



Orpheus with his lyre, from a Greek cup, 5th century BC; Venus and Adonis, engraving by Giorgio Ghisi, c.1556; Pygmalion and his statue, caricature by Honoré Daumier, 1842.

SCHOOL OF ENGLISH, FILM, THEATRE, AND MEDIA STUDIES
ENGLISH SUMMER PROGRAMME, 2008-09

ENGL 225

CLASSICAL TRADITIONS IN ENGLISH LITERATURE

class Timetable

Tuesday and Wednesday, 12–2 pm, Thursday, 12-3 pm, in Murphy LT 220,
from 18 November to 4 December and from 6 January to 22 January.

The course will be taught in workshops, a combination of lecture, class discussion, and small-group work. There are no tutorials for this course, so students are expected and required to attend at least 70% of sessions.

Information

Course information will be distributed in classes and posted on the English noticeboard,
on the third floor outside Hugh Mackenzie 206.

STAFF

Geoff Miles, VZ 915, phone 463-6809, e-mail geoff.miles@vuw.ac.nz (course convener).
Tatjana Schaefer, VZ 917, phone 463-6802, e-mail tatjana.schaefer@vuw.ac.nz (lecturer and
course administrator).

Texts

Classical Mythology in English Literature: A Critical Anthology, ed. Geoffrey Miles (Routledge,
approx. \$80; secondhand copies may also be available), and two course readers from Student
Notes, *Ode and Epigram* (approx. \$6.00) and *Satire* (approx. \$16.00).

Recommended: Ovid, *Metamorphoses*—any translation, but those of A.D. Melville (Oxford World's Classics, 1986) or Charles Martin (Norton, 2004) are both good.

Structure and Aims of the course

The course falls into two halves. The first half (in November-December) will deal with classical mythology in English literature; we will look in particular at the transformations of three myths (Orpheus, Adonis, Pygmalion). The second half (in January) will look at three classical genres (the epigram, the ode, the satire), and the ways in which these literary forms have been used and modified by writers in English.

The course aims to provide both specific knowledge about the classical tradition, and an ability to think about the workings of literary tradition in general. By the end of the course, you should:

- be familiar with the classical gods and the major classical myths, and able to recognise allusions to them in English texts;
- understand the generic conventions of epigram, ode, and satire;
- be able to analyse in detail the use of classical materials in texts of different periods;
- understand concepts involved in discussing a literary tradition (including such terms as *influence*, *allusion*, *imitation*, *parody*), and be able to use such concepts and terms in formulating arguments about the relationship between classical and English texts.

Assessment

The course is internally assessed. Three pieces of work will be required.

- (1) A **class test** (20%), on **Tuesday 2 December**, 1-2 pm (second hour of the class). This will test your knowledge of classical mythology as covered up to this point, i.e. the material in chapters 2–3 of the anthology and the myths of Orpheus and Adonis.
- (2) An **essay**, of 1200–1500 words (40%), due 5 pm, **Thursday 11 December**. This essay will ask you to compare two or more treatments of a classical myth, and will test your ability in close analysis of texts of different periods.
- (3) An **essay**, of 1200–1500 words (40%), due 5 pm, **Friday 30 January**. This essay will be on either ode, epigram, or satire, and will test your knowledge of these genres and your ability to construct an argument about the workings of literary tradition.

All in-term work must be presented in accordance with the minimum standards outlined in the SEFTMS style sheet, which will be available on Blackboard.

Extensions and penalties

The deadlines for term work must be strictly observed. If you need an extension beyond the due date for any piece of work, you should apply to the course convener, Geoff Miles, *before* the due date. A simple request will suffice for extensions of a week or less; for longer or additional extensions you will need to provide supporting documentation (eg a medical certificate). Work submitted with an extension will be graded in the normal way.

Late work submitted without an extension will be penalised by one grade for every three days that it is late, and will receive minimal comments. No work can be accepted after **Friday 13 February**. Make sure you plan your work in advance to deal with competing deadlines, and be aware of the tight timetable of the summer trimester.

Mandatory Requirements

The minimum course requirements which must be satisfied include completion of all three pieces of internally assessed work by **Friday 13 February**, and attendance at **70% of classes** (i.e. at least 13 out of 18 two-hour sessions). Failure to satisfy the course requirements will leave you with a fail grade.

Workload

The guideline for a 22-point 200-level paper is at least 15 hours of reading and study (including class attendance) a week for 12 weeks. Since ENGL 225 is accelerated to 6 weeks, workloads must be adjusted accordingly, especially by doing much of your reading in non-teaching weeks.

ACADEMIC INTEGRITY AND PLAGIARISM

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

Plagiarism is a form of cheating which undermines academic integrity. The University defines plagiarism as follows: The presentation of the work of another person or other persons as if it were one's own, whether intended or not. This includes published or unpublished work, material on the Internet and the work of other students or staff.

It is still plagiarism even if you re-structure the material or present it in your own style or words. Note: It is, however, perfectly acceptable to include the work of others as long as that is acknowledged by appropriate referencing.

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

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

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

www.victoria.ac.nz/home/studying/plagiarism.html

GENERAL UNIVERSITY POLICIES AND STATUTES

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

http://www.victoria.ac.nz/home/about_victoria/calendar_intro.html

Information on the following topics is available electronically at:

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

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

ENGL 225: class TIMETABLE 2008-09

WEEK ONE

- Tu 18 Nov** Introduction to the classical tradition. Gods: a spotter's guide.
- W 19 Nov** Orpheus 1: classical and medieval.
Texts: *Classical Mythology in English Literature (CMEL)*, passages O1-8. We will focus especially on Virgil, Ovid, Boethius, and *Sir Orfeo*.
- Th 20 Nov** Orpheus 2: Renaissance to 18th century.
Texts: *CMEL*, O9-29. We will focus especially on Shakespeare, Bacon, Milton, Pope, Finch, and Collins.

WEEK TWO

- Tu 25 Nov** Orpheus 3: 19th century to today.
Texts: *CMEL*, O30-52. We will focus especially on Shelley, Hamburger, Hoban, Feinstein, Atwood, Gilbert, and Heath-Stubbs.
- W 26 Nov** Adonis 1: classical sources and Shakespeare's *Venus and Adonis*.
Texts: *CMEL*, A1-5 and A7-11. We will focus especially on Theocritus, Bion, Ovid, and (obviously) Shakespeare.
- Th 27 Nov** Adonis 2: Spenser, Milton, and Shelley.
Texts: *CMEL*, A6 (Spenser), A7 (Milton), and A20-21 (Keats and Shelley); also read through A8-19.

WEEK THREE

- Tu 2 Dec** Adonis 3: modern versions. CLASS TEST (1-2 pm).
Texts: *CMEL*, A22-30, esp. Frazer, Eliot, MacLeish, Yeats.
- W 3 Dec** Pygmalion 1: classical to 18th century.
Texts: *CMEL*, P1-14. We will focus especially on Ovid, Marston, Shakespeare.
- Th 4 Dec** Pygmalion 2: 19th century to today.
Texts: *CMEL*, P15-29. We will focus especially on Beddoes, Hawthorne, Mary Shelley, Shaw, Graves, and Carter.

FIRST ESSAY due Thursday 11 December.

CHRISTMAS/NEW YEAR BREAK

(Read as much as possible of the *Epigram and Ode* and *Satire* coursebooks during the break.)

WEEK FOUR

- Tu 6 Jan** Introduction to genre. The epigram 1: definitions and history from ancient Greek and Latin to Renaissance (*Tatjana Schaefer*).
- W 7 Jan** The epigram 2: translation, adaptation and humour from Renaissance to present (*Tatjana Schaefer*).
- Th 8 Jan** The ode 1: classical and Renaissance.

WEEK FIVE

- Tu 13 Jan** The ode 2: 18th century to the present.
- W 14 Jan** Introduction to satire. Classical and Renaissance satire.
Texts: *Satire* coursebook, pp. 1-72 (Horace and Juvenal; Wyatt, Marston, Donne).
- Th 15 Jan** 18th century satire: Pope and Horace.
Texts: *Satire*, pp.73-107. We will focus particularly on a comparison of Horace's Epistle 2.1 (pp.12-20) and Pope's 'Imitation' of it (96-102).

WEEK SIX

- Tu 20 Jan** 18th century satire: Johnson and Juvenal.
Texts: Juvenal, Satires 3 and 10 (*Satire*, 26-47) and Johnson's 'London' and 'The Vanity of Human Wishes' (108-118).
- W 21 Jan** Fantastic satire. Swift's *Gulliver's Travels*.
Texts: *Satire*, pp.121-186 (Aristophanes, Lucian, More, Swift).
- Th 22 Jan** Satirical science fiction. Visions of judgement. Conclusion.
Texts: *Satire*, pp.187-211 (satire in science fiction) and 212-236 (Lucian, Seneca, Byron's *Vision of Judgement*).

SECOND ESSAY due Friday 30 January.



ENGL 225 CLASSICAL TRADITIONS IN ENGLISH LITERATURE READING LIST

A few suggestions for reference and further reading on the topics of the course. Most of the books are on 3-day loan in the university library.

classical authors

- Horace. *Complete Odes and Epodes*, trans. David West (Penguin Classics, 1997); *Satires and Epistles of Horace*, trans. Smith Palmer Bovie (1972)—or other versions.
- Ovid. *Metamorphoses*, trans. A. D. Melville (Oxford World's Classics, 1986)—or other versions. Note especially the classic 1714 Dryden translation: Ovid, *Metamorphoses*, trans. John Dryden and others (Wordworth Classics, 1998).
- Pindar. *Pindar's Victory Songs*, trans. Frank J. Nisetich. With excellent introduction and notes.
- Juvenal. *The Seven Satires*, trans. Peter Green (Penguin Classics, 1967; revised 1998)—or other versions.

on the classical world

- The Oxford Companion to Classical Literature*, ed. M. C. Howatson (1989). (Reference Room)
- The Oxford History of the Classical World*, ed. J. Boardman, J. Griffin, and O. Murray (1986). Includes chapters on literature, art, and mythology as well as political and social history.
- Radice, Betty. *Who's Who in the Ancient World* (1971). Compact and readable guide to Greek and Roman people, both real (writers, artists, rulers) and mythological, with a focus on their post-classical reputation and influence. (Reference Room)
- Spivey, Nigel, and Michael Squire. *Panorama of the Classical World* (2004). Magnificently illustrated survey.

on the classical tradition in general

- Erskine-Hill, Howard. *The Augustan Idea in English Literature* (1983).
- Finley, M. I. (ed). *The Legacy of Greece: A New Appraisal* (1981).
- Greene, Thomas M. *The Light in Troy : Imitation and Discovery in Renaissance Poetry* (1982). Difficult but stimulating discussion of Renaissance views of literary tradition.
- Hardwick, Lorna, and Christopher Stray. *A Companion to Classical Receptions* (2008).
- Hight, Gilbert. *The Classical Tradition: Greek and Roman Influences on Western Literature* (1949). The classic survey: old-fashioned, a bit preachy, but still full of useful material.
- Jenkyns, Richard (ed). *The Legacy of Rome: A New Appraisal* (1992). collection of essays; particularly useful are Jenkyns' introduction, 'The Legacy of Rome'; Charles Martindale on 'Horace, Ovid, and Others'; and J. P. Sullivan on 'Satire'.
- Rudd, Niall. *The Classical Tradition in Operation* (1984). Five case studies: Chaucer/Virgil, Shakespeare/Plautus, Pope/Horace, Tennyson/Lucretius, Pound/Propertius.
- Sowerby, Robin. *The Classical Legacy in Renaissance Poetry* (1994). Chapters on Lyric, Satire, and 'Ovidian Genres'.
- Taplin, Oliver. *Greek Fire* (1989). Lively book (based on a TV series) 'about what has been made out of ancient Greece'; good chapter on Myth.

bibliographies

- Carlsen, Hanne. *A Bibliography to the Classical Tradition in English Literature* (1985). (Reference Room)
- Kallendorf, C. *Latin Influences on English Literature from the Middle Ages to the Eighteenth Century: An Annotated Bibliography of Scholarship 1945-1979*. (Reference Room)

on mythology

- Bush, Douglas. *Mythology and the Renaissance Tradition in English Literature* (1932) and *Mythology and the Romantic Tradition in English Literature* (1937). Vast surveys of classical mythology in English literature from the middle ages to the early 20th century; a mine of information, though demanding. *Pagan Myth and Christian Tradition in English Poetry* (1968) is a briefer survey.
- Coupe, Laurence. *Myth* (New Critical Idiom series, 1997).
- Feder, Lilian. *Ancient Myth in Modern Poetry* (1971).
- Grant, Michael. *Myths of the Greeks and Romans* (1963).
- Griffin, Jasper. *The Mirror of Myth: Classical Themes and Variations* (1986). Four brief essays.
- Martindale, Charles. *Ovid Renewed: Ovidian Influences on Literature and Art from the Middle Ages to the Twentieth Century* (1988). Includes Jane Miller's essay on versions of Pygmalion.
- Mayerson, Philip. *Classical Mythology in Literature, Art, and Music* (1971). A guide to the myths with an emphasis on post-classical versions and adaptations.
- Morford, Mark, and Robert J. Lenardon. *Classical Mythology* (4th edn, 1991).
- Ruthven, K.K. *Myth* (Critical Idiom series, 1976).
- Seznec, Jean. *The Survival of the Pagan Gods: The Mythological Tradition and its Place in Renaissance Humanism and Art* (Eng. trans. 1953).
- Woodard, Roger D. *The Cambridge Companion to Greek Mythology* (2007). Useful chapters by David Brumble and Sarah Annes Brown on myth in post-classical literature.
- mythological dictionaries:
- Grimal, Pierre. *The Penguin Dictionary of Classical Mythology* (1991).
- March, Jenny. *Cassell Dictionary of Classical Mythology* (1998).
- Tripp, Edward. *The Meridian Handbook of Classical Mythology* (1970).

on orpheus

- Friedman, John Block. *Orpheus in the Middle Ages* (1970).
- Henry, Elizabeth. *Orpheus with his Lute: Poetry and the Renewal of Life* (1992).
- Segal, Charles. *Orpheus: The Myth of the Poet* (1989).
- Warden, John (ed). *Orpheus: The Metamorphosis of a Myth* (1982).

on pygmalion

- Joshua, Essaka. *Pygmalion and Galatea: The History of a Narrative in English Literature* (2001).
- Stoichita, Victor I. *The Pygmalion Effect: From Ovid to Hitchcock* (2008). Primarily on art history but also covers literature and film.

(There are no books in English specifically on the Adonis myth in English literature.)

on genre

- Dubrow, Heather. *Genre* (Critical Idiom series, 1982).

on the epigram

- Hamilton, G. R. *English Verse Epigram* (1965).
 Humez, Jean McMahon. *The Manners of Epigram* (1972).
 Nixon, Paul. *Martial and the modern Epigram* (1927).
 Schaefer, Tatjana. *The Early Seventeenth-century Epigram in England, Germany and Spain* (2004).

on the ode

- Fry, Paul H. *The Poet's Calling in the English Ode* (1980).
 Heath-Stubbs, John. *The Ode* (1969). Brief introductory survey with extensive quotations.
 Jump, John D. *The Ode* (Critical Idiom series, 1974).
 Lindley, David. *Lyric* (The Critical Idiom series, 1985).
 Martindale, Charles, and David Hopkins. *Horace Made New: Horatian Influences on British Writing from the Renaissance to the Twentieth Century* (1993).

on satire

- Aden, John M. *Something Like Horace; Studies in the Art and Allusion of Pope's Horatian Satires* (1969).
 Brower, Reuben. *Alexander Pope: The Poetry of Allusion*.
 Coffey, Michael. *Roman Satire* (2nd ed, 1989).
 Elkin, P. K. *The Augustan Defence of Satire* (1973).
 Fuchs, Jacob. *Reading Pope's Imitations of Horace* (1989).
 Hodgart, Matthew. *Satire* (1969).
 Kernan, Alvin. *The Cankered Muse : Satire of the English Renaissance* (1959).
 Martindale and Hopkins, *Horace Made New* (see under ODE above).
 Rawson, Claude J. *English Satire and the Satiric Tradition* (1984).
 Rudd, Niall. *Themes in Roman Satire* (1986).
 Rudd, Niall (ed). *Johnson's Juvenal: 'London' and 'The Vanity of Human Wishes'* (1981). An edition with useful introductions and notes.
 Selden, Raman. *English Verse Satire 1590-1765*.
 Stack, Frank. *Pope and Horace : Studies in Imitation* (1960).
 Weinbrot, Howard D. *Eighteenth-century satire : essays on text and context from Dryden to Peter Pindar* (1988), and *The Formal Strain: Essays in Eighteenth-century Imitation and Satire* (1969).