

Tutorials: Classics

THE STUDY OF CLASSICAL LANGUAGES, *literature, history, philosophy, archaeology and art* is long established at Oxford. The large number of specialists, the rich library resources, and the fine classical collections of the Ashmolean Museum, Britain's oldest public museum, make classical enquiry at Oxford particularly rewarding. SCIO offers tutorials for experienced classicists but its 'classical literature' tutorial offers those who have not previously had the chance to study classical languages the opportunity to read texts in translation.

With the exception of a handful of courses, the descriptions below are copyright University of Oxford and cover tutorial courses offered by the University to matriculated undergraduates. SSO students follow such courses as closely as is practicable, though there may be scope for minor variation to take into account students' previous experience. Students will not necessarily cover all the material cited in the description (especially when they take the course as a secondary tutorial). All tutorials involve in-depth study: where the title might suggest a survey course, the content of the tutorial will involve focused study on part of the syllabus.

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Greek and Roman literature

Cicero

This option gives the opportunity to study a wide range of Cicero's speeches, varied in date (from the youthful extravagances of the Pro Roscio Amerino to the hectic atmosphere of the Philippics), in background (from the 'free' Republic to Caesar's dictatorship and beyond), in type (forensic, deliberative, quasi-panegyric), and tone (from the invective of the In Pisonem to the polite insinuations of the Pro Marcello). The beta texts also include parts of the anonymous treatise Ad Herennium, which codifies the rhetorical precepts on which Cicero was trained, and his own De Oratore, which throws light on his attitude to rhetorical theory and practice. The topic may well particularly appeal to those studying the Republican period in ancient history, but non-historians need not feel shy.

A good introduction to Cicero the man is given by E. Rawson, *Cicero* (London 1975), and to the rhetorical background by M. L. Clarke, *Rhetoric at Rome* (London 1953; revised edn. by D. Berry, 1996). See also J. Patterson and J. Powell (ed.), *Cicero the Advocate* (Oxford 2004).

Classical literature

This course is designed to provide students with an introduction to classical literature. The emphasis will be on reading closely and interpreting works which may be unfamiliar and understanding them in their own social context. Texts (which are studied in translation) are chosen from among the following authors: Homer, Hesiod, Pindar, Aeschylus, Sophocles, Euripides, Aristophanes, Herodotus, Thucydides,

Callimachus, Theocritus, Lucretius, Catullus, Horace, Vergil, Propertius, Ovid, Tacitus.

Comedy

This subject enables you to read works by all the surviving comic writers of antiquity, and to survey the development of this genre from the exuberant comic fantasy of 'Old' Comedy, as composed in the fifth century by Aristophanes, through the elegant sophistication of the 'New' comedy of Menander at the end of the fourth, to the Latin plays of his imitators, Plautus and Terence (c. 210–160 BC). The plays of Aristophanes on the syllabus display the variety of his output, and show him pointing the way towards later developments in one of his last surviving plays, *Ekklesiazousai*. The plays of Menander had been lost since late antiquity, but during the twentieth century substantial portions of several plays by Menander were rediscovered (including one complete play, *Dyskolos*, first published in 1959). We can now see why he was so admired in antiquity for the 'realism' of his drama, with its concentration on family relationships and love. Plautus and Terence adapted plays by Menander and his contemporaries; theirs are the earliest complete works of Latin literature that survive. Widely read and imitated for many centuries, they have played a key role in the history of European culture, above all in the history of the theatre. They were much more than translators, and it is now possible to see more clearly their relation to their Greek models, and their own originality. The texts are studied in much the same way as any other dramatic texts; questions discussed include techniques of humour (irony, surprise, slapstick, jokes, puns, parody etc.),

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stagecraft, characterisation, use of stock characters, language, plot construction, the relationship of comedy to tragedy, the role of moralising and of philosophy, and the relationship of the theatre to society. The distinctive qualities of each author are examined. For introductions to different aspects, see K. J. Dover, *Aristophanic Comedy* (London 1972); D. M. MacDowell, *Aristophanes and Athens* (Oxford 1995); R. L. Hunter, *The New Comedy of Greece and Rome* (Cambridge 1985).

Conversion of Augustine

The central theme of this course is the conversion, first to Neoplatonism and then to Christian asceticism, of a late-Roman teacher of rhetoric at Milan in 386. This is described in intimate detail by Augustine in his *Confessions*, the most brilliant intellectual autobiography to survive from the ancient world. Other texts are studied to create a context for Augustine, the intellectual life of the western Roman empire in the 380s, in which he played a major role. They include texts of the controversy over the abolition of a major symbol of residual paganism, the Altar of Victory, and of Jerome's advocacy of a rigorist Christian asceticism. Knowledge of Latin is necessary, but not of Greek. An interest in philosophy or theology is helpful, but not at all necessary. The approach is primarily historical. A useful starting point is Henry Chadwick's translation (Oxford 1991) of the *Confessions* with introduction; and three excellent studies, John J. O'Meara, *The Young Augustine* (London and New York, 1954), Peter Brown, *Augustine of Hippo* (London 1967) and Gillian Clark, *Augustine: the Confessions* (Cambridge 1993).

Early Greek Hexameter Poetry

The selection of texts includes most of what is worth reading in this field. The *Odyssey* is the perfect counterpoint to the *Iliad*, blending fantasy and realism in a broader view of the heroic world, and building up to the dramatic climax of Odysseus's revenge against the suitors of Penelope. Hesiod's *Theogony* describes how the Olympian order of things under Zeus's rule came into being. His *Works and Days* makes a powerful moral statement about the justice of the gods, combining this with practical advice on how to live. Hesiod's theology was a major

influence on later Greek thought, and his *Works and Days* helped to inspire Virgil's *Georgics*. The Homeric Hymns praise the Olympian gods in shorter narrative poems, which chart their birth and exploits, and their impact on human society in myth and cult. Their style is a delightful blend of gravity and charm. The fragments of the Epic Cycle fill in the background to Homer and Hesiod, giving us a wider view of the early epic tradition. Major themes of this poetry are the moral and religious framework of the world, crime and punishment, the nature of the gods and man's relationship to them, and the limits of human achievement.

Preliminary reading: *Odyssey*: translation in verse by R. Fagles (New York 1996); translation in prose by E. V. and D. C. H. Rieu (Penguin 1991); Jasper Griffin, *The Odyssey* (Cambridge 1987) *Hesiod*: translations by M. L. West (Oxford 1988), or G. Most (Loeb 2006); *Homeric Hymns*: translations by A. N. Athanassakis (Johns Hopkins 1976) or M. L. West (Loeb 2003); Malcolm Davies, *The Epic Cycle* (Bristol 1989)

Greek literature of the 5th Century BC

This course sets out to interrelate all kinds of literature of the fifth century, and to set that literature in its cultural context. It includes set texts and involves translation of and comment on those texts, but candidates are also expected to gain knowledge of the period more generally. Tutors will seek to place the texts in a context: for instance, Euripides and Aristophanes need to be set in the world of the sophists and other intellectual activities of the time. Knowledge of other relevant works can be usefully deployed: for instance, candidates should be ready to bring in material as appropriate from other courses they may have taken (historical, archaeological, etc. as well as literary).

The grouping of possible topics which follow are very roughly divided, and include many overlaps (at the same time they are not exhaustive).

- a) 'Literary': genre, choral lyric, theatre, rhetoric, characterisation, diction.
- b) 'Intellectual': medicine, music, visual arts, literacy, knowledge of myth, the 'sophistic movement'.
- c) 'Religious': festivals, oracles, hero cult, mystery religion, eschatology, questioning of

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- traditional religion, sacrifice.
- d) 'anthropological': gender, ethnicity, democracy, social divisions, rites of passage, inter-city relations, hellenism.
- e) 'historical': Persian wars, slaves, the Athenian arche, stasis, militarism.

Greek Tragedy

Tragedy stands as the supreme poetic achievement of fifth-century Athenian culture. Indeed, one could argue that no ancient literary form has had a more profound effect on Western culture as a whole. This option gives the opportunity to study a range of works from the three greatest exponents of the genre, ranging from Aeschylus' *Oresteia* of 458 BC, the only surviving tragic trilogy, to Sophocles' and Euripides' final masterpieces, *Oedipus at Colonus* and *Bacchae*, which were both produced posthumously in Athens in the last decade of the fifth century. Combining speech, song, and dance, tragedy embodies and animates the gods and heroes of myth as never before, and recreates their stories for a (largely) Athenian audience. The option should appeal to all students of Greek literature and culture.

A good introduction to the genre (and current critical approaches to it) is given by J. Gregory ed., *The Blackwell Companion to Greek Tragedy* (2005); start with the chapters on the individual tragedians. For introductions to the alpha texts, see B. Goward, *Aeschylus: Agamemnon* (Duckworth 2005), C. Segal, *Oedipus Tyrannus: Tragic Heroism and the Limits of Knowledge* (2nd edn, Oxford 2001), and W. Allan, *Euripides: Medea* (Duckworth 2002).

Hellenistic Poetry

The third century BC introduces a new political era (Greek monarchies extend over the Near East), but also a new set of intellectual and literary emphases. The scholars (above all in Alexandria) collect, edit and explain the Greek literary inheritance; the poets (often scholars themselves) rework and recreate that inheritance to produce a poetry of small-scale forms, refined diction and complex allusive textures. There is new-style epic (Apollonius Rhodius), and a new genre of pocket-epic, which diversifies by digression (Moschus, *Europa*) and domesticates

the heroic (Callimachus, *Hecale*). There are new hymns, literary rather than ritual in function; a new civilised invective (Callimachus, *Iambi*) and a new pseudo-realism (Herodas); a new fashion in personal poetry, which transposes the old lyric into the brilliant miniature of the epigram. Greek roots grew in tradition as well as in literature: so Callimachus' *Aetia* traces the origins of festivals and rituals with ironised erudition. Theocritus spans the whole scene: myth, mime, pastiche, panegyric, and the genre he made his own, the pastoral, in which the rustic frame sets off simply the eclectic elegance of the content.

Introductory reading: G. O. Hutchinson, *Hellenistic Poetry* (Oxford 1988).

Historiography (Greek and Roman Authors)

Greek and Roman historians saw their subject matter as epic in scope. Like Homer, they were drawn to treat great wars that involved great suffering. In this course, we look at how the greatest historians of antiquity handled some of the greatest military expeditions of antiquity: the Persian invasion of Greece, the Athenian invasion of Sicily, the Punic Wars, the war against Jugurtha, and the Year of the Four Emperors. We see how the historians exploited their place in the tradition of historiographical writing about great expeditions; with Polybius and Livy, we analyse how two very different historians, one Greek, one Roman, treated the same historical event. We also explore how the historians used speeches to raise questions about the use of the pre-emptive strike, about the tactics of shock-and-awe, and about the causes of war, and we compare the rhetorical techniques employed in their narratives. How far did this rhetoric involve writers in sensationalism and fiction, and how far was it a matter of presenting interpretation in a forceful and persuasive way? How far is interpretation textured by moral and patriotic bias? How concerned were writers to explore what it was to be a Greek or a Roman? How seriously should we take historians' professed ambitions to guide their readers in practical politics?

Introductory reading: J. Marincola, 'Greek Historians', *Greece and Rome New Surveys* (2002); C. S. Kraus and A. J. Woodman, 'Latin

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Historians', Greece and Rome New Surveys (1997).

Latin Didactic poetry

The aim of this paper is to explore the three major didactic poems of the late Republic / early Empire, Lucretius' *De rerum natura*, Virgil's *Georgics* and Ovid's *Ars Amatoria*, in relation to each other and against the background of the didactic tradition. What is it that these poems 'teach'? What themes and preoccupations are shared by these apparently very different didactics, and how does each react to its predecessor? How does all this relate to our view of Roman culture and politics at the moment of transition from Republic to Empire? And how can technical or quasi-technical material make poetry?

Introductory reading: P. Toohey, *Epic Lessons* (London 1996); K. Volk, *The Poetics of Latin Didactic: Lucretius, Virgil, Ovid, Manilius* (Oxford 2002).

Latin Literature of the 1st Century BC

This paper includes set texts and involves translation of and comment on those texts, but candidates are also expected to gain knowledge of the period more generally. Topics that may be covered include: the influence of preceding Greek literature, the place of women in society and texts, questions of politics, patronage and power, and the relation between Latin literature and philosophy and religion. The 'book' both as a technological and artistic fact is an important area of interest in the period. These key authors also of course provoke study of more purely literary matters: questions of style, imagery, symbolism, allegory, convention, originality and so on.

Lyric Poetry

The development of lyric poetry is one of the most striking in ancient literary history, and the 'genre' presents some of the most attractive and rewarding smaller-scale poems in Greek and Latin. Lyric poetry—poetry in stanzas, not couplets or repeated lines—starts as one of the chief types of archaic poetry. It embraces a huge diversity of scale, performance, metre, dialect, as part of localized cultures: Alcman's choral songs, Sappho's 'personal' poems, etc. International

poets emerge, working across the Greek world: the richly complex poems of Pindar form a climax. After late fifth-century experimentation comes Hellenistic recreation of archaic lyric; Latin lyric recreates Hellenistic lyric (Catullus) and, through the Hellenistic recreations, archaic lyric (Horace). Horace's work aims both at conquering the whole classic territory and at producing a highly individual version of lyric, ironically based on limitations. His endlessly subtle Odes restore lyric to literary centrality. The subject combines immense range with much scope for the close analysis of poems.

Advance reading: G. O. Hutchinson, *Greek Lyric Poetry: A Commentary on Selected Larger Pieces* (Oxford 2001), introductions to individual poets; D. C. Feeney, 'Horace and the Greek Lyric Poets', in N. Rudd, ed., *Horace 2000: A Celebration. Essays for the Bimillennium* (London 1995), 41–63

Medieval and Renaissance Latin Hexameter Poetry

This course considers a diverse group of Latin hexameter poems dating from several centuries; all are significant literary works in their own right as well as important receptions of familiar classical authors. The twelfth-century *Alexandreis* of Walter of Châtillon narrates the story of Alexander the Great, while Petrarca's fourteenth-century *Africa* deals with the Second Punic War and with Hannibal as its central character; both make much use of Virgilian and other classical epic. Petrarca's *Bucolicum Carmen* appropriates Latin pastoral. Vida's sixteenth-century *Ars Poetica* takes off from Horace's homonymous didactic poem and itself has important influence in Renaissance and early modern poetics. Milton's *In Quintum Novembris* (looking forward to *Paradise Lost*) treats the Gunpowder Plot with the apparatus of classical mythological epic, while *Mansus* and *Epitaphium Damonis* represent Milton's version of Virgilian pastoral (the Latin parallel to *Lycidas*).

Neronian Literature

The literary culture of Neronian Rome is indeed remarkable. This course covers some of its most distinctive products across a range of genres: epic, tragedy, the novel, satire, philosophical prose,

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and pastoral. The literature of this period is markedly free from decorum and charm, and its hallmark is grotesque violence of thought and action, profound pessimism, and an often desolate hilarity. The Annaei are the most important literary circle in this period and students will engage with the works of the philosopher and tragedian Seneca as well as with those of his nephew, the epic poet Lucan. Stoicism is another dominant influence whether it be in Seneca's prose letters and dialogues or in the dysfunctional Stoic universe of the same writer's tragedies and Lucan's epic of the civil war between Caesar and Pompey. Other highlights include the mockery of the dead Claudius in Seneca's Menippean satire, the Apocolocyntosis; the wandering littérateurs who populate Petronius' Satyricon; and the explosive assault on literary declamation in the first satire of Persius. For those convinced that there must be something else in Latin beyond the canonical texts of the Golden Age, this is it.

Introductory reading: O. P. Taplin (ed.), *Literature in the Greek and Roman Worlds* (Oxford, 2000), chaps. 14–16.

Ovid

After spending some years in the critics' bad books, Ovid is now a poet firmly back in fashion. His wit and humour are well-known and appealing aspects of his poetry, but there is plenty there too for a reader who likes to dig beneath the surface, whether in search of complex literary references, or political allusions or even reflections on the human condition. The syllabus offers a selection of works from the whole range of Ovid's poetic output: from the *Amores* and *Ars Amatoria*, products of his younger years when love and love elegy were foremost in his thoughts, to the grander undertakings of the *Fasti* (a poetic version of the Roman calendar which takes its cue from the great Callimachus) and the *Metamorphoses* (a challenging mythological epic fascinated by change, time and genre), on to the doleful coda of the *Tristia*, elegiac letters from exile in which the poet reflects on his life, work and banishment by Augustus.

A recent overview can be found in N. Holzberg, *Ovid: The Poet and his Work* (2002).



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Greek and Roman history

Alexander the Great and his Early Successors, 336–302 BC

Aged twenty-five, Alexander the Great defeated the collected might of the Persian Empire and became the richest ruler in the world. As the self-proclaimed rival of Achilles, he led an army which grew to be bigger than any known again in antiquity and reached India in his ambition to march to the edge of the world. When he died, aged thirty-two, he left his generals with conquests from India to Egypt, no designated heir, and an uncertain tradition of his plans.

This subject explores the controversial personality and resources of the conqueror, the impact of his conquests on Asia, the nature and importance of Macedonian tradition, and the image and achievements of his early successors. The relationship and authority of the surviving sources pose large questions of interpretation on which depend our judgement of the major figures' abilities and achievements. The career which changed the scope of Greek history is still a matter of dispute both for its immediate legacy and for the evidence on which it rests.

Art under the Roman Empire, AD 14–337

The long imperial Roman peace has left the densest and most varied record of artistic and visual representation of any period of antiquity, and at the height of the empire more cities, communities, and individuals than ever before came to invest in the 'classical' culture of monumental representation. The course studies the art and visual culture of the Roman empire in its physical, social, and historical contexts.

The period saw the creation of a new imperial iconography: the good emperor portrayed in exemplary roles and activities at peace and war. These images were deployed in a wide range of media and contexts in Rome and around the empire, where the imperial image competed with a variety of other representations, from the public monuments of city aristocrats to the tombs of wealthy freed slaves. The course studies the way in which Roman images, self-representation, and art were moulded by their local contexts and

functions and by the concerns and values of their target viewers and 'user-groups'.

Students learn about major monuments in Rome and Italy and other leading centres of the empire (such as Aphrodisias, Athens, Ephesus, and Lepcis Magna) and about the main strands and contexts of representation in the eastern and western provinces. They will become familiar with the main media and categories of surviving images — statues, portrait busts, historical reliefs, funerary monuments, cameos, wall-paintings, mosaics, silverware, and coins — and learn how to analyse and interpret Roman art and images in well-documented contexts and how to assess the relation between written and visual evidence.

The following give a good idea of the material and of varied approaches to it: E. D'Ambra, *Roman Art* (Cambridge 1998); J. Elsner, *Imperial Rome and Christian Triumph: The Art of the Roman Empire, AD 100-450* (Oxford 1998); P. Zanker, *Pompeii: Public and Private Life* (Cambridge, Mass. 1998).

Athenian Democracy in the Classical Age

Athenian democracy is much praised but little understood. How did the largest city in the classical Greek world manage to govern itself on the basis of meetings, held less often than once a week, of those Athenian-born men aged over 18 who wanted to come? How did a heterogeneous society whose size rendered many residents effectively anonymous maintain law and order without a police force or lawyers? This topic looks at the institutions of Athenian democracy, at the practice of democracy, at democratic ideology, and at Athenian theories about government. It analyses the make-up of Athenian society and tries to understand the contribution that groups without political rights, women, slaves, and resident foreigners, made to Athenian democracy and the extent to which democracy determined the way in which these excluded groups were treated. Although details of Athenian military history and of Athenian imperial activity are not at issue, the topic does attempt to explain the sources and the effects of Athenian wealth and power. The literary and artistic achievements of

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classical Athens are here examined both as phenomena that need to be explained — why was it that it was at Athens that the most significant monuments in drama, architecture, painting, and sculpture were created? — and in themselves as sources of insight into Athenian attitudes and pre-occupations.

Cicero: Politics and Thought in the Late Republic

Cicero is the crucial figure for understanding the political, cultural and intellectual life of the Late Republic. Not only did he publish his speeches and write essays on rhetorical theory and on all the branches of philosophy, he also corresponded with the most important and cultivated men of his time. In fact the collection of his letters includes replies from such famous historical figures as Pompey, Brutus, Cassius, and Cato.

This topic explores Cicero's political and private life, his education and training as an orator; his political and moral philosophy; his views, and those of other contemporaries, on religion and imperialism; the attitudes and lifestyle of his friend Atticus; the ethics of the Roman law-courts. The texts (set in translation) include speeches, essays and letters by Cicero, letters from his contemporaries, and works by his younger contemporaries Sallust and Cornelius Nepos, who provide an external view of Cicero and his friend Atticus and offer a contrast with Cicero's style and attitudes.

Greek Art and Archaeology, c.500–300 BC

The images and monuments of the fifth century BC made a decisive break with the visual modes of the archaic aristocracy and established the influential idea that images should try to look like what and whom they represent. This subject involves the study of the buildings of classical Greek cities and sanctuaries as well as the images and artefacts that were displayed in them, and one of its major themes is the swift emergence and consolidation of the revolutionary way of seeing and representing that we know as 'Classical art'. The images and objects are best studied in their archaeological and broader historical contexts, and typical questions to ask

about them would include: What were they used for? Who paid for them, made them and looked at them? And what ideas and priorities did they express in their local settings?

The course looks at the full range of ancient artefacts, from bronze statues and marble temples to painted pots and clay figurines. The Ashmolean Museum has a fine collection of relevant objects, especially of painted pottery, and the Cast Gallery houses plaster copies of many of the key sculptured monuments of the period, from the Delphi Charioteer and the Olympia sculptures to portrait statues of Demosthenes and Alexander the Great.

Good brief introductions are: J. J. Pollitt, *Art and experience in Classical Greece* (Cambridge, 1972), and R. Osborne, *Archaic and Classical Greek Art* (Oxford 1998). For different modern approaches, you might try: T. Hölscher, 'Images and political identity: The case of Athens', in D. Boedeker, K. A. Raaflaub, *Democracy, Empire, and the Arts in Fifth-century Athens* (Cambridge, Mass 1998; Paperback 2003), 153–83, and R. R. Smith, 'Pindar, athletes, and the early Greek statue habit', in S. Hornblower, C. Morgan (eds), *Pindar's Poetry, Patrons, and Festivals: from Archaic Greece to the Roman Empire* (Oxford 2007), 83–139.

Politics, Society, and Culture from Nero to Hadrian

The subject begins with the accession of Nero, the ill-starred emperor who was the last representative of the Julio-Claudian dynasty established by Augustus. Following his fall, and the military and political convulsions of the 'year of the four emperors' (AD 69), Vespasian emerged triumphant and established the Flavian dynasty which came to an end with the assassination of Domitian in AD 96. The last part of the period covers the reigns of Trajan and Hadrian, the former an emperor with military and expansionist ideals, the latter a man of literary and aesthetic interests who was bent on consolidation of the empire and its frontiers. Despite some serious disturbances and wars, including revolts in Judaea and warfare in Dacia and the east, this was a period in which the stability of the 'Roman peace' extended over

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virtually the whole of the Mediterranean world and enabled the empire to reach, in the second century, its highest point of social, economic and cultural development. At the same time the established institutions of Graeco-Roman paganism were beginning to undergo profound change under the impact of the growth of Christianity. The evidence of literary and historical writers, documents (inscriptions and papyri), coins, and archaeology combines to offer not merely a detailed account of individual emperors, political events and governmental institutions, but also a rich and multi-faceted picture of the impact of Roman rule on the Mediterranean world. This is therefore a particularly good subject for those seeking to combine historical and archaeological techniques.

Polybius, Rome and the Mediterranean, 241–146 BC

From the end of the cataclysmic first Punic war to the year of Rome's final obliteration of her old enemy Carthage and the great Greek city Corinth, this period saw the Roman conquest of Greece and much of the Hellenistic east, and indeed the development of Rome into an imperial state exercising dominion throughout the Mediterranean world. It saw also the developing effects of this process, upon the Romans and, not least, upon those with whom they dealt, in Italy itself and overseas. This time marked the beginning of the Roman Empire and the beginning of the end of the Roman Republic. The 'freedom of the Greeks' was proclaimed by a Roman general in 196 BC, but in fact these years marked the end of liberty for Greece and much of the rest of the Mediterranean world. Rome and its allies in Italy all prospered, but wealth and empire brought rapid social and economic change and mounting political tensions.

This period shaped the views of one of the greatest historians of antiquity, Polybius of Megalopolis, who made his subject precisely the ambition of the Romans for universal conquest and the effects this had upon the lives of all the peoples involved. A contemporary of the events, and detained in Rome in the 160s and 150s, he enables (and enlivens) productive study of this period, which saw, amongst so much else, the

beginnings of Roman history writing, some of the early development of which there will be opportunity to trace. Inquiry is aided by an increasing number of surviving inscriptions and an increasingly detailed archaeological record.

Passages for comment and/or translation will be taken from: Polybius I.1–4, 62–5; II.1–13, 21–4; III.1–34; V.101–10; VI.3–18; VII.9; XI.4–6; XVI.24–35; XVIII.1–12, 34–52; XXI. 29–32, 41–6; XXIII.1–5, 9, 17; XXIV.8–13; XXX.1–5, 30–1; XXXI. 21–30; XXXVI.1–6, 9, 17; XXXVIII.1–18.

Religions in the Greek and Roman World, c.31 BC–AD 312

During the Roman imperial period, notions of the divine and the human and the relationship between them, and of the framework of those relationships, changed dramatically in many different ways. As Greek and Roman cultures altered, as the Roman empire promoted contact, mobility and social change, as attitudes to time and space, history, ethics, and community shifted, an extraordinary variety of new ways of religious thinking and behaving came into being. These changes include profound transformations in thinking about the divine in philosophy and literature; the role of religion in displaced and diaspora communities, and especially in Jewish ones; the religious order of the Roman state; the formation of new religious allegiances out of old; and new types of religious competition, conflict, and self-definition. The evidence for these changes in literature, art, papyri, inscriptions and material culture is rich, diverse and fascinating, and the issues among the most important in ancient history. How do we model cultural change? What part does psychology play in history? Does the social anthropology of religion offer important insights to the historian? How can the historian use visual representations, artefacts, and the study of space? How do we link the history of ideas to other forms of historical narrative? Mithraic cave, curse-tablet, synagogue, and sacred spring - who used them and why? Isis, Jesus, Jupiter, and Taranis: who worshipped them and how? The subject takes you from Augustus praying to the Greek Fates at the Secular Games, and Ovid on Anna Perenna, through the fall of the Second Temple and the martyrdom of Felicity and Perpetua, to Aurelian's temple of the

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Unconquered Sun and Constantine's vision at the Milvian Bridge.

Republic in Crisis, 146–46 BC

In 146 the Romans destroyed Carthage and Corinth. In 133 a popular tribune was beaten to death in front of the Capitol by a mob led by the High Priest. At the other end of the period, in 49 Julius Caesar crossed the Rubicon, and in 46 crushed his enemies at the battle of Thapsus, celebrating his victory with an unprecedented quadruple triumph.

Despite repeated deeply threatening crises, Rome survived - capital of an increasingly large and organized Mediterranean-wide empire, its constantly growing populace more and more diverse, its richest citizens vastly wealthier, its cityscape more and more monumental. But the tradition of the ancestors, the rule of the aristocracy, the armies and their recruitment, the sources of wealth, the cultural horizons of the literate, the government of allies and subjects, the idea of a Roman citizen, the landscape of Italy, and Roman identity itself had all changed forever. This subject studies how.

For the earlier years, from the Gracchi to the Social War, we mainly have to rely on the writings of later historians and on contemporary inscriptions, although Sallust and Cicero offer some near-contemporary illumination. But for the latter part of this period our knowledge is of a different quality from that of almost any other period of Roman history thanks to the intimate light shed by the correspondence, speeches and other works of Cicero, with strong backing from Caesar's Gallic War and the surviving works of Sallust.

Passages for comment and/or translation will be taken from: Sallust Histories 1.55, 77; 2.47, 98; 3.48; 4.69 (OCT = 1.48, 67; 2.44, 82; 3.34; 4.67 in McGushin's translation and commentary); Cicero Verrines I; De Imperio Cn. Pompei; Cicero Letters: ad fam. I. 2,9; V.7; VI. 6; VII.5; VIII.1, 4, 8, 13, 14; XIII.9; XV.2; ad Att. I.1, 13,14,19; II.16, 18, 19, 24; IV.1, 3, 5; V.16; VI.2; VII. 5, 7, 10, 11; VIII 3, 11, 12D, 13; IX 6A, 9, 10, 11A; X 8, XI 6, XII 2; ad Qu. fr. I.2; II.3, 4; III.6.

Roman Archaeology: Cities and Settlement in the Roman Empire

In exploring the development of towns and their related territories in the first three centuries AD, this course provides an introduction to Roman urbanism and the lively debate over how it worked and whom it served. The study of the physical design of the city, its public and private buildings, and its infrastructure, along with the objects of trade and manufacture, is placed in the broader context of the types and patterns of rural settlement, agricultural production, transport and communications. This allows various themes to be investigated, including what it meant to live in a Roman town, and in its countryside, and what contributed to the remarkable prosperity of urban centres before the widespread retrenchment of the third century.

Those taking the course will become familiar with the physical character of Roman cities based on selected representative sites (primarily Ostia, Pompeii, Corinth, Caesarea Maritima, Palmyra, Lepcis Magna, and Silchester) and with major landscape studies in Italy, Greece, and North Africa. Particular attention is paid to problems and biases in assessing the character of the physical evidence; and in testing theoretical models against hard data. Evidence from written sources will be incorporated where appropriate.

K. Greene, *The Archaeology of the Roman Economy* (London, 1986) is readable, stimulating and well illustrated. J. E. Stambaugh, *The Ancient Roman City* (Baltimore and London, 1988) is a useful introduction to aspects of city life.

Rome, Italy and Empire under Caesar, the Triumvirate, and Early Principate, from 46 BC to AD 54

Beginning this period in 46 BC immediately presents us with issues of uneasy adjustment and faltering responses to shattering social and political change. The Civil War, fought from one end of the Mediterranean to another, raised problems about the character of Urbs and Orbis, city and world, and their relations. Caesar drew his own solutions from the widest cultural range. The first years of the period set the scene for the

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developing drama of the transformation of every aspect of the societies of the Mediterranean world ruled from Rome, and of the identity of Rome itself, as experiment, setback and new accommodation succeeded each other in the hands of the generals of the continuing war-years, and finally, after Actium, of Augustus and his advisors. The central problems of this subject concern the dynasty, charisma and authority of the Roman Emperor, the institutions of the Roman provincial empire, and the most intensely creative age of Roman art and Latin literature, and how these were related. The sequel addresses three very different rulers, Tiberius, Gaius Caligula, and Claudius, whose reigns did much to shape the idea of an imperial system and its historiography, which we sample through Tacitus and the biographies of Suetonius, and the virulent satirical sketch by Seneca of Claudius' death and deification. The subject invites consideration of the changing relations of Greek and Roman, and the increasing unity of the Mediterranean world; and also of the social and economic foundations of the Roman state in the city of Rome and in the towns and countryside of the Italy of the Georgics and Eclogues. Within Roman society, political change was accompanied by upward social mobility and by changes in the cultural representations of status, gender and power which pose complex and rich questions for the historian.

Passages for comment and/or translation will be taken from Suetonius, *Life of Augustus*; *Res Gestae Divi Augusti* (ed. P.A. Brunt and J.M. Moore, Oxford 1967); Tacitus, *Annals* I, XI–XII.

Sexuality and Gender in Greece and Rome

How many sexes were there in the ancient world? How many genders? What's the difference? When is a man not a man or a woman not a woman? What can we really know about the lives of women in antiquity, and what is the relationship between the way women lived and the way men wrote about them, painted them, sculpted them or legislated for them? This paper tackles one of the most fundamental historical questions of all: what it means, in a particular time and place, to be male or female. From the archaic Greek world to the later Roman Empire, it looks at how gender

affected everyday life, what was and was not acceptable sexual behaviour, and how writers and artists expressed, joked about, subverted or reinvented the views of those around them. Relatively well-known evidence from literature and art is put side by side with medical writings, magic, laws and graffiti. The subject ends with the rise of Christianity and asks whether this new religion brought women emancipation from men, or both sexes emancipation from sex, or just altered the meaning of gender completely. Texts are set in translation, though it is, as always, desirable to read them in the original where possible. Scholarship in this area of Classics has been developing fast in recent years, and you will also read some of the cutting-edge literature on gender and sexuality by contemporary non-Classical theorists.

The Early Greek World and Herodotus' Histories, 650–479 BC

Our knowledge of Greek History down to the great war with Persia is based on historical allusions in the works of archaic poets, traditions handed down largely by oral transmission and preserved in Herodotus or later writers, and on the archaeological record. This paper emphasizes the literary evidence, and in particular the oral and written traditions preserved in Herodotus and the evidence of earlier texts and attitudes to earlier history preserved in the Aristotelian *Constitution of the Athenians*.

This was a crucial period in the development of Greek culture. The great phase of Greek expansion overseas ('colonization') continued during it. But in the sixth century the Greeks themselves came under pressure from their eastern neighbours, first the Lydians and then the great new power of Persia. The city-state established itself firmly as the dominant form of social organisation. Lawgivers wrote comprehensive codes – or so later Greeks believed. In many places the leisured classes developed a luxurious life-style centred on the symposium, though Sparta went the other way in the direction of austerity. Exploitation took new forms, with chattel-slavery apparently growing greatly in importance. Many cities were under the rule of 'tyrants' (not necessarily the hate-figures they later became), but by the end of the period democracy had been established in Athens by

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Cleisthenes, and the first tragedies were being performed. The delight of studying the period is greatly increased by the charm of two of the main literary sources for it, Herodotus and the early lyric poets.

Passages for comment and/or translation will be taken from:

Herodotus I. 141–177, III.39–60, V.28–VI end;
Aristotle, *Athenaion Politeia* i–xxiv.

The End of the Peloponnesian War to the Death of Philip II of Macedon, 403–336 BC

Greek history in the years immediately after the Peloponnesian War is no longer dominated by the two super-powers, Athens and Sparta. Cities which in the fifth century had been constrained by them acquired independence; groups of small cities, such as Arcadia and Boiotia, co-ordinated their actions to become significant players in inter-city politics. Areas in which the city was not highly developed, and particularly Thessaly and then Macedon, were sufficiently united by energetic rulers to play a major role in the politics of mainland Greece, and the manipulation of relations with Persia preoccupied much of Greek diplomacy. This society gave rise to the political theorising of Plato and Aristotle.

The absence of dominant cities in the fourth century is paralleled by the absence of a single dominant source. Students of this period have at their disposal two works which imitate Thucydides, Xenophon's *Hellenica* and the *Hellenica Oxyrhynchia*, pamphlets and speeches by Isokrates and Demosthenes aimed at influencing Athenian politics, specialist studies of military matters, such as Aeneas' *Poliorecemata*, and of particular cities, such as Xenophon's account of the Spartan Constitution, and an abundance of epigraphic material. The compilations of later historians and biographers, such as Diodorus and Plutarch, who worked from earlier texts now lost to us, provide further information: through these later works we have access to contemporary accounts of high quality that illuminate the history of such places as Thebes and Syracuse. The wealth of varied information, the multiplication of sources, and the need to weave together the stories of many different cities, present a challenge quite distinct from that offered by earlier periods of Greek

history. The importance of the events of the period for our understanding of Plato and Aristotle, on the one hand, and of the history of Greek art, on the other, ensures that the complexities of the study bring ample rewards.

Passages for comment and/or translation will be taken from: Xenophon, *Hellenica* III and V, *Constitution of the Spartans*; Plutarch, *Life of Pelopidas*; Demosthenes, *Philippics* I and III; *On the Peace*.

The Greeks and the Mediterranean World, c.950–500 BC

The period from 950 to 500 BC sees the emergence of many of the institutions, practices and products that characterise Greek culture, the city-states, the Panhellenic sanctuaries, the colonies in the west, the introduction of alphabetic writing, coinage, and many others. It is a period within which Greeks, Phoenicians, and others travelled widely in the Mediterranean, in search of wealth in both finished goods and raw materials. The evidence for much of the period is almost entirely archaeological, much of it recovered only in the last 30 years or so. The course introduces this physical evidence, and examines how it can be used to illuminate changes in social and religious behaviour, to demonstrate contacts between the Greeks and their Mediterranean neighbours, and to investigate important questions of origin and development. This course has a distinctive emphasis on understanding the physical evidence, and on the strengths and weaknesses of the archaeological methods used to reconstruct unrecorded aspects of society.

For a flavour of this option you might like to look at J. N. Coldstream, *Geometric Greece*, 2nd edn (Routledge, 2003), and J.M. Hall, *A History of the Archaic Greek world, ca. 1200–479 BCE* (Blackwell, 2007).

The Hellenistic World: societies and cultures, c.300–100 BC

An explosion of ideas, horizons, communications, power-structures at the end of the fourth century tripled the size of the world to be studied by the ancient historian. We now have to make sense of what was happening from what

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is now Pakistan and Afghanistan all the way to the Strait of Gibraltar. Persian, Macedonian, and Greek were blended with a host of more local cultures and societies across the world experienced by those who travelled with the armies of the end of the classical period. The result of these changes was a new version of Greek culture, conventionally known as Hellenistic, which exhibits fascinating patterns of artistic, economic, institutional and social change which can be compared and contrasted in extremely diverse settings. Inscriptions and archaeological discoveries illuminate the farthest east reaches of the new culture, in the valleys of the Hindu Kush; a wide range of material and textual evidence shows the different accommodations of local culture with Hellenism on the Iranian plateau, in the plains of Mesopotamia, in Anatolia, Syria, and Palestine, or in the Nile valley and at the archetypal Hellenistic city of Alexandria, capital of the Ptolemies. The explosion of the classical world also transformed the Aegean heartland of the Greeks, and their interactions with their neighbours to the west, including Carthage and Rome. The scope of the paper is thus very wide, and its historical problems challenging, but this is an area of scholarship in rapid transition, and there is a constant supply of important new evidence, especially from archaeology. This is therefore a particularly good subject for those seeking to combine historical and archaeological techniques.

Thucydides and the Greek World, 479–403

Victory over Persia led to the rise of the Athenian Empire, conflict between Athens and Sparta and Sparta's eventual victory in the Peloponnesian War. These years cover the transition from archaic to classical Greece, the Periclean age of Athens, the masterpieces of art, architecture and literature which are the supreme legacies of the Greek world, the contrasting lifestyles of Sparta and democratic Athens, and the careers of Alcibiades, Socrates, and their famous contemporaries. They are studied through the History of Thucydides, antiquity's most masterly analysis of empire, inter-state relations and war, which Thucydides claimed to have written, justifiably, as 'a possession for all times'. The issues of Thucydides' own bias and viewpoint and his shaping of his History remain among the storm centres of the study of antiquity and are of far-reaching significance for our understanding of the moral, intellectual and political changes in the Greek world. The period is also studied through inscriptions, whose context and content are a fascinating challenge to modern historians. Passages for comment and/or translation will be taken from:

Thucydides I. 89– II 54; III 20–85; and VIII. 45–98; Xenophon Hellenica II.2–4.

Greek and Roman language

Greek Grammar

This course will aim improve the student's knowledge of Greek grammar and will be tailored to meet the needs and background of the individual student.

Greek Reading

This course will aim improve the student's knowledge of Greek texts and will be tailored to meet the needs and background of the individual student.

Latin Grammar

This course will aim improve the student's knowledge of Latin grammar and will be tailored to meet the needs and background of the individual student.

Latin Reading

his course will aim improve the student's knowledge of Latin texts and will be tailored to meet the needs and background of the individual student.