AHIS1070

Classical Literature: An Introduction

Venus and Mars, Sandro Botticelli, 1483

School of Humanities and Social Science,
The University of Newcastle
Semester 2, 2010

Course Co-ordinator: Dr Marguerite Johnson

Course Outline Issued and Correct as at: Week 1, Semester 2 - 2010

CTS Download Date: 26 July 2010
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<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Lecture Topic</th>
<th>Seminar Topic</th>
</tr>
</thead>
</table>
| 1    | 26/7  | Introduction to the Course  
Early Greek History, Religion and Literature | No Seminar               |
| 2    | 2/8   | Homer and Greek Epic  
Homer’s *Iliad* | Introductory Seminar          |
| 3    | 9/8   | Homer’s *Iliad*  
*Iliad* Book 1 |                         |
| 4    | 16/8  | Early Greek Lyric  
Sappho | *Iliad* Book 6  
**Presentation Option** |
| 5    | 23/8  | Greek Tragedy  
Euripides’ *Medea*  
Sappho | *Medea* Presentation Option  |
| 6    | 30/8  | Euripides’ *Medea*  
No Seminar |                         |
| 7    | 6/9   | Greek Historiography  
Herodotus  
Thucydides | Terry Ryan,  
guest lecturer  
*Medea* Presentation Option |
| 8    | 13/9  | Roman History, Religion and Literature  
Herodotus  
Thucydides | *Aeneid* Book 6  
**Presentation Option** |
| 9    | 20/9  | Republican Poetry: Catullus  
No Seminar |                         |
| 10   | 11/10 | Roman Epic  
Vergil’s *Aeneid*  
TEXT ANALYSIS DUE AT A STUDENT HUB BY 5PM | Catullus  
**Presentation Option** |
| 11   | 18/10 | Vergil’s *Aeneid*  
*Aeneid* Book 1 |                         |
| 12   | 25/10 | Roman Historiography  
Livy and Tacitus | Terry Ryan,  
guest lecturer  
*Aeneid* Book 6  
**Presentation Option** |
| 13   | 1/11  | Conclusion to the Course  
No Seminar |                         |
| 14   | 8/11  | **MAJOR ESSAY DUE AT A STUDENT HUB BY 5PM** | **Presentation Option** |
WELCOME TO AHIS1070

Course Co-ordinator Contact Details:

Dr Marguerite Johnson, School of Humanities and Social Science
Room: MCLG39
Ph: 49215189
Mobile: 0432104884 [Mon-Fri 10-3 only]
Email: Marguerite.Johnson@newcastle.edu.au
Consultation hours: Mondays 10-11 and 1-2 [other consultation times by appointment]

Reuben Ramsay is the tutor for this course.

Teaching Times for the Course:

Lecture: 2 hours per week for the full term on Mondays 1-3 [SRLT1]
Seminar: Mondays 3-4 [V109] or 4-5 [V109]

Blackboard:

There is a Blackboard site for the course, which includes all key information in addition to extra readings, web links, etc. Each week there will also be a Discussion Board for you to express any ideas, opinions and concerns about the topics covered.

What is Required of You:

- Preparation of all the readings – you are expected to have read the books prior to each lecture and seminar
- Active participation in discussion in seminars
- Attendance – Lectures are not compulsory but are highly recommended in order to gain an acceptable knowledge of the subject matter (only limited lecture material will be available on Blackboard). Seminars are compulsory and students are expected to attend in order to participate; all absences have to be excused and missing more than 2 classes will require a meeting with the Course Co-ordinator and/or entail the submission of notes for each class missed.

You are also required to be respectful to the teaching staff and your peers. During seminars we must all agree to respect each other’s point of view and opinions. While we may disagree or debate issues, personal attacks and/or deprecating remarks will not be tolerated. This classroom will be a secure place to discuss ideas. AND REMEMBER, PLEASE LISTEN TO THE VIEWS OF OTHERS AND DO NOT TALK OVER PEOPLE!
You will need to own copies of the following:


- The above list is in order of study. The editions are not mandatory – if you have copies that are unabridged but by different translators, that’s fine.
- Other materials – e.g., Sappho’s poetry, excerpts from historians, etc – have been supplied in the document entitled ‘Source Material for Assessment.’

Critical Reading:

Most readings are in Short Loans; others are in the Library for general borrowing. While I have listed many critical texts for each assessment topic, you are (obviously) not expected to read them all. Almost all of the journal articles can be accessed via the internet – see the Auchmuty Library’s webpage and type in the journal title for an electronic link, and then type the name of the article. Older books and articles may have quotations from the ancient sources in Greek and/or Latin only; in these instances, you’ll need to match up the line numbers given with the translation you have.

However, do not ignore the reading lists and / or substitute them with quickie Internet sites. It is a formal requirement of the seminar paper and the essay that you consult AT LEAST THREE (seminar) / FOUR (major essay) OF THE MATERIALS CITED IN THE READING LISTS and demonstrate this in the essay via quotations, paraphrasing, etc. If you find a quality piece of academic writing and wish to replace one of the recommended sources with it, you may do so.

Students who fail to do this will have their papers returned unmarked and will then be given two working days to re-submit.

Turnitin:

All assignments must be put through Turnitin. You are required to submit each assignment to Turnitin at least once in order for you to check your report and re-submit if need be.

Assignment Selection:

There are three assignments for this course and you are not to write on the same author more than once. You will have to plan your assignments to ensure that your submit work on three authors – one per topic.
# LECTURE & SEMINAR PROGRAM

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<thead>
<tr>
<th>Week</th>
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<tr>
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<td>Early Greek Lyric Sappho</td>
<td><em>Iliad</em> Book 6 Presentation Option</td>
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ASSIGNMENTS

Assessment Items:

1. One Seminar Paper due immediately after the seminar on the selected topic: 1000-1250 words = 30%

2. One Source Analysis due in week 10 [11/10] by 5pm at a Student Hub: 1000-1250 words = 30%

3. One Essay due in week 14 [8/11] by 5pm at a Student Hub: 1500-2000 words = 40%

Seminar Topics:

Week 1: 26th July - No seminar

Week 2: 2nd August - Introduction to the Course
Time to ask questions about the course, the seminars, assessment, etc

Week 3: 9th August - General Discussion of Iliad Book 1
You are to read the passages set and make notes for discussion on the following:
- The opening of the epic: Book 1, lines 1-7
- The interaction between Achilles and Agamemnon: Book 1, lines 121-71
- Agamemnon’s treatment of Achilles and Achilles’ response: Book, lines 172-87; 188-205

Week 4: 16th August - Iliad Book 6 – Formal Presentation Option

Question: Analyse the character of Hector in Iliad Book 6. Does Hector embody the characteristics of the Homeric hero as evidenced in this book? If so, name these characteristics and utilise examples from Book 6 to illustrate your points.

Reading: Demonstrated use of at least THREE of the works below and extensive use of the ancient source are required.

Week 5: 23rd August - Sappho
You are to read the passages set and make notes for discussion on the following:
- Sappho’s treatment of Homeric themes: fragments 44 and 16
Sappho and Aphrodite: poem 1 and fragment 2

Week 6: 30th August - No seminar

Week 7: 6th September - Euripides' Medea - Formal Presentation Option

Question: “The sins of the father are to be laid upon the children.” – Shakespeare, The Merchant of Venice, act III, sc. V, l. 1. Discuss this in relation to a close reading of Euripides’ Medea.

Reading: Demonstrated use of at least THREE of the works below and extensive use of the ancient source are required.

- Zelenak, Michael X. Gender and Politics in Greek Tragedy. New York: P. Lang, 1998. 882.01 ZELE c.2

Week 8: 13th September - Thucydides’ The History of the Peloponnesian War Book 2.47-55 - Formal Presentation Option

Question: Analyse the set passage on the plague from the perspective of Thucydides’ theme of social disintegration; consider the language and imagery he uses to evoke civil dissolution. PLEASE DO NOT WRITE A PAPER ON THE MEDICAL THEORIES CONCERNING WHAT THE PLAGUE MAY HAVE BEEN!

Reading: Demonstrated use of at least THREE of the works below and extensive use of the ancient source are required.


Week 9: 20th September - No seminar

Week 10: 11th October - Catullus

You are to read the passages set and make notes for discussion on the following:
• Catullus’ treatment of personal themes: poems 76 and 101
• Catullus’ adaptation of Sappho’s fragment 31 in poem 51

**Week 11: 18th October - Aeneid Book 1**
You are to read the passages listed and make notes for discussion on the following:
• The opening lines of the epic: Book 1, lines 1-8
• Juno’s attitude towards the Trojans: Book 1, 8-33
• Jove’s words to Venus: Book 1, 257-96

**Week 12: 25th October - Aeneid Book 6 - Formal Presentation Option**
**Question:** Discuss the meeting between Aeneas and Dido in Book 6, lines 434-76 in terms of its presentation of some of the themes of the epic as a whole; you may wish to consider the view on *amor* as presented in the passage as well as *fatum* and how these are associated with both Aeneas and Dido and their respective ‘journeys’ up till this ‘moment’ in the epic.

**Reading:** Demonstrated use of at least THREE of the works below and extensive use of the ancient source are required.
• Camps, W. A. *An Introduction to Virgil’s Aeneid*. Oxford: Oxford University Press, 1969. 873.01 VIRG-2 CAMP c.2
**Major Essay Questions**

**Question 1:** To what extent do the gods govern the events of *Iliad* Book 24? Are the humans in any way free in thought and action in this final book?

**Reading:** Demonstrated use of at least FOUR of the works below and extensive use of the ancient source are required.


**Question 2:** Analyse the works of Sappho and discuss her representations of the gods and / or the heroes and heroines from the Homeric epics. How do these representations differ from those of Homer?

**Reading:** Demonstrated use of at least FOUR of the works below and extensive use of the ancient source are required.


**NB Translations of Sappho are available from the Auchmuty Library. Please try to use one of the following as there are lots of bad translations out there; you are also free to use the material in the ‘Source Materials for Assessment’ booklet.**

  
  **OR**


**Question 3:** In the fifth episode of *Medea*, Medea delivers a monologue (1020-1080) in which she processes the act of filicide. Read this passage carefully and discuss her internal debate about
whether or not to commit the deed. What does the monologue reveal regarding her definitive reason for the murder of her sons?

**Reading:** Demonstrated use of at least FOUR of the works listed for the seminar reading (above) and extensive use of the ancient source are required.

**Question 4:** Herodotus’ description of the Spartans’ stand at Thermopylae (7.202–32) is brief and unemotional, yet inspirational. How? Why?

**Reading:** Demonstrated use of at least FOUR of the works below and extensive use of the ancient source are required.

- Cartledge, Paul. *Thermopylae: The battle that changed the world.* Woodstock: Overlook Press, 2006. 938.03 CART
- Kraft, John C., George Rapp, Jr., George J. Szemler, Christos Tziavos, Edward W. Kase. ‘The Pass at Thermopylae, Greece.’ *Journal of Field Archaeology* 14 (1987): 181-198. [To be used only as background to the account in Herodotus].
- Lateiner, Donald. *The Historical Method of Herodotus.* Toronto: University of Toronto Press, 1989. 938.03 LATE

**NB Translations of Herodotus are available from the Auchmuty Library.**

**Question 5:** Analyse and discuss Catullus’ representation of Lesbia in the poems provided in the ‘Source Material for Assignments’ document.

**Reading:** Demonstrated use of at least FOUR of the works below and extensive use of the ancient source are required.

Question 6: Analyse Book 1 of Vergil’s *Aeneid* for a presentation of the major themes of the epic. Also analyse the characterisation of Aeneas as an example of the ways by which Vergil sets-up the character for the remainder of the epic; are there any discernable character traits that develop, disappear or simply are not present in Book 1 compared to the final characterisation of the hero by the epic’s end?

**Reading:** Demonstrated use of at least FOUR of the works below and extensive use of the ancient source are required.

- Camps, W. A. *An Introduction to Virgil's Aeneid*. Oxford: Oxford University Press, 1969. 873.01 VIRG-2 CAMP c.2

**Question 7:** Analyse Livy’s presentation of women in Book 1 and discuss the portraits as representations of specific Roman values.

**Reading:** Demonstrated use of at least FOUR of the works below and extensive use of the ancient source are required.


**NB Translations of Livy are available from the Auchmuty Library.**
Question 8: Discuss Tacitus’ presentation of the reign of Nero in *Annals* Book 15. You are to focus on Tacitus’ ethical and / or moral stance on, and interpretation of, the emperor.

Reading: Demonstrated use of at least FOUR of the works below and extensive use of the ancient source are required.


**Assignment Tick-off List:**

<table>
<thead>
<tr>
<th>Checked referencing: page numbering included, correct style, etc; checked bibliography – is it in alphabetical order, is it in a consistent and correct format?</th>
<th>YES</th>
<th>NO</th>
</tr>
</thead>
<tbody>
<tr>
<td>Check the marking criteria against what you have written</td>
<td>YES</td>
<td>NO</td>
</tr>
<tr>
<td>Proof-read many, many times</td>
<td>YES</td>
<td>NO</td>
</tr>
<tr>
<td>Put it into Turnitin</td>
<td>YES</td>
<td>NO</td>
</tr>
<tr>
<td>Checked Turnitin Report</td>
<td>YES</td>
<td>NO</td>
</tr>
<tr>
<td>Re-submitted to Turnitin</td>
<td>YES</td>
<td>NO</td>
</tr>
<tr>
<td>Cover sheet – include the topic you have attempted</td>
<td>YES</td>
<td>NO</td>
</tr>
<tr>
<td>If a seminar paper – make sure it’s ready to give to your tutor immediately after class</td>
<td>YES</td>
<td>NO</td>
</tr>
<tr>
<td>If a text analysis or major essay – make sure it’s at a Student Hub by the correct time</td>
<td>YES</td>
<td>NO</td>
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</tbody>
</table>
MARKING CRITERIA AND DETAILS

**Seminar Paper:**

- Worth 30% of total grade
- Due immediately after the seminar in which you present
- Can be written in point-form using headings or in essay-format. Either style must be accompanied with formal endnotes or footnotes and a bibliography.
- Endnotes/footnotes, bibliography and quotations do not count toward the word limit.
- You must have written the paper beforehand, bring it to the SEMINAR, make contributions to the discussion, and then submit the paper at the end of the class for assessment. Assessment is based on (a) the quality of the written work and (b) contribution to the class discussion. Even when you are not presenting an assessable paper, you will be expected to have done some preparation and be willing to contribute to the discussion.

**Assessment / Grading Criteria for the Seminar Paper:**

1. Research – reading of all set material (i.e. the text in question) and reading of at least THREE of the recommended critical sources.
2. Direct use of source material (i.e. the text in question) in the answering of the question.*
3. Demonstrated awareness of the types of sources (i.e. the text in question) you are using (e.g. dates for authors, genres, style, etc).
4. Demonstration of the consultation of critical sources – this can be done in the text itself or in endnotes/footnotes. Additional marks will be rewarded to the effective analysis of critical sources (e.g. comparing and contrasting interpretations, etc).
5. Organisation of material in an effective way – essentially in a way that answers the question. This includes a logical development of ideas – connections between ideas, points of argumentation, etc.
6. Relevant material only and no lengthy descriptions.
7. No re-telling of the content of the material under analysis – e.g., no re-telling of *Aeneid* Book 6 for an assignment on it.
8. Support of argumentation by the inclusion of appropriate evidence and examples.
9. Engagement with literary terms – e.g., symbolism, metaphor, imagery
10. Correct presentation: written expression, grammar, referencing, etc. In certain situations, a paper may have marks deducted for extremely poor presentation in these areas.
11. Participation in the class discussion.
* Students will be assessed on their demonstrated ability to interpret THE TEXT.
**Major Essay:**

- Worth 40% of total grade
- Due on 8 November by 5pm at a Student Hub
- This must be written in formal essay format and must be accompanied with formal endnotes or footnotes and a bibliography. Endnotes/footnotes, bibliography and quotations do not count toward the word limit.

**Assessment / Grading Criteria for the Major Essay:**

1. Research – reading of all set material (i.e. the text in question) and reading of **at least FOUR** of the recommended critical sources.
2. Direct use of source material (i.e. the text in question) in the answering of the question.*
3. Demonstrated awareness of the types of sources you are using (e.g. dates for authors, genres, style, etc).
4. Demonstration of the consultation of critical sources – this can be done in the text itself or in endnotes/footnotes. Additional marks will be rewarded to the effective analysis of critical sources (e.g. comparing and contrasting interpretations, etc).
5. Organisation of material in an effective way – essentially in a way that answers the question. This includes a logical development of ideas – connections between ideas, points of argumentation, etc.
6. Relevant material only and no lengthy descriptions.
7. No re-telling of the content of the material under analysis – e.g., no re-telling of *Aeneid* Book 6 for an assignment on it.
8. Support of argumentation by the inclusion of appropriate evidence and examples.
9. Engagement with literary terms – e.g., symbolism, metaphor, imagery
10. Support of argumentation by the inclusion of appropriate evidence and examples.
11. Correct presentation: written expression, grammar, referencing, etc. In certain situations, a paper may have marks deducted for extremely poor presentation in these areas.
12. Of course, this assignment requires a greater degree of research and a greater need for correct syntax, grammar, etc.

* Students will be assessed on their demonstrated ability to **interpret** THE TEXT.

**Text Analysis:**

- Worth 30% of total grade
- Due on 11 October by 5pm at a Student Hub
- In the booklet entitled ‘Source Material for Assignments,’ there are numerous translations of the authors we are studying. You are to choose ONE passage – e.g. one of the sections of the *Iliad*, one poem by Catullus, or the passage from Thucydides, etc – and use this for your text analysis. If you select a passage from an epic, you may only choose one section – e.g. Book 1, lines 1-7 or Book 1, lines 121-71, etc – not all the sections set for a specific seminar.
- Can be written in point-form using headings or in essay-format. Either style must be accompanied with formal endnotes or footnotes and a bibliography.
- Endnotes/footnotes, bibliography and quotations do not count toward the word limit.
Assessment / Grading Criteria for the Text Analysis:

You are expected to include the following in your analysis:

1. A brief introduction to the selected passage; here you may wish to discuss the author, genre, date (if known), subject matter.
2. Ways in which the author handles the subject matter – i.e., the literary devices employed to convey meaning – e.g., symbolism, allusion, tone, imagery, metaphor, etc.
3. Correct presentation: written expression, grammar, referencing, etc. In certain situations, a paper may have marks deducted for extremely poor presentation in these areas.
4. Any other relevant material

The aim of this task is to assess students’ handling of ancient source material. Therefore, you are expected to focus on the ancient passage itself. You should, however, do some background reading. Please consult one of the relevant textbooks or items from the reading lists contained in this booklet to provide you with an understanding of the topic, etc.

In this course, it is recommended that you use MLA referencing; for information, see: http://www.newcastle.edu.au/group/poetics/mla-guides.htm

If you choose another style, make sure it is one that has page numbers for all quotations and paraphrasing, and that your chosen style is correct and consistent.

Inadequate or incorrect reference to the work of others may be viewed as plagiarism and result in reduced marks or failure.

<table>
<thead>
<tr>
<th>Grading guide</th>
<th>49% or less</th>
<th>Fail (FF)</th>
<th>An unacceptable effort, including non-completion. The student has not understood the basic principles of the subject matter and/or has been unable to express their understanding in a comprehensible way. Deficient in terms of answering the question, research, referencing and correct presentation (spelling, grammar etc). May include extensive plagiarism.</th>
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<tr>
<td>50% to 64%</td>
<td>Pass (P)</td>
<td>The work demonstrates a reasonable attempt to answer the question, shows some grasp of the basic principles of the subject matter and a basic knowledge of the required readings, is comprehensible, accurate and adequately referenced.</td>
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<tr>
<td>65% to 74%</td>
<td>Credit (C)</td>
<td>The work demonstrates a clear understanding of the question, a capacity to integrate research into the discussion, and a critical appreciation of a range of different theoretical perspectives. A deficiency in any of the above may be compensated by evidence of independent thought. The work is coherent and accurate.</td>
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<tr>
<td>75% to 84%</td>
<td>Distinction (D)</td>
<td>Evidence of substantial additional reading and/or research, and evidence of the ability to generalise from the theoretical content to develop an argument in an informed and original manner. The work is well organised, clearly expressed and shows a capacity for critical analysis.</td>
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<tr>
<td>85% upwards</td>
<td>High Distinction (HD)</td>
<td>All of the above, plus a thorough understanding of the subject matter based on substantial additional reading and/or research. The work shows a high level of independent thought, presents informed and insightful discussion of the topic, particularly the theoretical issues involved, and demonstrates a well-developed capacity for critical analysis.</td>
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School of Humanities and Social Science Guide to Academic Integrity

Academic integrity encompasses the academic values of honesty, trust, fairness and respect. Plagiarism is inconsistent with academic integrity, because it entails the representation of the work of someone else, as your own. Plagiarism, in all its possible forms, is a matter that the University takes very seriously. We wish to ensure that the qualification you receive is the result of your own work, and will give you the support you need to ensure you have the academic communication skills to assist you in your progress to achieve your goals at University.

Some students encounter problems because they do not pay attention to developing the skills of academic writing. The information provided below is intended to ensure that no student will be in any doubt as to what the referencing rules and requirements are, where you can go to for help, and how best to prevent plagiarism. You do need to take an active approach to the prevention of problems of this kind occurring in your work.

Every student should take careful note of the following seven essential plagiarism prevention strategies:

1. Know the relevant policies.
The policies on Academic Integrity are clear on what plagiarism is, what practices must be avoided, and what will happen in the event that you don’t avoid them. It details the role of the Student Academic Conduct Officer (SACO) and what will happen if you are referred to the School SACO as a result of a possible plagiarism problem with an assignment that you have submitted.

2. Develop your writing skills.
It seems that many students who plagiarise others’ work do so because they have difficulty expressing ideas in their own words. If you know you have this kind of problem you should seek help. You can develop your writing skills by attending the courses run by Learning Support Program. You can also arrange a consultation with Learning Advisors who will review your work and guide you in writing in a clear academic style that follows the requirements of your discipline. John Germov’s *Get great marks for your essays* is available in the library.

3. Do the on-line library InfoSkills tutorial on writing and plagiarism.
InfoSkills is a series of interactive packages specifically designed to help guide you through the preparation of your written work. There are sections on planning for researching your assignment, finding information, writing and plagiarism, and using information ethically. Most of the plagiarism referrals to SACOs come from a lack of writing skill, rather than an intention to cheat.

4. Use Turnitin effectively.
Make full use of your Turnitin originality reports. These are designed to provide you with information on your referencing. You should submit to Turnitin in advance of the due date, to give yourself time to read your report. Read the whole report and not just the similarity index, and make a resubmission if changes are necessary. All courses allow overwriting of Turnitin submissions up until the due date. There are online guides to using Turnitin – read them.
5. **If in doubt, ask.**

There should be a Blackboard discussion forum in every one of your courses that is devoted to the topic of assessment including writing, referencing and plagiarism prevention issues. If you have questions related to the referencing requirements as they apply to the assessment in your particular courses, you should ask before you submit the work. After the assignment has been assessed is too late to find out that you have misunderstood something. Use the Blackboard forums to ask your questions, because then everyone in the course can see the answers.

6. **Learn from the mistakes of others.**

There are a number of common misunderstandings about referencing, that you need to be clear on.

**Misunderstanding 1:** *If I cite the source in-text with author/year that means I can copy word for word.*

Wrong. Copying word for word is quotation. Quotation requires quotation marks and an author, year, page number citation (or an indented paragraph that replaces the quotation marks if the quotation is more than 40 words).

**Misunderstanding 2:** *Paraphrasing is using your own words so it does not need to be referenced.*

Wrong. Paraphrasing is a condensed version of another author's work, or putting the author's words into your own words. The source of the ideas in the paraphrased statement must be cited. You don’t need quotation marks as it is not a direct quote, but otherwise cite a paraphrased statement as you would a word-for-word quote.

**Misunderstanding 3:** *If I am quoting an author, I need to quote the whole relevant section.*

Wrong. Short quotes are better than long ones. State what the author says in a particular paragraph in your own words, and quote just a key phrase. Using too many, or too long, quotes is unacceptable even if those quotes are accurately referenced. Assignments should be written substantially in your own words, with references used just to support your ideas and opinions, so direct quotations should be used sparingly.

**Misunderstanding 4:** *If my Turnitin submission has a low similarity index (SI) then I will be OK and there is no need to read my report in full.*

Wrong. A low SI does not automatically mean a plagiarism-free assignment. It depends on what the matches are. A low matching report can still have problems with the matches that are there, or have matches that were not picked up by Turnitin, but can be identified by the lecturer. If your SI is very low, it may mean that your assignment has not used sufficient reference material, or that you have not cited the material that you have used.

A high-matching report can be due to things like the cover sheet and reference list, particularly if the assignment is small. Matches that are from common phrases are not a problem. Read your whole report, no matter what the SI is, make an assessment about each one of your matches, rewrite those that you think might be a problem, and then resubmit (up until the due date).

Your lecturers will read the whole report if your paper arouses suspicions. Their familiarity with the discipline area will allow them to identify sources that Turnitin does not.
**Misunderstanding 5:** If I just change a word or two in the paragraph I have copied from somewhere else, or take some out, then that is paraphrasing and that is OK. If I change every fifth word Turnitin will not pick it up as a match.

**Wrong.** That is plagiphrasing (another form of plagiarism). Paraphrasing is writing and explaining an idea completely in your own words. It is not taking a paragraph written by someone else and changing around a word or two, or removing a sentence. That is not an acceptable practice. The Turnitin algorithm changes and your lecturer will find the writing style suspicious.

**Misunderstanding 6:** If I have a reference list, I don’t need to cite in-text.

**Wrong.** You should never submit any work without in-text citations. The number of citations shows the breadth of your reading, and the way you discuss the ideas arising from them shows the depth of your understanding. In your reference list you should only list those sources that you have cited in text.

**Misunderstanding 7:** If I have similar assignments in different courses I can submit different versions of the same paper.

**Wrong.** This is recycling, a form of plagiarism. The declaration you sign when you submit assignments, which is displayed prominently in the Turnitin area where you submit, says clearly:

> By submitting an assessment item to the University of Newcastle through Blackboard, you are confirming the following statements:
> I certify that this assessment item has not been submitted previously for academic credit in this or any other course....

Substantially based on a Guide prepared by
Lorinda Schultz, Student Academic Conduct Officer, School of Nursing & Midwifery
AHIS1070

Classical Literature: An Introduction

Source Material for Assignments

Lesbia and her sparrow, Sir Edward John Poynter, 1907

School of Humanities and Social Science,
The University of Newcastle
Semester 2, 2010

Course Co-ordinator: Dr Marguerite Johnson
Seminars

Week 3: 9th August – General Discussion of Iliad Book 1

Iliad 1.1-7 – The Opening of the Epic:

Sing, goddess, the anger of Peleus’ son Achilles and its devastation, which put pains thousandfold upon the Achaians, hurled in their multitudes to the house of Hades strong souls of heroes, but gave their bodies to be the delicate feasting of dogs, of all birds, and the will of Zeus was accomplished since that time when first there stood in division of conflict Atreus’ son the lord of men and brilliant Achilles.

Notes:

μῆνιν ἔδεικε Πηληϊάδεω Ἀττιλῆος = first line in Greek; note there is a different word order: the first word in Greek is μῆνιν = μῆνις [menis] = ‘anger’; note the last word of the line is Ἀττιλῆος = Ἀττιλεως [Achilleus] – the structure is deliberate to emphasise the anger of Achilleus

Iliad 1.121-71 – The Interaction between Achilles and Agamemnon:

Then in answer again spoke brilliant swift-footed Achilles:

“This son of Atreus, most lordly, greediest for gain of all men, how shall the great-hearted Achaians give you a prize [γέρας] now? There is no great store of things lying about I know of. But what we took from the cities by storm has been distributed; it is unbecoming for the people to call back things once given. No, for the present give the girl back to the god; we Achaians thrice and four times over will repay you, if ever Zeus gives into our hands the strong-walled citadel of Troy to be plundered.”

Then in answer again spoke powerful Agamemnon:

“Not that way, good fighter though you be, godlike Achilleus, strive to cheat, for you will not deceive, you will not persuade me. What do you want? To keep your own prize [γέρας] and have me sit here lacking one? Are you ordering me to give this girl back? Either the great-hearted Achaians shall give me a new prize chosen according to my desire to atone for the girl lost, or else if they will not give me one I myself shall take her, your own prize [γέρας], or that of Aias, or that of Odysseus, going myself in person; and he whom I visit will be bitter. Still, these are things we shall deliberate again hereafter. Come, now, we must haul a black ship down to the bright sea, and assemble rowers enough for it, and put on board it the hecatomb, and the girl herself, Chryseis of the fair cheeks, and let there be one responsible man in charge of her, either Aias or Idomeneus or brilliant Odysseus, or you yourself, son of Peleus, most terrifying of all men, to reconcile by accomplishing sacrifice the archer.”

The looking darkly at him Achilles of the swift feet spoke:

“O wrapped in shamelessness, with your mind forever on profit, How shall any one of the Achaians readily obey you
either to go on a journey or to fight men strongly in battle?  
I for my part did not come here for the sake of the Trojan  
spearmen to fight against them, since to me they have done nothing.  
Never yet have they driven away my cattle or my horses,  
ever in Phthia where the soil is rich and men grow great did they  
spoil my harvest, since indeed there is much that lies between us,  
the shadowy mountains and the echoing sea; but for your sake,  
o great shamelessness, we followed, to do your favour,  
you with the dog’s eyes, to win your honour and Menelaos’  
from the Trojans. You forget all this or else you care nothing.  
And now my prize you threaten in person to strip from me,  
for whom I laboured much, the gift of the sons of the Achaians.  
Never, when the Achaians sack some well-founded citadel  
of the Trojans, do I have a prize that is equal to your prize.  
Always the greater part of the painful fighting is the work of  
my hands; but when the time comes to distribute the booty  
yours is far the greater reward, and I with some small thing  
yet dear to me go back to my ships when I am weary with fighting.  
Now I am returning to Phthia, since it is much better  
to go home again with my curved ships, and I am minded no longer  
to stay here dishonoured and pile up your wealth and your luxury.”

Notes:
Line 123 - γέρας [geras] = a prize of honour; note its repetition in Agamemnon’s reply to  
Achilleus [lines 133 and 138]

Iliad 1.172-87; 188-205 – Agamemnon’s Treatment of Achilles and Achilles’ Response

Then answered him in turn the lord of men Agamemnon:

“Run away by all means if your heart drives you. I will not  
entreat you to stay here for my sake. There are others with me  
who will do me honour, and above all Zeus of the counsels.  
To me you are the most hateful of all the kings whom the gods love.  
Forever quarrelling is dear to your heart, and wars and battles;  
and if you are very strong indeed, that is a god’s gift.  
Go home then with your own ships and your own companions,  
be king over the Myrmidons. I care nothing about you.  
I take no account of your anger. But here is my threat to you.  
Even as Phoibos Apollo is taking away my Chryseis.  
I shall convey her back in my own ship, with my own  
followers; but I shall take the fair-cheeked Briseis,  
your prize, I myself going to your shelter, that you may learn well  
how much greater I am than you, and another man may shrink back  
from likening himself to me and contending against me.”

So he spoke. And anger [ἄτος] came on Peleus’ son, and within  
his shaggy breast the heart was divided two ways, pondering  
whether to draw from beside his thigh the sharp sword, driving  
away all those who stood between and kill the son of Atreus,  
or else to check the spleen within and keep down his anger [θσμός].  
Now as he weighed in mind and spirit these two courses  
and was drawing from its scabbard the great sword, Athene descended  
from the sky. For Hera the goddess of the white arms sent her,
who loved both men equally in her heart and cared for them.
The goddess standing behind Peleus’ son caught him by the fair hair,
appearing to him only, for no man of the others saw her.
Achilleus in amazement turned about, and straightway
knew Pallas Athene and the terrible eyes shining.
He uttered winged words and addressed her: “Why have you come now,
o child of Zeus of the aegis, once more? Is it that you may see
the outrageousness of the son of Atreus Agamemnon?
Yet will I tell you this thing, and I think it shall be accomplished.
By such acts of arrogance he may even lose his own life.”

Notes:
ἄτος [akhos] at line 188 – translated by Lattimore as ‘anger,’ but literally meaning ‘distress’ or
‘anguish’
θυμός [thumos] at line 192 – translated by Lattimore as ‘anger,’ but literally means ‘passion’ in
this context.

Homer translations by Richmond Lattimore.

**Week 5: 23rd August - General Discussion of Sappho**

**Fragment 44:**

Cyprus …
… the herald arrived …
Idaeus … swift messenger
…………

and the rest of Asia … undying glory.
“Hector and his comrades are escorting a glancing-eyed girl
from sacred Thebe and the waters of Placia,
graceful Andromache, in ships over the briny
sea. Many golden bracelets and purple robes,
ornate delights, innumerable silver cups and ivory.”

He spoke thus. Quickly moved (his) beloved father, and the
message travelled to his companions throughout the spacious city.
Immediately the sons of Ilus yoked mules to
the smoothly-running carts, and a whole group
of women and (tender-) ankled virgins climbed aboard.
Separately (rode) the daughters of Priam …
unmarried men led horses to the chariots …
… and greatly
… charioteers
…………

… like the gods …
… holy …
ventured out … all together to Ilium,
the dulcet flute (and cithara) mingled
and the sound of the cymbals, and virgins
sang clearly a holy song,
and a divinely-sweet echo reached the sky …
and everywhere along the streets was …
wine bowls and cups …
myrrh and cassia and frankincense mingled.
The old women cried out happily
and all the men released a delightful, high-pitched
song calling on Paean, the Far-Shooting, Skilled-in-the-Lyre,
and they sang in praise of godlike Hector and Andromache.

**Fragment 16.1-20:**
Some believe a team of cavalry, others infantry,
and still others a fleet of ships, to be the most beautiful
thing on the dark earth, but I believe it is
whatever a person loves.

It is very easy to make this
clear to everyone: the one who by far
outshone all mankind in beauty,
Helen, abandoned her high-born husband

and sailed away to Troy with no thought whatever
for her child or beloved parents,
but led astray (by *eros / Cypris?*) …..
lightly …..

for (this)
reminded me
now of Anactoria, who is
no longer here;

I would prefer to gaze upon her
lovely walk and the glowing sparkle of her
face than all the chariots of the Lydians and their
armies.

**Poem 1:**
Seated on your multi-coloured throne, Aphrodite, deathless,
guile-weaving child of Zeus, I beseech you,
do not with satiety or pain conquer
my heart, august one,
but come to me here, if ever at other times as well, 
hearing my words from far away, 
having left your father’s house, 
golden you came  

having yoked your chariot. Beautiful swift 
birds directed you over the black earth, 
frequently beating their wings, down from the sky 
then through mid air  

and quickly they arrived. You, blessed one, 
smiling with your deathless face, 
asked what I had suffered this time, why 
I was calling yet again  

and what I wished most to happen to me 
in my mad heart. “Who is it this time that I am to 
persuade to take you back into her heart? Who, 
Sappho, wrongs you?  

And if she flees now, she will soon be chasing [you]. 
If she does not accept presents, she will give them. 
If she does not love [you] now, soon she will, 
even if she is not willing.”  

Come to me now, also, and release me from harsh 
care. All the things that my heart 
desires for me – fulfil. You yourself, be my 
ally in this enterprise.  

**Fragment 2:**
To this place, to me, from Crete to this temple 
holy, where your charming grove 
of apple trees is, and altars smoking 
with incense;  

and here cool water murmurs through apple branches 
and the whole place with roses 
is shadowed, and from quivering leaves 
deep sleep flows down;  

and here a horse-pasturing meadow blooms 
with spring flowers, and the winds 
breathe gently …
There you, Cypris, having taken …
delicately in gold cups
nectar mingled with festivities,
pour.

Sappho translations by Marguerite Johnson.

Week 8: 13th September - Thucydides’ The History of the Peloponnesian War Book 2.47-55 - Formal Presentation Option

[1] Such was the funeral that took place during this winter, with which the first year of the war came to an end. [2] In the first days of summer the Lacedaemonians and their allies, with two-thirds of their forces as before, invaded Attica, under the command of Archidamus, son of Zeuxidamus, king of Lacedaemon, and sat down and laid waste the country. [3] Not many days after their arrival in Attica the plague first began to show itself among the Athenians. It was said that it had broken out in many places previously in the neighborhood of Lemnos and elsewhere; but a pestilence of such extent and mortality was nowhere remembered. [4] either were the physicians at first of any service, ignorant as they were of the proper way to treat it, but they died themselves the most thickly, as they visited the sick most often; nor did any human art succeed any better. Supplications in the temples, divinations, and so forth were found equally futile, till the overwhelming nature of the disaster at last put a stop to them altogether.

Chapter 48
[1] It first began, it is said, in the parts of Ethiopia above Egypt, and thence descended into Egypt and Libya and into most of the king's country. [2] Suddenly falling upon Athens, it first attacked the population in Piraeus, -- which was the occasion of their saying that the Peloponnesians had poisoned the reservoirs, there being as yet no wells there -- and afterwards appeared in the upper city, when the deaths became much more frequent. [3] All speculation as to its origin and its causes, if causes can be found adequate to produce so great a disturbance, I leave to other writers, whether lay or professional; for myself, I shall simply set down its nature, and explain the symptoms by which perhaps it may be recognized by the student, if it should ever break out again. This I can the better do, as I had the disease myself, and watched its operation in the case of others.

Chapter 49
[1] That year then is admitted to have been otherwise unprecedentedly free from sickness; and such few cases as occurred, all determined in this. [2] As a rule, however, there was no ostensible cause; but people in good health were all of a sudden attacked by violent heats in the head, and redness and inflammation in the eyes, the inward parts, such as the throat or tongue, becoming bloody and emitting an unnatural and fetid breath. [3] These symptoms were followed by sneezing and hoarseness, after which the pain soon reached the chest, and produced a hard cough. When it fixed in the stomach, it upset it; and discharges of bile of every kind named by physicians ensued, accompanied by very great distress. [4] In most cases also an ineffectual retching followed, producing violent spasms, which in some cases ceased soon after, in others much later. [5] Externally the body was not very hot to the touch, nor pale in its appearance, but reddish, livid, and breaking out into small pustules and ulcers. But internally it burned so that the patient could not bear to have on him clothing or linen even of the very lightest description; or indeed to be
otherwise than stark naked. What they would have liked best would have been to throw themselves into cold water; as indeed was done by some of the neglected sick, who plunged into the rain-tanks in their agonies of unquenchable thirst; though it made no difference whether they drank little or much.

[6] Besides this, the miserable feeling of not being able to rest or sleep never ceased to torment them. The body meanwhile did not waste away so long as the distemper was at its height, but held out to a marvel against its ravages; so that when they succumbed, as in most cases, on the seventh or eighth day to the internal inflammation, they had still some strength in them. But if they passed this stage, and the disease descended further into the bowels, inducing a violent ulceration there accompanied by severe diarrhea, this brought on a weakness which was generally fatal. [7] For the disorder first settled in the head, ran its course from thence through the whole of the body, and even where it did not prove mortal, it still left its mark on the extremities; [8] for it settled in the privy parts, the fingers and the toes, and many escaped with the loss of these, some too with that of their eyes. Others again were seized with an entire loss of memory on their first recovery, and did not know either themselves or their friends.

Chapter 50
[1] But while the nature of the distemper was such as to baffle all description, and its attacks almost too grievous for human nature to endure, it was still in the following circumstance that its difference from all ordinary disorders was most clearly shown. All the birds and beasts that prey upon human bodies, either abstained from touching them (though there were many lying unburied), or died after tasting them. [2] In proof of this, it was noticed that birds of this kind actually disappeared; they were not about the bodies, or indeed to be seen at all. But of course the effects which I have mentioned could best be studied in a domestic animal like the dog.

Chapter 51
[1] Such then, if we pass over the varieties of particular cases, which were many and peculiar, were the general features of the distemper. Meanwhile the town enjoyed an immunity from all the ordinary disorders; or if any case occurred, it ended in this. [2] Some died in neglect, others in the midst of every attention. No remedy was found that could be used as a specific; for what did good in one case, did harm in another. [3] Strong and weak constitutions proved equally incapable of resistance, all alike being swept away, although dieted with the utmost precaution. [4] By far the most terrible feature in the malady was the dejection which ensued when anyone felt himself sickening, for the despair into which they instantly fell took away their power of resistance, and left them a much easier prey to the disorder; besides which, there was the awful spectacle of men dying like sheep, through having caught the infection in nursing each other. This caused the greatest mortality. [5] On the one hand, if they were afraid to visit each other, they perished from neglect; indeed many houses were emptied of their inmates for want of a nurse: on the other, if they ventured to do so, death was the consequence. This was especially the case with such as made any pretensions to goodness: honor made them unsparing of themselves in their attendance in their friends' houses, where even the members of the family were at last worn out by the moans of the dying, and succumbed to the force of the disaster. [6] Yet it was with those who had recovered from the disease that the sick and the dying found most compassion. These knew what it was from experience, and had now no fear for themselves; for the same man was never attacked twice -- never at least fatally. And such persons not only received the congratulations of others, but themselves also, in the elation of the moment, half entertained the vain hope that they were for the future safe from any disease whatsoever.
Chapter 52
[1] An aggravation of the existing calamity was the influx from the country into the city, and this was especially felt by the new arrivals. [2] As there were no houses to receive them, they had to be lodged at the hot season of the year in stifling cabins, where the mortality raged without restraint. The bodies of dying men lay one upon another, and half-dead creatures reeled about the streets and gathered round all the fountains in their longing for water. [3] The sacred places also in which they had quartered themselves were full of corpses of persons that had died there, just as they were; for as the disaster passed all bounds, men, not knowing what was to become of them, became utterly careless of everything, whether sacred or profane. [4] All the burial rites before in use were entirely upset, and they buried the bodies as best they could. Many from want of the proper appliances, through so many of their friends having died already, had recourse to the most shameless sepulchres: sometimes getting the start of those who had raised a pile, they threw their own dead body upon the stranger's pyre and ignited it; sometimes they tossed the corpse which they were carrying on the top of another that was burning, and so went off.

Chapter 53
[1] Nor was this the only form of lawless extravagance which owed its origin to the plague. Men now coolly ventured on what they had formerly done in a corner, and not just as they pleased, seeing the rapid transitions produced by persons in prosperity suddenly dying and those who before had nothing succeeding to their property. [2] So they resolved to spend quickly and enjoy themselves, regarding their lives and riches as alike things of a day. [3] Perseverance in what men called honor was popular with none, it was so uncertain whether they would be spared to attain the object; but it was settled that present enjoyment, and all that contributed to it, was both honorable and useful. [4] Fear of gods or law of man there was none to restrain them. As for the first, they judged it to be just the same whether they worshipped them or not, as they saw all alike perishing; and for the last, no one expected to live to be brought to trial for his offences, but each felt that a far severer sentence had been already passed upon them all and hung ever over their heads, and before this fell it was only reasonable to enjoy life a little.

Chapter 54
[1] Such was the nature of the calamity, and heavily did it weigh on the Athenians; death raging within the city and devastation without. [2] Among other things which they remembered in their distress was, very naturally, the following verse which the old men said had long ago been uttered: A Dorian war shall come and with it death. [3] So a dispute arose as to whether dearth and not death had not been the word in the verse; but at the present juncture, it was of course decided in favor of the latter; for the people made their recollection fit in with their sufferings. I fancy, however, that if another Dorian war should ever afterwards come upon us, and a dearth should happen to accompany it, the verse will probably be read accordingly. [4] The oracle also which had been given to the Lacedaemonians was now remembered by those who knew of it. When the God was asked whether they should go to war, he answered that if they put their might into it, victory would be theirs, and that he would himself be with them. [5] With this oracle events were supposed to tally. For the plague broke out so soon as the Peloponnesians invaded Attica, and never entering Peloponnes e (not at least to an extent worth noticing), committed its worst ravages at Athens, and next to Athens, at the most populous of the other towns. Such was the history of the plague.
Chapter 55
[1] After ravaging the plain the Peloponnesians advanced into the Paralian region as far as Laurium, where the Athenian silver mines are, and first laid waste the side looking towards Peloponnese, next that which faces Euboea and Andros. [2] But Pericles, who was still general, held the same opinion as in the former invasion, and would not let the Athenians march out against them.

Thucydides translation by Richard Crawley in History of the Peloponnesian War (UK: Echo Library, 2006).
Week 11: 18th October – General Discussion of Aeneid Book 1

**Aeneid 1.1-8 – Opening of the Epic:**
Arms and the man I sing, the first from Troy,
A fated exile to Lavinian shores
In Italy. On land and sea, divine will –
And Juno’s unforgetting rage – harassed him.
War racked him too, until he set his city
And gods in Latium. There his Latin race rose,
With Alban patriarchs, and Rome’s high walls.
Muse, tell me why.

Notes:
Arma virumque cano ... = part of line 1 – arma [arms] vir [man] cano [I sing] – note the word order for emphasis – what is the theme of the work? Arms = military struggle and prowess and war / a man = Aeneas.
Line 2 introduces the theme of fate [fatum] – applied to Aeneas
Line 4 – *ira* = rage, wrath, passion

**Aeneid 1.8-33 – Juno’s Attitude Towards the Trojans:**
What stung the queen of heaven,
What insult to her power made her drive
This righteous [pietas] hero through so many upsets
And hardships [*labores*]? Can divine hearts know such anger? [*ira*]
Carthage, an ancient Tyrian settlement,
Faces the Tiber’s mouth in far-off Italy;
Rich, and experienced in fierce war [*bellum*].
They say that it was Juno’s favourite, second
Even to Samos. Carthage held her weapons,
Her chariot. From the start she planned that Carthage
Would rule the world – if only fate [*fatum*] allowed!
But she had heard that one day Troy’s descendants
Would pull her Tyrian towers to the ground.
A war-proud race with broad domains would come
To cut down Africa. The Fates [*Parcae*] ordained it.
Saturn’s child feared this. She recalled the war
That she had fought at Troy for her dear [*carus*] Greeks –
And also what had caused her savage anger. [*ira*]
Deep in her heart remained the verdict given
By Paris, and his insult to her beauty,
And the rape and privileges of Ganymede –
A Trojan. In her anger, she kept from Italy
Those speared by cruel Achilles and the Greeks.
They tossed on endless seas, went wandering,
Fate-driven [*fatum*], year on year around the world’s seas.
It cost so much to found the Roman nation.

Notes:
Line 10: *pietas* – a noun applied here to Aeneas; one of the most powerful words in the Latin vocabulary – it means an adherence to one’s gods, one’s nation and one’s family.

Line 11: *labores* – ‘hardships’ and ‘difficulties’ – the man of *pietas* will endure many *labores*; also *ira* – ‘anger’ – note how many times this powerful word is applied to Juno throughout this passage

Line 14 – *bellum* – emphasis on warfare

Line 18 – *fatum* – a powerful theme and repeated in this passage

Line 22 – the goddesses of fate – the *Parcae*

Line 24 – *carus* – the Trojans are dear, beloved, esteemed in Juno’s eyes

**Aeneid 1.257-96 – Jove’s words to Venus:**

“A take heart – no one will touch the destiny [*fatum*]
Of your people. You will see Lavinium
In its promised walls, and raise your brave [*magnanimous*] Aeneas
To the stars. No new thoughts change my purposes.
But since you suffer, I will tell the future,
Opening to the light fate’s [*fatum*] secret book.
In Italy your son will crush a fierce race
In a great war [*bellum*]. With the Rutulians beaten,
Three winters and three summers he’ll shape walls
And warrior customs, as he reigns in Latium.
But his son Ascanius, now called Iulus too
(his name Iulus during Ilium’s empire),
Will rule while thirty spacious years encircle
Their circling months, and he will move the kingdom
To Alba Longa, heaving up strong ramparts.
Three centuries the dynasty of Hector
Will govern, until Ilia, royal priestess,
Conceives twin boys by Mars and gives them birth.
And the wolf’s nursling (glad to wear brown wolf’skin),
Romulus, will lead the race and found
The walls of Mars for Romans – named for him.
For them I will not limit time or space.
Their rule will have no end. Even hard Juno,
Who terrorizes land and sea and sky,
Will change her mind and join me as I foster
The Romans in their togas, the world’s masters.
I have decreed it. The swift years will bring
Anchises’ clan as rulers into Phthia,
And once-renowned Mycenae, and beaten Argos.
The noble Trojan line will give us Caesar –
A Julian name passed down from the great Iulus –
With worldwide empire, glory heaven-high.
At ease you will receive him with his burden
Of Eastern plunder. Mortals will send him prayers here.
Then wars will end, cruel history grow gentle.
Vesta, old Faith [*Fides*], and Quirinus, with Remus
His twin, will make the laws. Tight locks of iron
Will close War’s grim gates. Inside, godless Furor [*Furor*],
Drooling blood on a heap of brutal weapons,
Will roar against the chains that pinion him.”

School of Humanities and Social Science
Notes:
Line 259 - *magnanimous* = great-souled, high-minded, magnanimous
Line 292 – *fides* – here personified as a god – hence, *Fides* – the word is another powerful value term; it means ‘good faith,’ ‘honouring one’s word,’ and was regularly applied to treaties, contracts, etc
*Furor* – also personified, means ‘mindless anger,’ ‘fury’ – hence it is *impius* [translated here as ‘ungodly’- but means the opposite of *pietas*]

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**Week 10: 11th October – General Discussion of Catullus**

**Catullus Poem 76:**
If there is any pleasure for a person as he recalls former kindnesses, when he thinks of himself as being *pius,*
and not to have violated a sacred trust, nor in any contract to have abused the divine-power of the gods to deceive humankind,
many joys remain stored up in a long life, Catullus, for you as a result of this ungrateful love.
For whatever thing humankind can either say or do well to anyone, these have both been said and done by you;
all of which, entrusted to an ungrateful mind, have perished.
Wherefore, why do you now torture yourself even more?
Why do you not harden your heart and draw yourself back from there and, despite the unwillingness of the gods, cease to be wretched?
It is difficult to put aside a long-standing love all of a sudden, it is difficult, but you must effect it by any means at all:
this is the only means of salvation, this you must carry to completion, this you must achieve, whether it is impossible, whether it is possible.
O gods, if it is a quality of yours to take pity, or if ever to anyone you have brought final aid right at the very moment of death,
look upon wretched me, and, if I have lived my life purely, remove from me this disease and destruction,
which, creeping throughout my inmost parts like lethargy, expels all gladness from my entire breast.
Now I no longer seek that, in return, that woman should care for me, or what is not possible, that she should want to be chaste:
I wish to regain my health and to cast off this ghastly sickness.
O gods, grant this to me on behalf of my *pietas.*

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**Catullus Poem 101:**
Having been conveyed across many peoples and across many seas I come, brother, to these sad funeral rites,
so that I might grant to you the final gift of death and might speak – to no effect – to your silent ashes.
Since fortune has taken your very self away from me – alas, wretched brother, unworthily snatched away from me –
now, however, in the meantime accept these, which by the ancient custom of parents are handed down as a sad gift to the funeral rites,
much moistened by fraternal weeping,
    and throughout all time, brother, hail and farewell.

10

Catullus translations by Terry Ryan.

**Sappho - Fragment 31:**
He seems to me equal in good fortune to the gods,
whatever man, who sits on the opposite side to you
and listens nearby to your
sweet replies

and desire-inducing laugh: indeed that
gets my heart pounding in my breast.
For just gazing at you for a second, it is impossible
for me even to talk;

my tongue is broken, all at once a soft
flame has stolen beneath my flesh,
my eyes see nothing at all,
my ears ring,

sweat pours down me, a tremor
shakes me, I am more greenish than
grass, and I believe I am at
the very point of death.

16

Sappho translation by Marguerite Johnson.

**Catullus Poem 51:**
That man seems to me to be equal to a god,
that man, if it is permitted, seems to surpass the gods,
he who, sitting opposite you, again and again
    watches and hears you
sweetly laughing, which snatches all the
senses from wretched me. For, as soon as I gaze at you
Lesbia, there is nothing more for me.

8

But the tongue is numb, a subtle flame
spreads down through the limbs, with their own din
the ears ring, the eyes are covered with a
double night.

12
Idleness, Catullus, is bad for you.
In idleness you exult and participate too much.
Idleness, previously, has ruined kings and prosperous cities.

Catullus translations by Terry Ryan.
**Major Essay**

**Catullus Poem 2**

Bird (*passer*), darling of my girl,
with whom she likes to sport, whom she likes to hold in her lap,
to whom she likes to offer her fingertip, while (you) grasp forward,
and likes to encourage sharp bites,
when, for my radiant source of delight,
it is pleasing to play a sweet game, I know not what,
as a delicate form of solace for her pain,
I believe, so that then a weighty yearning might abate:
would that I could sport with you as she does
and lighten gloomy anxieties of the heart.

**Catullus Poem 3**

Mourn, o Venuses and Cupids,
and whatever there is of humankind endowed-with-the-essence-of-Venus:
the bird of my girl has died,
the bird, darling of my girl,
whom she used to love more than her own eyes.
For he had been sweet as honey and had known his own
mistress as well as the girl her mother,
nor used he move himself from her lap,
but springing about now here now there
to his mistress alone he used never to stop chirping;
he who now makes his way along the shadowy path
that one, from where they deny anyone returns.
Ah, let it go evilly for you, evil shades of
Orcus, you who devour all things beautiful:
so beautiful a bird you have snatched away from me.
O evilly done! O poor little wretched bird!
Now, by reason of that action of yours, my girl’s
eyelets are reddened, swollen just a little from weeping.

**Catullus Poem 5**

Let us live, my Lesbia, and let us love,
and all the rumour-mongerings of wowserish
old men let us evaluate at a solitary cent!
The suns can set and rise again:
for us when once sets the brief light,
night must be one everlasting sleep.
Give me a thousand *basia*, then a hundred,
then another thousand, then a second hundred,
then all at once another thousand, then a hundred.
Then, when many thousands we will have made,
we will jumble them up, lest we should know,
or lest any evil person can be envious,
when he knows how many *basia* there are.
Catullus Poem 7
You ask, how many kissifications [basiationes]
of you, Lesbia, are enough and more than enough for me.
As great the number of Libyan sand
lying on silphium-bearing Cyrene
between the oracle of sweaty Jupiter
and the sacred sepulchre of venerable Battus;
or as many as the stars, when night is silent,
looking upon the stolen loves of humankind:
to ‘basiate’ you so many basia
is enough and more than enough for Catullus the Crazy,
which neither snoops can number
nor an evil tongue bewitch.

Catullus Poem 8
Wretched Catullus, you should cease being an idiot,
and what you see has perished, you should regard as lost.
Once upon a time the bright suns shone for you,
when you used to go wherever the girl used to lead,
the one loved by me as much as no (girl) will (ever) be loved.
There when those many fun times were being made,
which you used to want and the girl was not unwilling,
truly the bright suns shone for you.
Now, already, that (girl) does not want: you, too, help<less one> also, < do not want>,
And do not pursue what she flees, nor live as a wretch,
but with obstinate mind endure, be hard.
Farewell, girl. Now Catullus is being hard,
and he will not need you nor will he ask for an unwilling-girl.
Ah, you will be sorry, when you will no way be asked.
Bitch, damn you, what kind of life awaits you?
Who now will visit you? In whose eyes will you seem beautiful?
Whom now will you love? Whose will you say you are?
Whom will you ‘basiate’? Whose tender-lips will you bite?
Ah, but as for you, Catullus, mind made up, be hard.

Catullus Poem 11
Furius and Aurelius, travelling-companions of Catullus,
whether he will make his way to the remotest Indians,
where the shore is pounded by the far resounding
Eastern wave,
or to the Hyrcanians or the soft Arabs,
or the Sagae or the arrow-bearing Parthians,
or the waters which seven-mouthed
Nile discolours,
whether he will climb across the towering Alps,
to gaze upon the memorials of Caesar the Great,
the Gallic Rhine the fearful water and the furthest Britons,
all these, and whatever the will of the heaven-dwellers will
bring to bear, prepared as you are to put to the test all at once,
announce to my girl a few
not good words.

With her adulterers let her live and thrive,
having embraced whom she holds three hundred at once,
loving none of them truly, but again and again rupturing
the loins of all of them;
and let her not, as beforehand, keep a look-out for my love,
which due to her fault has fallen just as a flower of the
field’s furthest-edge, after it has been touched
by the plough passing by.

Catullus Poem 58
Caelius, our Lesbia, Lesbia that one,
that Lesbia, whom Catullus loved alone
more than himself and all his own kindred,
now at four-road junctions and in narrow passageways,
skins* the descendants of great-hearted Remus.

[* the verb *glubere*, prior to Catullus, is found only in agricultural works and means (a) to strip bark from trees and branches; (b) bark or seeds peeling of their own accord]

Catullus Poem 70
My woman says she prefers to get married to no one,
rather than me, not if Jupiter himself were to pop the question.
She says: but what a woman says to a lover in the grip of desire,
it is proper to write on wind and swift-flowing water.

Catullus Poem 72
You used to say once upon a time that you ‘knew’ only Catullus,
Lesbia, and that you had no desire to embrace Jupiter ahead of me.
I cared for you then, not as the common-man does a mistress,
but as a father cares for his sons and sons in law.
Now I’ve come to ‘know’ you: wherefore, even if I am burning more intensely,
yet in my eyes you are much viler and more worthless.
How can it be? You ask. Because such an injustice compels a
lover to love more, but to wish well less.

Catullus Poem 75
To this point my mind has been reduced, Lesbia, by your culpability
and it has so ruined itself by its own sense-of-duty,
that now it is incapable of wishing you well, if you were became the best-of-women,
not to cease to be in love,* if you were to do anything-at-all.

75.4 *amare*: (a) to love; (b) to make love; (c) to be in love

Catullus Poem 79
Lesbius is *pulcher*. So what? he whom Lesbia prefers rather
than you, Catullus, along with your entire *gens*.
But still, let this *pulcher* put Catullus up for sale along with his *gens*,
provided he can encounter kisses-of-greeting from three *noti*.  

School of Humanities and Social Science
pulcher: adjective (masc) means ‘handsome, pretty’ (‘pretty-boy’); it is also the family name of Publius Clodius, brother of Clodia (‘Lesbia’). *gens* is a term for an extended family, used mainly of those of noble rank. *noti*: ‘those known to you’ (friends, acquaintances) or the *noti*, the ‘notables, nobles’ (upper classes).

**Catullus Poem 83**
Lesbia says a great many evil things to me with her man/husband present:

this is a source of particular delight to that fathead.

Mule, do you have no sense at all? If, forgetful of me, she were silent,

she would be in good-spirits: now, because she snarls and contradicts,
not only does she remember, but, something much more to the point,

she is angry. This is to say, she burns and she chatters.

**Catullus Poem 85**
I hate and I love. How can I do this, perhaps you ask?

I don’t know, but I sense it happening and I’m in agony.

**Catullus Poem 86**
Quintia is beautiful to many. To me she is shining, tall,

straight. These individual attributes, I concede.

The overall description ‘beautiful’, I reject. She lacks sensuality,

not in so statuesque a body is there an ounce of wit

Lesbia is beautiful, for she is not only utterly irresistible,

but she has stolen all the gifts of Venus, from all women.

**Catullus Poem 87**
No woman/wife (*mulier*) can say she was loved so much

truly, as much as Lesbia of mine was loved by me.

No *fides* in any compact was ever so great,

as that which on my part was found in love of you.

**Catullus Poem 92**
Lesbia is always talking badly to me, nor is she ever silent

about me: may I be damned if Lesbia does not love me.

By what proof? Because I am the same: I am constantly crying out

against her, but may I be damned if I do not love her.

**Catullus Poem 107**
If something ever happened to a man while in the grip of longing and craving,

while beyond hope, it is a thing appropriately pleasing to the spirit.

Wherefore this is pleasing, to me as well, more precious than gold,

the fact that you have restored yourself, Lesbia, to me in my longing.

You have restored yourself to (me) longing and beyond hope, bringing yourself

back to me of your own accord. A day with a brighter mark!

Who is there alive more blessed than me alone, or who is there who

can describe anything more craved for in this lifetime?

**Catullus Poem 109**
You promise me, my ‘life’, that this love of ours is going to

remain joyous between us and is going to last forever.

Great gods, see to it that she is capable of promising truly,

and may she say this sincerely and from the heart,
so that we can be allowed to extend throughout our entire lifetime
this everlasting bond of sanctified friendship (sancta amicitia).