Overview of 400 level Latin and Greek courses

The Department offers a year long sequence of courses in Latin and in Greek at the 400 level that are designed to allow students to explore the major periods and authors of Classical antiquity. Faculty work together each year to provide a varied and cohesive mix of authors and activities that provide students with a satisfying one year sequence. Authors chosen for each course in the sequence vary from year to year, so students have the option to take courses in the sequence up to three times without repeating material.

2019-20

**SpQ 20 Latin 461: Latin Literature of the Republic: Cicero's *Pro Caelio* and Catullus (TTh 2:30-4:20)** (Prof. Alain M. Gowing)

The Roman orator and statesman Cicero (106-43 BC) and the poet Catullus (ca. 84-54 BC) were close contemporaries if not acquaintances. This class entails a reading of Cicero’s famous speech for Caelius Rufus (delivered 56 BC), in which he defends his client against Publius Clodius Pulcher, the brother of Clodia, the woman often identified as Catullus’ ‘Lesbia’. Against this speech, with its vivid portrayal of the (allegedly) debauched activities and lifestyle of Clodia, we will juxtapose a number of Catullus’ poems, especially the so-called ‘Lesbia’ poems, that offer a different sort of window onto the characters and behavior captured in Cicero’s speech.

**W 20 Latin 463: Latin Literature of the Empire: From Virgil to Lucan: how epic wars begin (TTh 2.30-4.20pm)** (Prof. Stephen Hinds)

Aeneas has arrived in Latium in central Italy, but his mission is only at its half-way point: the start of *Aeneid* 7 marks a new beginning for Virgil’s epic. War flares up between the newly-arrived Trojans and the local Latins, who are, however, destined to come together as a single people once hostilities are over: in retrospect, then, a kind of civil war.

Julius Caesar, an irresistible force of nature, is no longer prepared to share power with Pompey, who, with his best years behind him, is a mere shadow of the great man he once was: uch is the set-up of Lucan’s *De Bello Civili*, unlike the *Aeneid* an epic grounded in history rather than in myth and legend, but written a good century after the events it describes. Lucan is a young Neronian poet in a hurry: is the epic genre big enough for him, and how will he confront the Augustan classic that is the *Aeneid*?

**Au 19 Latin 462: Latin Literature of the Augustan Age**

We will read Book 1 of Livy’s *Ab Urbe Condita*, which covers the founding of Rome and the regal period (753-510 BCE), including the stories of Romulus and Remus, and the Sabine Women. While the majority of class time will be spent translating the text and discussing points of grammar and style, we will also look at some examples of scholarship on early Livy. (Prof. Sarah Levin-Richardson)

**SpQ 20 Greek 463: Hellenistic Greek Literature: Apollonius of Rhodes’ *Argonautica*** (Prof. James Clauss)
We will read all of Book 3 of Apollonius of Rhodes' *Argonautica* (famous for featuring Medea falling in love with Jason) and the rest of the epic in translation (Books 1, 2, 4). We will focus on the intertextual nature of the narrative; that is, how Apollonius engages with Archaic (Homer) and Classical (especially Euripides) texts. The Hellenistic epic was especially influential for Vergil in his depiction of the relationship of Dido and Aeneas, among many other details. There will be two exams (midterm and final), an oral presentation on an article or chapter of a book, and a final paper (8-10 pages, double spaced) on a topic of interest.

**W 20 Greek 462: Literature of Classical Athens: pseudo-Demosthenes' *Against Neaira***  (Prof. Deborah Kamen)

In the fourth-century BCE law-court speech *Against Neaira*, a freed-slave prostitute named Neaira is charged with posing as an Athenian citizen in order to secure citizen rights for her children. Preserved in the corpus of Demosthenes' speeches but written and delivered by a man named Apollodoros, this speech provides a lively model of Greek oratorical prose, as well as delivering insights into issues of gender, sexuality, and status in classical Athens. In this class, students will read all of *Against Neaira* in Greek and write three short response papers. We will be using the Dickinson Classical Commentary on *Against Neaira* (available for free online).

**Au 19 Greek 461: Early Greek Literature (MW 2.30-4.20)**

Story-teller, ethnographer, geographer, natural scientist—and historian!—Herodotus is the earliest Greek prose writer whose complete work we still have. The *Histories* provide a fascinating look into the world of Greeks and *barbaroi* (Lydians, Persians, Thracians, Egyptians, and Scythians among others) in the archaic and early classical periods. Known for his charm, humanity, and fascinating narrative, Herodotus is often our best or only source for this period and for these peoples. We will read selections from Book One, one of the longest and most varied books in the work. *(Prof. Alex Hollmann)*

2018-19

*Latin 461 Long poems of Catullus (Hinds)*

*Latin 462 Cornelius Nepos' Life of Atticus and related texts of Cicero. (Stroup).*

*Latin 463 Metamorphoses in Apuleius and Ovid (Connors), in the context of imperial power, with an emphasis on literary techniques.*

*Greek 461 Hesiod, *Works and Days* and *Theogony* in the context of oral tradition (Levaniouk)*

*Greek 462 Aristophanes *Lysistrata* (Blondell), in the context of Athenian politics*

*Greek 463 Menander (Clauss), in the context of in Athenian culture*

2017-18

*Latin 461: Lucretius (Clauss)*

*Latin 462: Livy (Gowing)*

*Latin 463: Seneca (Stroup)*

*Greek 461: Homeric Hymn to Demeter (Hollmann)*

*Greek 462: Euripides (Blondell)*
In the year 63 BCE, a young man named Catiline plotted to overthrow the Roman Republic. The only thing that stood between Roman and destruction was Cicero, or so Cicero tells us. In four speeches Cicero denounces Catiline's conspiracy and foiled the plot. Through extended readings in each of Cicero's four speeches against Catiline, we studied the political and social background of these exciting events. We came away with a strong understanding of Roman rhetorical practices and devices, and how speech becomes more powerful when the speaker carefully calculates the effect his words will have on their audience. It was fun to delve deeply into the language and strategies that Cicero used too.

Ovid is one of the world's most intelligent and mischievous poets, and at the height of his powers he was exiled by the emperor Augustus. Building on what we had learned about Ovid's *Metamorphoses* in earlier courses we read selections from his works in the elegiac meter. His poems on how to succeed in love allowed us to step into day to day life in Rome's streets, theaters, race course, dinner parties and parks. It was exciting to see how Ovid used the Latin language to create vivid and powerful scenes of love and life in Rome. We had a lot of choice in writing short and compelling reviews of Ovid's most captivating scenes and in designing paper topics.

Apuleius was too curious for his own good. Accused of bewitching his college friend's mother into marrying him he was tried for his life. His novel, the *Metamorphoses*, which tells of how a young man is turned into a ass because of a misunderstanding about magic, is one of the earliest pieces of fiction in the western tradition. It is cool because it is full of playful and surprising descriptions of all kinds of households in the Roman world and lots of stories within the story. The tale of Cupid and Psyche, the original Beauty and the Beast, combines philosophical and allegorical ideas with sharp and funny slices of Roman life. We were encouraged to explore
creative interests to produce a final project in our choice of format.

**Greek 461: Archaic Greek Literature: Homer (Levaniouk AU 2015)**

The Odyssey is one of the foundational poems of the Greek literary tradition, and through translating selections from book one and all of book six, we studied the linguistic history behind the fusion of the different Greek dialects for metrical reasons within the text. We observed literary patterns as evidence of the Odyssey's evolution as an oral epic during discussions on the existence of “Homer.” Professor Levaniouk pushed us to think critically about how the Odyssey opens windows into the early Greek past. She provided to her students the tools needed to do close commentaries of certain passages of the text, ranging from an examination of how the epithet is indicative of how it could have been from a displacement of a prior pre-Greek religious cult concerning the epithet of Hermes as the slayer of Argus, to the comparison of the sacrificial scene in the Underworld to actual Greek cult practices in regards to sacrifices made to Underworld gods.

**Greek 462: Classical Athenian Literature: Thucydides (Hollmann W 2016)**

We read the history of the Peloponnesian War as detailed by Thucydides, the first Greek historian to attempt an objective account of the war with precision of facts (τηχμερίον). We read key passages from the important junctures of the war, such as Pericles' funeral oration, the Athenian plague, the Melian dialogue, the mutilation of the herms, and the invasion and disaster of the Syracuse expedition. Professor Hollmann led us in discussions of history, culture, and especially the geo-politics of the war concerning the differences between Sparta, Athens, and the ways in which these two powers interacted with their allies/subjects and with each other. We were encouraged to engage with the text by examining the arguments made by opposing sides as presented by Thucydides, making detailed observations and conclusions about who we thought Thucydides was highlighting as the “correct” view of geo-politics and diplomacy.

**Greek 463: Hellenistic Poetry (Clauss SP 2016)**

We read a selection of Hellenistic poets including Callimachus, Aratus, Theocritus, as well as other prominent neoteric poets. The Hellenistic literary tradition was essential for the development of Roman literature as we know it today, providing new ground-breaking ideas about genre, subjects, art versus imitation and realism versus idealism, the importance of words and allusion, and the reflection and reuse of traditional stories in novel perspectives. The culture and politics of the period supported and shaped the authors in their endeavor to redefine Greek literature.

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