History 385r: Mythic Kings of the West
Spring Semester, 2002
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I.   Course Objectives

    A. To gain greater knowledge and appreciation of some of the most enduring monarchs in western civilization.
    B. To sharpen our critical writing and thinking skills.
    C. To reflect upon the nature and significance of founding myths, especially as they relate to the relationship between history and the fine arts.
    D. To reflect upon the role the monarchies have played in the larger context of western civilization.

II.   Course Texts

    A. The vast majority of the course will be comprised of students special and individualized readings, and their reporting to the class on them. A course packet of specialized readings will be provided at the outset of the course for our preliminary discussions.   See the attached calendar for reading titles and schedule.

III. Course Format and Procedures

The course will involve three major components, as follows.

    A. The writing of a major 20 page paper focusing on the historical and cultural legacy of a particular "mythic king," assigned to the student by the instructor. The paper will be 50% of the student's final grade. As they prepare for this major paper, students will submit at least one complete rough draft, as well as an abstract outlining the major points, and topics, they will raise in their papers.
    B. The completion of four shorter papers based on general readings the highlight important ideas about kingship, as they have appeared in western thought. The shorter papers will constitute 25% of the student's final grade.
    C. Full Cooperation and Participation in the Presentation and Discussion Schedule

IV.   Mythic Kings

Note: The following references are by no means complete. They are, however, major sources for images, stories, and allusions to the mythic kings in question. Students will want to consult these particular sources, analyze them thoroughly, but continue to build on the base provided for them here. Also, some works may reflect significance upon the larger context surrounding the mythical king in question, as opposed to just his reign, per se.

A. David: The Biblical Archetype

<u>Literature:</u>

First and Second Samuel
The *Psalms* of David
Bousset, Bishop, *Politics Drawn from the Very Words of Holy Scriptures*
Luther, Martin, *Lectures on the Psalms*
Wheatley, Phyllis, "Goliath of Gath"
Song of Solomon
Graves, Robert, "Goliath and David"
Dante, *Paradisio* (Canto XX)

<u>Music:</u>

Bach, J.S. Sheep May Safely Graze and Pasture (23rd Psalm)
Goldmark, Karl *Die Königen von Saba (The Queen of Sheba)(1875)*

Handel, George Frederic *Saul* (1739)
  • *Solomon* (1749)
Kuhnau, Johann *Saul's Madness Cured by Music*
  • *The Combat Between David and Goliath*
Nielson, Carl August, *Saul and David* (1902)
Saint-Saëns, Camille, *Samson et Dalila (*1877)
Sternhold and Hopkins, *The English Psalter*
Tomkins, Thomas *When David Heard*
Verdi, Guiseppe, *Nabucco* (1842)

B. Theseus: The Heroic King

<u>Literature:</u>

Boccaccio, Giovanni, *Teseida*
Chaucer, Geoffrey, "The Knight's Tale" in *Canterbury Tales*
Euripides, *Hippolytus*
Hawthorne, Nathaniel, "The Minotaur," in *Tanglewood Tales*
Ovid, *Metamorphoses Book VIII*
Plutarch, *Theseus*
Seneca, *Phaedra*
Shakespeare, William, *A Midsummer Night's Dream*

--Two Noble Kinsmen

Music:
Richard Strauss, *Ariadne on Naxos* (1912)
Milhaud, Darius, *L'Abandon d'Ariane* (1928)
        --La Déliverance de Thésée (1928)
Britten, Benjamin, *A Midsummer Night's Dream* (1960)
Mendelssohn, Felix, *A Midsummer Night's Dream* (1876)
Roussel, Albert, *Bacchus et Ariane* (1930)

C. Priam: The Noble Loser

Literature:

Boccaccio, *Il Filstrato*
Chaucer, *Troilus and Criseyde*
Homer's *Iliad*
Vergil's *Aeneid*
Ovid's *Metamorphoses, Books XII and XIII*
Euripides, *The Trojan Woman*
        --Andromache
Seneca, *The Trojan Women*

Music:

Boito, Arrigo, *Mefistofele* (1868) (ACT IV: Vale of Tempe)
Hector Berlioz: *Les Troyens* (1863)
Henry Purcell: *Dido and Aeneas* (1697)
Jacques Offenbach, *La Belle Hélène (1864)*
Michael Tippett, *King Priam* (1962)
Richard Strauss, *Die Aegyptische Helena* (1928)
William Walton, *Troilus and Cressida* (1954)
Wolfgang Amadeus Mozart, *Idomeno* (1781)

D. Agamemnon: The Murdered King

Literature Sources:

Homer, *The Iliad and Odyssey*
Aeschylus, *Oresteia Triology*
        --Agamemnon
        --The Libation Bearers (Choephoroe)
        --The Eumenides

Sophocles, *Electra*
        --Ajax
Seneca, *Thyestes*
        Agamemnon

<u>Music:</u>
Gluck, Christopher, *Igphigénie en Aulide (1774)*
        --Igphigénie en Tauride (1779)
Strauss, Richard, *Elektra* (1909)
Jacques Offenbach, *La Belle Hélène (1864)*

D. Odysseus

<u>Literature:</u>
Homer, *The Iliad and Odyssey*
Pindar, *Odes*
Sophocles, *Ajax*
Keats, John "On First Looking Into Chapman's Homer"
Tennyson, Alfred, "The Lotus Eaters"
        -- "Ulysses"

<u>Music:</u>
Debussy, Claude, *Les Sirènes* (1899)
Fauré, Gabriel, *Pénélope* (1913)
Handel, *Acis and Galatea et Polifemo (1708)*
Monteverdi, Claudio, *Il Ritorno d'Ulisse in Patria (1641)*
Partch, Harry, *Ulysses at the Edge* (1955)

E. Pentheus of Thebes: The Mad King

<u>Literature:</u>
Aeschylus, *Seven Against Thebes*
Euripides, *The Bacchae*
Ovid, *Metamorphoses, Book III*
Sophocles, *Oedipus Tyrannus*
        --The Phoenician Women
<u>Music:</u>

        Handel, George Frederic, *Semele*
        Henze, Hans Werner, *The Bassarids* (1966)
        Milhaud, Darius, *L'Abandon d'Ariane* (Ariadne Deserted) 1928
                -- Lenlèvement d'Europe (Rape of Europa) 1927
        Orff, Carl, *Antigone* (1949)
                -- Oedipus der Tyrann (1959)
        Strauss, Richard, *Ariadne on Naxos* (1912)

Stravinsky, Igor, *Oedipus Rex* (1927)
Delibes, Leo, *Sylvia* (1876)
Ibert, Jacques, *Bacchanale* (1956)
Roussel, Albert, *Bacchus et Ariane* (1930)
Saint-Saens, Camille, "Bacchanale," from *Samson and Delilah*
(1877)
Vinci, Leonardo (1690-1730), *La Feste di Baccho*
Partch, Harry, *Revelation in the Courthouse Park* (1960)
Holst, Gustav, *Hymn to Dionysus* (1913)

F. Alexander the Great: The Hellenistic Monarch

Literature:
Arrian, *The Anabasis of Alexander*
Plutarch, *Alexander* (From the *Parallel Lives*)
　　　--Caesar
　　　--Antony
Alsono X (King), *The Life of Alexander the Great*
Quintus Curtius Rufus, *The History of Alexander the Great*
Gibbon, Edward, *The Decline and Fall of the Roman Empire*
(Relationship of the Hellenistic World to Byzantine Empire)
Vergil, *The Aeneid*
Dreyden, John, *Alexander's Feast*

Music:
Purcell, Henry, *Dioclesian* (1693)
　　　--Dido and Aeneas (1697)
　Wagner, Richard, *Tannhäuser* (Equation of the East with Mystery,
Decadence, Opulence, and Sensuality) (1845)
Weber, Carl Maria Von, *Oberon* (1826)
Rossini, Gioacchino Antonio, *Mosè in Egitto*
Bach, (note middle name), *Alessandro nell'Indie (Alexander in Egypt)*
(1762)
Handel, George Frederic, *Giulio Cesare (1724)*
　　　--Alexander's Feast (1736)
Mozart, Wolfgang, *Mitridate*, 1770
Massenet, Jules*, Thaïs* (1894)
Puccini, Giacomo, *Turandot* (1926)
Strauss, Richard, *Salome* (1905)
Busoni, Ferruccio, *Turandot* (1917)
Rabaud, Henri, *Marauf* (1914)
Roussel, Albert, *Aeneas* (1935)

G. Augustus, The Symbol of Roman Universality

Literature:
Livy, *History of Rome*
Suetonius, *The Twelve Caesars: Augustus*
Vergil, *The Aeneid*
Ovid, *Metamorphoses, Books XIV and XV*
Plutarch, *Caesar; Antony*
Edward Gibbon, *The Decline and Fall of the Roman Empire*

Music:
George Frederic Handel, *Giulio Cesare (1724)*
Bellini, Vincenzo, *Norma,* (1831)
Spontini, Gasparo, *La Vestale* (1807)
Boito, Arrigo, *Nerone* (1924)
Mozart, Wolfgang, *The Clemency of Titus* (1791)
Britten, Benjamin, *The Rape of Lucretia* (1946)
Monteverdi, Claudio, *L'Incoronazione di Poppea* (1651)

H. Peter: The Holy Father, and First Pope

Literature:
Eusebius, *Ecclesiastical History*
Acts of the Apostles (New Testament)
Mark (New Testament)
Jacobus de Voragine, *The Golden Legend*
Acts of Peter (Apocrypha)
Apocalypse of Peter (Apocrypha)
First and Second Peter (Attributed to Peter; Canonical New Testament

Texts)

Gelasius, The Theory of the Two Swords
Leo, Sermon III

Music:
Boito, Arrigo, *Nerone* (1924)
Pfitzner, Hans, *Palestrina* (1917)
Palestrina, Giovanni (1525-94) *Tu Es Petrus*
　　　Mass of Pope Marcellus (1555)
Gregorian Chants
"National Anthem" of the Vatican

I. King Arthur of Britain

Literature:

Bede, Ecclesiastical History of the English People, I. 15
Gildas, *The Ruin and Conquest of Britain*
Samuel Ireland, *Vortigern* (Forged Eighteenth Century Play attributed to Shakespeare, about the important king of the Arthurian tales)
Nennius, *Historia Brittonum*
Geoffrey of Monmouth, *History of the Kings of England*
      -- "Life of Merlin"
Chrétien de Troyes, *Arthurian Romances*
Thomas Malory*, Morte d'Arthur*
Alfred Lord Tennyson, *Idylls of the King*
William Blake, Preface to "Milton"
Ossian
William Shakespeare, *King Lear*
Edmun Spenser, *The Faerie Queen*

Music:

Henry Purcell, *King Arthur*
Richard Wagner*, Parsifal*
     --Lohengrin
Hubert Hastings Parry, "Jerusalem" (Musical Setting to Blake's Preface to "Milton")

J. Charlemagne and the Kings of Barbarian Europe

Literature:

Einhard, *Life of Charlemagne*
Beowulf
Song of Roland
Gregory of Tours, *History of the Franks*
Venerable Bede, *Ecclesiastical History of the English People*

Music:

Franz Liszt, *Battle of the Huns* (Based on the Painting by Wilhelm von Kaulbach, depicting Battle between Romans and Atilla's Huns in 451)
Guiseppe Verdi, *Atilla* (1846)
Carl Maria Von Weber, *Oberon*
Smetana, Bedrich, *Libuše* (1881)

K. Napoleon, The Classical Myth in Modern Guise

Histories and Memoirs

Bourrienne, *Memoires of Napoleon Bonaparte*
O'Meara, Dr. B.E., *Memoirs of the Military & Political Life of Napoleon Bonaparte from His Origin, to His Death on the Rock of St. Helena*

Literature

Stendahl, *The Red and the Black*
Tolstoy, *War and Peace*
Walter de la Mare, "Napoleon" (Poem)
Byron, George Lord
      -- "Ode to Napoleon Buonoparte"
      -- "On Napoleon's Escape from Elba"
      -- "Ode from the French"
      -- "Star of the Legion of Honor"
      -- "Napoleon's Farewell"
Melville, Herman, "In the Desert"
Ibsen, Henrik, "Terje Viken"
Doyle, Sir Arthur Conan, *The Great Shadow*
      Uncle Bernac: A Memory of the Empire
      Waterloo
Dumas, Alexander, *The Count of Monte Cristo*
Hardy, Thomas, *The Trumpet Major*
Hugo, Victor, *Les Misérables*
Le Fanu, Sheridan, *The Room at Dragon Volant*
Pushkin, Alexander, "Napoleon"
Scott, Sir Walter, *The Antiquary*
Shaw, George Bernard, *The Man of Destiny*
Shelly, Percy, "Lines Written Upon Hearing the News of the Death of Napoleon"
Stevenson, Robert Louis, *St. Ives: Being the Adventures of a French Prisoner in England*

Music
Tscaikovsky, 1812 Overture
Beethoven,
      -- Heroic Symphony (Symphony #3, originally titled the Bonaparte)
      -- The Battle Symphony (Symphony #8, in celebration of the defeat of Napoleon at Leipzig)
      -- The Fifth Symphony (First Performed when the French occupied Vienna)
      -- The "Emperor" Concerto, (Fifth Piano Concerto)