

**Tentative Syllabus. Please note that some program details are
subject to change as logistics are finalized.**

ENGL 303/75956/ COMPL 320/ CLA 306:

Western Literary Backgrounds: Transformative Texts (3 credits)

Instructor: Professor Marlene Hennessy

Location: Athens and Mytilini, Isle of Lesbos, Greece

Summer 2025 (July 1-24)

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This course can be used to complete: 1) Pluralism & Diversity: Group D (Europe); 2) Required course for English: Foundations for Secondary Education Major; 3) ELECTIVE for English/Comp Lit/Classical Studies majors or ELECTIVE FOR ALL MAJORS. 3 credits; 4) pre-1800 requirement for English majors (with permission). Open to all MA/MFA students.

Course Description:

This unique study-abroad course offers undergraduate students the opportunity to engage in intensive study and discussion of what are often called “The Great Books”; together we will read some of the world’s most influential and enduring literary works from ancient Greece. After beginning with a brief introduction the luminous lyric poetry of Sappho, we will turn to Homer’s *Iliad* and *Odyssey*. At the end of the course we will revisit Sappho’s poetry with a guest lecture by the eminent classicist Marguerite Johnson. Students will encounter these foundational ancient texts again and again in the allusions of later Western literature. We not only will focus on the literary elements and rhetorical features of these transformative texts, but also will become familiar with some of the historical contexts that informed them. Throughout we will consider how these writers sought to make sense of their world and how they addressed complex questions about human existence. Topics will include war and heroism, sex and death, poetic creation, and religion and society. There will also be a special focus on the afterlives of these works in the archaeology and material culture of the Mediterranean. As much as possible we will consider the intellectual legacy of these texts across literary history, engaging with recent critical approaches. **No previous knowledge of classical literature required.**

Lesvos (Lesbos) is an ideal study-abroad location with thousands of years of history and culture. This scenic island appears in both Homer’s *Iliad* and *Odyssey* as a strategic part of the Trojan Empire renowned for its handicrafts. According to earlier mythology, the head of Orpheus was buried here by the Muses after washing up on its shores. Sappho, the great lyric poet, was born on the island c. 610 BC and is sometimes referred to as “the tenth Muse.” Lesvos stands at the crossroads of the Eastern Mediterranean and is rich in Greek, Roman, Byzantine, Anatolian, and Ottoman heritage, which we will encounter through our site visits. We will reside in the beachside town of Thermiss, near Bronze Age ruins of a prehistoric settlement that has been

excavated and has become an archaeological site. Thermis is very close to the port city of Mytilini (9km away), a historic intellectual center in the Aegean known today for its castle, a majestic fortress perched above the city that holds live music and performances on summer nights and its youthful nightlife scene. Our study of transformative ancient texts in this course will be set against the sun, sea, and stunning landscapes of this legendary island.

As part of our course-work we will have experience-based opportunities for learning, with excursions to many iconic historical and cultural sites. Site visits in Athens include the Acropolis, the Acropolis Museum, and the National Archaeological Museum. Within walking distance from our villa on Lesbos, we will explore the prehistoric settlement of Thermi with Bronze-Age ruins, as well as the island's unusual flora and fauna. In Mytilini, we will have a walking tour and visit the Archaeological Museum and Mytilene Castle. Just outside of town we will visit two paired museums: the Theophilos Museum, with paintings by one of the most celebrated folk artists who was inspired by Greek mythology, and the Eriade Museum, where students can view treasures of illustrated poetry and modern art on classical themes by Greek painters, as well as Picasso, Matisse, and Chagall. Visits further outside of Mytilini on the isle of Lesbos include: the Roman Aqueduct of Moria, dating from the 2nd-3rd century AD (6 km away); and the Temple of Messon (29 km away), dedicated to the three gods Zeus, Dionysus, and an Aeolian Mother goddess—a site where Sappho's poetry was performed. This ancient temple, located at the center of the island, is one of the most outstanding examples of Ionian architecture. We will stop for lunch in the the picturesque Agiasos, an artisanal hilltop village (27 km) away.

Optional Trips: There are optional excursions that you can arrange once you are on Lesbos. The company Lesbos Tours, which leaves from Mytilini offers 30 Euro day trips:

<https://www.lesvostours.gr/> Their main office is in Agia Irini Square. Some sights: the Byzantine gothic church of St Symeon, with 17th-century icons; the Baroque church of St Therapon; the historic Monastery of St Raphael; Taxiarchis Monastery and Church (Moni Taxiarchon) in Mantamados, dated from the 17th century, steeped in history and filled with legendary Byzantine icons. You can also tour Molyvos castle (57 km away), an atmospheric Byzantine-era castle that is one of the most well preserved in the Mediterranean, with stunning Ottoman medieval architecture. The castle is located above the town of Molyvos (also known as Mythimna), which contains an agora (market) described as “one of the most beautiful streets in the world.” You can also visit the Petrified Forest in Sigri (2 hrs away). This unique landscape, created by volcanic eruptions over 20 million years ago, is one of the wonders of the world and a UNESCO World Heritage Site. You can walk in the footsteps of Aristotle and Lesbos-born philosopher Theophrastus, who wrote about the flora and fauna here. Another trip could be to Eressos or Skala Eresou (83 km away, 2.5 hrs by bus, 12 Euros), the birthplace of Sappho, which also contains ruins of the 5th-century Church of Saint Andrew, with an archeological museum with relics of life from the ancient era up to Byzantine times. Optional trips that are highly recommended can also be made the stunning beach towns of Plomari, Vatera, or Petra. For example, a bus from Mytilene to Plomari takes 1:15 min and costs 5 Euros each way (https://www.ktel-lesvou.gr/?new_lang=en) and is highly recommended. The cost of a taxi to/from Mytilini is 17 Euros and can be split by 3 people.

Required Texts: (1 purchased/library books: I strongly suggest a HARD COPY)

Title/Author/Translator/ISBN #/ Price New/Used/ Rental Price @ Shakespeare & Co.

1. *The Iliad*, Homer. Translated by Richmond Lattimore.# 0226470490 /\$15/11.25 /
2. Optional: *The Odyssey*, Homer, transl. Albert Cook ISBN: 978-0-393-00744-2. (A xeroxed selection will be in course pack). Purchase only if you wish to own the full text.

Please use the translation listed or ask me if you have another edition. A **Course Pack** of short readings will also be distributed that you will need to bring with you.

YOU MUST BRING YOUR COURSE PACK OF MATERIALS WITH YOU TO GREECE.

Learning Outcomes: The course will emphasize close reading, critical imagination, and academic discussion, and it is expected that students will strengthen these analytical skills. Students will deepen their understanding of the chain of influence which extends from the earliest Western literary texts through to the works of the present day. They will develop an understanding of these older texts as literary productions in their own right as well as acquire facility in recognizing allusions to these works. They will also become familiar with recent literary and historical approaches to these transformative texts.

Requirements: in-class writing assignments (one-page, ungraded) and active class participation; two 3-page papers (close readings); one group presentation/oral report; one 6-8-page research paper; one creative assignment on epic simile or poetry (ungraded). MA/MFA students will write a 10-15 page research essay or (by arrangement) another creative project.

Paper 1 and 2: You will write a 3-page literary analysis (a close reading) of a theme in Homer's *Iliad* and *Odyssey*. Your introduction should frame your topic, add necessary context, and deliver a thesis. Your body paragraphs should start with a topic sentence that supports your thesis and should include analysis of specific, quoted textual evidence (use block quotation format and include line and book numbers). Really tease apart the quotations, identifying literary devices such as diction (word choice), imagery, simile, personification, etc. How do these "parts" contribute to the meaning of the text as a "whole"? Aim to make strong analytical claims with thorough, word-level quotation analysis. Don't describe, analyze (avoid plot summary). Your conclusion should synthesize your supporting arguments and explain the greater relevance or significance of your argument. See "Guide to Writing English Papers" on Blackboard for further suggestions.

Group Presentation: You will work in groups of 3 people (assigned randomly in class) to present on a specific book of the *Iliad*. Your responsibility will be to have observations and questions about the text; you must be prepared to discuss it in depth. Try to identify what you consider are the most interesting or puzzling things about the text, including specific lines or passages to be discussed. Each group member will prepare 1 Quotation, Comment, and Question (QCQ) for class discussion to bring with you, so the group will have 3 total we will discuss in class. You will be the discussion leaders for the day. Please be sure these are **substantive analytical questions** that do not concern basics such as plot. *Please DO NOT, for example, repeat questions listed on The Iliad Study Guide (on Blackboard). Chat GPT won't help either, as you will need to make connections to the book as a whole using line numbers.*

Epic Simile (Creative Project): Each student will prepare an original, Homeric-style epic simile (at least 6 lines long) or a Sappho-style lyric poem based on one of our site visits or encounter with the unique landscape of Lesbos. For example, you can choose an object in the Archaeological Museum of Mytilene for inspiration or write about the sacred groves where Sappho's poetry was recited and performed. This exercise will not be graded but will be factored into your participation grade. You are encouraged to recite these texts under the stars at a poetry reading with the other class.

Research Paper: Your final research essay should focus on one primary source and incorporate research from at least 2 secondary sources. Ideally, you might substantively revise and expand material from Paper #1 or #2, and this is strongly encouraged. These sources should be critical essays published in journal or book form; you can use J-STOR and other online databases such as MLA Bibliography and Project Muse to access journal articles electronically. **You can also use anything on our syllabus (primary and secondary texts), or from the Bibliography at the end of this syllabus. The Introduction to your books can also be used. Please see me to discuss paper ideas and options or if you need help generating ideas.** *One important requirement: all papers must use in-text citations in MLA style.*

Grade Breakdown: Papers #1 and #2: 20%; Group Presentation, QCQ, and In-Class Writing: 20%; Participation in Class Discussions: 30%; Final Paper: 30%

Classroom Rules: 1) You must bring your book to each class. 2) No texting or cellphone use 3) Although lateness is discouraged, it's better to come late than not to come at all. 4) **NO LAPTOPS.** You won't need to have your laptop open in the class. Studies have shown that students with open computers learn less and get lower grades. If you have an issue with this, see me. We will take notes in our books and in a notebook.

Academic Integrity Statement: "Hunter College regards acts of academic dishonesty (e.g., plagiarism, cheating on examinations, obtaining unfair advantage, and falsification of records and official documents) as serious offenses against the values of intellectual honesty. The College is committed to enforcing the CUNY Policy on Academic Integrity and will pursue cases of academic dishonesty according to the Hunter College Academic Integrity Procedures." Note: All papers, without exception, which are plagiarized will receive the grade "F" calculated numerically as "0" and will be reported to the Dean of Students for disciplinary action. **I prosecute to the fullest extent and take plagiarism very seriously. The use of AI as a means of writing papers is also strictly forbidden, and yes, I do check and scan every single paper for Chat GPT and Sparks Notes.**

Sexual Misconduct Policy: "In compliance with the CUNY Policy on Sexual Misconduct, Hunter College reaffirms the prohibition of any sexual misconduct, which includes sexual violence, sexual harassment, and gender-based harassment retaliation against students, employees, or visitors, as well as certain intimate relationships. Students who have experienced any form of sexual violence on or off campus (including CUNY-sponsored trips and events) are entitled to the rights outlined in the Bill of Rights for Hunter College.

- A) Sexual Violence: Students are strongly encouraged to immediately report the incident by calling 911, contacting NYPD Special Victims Division Hotline (646-610-7272) or their local police precinct, or contacting the College’s Public Safety Office (212-772-4444).
- B) All Other Forms of Sexual Misconduct: Students are also encouraged to contact the College’s Title IX Campus Coordinator, Dean John Rose (jtrose@hunter.cuny.edu or 212-650-3262) or Colleen Barry (colleen.barry@hunter.cuny.edu or 212-772-4534) and seek complimentary services through the Counseling and Wellness Services Office, Hunter East 1123.

CUNY Policy on Sexual Misconduct Link:

<http://www.cuny.edu/about/administration/offices/la/Policy-on-Sexual-Misconduct-12-1-14-with-links.pdf>”

ADA Statement: “In compliance with the ADA and with Section 504 of the Rehabilitation Act, Hunter College is committed to ensuring educational access and accommodations for all its registered students. Hunter College’s students with disabilities and medical conditions are encouraged to register with the Office of AccessABILITY for assistance and accommodation. For information and appointment contact the Office of AccessABILITY located in Room E1214 or call (212) 772-4857 or TTY (212) 650-3230.”

Most important, PLEASE DON’T HESITATE TO ASK FOR MY HELP. If you are having difficulty with *any* aspect of the course work or requirements or having other issues related to this Study Abroad, don’t hesitate to reach out by text or see me before/after class or send me an e-mail to make an appointment. I will have open office hours at breakfast or can arrange to meet me at other times.

Schedule of assignments

(BB)= Items posted on Blackboard.

Any readings listed as “Optional” are required for all MA/MFA students. Undergraduates are encouraged to explore these readings as much as they can, but the main focus will be on the primary texts.

Class Schedule: (45 hrs)

FOR ALL OUTINGS: BRING WATER, HAT, FAN, SUNSCREEN, SPRAY BOTTLE, SOLID FOOTWEAR (FOR WALKING IN THE HEAT)

WEEK ONE

Mon 6/30	Flight to Athens Airport
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	6:00 pm Evening group activity: History Walk of Thermi (2 hrs)
	WEEK TWO
Mon 7/7	Meet in Lobby at 4:30 for travel to Mytilini. 5:00-8:00 pm Walking Tour of Mytilini (Guide: Ismini, Parea Lesvos Tours) Students should plan to eat dinner in town, which has many reasonable options and can return via shared taxi or last bus 9pm (self-paying).
Tues 7/8	10AM – 1PM Class (3 hrs) <i>Iliad</i> Bks 1-6 ; see <i>Iliad</i> Study Guide on BB. Bring in Quotation, Comment, Question (QCQ) to discuss in class but just not on the OPENING LINES (you will also hand this in). <i>A sample appears in course pack for Book 3.</i> Optional: (BB) John Miles Foley, “Oral Tradition and its Implications,” in <i>A New Companion to Homer</i> , ed. Ian Morris and Barry B. Powell (Brill, 1997), pp. 146-73.

Wed 7/9	10AM - 1PM Class (3hrs) <i>Iliad</i> Books 7-13 6:30PM On-site Poetry Reading paper #1 due at midnight (3 pages: close reading, can be based on your QCQ)
Thurs 7/10	10AM - 1PM Class (3hrs) <i>Iliad</i> Books 13-19 Optional: (BB) Seth Schein, “The <i>Iliad</i> : Structure and Interpretation”, in <i>A New Companion to Homer</i> , ed. Ian Morris and Barry B. Powell (Brill, 1997), pp. 343-59. Evening: FULL MOON WALK (including Roman Aqueduct of Moria and picnic dinner)

Fri 7/11	<i>Excursion 9am-5:00 pm: Theriade and Theophilos Museums; Agiasos village (lunch); Ancient Temple of Messon (with poetry recitation) (8 hrs).</i>

WEEK THREE

Tues 7/15	<p>10AM - 1PM Class (3hrs) <i>Iliad</i> Books 20-24</p> <p>Epic Simile or Poem due</p> <p>2:00-4:00 pm Lecture (2 hrs): Troy between Myth and History</p>
Weds 7/16	<p>10AM - 1PM Class (3hrs) <i>Odyssey</i> (selections).</p> <p>Bring in Quotation, Comment, Question (QCQ) to discuss in class but just not on the OPENING LINES (you will also hand this in)</p> <p>6:30 PM On-site Poetry Reading</p>
Thurs 7/17	<p>10AM – 1 PM Class (3 hrs) More Sappho.</p> <p>Special guest lecture by Sappho expert Professor Marguerite Johnson</p> <p>paper #2 due at midnight (3-pages, close reading, can be based on QCQ)</p>
Fri 7/18	<p>Meet at 9:30 am in Lobby for travel. 10AM-12:00 PM visit New Archaeological Museum of Mytiline (2 hrs); 12:30-3:30 PM visit Sappho’s sacred groves and Tsamakia Beach, with 2 Euro entrance fee. 4:00-7:00 pm Mytilene Castle with guided tour (Guide: Ismini, Parea Lesvos, 3 hrs). Return in evening by bus or shared taxi (self-paying).</p> <p><i>Please also submit by e-mail (midnight Saturday) a one-page Proposal that describes your final paper topic, 2-3 research questions, and lists all of the sources that you plan to <u>use in correct MLA format</u>. I will e-mail feedback and suggestions.</i></p>

WEEK FOUR

Tues 7/22	4-6 pm Thermi-Bronze Age tour (2 hrs) 8 PM Farewell Dinner
Wed 7/23	Departure: Ferry to Athens 6pm (overnight).
Thurs 7/24	Arrive Piraeus 8 am. Travel by metro to Athens Airport for Departure to NYC, etc. or (self-paying) taxi, approx. 50 Euros (can be shared, depending on luggage).

POST-GREECE

Thurs 7/31	<i>final essay due by 8/15 MS Word, via e-mail</i>
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Travel Tips:

- 1) Never exchange money at a Currency Exchange—even at the airport. Put a “travel notice” at your US bank and use the ATM from any bank in Greece. You can withdraw from an ATM at the airport, but will get a better rate in Athens city. If it asks to convert to your home currency, say NO. Always “pay in local currency.” Many US banks charge a foreign transaction fee, so try to limit the number of times you withdraw cash.
- 2) Purchase “water shoes” for swimming, as many beaches on Lesbos have rocky bottom.
- 3) In Athens, use “Uber” for the best price. If you ask a taxi driver on the street for a ride, they will quote you at a much higher rate.
- 4) Always greet shop owners with a friendly “Yassas” and make eye contact. It is considered rude to walk into a shop and say nothing. Do not handle fruits and vegetables in the market—they will help you and weigh them if you pick them out and point to what you want. Service is *very slow* in Greek restaurants, so don’t take it personally if it takes a long time to order or be served. Servers don’t depend on tips to earn a living, and service is usually included in the check.
- 5) Check your cell phone plan, and if you can, get an international plan with unlimited data.
- 6) For the heat, especially in Athens, bring water, hat, sunblock, baby wipes, and even a sun umbrella if you have one.

Further Reading:

Caroline Alexander, “What Homer’s Iliad Can Tell Us about Worship and War.” BBC News, BBC, 24 Feb. 2022, www.bbc.com/culture/article/20180428-what-homers-iliad-can-tell-us-about-worship-and-war.

Eric Auerbach, "Odysseus' Scar," *Mimesis: The Representation of Reality in Western Literature*, transl. Willard Trask (Princeton, 2014).

L. Barkan, 'Diana and Actaeon: The Myth as Synthesis', *Engl. Lit. Ren.* 10 (1980), 317-359.

L. Barkan, *The Gods Made Flesh: Metamorphosis and the Pursuit of Paganism* (Yale, 1986).

Willis Barnstone, transl., *The Complete Poems of Sappho* (Shambala, 2009).

Ruby Blondell, "'Bitch that I Am": Self-Blame and Self-Assertion in the *Iliad*." *Transactions of the American Philological Association*, vol. 140 no. 1, 2010, p. 1-32.

Sue Blundell, *Women in Ancient Greece* (Harvard, 1995).

Hugh Bowden, *Mystery Cults in the Ancient World* (Thames & Hudson, 2010).

Anne Carson, *If Not, Winter. Fragments of Sappho* (Vintage Books, 2002).

Eric H. Cline, *The Trojan War: A Very Short Introduction* (Oxford, 2013).

Michael Coffey, "The Function of the Homeric Simile." *The American Journal of Philology*, vol. 78, no. 2, 1957, pp. 113–32. JSTOR <https://doi.org/10.2307/291822>.

L.C. Curran, 'Transformation and Anti-Augustanism in Ovid's *Metamorphoses*', *Arethusa* 5 (1972), 71-91.

Jessica Elbert Decker, "The Most Beautiful Thing on the Black Earth: Sappho's Alliance with Aphrodite." *Looking at Beauty to Kalon in Western Greece: Selected Essays from the 2018 Symposium on the Heritage of Western Greece*, edited by Heather L. Reid and Tony Leyh, vol. 4, Parnassos Press – Fonte Aretusa, 2019, pp. 39–50. JSTOR, <https://doi.org/10.2307/j.ctvcmxpn5.6>.

Walter Donlan, "The Unequal Exchange between Glaucus and Diomedes in Light of the Homeric Gift-Economy." *Phoenix*, vol. 43, no. 1, 1989, pp. 1–15. JSTOR.

P. E. Easterling and B.M.W. Knox, eds, *Cambridge History of Classical Literature: vol. 1, Greek Literature* (Cambridge, 1985).

Elaine Fantham, ed., *Women in the Classical World* (Oxford, 1994).

P.J. Finglass and Adrian Kelly, eds, *The Cambridge Companion to Sappho* (2021).

Helene Foley, *Ritual Irony* (Cornell, 1985).

H. Frankel, *Ovid: A Poet Between Two Worlds* (Berkeley and Los Angeles, 1945).

Laurel Fulkerson, *The Ovidian Heroine as Author* (Cambridge, 2005)

Laurel Fulkerson, *No Regrets: Remorse in Classical Antiquity* (Oxford, 2013).

Kathy L. Gaca, "Reinterpreting the Homeric Simile of "Iliad" 16.7-11: The Girl and Her Mother in Ancient Greek Warfare." *The American Journal of Philology*, vol. 129, no. 2, 2008, pp. 145–71.

C. Galinsky, *Ovid's Metamorphoses* (Oxford, 1975).

Wolfgang Geisthovel, *Homer's Mediterranean*, transl. Anthea Bell (Haus, 2008).

Ellen Greene, ed., *Re-Reading Sappho: Reception and Transmission* (UC Press, 1996).

Ellen Greene, "Apostrophe and Women's Erotics in the Poetry of Sappho." *Transactions of the American Philological Association* (1974-), vol. 124, 1994, pp. 41–56. JSTOR, <https://doi.org/10.2307/284285>.

Jasper Griffin, *Homer on Life and Death* (Oxford, 1980).

David Halperin, John Winkler and Froma Zeitlin, eds, *Before Sexuality: The Construction of Erotic Experience in the Ancient Greek World* (Princeton, 1990).

Dean C. Hammer, "'Who Shall Readily Obey?': Authority and Politics in the 'Iliad.'" *Phoenix*, vol. 51, no. 1, 1997, pp. 1–24. JSTOR, <https://doi.org/10.2307/1192582>. Accessed 17 Aug. 2024.

Marguerite Johnson, *Sappho* (Bristol Classical Press, 2007).

Marguerite Johnson, *Sexuality in Greek and Roman Society: A Sourcebook* (Routledge, 2022).

Robert L. Kane, "Ajax and the Sword of Hector Sophocles, 'Ajax' 815-822." *Hermes*, vol. 124, no. 1, 1996, pp. 17–28. JSTOR, <http://www.jstor.org/stable/4477115>. Accessed 3 Aug. 2024.

Marilyn A. Katz, "Sappho and Her Sisters: Women in Ancient Greece." *Signs*, vol. 25, no. 2, 2000, pp. 505–31. JSTOR, <http://www.jstor.org/stable/3175564>.

Bernard Knox, "Achilles." *Grand Street*, vol. 9, no. 3, 1990, pp. 129–50. JSTOR, <https://doi.org/10.2307/25007374>.

Wolfgang Kullmann, "Gods and Men in the *Iliad* and the *Odyssey*." *Harvard Studies in Classical Philology*, vol. 89, 1985, pp. 1–23. JSTOR, <https://doi.org/10.2307/311265>. Accessed 10 Aug. 2024.

Thomas Laqueur, *Making Sex: Body and Gender from the Greeks to Freud* (Harvard, 1992).

Richmond Lattimore, *Greek Lyrics*. University of Chicago Press. 1960.

Graham Ley, *A Short Introduction to the Ancient Greek Theater* (Chicago, 1991).

Sarah B. Pomeroy, *Goddesses, Whores, Wives and Slaves: Women in Classical Antiquity* (Shocken, 1995).

Alex Purves, "Wind and Time in Homeric Epic." *Transactions of the American Philological Association*, vol. 140, no. 2, 2010, pp. 323–50.

Diane J. Rayor, *Sappho's Lyre: Archaic Lyric and Women Poets from Ancient Greece* (UC Press, 1991).

Elizabeth Schultz, "Odysseus Comes to Know His Place: Reading the *Odyssey* Ecocritically." *Neohelicon : Acta Comparationis Litterarum Universarum*, vol. 36, no. 2, 2009, pp. 299–310, <https://doi.org/10.1007/s11059-009-0001-9>.

William C. Scott, *The Artistry of the Homeric Simile*. University Press of New England and the Dartmouth College Library: William C. Scott, 2009.

Richard Seaford, *Reciprocity and Ritual: Homer and Tragedy in the Developing City-State* (Oxford U.P. 1994).

Richard Seaford, *Money and the Early Greek Mind: Homer, Philosophy, Tragedy* (Cambridge U.P., 2004).

Richard Seaford, *Dionysos* (Routledge, 2006).

Charles Segal, *Dionysiac Poetics and Euripides' Bacchae* (Princeton University Press, 1982).

Joseph B. Solodow, *The World of Ovid's Metamorphoses* (Chapel Hill: University of North Carolina Press, 1998).

David Studdard, ed., *Looking at Bacchae* (London: Bloomsbury, 2016).

Hans van Wees, "Kings in Combat: Battles and Heroes in the *Iliad*." *The Classical Quarterly*, vol. 38, no. 1, 1988, pp. 1–24. JSTOR, <http://www.jstor.org/stable/639200>. Accessed 17 Aug. 2024.

Emily Vermeule, *Aspects of Death in Early Greek Art and Poetry* (Berkeley, 1979).

A.J.B. Wace and Frank Stubbings, eds, *A Companion to Homer* (NY: Macmillan, 1962): this classic collection contains numerous foundation essays on Homer.

Malcolm M. Willcock, *A Companion to the Iliad, Based on the Translation of Richmond Lattimore* (Chicago, 1976).

Emily Wilson, transl. and ed., *The Odyssey: A Norton Critical Edition* (2020) contains numerous sources and critical essays.

Froma I. Zeitlin, "Playing the Other: Theater, Theatricality, and the Feminine in Greek Drama," in *Nothing to Do with Dionysos?*, ed. John J. Winkler & Froma Zeitlin (Princeton U. Press, 1990).