecture.]

Week 1

Read: *Odyssey* 1-4

M July 11

W July 13

Th July 14

Introduction: the Idea of Epic

Oral composition and the epic

Telemachos Comes of Age

Week 2

Read: *Odyssey*: 5-8

M July 18

Read: *Odyssey* 9-12

W July 20

Hospitality (*xenia*)

Odysseus' Wanderings

Tutorial # 1

Week 3

Read: *Odyssey* 13-18

M July 25

Read: *Odyssey* 19-22

W July 27

Read: *Odyssey* 23-24

Th July 28

The Disguised Hero

Penelope

The End of the *Odyssey*?

Week 4:

M August 1

W August 3

Odysseus "of many turns" (*polytropos*)

The Gods, Justice, and Morality

Tutorial #2

Week 5:

Read: *Argonautica* 1-2

M August 8

W August 10

Th August 11

The Hellenistic Aesthetic

Myth and Narrative in the *Argonautica*

Time and Travel in the *Argonautica*

Week 6:

Read *Argonautica* 3-4

M 15 August 15

W 17 August 17

Medea in Love

Apollonius' *Odyssey*

Tutorial #3

Mid-semester break (August 22 – September 4)

Week 7:Read: *Aeneid* 1-4M September 5
W September 7
Th September 8Roman Epic and Augustan Poetry
Homelessness: Fall of Troy and Aeneas' Wanderings
Dido and Aeneas**Week 8:**Read: *Aeneid* 5-6M September 12
W September 14Shedding the Past (*Aeneid* 5)
The Underworld and the Future

Tutorial #4

Week 9:Read: *Aeneid* 7-10M September 19
W September 21
Th September 22Primitive Italy
The Shield of Aeneas
Turnus and War**Week 10:**Read: *Aeneid* 11-12M September 26
W September 28Aeneid 11: History and Poetry
Aeneid 12: A Bloodstained Peace

Tutorial #5

Week 11:Read: *Civil War* 1-3

M October 3

Civil War and Rome

Read: *Civil War* 4-6W 3 October
Th 5 OctoberLucan and Vergil
Caesar as Hero**Week 12:**Read: *Civil War* 7-10M October 10
W October 12Pompey and Cato
Epic as Genre

Tutorial #6

Select Bibliography

The following is a select bibliography of studies relevant to this course. Further bibliography is available on-line in searchable databases:

L'Année Philologique: <http://www.annee-philologique.com/aph/>
 JSTOR <http://www.jstor.org/>
 Project Muse <http://muse.jhu.edu/>

For the latest bibliography, see

TOCS-IN <http://www.chass.utoronto.ca/cgi-bin/amphoras/tocfind>
 Gnomon online: <http://www.gnomon.ku-eichstaett.de/Gnomon/en/Gnomon.html>

Key: CR = Closed Reserve; PCR = Periodicals Closed Reserve; 3D = 3 day loan

1. GENERAL WORKS ON EPIC

- Beye, C. R. (2006) *Ancient Epic Poetry: Homer, Apollonius, Virgil* 2nd ed. (Wauconda, IL: Bolchazy-Carducci).
 3D Foley, J. M. ed. (2005) *A Companion to Ancient Epic* (Malden Mass.: Blackwell).
 Hainsworth, J. B. (1991) *The Idea of Epic* (Berkeley: University of California Press).
 3D Toohey, P. (1992) *Reading Epic: An Introduction to the Ancient Narratives* (London: Routledge).

2. HOMER (GENERAL)

- 3D Bloom, H. (ed.) *Homer. Modern Critical Views*. (New York: Chelsea House, 1986).
 Bowra, C.M. *Homer* (New York: Scribner, 1972).
 Bremer, J. M. et al. (eds). *Homer, Beyond Oral Poetry: Recent Trends in Homeric Interpretation* (Amsterdam: Gruner, 1987).
 3D Camps, W.A. *An Introduction to Homer* (Oxford: Oxford University Press, 1980).
 3D Dodds, E.R. *The Greeks and the Irrational* (Berkeley: University of Californian Press, 1951). Chs 1 & 2 on personal and divine responsibility in Homer.
 3D Emlyn-Jones, C., L. Hardwick, J. Purkis (eds) *Homer: Readings and Images* (London: Duckworth, 1992). Essays 1, 3 and 15 address general issues about reading Homer; essays on more specific issues are referred to by author in appropriate part of bibliography.
 3D Fowler, R. (ed.) *The Cambridge Companion to Homer* (Cambridge: Cambridge University Press, 2004).
 3D Griffin, J. *Homer* (Oxford: Oxford University Press, 1980).
 3D Griffin, J. *Homer on Life and Death* (Oxford: Oxford University Press, 1980).
 3D Lord, A.B. *The Singer of Tales* (Cambridge, Mass.: Harvard University Press, 2001).
 Louden, B. (1954) *Homer's Odyssey and the Near East* (Cambridge: Cambridge University Press)
 Morris, I. and B. Powell eds. *A New Companion to Homer*. Mnemosyne Supplement 163 (Leiden: Brill, 1996).
 Nagy, G. (2009) *Homer the Classic* (Washington, D.C.: Centre for Hellenic Studies).
 Rutherford, R. *Homer* (Greece and Rome New Surveys in the Classics, 1996).
 3D Trypanis, C.A. *The Homeric Epics*. W. Phelps trans. (Warminster: Aris & Philips, 1977).
 Van Nortwick, T. *The Unknown Odysseus: alternate worlds in Homer's Odyssey* (Ann Arbor: University of Michigan).
 Van Wees, H. *Status Warriors: War, Violence and Society in Homer and History* (Amsterdam: Gieben, 1992). Ch. 3 on gift exchange
 3D Vivante, P. *Homer* (New Haven: Yale University Press, 1985).
 Wace, A.J.B. & F.H. Stubbings (eds) *A Companion to Homer* (London: MacMillan, 1962).
 Yamagata, N. *Homeric Morality*. Mnemosyne Supplement 131 (Leiden: Brill, 1993).

3. THE ODYSSEY

- 3D Doherty, L. (2009) *Oxford Readings in Classical Studies. Homer's Odyssey* (Oxford: Oxford University Press).
- Ahl, F. and H. Roisman. *The Odyssey Re-Formed* (Ithaca: Cornell University Press, 1996).
- 3D Austin, N. *Archery at the Dark of the Moon* (Berkeley: University of California, 1975).
- 3D Bloom, H. (ed.) *Homer's The Odyssey 1988—7 critical essays* (New York: Chelsea House, 1988).
- 3D Carpenter, R. *Folktale, Fiction, and Saga in the Homeric Epics* (Berkeley: University of California Press, 1946).
- 3D Clarke, H.W. *The Art of the Odyssey* (Englewood Cliffs, NJ: Prentice Hall, 1967).
- 3D Clay, J.S. *The Wrath of Athena: Gods and Men in the Odyssey* (Princeton: Princeton University Press, 1983).
- Cohen, B. *The Distaff Side: Representing the Female in Homer's Odyssey* (Oxford: Oxford University Press, 1995).
- Crane, G. *Calypso: Backgrounds and Conventions of the Odyssey* (Frankfurt am Main, 1988). Mainly about Circe and the Nekyia.
- Detienne M. & J-P Vernant. *Cunning Intelligence in Greek Culture and Society* J.Lloyd trans. (Hassocks, Eng.: Harvester Press, 1978).
- 3D Dimock, G. *The Unity of the Odyssey* (Amherst, Mass.: University of Massachusetts Press, 1989).
- Doherty, L. *Siren Songs: Gender, Audience, and Narrators in the Odyssey* (Ann Arbor: University of Michigan Press, 1995).
- Dougherty, C. *The Raft of Odysseus: The Ethnographic Imagination of Homer's Odyssey* (New York: Oxford University Press, 2001).
- 3D Felson-Rubin, N. *Regarding Penelope* (Princeton: Princeton University Press, 1994). Also available in 1997 reprint from Oklahoma University Press.
- Felson-Rubin, N. "Penelope's Perspective: Character from Plot" in J.M. Bremer et al. (eds) *Homer: Beyond Oral Poetry* 1987.
- Fenik, B. *Studies in the Odyssey*. Hermes Einzelschriften Heft 30 (Wiesbaden: Franz Steiner, 1974).
- 3D Finley, M.I. *The World of Odysseus* (Hammondsworth, Eng.: Penguin, 1965, 2nd edition).
- 3D Finley, J. *Homer's Odyssey* (Cambridge, Mass.: Harvard University Press, 1978).
- 3D Frame, D. *The Myth of Return in Early Greek Epic* (New Haven: Yale, 1978).
- Goldhill, S. *The Poet's Voice* (Cambridge: Cambridge University Press, 1991).
- 3D Griffin, J. *Homer: The Odyssey* (New York: Cambridge University Press, 1987).
- 3D Jones, P. *Homer's Odyssey, a Companion to the English Translation of Richmond Lattimore* (Bristol: Bristol Classical Press, 1988).
- Jong, I. de. *A Narratological Commentary on the Odyssey* (New York: Oxford University Press).
- 3D Katz, M. *Penelope's Renown* (Princeton: Princeton University Press, 1991).
- Lloyd-Jones, H. *The Justice of Zeus* (Berkeley: University of California Press, 2d ed. 1983) esp. Ch. II.
- Louden, B. *Odyssey: Structure, Narration, and Meaning* (Baltimore: Johns Hopkins University Press, 1999).
- Malkin, I. *The Returns of Odysseus: Colonization and Ethnicity* (Berkeley: University of California Press, 1998).
- Morrison, J. V. *A Companion to Homer's Odyssey* (Wesport CT: Greenwood Press, 2003).
- Murnaghan, S. *Disguise and Recognition in the Odyssey* (Princeton: Princeton University Press, 1987).
- Olson, S. D. *Blood and Iron: Story and Storytelling in Homer's Odyssey* (Leiden: Brill, 1995).
- 3D Page, D. *Folktales in the Odyssey* (Cambridge, Mass.: Harvard University Press).
- Page, D. *The Homeric Odyssey* (Wesport, Conn.: Greenwood Press, 1976).
- Peradotto, J. *Man in the Middle Voice* (Princeton: Princeton University Press, 1990).
- Pucci, P. *Odysseus Polutropos* (Ithaca: Cornell University Press 1987).
- Pratt, L. *Lying and Poetry from Homer to Pindar* (Ann Arbor: University of Michigan Press, 1993).
- 3D Reece, S. *The Stranger's Welcome: Oral Theory and the Aesthetics of the Homeric Hospitality Scene* (Ann Arbor: University of Michigan Press, 1993).
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PERIODICAL ARTICLES ON THE ODYSSEY

AJP American Journal of Philology

CW Classical World

G&R Greece and Rome

HSCP Harvard Studies in Classical Philology

JHS Journal of Hellenic Studies

TAPA Transactions of the American Philological Society

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OTHER VERSIONS

There are audiobooks of the *Odyssey* (Mandelbaum's translation read by Derek Jacoby), *Argonautica* (Peter Green's translation read by Juliet Stevenson), *Aeneid* (Fagles translation read by Simon Callow).

The *Odyssey* is readily available as a film in the 1954 Kirk Douglas version and the 1997 HBO Armand Assante version.

Jason and the Argonauts (1963) remains a classic; there is a 2000 tv remake.

Franco Rossi made two remarkable television series of the *Odyssey* (*Odissea* [1968]) and the *Aeneid* (*Eneide* [1971]), selections of which can be seen on YouTube.

There are also various operatic adaptations, including Monteverdi's *Il Ritorno d' Ulysse in patria* and Purcell's *Dido and Aeneas*.

Ismail Kadare's *File on H.* (1981; English translation 1997) is an imaginative retelling of the work of Parry and Lord by the great Albanian novelist.

Margaret Atwood's *Penelopiad* (2005: Canongate) and Ursula le Guin's *Lavinia* (2008: Houghton Mifflin) are re-imaginings of the *Odyssey* and *Aeneid* from a female point of view. Le Guin is interviewed by Kim Hill at [http://static.radionz.net.nz/assets/audio_item/0009/2008494/sat-20090718-1110-Ursula Le Guin Virgil, fantasy and feminism-m048.asx](http://static.radionz.net.nz/assets/audio_item/0009/2008494/sat-20090718-1110-Ursula%20Le%20Guin%20Virgil,%20fantasy%20and%20feminism-m048.asx)

Tutorial One

Epic Forms

Homeric Epithets

(1) Construct your avatar, the blues singer, from the following formula:

- (a) name of disability
- (b) name of fruit
- (c) name of American President

(2) Find ten descriptions of characters in Book One of the *Odyssey* (e.g. sparkling-eyed Athena; Olympian Zeus).

What aspects of the person described are emphasized? What is the result if someone does not have a name?

(3) Compose your own epithet to go with the lecturer or some readily identifiable public personality.

(4) Compose a Homeric sentence that uses this description on the basis of an action in the *Odyssey* (indicate the Homeric parallel, e.g. Od. 7.177= 7.210 F.).

Homeric Actions

Homeric figures often act in ‘typical fashion’ – for instance, Apollo at the start of the *Iliad* moves ‘like night’ (i.e. invisibly coming over the Greek camp) before he brings the plague on the Greek camp.

Find five descriptions of such similes in the first books of the *Odyssey*. What aspects of the action are being emphasized?

Homeric Scenes - Hospitality

Xenia is vitally important in the *Odyssey* as a social protocol that reveals the moral character of a person. As the suitors themselves say after Antinoos strikes Odysseus the beggar in the megaron, “For the gods do take on all sorts of transformations, appearing as strangers from elsewhere, and thus they range at large through the cities, watching to see which men keep the laws, and which are violent.” (*Odyssey* 17. 485-87 = pp.369-70 F.). Let’s consider *xenia* both as a feature of Homeric composition and narrative, a “typical scene,” and as a social institution.

Read the hospitality scene between Telemachos and Athene (in the form of Mentos) in *Odyssey* 1.96-324 (pp.81-88), and compare it with a deviant version of the pattern, the Polyphemos episode in the *Odyssey* 9.105-542 (pp.214-228).

1. Starting from 9.177 (p. 217, “With that I boarded my ship ...”), when Odysseus and a select band set off, try to identify the elements of the “hospitality pattern” as set out below in “Hospitality in Ithaka”.

2. How does Polyphemos rate as a host? How do Odysseus and his men rate as guests? To what extent do both characters adhere to the protocols of the guesthost relationship? How does Telemachos rate as host? How do Mentos/Athene and the suitors rate as guests?

3. Consider what these realizations of the pattern tell us about Homeric values. How do the respective scenes represent versions of moral order and chaos, civilization and savagery?

Hospitality in Ithaka

Sequence of motifs: Athene visits Telemachos, 1.102-318 (+ expansions) (pp.81-88 F.)

1. Guest sets off 102 (p. 81)

2. Guest arrives 103-5; + disguised as Mentos

3. Guest finds someone (+ companions) 109-12 suitors playing; heralds, etc. + serving wine etc.

4. Host welcomes guest

(a) guest stands in doorway (103)

(b) host sees guest 113-8; + Telemachos’ daydream: despondent, he imagines his father returns and forces the suitors to scatter to their homes.

(c) host stands up 119-20; Tel. approaches and feels indignation because his guest stands unattended for so long.

(d) host takes guest by the hand/greets 121-4; + takes “Mentos”’ spear (note that the greeting specifies meal before business)

(e) host leads guest in 125-9; + puts spear in rack.

(f) host seats guest 130-5; + seats himself, apart from the Suitors, fearing that their behaviour will make the guest uneasy; + handwashing. (p. 82)

(g) host gives guest food and drink 136-43 and 144-55.

(Parallel hospitality scene: the Suitors enter, take seats, wash hands, get served food and wine, satisfy their desire and then turn to song and dance; Phemios sings at the feast under compulsion.)

5. Conversation 156-305 (pp.82-87 F.) Tel. comments on the Suitors’ misbehaviour and his father’s horrible death; then he asks the identity of his guest; “Mentos” identifies himself as a guest friend and reveals that Od. is alive; he notes the resemblance of Od. and Tel., and the arrogance of the suitors, and envisions Od.’s return and vengeance. Then he advises Tel. to consider how he will drive the Suitors from his palace and sets him on a course of action.

6. Bed —

7. Bath 309 Tel. offers, “Mentos” refuses

8. Gift-giving 311-13 Tel. offers a gift, “Mentos” says he’ll pick it up next visit.

9. Departure 319-24.

This scene offers the basic ingredients of hospitality, but it is not a blueprint. Individual circumstances influence the exact details and ordering of events. (Schema adapted from W. Arend 1933, *Die typischen Szenen bei Homer*, [Typical Scenes in Homer].)

Other Examples of Hospitality Scenes

- 2.413-3.403 (pp.106-123 F.): Telemachos visits Nestor.
- 3.495-4.624 (pp.123-144 F.): Telemachos visits Menelaos (see 15.1-181 for gift-giving and departure; and note that Menelaos tells of Agamemnon's nostos and the hospitality he receives at Aigisthos' house).
- 5.50-148 (pp.154-157 F.): Hermes visits Kalypso
- 6.127-250 (pp.172-178 F.): Odysseus meets Nausikaa — includes supplication scene
- 7.14-13.124 (pp. 180-289 F.): Odysseus visits Alkinoos
- 9.91-100 (p. 214 F.): visit to Lotos eaters
- 9.105-542 (pp.214-229 F.) visit to Polyphemos
- 10.1-27 (pp. 230-232 F.) first visit to Aiolos; 10.56-76 (pp. 232 F.) second visit to Aiolos
- 10.80-132 (pp. 233-4 F.): visit to Laistrygonians
- 10.133-550 (pp.234-248 F.): visit to Kirke
- 14.1-522 (pp. 301-318): Odysseus visits Eumaios
- 17.185-573 (pp. 362-374): Odysseus visits his own home.

Tutorial 2 Penelope

Penelope is the most enigmatic and controversial figure in the *Odyssey*. The purpose of this tutorial is to consider Penelope as a woman, wife, mother, object of the suitors' affections, and heroine. To what extent is it true to say that Penelope is a female version of Odysseus or, inversely, that Odysseus is a masculine version of Penelope? How can we understand the reunion of Odysseus and Penelope within the context of gender relations as depicted in the poem. Compare, in this regard, households that have no men, such as Kalypso's or Kirke's, and households such as those of Alkinoos/Arete and Menelaos/Helen. Does the *Odyssey* define the pairing of Odysseus and Penelope as a mean between extremes?

Reread the passages below and ask the following questions: (1) How does the poem characterize Penelope as a female, both in herself and in relation to other female characters such as Helen and Klytemnestra? (2) What is the nature of Penelope's relations with Telemachos? (3) How does Penelope relate to the suitors? (4) What is the nature of Penelope's *mêtis* and how does the poem establish "like-mindedness" (*homophrosynê*) with Odysseus?

Here is the register of relevant passages.

- 1.325-364 (Penelope/Telemachos) (pp. 88-89 F.).
- 2.85-145, 194-207, 361-76 (Suitors' and Telemachos' views of Penelope) (pp. 95-99, 104 F.).
- 4.675-841 (Penelope learns of Telemachos' journey and the suitors' plot to kill him) (pp. 146-151 F.).
- 5.200-24 (Kalypso vs. Penelope) (p. 159 F.).
- 6.175-85 (*homophrosynê* as ideal between husband and wife) (p. 174 F.).
- 8.266-369 (Hephaistos, Ares, Aphrodite) (pp. 200-3 F.).
- 11.150-224, 385-464 (Antikleia and Agamemnon in the Underworld) (pp. 254-6; 262-4 F.).
- 13.375-81 (Athene on Penelope's ambivalence) (p. 298-9).
- 15.10-42, 154-81 (Athene informs Telemachos that Penelope is on the verge of marrying Eurymachos) (pp. 319-20; 324-5 F.).
- 16.30-39, 409-51 (Telemachos asks whether his mother has married; Penelope upbraids Antinoos) (pp. 339, 351-2 F.).
- 17.36-60, 99-165, 492-588 (Penelope greets Telemachos, learns of his travels, hears Theoklymenos' prophecy, upbraids the suitors for striking her guest, and invites the abused guest to a private conversation) (pp. 355-9, 370-3 F.).
- 18.158-303 (Penelope appears before the suitors to solicit gifts) (pp. 381-5 F.).
- 19.53-360, 476-604 (Penelope's encounter with Odysseus/Aithon) (pp. 392-402, 405-9 F.).
- 20.54-94, 122-43 (Penelope yearns for death after dreaming that she lies beside Odysseus; Odysseus senses that Penelope has recognized him) (pp. 412-3, 414 F.).
- 21.1-79, 269-358 (Penelope gets bow from chamber, starts contest, claims she will not marry the old beggar if he strings the bow) (pp. 424-7, 432-5 F.).
- 23.1-372 (Penelope's response to the death of the suitors and ultimate recognition of husband) (pp. 455-467 F.).
- 24.120-204 (Amphimedon's retelling of the suitors' deaths to Agamemnon in the underworld) (pp. 471-4 F.).

Tutorial 3 The Epic Leader

One of the difficulties in appreciating the *Argonautica* is that the 'hero' appears to be less than heroic.

First, consider Odysseus' role as a leader in the *Odyssey*. How successful is he in leading his men back from Troy to Ithaca? What problems does he face and what excuses does he make when things don't go well? How does he display leadership when he returns to Ithaca? [Make a list of such examples!]

Who are the other heroes assembled to help Jason? Why do they participate in the expedition? Do any of them show leadership qualities? [Here's your chance to practice your Victoria graduate attributes of critical and creative thinking and leadership!] Cf. Heracles' refusal of leadership (p. 11); Idas' attitude to Jason (pp. 14, 79); Jason's planning or lack of it (pp. 14, 56, 70, 77-8; 106-8, 129). How well does Jason stand up in action (pp. 93-98; 101-3; 109-111)? Cf. Jason and the Argonauts faced by Talos (pp. 137-8) with Odysseus' exploits in Polyphemus' cave. Who returns home with greater spoils and reputation?

Who is the greater sex symbol, Odysseus or Jason? Cf. Odysseus' exploits with Calypso and Circe (and attractiveness to Nausicaa), with Jason's exploits with Hypsipyle (p. 20-25) and Medea. What does Hera see in him (pp. 66-68; 116-8; cf. Athena's protection of Odysseus)?

Tutorial 4 Dido and Medea

This tutorial examines perhaps the most interesting character in the *Aeneid*, Dido, in relation to her literary model and predecessor, Apollonius' Medea. Servius, a late Imperial commentator on Vergil declared that "*Aeneid* 4 is translated from Apollonius of Rhodes' *Argonautica* 3, which is on Medea being in love."

To what extent is Servius' critical judgment accurate? How does Vergil differentiate Dido from Medea? Did Vergil understand the effect of love (or lust) on the soul or is his depiction of Dido in love strictly a literary creation, derived from literary sources, such as Apollonius' portrayal of Medea? What other characters does Dido invoke or bring to mind from other epics and myths?

Reread the passages about Dido:

A 1.494-755—Dido, an introduction (Fagles, pp. 64-73)

A 4—Dido in love, a tragedy (F.127-152)

A 6.450-476—Dido in the Underworld (F.197-8)

Pay close attention to Vergil's similes:

A 1.498-506 —Dido as Diana (F. 64)

A 4.68-73 —Dido as a doe or hind wounded in a Cretan wood (F. 129-130)

A 4.141-150 —Aeneas as Apollo (F. 132)

A 4.300-303 —Dido as a Maenad or Bacchante (F. 137-8)

A 4.441-449 —Aeneas like an oak in a storm (F. 143)

A 4.529-552 —Dido's nightmares featuring Aeneas (F. 146)

A 6.451-455 —Aeneas sees Dido among the shades as one who sees the young moon rising (F. 197)

Begin your comparison of Dido to Medea with the similes, but also consider the general situation, intervention of deities, and order of events. Dido's own story is contained within the *Aeneid*, but what are its more forward-reaching consequences? Medea's story, on the other hand, is not contained within the *Argonautica*. How do later events in each story reflect the course of love experienced by Dido and Medea, respectively?

Reread and compare immediately relevant similes and passages from the *Argonautica*:

1.307-311—Jason as Apollo (Hunter, 10)

3.291-298—fire of love in Medea like a smoldering fire (Hunter, 72-3)

3.656-664—Medea like a bride lamenting the death of her groom (Hunter, 81)

3.756-760—Medea's heart flickering like reflected sunlight (Hunter, 84)

3.876-886—Medea like Artemis (Hunter, 86)

4.11-13—Medea trembles like a hunted fawn caught in a thicket (Hunter, 99)

4.40-42—Medea leaves her home like a wealthy captive in war (Hunter, 99)

4.1060-1067—Medea grieves like a working woman alone with orphans (Hunter, 123)

3; 4.1-506, 557-1200 (Hunter, 3; 4.99-110, 112-126)

For fun, consider this definition of Dido as a trope from the tvtropes.org Aeneid page:

Yandere: Dido

“What's that, sweetie? You don't know what a yandere is? Well, I'll make this page, just for you, then.

The word "yandere", a term that blossomed in moe fandom, refers to a character who is crazy about someone else. Literally. Despite the anime-inspired name, this type of character is much, much older than that, as one of the earliest examples is Medea of Greek Myth. Talk about a desperate housewife!

The character almost always appears perfectly cute and harmless on the surface... but underneath they may be a *teensy* bit obsessive, controlling, and sometimes just plain insane! Hee-hee! Woe to anyone who happens to be the object of their often genuine affection. Even more pity should be saved for anyone who gets in the way - the psycho-obsessive is amazingly unwilling to put up with any rivals (but the rivals had it coming). There could be a long mental instability, else the girls have always been just a little "off". Could be the product of Break the Cutie. Often eventually goes off the deep end and becomes an Ax Crazy Girl with Psycho Weapon, and that's just fun!"



She'd do anything for love. *Anything.*

Whoops. Lets not mention Hannibal.

Here's Purcell's 'Dido's Lament' – what's the difference from Vergil?

When I am laid, am laid in earth, may my wrongs create
No trouble, no trouble in, in thy breast.
When I am laid, am laid in earth, may my wrongs create
No trouble, no trouble in, in thy breast.
Remember me, remember me, but ah!
Forget my fate.
Remember me, but ah!
Forget my fate.
Remember me, remember me, but ah!
Forget my fate.
Remember me, but ah!
Forget my fate.

(Lots of versions of this, including Jeff Buckley, Mary Coughlan, Alison Moyet, Hayley Westenra etc.)

Tutorial 5 Interventions in *Aeneid* 7-12

This tutorial explores two essential features of epic narrative. It first asks you to consider the intervention of gods and other divine forces into the narrative.

How do such interventions shape the plot and reveal larger forces struggling to affect and bring about its outcome? What do they tell us about Vergil's narrative technique and his use of the Epic tradition?

It then asks you to examine Vergil's statements in his own voice. How do such statements betray the poet's attitudes toward his subject and characters and hence influence the reader? What kind of presence does Vergil establish in his poem? What effect does it have on your reading of the poem? Does the epic poet have a characteristic voice, or does each poet establish his own unique presence in his poetry?

Jove:

- 7.141-3: responds to Aeneas' prayers (F. 218)
- 9.630-631: responds to Ascanius' prayer (F. 287)
- 9.803-5: orders Iris to order Juno to get Turnus out of the Trojan walls (F. 292)
- 10.1-117: Jove's order: "The effort each man makes will bring him luck or trouble," at Council of the Gods in which Jove, Venus, and Juno speak (F. 293-297)
- 10.464-473: Hercules-Jove at death of Pallas (F. 309)
- 10.606-632: Jove allows Juno to spare Turnus (F. 313-4)
- 11.725-8: rouses Tarchon to battle, leads to the death of Camilla (F. 348-9)
- 12.725-7: weighs fates of Turnus and Aeneas (F. 379)
- 12.791-842: 1st decisive intervention, but yields to Juno in this respect: the Trojans will adopt Italian language and culture (F. 381-3)
- 12.843-868 Jove sends his Fury to the battlefield; Turnus goes cold with terror, Juturna, reluctantly, departs (F. 383-4)

Cybele=Berecynthian Mother:

- 9.76-106: petitions Jove to save timbers of Aeneas' ship; Jove swears he will transform them into Nymphs (F. 269)
- 10.215-259: Nymphs-ships bear news of war to Aeneas and give tactical advice (F. 300-2)

Venus:

- 8.370-453, 8.608-731: Aeneas' divine arms (F. pp. 255-6, 261-5)
- 12.411-422: brings Dittany from Crete to heal Aeneas' wound (F. 369)
- 12.554-6: puts it in Aeneas' head to assault and sack Latium (F.373)
- 12.786-6: retrieves Aeneas' spear from the root of the wild olive trunk (F.)

Tiber:

- 8.31-96: white sow; river's favour for last journey (F. 242-4)

Apollo:

- 9.638-58: encourages and restrains Ascanius (F. 287)
- 11.794-8: grants 1/2 of Arruns' prayer to kill Camilla and to return home safely (F. 351)

Juno-Allecto:

7.296-640: infuses Amata, Turnus, Ascanius, Latins with various forms of madness (F. 223-34)

Juno-Iris: 9.1-24: sends Turnus on the attack (F.266-7)

Juno: 10.606-88: makes figment of Aeneas, Turnus chases it onto ship and is carried away from the battle; Turnus contemplates suicide or swimming back to scene of battle; Juno restrains him and sends him home (F. 313-6)

Juno-Juturna:

12.216-37: Juturna as Camers: brings out Latin dissatisfaction with duel and terms of peace (F. 362-3)

12.244-56: Juturna produces omen of eagle and swans that encourages Latins (F. 363)

12.311-23: Aeneas wounded (F. 365-6)

12.468-480: Juturna takes the reins of Turnus' chariot and keeps him from Aeneas (F. 370-1)

12.650-696: Turnus discovers his charioteer is Juturna, decides to return to city and fight Aeneas (F. 376-7)

12.783-5: Juturna brings sword Vulcan made for Daunus to Turnus (F. 381)

Diana-Opis:

11.532-835: Camilla's story and fate (F. 339-52)

11.836-67 Opis kills Arruns, Camilla's killer (F.352-3)

Vergil the Poet:

7.37-45: Invocation of Erato (F. 214)

7.641-6: catalogue of Italians (F. 234)

9.77-9: salvation of Trojan ships (F. 269)

9.446-9: apostrophe to Nisus and Euryalus (F. 281)

9.525-8: Turnus' slaughter (F. 283)

10.163-5: catalogue of Aeneas' forces (F. 299)

10.500-5: apostrophe after Turnus kills Pallas (F. 310)

10.791-3: death of Lausus (F. 319-20)

11.664-5: Camilla's aristeia (F. 346)

12.503-4: the finale of the poem: "Did it please you so, great Jove, to see the world at war, the peoples clash that would later live in everlasting peace?" (F. 371-2 Note the shift from 1.11 (F. 47) where Vergil's concern is particularly with Juno's wrath.

Rumour:

cf. 4.173-197: for the description of this goddess (F.)

7.81-106 Faunus' oracle (F.)

7.157-9: Trojans build walls here (F.)

9.473-6: death of Euryalus reaches mother (F.)

cf. Pallas' death (F.)

Tutorial 6 Typical and Untypical Battle Scenes

(1) The felling of the Massylian grove, the attack on the walls, and the battle scene in the harbor (Lucan 3.399-762).

(2) Scaeva's aristeia (6.118-262).

(3) The battle of Pharsalia (7.151-872).

Everyone loves the slicing and dicing bits. The aim of this tutorial is to look at the fighting in Lucan's *Civil War* and contrast it with the descriptions in the previous epics we have read.

Compare *Odyssey* 22; the Argonauts against the Doliones (Hunter pp.27-8) and the Bebrycians (Hunter pp. 36-9); Nisus and Euryalus (*Aen.* 9, Fagles pp. 273-283) and Camilla (*Aen.* 11, Fagles pp. 341-53).

What are the reasons for these people going to war ('What are we fighting for? Absolutely nothing!')? Who gets to fight it out with who? What sort of wounds are inflicted? Is there a bunch of talking ('Shoot. Don't talk!'). Does everyone fight honourably? Are all deaths noble deaths?

Compare Lucan – do Truth and Justice win the day? What's more exciting, the result or the hits taken along the way? Compare Scaeva with earlier heroes – how does he differ? Aeneas and Turnus are approximately matched – is this true of Caesar and Pompey at Pharsalia? What makes for a good death in Lucan (see the death of Domitius in Book 7)?