

CLAS 213/313
Troy and the Trojan War



Bronze seal inscribed in Luwian, found at Troia in 1995 (ca. mid-12th cent. BCE). The obverse (centre) shows the name of a scribe, the reverse (left) the name of his wife; both names are only partially legible.

Source: M. Korfmann 2004, 'Troia in light of new research', Reden an der Universität Trier 2/2004, p. 40.

Summer term 2007

Classics Programme
School of Art History, Classics, and Religious Studies

Course organisation

- Any additional information will be announced in class, on Blackboard, and on Classics noticeboards (5th floor of Old Kirk, opposite room 505).

Teaching staff

- Dr Peter Gainsford (course coordinator) — OK 525, ph. 463 6453, peter.gainsford@vuw.ac.nz
- Dr Diana Burton — OK 512, ph. 463 6784, diana.burton@vuw.ac.nz
- Dr Judy Deuling — OK 517, ph. 463 6783, judy.deuling@vuw.ac.nz
- Tutors: Nicki Jones, Theresa Schischka, Jo Whalley (details and office hours tba)

Classes

- **Lectures:** Tue. and Wed., 13.10 – 15.30, KK 303
- **Tutorials:** Tutorials will be in OK 523 and 526 (Classics Museum).
 - **You must sign up for a tutorial group today**, as tutorials begin in week 1 and groups need to be finalised by Wednesday morning.
 - Make a careful note of which times you sign up for, **and which rooms**.
 - To fit six tutorial meetings into less than five weeks, each tutorial group will meet **twice** in week 3. This means that you need to sign up for
 - an ‘A slot’, Monday/Tuesday, before the Tuesday lecture; and
 - a ‘B slot’, Wednesday/Thursday, after the Wednesday lecture.
 In weeks 1 and 2 you will meet for the B slot; in week 3, both the A and B slots; in week 4, the B slot; and week 5, the A slot.
 - This is likely to be confusing, so **please consult the course schedule** at the back of this handout to be sure of when to go to which tutorial.

Blackboard

- Some research materials will be made available on Blackboard at blackboard.vuw.ac.nz. Log in with your user name and password, available through the main enquiry desk in the Library.

Urgent tasks

- Sign up for a tutorial group: sign-up sheets are posted on Classics noticeboards (5th floor of Old Kirk, opposite room 505). Tutorials begin in week 1. (If you do not do this by the end of Tuesday 20 November, you must contact Dr Gainsford or Hannah Webling *immediately*.)
- Apply at the main enquiry desk in the Library for details on accessing campus computers *via* your ITS, if you don't already have access.
- Bring course materials to each lecture.

Texts

Required texts

- Lattimore, R. (transl.) 1953. *Homer: The Iliad*. Chicago.
- Course materials, available from Student Notes.

Recommended general reading

Ancient

- Homer, *Odyssey* (any translation)
- Pseudo-Apollodoros (a.k.a. Apollodorus), *Bibliothēke* or *Library of Greek Mythology* (any translation; the Oxford World's Classics edition, translated by Robin Hard, is a good one)
- West, M.L. (ed. and transl.) 2003. *Greek Epic Fragments* (Loeb Classical Library 497). Cambridge, MA.

Modern

- Burgess, Jonathan S. 2001, *The Tradition of the Trojan War in Homer & the Epic Cycle*. Baltimore.
- Latacz, Joachim 2004, *Troy and Homer: Towards a Solution of an Old Mystery*, transl. by K. Windle, R. Ireland. Oxford.
- The *Classics Study Guide*, available from Student Notes.

For research materials for assignments, refer to the *Bibliography* section in this handout.

Course description

- This course introduces students to the academic study of the history, myth, literature, art, archaeology and reception of the ancient story of the Trojan War. We aim to show the methods employed in studying an interdisciplinary topic that spreads across millennia of tradition.

Aims and objectives

Students who have successfully passed the course will

- have learnt the fundamental problems that surround the relationship between mythology, archaeology and history of the late Bronze Age and the story of the Trojan War
- have gained experience in critical analysis of different forms of evidence and of their value
- have understood the principal tools and methodologies involved in researching subjects surrounding Late Bronze Age Anatolia and Greece
- have expanded their understanding of the literature, history and art of the ancient world
- be able to analyse and assess the value of inter-disciplinary work in literature, archaeology and history
- be able to think critically and analytically about evidence from the past
- be able to produce well-argued and thoughtful written assessed work
- have developed research skills in a variety of media, both material and literary

Mandatory course requirements

- To be eligible to pass this course, students must submit at least 4 out of 6 tutorial assignments, submit at least one essay, and submit the take-home exam.
- Each tutorial assignment will *only* be accepted (1) at the start of the relevant tutorial; and only on condition that you (2) attend the group to which you are signed up, (3) are present in the room within the first five minutes of the tutorial, and (4) remain there to the end.

Workload and classes

Workload

- Students should be prepared for an average workload of approximately **twenty-eight hours per week**, including class hours. It will all be worthwhile in the end!
- The workload is extremely intensive because a full course is compressed into five weeks; also, because there is a great deal to understand in this course — names, places, ideas, and events.

Lectures

- Lectures are designed to present students with the salient topics and core facts for each topic. They should not be regarded as an end in themselves, or as the sum total of knowledge on that topic; rather, they should be regarded as a guide on how to proceed with private study and reading.

Tutorials

- There are six tutorials in this course. Each tutorial deals with one aspect of the Trojan War and analyses through group discussion the evidence for the war, or its later reception as mediated through mythology, literature, and art.
- Tutorial assignments, and questions to consider in each tutorial, are posted on Blackboard.

- Before coming to the tutorial, you should (1) write answers to the relevant tutorial assignment; (2) make written notes on the tutorial questions, and (3) do as much of the readings as possible. Bring your Course Materials.
- Tutorials are an essential part of the learning process and should not be treated as separate or different from the lectures or reading materials. Your final grade will be affected by tutorial assignments (see also *Mandatory course requirements*, above). This also means that you must attend **your own tutorial group**, unless your tutor agrees **beforehand** to an alternative arrangement.

Assessment

The course is 100% internally assessed:

- **50%** — **two essays** (25% per essay), each ca. 2500 words in length. Due dates:
 - 17.00, Friday 7 December (end of week 3)
 - 17.00, Thursday 20 January (end of week 5)
- **10%** — **six tutorial assignments**, each to be accepted *only* at the beginning of the relevant tutorial
- **40%** — **take-home exam** (ca. 3 hours' worth of work) to be submitted in hardcopy or on Blackboard by 17.00, Tue. 22 January 2008.

Submission of work

- **Tutorial assignments** will be accepted **only** at the relevant tutorial, and only if you are attending the group that you signed up for (make sure to go to the correct room).
- **Essays** must be submitted by 5 pm in the assignment box attached to the wall outside the Classics administrator's office (OK 508). Essays submitted by e-mail will be ignored; essays put in pigeonholes or under office doors may be lost.
- The **take-home exam** must be submitted either in hardcopy, following the regulations for essays, or on Blackboard.

Late submission

- **Late tutorial assignments** will not be accepted. With special agreement from Dr Gainsford, it may be possible to submit late tutorial assignments solely for the purpose of fulfilling course requirements; no mark will be awarded.
- The **first essay** and the **take-home exam** will incur a penalty of 5 marks (out of 100) per weekday if submitted late.
- If you try to submit the **second essay** late, you will find the university closed and the building locked. In this case (and *only* in this case) you should submit the essay to Dr Gainsford by e-mail, *and/or* in the Blackboard drop-box, *and/or* by postal service (addressed to Dr Gainsford c/o the Classics Department). The university accepts no responsibility of any kind for any of these modes of submission. The essay will incur a penalty of 5 marks (out of 100) per day, *including weekends and public holidays*.
- **Extensions** will only be granted *on or before the day* that an essay or assignment is due, and only for good and documented reasons. If you have to miss a tutorial for any reason, you must make sure that your tutor knows *before* the tutorial; if you cannot do so because of illness, you must provide a doctor's certificate to receive any consideration.

Essay writing

General recommendations

Each essay should be approximately 2500 words, printed or typed on A4 paper.

The aim of an essay is to formulate a hypothesis or interpretation on the basis of the evidence, and evaluate that hypothesis/interpretation on the basis of arguments and counter-arguments. The essay must use and cite evidence, and your interpretation of the evidence, to support your argument. If your topic is expository, your evidence must demonstrate your exposition incontrovertibly.

Desirable qualities: (1) simplicity, (2) clarity, and (3) forcefulness. If taken to excess these virtues can

become vices; try to avoid (1) over-simplifying, (2) dragging in unrelated evidence or trivia, and (3) repeating yourself.

Essays are an opportunity to gather evidence on a problem, develop a discussion of it, and to make persuasive inferences and arguments about it. The essay is neither a book report based only on primary texts, nor a mosaic of scholarly opinion culled from secondary sources. The emphasis is not on gathering other people's ideas, but on using them to illustrate your own ideas.

Guidance on how to use both primary and secondary evidence is available on Blackboard, under *Other materials — General research resources*.

For primary and secondary evidence, 200-level and 300-level students should aim for the following *minimum* standards, as a rule of thumb:

	n ^o primary and secondary sources ('works cited', not 'works in bibliography'):	average n ^o references per page (either footnotes, or in main text):
200-level	5+	4+
300-level	7+	5+

Essays that do not meet minimum acceptable standards of research will be penalised. Students seeking to attain a grade in the A range should aim for higher standards.

Essays will be graded for

- quality of evidence and referencing
- clarity and quality of argument
- basic courtesy to the examiner (e.g. reasonable attention to grammar, punctuation, etc.)
- where possible, originality

The *Classics Study Guide* provides further guidance, and is available from Student Notes. Note however that it is currently being revised and a new edition will be published in the first term of 2008.

What counts as plagiarism?

Be more careful than you think you need to be. There may be essay-writing practices that you think are legitimate, but are in fact plagiarism. The following are all examples of plagiarism:

- quoting without using quotation marks
- quoting or paraphrasing without a citation (either in a footnote or in the main text)
- misrepresenting the source of a quotation or fact

If you are quoting, you *must* use quotation marks *and* give a reference; if you are quoting from one book, you *must not* pretend that your quotation comes from another book; and so on.

There is no more serious breach of academic standards than plagiarism. In classics, the *standard* penalty for any degree of plagiarism by a 200/300-level student is an automatic mark of zero for the assignment. If you have been found plagiarising before, the penalties will be more severe.

See also the university's policy on plagiarism, laid out on p. 13 of this handout.

Suggestion for essay structure

Introduction. Start with a brief statement of your thesis and your methodology, i.e. what you will demonstrate, and how you propose to demonstrate it.

Argument/content. Argue the thesis that you have proposed in the introduction, point by point, backing each point up with evidence. Organisation and structure are crucial here. It is always useful to work out a plan before you begin to write. (As a rule of thumb, we suggest using about four or five discrete points, each of which will support your thesis.)

Conclusion. Re-state your thesis, showing how your careful consideration of the details has demonstrated your original thesis, and highlighting any adjustments you have had to make along the way. Stay on topic and do not waffle.

Essay topics

Choose your essay topic from the topics listed below.

- CLAS 213 students should consult their tutor before attempting a CLAS 313 topic.
- CLAS 313 students must choose from the questions set for CLAS 313.

Essay 1 (due Friday 7 December)

CLAS 213

- (1) Outline the finds at Wilusa that support and weight against the hypothesis that a ‘Trojan War’ took place.
- (2) Give an account of passages in the *Iliad* that appear to reflect actual artefacts, practices, and events of earlier periods.
- (3) Is ‘the Troy controversy’ of 2001-2002 a good thing to have happened?
- (4) Choose one of the CLAS 313 topics below (you must first consult your tutor).

CLAS 313

- (1) Write a set of articles for *Wikipedia* on settlements mentioned in the Catalogue of Ships in *Iliad* 2. The articles may be as brief as you like, but you should write enough articles to reach ca. 2500 words in total. A list of placenames is available at en.wikipedia.org/wiki/Catalogue_of_Ships#The_Catalogue. You *must* choose a place or places that do not as yet have articles, and you *must not* upload your article(s) before getting your marked assignment back. Specific guidelines on how to tackle this topic are available on Blackboard, under *Other materials* — *Catalogue of Ships topic*.
- (2) Evaluate the relative merits of different schools of thought on the Homeric Question, and what they can tell us about the relationship between Homer, the Epic Cycle, and the epic tradition.
- (3) Assess the evidence for the Trojan War without referring to Homer. Was there a ‘Trojan War’? And is this the right way to phrase the question?

Essay 2 (due Thursday 20 December)

NB 1. Art topics: if you choose an art topic, illustrations are expected. Examples should be properly referenced: what it is, who painted/made it (if known), what it shows, the date, and a reference to where an illustration may be found. For example: ‘Attic hydria by the Kleophrades Painter, showing the sack of Troia. c. 480 BC. Carpenter 1991: fig. 335.’

NB 2. Literature topics: if you choose a literature topic, you are expected to draw on the full texts, not just the portions given in the course materials. Even if you are focusing on specific portions, you should still demonstrate an awareness of how those portions fit into the larger work.

CLAS 213

- (1) Drawing on at least three ancient literary texts, give an account of the dramatic, social, and/or political agenda the authors push by using characters and stories from the Trojan War. (Your essay must *not* merely be a re-telling of the story.)
- (2) To what extent do classical Greek authors rely on the reader’s knowledge of Homer and the Epic Cycle? Draw on at least three literary texts in your discussion.
- (3) Given that the Trojans are the enemies of the Greeks, how are they depicted in Greek art, and why do the Greeks show them this way? Give specific examples to support your answer.
- (4) Discuss examples of illustrations of the Trojan Cycle in Italian (Etruscan and Roman) art. What themes dominate?
- (5) Choose one of the CLAS 313 topics below (you must first consult your tutor).

CLAS 313

- (1) Write a diary or part of a diary of someone involved in the Trojan War, using as a model two

such ‘diaries’ written in antiquity, namely those of ‘Dictys of Crete’ and ‘Dares of Phrygia’ (available on Blackboard). The events narrated in your diary should be fully footnoted with appropriate references to ancient mythographical and literary texts, as well as any relevant secondary sources.

- (2) The *Iliou persis* is a popular theme in Greek art. How do the vase-painters’ depictions of the sack differ from each other, and what different responses do they elicit from the viewer?
- (3) Compare the episode of the Blinding of Polyphemus in Greek and Etruscan Art. Use at least two representations of the scene from Greek examples and two from Etruscan examples in your comparison. What are the predominant elements of each? What emphasis does each culture place and what do the images say about the perception and use of this episode from the *Odyssey*?
- (4) Compare the differing aims of the authors in their depictions of the victorious Greeks in Euripides’ *Trojan Women*, Vergil’s *Aeneid* book 2, and Quintus’ *Posthomeric* books 13-14.
- (5) Give an account of the differences in the portrayals of the rivalry between Aias and Odysseus in the judgment of Achilles’ arms, with reference to Sophokles’ *Aias*, Ovid’s *Metamorphoses* book 13, and Quintus’ *Posthomeric* book 5.

Take-home exam

- The test is worth 40% of the overall marks in the course. It is, obviously, open-book. The test will examine the material studied in this course through
 - three passages for commentary (‘gobbets’), from a range of choices, including both primary and secondary sources
 - two short essays, on a choice of topics (one option each for history/archaeology, literature, and art)
- Word-lengths for your answers will be suggested in the question sheet. The exam should take no longer than 3 hours.
- The requirements for referencing are not as high as for essays: e.g., where in an essay you would give specific line-numbers in a play, in the exam you might just refer clearly to a particular episode.
- Submit the exam either in hardcopy, or on Blackboard in one of the following formats: PDF; plain text (*via* copy-and-paste); RTF; OpenDocument; Microsoft Word 2004 or earlier.
- The exam will become available on Blackboard on Mon. 14 January 2008, and your answer must be submitted by 5 pm on Tue. 22 January. Exams submitted late will be subject to the same penalties as for essays.

Bibliography

Symbols

* = recommended as starting point

† = primary text available on *Perseus*, <www.perseus.tufts.edu/cache/perscoll_Greco-Roman.html>

Online resources

See *Blackboard* for recommendations of legitimate online resources and bibliographic search tools. The most important thing to get to grips with is accessing online journals through the Library website, especially *via* JSTOR.

If you make use of other online resources, you are responsible for the standard of their research and evidence. *Under no circumstances* should you ever be citing tertiary sources (e.g. encyclopaedias) as evidence to substantiate any claim at all, whether online or in hardcopy.

Archaeology and history

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The 'Troy controversy'

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Homer and the Epic Cycle

NB: the bibliography on Homer is enormous. The following list is intended as a starting point only, and is weighted towards the Epic Cycle. Use tertiary resources like *L'Année philologique* to find references more specifically suited to your needs.

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- 1999. 'The invention of Homer.' *Classical Quarterly* 49.2: 364-82. PA1 C6 Q
- 2003. '*Iliad* and *Aethiopsis*.' *Classical Quarterly* 53.1: 1-14. PA1 C6 Q
- Whitman, C. 1958. *Homer and the Heroic Tradition*. Cambridge, MA. PA4037 W614 H
- Willcock, M.M. 1997. 'Neoanalysis.' In I. Morris and B. Powell (eds.), *New Companion to Homer*, Leiden, 174-89. cl res PA9 M686 S 163

Ancient Greek geography (Catalogue of Ships)

Select primary sources (any translation will do)

- †Pausanias, *Guide to Greece* (a.k.a. *Description of Greece*, a.k.a. *Hellados Periegesis*): 2nd century CE geographer. Stephanus of Byzantium, *Ethnica*: NB. only available in Greek. If you have reason to believe that you need material from this text, ask Dr Gainsford for assistance.
- †Strabo, *Geography*: 1st cent. CE geographer.
- The *Suda*: 10th cent. CE Byzantine encyclopaedia. Partial translation and searchable database at <www.stoa.org/sol>.

Secondary sources

- Finley, M.I. (ed.) 1977. *Atlas of Classical Archaeology*. London. big books, G1046 E15 A881
- Gainsford, P. 2006. 'Google Earth: the Catalogue of Ships', available on Blackboard (requires *Google Earth*). Incomplete, and may have multiple inaccuracies: use with caution.
- Hammond, N.G.L. (ed.) 1981. *Atlas of the Greek and Roman World in Antiquity*. Park Ridge, NJ. big books, G1033 A881
- Haywood, J. et al. 1998. *The Cassell Atlas of the Classical World: 500 B.C. – A.D. 600*. London. big books, DE29 H427 C
- Hazlitt, W. 1851. *The Classical Gazetteer*. London. PDF available from <books.google.com>; scanned images available at <www.ancientlibrary.com/gazetteer/index.html>.
- Kirk, G.S. 1985. *The Iliad: A Commentary. Volume I: Books 1-4* (vol. 1 of 6). Cambridge. PA4037 K59 I
- Commentary on the Catalogue of Ships = pp. 168-240 (also on Blackboard).
- *Smith, W. 1868-1869. *Dictionary of Greek and Roman Geography* (2 vols.). London. Central Reference DE25 S664 (also in Classics Library, reference-only)
- Talbert, R.J.A. (ed.) 1988. *Atlas of Classical History*. London. G3201 S2 A881 1988

Literature – Greek lyric

- Bassi, K. 1993. 'Helen and the discourse of denial in Stesichorus' *Palinode*.' *Arethusa* 26: 51-75. PA1 A682
- Dalby, A. 1998. 'Homer's enemies: lyric and epic in the seventh century.' In N. Fisher and H. van Wees (eds.), *Archaic Greece: New Approaches and New Evidence*, London, 195-212. 3-day, DF222 A669
- Nagy, G. 1974. 'The wedding of Hektor and Andromache: epic contacts in Sappho 44 LP.' In *Comparative Studies in Greek and Indic Meter*, Cambridge, MA, chapter 1.5. PA417 N152 C
- Schrenk, L.P. 1994. 'Sappho frag. 44 and the *Iliad*.' *Hermes* 122.2: 144-150. PA3 H553 E
- Woodbury, L. 1967. 'Helen and the palinode.' *Phoenix* 21: 157-176. PA1 P574

Literature – Greek tragedy

- NB: the bibliography on Greek tragedy is enormous.** The following list is intended as a starting point only. Use tertiary resources like *L'Année philologique* to find references more specifically suited to your needs.
- Blundell, M.W. 1988. 'The *phusis* of Neoptolemus in Sophocles' *Philoctetes*.' *Greece & Rome* 35.2: 137-48.

PA1 G793

- 1989. *Helping Friends and Harming Enemies*. Cambridge. (on Sophokles) 3-day, PA4417 B658 H
- Conacher, D. 1967. *Euripidean Drama: Myth, Theme, and Structure*. Toronto. PA3978 C743 E
- Csapo, E., and W.J. Slater. 1995. *The Context of Ancient Drama*. Ann Arbor. 3-day, PA3024 C958 C
- Foley, H.P. 1981. 'The conception of women in Athenian drama.' In Foley (ed.), *Reflections of Women in Antiquity*, New York, 127-68. 3-day, HQ1134 R332
- Garner, R. 1990. *From Homer to Tragedy*. London, New York. 3-day, PA3136 G234 F
- Kitto, H.D.F. 1961. *Greek Tragedy* (3rd ed.). London. 3-day, PA3131 K62 G 3ed
- Knox, B.M.W. 1964. *The Heroic Temper: Studies in Sophoclean Tragedy*. Berkeley. 3-day, PA4417 K74 H
- Meier, C. 1993. *The Political Art of Greek Tragedy* (transl. A. Webber). Cambridge. PA3136 M511 P
- Michelini, A.N. 1987. *Euripides and the Tragic Tradition*. Madison. PA3978 M623 E
- Powell, A. 1990. *Euripides, Women, and Sexuality*. London. PA3978 E89 W
- Segal, C. 1983, 1986. 'Greek myth as a semiotic and structural system.' In Segal, *Interpreting Greek Tragedy: Myth, Poetry, Text*, Ithaca, 48-74. PA3131 S454 I [Also in *Arethusa* 16 (1983), PA1 A682.]
- Webster, T.B.L. 1967. *The Tragedies of Euripides*. London. PA3978 W384 T

Literature — the Roman Period

Select primary sources (any translation will do)

- †Apollodorus, *Library*, a.k.a. *Library of Greek Mythology*, a.k.a. *Bibliotheca*.
- Dares of Phrygia (a.k.a. Dares Phrygius/Phrygius), *Fall of Troy*: Frazer, R. (tr.) 1966. *The Trojan War: The Chronicles of Dictys of Crete and Dares the Phrygian*. (On Blackboard) 3-day, DF221 T8 F848 T
- Dictys of Crete (a.k.a. Dictys Cretensis), *Ephemeris*: Frazer 1966 (see under Dares of Phrygia, above).
- †Ovid, *Metamorphoses*. (Excerpts from books 12-14 in course materials.)
- Quintus of Smyrna (a.k.a. Quintus Smyrnaeus), *Posthomerica*: James, A. (transl.) 2004. *Quintus of Smyrna: The Trojan Epic: Posthomerica*. Baltimore. (Book 5 in course materials.) 3-day, PA4407 Q4 P E
- Tryphiodorus (a.k.a. Trifiodorus), *Sack of Troy*: Mair, A.W. (transl.) 1928. *Oppian, Colluthus, Tryphiodorus*. Cambridge (MA). PA3431 M228 O
- †Vergil, *Aeneid*. (Book 2 in course materials.)

Secondary sources

- Beye, C.R. 1993. *Ancient Epic Poetry: Homer, Apollonius, Virgil*. Ithaca. 3-day, PA3022 E6 B573 A
- Clausen, W. 2002. *Virgil's Aeneid. Decorum, Allusion, and Ideology*. München. (See esp. ch. 2, 'Introducing the Wooden Horse.') PA6825 C616 V
- Erskine, A. 2001. *Troy between Greece and Rome: Local Tradition and Imperial Power*. Oxford. DF221 T8 E73 T
- Gross, N.P. 2000. 'Allusion and rhetorical wit in Ovid, *Metamorphoses* 13.' *Scholia* 9: 54-65. PA1 S368
- Hainsworth, J.B. 1991. *The Idea of Epic*. Berkeley. 3-day, PA3022 E6 H153 I
- Hopkinson, N. 2000. *Ovid: Metamorphoses Book XIII*. Cambridge. 3-day, PA6519 M6 A2 H797
- Horsfall, N. (ed.) 1995. *A Companion to the Study of Virgil* (2nd ed.). *Mnemosyne* suppl. 151. Leiden. PA9 M686 S 151
- Jones, J.W. 1965. 'Trojan legend. Who is Sinon?' *Classical Journal* 61: 122-8. PA1 C614 J
- Kopff, E. 1981. 'Virgil and the Cyclic epics.' In *Aufstieg und Niedergang der römischen Welt* 2.31.2: 919-47. DG209 A918
- Musgrove, M.W. 1997. 'Change of perspective in Ovid, *Metamorphoses* 12.11-23.' *American Journal of Philology* 118.2: 267-83. PA1 A5 JP
- Reckford, K.J. 1981. 'Helen in *Aeneid* 2 and 6.' *Arethusa* 14: 85-99. PA1 A682
- Smith, R.A. 1997. *Poetic Allusion and Poetic Embrace in Ovid and Virgil*. Ann Arbor. 3-day, PA6537 S642 P
- Smith, R.M. 1999. 'Deception and Sacrifice in *Aeneid* 2.1-249.' *American Journal of Philology* 120.4: 503-23. PA1 A5 JP
- Stanford, W.B. 1963. *The Ulysses Theme: A Study in the Adaptability of a Traditional Hero* (2nd edition). Oxford. PN57 O3 S785 U 2ed (1st edition also available, BL820 A8 S784 U)
- Toohy, P. 1992. *Reading Epic: An Introduction to the Ancient Narratives*. London. PA3022 E6 T668 R
- White, H. 1987. *Studies in Late Greek Epic Poetry*. Amsterdam. (on Quintus) 3-day, PA3105 W584 S

Art — Greek

- Anderson, M. J. 1997. *The Fall of Troy in early Greek Poetry and Art*. Oxford. 3-day, PA3095 A548 F
- Carpenter, T.H. 1991. *Art and Myth in Ancient Greece*. London. cl res N7760 C297 A

- Kannicht, R. 1982. 'Poetry and art: Homer and the monuments afresh', *Classical Antiquity* 1: 70-92.
DEI C614
- Lowenstam, S. 1997. 'Talking vases: the relationship between the Homeric poems and archaic representations of epic myth.' *Transactions of the American Philological Association* 127: 21-76.
PAI A512 T
- Mackay, E.A. 1995. 'Narrative tradition in early Greek oral poetry and vase-painting.' *Oral Tradition* 10.2: 282-303, <journal.oraltradition.org/issues/10ii/mackay>, accessed Nov. 2007.
- Reeder, E. D. (ed.) 1996. *Pandora: Women in Classical Greece*. Princeton. cl res HQ1134 R327 P
- Schefold, K. 1966. *Myth and Legend in Early Greek Art* (transl. A. Hicks). London. 3-day, NK4645 S317 M
— 1992. *Gods and Heroes in Late Archaic Greek Art*. Cambridge. cl res N7760 S317 G E
- Shapiro, H.A. 1994. *Myth into Art: Poet and Painter in Classical Greece*. London. 3-day, NK4645 S529 M
- Snodgrass, A. 1982. *Narration and Allusion in Archaic Greek Art*. London. 3-day, N5630 S673 N
— 1998. *Homer and the Artists: Text and Picture in Early Greek Art*. Cambridge. cl res NK4645 S673 H

Art — Etruscan and Roman

NB: further bibliography available on request from Dr Deuling.

- *Andreae, B. 1977. *The Art of Rome*. cl res N5760 A556 A
- Beard, M. and J. Henderson 2001. *Classical Art: From Greece to Rome*. cl res N5610 B368 C
- Bergmann, B. 1994. 'The Roman house as memory theatre: the House of the Tragic Poet in Pompeii.' *Art Bulletin* 76: 225-256. N81 A785
- Bonfante, L. (ed.) 1986. *Etruscan Life and Afterlife*. cl res DG223 E85
- Brendel, O. 1978, 1995. *Etruscan Art*. N5750 B837 E, cl res N5750 B837 E 2ed
- *Dunbabin, K. 1999. *Mosaics of the Greek and Roman World*. cl res DE61 M8 D917 M
- Gallinsky, K. 1996. *Augustan Culture*. DG279 G158 A
- *Guillaud, J. & M. 1990. *Frescoes in the Time of Pompeii*. cl res ND2575 G957 F
- Haynes, S. 2000. *Etruscan Civilization: A Cultural History*. DG223 H424 E
- *Kleiner, D.E.E., and S.B. Matheson (eds.). *I Claudia II: Women in Roman Art and Society*. N5763 I10
- *Ling, R. 1991. *Roman Painting*. cl res ND120 L755 R
- Maiuri, A. 1960. *Pompeian Wall Paintings*. ND125 M232 P
- Ramage, N.H. and A. Ramage 2005. *Roman Art: Romulus to Constantine*. cl res N5760 R165 R 4ed
- Spivey, N. 1997. *Etruscan Art*. cl res N5750 S761 E
- Torelli, M. (ed.) 2000. *The Etruscans*. DG223.3 E85
- Wheeler, M. 1964. *Roman Art and Architecture*. N5760 W564 R
- Zanker, P. 1988. *The Power of Images in the Age of Augustus*. N5760 Z31 P

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 hard copy or on the VUW website at <http://www.victoria.ac.nz/home/study/calendar.aspx>

Student and Staff Conduct

The Statute on Student Conduct together with the Policy on Staff Conduct ensure that members of the University community are able to work, learn, study and participate in the academic and social aspects of the University's life in an atmosphere of safety and respect. The Statute on Student Conduct contains information on what conduct is prohibited and what steps are to be taken if there is a complaint. For information queries about complaint procedures under the Statute on Student Conduct, contact the Facilitator and Disputes Advisor or refer to the statute on the VUW policy website at:

www.victoria.ac.nz/home/about/policy/students.aspx

The Policy on Staff Conduct can be found on the VUW website at: www.victoria.ac.nz/home/about/policy/staff.aspx

Academic Grievances

If you have any academic problems with your course you should talk to the tutor or lecturer concerned; class representatives may be able to help you in this. If you are not satisfied with the result of that meeting, see the Head of School or the relevant Associate Dean; the VUWSA Education Coordinator is available to assist in this process. If, after trying the above channels, you are still unsatisfied, formal grievance procedures can be invoked. These are set out in the Academic Grievance Policy which is published on the VUW website at: www.victoria.ac.nz/home/about/policy/students.aspx

Students with Impairments (see Appendix 3 of the Assessment Handbook)

The University has a policy of reasonable accommodation of the needs of students with disabilities. The policy aims to give students with disabilities the same opportunity as other students to demonstrate their abilities. If you have a disability, impairment or chronic medical condition (temporary, permanent or recurring) that may impact on your ability to participate, learn and/or achieve in lectures and tutorials or in meeting the course requirements, please contact the course coordinator as early in the course as possible. Alternatively, you may wish to approach a Student Adviser from Disability Support Services (DSS) to discuss your individual needs and the available options and support on a confidential basis. DSS are located on Level 1, Robert Stout Building (telephone: 463-6070; email: disability@vuw.ac.nz).

The name of your School's Disability Liaison Person is in the relevant prospectus or can be obtained from the School Office or DSS.

Recording of lectures

As a courtesy, students are permitted to tape classes for their own use only and provided this does not cause logistical difficulties, but must first complete a disclaimer form which can be obtained from Hannah Webling (OK 508).

Student support

Staff at Victoria want students to have positive learning experiences at the University. Each faculty has a designated staff member who can either help you directly if your academic progress is causing you concern, or quickly put you in contact with someone who can. Assistance for specific groups is also available from the Kaiwawao Maori, Manaaki Pihipihinga or Victoria International.

In addition, the Student Services Group (email: student-services@vuw.ac.nz) is available to provide a variety of support and services. Find out more at: www.victoria.ac.nz/st_services/

VUWSA employs an Education Coordinator who deals with academic problems and provides support, advice and advocacy services, as well as organising class representatives and faculty delegates. The Education Office (tel. 463-6983 or 463-6984, email at education@vuwsa.org.nz) is located on the ground floor, Student Union Building.

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. All cases will be recorded on a central database and severe penalties may be imposed. 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:

www.victoria.ac.nz/home/study/plagiarism.aspx

Use of online electronic resources

Online electronic resources are rarely peer-reviewed (as most printed academic material is) and should therefore be treated with the utmost caution. Recommendations for some resources are given in this handout and on Blackboard. You should consult your tutor or lecturer before trusting any alternative resources.

Course schedule

	<i>Class topic</i>	<i>Set reading</i>
<i>Week 1</i>		
Tue. 20 Nov.	Introduction: a city(?), a poet(?), and a myth; the site of Troia/Hisarlık/Wilusa	• the <i>Iliad</i> (aim to finish by start of week 3)
Wed. 21 Nov.	Hittites and Mycenaeans I: Anatolia, or: just how much is known about Bronze Age history	• <i>Course Materials</i> pp. 12-37
TUTORIAL 1 ('B')	Homer and Troia: sources and methods	
<i>Week 2</i>		
Tue. 27 Nov.	Hittites and Mycenaeans II: Bronze Age Greece; the 'Troy controversy'	• <i>Course Materials</i> pp. 38-77
Wed. 28 Nov.	Epic I: the <i>Iliad</i> and the Homeric tradition	
TUTORIAL 2 ('B')	Wilusa, Taruisa, and the Hittite empire	
<i>Week 3</i>		
TUTORIAL 3 ('A')	The Mycenaeans, the 'Dark Age', and Homer	• <i>Course Materials</i> pp. 80-111
Tue. 4 Dec.	Troy in Greek Art [DB]	<i>1st essay due date</i>
Wed. 5 Dec.	Epic II: the Homeric Question and the Epic Cycle	<i>(Fri. 7 December)</i>
TUTORIAL 4 ('B')	Art and myth	
<i>Week 4</i>		
Tue. 11 Dec.	Greek literature: Lyric poetry and Tragedy	• <i>Course Materials</i> pp. 112-79
Wed. 12 Dec.	Literature of the Roman Period	
TUTORIAL 5 ('B')	Literature and myth	
<i>Week 5</i>		
TUTORIAL 6 ('A')	The <i>Nachleben</i> of the Trojan War in Western culture	• <i>Course Materials</i> pp. 180-203
Tue. 18 Dec.	Troy in Italian Art [JD]	
Wed. 19 Dec.	Foundation myths, the Middle Ages, and beyond	<i>2nd essay due date</i> <i>(Thu. 20 December)</i>
<i>After the New Year:</i>		
Second essay marked and ready to collect (in person): <i>Mon. 14 January 2008</i>		
Take-home exam becomes available on Blackboard: <i>Mon. 14 January 2008</i>		
Take-home exam due: <i>Tue. 22 January 2008</i>		