



Athenian Black-figure Lip Cup. Detail of Side A. Birth of Athena. British Museum 1867,0508.962.

**Emily Balch Seminar EMLYB001-003:
Classical Myths in Art and in the Sky
Bryn Mawr College**

Fall Semester 2026, TTh 11:40 a.m. – 1:00 p.m.

Class Meetings: Carpenter 25

Professor Astrid LINDENLAUF

Department of Classical and Near Eastern
Archaeology

Office: Old Library 228

Office Hours: Tuesdays 1:15 – 2:00 p.m. and

Thursdays 1:15 – 3:00 p.m. (reserve 20-minute slot
in-person or Zoom meetings through

<https://calendly.com/alindenlauf/20min>).

By appointment (please email).

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COURSE DESCRIPTION:

The myths and legends of ancient Greece and Rome provide some of the most familiar metaphors and symbols in Western literature and art, and a significant number of star constellations were named after mythological figures. In this seminar, we discuss the ways in which ancient Greeks and Romans engaged with their myths, imagined their gods and heroes, and the contexts in which they encountered them. Adopting an archaeological and art historical approach, we will learn how to understand and interpret representations of mythological figures and myths in the visual arts, including Greek vases and Roman sarcophagi, and to study them in their socio-political contexts. Myths and legends were not only represented in art, but also projected into landmarks, such as rocks, and landscapes, including the sky. To better understand how the ancient Greeks and Romans lived in and through landscapes, we will read papers dealing with the archaeology and anthropology of landscapes. The course will include visits to Special Collections at Bryn Mawr College.

GOALS:

The primary goals of the course are:

- to become more familiar with academic writing on the College level
- to think of writing as a process
- to improve close reading skills
- to learn how to conduct research and to find trusted scholarship
- to foster critical and independent thinking to help students express their own ideas and to contribute to scholarly discourses.

The secondary goals of the course are:

- to introduce students to avenues of investigation other than the traditional literary approach
- to learn how to describe and "read" intentionally constructed visual images
- to think about ancient viewing contexts of mythological images
- to become familiar with Special Collections held at Bryn Mawr College.

ASSIGNMENTS AND GRADE:

25 % Participation (includes contributions to discussions, postings on Moodle, short informal in-class presentation and PowerPoint presentation).

Attendance and participation in the four conferences with the instructor are mandatory. I expect you to email me, if you cannot attend class or have to cancel a meeting.

15 % Paper 1 on Myths of Matriarchy (4-5 pages (Times New Roman, 12, double spaced) excluding figures and bibliography). To be submitted through Moodle.

15 % Paper 2 on a Formal Description of an Artifact Depicting a Mythological Figure or a Myth (4-5 pages (Times New Roman, 12, double spaced) excluding figures and bibliography). To be submitted through Moodle.

25 % Paper 3 on Myth in Context ((7-8 pages (Times New Roman, 12, double spaced) excluding figures and bibliography). To be submitted through Moodle.

20 % Paper 4 on the Intersection of Myths and Landscape in Ancient Greece (4 pages (Times New Roman, 12, double spaced)). To be submitted through Moodle.

GRADING:

Participation or lack of it will be a factor in your grade. Good participation requires that you do the reading, formulate some thoughts about it before coming to class, and be willing to share those thoughts even if they do not agree with those of your classmates. I realize that some students are more comfortable than others speaking in class; if this is a concern for you, please get in touch so we can work together to make this a successful course experience for you.

Drafts of papers will not be graded; but drafts are required for a full grade to be given.

Late work for which an extension has not been (requested and) granted will be reduced by a grade point for every 24 hours it is late (e.g., a 4.0 would become a 3.7).

REQUIRED TEXTBOOK (available through Tripod):

Harvey, G. 2017. *Writing with Sources. A Guide for Students*. 3rd Edition. Indianapolis and Cambridge,

https://tripod.brynmawr.edu/permalink/01TRI_INST/1ijd0uu/alma991019075994304921

SELECT BIBLIOGRAPHY:

Reference Works on Classical Myths and Mythology

Bell, R. E. 1991. *Women of Classical Mythology*. Santa Barbara.

Bremmer, J. N. and A. Ersekine (eds.) 2010. *The Gods in Ancient Greece. Identities and Transformations* (Edinburgh Leventis Studies 5). Edinburgh.

Bonnefoy, Y. and W. Doniger (eds.) 1991. *Mythologies*. 2 vols. Chicago.

Buxton, R. 2004. *The Complete World of Greek Mythology*. Thames and Hudson.

Cameron, A. W. 2004. *Greek Mythography in the Roman World*. Oxford.

Dowden, K. and N. Livingstone (eds.) 2011. *A Companion to Greek Mythology*. Malden.
[reviewed by H. Bowden in the *Classical Journal online* 2012.08.13]

Gantz, T. 1993. *Early Greek Myth. A Guide to Literary and Artistic Sources*. 2 vols. Baltimore.

Hard, R. 2004. *The Routledge Handbook of Greek Mythology*. London and New York. [Based on H. J. Rose's *Handbook of Greek Mythology*].

Hernández, P. N. 2013. *Mythology*, *Oxford Classical Bibliographies online*, DOI: 10.1093/OBO/9780195389661-0036.

James, V. 2003. *Genealogy of Greek Mythology*. New York.

López-Ruiz, C. 2025. *Greek Mythology. From Creation to First Humans*. Oxford.

Maurizio, L. 2016. *Classical Mythology in Context*. Oxford.

Newman, H. and J. O. Newman. 2003. *A Genealogical Chart of Greek Mythology*. Chapel Hill.

Parada, C. 1993. *Genealogical Guide to Greek Mythology*. Jonsered.

Wiseman, T. P. 2004. *The Myths of Rome*. Exeter.

Woodard, R. D. (ed.). 2007. *The Cambridge Companion to Greek Mythology*. Cambridge *et al.*

On Myth in Art

Agard, W. R. 1951. *Classical Myths in Sculpture*. Madison.

Allan, T. 2005. *Life, Myth, and Art in Ancient Rome*. Los Angeles.

Barringer, J. M. 2008. *Art, Myth, and Ritual in Classical Greece*. Cambridge *et al.*

Buxton, R. 2013. *Myths and Tragedies in their Ancient Greek Contexts*. Oxford.

Carpenter, T. 2021. *Art and Myth in Ancient Greece*. London.

Castriota, D. 1992. *Myth, Ethos, and Actuality: Official Art in Fifth-century B.C. Athens*. Madison.

Coleman, K. M. (ed.) 2015. *Images for Classicists* (Loeb Classical Monographs 15). Cambridge.

Giuliani, L. 2013. *Image and Myth. A History of Pictorial Narration in Greek Art*. Chicago.

Harris, S. L. and G. Platzner. 2008. *Classical Mythology. Images and Insights*. 5th ed. Boston.

Henle, J. 1973. *Greek Myths: A Vase Painter's Notebook*. Bloomington.

Junker, K. 2012. *Interpreting the Images of Greek Myths. An Introduction*. Cambridge.

Koortbojian, M. 1995. *Myth, Meaning, and Memory on Roman Sarcophagi*. Berkeley.

Lorenz, K. 2016. *Ancient Mythological Images and Their Interpretation: An Introduction to Iconology, Semiotics, and Image Studies in Classical Art History*. Cambridge.

McPhee, I. (ed.) 2016. *Myth, Drama and Style in South Italian Vase-Painting. Selected Papers by A. D. Trendall*. Uppsala.

- Newby, Z. 2016. *Greek Myths in Roman Art and Culture: Imagery, Values and Identity in Italy, 50 BC-AD 250*. New York.
- Schefold, K. 1992. *Gods and Heroes in Late Archaic Greek Art*. Cambridge.
- Shapiro H. A. 1994. *Myth into Art. Poet and Painter in Classical Greece*. London.
- Tsangari, D. 2011. *Myth and Coinage. Representations, Symbolism and Interpretations from the Greek Mythology*. Athens.
- Woodford, S. 2003. *Images of Myths in Classical Antiquity*. Cambridge and New York
- Zanker, P. 2012. *Living with Myths. The Imagery on Roman Sarcophagi*. Oxford.

Reference Works on Reception Studies

- Kilinski, K. 2013. *Greek Myth and Western Art. The Presence of the Past*. 2 vols. Cambridge.
- Moog-Grünwald, M. (ed.) 2010. *The Reception of Myth and Mythology* (Der Neue Pauly Suppl. IV). Leiden.
- Reid, J. D. and C. Rohmann 1993. *The Oxford Guide to Classical Mythology in the Arts, 1300-1990s*. 2 vols. New York.
- Zajko, V. and H. Hoyle (eds.) 2017. *A Handbook to the Reception of Classical Mythology*. Hoboken.

ENCYCLOPEDIAS (access via Tripod from Bryn Mawr College):

- Hornblower, S. and Spawforth, A. (eds.), 2012. *The Oxford Classical Dictionary*. 4th rev. ed. Oxford.
- Cancik, H., Schneider, H., Landfester, M. Salazar, C. F. (eds.) 1996-2013. *Brill's New Pauly. Encyclopaedia of the Ancient World* (English ed.). Leiden.

BACKGROUND READINGS ON GREEK AND ROMAN HISTORY AND CULTURE:

- Barringer, J. 2014. *The Art and Archaeology of Ancient Greece*. Cambridge.
- Ramage, N. H. 2015. *Roman Art. Romulus to Constantine*. 6th ed. Upper Saddle River, NJ.
- Alcock, S. E. and R. Osborne (eds.) 2007. *Classical Archaeology*. Malden, MA.

ATLAS OF THE ANCIENT WORLD:

- Talbert, R. J. A. (ed.), 2000. *Barrington Atlas of the Greek and Roman World*. Princeton.

ELECTRONIC RESOURCES AND WEB-BASED RESOURCES:

The primary and secondary materials for classical studies are only partly available in electronic media. The quality of web-based information is wildly variable. Even websites sponsored by responsible academic and scholarly institutions can contain unreliable information. Thus, web-based information should be used with caution except for museum webpages. For papers, peer reviewed secondary sources should be used. If in doubt, please contact the instructor.

ACADEMIC SUPPORT:

While I hope that students feel comfortable to reach out to me when they need help, I want you to know that Bryn Mawr's office of Academic Support (<https://www.brynmawr.edu/academicsupport>) provides relevant resources, such as academic coaching, peer tutoring, and peer advising. The Writing Center (<https://www.brynmawr.edu/inside/offices-services/writing-center>) is also a valuable resource. The student coordinator for the Writing Partners program is Ella Horvath '27 (ehorvath@brynmawr.edu). Interested students can email Ella Horvath to request a partner

ACADEMIC INTEGRITY:

I expect students to abide by all terms of the academic honor code and will confront any student who I think is violating it.

ARTIFICIAL INTELLIGENCE:

There has been a dramatic increase recently in the use of artificial intelligence (A.I.), such as ChatGPT, as an aid to writing. The main goal of this course is to enhance students' ability to think critically and independently and to develop their own voice by way of clear and effective writing. Thus, all work submitted in this class must be your own work. The use of A.I.-powered text-generating software, such as ChatGPT, Claude, iA Writer, Marmot or Botowski, in composing your written work is not permitted, and the use of this type of software on graded assignments will be treated as plagiarism in the context of this course.

EQUAL OPPORTUNITIES:

Bryn Mawr College is committed to providing equal access to students with a documented disability. Students needing academic accommodations for a disability must first speak with Access Services. Students can email accessservices@brynmawr.edu to request an appointment to begin this confidential process. If eligible for accommodations as per Access Services, students should schedule an appointment with me as soon as possible to share their verification form and make appropriate arrangements. Please note that accommodations are not retroactive and require advance notice to implement.

Any student who has a disability-related need to record this class must first be found eligible to do so by Access Services and must share this eligibility with me, the instructor. Class members need to be aware that this class may be recorded.

These statements are sourced from the webpage of Access Services at <https://www.brynmawr.edu/inside/offices-services/access-services/faculty/sample-syllabus-statement-accessibility>. For more information, please visit <http://www.brynmawr.edu/access-services/>.

RELIGIOUS HOLIDAYS:

It is the College's policy to respect students' religious identities and commitments. Any student who is unable to attend class due to a religious observance will be excused. Owing to the nature of this seminar, it might not be possible to record the seminar. If this is the case, the student should obtain notes from a fellow student and meet with me to go over the material.

Students who cannot complete work or submit an assignment as it falls on a religious holiday will be given an opportunity to make up missed work without penalty. Conferences that conflict with religious and cultural events will be rescheduled.

CIVIL RIGHTS AND TITLE IX:

As stated on the webpage of the Office of Civil Rights and Title IX (<https://www.brynmawr.edu/inside/offices-services/civil-rights-title-ix>), Bryn Mawr College is committed to providing "equal access and an inclusive campus by enforcing civil rights laws and addressing discrimination and harassment across protected categories. It supports students, faculty, and staff through reporting, investigations, resources, and prevention education, and ensures fair, equitable processes while promoting community well-being."

All Bryn Mawr College employees are Title IX "Responsible Employees" and therefore are required to share a report of sexual misconduct with the Title IX Coordinator. For further details, see <https://www.brynmawr.edu/inside/policies-guidelines-handbooks/sexual-misconduct/resources/am-i-responsible-employee>

GENERAL NOTES:

You are expected to arrive on time and prepared to engage with assigned materials.

If anyone has trouble accessing assigned readings or is worried about any other aspect of this course, please reach out to me so that we can try to find a solution.

If you cannot attend class, for instance due to illness, please excuse yourself before class. Be sure to obtain notes from a fellow student and meet with the instructor to go over the material.

Out of respect for your instructor and your fellow students, please ensure that your cell phones are always on silent mode during class. If, for some reason/emergency, you need to leave your cell phone on, please let me know at the start of class that you may need to answer a call. Laptops, tablets and other learning devices are allowed for class use and note taking only.

Writing assignments turned in past the due date and time will be subject to a grade penalty. When extenuating circumstances, such as health issues or family emergency, arise, it is appropriate to ask for an extension, ideally before the due date.

ESem 001-003: Classical Myths in Art and in the Sky at a Glance

Fall 2026, TTh 11:40 a.m. – 1:00 p.m., Carpenter 25

September	01	Welcome and Overview; What is a Myth? Towards a Classification of Myths
	03	Myth and History; Classical Myths Now and Then; Short In-class Presentation
	04	Short Informal Writing Assignment (1-2 pages) due at 9 p.m.
	08	Myths of Matriarchies I. The Amazons; Citations (Laura Surtees)
	TBD	Make-up Class: Text and Image: Narration; Reading Images; Moodle Blog on Juno Ludovisi (1-2 paragraphs) due before class starts
	10	Myths of Matriarchies II. Bamberger's Approach; Citations Continued (Laura Surtees)
	15	Telling a Story in Images: The François Vase; Describing Images
	16	Draft of Paper 1 due at 9 p.m.
	17	Men as Givers and Women as Gifts: Prometheus and Pandora; Chigi Vase
	18	First Meeting (in OL 228): Discussion of Draft Paper
	22	Dionysos and His Followers; Viewing Experiences of Greek Decorated Pottery I. The Symposium; Image Source Citations
	23	Paper 1 due at 9 p.m.
	24	Athenian Women as Viewers and Consumers; Study Collection (TBC)
	29	Perseus and Medusa; Genre of Catalogue Entries; Carpenter Library Tour (Laura Surtees)
	30	Draft of Paper 2 due at 9 p.m.
October	01	Myths of Creation: The Rise of Zeus
	02	Second Meeting (in OL 228): Discussion of Draft Paper 2
	06	Pandora and the Athenian Parthenos at the Acropolis of Athens
	08	Herakles and the Temple of Zeus at Olympia; Mid-Semester Feedback
	09	Paper 2 due at 9 p.m.
	13, 15	<i>Fall Break</i>
	20	Dr. Laura Surtees: Introduction to Academic Research using Tripod and Finding Images (Laura Surtees)
	22	<i>No class</i> ; Outline of Paper 3 due at 1 p.m.
	26	Reading Response (1 page) due at 9 p.m.
	27	The Parthenon Frieze in Athens
November	29	Heroes and Heroines; Halloween Special on Monsters
	02	Draft of Paper 3 due at 9 p.m.
	03	Troy Comes to Italy: The <i>Aeneid</i> and Roman Myth-Making; Rome's Foundation Myths on Coins
	05	Depictions of Scenes from the <i>Odyssey</i> in Rome
	06	Third Meeting (in OL 228): Discussion of Draft Paper 3
	10	Depictions of Scenes from the <i>Odyssey</i> Beyond Rome
	12	Depictions of Myths in Houses in the Bay of Naples
	13	Paper 3 due at 9 p.m.
	17	Myths for the Deceased I
	19	Myths for the Deceased II. Short In-Class Presentations
December	24	Inscribing Myths into Landscape; Cultic Myths
	26	<i>No class. Thanksgiving</i>
	01	The Sky and Star Myths
	02	Draft of Paper 4 due at 9 p.m.
	03	Towards a Phenomenology of a Greco-Roman Mythscape
	03-04	Fourth Meeting (in OL 228): Discussion of Draft Paper 4
	08	Representations of Mythological Figures and Myths in Children's Books; Classical Myths and the Film Industry; Course Evaluations
	10	Analyzing <i>Percy Jackson and the Olympians. The Lightning Thief</i> ; Paper 4 due at 5 p.m.

TENTATIVE SCHEDULE OF DISCUSSION TOPICS AND READINGS

All core readings are available on Moodle, through Tripod or in Carpenter Library.

PART ONE: (CLASSICAL) MYTHS

WEEK 1

September 1: Welcome and Overview; What is a Myth? Towards a Classification of Myths; Spatial and Temporal Parameters of the Course

In-Class Reading:

Powell, B. B. 2009. "The Nature of Myth", in *Classical Myth*. 6th ed. New York *et al.* Pp. 1-14.

September 3: Myth and History; Classical Myths Now and Then; Short Informal In-class Presentation (2-3 minutes).

Prompt for Presentation: Bring a printout of a picture to class that shows a modern street, landmark, monument, product/artifact, etc. of your choice that is named after or references a mythological figure of ancient Greece or Rome. Be prepared to provide basic facts about the modern object or monument and the ancient Greek or Roman mythological figure (or myth) and to discuss the ways in which your object or monument references the mythological figure (or myth) or derives meaning from it. Please remember to write your name at the back of the printout.

Erskine, A. 2005. "Unity and Identity: Shaping the Past in the Greek Mediterranean", in E. S. Gruen (ed.), *Cultural Borrowings and Ethnic Appropriations in Antiquity* (Oriens et Occidens. Studien zu antiken Kulturkontakten und ihrem Nachleben 8). Stuttgart. Pp. 121-136.

PART TWO: MATRIARCHIES

WEEK 2

September 8: Myths of Matriarchies I. The Amazons; Citations (Laura Surtees)

Blundell, S. 1995. "Amazons", in *Women in Ancient Greece*. Cambridge. Pp. 58-62.

Hardwick, L. 1990. "Ancient Amazons - Heroes, Outsiders or Women?", *Greece and Rome* 37, pp. 14-36.

Harvey, G. 2017. *Writing with Sources. A Guide for Students*. 3rd ed. Indianapolis and Cambridge. Pp. 1-16, 17-35 [Chapters 1 "The Role of Sources" and 2 "Integrating Sources"].

September 8, 7:10-8:30pm (?) Make-up Class (!): Text and Image: Narration; Reading Images Blog (1-2 paragraphs) due before class starts.

Prompt: In your opinion, does the copy of the so-called Juno Ludovisi outside of Carpenter 25 represent a goddess or a woman? Answer this question in 1-2 paragraphs and support your view with evidence.

- Wood, S. E. 1999. Goddess or Woman? Whom or what does Bryn Mawr's copy of the "Juno Ludovisis" portray?, *Bryn Mawr Alumnae Bulletin*, Fall, pp. 9-12.
- Carpenter, T. H. 2022. *Art and Myth in Ancient Greece. A Handbook*. London. Pp. 30-49 [Chapter 3 "Portraits of the Gods"].
- Harvey, G. 2017. "Appendix. Listing your References", in *Writing with Sources. A Guide for Students*. 3rd ed. Indianapolis and Cambridge. Pp. 75-118.

September 10: Myths of Matriarchies II. Bamberger's Approach; Citations Continued (Laura Surtees)

- Bamberger, J. 1974. "The Myth of Matriarchy. Why Men Rule in Primitive Society", in M. Z. Rosaldo and L. Lamphere (eds.), *Woman, Culture, and Society*. Stanford. Pp. 263-280.
- Harvey, G. 2017. *Writing with Sources. A Guide for Students*. 3rd ed. Indianapolis and Cambridge. Pp. 36-55, 56-74 [Chapters 3 "Misuse of Sources" and 4 "Styles of Citation"].

PART THREE: PICTURING CLASSICAL MYTHS IN ANCIENT GREECE AND ROME

WEEK 3

September 15: Telling a Story in Images: The François Vase; Describing Images

- Morford, M. P. O., R. J. Lenardon and M. Sham. 2024. *Classical Mythology*. 12th ed. New York. Pp. 113-134 [Chapter 5 "The Twelve Olympians. Zeus, Hera, and Their Children"].
- Woodford, S. 2003. *Images of Myths in Classical Antiquity*. Cambridge and New York. Pp. 13-53 ["Transforming Words into Images "].

September 17: Men as Givers and Women as Gifts: Prometheus and Pandora; Chigi Vase

- Morford, M. P. O., R. J. Lenardon and M. Sham. 2024. *Classical Mythology*. 12th ed. New York. Pp. 90-94 [Chapter 4 "Zeus' Rise to Power: The Creation of Mortals"].

Choose either Hurwit (2002) or Rasmussen (2016):

- Hurwit, J. M. 2002. "Reading the Chigi Vase", *Hesperia* 71, pp. 1-22.
- Rasmussen, T. 2016. "Interpretations of the Chigi Vase", *Bulletin Antieke Beschaving* 91, pp. 29-41.

WEEK 4

September 22: Dionysos and His Followers; Viewing Experiences of Greek Decorated Pottery I. The Symposium; Image Source Citations

- Bryn Mawr College Special Collections, 2023. "Apulian Red-Figure Krater (Mixing Bowl)", *Bryn Mawr College*, <http://triarte.brynmawr.edu/objects-1/info/158289>.
- Bryn Mawr College Special Collections, 2023. "Attic Black-Figure Lekythos (Oil Bottle) with Satyr and Maenad", *Bryn Mawr College*, <https://triarte.brynmawr.edu/objects-1/info/153375>.
- Morford, M. P. O., R. J. Lenardon and M. Sham. 2024. *Classical Mythology*. 12th ed. New York. Pp. 296-320 ONLY [Chapter 13 "Dionysus, Pan, Echo, and Narcissus"].
- Langner, M. 2014. "Where Should We Place the Krater? An Optimistic Reconstruction of the Vessel's Visibility during the Symposium", in A. Avramidou and D. Demetriou (eds.), *Approaching the Ancient Artifact. Representation, Narrative and Function. A Festschrift in Honor of H. Alan Shapiro*. Berlin and Boston. Pp. 385-398.

September 24: Athenian Women as Viewers and Consumers; Study Collection (TBC)

- Smotherman, Bennett, D. 2019. "Targeted Advertising for Women in Athenian Vase-Painting of the Fifth Century BCE." *Arts* 8(2): <https://doi.org/10.3390/arts8020052>
- Dietrich, N. 2017. "Levels of Visibility and Modes of Viewing in Attic Vase Painting," in A. Lichtenberger and R. Raja (eds.), *The Diversity of Classical Archaeology (Studies in Classical Archaeology 1)*. Turnhout. Pp. 303-321.

WEEK 5

September 29: Perseus and Medea; Genre of Catalogue Entries; Carpenter Library Tour (Laura Surtees)

- Topper, K. 2007. "Perseus, the Maiden Medusa and the Imagery of Abduction", *Hesperia* 76, pp. 73-105.

In-Class Readings:

- Ashmead, A. H. 1999. "Attic Black-Figure Olpe, in *Haverford College Collection of Classical Antiquities*. Philadelphia. Pp. 24-27.
- Reeder, E. D. 1995. "Hydria with Gaia, Athena, and Erichthonios", in E. D. Reeder (ed.), *Pandora. Women in Classical Greece*. Princeton. Pp. 253-255
- Reeder, E. D. 1995. "Kalyx Krater with Athena, Gaia, and Erichthonios", in E. D. Reeder (ed.), *Pandora. Women in Classical Greece*. Princeton. Pp. 260-262.
- Proskynitopoulou, R. 2008. "Statuette of Athena", in N. Kaltsas and A. Shapiro, *Worshipping Women. Ritual and Reality in Classical Athens*. New York. Pp. 42-43.

October 1: Myths of Creation: The Rise of Zeus

- Morford, M. P. O., R. J. Lenardon and M. Sham. 2024. *Classical Mythology*. 12th ed. New York. Pp. 59-76 ONLY and 81-89 ONLY [Chapters 3 "Myths of Creation" and 4 "Zeus' Rise to Power: The Creation of Mortals"].
- Carpenter, T. H. 2022. *Art and Myth in Ancient Greece. A Handbook*. London. Pp. 50-71 [Chapter 4 "The Ascendancy of the Olympians"].

PART FOUR: GREEK MYTHS IN CONTEXT

WEEK 6

October 6: Pandora and the Athenian Parthenos at the Acropolis of Athens

- Hurwitt, J. M. 1999. *The Athenian Acropolis. History, Mythology, and Archaeology from the Neolithic Era to the Present*. Pp. 235-245 [Chapter 10 "Pandora and the Athenian Parthenos. Myth, Gender, and Patriarchy on the Classical Acropolis"].

October 8: Herakles and the Temple of Zeus in Olympia; Mid-Semester Feedback

- Barringer, J. M. 2008. *Art, Myth, and Ritual in Classical Greece*. Cambridge *et al.* Pp. 109-143 ["The Temple of Zeus at Olympia, Heroic Models, and the Panhellenic Sanctuary"].

Further Readings:

- Carpenter, T. H. 1991. *Art and Myth in Ancient Greece. A Handbook*. London. Pp. 117-159 ["Heracles"].

- Morford, M. P. O. and R. J. Lenardon. 2018. *Classical Mythology*. 11th ed. New York. Pp. 554-581 ["Heracles"].
- Barringer, J. M. 2005. "The Temple of Zeus at Olympia, Heroes, and Athletes", *Hesperia* 74, pp. 211-241.
- Tersini, N. 1987. "Unifying Themes in the Sculpture of the Temple of Zeus at Olympia," *Classical Antiquity* 6, pp. 139-159.
- Kyrieleis, H. 2007. "Olympia. Excavations and Discoveries at the Great Sanctuary", in P. Valavanis (ed.), *Great Moments in Greek Archaeology*. Athens. Pp. 100-117.
- Spawforth, T. 2006. *The Complete Greek Temples*. London. Pp. 72-95 [Chapter 3 "The Living Temple. The Parts of the Temple and their Uses"] and 96-107 [Chapter 4 "Encounters with the Gods. The Temple in its Sacred Setting"].

WEEK 7 FALL BREAK

WEEK 8

October 20: Introduction to Academic Research Using Tripod and Finding Images (Laura Surtees)

October 22: No Class

WEEK 9

October 27: The Parthenon Frieze in Athens

- Woodford, S. 2003. *Images of Myths in Classical Antiquity*. Cambridge and New York. Pp. 215-237, esp. 220-229 ["Can the Key to an Image always be Found?"].
- Connelly, J. B. 1996. "Parthenon and Parthenoi: A Mythological Interpretation of the Parthenon Frieze", *American Journal of Archaeology* 100, pp. 53-80, <https://doi.org/10.2307/506297>.

October 29: Heroes and Heroines; Halloween Special on Monsters

- Harris, S. L. and G. Platzner. 2004. *Classical Mythology. Images and Insights*. 4th ed. Boston *et al.* Pp. 302-309 ONLY, 334-356 [Chapters 10 "Heroes of Myths. Man Divides against Himself" and 11 "Heroines of Myth. Women in Many Roles"].

PART FIVE: ROMAN MYTHS IN CONTEXT

WEEK 10

November 3: Troy Comes to Italy: The *Aeneid* and Roman Myth-Making; Rome's Foundation Myths on Coins

- Morford, M. P. O., R. J. Lenardon and M. Sham. 2024. *Classical Mythology*. 12th ed. New York. Pp. 673-685 ONLY [Chapter 26 "Roman Mythology and Saga"].

November 5: Depictions of Scenes from the *Odyssey* in Rome

O'Sullivan, T. M. 2007. "Walking with Odysseus. The Portico Frame of the Odyssey Landscapes", *American Journal of Philology* 128(4), 497-532, <https://proxy.brynmawr.edu/login?url=https://www.proquest.com/scholarly-journals/walking-with-odysseus-portico-frame-odyssey/docview/223132150/se-2?accountid=9772> (with figures via BMC), <https://www.jstor.org/stable/27566674> (without figures).

WEEK 11

November 10: Depictions of Scenes from the *Odyssey* Outside of Rome

Stewart, A. 1977. "To Entertain an Emperor: Sperlonga, Laokoon and Tiberius at the Dinner Table", *The Journal of Roman Studies* 67, pp. 76-90.

November 12: Myths in the Bay of Naples

Carucci, M. 2010. "The Representation of Medea in the Roman House", in H. Bartel and A. Simon (eds.), *Unbinding Medea. Interdisciplinary Approaches to a Classical Myth from Antiquity to the 21st Century*. Oxford. Pp. 52-65.

WEEK 12

November 17: Myths for the Deceased I

Lorenz, K. 2010. "Images in Distress? The Death of Meleager on Roman Sarcophagi", in J. Elsner and J. Huskinson (eds.) *Life, Death and Representation: Some New Work on Roman Sarcophagi* (Millennium Studies 29). Berlin. Pp. 305-332.

November 19: Myths for the Deceased II; Short In-Class Presentations on a Roman Sarcophagus (4-5 minutes)

Prompt: Prepare a short PowerPoint Presentation (4-5 minutes) on a Roman sarcophagus featuring a myth. Present basic pieces of information (size, museum, etc.), briefly describe it and identify mythological figures and/or the myth, and try to explain why it may have been selected for the deceased. Choose your sarcophagus from a museum online catalogue/webpage or one of the following books that are on reserve:

Koortbojian, M. 1995. *Myth, Meaning, and Memory on Roman Sarcophagi*. Berkeley and Los Angeles.
Zanker, P. 2012. *Living with Myths. The Imagery on Roman Sarcophagi*. Oxford.

PART SIX: (CLASSICAL) MYTHS AND LANDSCAPE

WEEK 13

November 24: Inscribing Myths into Landscape; Cultic Myths

Buxton, R. 2004. "A Landscape of Myths", in *The Complete World of Greek Mythology*. London and New York. Pp. 180-206.

Clarke, K. 2017. "Walking through History. Unlocking the Mythical Past", in G. Hawes (ed.), *Myths on the Map. The Storied Landscapes of Ancient Greece*. Oxford. Pp. 14-31.

Further Readings:

- Buxton, R. 1996/1994. "Landscape", in *Imaginary Greece. The Contexts of Mythology*. Cambridge et al. Pp. 80-113.
- Buxton, R. 1992. "Imaginary Greek Mountains", *Journal of Hellenic Studies* 112, pp. 1-15.
- Cohen, A. 2007. "Mythic Landscapes of Greece", in R. D. Woodard (ed.), *The Cambridge Companion to Greek Mythology*. Cambridge and New York. Pp. 305-330.
- Cole, S. G. 2000. "Landscapes of Artemis", *The Classical World* 93, pp. 471-481.
- Langdon, M. K. 2000. "Mountains in Greek Religion", *The Classical World* 93, pp. 461-470.

November 26: Thanksgiving

WEEK 14

December 1: The Sky and Star Myths

- Condos, T. 1997. *Star Myths of the Greeks and Romans: A Sourcebook*. Grand Rapids. Pp. 197-204 [Ursa Major and Minor].
- Lauriola, R. 2022. "Victims of Rape by Zeus, who are Metamorphosed into an Animal after Rape: "Io and the Cloud"", in *Brill's Companion to Episodes of 'Heroic' Rape/Abduction in Classical Antiquity and Their Reception* (Brill's Companions to Classical Reception 25). Boston. Pp. 226-228 ONLY [on Callisto].
- Ovid, *Metamorphoses* II.549-739, VIII.208-251 (translated by C. Martin).

December 3: Towards a Phenomenology of a Greco-Roman Mythscape

- Tilley, Ch. 1994. *A Phenomenology of Landscape. Places, Paths and Monuments*. Oxford. Pp. 35-54 [Chapter 2 "The Social Construction of Landscape in Small-Scale Societies. Structures of Meaning, Structures of Power"].

PART SEVEN: MODERN VISUAL REPRESENTATIONS OF CLASSICAL MYTHS

WEEK 15

December 8: Representations of Mythological Figures and Myths in Children's Books; Classical Myths and the Film Industry; Course Evaluations

- Winkler, M. W. 2007. "Greek Myth on the Screen", in R. D. Woodard (ed.), *The Cambridge Companion to Greek Mythology*. Cambridge and New York. Pp. 453-479.
- Lindner, M. 2017. "Mythology for the Young at Heart", in J. Pomeroy (ed.), *A Companion to Ancient Greece and Rome on Screen*. Oxford. Pp. 515-534.
- Fitton, L. 2019. "Troy: Behind the Scenes of a Hollywood Epic", *The British Museum*, <https://www.britishmuseum.org/blog/troy-behind-scenes-hollywood-epic>

December 10: Analyzing *Percy Jackson and the Olympians. The Lightning Thief*