

M.Phil. in Eighteenth Century and Romantic Studies
Greece and Rome

Convenors: Dr Fred Parker and Dr Corinna Russell

Required reading is listed under each seminar. Items in bold will be circulated on camtools in advance. The selective list of secondary reading at the end is not required to be read in advance, but may be helpful in stimulating thought. It is roughly divided by seminar, although some items apply to more than one.

Seminar 1:

‘A Very Pretty Poem, Mr Pope, but you must not call it Homer’: Pope’s Homer’s *Iliad*

The main text is *The Iliad of Homer*, translated by Alexander Pope, Penguin edition, ed. Steven Shankman. Passages on which particularly to focus are:

Preface;

Book I: The Contention of *Achilles* and *Agamemnon*;

Book II: The Trial of the Army and Catalogue of the Forces; Observations on the Catalogue;

Book VIII: esp. lines 687-end [the ‘Night-Piece’];

Book XVIII: The grief of *Achilles*, and new armour made him by *Vulcan*; Observations on the Shield of *Achilles*

Critical responses:

- **Samuel Johnson, *Life of Pope* (1781), in *The Lives of the Poets*.**
- **William Cowper, Preface to his translation of *The Iliad* (1791).**
- Wordsworth, ‘Essay, Supplementary to the Preface’ (1815), in *The Prose Works of William Wordsworth*, ed. W.J.B. Owen and Jane Worthington Smyser (3 vols.; Oxford, 1974).
- **Samuel Taylor Coleridge, *Biographia Literaria* (1817)[passage criticising P’s translation of Book 8 ‘Night-Piece’]**
- Matthew Arnold, *Last Words on Translating Homer* (1862). Volume I (*On the Classical Tradition*) of R.H. Super, ed., *The Complete Prose Works of Matthew Arnold* (Michigan, 1960-77).

And see also translations for possible comparison in the reading-list at the end.

Seminar 2:

Irony, grandeur, and being Augustan: decline and fall?

‘It was at Rome, on the 15th of October, 1764, as I sat musing amidst the ruins of the

Capitol, while the barefooted friars were singing vespers in the Temple of Jupiter, that the idea of writing the decline and fall of the city first started to my mind.'

Main texts

- Alexander Pope, the 1743 *Dunciad in Four Books*, ed. Valerie Rumbold or in the Twickenham edition. Look particularly at 1.45-84; Book 2 entire; 3.83-138; 4.189-274, 605-656.
- Edward Gibbon, *The Decline and Fall of the Roman Empire*, chapters 2, 3, the 'General Observations' in 38, and 71.
- Virgil, *Aeneid*
Book 5 lines 303-361 in Loeb, 399-475 in Dryden (Nisus and Euryalus racing)
Book 6 lines 679-853 in Loeb, 921-1177 in Dryden (Anchises in the underworld)

See also:

- Alexander Pope *The First Satire of the Second Book of Horace Imitated*, or Epistle to Fortescue, with Horace, Satire II.1
- Alexander Pope, *The First Epistle of the Second Book of Horace Imitated*, or Epistle to Augustus, lines 1-30

Seminar 3:

Reproducing Greece and Rome: Romantic Ekphrasis and the Museum

Main Texts

- John Keats, 'On First Looking into Chapman's Homer', 'On Seeing the Elgin Marbles', *Lamia, Isabella, the Eve of St. Agnes and other poems* [the 1820 volume of poetry, but especially the Odes].
- William Hazlitt, 'On the Elgin Marbles'; 'On the Pleasure of Painting'.
- Byron, *Childe Harold's Pilgrimage*, Canto Three; *Letter to John Murray* (1821).

Seminar 4:

Idealism, myth and history

'I hope I have not in too late a day touched the beautiful mythology of Greece, and dulled its brightness.'

Main texts

- Percy Bysshe Shelley,
Prometheus Unbound
'Discourse on the manners of the Ancient Greeks relative to the subject of love'
notes on the Laocoon and the Niobe sculptures
- Plato,
The Symposium, translated by Shelley as 'The Banquet', reprinted e.g. in *Shelley on Love* ed. Richard Holmes
The Republic, 514-518 in any translation (beginning of Book 7, parable of the cave)
- Aeschylus,
Prometheus Bound, preferably in translation by David Grene
- John Keats,
Hyperion A Fragment, first version, published in the 1820 volume
- Byron,
The Giaour, lines 1-167, on Greece
Don Juan, canto 3 stanzas 12-87, including 'The Isles of Greece'
- **A. W. Schlegel**,
Lectures on Dramatic Art and Literature, **1, 5 and end of 6 (on Prometheus)**

Secondary reading

- Peter France, 'Translation Studies and Translation Criticism' in *The Oxford Guide to Literature in English Translation* (2000), pp.3-10.
- H. A. Mason, *To Homer through Pope* (1972)
- Steven Shankman, *Pope's Iliad: Homer in the Age of Passion* (1983)
- Robin Sowerby, 'The Decorum of Pope's *Iliad*', *Translation and Literature*, 13 (2004), 49-79
- George Chapman, *Chapman's Homer: The Iliad* (1611), ed. by Allardyce Nicoll (Princeton, 1998).
- John Dryden, 'The First Book of Homer's *Ilias*', in *Fables. Poems of John Dryden*, ed.
- Paul Hammond and David Hopkins, vol. 5 (Longman, 2005)
- *The Iliad of Homer*, translated by Richard Lattimore (Chicago, 1961).
- *The Iliad*, translated by Robert Fagles (Penguin Classic, 1998).
- Christopher Logue, *War Music* (Faber, 2002).

- Howard Erskine-Hill, 'The "New World" of Pope's *Dunciad*', in *Essential Articles for the Study of Alexander Pope*, ed. Maynard Mack, pp. 803-24

- Emrys Jones, 'Pope and Dulness', *Proceedings of the British Academy* 54 (1968), pp.231-63; much reprinted.
- M. M. Kelsall, 'What God, What Mortal? The *Aeneid* and English Mock-Heroic', *Arion*, 8 (1969), 359-79
- Simon Jarvis, 'Mock as screen and optic', *Critical Quarterly* 46(3): 1-19
- W. B. Carnochan, *Gibbon's Solitude* (1987), ch.5
- David Womersley, *The Transformation of the Decline and Fall of the Roman Empire* (1988), ch. 4, 5, 18.

- Erasmus Darwin, *The Botanic Garden*, Volume I, 'The Economy of Vegetation' [passage on the Portland Vase], especially in William Blake's illustrated edition in the UL.
- Stephen Bann, 'The Historical Composition of Place: Byron and Scott', in *The Clothing of Clio* (1984).
- John Barrell, *The Political Theory of Painting from Reynolds to Hazlitt* (1995).
- Jeffrey Cox, *Poetry and Politics in the Cockney School* (1999).
- David Ferris, *Silent Urns: Romanticism, Hellenism, Modernity* (2000).
- William H. Galperin, *The Return of the Visible in British Romanticism* (1993).
- Maureen McCue, "'A Gallery in the Mind": Hazlitt, the Louvre, and the Meritocracy of Taste' *Review of Hazlitt Studies*, 2007.
- Grant F. Scott, *The Sculpted Word: Keats, Ekphrasis, and the Visual Arts* (1994).
- Jenny Uglow, *Lunar Men* (2002)

- Jennifer Wallace, *Shelley and Greece* (1996), ch.4 and 5
- Timothy Webb, *Shelley: a Voice not Included* (1977), ch.7
- Joseph Barrell, *Shelley and the Thought of his Time* (1967), ch.6
- Angela Leighton, *Shelley and the Sublime* (1984), ch.4
- Michael Neill, *The Human Mind's Imaginings* (1989), ch.5
- Martin Aske, *Keats and Hellenism* (1985) ch.4 'The fall of Hyperion'
- Anna Baldwin and Sarah Hutton, ed., *Platonism and the English Imagination* (1994)
- *English Romantic Hellenism 1700-1824*, anthology ed. Timothy Webb (1982)