BRIEF DESCRIPTION: A systematic study of important stories and figures of classical mythology, with emphasis on the reading and interpretation of primary Greek and Roman literary sources and, secondarily, on contributions of anthropology, religion, psychology, and feminist criticism to this study.

TEXTS: [*available at Bookstore CLS 242 shelf and also usually on Burling Reserve; most others are assumed from HUM 101 syllabus]

*Harris and Platner (hereafter, HP) Classical Mythology: Images and Insights, 4th edition
*Hesiod, Theogony, Works and Days, Shield of Heracles, trans. Athanassakis
*Sophocles, The Women of Trachis, trans. Williams and Dickerson (currently out of stock)
*Ovid, Metamorphoses, trans. Melville
*Apuleius, The Golden Ass, trans. Walsh

Genesis 4, 6-9, 11 (hand-out; Genesis 1-3 included in HP)

Homer, *Iliad*, trans. Lattimore, Lombardo, or ...; *Odyssey*, trans. Fitzgerald, Fagles, or ...

Greek Tragedies (=GT) 1,2,3 or Aeschylus I (A1), Sophocles I (S1), and Euripides I or V (E1,5)

[These Greene/Lattimore (Chicago) editions will be used for the following plays:

Aeschylus: Agamemnon (GT1/A1), Libation Bearers (GT2/A1), Eumenides (GT3/A1), Prometheus Bound (GT 1);

Sophocles: Oedipus the King (GT1/S1), Oedipus at Colonus (GT3/S1), Antigone (GT1/S1)

Euripides: The Trojan Women (GT2), Bacchae (GT3/E5), Alcestis (GT3), Hippolytus (GT1/E1), Electra (GT2)]

Other Euripidean tragedies to be read in HP (Medea and possibly Bacchae) or on Burling reserve (Helen)

Burling and/or Course Reserve: articles/chapters from secondary sources and other supplements

VIDEO SUPPLEMENTS:

CD-ROM and Videodisc: Perseus (a multimedia interactive database for the study of ancient Greek civilization—includes texts, maps, site plans, overview of Greek history, short articles and glossary entries on selected topics, and full-color images of art objects). Perseus is also available through link on course web site—as are many other useful resources.


Aeschylus, Oresteia: Agamemnon, Choephoroi, Eumenides

Sophocles, The Theban Plays: Oedipus the King, Oedipus at Colonus, Antigone

Euripides, The Trojan Women, Medea, Iphigenia at Aulis

(Classics Cluster) "Pandora's Box: the Roles of Women in Ancient Greece"; "The Greek Temple"; "The Ancient Olympics: Athletes, Games, and Heroes"; "Achilles in Vietnam"
**Note:** Readings/videos designated 'suggested' are optional sources for further investigation. These are not regular class assignments and will not normally be discussed, or even mentioned, in class. They may prove useful for research topics or serve to enrich your understanding or provide different perspectives for a myth or topic you find particularly interesting. Some, but not all, will be on reserve at Burling.

Readings labeled 'supplement' generally follow up on the previous class session(s) and are required readings; they will be available through hand-outs or on the course web page.

**ASSIGNMENTS**

<table>
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<tr>
<th>Date</th>
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| 24 Jan. | *Iliad* 3, 6, 24; *Odyssey* 4, 15  
*Agamemnon*, selected lines  
Selected lyrics by Sappho & Alcaeus  
**Tues., 25:** optional viewing of "Achilles in Vietnam," film on "comparative" combat trauma by C. Berkowitz |
| 26 | **Supplement** (course web page): Helen Summary  
Harris and Platzner (*HP*), pp. 357-76; to supplement *HP*, review the following passages in the *Iliad*, esp. those underlined: Bk 1, lines 1-427 (Lombardo: -452); 6,119-231, 369-529 (Lo: 120-240, 388-558); 9,307-429 (Lo: 311-441); 12,307-30 (Lo: 317-44); 18,1-137 (Lo: -146), 165-242 (Lo:172-259); 22 (all); 24,525-51, 601-20 (Lo: 557-95, 650-71)  
the Trojan War; heroic and divine natures/powers; women's and men's roles; Achilles, Hector, Andromache; myth as paradigm |
| 28 | **Supplement** (web page): Heroes at Troy  
Frank Frost, *Greek Society,* "The Mycenaean Prologue" (reserve or shared 'loan'))  
*HP*, Ch. 1: "Introduction to the Nature of Myth"  
**Sunday, 30:** optional viewing: *The Trojan Women* (M. Cacoyannis, dir., with K. Hepburn, V. Redgrave, and I. Papas – 105 min.)  
historical background; definitions |
| 31 | **Quiz #1**  
**Supplement** (web page): Mycenaean Age  
*Iliad* 22,367-515 (Lo: 407-575); 24,692-804 (Lo: 739-860)  
*HP*, Chapter 14, pp. 529-42  
Euripides, *The Trojan Women* (*GT2*) (group report)  
war's aftermath: women's options; myth into drama |
| 2 Feb | Euripides, *Helen* (reserve or shared 'loan') (group report)  
*HP*, Ch. 2: "Ways of Interpreting Myth," pp. 36-43  
Helen 'revisited': mythic flexibility; an alternative reading; theoretical approaches to myth |
| 4 | **Supplement** (web page): Homer, Troy, and Euripides  
*HP*, Ch. 2, pp. 43-55 and Ch. 10, pp. 322-28 (Theseus)  
Walter Burkert, *Structure and History in Greek Mythology and Ritual,* "The Organization of Myth," pp. 1-18 (shared 'loan' or reserve)  
Joseph Campbell, *Hero with a Thousand Faces,* "The Monomyth" (shared 'loan' or reserve), pp. 1-40  
thetical approaches to myth, part 2; Theseus, hero from an earlier generation |

**Suggested Viewing:** Campbell, "The Hero's Journey"
II. Creation Myths

7 Feb. Quiz #2
Supplement (web page): Theory Review
HP, Ch. 3: "In the Beginning . . ." pp. 59-69
Hesiod, Theogony (also Athanassakis' intro and notes)
After you've read the poem, go back to finish HP 73-75, 79-84
[Note that we are skipping Biblical creation parallels until Feb. 14.]

9
Hesiod, Works and Days, lines 1-201 (also Athanassakis' intro/notes)
HP, Chapter 4: "Alienation . . ." pp. 104-11, 114-17
Richard Caldwell, "The Psych. of the Succ. Myth" in Caldwell's translation of Hesiod's Theogony (reserve or shared 'loan')

11
HP, Chapter 4: "The Great Goddess . . ." pp. 144-54
Blundell, Chapter 2: "Creation Myth," pp. 20-4 (reserve or loan)
Burkert, "The Organization of Myth," pp. 18-34 (reserve or loan)

Suggested Readings: Kirk, The Nature of Greek Myths, pp. 131-44, 254-75
Jean-Pierre Vernant, Origins of Greek Thought, Ch. 7: "Cosmogonies and Myths of Sovereignty"
Marylin Arthur, "Cultural Strategies in Hesiod's Theogony: Law, Family, Society" (a feminist reading)

[Creative Projects, part 1, due]

14 Quiz #3
Supplement (web page): Burkert
Genesis 1-3 (HP, pp. 70-72, 112-13); 4, 6-9, 11 (hand-out)
Ovid, Metamorphoses, book 1, pp. 1-14
HP: review pp. 62-66; read pp. 954-middle of 57
(skip section on Narcissus/Echo)
Enuma Elish (summary to be supplied)

Suggested Video: Campbell, "The Message of the Myth"

III. The Society of Gods

16 Supplement (web page): Creation Myths
HP, Ch. 6: "The Olympian Family . . ." pp. 176-87
Homer, Hymns 12 (Hera) and 23 (Zeus)—hand-outs

Zeus, Hera, and the Olympian Family

Passages suggested for review:
Iliad, 4. 1-72; 14.197-15.280; 16.380-93, 419-543;
Aeschylus, Agamemnon: 1st 2 choral odes (HP, pp. 562--69
or GT 1 / A1: lines 40-257, 351-474)

Ovid, Met. pp. 18-23 (Io), 36-40 (Callisto), 49-51 (Europa),
58-66 (Semele), 86-91 (Ino), 190-93 (Baucis and Philemon)

Martin Nilsson, Mycenaean Origin, "Olympus"
Blundell 25, 32-3 (reserve)—use as a resource for deity report on Hera

18 Aeschylus, Prometheus Bound (HP, pp. 117-126)
HP, Chapter 4: "Alienation . . ." pp. 117-26; also 1019-22, 1031-2
Jean-Pierre Vernant, Myth & Society, "The Society of the Gods"
(reserve or loan; also read web-page Supplement: Vernant)
Zeus' tougher side; revisiting Zeus' new world order: progress or apocalypse
21 Feb. **Supplement (web page): Prometheus**
Homerian Hymn 3 (Apollo – hand-out) and *HP*, pp. 245-57, Apollo
supplemented by the "Hymn to Delian Apollo" Son of God
Pindar, *Pythian* 9 (to be supplied)
Ovid *Met.*, pp. 13 (middle) – 18 (stories of Apollo with Python and Daphne)
*HP*, pp. 194-96 and Chapter 7, pp. 229-44
*Suggested: Aeschylus, Eumenides: HP*, pp. 662-67 (lines 1-171) or *GT III/A1*, lines 1-234
*Focus on Apollo's role with respect to the matricide Orestes.*

23 **Supplement (web page): Apollo**
*HP*, pp. 187-89 (Poseidon), 189-90 (Hades), 199-203 (Hermes, Hephaestus), 207-9 (Ares)
Homerian Hymn 4 (Hermes), *HP*, pp. 214-28
(plus possible additional short hymns to be supplied)
other male Olympians
*Take notes on their attributes, activities, and relationships.*

deity reports on Poseidon, Hephaestus, and Ares

25
Homerian Hymns 5, 6, 10 (Aphrodite – reserve or loan)
Sappho 1 and 2 (to be supplied)
*HP*, pp. 203-7, 156-7, 210-13 (from *Odyssey* 8), 1007-16
Blundell, pp. 35-40 (reserve or loan)
*Review: Theogony*, lines 176-206
sexualities and love

28
Euripides, *Hippolytus (GT I-I E1)* (group report)
*HP*, p. 327
*compulsory heterosexuality*
*Suggested Readings: Rabinowitz, "Female Speech and Female Sexuality: Euripides' Hippolytus as Model"
(in Skinner, ed., *Rescuing Creusa*)
Dover, "Classical Greek Attitudes to Sexual Behavior" (in Peradotto 1978/1984)
*Suggested Video: Campbell, "Love and the Goddess"

2 March **Supplement (web page): Aphrodite**
Homerian Hymns 9, 11, 24, 27-9 (to Artemis, Athena, Hestia the virgin goddesses
--hand-outs)
*HP*, pp. 190-99 (Hestia, Athena, and Artemis)
*Odyssey* 6:110-18 (Fitzg.,) or 6:112-21 (Fagles)—Nausicaa as Artemis
[Suggested: Aesch., *Eumenides* line 172-end (GT 3 or *HP*, pp. 610-26— for Athena’s role in solving Orestes’ problem)]
Ovid *Met.*, pp. 36-49, 55-8, 121-30 (stories involving Minerva and Diana),
Blundell, "The Goddess in Sculpture," pp. 191-3 (reserve or loan)

deity reports on Artemis and Athena (Use Blundell "The Olympian Goddeses," pp. 26-32 on reserve as one of your resources.)

4 March **Supplement (web page): the Virgins**
Homerian Hymn 2 (to Demeter), *HP*, pp. 162-75
*HP*, pp. 155-62, 189
Blundell, pp. 40-3 (reserve or loan)
mother goddesses
in a patriarchal world; a revised world-order
*agrarian/Athenian*

*Suggested Readings: H. Foley, The Homerian Hymn to Demeter, pp. 79-97, 103-18
M. Lefkowitz, *Women in Greek Myth*, "Women without Men"

*Class Viewing: "The Sacred Way" (Michael Woods) [time TBA: Sun., 6 March?]*
Excerpt from Pausanias' Guide to Greece (handout)
Eleusinian Mysteries
*HP*, pp. 283-92 ("The Land of No Return," first part)
Blundell, "Olympian Goddesses" (conclusion), pp. 43-6
"Women in Religion," pp. 160-5 (reserve or loan)
9 Homeric Hymns 7 (HP, pp. 277-81), 1, and 26 (hand-outs)  
Dionysus: Son of God  
women, madness, ritual  
Euripides, *Bacchae* (GT 3 or E5)  
Blundell, pp. 165-9 (reserve or loan)  

Suggested Readings: C. Segal, "Sex Roles and Reversal in Euripides' *Bacchae*"  
F. Zeitlin, "Cultic Models of the Female: Rites of Dionysus and Demeter"  
(in *Arethusa* 15 [1982])

11 EXAMINATION 1

Fri to Sun Sophocles' *Electra* (Don't miss this Theatre Department Production!)

IV. Heroic Women & Men

14 *HP*, Ch. 10: "Heroes of Myth," pp. 302-20, 293-95  
Perseus and Heracles  
*Ch. 11: "Heroines of Myth,"* pp. 334-43 (top)  
(Argsos, Tiryns, Thebes)  
Euripides, *Alcestis* (GT 3 or E1)  
(group report)

Suggested Reading: Philip Slater, *The Glory of Hera*,  
"The Multiple Defenses of Heracles"  
Kirk, Chapter 8: "The Mythical Life of Heracles"  
Burkert, Chapter 4: "Heracles and the Master of Animals"  
Suggested Viewing: *Clash of the Titans* and various *Hercules* movies

Ovid *Met.*, book 9, pp. 199-209  

18 *HP*, pp. 328-33, Ch.17: "A Different Perspective . . ." pp.737-48  
Euripides, *Medea* (HP, 761-99) (group report)

Suggested Reading: W. Burkert: "Jason, Hypsipyle, and  
New Fire at Lemnos: a Study in Myth and Ritual" in R. Buxton,  
*Oxford Readings in Greek Religion*

4 April *HP*, pp. 322-28 (a re-reading), 295, and 343-46 (Ariadne, Atalanta))  
Theseus and Athens  
W.B. Tyrrell and F.S. Brown, *Athenian Myths  
and Institutions*, "Theseus and the Parthenon as Mythic Propaganda" (reserve or loan)  
Ovid, *Met.*, books 7-8 (Jason/Medea's story 'fades' into  
Theseus' story, which is intertwined with a number of  
familiar and unfamiliar myths until Theseus' story 'fades'  
into Hercules' at the beginning of book 9.)

6 Sophocles, *Oedipus the King* (GT 1 or S1)  
*HP*, Ch. 16: "The Tragic House of Laius," pp. 630-40 (top)  
Oedipus and Thebes

7 (Thurs. eve.) Class Viewing: Sophocles, *Oedipus at Colonus* (text available if you prefer to read it)

8 *HP*, pp. 640-42  
Charles Segal, "Some Modern Interpretations of the  
Oedipus Myth" (reserve or loan)  
Supplement: Oedipus (on Levi-Strauss/Vernant)  
Theories of myth (revisited)  
(Athens vs. Thebes)

11 Sophocles, *Antigone* (GT 1 or S1) (group report)  
*HP*, pp. 642-48 Suggested Video: *Antigone*
13 **Class Viewing:** *Iphigenia at Aulis* (Cacyoyannis/Papas – 85 min. if shortened to Euripides' play)

*HP*, Ch. 15: "The House of Atreus," pp. 543-53; also pp. 347-49 (Clytemnestra, Cassandra)  
*Oresteia*  
(Mycenae/Argos)

Review Aeschylus, *Agamemnon* (GT1/AI)  
Read Aeschylus, *Libation Bears* (GT2/AI)  

15 Euripides, *Electra* (GT 2)  
*group report*  
*HP*, pp. 343, 349-50 (Electra, Iphigenia)  
*Suggested Reading:* Sophocles, *Electra* (GT 2)

[17 (?)] **Class Viewing:** Euripides' *Electra* (Cacyoyannis/Papas)]

18 *HP*, pp. 553-60; Aeschylus, *Eumenides* (GT 3 or AI)  
*Suggested Reading:* Euripides, *Iphigenia in Tauris* (GT 2)

20 Homer, *Odyssey*, books 5-12; *HP*, pp. 450-59  
*Odysseus and Penelope*  
(Ithaca)

22 *Odyssey* books 1, 2, 13, 18-19, 23-4  
*HP*, pp. 459-68, 350-53 ("Victorious Heroines": Nausicaa, Penelope);  
also pp. 1023-4, 1033-4

25 **EXAMINATION 2**

V. **Roman Myths**

27 *HP*, pp. 857-79  
Vergil, *Aeneid*, bks 1-2  
Roman imperial myth and the remnant from Troy; the Trojan War from the 'other' perspective

29 *Aeneid*, bks. 4, 6  
*HP*, pp. 295-300, 884-88 (Dido, Fate, Underworld)  
*Suggested Reading:* Christine Perkell: "On Creusa, Dido, and the Quality of Victory in Virgil's *Aeneid*" (in Foley, *Reflections*)  
Odyssean journey; Dido's tragedy; the hero's descent to the Underworld

2 May *Aeneid*, bks. 7 (skim the catalog at the end of 7) and 8  
[interpretive and analytic papers due]  
Juno and war; Tr. War II; the numinous site and a new golden age

4 *Aeneid*, bks. 10, 12  
*HP*, pp. 879-84, 888-90 (hero, women, last battle)  
*Suggested Reading:* Fitzgerald's "Postscript," pp. 403-17  
Aeneas' victory—reversal or replay of *Iliad* 22?

6 Ovid, *Met.*. pp 14-18 (Daphne), 23-36 Phaethon,  
40-4 (Coronis), 134-42 (Tereus/Philomela),  
314-43 (Aeneas)  
Review *HP*, pp. 954-58?  
Apollo's stories (reviewed); myth as entertainment: wit, parody, Ovid's *Aeneid*

Vergil, *Georgics* 4 (to be supplied)  
*HP*, pp. 959-61; review 295-98  
[creative projects, part 2 due]  
Orpheus; story-tellers

mythic allusions; Isis; monomyth revisited

13 Apuleius, pp. 71-119; *HP*, 353-55  
Cupid and Psyche

19 (Thurs.) **FINAL EXAMINATION** (9:00 a.m.)
FULLER DESCRIPTION OF COURSE:

This course is in part a survey of the best-told stories and best-remembered figures in classical mythology; the first major aim of the course, then, is a close familiarity with about twenty major classical myths and their primary Greek and Roman literary sources, and the course should function as a path toward 'cultural literacy' in the Western humanistic tradition. We will be particularly interested in recurrent narrative patterns and thematic issues which we find in these traditional stories—the so-called 'universals' which help to explain why the same old classical myths continue to fascinate the human imagination and to stimulate and inform European/American art, literature, and speculative discourse even today. Some of the recurring issues that I hope will provide continuity and a 'center' for the course include: 1) the concern with 'origins' (beginnings of the cosmos, gods, humans, sexuality, customs), 2) the defining of the individual self (alienation and identity; disguise and recognition; the heroic individual's path of withdrawal, trial or initiation, and return), 3) patterns of differentiation, polarity, or opposition (e.g., between god and human, nature and culture, female and male, family and state, love and strife). At the center of the course, then, is a limited selection of myths, encountered in (for the most part) Greek and Roman poetry, and sharing persistent narrative and thematic elements.

But you will find, I think, that the course rightly resists any attempt to settle into a 'center.' The variables are too many, too powerful, and too interesting. To begin with, 'classical mythology' spans an ancient cultural time line of at least 2000 years and an ancient literary time line of nearly 1000 years. Within those millennia we have a diversity of cultures (Greek/Roman civilizations, Mycenaean/Archaic/Classical/Hellenistic/Roman periods, Athenian/Theban/Trojan/Mycenaean/Roman 'civic centers,' etc.) and a diversity of genres (epic, lyric, didactic, dramatic, mock-epic, novel)—each with their own conventional uses of myth. In the area of 'origins,' we have the definite, but indefinable, influences of Cretan, Egyptian, Middle-Eastern, Mesopotamian, Indo-European, and other cultures. In the area of 'meanings,' we have a labyrinth or a thicket of modern theories explaining (each of them differently) the origins, structures, and purposes of 'myth' and of specific myths. Finally and perhaps most importantly, we have the inherent (though frequently ignored) fluidity of the myths themselves. There is almost no single authoritative version of any classical myth; the myths changed every time they were re-told—or, for that matter, re-heard. And everyone who hears or reads a classical myth most likely hears or reads it differently; there is no single 'right' interpretation of a myth, for every reading is a new reading or re-reading. (This is not to suggest that any interpretation at all of a particular piece of ancient literature is valid.) So this is a course that resists having a stable 'center.' And its second major aim (complementary, I hope, to the acquisition of knowledge of and about the myths) is thus the experience of these myths as 'living presences' which continue to evolve and continue to insist 'on their meaning even when they have excluded adequate explanations of that meaning' (Norman Austin, Meaning and Being in Myth, pp. 1-2).

There are several ways in which the course will encourage the experience of myth as a living, mutable, centrifugal phenomenon. Diverse definitions of 'myth' will appear in readings, and you will as individuals be developing your own definitions to be incorporated at the end into your final essay exam. As a class we will encounter multiple versions and different interpretations of the same myth. We will discuss a variety of theoretical approaches to myths, including a variety of feminist approaches—exposing and opposing patriarchal structures, uncovering and affirming proto-feminist sympathies, reappropriating and rewriting myths from women's perspectives. In the writing you do for the course, you may be engaged in some creative rewriting yourselves. Or you may be studying a major post-classical rewriting of a classical myth, such as H.D.'s Helen and Achilles in Helen in Egypt or Christa Wolf's Troy and Mycenae in Kassandra, or John Updike's Prometheus and Chiron in The Centaur. I want you to experience the 'after-life' of some myths—-their post-classical lives.

From all of this it should be clear that a third major aim of the course is for you to meditate upon the nature of myth itself, and to confront a number of theories about the nature(s) and function(s) of myth. The course is thus part literary, part (ancient) cultural, part comparative and multi-cultural, part theoretical, part experiential.
EVALUATION in the course will be based on the following areas:

A. Class Participation (including group reports) 20%

There will be a large quantity of reading in this class. It is important that you maintain the pace of the course so that you can regularly contribute to class discussion and be prepared for comprehensive exam essays.

1. Outside of Class: careful and critical reading of assignments. It is not enough simply to have read the material; reflection is an important part of completing assignments; prepare yourself each day to initiate class discussion. Take notes from which you can speak to the issues raised in the readings. Notice parallels with earlier readings. Formulate questions. It might be useful to keep a journal of your reading, in which you record ideas, themes, critical reactions—perhaps a synopsis of each work, and a review of each day’s reading. These notes will help you come to class with something to talk about and help you not get confused over time as the myths accumulate. The journal would also be a valuable resource as you review for exams. By all means, place reminders in your texts so that you remember passages you want to talk about in class, and bring appropriate texts to class each day.

2. Inside Class: class meetings MWF 1:15-2:05; energetic and thoughtful participation in class discussion, lectures, small-group work, and presentations. Class time is your primary opportunity to ask questions. Don’t be shy! We all have responsibilities for making the class a communal learning experience and for contributing to each other our time, attention, questions, thoughts, and interest. Remember, too, that these texts are ancient and have been discussed and interpreted for centuries. We won’t necessarily be coming up with original or definitive answers or interpretations in a 50-minute class, but we will explore and articulate new ideas. You should not be afraid to disagree with the instructor or another student; take an unpopular position if you think it is valuable. Be sure to address comments to each other, rather than only to the instructor, when you speak in class.

[Everyone starts with a grade of 80 for class participation; you can raise that grade by consistent attendance and regular participation. You can lower it by missing class more than two times without good excuse.]

B. Examinations

1. 3 quizzes (Mondays of weeks 2, 3, and 4) 10%
2. Two hour-exams (Friday, March 11 and Monday, April 25) (Exams will include both short-answer and essay questions; i.e., they will test both your knowledge of details and your ability to synthesize and interpret) 30%
3. Final examination (Thursday, May 19, 9 a.m.) 20%

C. Analytic or Creative Work 20%

Here you have a number of options to make use of a text, theory, or idea from the course. Choose one of the following, and send me a note re your choice by the end of week 2:

1. Choose a substantial post-classical piece of literature, art, or music which re-works a classical myth, such as the imagist poet H.D.’s Helen in Egypt or Hippolytus Temporizes, Christa Wolf’s Kassandra, David Caute’s Veronica (twist on Caunus and Byblis), John Updike’s The Centaur, Eugene O’Neill’s Mourning Becomes Electra, Edith Wharton’s Pomegranate Seeds, Philip Roth’s The Human Stain, or two or more shorter pieces re-working a single myth, such as H.D.’s "Demeter," Kathleen Raine’s "The Transit of the Gods," Robert Lowell’s "The Mills of the Kavanagh," and Robert Graves "Escape"—all of them versions of the abduction of Persephone. You might look at two new re-workings of Ovid’s stories: T. Hughes, Tales from Ovid and M.Hofmann and J. Lasdun, eds., After Ovid: New Metamorphoses. In an essay of about nine to twelve pages, summarize the major classical uses (not the plot) of the myth, and then carefully
discuss the later writer's (or artist's) use of the myth to interpret experience for a different audience and a different age. This paper will be due Monday, May 2, but it is important to choose a myth and a work early so that you can be working on the project throughout the semester. You might well want to present some preliminary thoughts (or a completed paper) to the class in conjunction with our reading of the ancient sources for the myth. Burling's reference librarians may be able to help you locate post-classical literary, dramatic, musical, and artistic uses of particular myths. Skimming the contents of major anthologies of British and American literature may also help. You might start, however, by reading quickly through Chapter 21 of Harris and Platzner and the readings and list, pp. 1042-45—or the comparable chapters in other myth textbooks on Burling's shelves (e.g., ones by Morford/Lenardon and Michael Grant)—or consulting Reinhold Meyer's *Past and Present: Continuity in Classical Myth*.

2. A variation on #1: write instead 2 five- or six-page papers (the first due before spring break, and the second by May 2), each on the use of a myth in a relatively short work of post-classical literature or music, or a work of art.

3. Do a comparative study of a Greek myth (such as one of the heroic journeys or the creation of the cosmos) and comparable myths from other cultures. *(Due Mon., May 2)*

*4. Become a myth reviser and teller yourself in two projects in which you imitate the style and purposes of the ancient mythological poets.*

**a. In the first, shorter project (due Fri., Feb. 11) you are to re-write *Iliad* 6.127-43 and 24.599-620, passages in which Diomedes and Achilles tell the stories of Lycurgus and Niobe respectively. Substitute for Lycurgus the story of Pentheus or Ino or Arachne or perhaps Phaethon as Homer might have had Diomedes tell it, and for Niobe substitute the story of Agave or Demeter or Orpheus or Laodamia or Narcissus as Homer might have had Achilles tell it. Your versions should be about the same length as Homer's, in verse formal, and should imitate in good English the organization and style of the original. (Note the handout from Willcock's *Companion to the Iliad.*) Remember that ancient authors needed to keep the basic plot and principal characters of the received myth, but could change emphasis and motivation, and invent or suppress details in order to serve their immediate needs. Myths used as examples are frequently told elliptically. Preparation for this assignment will probably necessitate some additional reading of ancient sources. See me for suggestions, and append to your 'paper' a list of sources consulted and a paragraph explaining what you have tried to accomplish in your rewriting of the myths.*

**b. The second project (due Monday, May 9) will be a more extensive imitative work (with accompanying commentary notes), such as the writing of a "Homerian Hymn" to Hera, or of a set of choral sections to the "tragedy" of Dido (perhaps with a later due date) or Pandora, etc. More detailed instructions will appear later.*

5. Study a myth within its contexts in the ancient world more thoroughly than we have in class—probably investigating important artistic and architectural uses of the myth, and any ritual associations, in addition to literary uses. Present the results of your research in a paper of 9-12 pages—perhaps with an accompanying class presentation (due May 2).

6. I am open to your suggestion of other kinds of assignments, such as a sequence of original poems using mythic stories or voices (perhaps modern transformations of them) or a collection of artistic renderings—accompanied in either case by interpretive essay and notes.

**Note:** A substantial re-working of a topic on which you have written for another course may be an acceptable fulfillment of the written assignment for this course, but you must consult with me first, your handling of the topic must be essentially new, and you must submit the earlier version with the new one and cite it as source. I call your attention to the section on "Honesty in Academic Work" in the Student Handbook, pp. 49-52 (particularly p. 50-51 on "Ideas and Data").
Course Texts Available on Reserve:

Harris and Platzner, *Classical Mythology: Images and Insights* (3rd ed., unfortunately; therefore different page numbers and slight differences in text)
Sue Blundell, *Women in Ancient Greece*
Frank Frost, *Greek Society* (3rd ed. – minor differences from 4th)
Walter Burkert, *Structure and History in Greek Mythology*
Jean-Pierre Vernant, *Myth and Society in Ancient Greece*
William Tyrrell and Frieda Brown, *Athenian Myths and Institutions*
Charles Segal, *Oedipus Tyrannus: Tragic Heroism and the Limits of Knowledge*

Copies of most of the literary texts – poems, plays, novels – read in the course

Short Bibliography (articles/chapters from some of the following are assigned on the syllabus)

[+Burling Reserve]  [boldface entries–especially useful for reports and projects]

Norman Austin, *Meaning and Being in Myth*
+Walter Burkert, *Greek Religion* (useful for reports on deities and rites)
+__________, *Structure and History in Greek Mythology and Ritual*
Richard Buxton, *Imaginary Greece: the Contexts of Mythology*
__________, *Oxford Readings in Greek Religion*
Joseph Campbell, *Hero with a Thousand Faces*
Marcel Detienne, *The Creation of Mythology*
Lowell Edmunds, ed., *Approaches to Greek Myth*
Lillian Feder, *Ancient Myth and Modern Theory*
Helene P. Foley, ed., *Reflections of Women in Antiquity*
__________, *The Homeric Hymn to Demeter*
Erich Fromm, *The Forgotten Language: an Introduction to the Understanding of Dreams, Fairy Tales, and Myths*
+Timothy Gantz, *Early Greek Myth: a Guide to its Literary and Artistic Sources*
+Michael Grant, *Myths of the Greeks and Romans* (most chapters on individual myths include at the end a short review of modern literary, musical, artistic adaptations)
Mary Lefkowitz, *Women in Greek Myth*
Martin Kallich, et al., *Oedipus: Myth and Drama*
Eva Keuls, *The Reign of Phallus: Sexual Politics in Ancient Athens*
G.S. Kirk, *The Nature of Greek Myths*
Reinhold Meyer, *Past and Present: Continuity in Classical Myth*
Patrick Mullahy, *Oedipus Myth and Complex: a Review of Psychoanalytic Theory*
Martin P. Nilsson, *The Mycenaeans Origin of Greek Myth*
+Thomas Sebeok, ed., *Myth: a Symposium*
Philip Slater, *The Glory of Hera*
Marilyn Skinner, ed. *Rescuing Creusa: New Methodological Approaches to Women in Antiquity* (special issue of the journal *Helios* 13.2)
Wm. Blake Tyrrell and Frieda Brown, *Athenian Myths and Institutions: Words in Action*
Jean-Pierre Vernant, *Myth and Society in Ancient Greece*
__________, *The Origins of Greek Thought*
__________ and Pierre Vidal-Naguet, *Myth and Tragedy in Ancient Greece*