TTh 11-12:15
http://myweb.ecu.edu/stevensj/

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This course will meet by WebEx, synchronously TTh 11-12:15. Please let me know in class that you would like to speak with me in office hours.

Objectives:

• Acquire reading knowledge of ancient Greek poetry, understanding of the dialect of Homer's Ionic Greek, and of the meter and other conventions of epic.

• Identify and interpret passages in the readings that merit close study

• Evaluate critically the definition of civilization posed by the Greek text by using Homer's Greek as the basis of an argument about the larger purpose of one of his epics in a final paper.

• Apply the skills of the Classicist to the interpretation of literary texts (close reading, intertextual analysis, the allusive modes of classical literature, and the compositional and narrative modes of ancient poetry).

Each region of Ancient Greece had its own dialect of Greek. The form you learned in GRK 1001-2 was the standardized Greek of Athens after 404 BC, called "Attic". There were also "Aeolic", "Doric" and "Ionic" dialects. Aeolic was spoken on Lesbos, N. Lydia, Thessaly, and Boeotia. Doric was spoken in the rest of Greece, Sicily and S. Italy. Ionic was spoken on Aegean islands and coasts. Homer is said to be from Chios, and the dialect from his poetry reflects a combination of Aeolic and Ionic forms sometimes called old Ionic.

Homer's *Iliad* is the earliest complete work of Greek literature we possess. When Classicists speak of 'The Homeric Question,' they mean 1. Were *Iliad* and *Odyssey* written by the same person? and 2. How were the poems committed to writing? We know that the poems began in an oral tradition, recited, molded, and handed down from one great artist to another; and we know that the written form was edited at many points in history. The text as transmitted suggests an early stage in the language going back to 750-700 BC. Our best evidence from ancient *testimonia* is that the followers of Homer on the island of Chios (a community of professional recitational performers) may have produced an authoritative edition of his works sometime before 530 BC, but whether they had a library of versions written down from the days of Homer or just an oral tradition they then put down on paper, we don't know. And then the works of Homer were edited again at the Library of Alexandria in Egypt in III-II c. BC.[1]
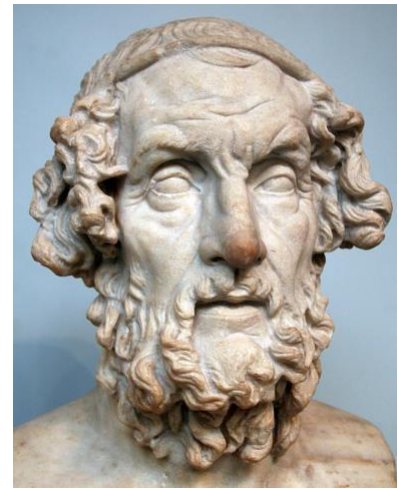
If *Iliad* deals with war, *Odyssey* deals with the other great Homeric theme, '*nostos*, the return home.' The language of the *Iliad* and *Odyssey* show significant differences of vocabulary and dialect from within a generation of each other, which suggests different authors; yet the works have remarkable structural parallels and complement one another in defining the destruction of civilization in *Iliad*, and the 'return' to civilization (restoring it in the home) in *Odyssey*.[2] The theme of home is fitting as a complement to war, because war is a function of the city and failed politics, arising from questions of ruling and justice and one's standing among peers, while home is like the 'one' to the city's 'many,' where one finds examples of stable political institutions (marriage and family, by which authority is negotiated between spouses, who jointly govern children), which are meant to provide a model of justice and affection among its members that shows humanity how to be civilized.

Odyssey interrogates questions of civilization by looking at related themes of sex, eating, hospitality, and most importantly false appearances, lies, and fiction. The theme of home does not seem to lend itself to lies and fiction until we reflect how great a part of the construction of civilization lies in the word 'story.' It is dangerous to lie to oneself, but it is perhaps necessary to construct one's life as the right kind of story. We do not reveal all our inner fears and experiences to everyone we meet. We save the truth for the right audience and the right moment. Successful social interactions depend upon a certain kind of public performance that hides true experiences and intentions in order to cultivate socially important false appearances such as politeness, compassion, and a spirit of cooperation. All of these are either absent from *Odyssey* or lie silently awaiting their discovery after we have eliminated all the dark sides of lying. Odysseus lies to nearly everyone he meets in one way or another, and thus all of his encounters in the first half of the epic (V-XII) are with monsters or people who are uncivilized in one way or another. He comes seeking, or rather demanding hospitality, but he defines it in the selfish manner of a plundering thief who has come to see what he can take from his host by right of being a guest. There is a violence in his manner, which finally erupts into open lies in his encounter with the cyclops Polyphemus, leading to the loss of most of his crew. In the end he loses them all and winds up the sex slave (if we believe it) of the goddess Calypso for seven years. Each

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[1] Art and literature show that there were Trojan stories and scenes as far back to the 8th or 9th c. BC, but there does not seem to have been a standard epic that early. Cicero says that the Athenian tyrant Peisistratus had them edited in the 6th c. BC (*De oratore* 3.137). But this seems to be an oversimplification of what Plato tells us in his dialogue, *Hipparchus* (228B), that P's son Hipparchus was the first to bring the epics to Athens and forced the rhapsodes to sing them in order in a relay at the Pan-Athenaic festival, to educate the citizens. This suggests that there was a new widely approved text that the world's greatest rhapsodes would agree to use, unlike in the past when each might have had his own version of a story. See J.A. Davison, 'Peisistratus and Homer.' *TAPA* 86 (1955) 1-21. http://www.jstor.org/stable/283605.

[2] See T. E. Page, *The Homeric Odyssey* (1955) 149-57.

story is more ludicrous than the one before, culminating in a consultation of the dead (*nekyia*), mere shades of appearance, in his account of which he is caught in a lie. All of these stories of his encounters with monsters are told by Odysseus to his last hosts, the Phaeacians (the land of 'appearance'). They find his stories captivating but lacking in believability, as do we. The question then becomes what response we are to have to a clearly fictional account of Odysseus' voyage to the nadir of leadership and then his return to set his home in order, liberating it from the suitors who have besieged his wife in a kind of sexual tyranny. We wonder how to respond to a tale with such important moral implications that seems to proceed, in the first half of the epic, from a man who lacks self-awareness and tells lies for uncivilized purposes, to a man disguised as a vagrant who tells lies in the 2nd half that we are not expected to accept, and which seem to reinforce his humility and cooperation in the justice of Athena. His wife Penelope recognizes him from his lies in XIX, and we wonder what lies she has had to tell to keep so many lusty young men at bay for twenty years. What *Odyssey* does not say is as compelling as what it does, and we wonder what line it intends us to discern between the lies that destroy civilization and those that build it up.

Textbooks:
- Homer's *Odyssey* 6-8, Geoffrey Steadman (https://geoffreysteadman.com/homers-odyssey-6-8/)
- Homer's *Odyssey* 9-12, Geoffrey Steadman (https://geoffreysteadman.com/files-odyssey-9-12/)

Online Texts and Reader tool:
- Wikisource text of *Odyssey*. http://bit.ly/3hrFsho
- Alpheios Reader plugin. https://alpheios.net/

Paper Dictionary if desired:
- *Liddell and Scott's Greek-English Lexicon*, abridged, the "Oxford's Little Liddell" with enlarged type for easier reading (Martino Fine Books) 9781614277705

Homeric Greek:
- *Homeric Greek*, a book for beginners. By Clyde Pharr, 1920. http://bit.ly/2MdPA1E
- Autenrieth, Georg. A Homeric Dictionary for Schools and Colleges (1895). Perseus: http://bit.ly/3pHPspl Archive.org: http://bit.ly/3o0dNqe

To install the Alpheios reader 'extension', follow the link, scroll down to 'install now' on the bottom right; at the next screen click 'add to browser'; then look for the Alpheios fish logo in your browser tool bar (I use Firefox and it's a small icon near the top right. Click it 'on' when you go to any page with Latin or Greek on it. Double click on a word; it is preset to Latin; change to Greek. Look for the Alpheios 3-button vertical control panel on the right; click the bottom button for 'additional resources'; select the bottom button for 'options.' In the left pop-up window, select the 'resources' tab; change the Greek to use 'Autenrieth Homeric Lexicon' for the short definitions. This should give you the most reliable 'first answers' for a word's meaning. If the short definition doesn't seem right, get in the habit of selecting the 'show definitions' feature to get the full definition from the big Liddell and Scott dictionary (rectangle with a dialogue stem; 3rd button from left).

Grading:

Daily translation	40%	Scale: A 92.50-100, A- 89.50-92.49
Midterm (Tues Feb 29)	30%	B+ 86.50-89.49, B 82.50-86.49, B- 79.50-82.49
		C+ 76.50-79.49, C 72.50-76.49, C- 69.50-72.49

4-page paper on an interpretive problem of Homer dealing with the Greek, due April 29	30%	D+ 66.50-69.49, D 62.50-66.49, D- 59.50-62.49, F 0-59.49

In preparation for class, I expect you to have read each assigned passage 2 or 3 times, to have identified every word carefully and to be prepared to translate and discuss the passage. At first this will be difficult. But with application, facility will come. Try not to use translations; work out translations for yourself from Alpheios and the commentary as much as possible. When you do have to consult a translation, indicate in class what problem you could not solve.

Late submission of work and make-up for missed assignments may be allowed with an excuse I find acceptable (e.g., medical, personal and family crises). For information about severe weather and university closings, see http://www.ecu.edu/alert/. East Carolina University seeks to comply fully with the Americans with Disabilities Act (ADA). Students requesting accommodations based on a disability must be registered with the Department for Disability Support Services located in Slay 138 ((252) 7371016 (Voice/TTY). Academic integrity is expected of every East Carolina student. Cheating, plagiarism (claiming the work or ideas of another as your own), and falsification, will be considered a violation of Academic Integrity (http://goo.gl/l6QsdU).

Schedule of assignments:

Tues. 1/9	Intro to the course and Homeric Greek. Install Alpheios browser extension. Review Autenrieth's summary of Homeric Greek in Canvas, and read about Homeric meter below.
Thurs. 1/11	Homer's *Odyssey* 1.1-43. Group1: 1-21; Group2: 22-43
Tues. 1/16	Homer's *Odyssey* 1.44-113. Group1: 44-79; Group2: 80-113
Thurs. 1/18	Homer's *Odyssey* 6.85-148. Group1: 85-118; Group2: 119-48
Tues. 1/23	Homer's *Odyssey* 6.149-210. Group1: 149-79; Group2: 180-210
Thurs. 1/25	Homer's *Odyssey* 8.236-306. Group1: 236-71; Group2: 272-306
Tues. 1/30	Homer's *Odyssey* 8.307-379. Group1: 307-42; Group2: 343-79
Thurs. 2/1	**No class.** Homer's *Odyssey* 9.19-86. Group1: 19-53; Group2: 54-86
Tues. 2/6	Homer's *Odyssey* 9.87-151. Group1: 87-121; Group2: 122-51
Thurs. 2/8	Homer's *Odyssey* 9.152-223. Group1: 152-92; Group2: 193-223
Tues. 2/13	Homer's *Odyssey* 9.224-293. Group1: 224-58; Group2: 259-93
Thurs. 2/15	Homer's *Odyssey* 9.294-370. Group1: 294-330; Group2: 331-70
Tues. 2/20	Homer's *Odyssey* 9.371-436. Group1: 371-402; Group2: 403-36
Thurs. 2/22	Homer's *Odyssey* 9.437-505. Group1: 437-70; Group2: 471-505
Tues. 2/27	Homer's *Odyssey* 9.506-566. Group1: 506-535; Group2: 536-606
Thurs. 2/29	**No class. Take-home midterm due.**
3/3-3/10	**Spring Break, no class**

Tues. 3/12	Homer's *Odyssey* 10.1-75. Group1: 1-37; Group2: 38-75
Thurs. 3/14	Homer's *Odyssey* 10.103-132, 189-228. Group1: 103-132; Group2: 189-228
Tues. 3/19	Homer's *Odyssey* 10.229-301. Group1: 229-265; Group2: 266-301
Thurs. 3/21	Homer's *Odyssey* 10.302-344, 378-399. Group1: 302-335; Group2: 336-344, 378-399
Tues. 3/26	Homer's *Odyssey* 11. 1-50, 84-99. Group1: 1-37; Group2: 38-50, 84-99
Thurs. 3/28	Homer's *Odyssey* 11.100-137, 385-420. Group1: 100-137; Group2: 385-420
Tues. 4/2	Homer's *Odyssey* 11.421-91. Group1: 421-53; Group2: 454-91
Thurs. 4/4	Homer's *Odyssey* 11.538-40, 568-635. Group1: 538-40, 568-600; Group2: 601-635
Tues. 4/9	Homer's *Odyssey* 12.165-200, 222-259. Group1: 165-200; Group2: 222-259
Thurs. 4/11	Homer's *Odyssey* 12.260-326. Group1: 260-293; Group2: 294-326
Tues. 4/16	Homer's *Odyssey* 12.327-396. Group1: 327-361; Group2: 362-396
Thurs. 4/18	Homer's *Odyssey* 12.397-453. Group1: 397-430; Group2: 431-53
Tues. 4/23	No Class. State holiday make-up day, attend Friday classes.
Mon. 4/29	**12 noon. Final 4-page paper due**

Meter:

Homer writes in dactylic hexameter. A dactyl is composed of a long (thesis) and two shorts (arsis). The two shorts may be resolved into another long (a spondee, and more rarely, the first long may be resolved into two additional shorts). The last syllable of the line may be long or short (*anceps* 'uncertain'):

$$ \_\ \overline{\smile\smile}\ /\ \_\ \overline{\smile\smile}\ /\ \_\ \overline{\smile\smile}\ /\ \_\ \overline{\smile\smile}\ /\ \_\ \overline{\smile\smile}\ /\ \_\ \mathsf{X} $$

First syllabify. Ignore word boundaries and begin at the end of the line, working backwards. There are as many syllables as vowels or diphthongs. Let each vowel or diphthong begin with a consonant if it can. Split double consonants. If a syllable ends in a consonant it is a "closed" syllable, if in a vowel, an open syllable. Open syllables are long if the vowel is long and short if it is short. Closed syllables are long, even though they may have short vowel. Meter is determined by the quantity of the syllable. So how you syllabify makes all the difference: does the syllable end in a consonant (closed=long) or a vowel (open=could be long or short depending on vowel quantity, as follows):

Always short	Always long	Long or short (look up)
ε	η, ω	α
o	ει, ευ	ι
	οι, ου	υ
	αυ, υι	αι*

αι is often long, but is short in 1st decl. nom. pl. Open syllables that end in α, ι, or υ may be long or short and have to be looked up in a dictionary since they vary. It is rare to be unable to reason out the

line by analyzing the known quantities. The word οὐλομένην would be syllabified as: οὐ-λο-μέ-νην.
The first syllable is open and ends in a diphthong, so is long; the 2nd and 3rd are open and end in a
short vowel, and so are short (notice the importance of letting syllables start with consonants so that
the 3rd syllable is με, rather than μεν, which would incorrectly suggest a closed long syllable). The last
is closed and therefore long: — ˘ ˘ —

*Note: Certain combinations of consonants may be left together or split as the meter demands, the
socalled "mute-liquid rule". Any two of the following may be split or left together as needed:

	Mutes			Liquids
	palatal	dental	labial	λ, μ, ν, ρ
voiceless voiced aspirated sibyllated	κ	τ	π	
	γ	δ	β	
	χ	θ	φ	
	ξ	(σ)	ψ	

When a closed syllable is needed, the sibyllated version of the consonant may be regarded as two
letters and split in half: ξ = κ + ς; ψ = π + ς. There are also instances of elision that affect consonants.
Elision occurs when the final vowel of prepositions and conjunctions is dropped: thus, for ἐπὶ ᾧ, the
final -ι is dropped and the ἐπ' comes under the influence of ᾧ which has a rough breathing. The
breathing alters ἐπ' and produces the aspirated form φ, thus the final written form is ἐφ' ᾧ. It is
important to be aware of such changes especially with compound verbs (e.g., ἐπὶ + ἵστημι = ἐφίστημι).

After syllabifying, divide into feet. The accent of the words usually fights against the downbeat of the
foot (*ictus*), and words generally do not end where a foot ends (*diaeresis*: a 'division' of the line like a
brick wall; it is more stable if words and foot boundaries are staggered rather than stacked). This
avoids a sing-song feel if they coincide too much (as the illustration below from *Od.* 1.1 gives a sort of
'fairy-tale' feel). This tension is usually relieved by a pause in the 3rd foot called a 'caesura' (> Lat.
caedo, 'cut', often marked by a comma by modern editors). Thus *Il.* 1.1 begins μῆνιν ἄειδε θεὰ, 'sing,
goddess, of the wrath'. There is a pause after the downbeat of the 3rd foot. This position is called
'masculine'. It is called a 'feminine' caesura if the pause occurs after the first short of the 3rd foot, as in
Od. 1.1 ἄνδρα μοι ἔννεπε, μοῦσα. A *caesura* (word end and pause from completion of a unit of sense in
the middle of a foot) may also occur in foot 2 or 4 or both. Vergil raised the rules on *ictus* and accent
and *diaeresis* to a high art, and used a highly precise meter to give a third dimension to his imagery.
Homer's meter is much more flexible, and while it is certainly used for artistic purposes by him also,
one cannot invest every *diaeresis* in the middle of the line with significance, as one is tempted with
Vergil.

After syllabification (use |) and marking longs and shorts, mark foot boundaries (use /) and look for a
caesura (‖). Mark as follows (*Od.* 1.1):

—　　˘　　˘ / —　　˘　　˘ / —　　　˘ ‖　˘ / —　　˘　　˘ / —　　˘　　˘ / —　　x
ἄν | δρα | μοι | ἔν | νε | πε, | μοῦ | σα, | πο | λύτ | ρο | πο | ν, ὃς | μά | λα | πολ | λὰ

Lastly, there are a great many rules about exceptions to the normal pattern of the dactylic hexameter.
For these, consult the good summary in Autenrieth's introduction. Some have hypothesized that these
variations were due to the influence of oral tradition. Among the more common problems are:

synizesis 'sitting together' – two vowels pronounced as one, as if a new diphthong, as in the fourth word
of *Il.*1.1: μῆνιν ἄειδε θεὰ Πηληϊάδεω Ἀχιλῆος;

correption 'stolen quantity' – a final long vowel may be metrically short if the next word begins with a
vowel, as in the first word of *Od.* 1.2: πλάγχθη, ἐπεὶ Τροίης ἱερὸν πτολίεθρον ἔπερσε· (One could also

argue that Πηληϊάδεω in *Il.*1.1 is correption and that the long of the ictus has been replaced with two shorts, but that produces four shorts in a row, which would suggest 'running' or heightened emotionalism).

hiatus from lapsed digamma: *Il.*1.108 ἐσθλὸν δ' οὐτέ τί πω εἶπας ἔπος οὔτ' ἐτέλεσσας. Both εἶπας and ἔπος used to begin with a w- sound called a digamma (ϝ; cf. Grk. οἶνος "wine" vs. Lat. *vinum*). The presence of the digamma is still felt, preventing elision after πω (resulting in hiatus), and making the final syllable of εἶπας long by position (closed syllable, syllabifying

πω | ϝεῖ | πας | ϝἔ | πος instead of

π' εῖ | πα | ς ἔ | πος) although its vowel is short.

At first, simply work on correct pronunciation and accent. In time, add longs and shorts as a subtle feel beneath the pronunciation, and then finally make accents musical (raise your voice a fifth) rather than stressed. The effect should be to turn Homer's words first into poetry, then into song. Rather than read the whole passage in Greek each day, come prepared to read the first two lines in meter.