

CLASSICS 191: Capstone Seminar Fall 2015

Sarah P. Morris, Department of Classics, Haines A6
Dodd 247N (Office Hours: Tues 2-5 pm) Thurs 2-5 pm

THE TROJAN WAR IN GREECE AND ROME

This course will focus on Troy as a locus of the ancient imagination, in poetry, history, art and archaeology. We will consider the tradition of the Iliad and Odyssey in their geographic, poetic and historical settings, and trace the transformations of epic in Greek art, drama, history, and rhetoric; Hellenistic art and literature; Roman epic, tragedy, history, and art. After exploring the archaeological origins of the Trojan war in Anatolian and Aegean prehistory, we will trace later responses to the memory and monuments of Troy in art and literature, including: the evolution of early epic as a cycle of poems, of which only the Iliad and Odyssey have survived; Troy as a topos in history and rhetoric since the classical era; Hellenistic focus on the text and authority of Homer; Rome's re-invention of itself as the successor of Troy in myth, art and literature.

We will try to arrange a class trip to the Getty Villa (on a Thursday or Saturday); students have the option of choosing an object in the Villa for study and presentation.

Requirements

Weekly reading (one primary, one secondary source)
Midterm quiz (readings of ancient passages)
Class presentation; final research paper (with abstract)

Grading basis

Class participation 20%
Oral presentation 20%
Midterm exam/quiz (readings, images) 20%
Final Paper (12-15 pages) 40%

Abstracts must be submitted with final paper for posting on website as capstone requirement

Textbooks (ASCULA):

Michael Wood [In Search of the Trojan War](#) (California 1998)
S. Woodford [The Trojan War in Ancient Art](#) (Cornell 1993)
M. Davies [The Greek Epic Cycle](#). 2d. ed. (Bristol 1989)
P. Burian and A. Shapiro [Euripides](#). Vols. I, V (Oxford)
D. Slavitt [Broken Columns](#)
D. Slavitt and P. Bovie [Seneca Tragedies Volume I](#)
A. Erskine [Troy Between Greece and Rome](#) (2001)

Recommended (on reserve) B. Rose, [The Archaeology of Greek and Roman Troy](#) (2014)

WEEK ONE: Backgrounds to Homer: Archaeology, Prehistory and Epic Poetry

What is the archaeological background to the Trojan War, and its role in epic poetry?

Primary reading: Michael Wood [In Search of the Trojan War](#) (California), chapters 1-5

Secondary: J. Bennet, "Homer and the Bronze Age", in [New Companion to Homer](#) [pdf]

S. Morris, "A Tale of Two Cities: The Miniature Frescoes from Thera and the Origins of Greek Poetry," American Journal of Archaeology 93:3 (1989) 511-35 [JSTOR; PDF].

WEEK TWO. Homer beyond Greece: The Role of Anatolia and the Near East

What did non-Greek poetic and historical traditions contribute to the story of Troy?

Primary Reading: Wood In Search of the Trojan War, chapters 5-8

Secondary: Morris, "Homer and the Near East," in New Companion to Homer [PDF];

Other: S. Morris, "The Sacrifice of Astyanax", in The Ages of Homer (1995);

WEEK THREE. The Epic Cycle vs. the poems of Homer: the making of the Iliad

How did the Iliad and Odyssey become the leading stories about the Trojan War?

Primary Reading: The Epic Cycle (prose summary: website); Davies Epic Cycle

Secondary Source: M. Finkelberg, "Homer as a Foundation Text," In Homer, the Bible and Beyond. Literary and Religious Canons in the Ancient World. 2002, 75-96 [PDF].

Other: J. Burgess The Tradition of the Trojan War in Homer and the Epic Cycle (2001)

J. Griffin, "The epic cycle and the uniqueness of Homer," JHS 97 (1977) 39-53 [JSTOR]

WEEK FOUR. Troy in Early Greek Art and Culture [trip to Getty Villa this week?]

How was the Trojan war imagined in early Greek art, and in archaic Athens?

Primary readings: S. Woodford The Trojan War in Ancient Art (Cornell 1993)

A. Erskine Troy between Greece and Rome, chapter 2, "Homer and the Archaic Age"

Other: A. Snodgrass, Homer and the Artists: Text and picture in early Greek art (1998)

Getty Villa topics:

- Chalcidian hydria: Doloneia (*Iliad* 10, Euripides Rhesus)
- Thessalian votive relief: Cult of Achilles (+ Thetis?)
- Brygos Painter: Tekmessa and body of Ajax (Sophocles *Ajax*)
- Roman sarcophagus (Achilles and body of Hector: *Iliad* 22)
- Roman mosaic (Achilles on Skyros: Statius *Achilleid*)

WEEK FIVE. Troy in Athenian Drama: Tragedy, Comedy and Satyr-play

How is the epic tradition transformed in Greek tragedy and paratragedy?

Primary Reading: Euripides *Trojan Women*; Euripides *Cyclops* (satyr play)

Secondary Reading Erskine, Troy between Greece & Rome, chap. 3, "The Persian Wars"

Topics: K. C. King Achilles: Paradigms of the War Hero from Homer through the Middle Ages (California 1987); P. Michelakis Achilles in Greek Tragedy (Cambridge 2002)

WEEK SIX. Troy in Greek History and Rhetoric: The Classical Image of Helen

How do classical prose authors, in history and rhetoric, treat Homeric themes?

Primary readings: Euripides *Helen*; Gorgias *Helen*; Isocrates *Encomium of Helen* [pdfs]

Secondary Reading: N. Worman, "The Body as Argument: Helen in Four Greek Texts,"

Classical Antiquity 1997, 151-203 [JSTOR]. G. Meltzer, "Where is the Glory of Troy?

Kleos in Euripides' Helen," CA 13 (1994) 234-55.

WEEK SEVEN: Troy and Ilium: From Greece to Rome

SHORT QUIZ on readings Weeks 1-6 (identify and discuss passages, images)

How did Rome become a Trojan (rather than a Greek or Etruscan) City?

Primary reading: Homeric Hymn to Aphrodite; review Aeneid (selections);

Erskine Troy between Greece and Rome (2001) chapter 1, "The Recovery of Trojan Rome"

Week Eight. Roman Drama and Epic After Virgil

How do Greek concepts of epic heroism and tragedy change in Roman literature?

Primary reading: Seneca Troades (Trojan Women); Statius Achilleid [in Slavitt texts]

Recommended: A. J. Boyle Seneca's Troades (1994); Tragic Seneca (1997)

TOPICS: The Trojan War in Roman Art (Heslin Museum of Augustus); Sperlonga

Weeks Nine and Ten: *Student reports on research topics; extra reading; distribution of paper abstracts, outlines, bibliographies*

FINAL PAPER: DUE MONDAY DECEMBER 7, by 5pm

CLASSICS 191: The Trojan War in Greece and Rome PAPER TOPICS

Please consult instructor, in office hours, about your interest in one of these topics, or another selection, based on a text not read in class, or a set of images, monuments.

By Week Nine: an abstract of your paper, an outline, and bibliography (for class presentation); in Week 10, you must submit a DRAFT of the paper to instructor

SUGGESTED TOPICS

- Homer and the Hittite World: Prehistoric Documents and Poetry
 - Joachim Latacz, *Troy and Homer*
- Achilles after the *Iliad*: from Tragedy to the Novel
 - King *Achilles*; Michelakis *Achilles in Greek Tragedy*
 - Heslin *The Transvestite Achilles*; Fantuzzi *Achilles in Love*
- The Trojan War in Roman art
 - Odyssey Landscapes (Esquiline, Rome)
 - From Pompeii to Rome: Virgil, Augustus and Troy (Heslin *Museum of Augustus*)
 - Sperlonga statue groups: Homeric Scenes in Roman Imperial Settings
- Philostratus Heroicus: Troy as a Pilgrimage Site
 - *Philostratus*, edited by Ewen Bowie and Jaś Elsner (Cambridge 2009):
 - L. Kim, Homer between History and Fiction in Imperial Greek Literature (Cambridge 2010), "Ghosts at Troy: Philostratos' Heroicus."
 - T. Whitmarsh, Beyond the Second Sophistic: adventures in Greek postclassicism (Berkeley 2013), "Philostratus' Heroicus: fictions of Hellenism"

- F. Zeitlin, "Visions and Re-Visions of Homer in the Second Sophistic," in Greek Identity in the Second Sophistic (ed. S. Goldhill, 2001) 195-266.

Getty Topics (for presentation in Week Four)

Chalcidian amphora (Doloneia): *Iliad* 10; Euripides Rhesus; M. True *Ages of Homer*

<http://search.getty.edu/museum/records/musobject?objectid=15204>

Thessalian relief: Achilles and Thetis: Philostratus *Heroicus*

<http://search.getty.edu/museum/records/musobject?objectid=9337>

Roman sarcophagus; Statius *Achilleid?* (end panel: Achilles on Skyros)

<http://search.getty.edu/museum/records/musobject?objectid=38493>

Roman mosaic: Return of Briseis (*Iliad* 9)

<http://search.getty.edu/museum/records/musobject?objectid=7608>

Brygos painter, cup: Ajax and Tecmessa (Sophocles *Ajax*)

<http://search.getty.edu/museum/records/musobject?objectid=14159>

Shefton, B. "Agamemnon or Ajax," *Revue Archeologique* 24 (1973), 203-218. fig. 1.

Davies, Mark I. "Ajax and Tekmessa. A Cup by the Brygos Painter in the Bareiss Collection," *Antike Kunst* 16, 1 (1973), pp. 60-70, pls. 9.1, and 10.

Abstracts

Selena Wrightson, "Hero to Legend to Cult: How Epic Heroes Grew to Immortality"

In this paper, I will look at the Ancient Greek heroes from the Epic Cycle and how their stories carried on after the Trojan War. My primary focus will be on the major heroes of the war like Achilles and Ajax, although I will include an analysis of cults of other heroic figures such as Diomedes, as well as the Trojan heroes Hector and Aeneas. Looking at primary sources such as the Epic Cycle fragments and secondary sources, from both Antiquity and modern times, I will seek to show how the Greeks travelling the Mediterranean and Ancient Near Eastern worlds brought their heroic legends to foreign parts where they grew into hero cults and literary immortality.

Payne

One of the many ways that authors paint portraits of their characters is through linguistic devices. Devices are employed not only in the narration, but also in the dialogue of the character being described and of those around them. Two main fields of linguistics cover these techniques: semantics and morphology. Semantics is at play in the diction that characters and those referring to them employ. Examining the multiple meanings that some words can have is important, as doing so may reveal a hidden meaning that the author is trying to convey. Morphology overlaps with semantics; Greek is productive in its use of compounds, and these compounds, which may undergo semantic change over time, can sometimes be reduced to their original components to deduce a literal or hidden meaning. Verbal morphology is sometimes more important than it might appear at first glance; the employment of an imperfective tense, for example, might characterize a character as persistent. Helen is by far one of the most mysterious characters of ancient literature,

marked in particular by her “dual nature” on the one hand, she is interpreted as a selfish, greedy, and dishonest, with little regard for consequences; on the other hand, she is cruelly manipulated and used as a pawn to fulfill the will of the gods and suffers a destroyed reputation among both Achaeans and Trojans as a result. Not only can one understand her dual nature by comparing different literary works, but her contradictory traits can also be seen within the same work. This paper aims to analyze the way that language characterizes Helen in the works of Euripides and Homer, whether it is the language of the authors or other characters in their works or even the speech of Helen herself, by examining the morphological and semantic techniques and how they convey Helen’s contradictory nature.

Su Ji Oh, "The Paradigms of Briseis: War Prize, Wife and Widow"

Briseis, though initially and easily disregarded as a minor character and a mere spoil of war, transcends her primary role as a war prize and unfolds into a multi-faceted character, akin to her female counterparts. Briseis is often regarded as a “Second Helen” because she is to the Iliad what Helen is to the Trojan War. However, she transcends this role as well as also assuming the role of a “Second Andromache.” Despite the fact that Briseis plays such a vital role in the Iliad, she only speaks once in her lament for Patroclus which is restricted to only 14 lines of speech. It is through her lament for Patroclus and through her letter to Achilles in Ovid’s *Heroides* that she reveals previously unknown fragments of her identity. The laments of Briseis, Andromache and Helen in the Iliad echo each other, revealing how these women are all connected to each other. Thus, it is through Briseis’ lament and letter and through her mirrored identities of Helen and Andromache that we can construct the identity of this character. Although Briseis is responsible for driving much of the epic’s plot, no poem or play exists to give her closure in the aftermath of the Trojan War in the way that Euripides’ *Trojan Women* exists for Andromache and Helen exists for Helen. The implications of Briseis’ lament in Book 19 of the Iliad and her letter in the *Heroides* not only reveals the paradigms of her identity as a war prize, wife and widow, but also challenges the enigmatic outcome of her character in the aftermath of the Trojan War.

Ruth Garcia

Rhesus, the king of Thrace, is most known for being the thirteenth victim of Diomedes’ and Odysseus’ night raid on the Trojan camp (Iliad 10). The Greek heroes’ original intentions were to spy on Hector, and discover what the Trojan plans were for that night. Dolon, the Trojan spy, informs the Greeks that Rhesus together with his Thracian army, and his team of swift horses, have just arrived. Diomedes and Odysseus decide to focus on the Thracians, where they find them asleep, kill them, and return to their camp with the horses as their prize. A similar episode is depicted in *Aeneid* 9 with Nisus and Euryalus. However, Nisus and Euryalus do not get away with this act because they are apprehended and killed. In this paper I intend to explore the ambush itself in *Aeneid* IX, its purpose within the work as a whole, and why Virgil felt it was necessary to include this act that some would consider to be dishonorable.

Jessica Rea, "Wife, Mother, Slave and Concubine: The Evolving Identities of Andromache in Classical Epics, Tragedies and Art"

In this paper, I will analyze the identity of Andromache in both literary and artistic sources. The representation of Andromache undergoes significant changes between the different works in which she plays a role. In the Iliad, Andromache is depicted as the ideal royal wife; she is wholly devoted to her husband Hektor and cannot imagine a life without him. After the fall of Troy, Andromache, widowed and newly childless, is taken as a war prize to be the concubine of Neoptolemus, the son of Achilles. This

introduces a conflict in the identity of Andromache; as a concubine, she is somehow both a wife and a slave. Euripides further explores this conflict and the other identities of Andromache in his tragedy *Andromache*. In order to do so, he created a new mythical tradition for the character. As part of this tradition, Euripides established the child of Andromache and Neoptolemus as the ancestor of the Molossian royal family, in order to honor the Molossian king Tharyps and gain his favor for Athens. In Virgil's *Aeneid*, Andromache is represented as a counterpart to Aeneas, in that she represents the past that can never return, while Aeneas and the Roman civilization he will found represent the bright future to come.

Diego Viramontes, "Discovering Memnon: An Exploration into the Ethnic Identity and Origin of the Homeric Hero"

In this paper I hope to explore the myth of Memnon in relation to the Trojan War and beyond. I will evaluate his depiction ethnically and its implications for the society where it was made. I also will discuss the existence of a Memnon myth outside of Greece and the possibility of him being an adopted character either by or from the Greeks. Memnon poses an interesting departure from what would be a generally xenophobic mythology. An "Aethiopian king" is immortalized as being almost the equal of Achilles. No other character in either the *Odyssey* or the *Iliad* is given that distinction.

Miriam S. Medina, "Odysseus in Italy"

The Journey of Odysseus to Rome is documented in many forms, one of the most popular one being part of Homer's *Odyssey*. Andrew Erskine includes Odysseus as one of the Trojan wanderers, as Odysseus tries to make his way back home to Ithaca. Through his journey he gets detained at various places along the way. While reading Erskine's book *Troy Between Greece and Rome*, he mentions how people accepted the myth of Odysseus and other Greeks traveling after the Trojan War. In this research paper I plan to analyze the Sperlonga sculptures and how they depict the different characteristics of Odysseus as a hero. These reconstructed sculptures represent a different myth of Odysseus, though they are not from one source, these are myths that all relate to Odysseus. Before Odysseus tried to make his way back home, there are many sources that depict Odysseus in a different lighting. He is the hero in Homer's *Odyssey*, yet in Seneca's, *Trojan Women* he is portrayed as being deceptive and in Virgil's *Aeneid*, he is dishonest. The different characteristics of Odysseus are portrayed through these sources, though most of these sources do not favor Odysseus, there is an entire grotto with sculptures of myths relating to Odysseus. This dedication to Odysseus in the Tiberian grotto is another indication to the importance of Odysseus in Italy and the role he had in the discovery of Italy. Though as Erskine mentions, Odysseus wanders after the Trojan War and somehow ends up in Italy, is his discovery of Italy more valid than any of the other Trojan wanderers and if so, depending on the different characteristics of Odysseus, that are portrayed through the Sperlonga sculptures, what is the view that some of these Roman citizens have on Odysseus and what is their connection and Odysseus connection to Italy

Lea Luterstein

The deaths of Trojan king Priam and his grandson Astyanax have generally been represented by Greek authors and artists as joint events, inextricably linked and often depicted both in text and in art as happening concurrently, symbolizing the end of the Trojan royal line. Though there is general agreement on the circumstances of Priam's murder by Neoptolemus, the son of Achilles, there are discrepancies in the different narratives of Astyanax's death. Were the circumstances around the death of Astyanax as

straightforward as those surrounding the murder of Priam within the walls of Troy? Different traditions across Greek and Roman retellings of the myth point to another account: Astyanax as a sacrifice. But was Astyanax a sacrifice to aid in the Greeks' continued victory and good fortune—thus an unwilling, or at least unknowing, child sacrifice—or was his murder a calculation on his own part, making Astyanax a suicidal hero by his own design? This paper aims to explore whether the nature of Astyanax's death best fits the definition of sacrificial murder or heroic suicide. In doing so, it will also examine the complexities of Astyanax's agency in his own death, as well as the survival narratives that this interpretation later inspired.

Laurel Harrison, "How to be a Hero: The Death, Burial, and Hero Cult of Ajax as Depicted in Sophocles' Ajax"

Despite the unheroic circumstances that led up to his suicide, Ajax, the famed warrior of Homeric epic, was the center of hero cults in classical Greece, the namesake of an Athenian deme, and the focus of a Sophoclean drama. Because Ajax is present as a prominent hero in ancient Greek culture and political life, it is clear that his heroic identity was preserved long after his death on the Trojan plain. This paper will examine the depiction of Ajax in Sophocles' tragedy, *Ajax*, and how it serves to rehabilitate the heroic image of the warrior. Sophocles' representation of Ajax's transformation from fallen man to exalted hero allows the audience to examine Ajax's heroic potential, and in doing so, reconfirms the warrior's status as a great Greek hero, worthy of honor and veneration.

Chrysanthe Pantages, "Captive Princess, Foreign Slave: Women in the Textile Industries of Homer and the Linear B Tablets"

It is through textile production that the romanticized world of noble Homeric women, the repetitive lives of everyday slaves, and the image of prehistoric society documented through Linear B tablets merge. There are major differences that arise when comparing the Pylian records against Homer's epics regarding textile-producing women. In particular, the Homeric scope and scale significantly contracts the world we see depicted through the tablets. Nevertheless, foreign women remain an integral part of the textile industry. In the *Iliad* and *Odyssey*, we have the influx of Anatolian and Eastern Aegean victims of the Trojan War, women who are usually described in terms of their value as textile producers. These descriptions are coupled with references associating specific geographical regions (and thus the women who originate from there) with especially fine textiles. The emphasis on foreign women in the Homeric textile industry is particularly intriguing in light of the fact that foreign women make up 40% of the workforce at Pylos at the time when the Linear B tablets are inscribed. By applying Homer's testimony to the Linear B tablets, then, we can reconsider how foreign women are organized within the textile industry of Mycenaean Pylos: not simply by their ethnic origins, but also potentially by their skills as producers of highly valued commodities.