# GC350 Greek and Roman Civilizations, Essay Project
# 2020 - 2021

Welcome back! We hope you had a relaxing holiday and that your exams / assignments went well this past January. Looking ahead to the spring semester, GC350 is a module in which you can concentrate on a topic of your own choice, given a list of designated topics related to modules studied in years 2 or 3. The essay topics are given in outline on this page, with further details (description, contexts, annotated bibliography) in the document below. Please read through these options and make a ranked list (on the "Essay Preference Form") of your preferred topics. We will make every effort to give you your first choice.

In the first weeks of the semester, one introductory lecture (given by the relevant lecturer) will introduce each topic, survey its implications, and overview the supplied bibliography which will guide your reading, research, and writing over the semester. With this guidance, you are then expected to work fairly independently through the course of semester. This module is worth 5 ECTS credits, which means that it carries a notional workload of about 100 hours. Your essay will be expected to reflect an input of time and effort of that order, with wide reading in primary sources and secondary literature. You can think of this essay as a piece of work to culminate your undergraduate studies of Classics in Maynooth.

## Essay Topics

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| Dr Desmond | Discuss the figure of Odysseus in the *Iliad.* |
| Dr O'Brien | "Sappho has a social role—it is that of a poet" (Holt Parker, 1993: 342). To what extent does Sappho's 'social role' speak to us about the lives of women in ancient Greece? |
| Dr Davies | What can provincial revolts against Rome show us about the problems with Roman imperial rule under the early emperors? |
| Dr McGroarty | What does Aristophanes' *Frogs* tell us about political circumstances and cultural environment of Athens in 405 BC? How typical is this play in terms of Aristophanic engagement with contemporary issues? |
| Dr Cadau | Discuss how female heroines interact with public space and challenge male prerogatives, authority and roles, in Aeschylus' *Agamemnon,* Sophocles' *Antigone* and Euripides' *Medea*. |

N.B. Whichever topic you choose, remember the deadline and the required word-count:

**Deadline: Friday, 7 May 2021**
**Word-count: c. 5,000 words**

- Please write word count at the end of your essay
- You should submit your completed essay in typed form.
- Consult your Student Handbook for information on
  - essay presentation
  - conventions for citations (footnotes, bibliography), and
  - regulations on late submission.

**Dr William Desmond**
**Homer's *Iliad* (relates to GC213)**

**Discuss the figure of Odysseus in the *Iliad.***

The hero of the *Odyssey*, Odysseus is also an important figure in the *Iliad* also, even though this epic revolves around Achilles, a very different kind of hero. Odysseus appears in many roles throughout the *Iliad*—as an advisor, king and proxy for Agamemnon, diplomat, warrior. His character is bound up with the story of the Trojan War more generally, as the "sacker of cities" by whose cunning scheme the city of Troy was finally taken: here the *Iliad* may make more indirect reference to Odysseus' role in events which it does not directly narrate and which are taken up more explicitly in the *Odyssey* (e.g. Trojan Horse). This question invites you to explore the figure of Odysseus in the *Iliad* and by extension its treatment of the Trojan War: what role does he play, and how significant is he in the poem? You should focus primarily on the *Iliad*, though supplementary references to the *Odyssey* are welcome.

You should address several of the following questions:

1. What are the prominent characteristics of Odysseus in the *Iliad*? Is he brave? A good fighter as in his *aristeia*? Or is he sometimes a coward, a shirker? Is he honest, honourable, noble? Or duplicitous, lying, dishonourable? Kingly? Plebeian? Is he the same as, or similar to the many-sided (*polytropos*) man that Homer portrays in the *Odyssey*? Or is he depicted in a different way?
2. How is Odysseus brought into juxtaposition with other figures—Achilles, Agamemnon, Diomedes, Thersites, for example? How do such juxtapositions affect our view of him? Here you would do well to concentrate on *one* such comparison (e.g. Diomedes and Odysseus): do not overextend yourself.
3. What kinds of epithets and similes does Homer use to describe Odysseus? How many does he use? Are they significant in context, or do they tend to be formulaic? Are they the same as those used in the *Odyssey*?
4. What stories about Odysseus does Homer choose to tell, selecting them from the larger mythological tradition? How much is told about the "history" of Odysseus? His past and future lives in Ithaca? His involvement in the wooing of Helen, or the recruitment for the war? Would you argue that Homer had "an *Odyssey* in mind while composing the *Iliad*" (Scott).
5. How significant is the relationship of Athena and Odysseus in the *Iliad*? Does Athena show the same favour to him as she does in the *Odyssey*? How do such divine epiphanies happen? Is Odysseus' relation to the gods similar to, or different from that of Achilles and Helen?
6. What kind of language does Odysseus use? Is his manner of speaking peculiar to him (as Achilles' is special to *him*), and if so does it reinforce his more general characterization? What "classic" patterns and exemplars might later orators find in Odysseus' speeches (such as the Embassy speech in *Iliad* 9)? Does his rhetoric vary from context to context (e.g. Thersites in *Iliad* 2, Embassy in *Iliad* 9).

You won't be able to address all the questions here, so you should make a selection that *you* would like to pursue and build a coherent interpretation or argument around this.

## Select bibliography

Your main "source" will be Homer's *Iliad*, and you should work primarily from this, using secondary works as secondary—for background, further discussion, corroborating or contrasting views, and further inspiration.

The most helpful place to begin would be the analytic index of names at the end of several translations, particularly that of Rieu (Penguin): these will help you to jump straight to passages relevant to your essay. Use this to your advantage, while not forgetting that individual passages need to be interpreted in their immediate contexts, and in the context of the epic as a whole. Here is Rieu's entry for "Odysseus"—for your convenience! He gives the book (e.g. 2) and starting line number (e.g. 173) in his references (e.g. 2.173). In citing line numbers yourself, if you are using a verse translation, give the translator's line numbers (e.g. Fagles 3.15-20); if using a prose translation, then make your best estimate given the lines that the translator cites on each page. You might note that Lattimore's verse translation follows the Greek original fairly closely, and the Loeb Classics translation (with facing Greek) is available on the Library website .

> "ATHENE: advised by ATHENE 2.173, 5.676; closeness to ATHENE 10.278; helped by ATHENE 2.279, 11.438, 23.770; offers spoils to ATHENE 10.460.
>
> "Battlefield: advises the army must eat before battle 19.155, 230; boasts over Socus 11.440; coward? 8.94; kills his man 4.498, 5.677, 6.30, 11.322, 335, 420, 422, 425, 426, 447; night attack on Trojans 10.273; rallies Greeks 2.284, 11.312; retreats 11.461; retreats, failing to hear Diomedes 8.97; stops Greek flight 2.182; troops 2.631; wounded 11.437.
>
> "Other: attacks Thersites 2.246; brings men to order 2.188; complimented by Diomedes 10.243; described by Priam and Helen 3.191; father of Telemachus 2.260, 4.354; foot-race 23.755; has prize threatened 1.138, 145; old 23.790; insulted by Agamemnon 4.338; leads expedition to Chryse 1.311, 430; lectures Agamemnon 19.182; proposed for embassy to Achilles 9.169; recruits for the Trojan War 11.767; reflects on heroic duty 11.408; speech to Achilles 9.225; volunteers to challenge Hector 7.168; wrestling 23.709."

The following are all in the Library, but depending on your choice of themes, you should search JSTOR and *L'Année Philologique* for relevant articles and books.


Allan, W. 2012. *Homer: The Iliad*. Good overview of the poem and approaches.

Broeniman, C. 1996. "Demodocus, Odysseus, and the Trojan War in *Odyssey* 8," *Classical World* 90.1: 3-13

Cairns, D.L. (ed.). 2001. *Oxford Readings in Homer's* Iliad (Oxford). Collection of classic articles. Most directly useful may be R.B. Rutherford's "From the *Iliad* to the *Odyssey*" (pp. 117-46)

Coleman-Norton, P.R. 1927. "Odysseus in the *Iliad*," *Classical Weekly*, 21.10: 73-78. Informative article offering an "exhaustive inquiry into the references to Odysseus in the *Iliad*," followed by some short suggestions: excellent as a starting-point and guide.

Edwards, M. 1987. *Homer: Poet of the* Iliad (Johns Hopkins University Press). A survey of aspects of the *Iliad* and an excellent place to start. See, for example, Chapter 10, "Speeches, soliloquies, and characterization" (pp. 88-97).

Finkelberg, M. 1995. "Odysseus and the Genus Hero'," *Greece & Rome* 42.1: 1-14.

Compares Homer's Odysseus and Achilles; helpful for Question #2 above.
Finley, M.I. [1954] 1972. *The World of Odysseus*. Interesting sociological overview of the world described by Homer.
Franko, G.F. 2005. The Trojan Horse at the Close of the *Iliad*," *Classical Journal* 101.2: 121-23. Short article how the sack of Troy is evoked in the *Iliad*.
Griffin, J. 1980. *Homer on Life and Death*. Classic study, well worth consultation.
_____. 1986. "Homeric Words and Speakers," *Journal of Hellenic Studies* 106: 36-57
Haft, A.J. 1990a. "The City-Sacker Odysseus in *Iliad* 2 and 10," *Transactions of the American Philological Association* 120: 37-56. Directly useful for this essay.
_____. 1990b. "Odysseus' Wrath and Grief in the *Iliad*: Agamemnon, the Ithacan King, and the Sack of Troy in Books 2, 4, and 14," *Classical Journal* 85.2: 97-114. Again, directly relevant for this essay.
Kirk, G.S. (ed.) 1991. *The* Iliad*: A Commentary*. Volumes I-VI (Cambridge). For consultation on individual passages.
March, J. 1998. *Cassell's Dictionary of Classical Mythology*. Helpful summary of the main stories and attributes of mythological figures: useful for gaining a handle on the whole "history" of Odysseus, and the mass of stories from which Homer makes a selection.
Marks, J. 2005. "The Ongoing Neikos: Thersites, Odysseus, and Achilleus," *American Journal of Philology* 126.1: 1-31. Focusses on Thersites and hence much here is of tangential interest, but does have good material on Odysseus in relation to the other two figures.
Martin, R.P. 1989. *The Language of Heroes: Speech and Performance in the* Iliad
Morford, M., R. Lenardon, & M. Sham. 2009 *Classical Mythology*
Nagy, G. 1989. *Best of the Achaeans*: *Concepts of the Hero in Archaic Greek Poetry*. Influential book that in Part I draws upon the allusion to a "quarrel" between Achilles and Odysseus (*Od*. 8.72-82) to interpret aspects of *Iliad* 9.
Owen, E.T. 1988. *Story of the* Iliad. Offers summary and running commentary.
Postlethwaite, N. 1988. "Thersites in the *Iliad*," *Greece & Rome* 35.2: 123-136
Pache, C.O. 2000. "War Games: Odysseus at Troy," *Harvard Studies in Classical Philology* 100: 15-23. Highlights some curious aspects of Odysseus in the *Iliad*: uniquely, Odysseus does not weep, and he smiles at the enemy
Pucci, Pietro. 1987. *Odysseus Polutropos: Intertextual Readings in the* Odyssey *and the* Iliad. Theoretically complex, not for the faint of heart.
Rutherford, R.B. 1996. *Homer*. Excellent overview of themes and scholarship.
Schein, S. 1984. *The Mortal Hero: An Introduction to Homer's* Iliad.
Scott, J.A. 1918. "Did Homer Have an *Odyssey* in Mind while Composing the *Iliad*," *Classical Journal* 13.8: 607-615. An old article but useful as an introduction for issues around the "Homeric question," whether one poet composed both epics, and their stylistic and thematic unity
Segal, C. 1994. *Singers, Heroes, and Gods in the* Odyssey. Highly recommended, contains some material on the *Iliad* also.
Silk, M. *The Iliad*. 2004. A very concise overview, available online (MU library)
Stanford, W.B. *The Ulysses Theme*. Classic work on the character: see Chapters I-V, especially III ("The Favourite of Athena").
Whitman, C.H. 1965. *Homer and the Homeric Tradition*. Classic work with many insightful discussions throughout: see esp. Chapter VIII ("Homeric Character and the Tradition") with its claim that "The Odysseus of the *Iliad* is quite the same man in essence [as that in the *Odyssey*], but viewed differently" (p. 176).

I strongly recommend beginning with the following works (in the order given), and moving onto a selection of others, depending on the focus you eventually chose to take:

1. Coleman-Norton 1927
2. Haft, 1990a, 1990b
3. Pache 2000, Finkelberg 1995
4. Griffin 1980, Edwards 1987, Allan 2012 as good overviews of Homeric characterization, Homeric style and orality, heroic values.
5. Do not miss Stanford's classic study of the evolution of Odysseus as a literary character from the *Iliad* on.

6. Browse through some of the other items in this bibliography. Follow up their references, and see where it leads you! Going to the library and browsing through the stacks can be the best way to get new ideas, but this may not be possible in the near term given the pandemic reserictions. All the articles listed above are available on JSTOR, accessible through the Library website. I will provide links to a few of them, and will also post selections from books (e.g. Edwards 1987) that are not available online.

N.B. Please use the bibliography provided here, as your first resource. Do <u>not</u> rely on Google searches, as these can easily take you to random online essays, blogs, opinion pieces etc. which are often of lower quality, or written by non-classicists—none of which is appropriate for a research paper like this. You will be expected to show serious engagement with at least 5-6 scholarly works from relevant journals and books.

**Dr Maeve O'Brien**
***Aeneid* (relates to GC215)**

**"Sappho has a social role—it is that of a poet" (Holt Parker, 1993: 342). To what extent does Sappho's 'social role' speak to us about the lives of women in ancient Greece?**

Consult this Bibliography for texts of the poems, background information, and critical approaches. Men usually wrote the poetry. Keep in mind that when they did literary representations of women may be viewed as male constructs appropriated by men for the purpose of speaking about male concerns rather than as simple reflections of social reality. When a woman, Sappho, uses lyric form she is a female poet composing in a predominantly male tradition (see Eva Stehle-Stigers: 1981), so how can *her* literary representations of women be viewed? How does her poetic voice gain purchase in such a tradition (see Wilson: 1996)? In what ways is her poetry different from a male poet working according to the same poetic conventions? If she is not a 'historian documenting her own life' (see Winkler: 2002), what can the performative contexts of her poetry (see Lardinois: 2001) and the social world they describe (see Parker: 1993) tell us about the attitudes of, and the lives of women, including female poets, in ancient Greece? First you should read the poems.

**Primary sources: Where can I read Sappho's poetry?**

- You can read Sappho's poetry in **W. Barnstone and J. McColloh. 2010.** *Ancient Greek Lyrics* Bloomington. Indiana University Press (**ebook**). Read the forty or so full poems (as opposed to fragments) of Sappho's extant output, here, pages 42-82. Pages 249-271 "Sappho: An Introduction" and 'testimonia pages 272-290 are worth a look.
- Online in the library database Loeb Classical Library https://www.loebclassics.com
- In your Textbook for GC215, M.B. Fant & Mary Lefkowitz, *Women's Life in Greece and Rome: A Source Book in Translation* (Bloomsbury, 2016) = WLGR. WLGR document number 1, 2, 3, 4, 5, 6, 7, 8, 9. On other women writers and artists and intellectuals, Rhodopis, WLGR 228, compare 275E; Erinna WLGR 13, 14; Nossis, WLGR 19-24; Anyte WLGR 15-18; Praxilla, WLGR 12; the painter Aristarete, WLGR 382; the philosophers Hipparchia, WLGR 256, 257, Phintys, WLGR 244; and Axiothea, WLGR 255.
- The story of the precarious transmission of Sappho's poetry to us is told by Mulroy, D. 1992. *Early Greek Lyric Poetry Translated with an Introduction and Commentary* University of Michigan Press, pages 87-98, plus an historical 'Introduction' (with maps) to the Greek world during the Archaic period in which Sappho lived MAIN 884.01 MUL (**Moodle**). Mulroy is good to start to understand the 'world' of Sappho.
- If you are interested in women's poetry, not only Sappho's, read Jo Gill, Halliwell, M. & Mousley, A. 2007. *Women's Poetry* Edinburgh University Press. **e-book**, pages 51-55, and printed book page numbers pp.33-38.

**Secondary sources: What do others think?** While all below *are* helpful, * marks texts that may be more helpful

Cantarella, E.1987. *Pandora's Daughters: The Role and Status of Women in Greek and Roman Antiquity*. Introduction' 1-7 the feminist argument followed in the rest of the book is explained. Chapter 5 'Women and Literature' on female characters in literature-Greek tragedy, and on women who wrote themselves-Sappho's aristocratic education, her situation in Lesbos, 63-76, and Chapter 6 'Homosexuality and Love', 77-89. MAIN 305.42 CAN (**Moodle**). This book gives some interesting background to the attitudes to 'love' and can be read along with Dover, K.J.

1984. ‘Classical Greek Attitudes to Sexual Behaviour’ 143-157, in J. Peradotto, & J.P. Sullivan (eds.), *Women in the Ancient World: the* Arethusa *Papers*. New York. 305.4094 PER (**Moodle**).

Bowman, Laurel. 2004.‘The "Women's Tradition" in Greek Poetry’ *Phoenix* 58, pages 1-27 (**Moodle**), p.2; “there is ample evidence of a rich religious and cultural women’s tradition from which men were excluded.”.

duBois, Page. 1995. *Sappho is Burning*. Chicago. University of Chicago Press. 888.01 SAPc Chapter 1 ‘Fragmentary Introduction’ 1-30 on the reactions of feminist critics, including herself, who encounter Sappho (**Moodle**). Compare Lanser, S. 1992. *Fictions of Authority: Women Writers and Narrative Voice,* Chapter 1 ‘Toward a Feminist Poetics of Narrative Voice’, 3-24, if you are taking a feminist approach. **ebook** and book 823.0099287 LAN

*Greene, Ellen. 2002. ‘Subjects, Objects, and Erotic Symmetry in Sappho's Fragments’, 82-105, in Rabinowitz and Auanger (eds.) *Among Women: from the Homosocial to the Homoerotic in the Ancient World.* MAIN 305.489664 RAB and **ebook**. New interpretations of the evidence offered by the literary works of Sappho are offered here by Greene, building on her 1996 work *Reading Sappho* 888.01 SAPc.

*Hallett, J. 1979. ‘Sappho and Her Social Context: Sense and Sensuality’ *Signs* 4. 3, pages 447-464 (**Moodle**).

*Lardinois, A. ‘Keening Sappho: Female Speech Genres in Sappho’s Poetry’, Chapter 5 pages 75-92 in Lardinois, A. & L. McClure (eds.). 2001. *Making Silence Speak: Women’s Voices in Greek Literature and Society.* Princeton. DAY LOAN 880.9352 LAR (**Moodle**). This collection attempts to recover the voices of women in antiquity from a variety of perspectives: how they spoke, where they could be heard, and how their speech was adopted in literature and public discourse. Lardinois’ essay maintains that Sappho modelled her poetry on women’s public speech genres: i.e. prayers to goddesses, laments, praise of young brides.
_*_____ 1994. ‘Subject and Circumstance in Sappho's Poetry’ *TAPA* 124, 57-84 (**Moodle**) responding to Holt Parker:1993 in this article Lardinois proposes a social setting for Sappho’s poetry performance. Both authors (as do most on this bibliography) grapple with the concepts of female authority and homoeroticism found in responses to Sappho as a poet and to her poetry through the ages (**Moodle**).

Lefkowitz, M.R. 1981. *Heroines and Hysterics,* Chapter 9 ‘Critical Stereotypes and the Poetry of Sappho’ 59-68, and Chapter 10 “Advice on how to read Sappho” 69-70. MAIN 305.4093 LEF on the dangers of using biography when interpreting Sappho’s poetry (**Moodle**).

*Kivilo, Maarit. 2010.: *Early Greek Poets' Lives: The Shaping of the Tradition.* (Chapter on **Moodle**). Chapter 7 ‘Sappho’, pp.167-200, on how fictions about Sappho’s life, loves, her appearance, authorship i.e. the biographical tradition, impinge on criticism of the poetry.

*McIntosh Snyder, J. 1989. *The Woman and the Lyre: Women Writers in Classical Greece and Rome,* Bristol Classical Press and Illinois University Press. MAIN 870.9001 SNY Chapter 1 ‘Sappho of Lesbos’, 1-37(**Moodle**). Note map of where the poets lived. ‘Faint though the voices of the women of Greek and Roman antiquity may be in some cases, their sound, if we listen carefully enough, can fill many of the gaps and silences of women’s past’, from the ‘Conclusion’. The author studies the available fragments of Sappho, ranging from poems on mythological themes to traditional wedding songs and love poems, and demonstrates her considerable influence on Western thought and literature.

*_____1991. 'Public Occasion and Private Passion in the Lyrics of Sappho of Lesbos' 1-19 in S.B. Pomeroy (ed.) *Women's history and Ancient History* (**Moodle**).

*Parker, H. 'Sappho Schoolmistress' *TAPA* 123 (1993), 309-351. Compare Lardinois:1994.

Rayor, Diane J. 1991. *Sappho's lyre: archaic lyric and women poets of ancient Greece*, translations, with introduction and notes. Berkeley: University of California Press 888.01 SAP; 'Foreword' ix-xix by W.R. Johnson with notes on pages 159-169 (**Moodle**). Note the numeration here, No. 8 = traditional LP 31 in Barnstone and McCulloh:2010.

Segal, C. 1998. *Aglaia: The Poetry of Alcman, Sappho, Pindar, Bacchylides, and Corinna.* Lanham, Md. Rowman & Littlefield 880.01 SEG Chapter 3 'Eros and Incantation: Sappho and Oral Poetry', pages 43-61. In this book Segal provides close readings of the texts, and then studies the literary form and language of early Greek lyric, the poets' conception of their aims and their art, the use of mythical paradigms, and the relation of the poems to their social context (**Moodle**).

Sorkin Rabinowitz, N.2002.Chapter 1 'Introduction' 1-33, in Auanger, L. & N. Sorkin Rabinowitz (eds.), *Among Women: From the Homosocial to the Homerotic in the Ancient World.* Austin. University of Texas Press MAIN 305.489664 RAB **ebook**

*Stehle-Stigers, E.1981. 'Sappho's Private World', 45-61 in H. P. Foley (ed.) *Reflections of Women in Antiquity* Routledge reprint 1994 MAIN 305.40938 FOL On Sappho's use of 'male' lyric tradition, and Sarah Cole's 'Could Greek Women read and Write?'219-245 (**Moodle**).

*Williamson, Margaret. 1995. Sappho's Immortal daughters. Harvard University Press. 888.01 SAP Read 'Poetry and Politics, pages 60-89. 'The Legend' pages 5-33, is an account of Sappho's 'voice' in the ancient world from images of her on vase painting, fictions about her (e.g. her obsessive love for Phaon) to her appearance in Ovid's *Heroides* 15, where Ovid writes her imagined letter to Phaon (**Moodle**). Some of the same information as Kivilo.

*Wilson, Lyn H. 1996. *Sappho's Sweet-bitter Songs: Configurations of Female and Male in Ancient Greek Lyric***.** London; New York. Routledge.888.01 SAPc Read 'Introduction' pp.1-20 This is a good overview of Sappho's work as a 'site of difference' (p.14) where distinctive 'feminine' values attain prominence. Of interest too is Chapter 1 'Aphrodite' pages 21-42. Late 20th-century theories of feminism, psychoanalysis and literary criticism are applied to Sappho's lyrics. In the 'Introduction' the author states that her investigation centres on sexual difference, and her method is to compare Sappho's poems/songs with the lyric poetry of other male authors composing songs between the seventh and the fifth centuries B.C.(**Moodle**).

*Winkler, J.J.2002.'Double consciousness in Sappho's Lyrics' Chapter 2, 39-75 in L. K McClure(ed.), *Sexuality and Gender in the Ancient World: Readings and Sources.* Oxford. **ebook**. Discusses what he sees as consciousness of both public and private in Sappho's poetry.

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**Dr Jonathan Davies**
**(relates to GC217)**

**What can provincial revolts against Rome show us about the problems with Roman imperial rule under the early emperors?**

The Early Imperial period saw a number of well-documented episodes of mass insurrection, when people in various provinces rose *en masse* in attempts to expel the Roman governing authorities and establish independence for their region from Roman rule. Studying these provincial revolts is a way that historians can consider provincial discontent with Roman rule; in particular, the reasons which our literary sources give for the outbreaks of these revolts may potentially expose the "dark side" of Roman imperial rule, and draw attention to problems within the system which were likely to engender ill-feeling among the subject peoples of the empire. In this essay, you will focus on four particular episodes of mass provincial insurrection from the first and early second centuries AD:

- The revolt of the Iceni people of Britain, led by Queen Boudicca, in AD 60–61;
- The First Jewish Revolt in Judaea, beginning in AD 66;
- The revolt of the Batavians in the Netherlands, as well as neighbouring Gaullish and German peoples, led by Julius Civilis in AD 69;
- The Bar Kokhba Revolt in Judaea, in the reign of Hadrian.

In particular, you should carefully read our ancient accounts of these rebellions and identify the reasons which ancient authors give for the outbreak of these revolts; you should consult modern scholarship on these revolts, which may question some of the claims made by the ancient authors or suggest additional plausible reasons for the revolts which ancient authors overlook or suppress; and you should think about what the outbreaks of the revolt can show us about the nature of Roman provincial rule.

Here are a few things you might like to consider in your answer:

- For the most part (with the exception of the First Jewish Revolt), we are dependent on Roman or Greek literary perspectives on these rebellions. Thus we do not get to hear the "authentic" voices of ancient rebels. When Tacitus explains why Boudicca chose to lead a rebellion, what we are reading is not an ancient rebel perspective on Roman injustice, but a privileged Roman's attempts to reconstruct and imagine an ancient rebel perspective on Roman injustice. Does this necessarily diminish the plausibility of Tacitus' account? And, even if Tacitus is wrong about Boudicca's motivations, might what he writes still tell us something about the nature of Roman provincial rule?
- Do these revolts have causes in common, or are they all solely motivated by specific, local factors? If they do have causes in common, does that suggest that there are broad, structural problems with the Roman system of provincial government which might extend across the whole system and make revolt more likely?
- Who do the literary sources try to blame for the outbreaks of revolts? And, in pinning the blame on those people, might they be (intentionally or otherwise) exonerating others, or the system as a whole?

Remember, we are not looking for a simple narrative of these revolts, or a restatement of what ancient writers say about them. To answer the question well, you will need to critically examine the ancient accounts of these mass movements, identify and discuss the causes which both ancient and modern authors attribute to these revolts, and ask what these narratives can show us about the provincial experience of Roman rule and the aspects of Roman imperialism which may have been problematic for subject populations.

Good luck!

**Reading List**

**Ancient Sources:**
**Boudicca:**
Tacitus, *Annals* 14.29-37 (read in the Penguin Classics translation by Michael Grant, in the library). You may like to read this alongside the relevant sections of N. Miller (1987), *Tacitus Annals 14: A Companion Volume to Book 14 of Tacitus: The Annals of Imperial Rome,* in the library.
Tacitus, *Agricola* 14-16. A much briefer account, from Tacitus' biography of his father-in-law Agricola, governor of Britain in the Flavian period. Read in it Mattingly's translation in Penguin Classics, in the library.
Cassius Dio, *Roman History* 62.1-12. A later account, perhaps based in part on Tacitus, but also mentioning a number of factors not mentioned by Tacitus. Highly rhetorical, Boudicca's long speech lists many British grievances with Roman rule. Read it in the Loeb translation, which can be accessed online through the library website.

**First Jewish Revolt:**
Tacitus, *Histories* 5.8-10. A very brief survey of Judaean history under Roman rule, leading up to the outbreak of revolt. Pay special attention to the grievances which Tacitus (in no way sympathetic to the Jews) attributes to the population of Judaea under Roman governors. Read it in Wellesley's Penguin translation, in the library.
Josephus, *The Jewish War* 2.167-555. A very valuable text, written by a former Jewish rebel who later defected to the Roman side, this text describes Roman rule in the decades leading up to the revolt, in an attempt to explain why the Jews revolted (read the introduction to the Penguin edition for basic biographical information on Josephus). Read it in Williamson's Penguin translation, in the library (the relevant section is Chapters 7, 8 and 9).
**Batavian Revolt**
Tacitus, *Histories* 4.12-5.26. This revolt is complicated by the fact that took place, and was intertwined with, a major Roman civil war at the same time, and Tacitus' narrative hops between the two conflicts. It may help you to read the clear overview of the revolt at http://www.livius.org/articles/concept/batavian-revolt/ before launching into Tacitus. Read it in Wellesley's Penguin translation, in the library.

**Bar Kokhba Revolt**
Cassius Dio, *Roman History* 69.12-14: a very brief survey of what was clearly a major revolt. Read it in the Loeb edition, which can be accessed online through the library website, or at http://www.livius.org/sources/content/cassius-dio/cassius-dio-on-bar-kochba/
Historia Augusta, *Life of Hadrian* 14: a very short notice on the Revolt, but one which adds a significant new claim to what is stated by Dio. Read it here: http://penelope.uchicago.edu/Thayer/E/Roman/Texts/Historia_Augusta/Hadrian/1*.html

**Secondary Reading:**
**General treatments of provincial revolts:**
S. Dyson (1971), "Native revolts in the Roman Empire", in *Historia* 20(2), 239-274 (available online through the library website). A comparative examination of a number of Roman provincial revolts, including the case studies for this assignment, which attempts to apply modern sociological models to these events.
G. Woolf (2011), "Provincial revolts in the Early Roman Empire", in M. Popović (ed.) (2011), *The Jewish Revolt against Rome: Interdisciplinary Perspectives* (Leiden), pp. 27-44. (Available online through the library website). A general discussion, less interested in sociology than Dyson, but more sensitive to historiographical issues, both ancient and modern.

**Boudicca:**
E. Adler (2011), *Valorizing the Barbarians: Enemy Speeches in Roman Historiography* (Austin, TX) (available online through the library website). Read Part 3, pp. 117-162, on Boudicca's speech in Tacitus and Cassius Dio. A helpful discussion of how literary factors may shape ancient authors' presentation of the causes of revolts.
M. Roberts (1988), "The revolt of Boudicca (Tacitus, *Annals* 14.29-39) and the assertion of *libertas* in Neronian Rome", in *American Journal of Philology* 109, pp. 118-132. (Available online through the library website). An interesting discussion of how Tacitus' reconstruction of Boudicca's revolt relates to his depiction of freedom and domination in Roman politics.
D. Mattingly (2006), *An Imperial Possession: Britain in the Roman Empire* (London), pages 101-113, "Continued resistance and rebellions". Surveys a number of episodes of anti-Roman insurrection or resistance, including the Boudiccan revolt, and is primarily concerned with the extent to which it is possible to reconstruct a British perspective on these events.

**First Jewish Revolt:**
J. S. McLaren (2011), "Going to war against Rome: the motivations of the Jewish rebels", in M. Popovic (ed.) (2011), *The Jewish Revolt against Rome: Interdisciplinary Perspectives* (Leiden), pp. 129-153, available online through the library website. Surveys and examines possible motivations for the Revolt, both from Josephus and as suggested in modern scholarship.
P. Bilde (1979), "The cause of the Jewish Revolt according to Josephus", in *Journal for the Study of Judaism* 10(2), pp. 179-202. (Available online through the library website). A careful reading of the Josephan account of the causes of the outbreak of revolt.
T. Rajak (2002), "Jewish millenarian expectations", in A. Berlin and J. Overman (edd.) (2002), *The First Jewish Revolt: Archaeology, History and Ideology* (London), pp. 164-212. (Available online through the library website). An interesting discussion of whether or not Jewish religious ideologies connected with Messianic expectations contributed to the outbreak of the First Revolt.
M. Goodman (1987), *The Ruling Class of Judaea: The Origins of the Jewish Revolt against Rome, AD 66-70* (Cambridge), pp. 29-50. (Available online through the library website).

**Batavian Revolt:**

P. A. Brunt (1960), "Tacitus on the Batavian Revolt", in *Latomus* 19(3), pp. 494-517. (Available online through the library website). A classic survey and critical examination of Tacitus' account, particularly good on the question of whether or not the rebels aimed at the creation of a "Gallic Empire".

H. Haynes (2003), *A History of Make-Believe: Tacitus on Imperial Rome* (Austin, TX). (Available online through the library website). Read Chapter 5 (pp. 148-178), on the Batavian leader Civilis. A difficult read, but a very rewarding and suggestive examination of Tacitus' portrayal of the Batavian Revolt as *both* a "barbarian" rising *and* a Roman civil war, with Civilis setting himself up as a rival emperor to Vespasian.

M. Aldhouse-Green (2010), *Caesar's Druids: The Story of an Ancient Priesthood* (New Haven). (Available online through the library website). Read chapter 12, pp. 231-250, "Druids Underground", which considers the role of religion in Celtic rebellions against Rome, including the Batavian Revolt (note the importance of Druids at several points in Tacitus' narrative).

**Bar Kokhba Revolt:**

B. Isaac and A. Oppenheimer (1985), "The revolt of bar Kokhba: ideology and modern scholarship*",* in *Journal of Jewish Studies* 36, 33-60. (Not in the library: I will make it available on Moodle). A good general survey of sources and scholarship on this Revolt, with an excellent section on its causes.

M. Mor (2016), *The Second Jewish Revolt: The Bar Kokhba War, 132-136 CE* (Leiden and Boston) (Available online through the library website). Read Chapter 1, on the causes of the revolt. A good modern survey.

P. Schaeffer (ed.) (2003), *The Bar Kokhba War Reconsidered* (Tübingen). Read Chapter 5 ("Roman religious policy and the Bar Kokhba War", pp. 37-54) and 6 ("The ban of circumcision as a cause of the Revolt: a reconsideration", pp. 55-70).

**Dr Kieran McGroarty**
**(relates to GC202)**

## What does Aristophanes' *Frogs* tell us about political circumstances and cultural environment of Athens in 405 BC? How typical is this play in terms of Aristophanic engagement with contemporary issues?

In Aristophanes' *Frogs*, Dionysus (the god of drama) goes down to the underworld to bring back a tragic poet who he hopes will 'save the city'. Most of the play is taken up with a contest between the dead tragic poets Aeschylus and Euripides: they compete, each trying to prove that he is the best. For this reason, the play has received much attention from those who are interested in literary criticism and the question of what makes a good tragedy. However, constantly hovering in the background of this contest, and the play as a whole, is the reason for Dionysus' trip: the city of Athens is in trouble and needs saving. In fact, this reflects the real situation of Athens in 405 BC, which is the date of this comedy's production. The city *was* in trouble; her internal political situation was in a volatile state and Sparta had troops camped just outside the walls. Aristophanes engages with this contemporary situation in his comedy and finds a means to offer the people of Athens advice through the words of his chorus and characters. Aristophanes' *Frogs* then, is potentially a rich source for contemporary attitudes to the political circumstances and cultural environment of Athens in 405 BC. *Frogs* is made even more attractive and valuable as a source by the lack of other evidence for historical events in precisely this period – Thucydides' history only tells of events up to 411 BC, and the other sources for this period (Aristotle's *Athenian Constitution*, Xenophon's *Hellenica*, and Diodorus Siculus) have their own problems, as you will discover. So seemingly, *Frogs* is a gift as evidence for assessing the historical period – yet the very thing that makes it so valuable, i.e. the lack of other evidence, also makes its use problematic; how can we judge the attitudes towards events when there is not much other evidence for what actually happened? Even more fundamentally, can we use a dramatic text as historical evidence? What are the potential problems with this? These are exactly the kinds of issues that you should be exploring in your essay.

This essay question invites you to work with *Frogs* closely and offer an analysis of what it can tell us as an historical source. You will need to read and re-read the text – familiarize yourself with it and then pick out specific lines or passages which you think are significant in relation to this question (i.e. those which appear to show engagement with contemporary issues) – you will find it helpful to use the notes in the back of the translation, which should explain references or allusion to contemporary affairs. Remember the question asks you about contemporary attitudes to the *political circumstances and cultural environment* – so be on the look-out for allusions to all aspects of Athenian society. Once you have identified these passages, then you should be ready to discuss them in depth in your essay – analyse what they tell us and the attitudes they reflect (or imply). What are the problems with trying to determine the attitudes revealed in certain passages? (i.e. what difference does it make that these appear in a comedy? Or in the mouth of a certain character?). You should also begin to identify trends – does Aristophanes always use the same technique for engaging with the contemporary in each of the passages, which you discuss?

Once you have looked at *Frogs* in depth, then the second half of the question invites you to branch out and consider *Frogs* in relation to Aristophanes' other comedies; in particular, it is the engagement with the contemporary that you should be comparing. You need to ask yourself whether the engagement that you have identified in *Frogs* is typical. How different is the method and mode of engagement in other plays compared to *Frogs*? You might pick one or two of the other plays to consider; in particular, you might find it helpful to think about *Acharnians*, *Knights*, or *Lysistrata*. Does Aristophanes use the same techniques for engaging with the contemporary in these plays? Does he always have the same purpose? Is there something special about the circumstances of *Frogs*, which makes this engagement different? *Frogs* is the only comedy to have apparently been re-staged – is this significant? What bearing might it have on the question on how far the engagement in *Frogs* is 'typical'?

**READING:**

**Translation and commentary**

- Aristophanes: *Frogs and Other Plays* (intro. S. Dutta, trans. D. Barrett), (London: Penguin, 2007) – **on order in the University Bookshop. You must use this translation for the quotations in your essay.**
- Aristophanes *Frogs* edited by A.H. Sommerstein (Warminster: Aris & Philips, 1996). Read the introduction to this and you will find, in addition, that it has excellent notes in the back on specific lines.
- Aristophanes, *Frogs*, edited by K.J. Dover (Oxford: Clarendon, 1993). See especially pp. 24-37 of the introduction, and, in addition, the commentary (at the back) for notes on specific passages of the play.

**Historical context – sources and scholarship**

*Sources*

- Before looking at the sources, read about each author in ch.1 of Buckley, T., *Aspects of Greek History 750-323 BC* (London: Routledge, 2010²). **Available online through the Library**
- Aristotle, *Athenian Constitution*, translated by H. Rackham (London, 1956)–read specific passages, chs. 29-35 (this will take you a little beyond 405 BC but gives a good idea of the political climate around the time of the production of *Frogs*).
- Xenophon, *Hellenica*, translated by R. Warner (Harmondsworth: Penguin, 1978); read book 2.
- Diodorus Siculus, *Bibliotheca* (*Library of History*), translated by C.H. Oldfather (London, 1936); read book 13, chs. 39-42, 49-51, 68-79, and 97-107.
- Thucydides, *History of the Peloponnesian War*, translation by R. Warner (Harmondsworth: Penguin, 1954); read book 8 on the oligarchic coup. **You ought to possess a copy of this already**.

*Discussions of the historical period*

- For an overview of the historical period look at JACT, *The World of Athens* (Cambridge: CUP, 2nd ed. 2008), p.38-41. This should refresh your memory on the historical events. Then you can tackle the sources.
- Buckley, T., *Aspects of Greek History 750-323 BC* (London: Routledge, 2010²), ch. 23. **Available Online through the Library**
- Crawford & Whitehead, *Archaic and Classical Greece* (Cambridge: CUP, 1983), esp. pp. 425-55.
- Ehrenberg, V., *From Solon to Socrates*, (London, 1973), esp. pp. 309-332. **Multiple Copies**
- Rhodes, P. J., *A Commentary on the Aristotelian Athenaion Politeia* (Oxford: Clarendon Press, 1993 (revised ed.) – this offers notes and discussion on Aristotle's *Athenian Constitution* (see sources).

**Scholarship on the Frogs**

- Arnott, W.G., 'A lesson from the *Frogs*' *Greece and Rome*, 38 (1991), pp. 18-22. **Online at Jstor**
- Griffith, M., *Aristophanes' Frogs*, Oxford: Oxford University Press, 2012.
- MacDowell, D.M., *Aristophanes and Athens: an introduction to the plays* (Oxford: OUP, 1995). You will find the chapter on the *Frogs* in this a very helpful starting point. **There are 6 copies in the library, 2 on Day Loan**.
- Marshall, C.W., *Aristophanes: Frogs*, Bloomsbury Academic, 2020. **On Order.**

- Moorton, R., 'Aristophanes on Alcibiades', *Greek, Roman, and Byzantine Studies*, 29 (1988), pp. 345-359. **Available Online through the Library**
- Sommerstein, A.H., 'Kleophon and the restaging of *Frogs*' in *Tragedy, Comedy and the Polis*, edited by Sommerstein *et al*. (Bari: Levante, 1993), pp. 461-476.
- Worthington, I., 'Aristophanes' *Frogs* and Arginusae' *Hermes*, 117 (1989), pp. 359-363. **Online at Jstor**

**Religious element**

- Kearns, E., 'Religious practice and belief' in *A Companion to the Classical Greek World* edited by K. Kinzl, (Oxford: Blackwell Publishing, 2006), pp. 311-326. **Available Online through the Library**
- Segal, C.P., 'The character and cults of Dionysus and the unity of the Frogs', *Harvard Studies in Classical Philology*, 65 (1961), 207-242. **Online at Jstor**

**General discussions of Aristophanes and politics**

- Cartledge, P., *Aristophanes and his Theatre of the Absurd* (Bristol: BCP, 1989). This is a very short book and will give you a good overview.
- De Ste Croix, G.E.M., 'The political outlook of Aristophanes', ch. 4 in *Oxford Readings in Aristophanes*, edited by E. Segal (Oxford: OUP, 1996), pp.42-64.
- Dover, K.J., *Aristophanic Comedy* (Berkeley, 1972).
- Gomme, A.W., 'Aristophanes and Politics', ch. 3 in *Oxford Readings in Aristophanes*, edited by E. Segal (Oxford: OUP, 1996), pp. 29-41.
- Halliwell, S., 'Comic satire and freedom of speech in Classical Athens' *Journal of Hellenic Studies*, 111 (1991), pp. 48-70. **Online at Jstor**
- Henderson, J., 'The demos and the comic competition', in *Nothing to do with Dionysos* edited by J. Winkler and F. Zeitlin (Princeton: PUP, 1990), pp. 271-313. This is useful on the relationship between comedy and politics in general. [Also available in E. Segal, *Oxford Readings in Aristophanes*]
- Hans-Joachim Newiger, 'War and peace in the comedy of Aristophanes' in *Aristophanes: Essays in Interpretation*, Yale Classical Studies Vol. xxvi, edited by J. Henderson, (Cambridge, 1996), 219-237. [Also available in E. Segal, *Oxford Readings in Aristophanes*] – this discussion focuses on *Peace*, *Lysistrata* and *Acharnians* – so will be helpful if you choose to discuss one of those plays. Be careful not to be side-tracked if you use this (stay focused on the question that you have been asked).
- Redfield, J., 'Comedy, Tragedy, and Politics in Aristophanes "Frogs", *Chicago Review*, Vol. 15, No. 4, (1962), pp. 107-121. **Online at Jstor**
- Segal, E., (ed.) *Oxford Readings in Aristophanes*, (Oxford: OUP, 1996).
- Sommerstein, A.H., 'Aristophanes and the Events of 411', *Journal of Hellenic Studies*, Vol. 97, (1977), pp. 112-126. **Online at Jstor**
- Sommerstein, A.H., *et al*. (eds), *Tragedy, Comedy and the* Polis, (Bari: Levante, 1993) – a collection of essays, you will find some helpful discussions in this.
- Vickers, M., *Pericles on Stage: Political Comedy in Aristophanes' Early Plays* (Austin: University of Texas Press, 1997). This does not discuss the *Frogs*, but it will be helpful for when you are looking at the other Aristophanic plays.

**All the above is either in the MU Library or on JSTOR**

The above bibliography will provide further bibliographies, which will provide further reference to the topic given. The areas touched on above are central to this essay, but they are not exhaustive of what you might include.

**Dr Cosetta Cadau**
**Greek Tragedy (relates to GC204)**

**Discuss how female heroines interact with public space and challenge male prerogatives, authority and roles, in Aeschylus' *Agamemnon,* Sophocles' *Antigone* and Euripides' *Medea.***

In Aeschylus' *Agamemnon*, a noble king is murdered by his wife, Clytemnestra, upon his victorious return home from the Trojan War. During his absence, the queen has taken over his role as ruler of Argos, together with her lover. Aegisthus, and has planned to kill Agamemnon, out of revenge and/or unwillingness to give up her power. Clytemnestra resorts to oratorical skills and guile to lead her unknowing husband to his death, and employs the same weapons with the chorus and Cassandra, with different outcomes. Public speaking and *agon* (verbal battle), are also central to Sophocles' *Antigone*, where the protagonist challenges the laws (*nomoi*) of the *polis*, in the form of ruler's authority, while attempting to abide by private and religious customs (*oikos*) and bury the body of her rebel brother Polynices, defying Creon's edict not to do so. In the Euripidean play, Medea also recurs to craft and emerges as the better speaker in her several interactions with Creon, Aegeus, and Jason. Her story also creates tension points with rulership and religion, albeit in rather different ways from the other plays.

You are asked to discuss and compare these three tragedies, by focusing on how public speaking, rulership and agency in public space are presented and approached by Clytemnestra, Antigone and Medea.

A suggested approach to the task is to begin by carefully reading the plays in depth, making notes while keeping the points mentioned above in mind. Some key questions that may help you at this point are:

- What relationship do the three characters have with public space? Where do they act, enter and exit from? Where did women traditionally live in the Greek world? Consider their location within the *oikos* and on stage.
- What attitude do the three characters have towards rulership and authority?
- Women had a profound and mysterious connection with the divine in the Greek world: is this reflected (and how?) in the three plays? Explore the interaction of human and divine laws.

It might be useful to consider and contrast the characters not only within the chronological succession of the plays, but also in terms of their shared familial roles (Clytemnestra and Medea are two mothers, Antigone is a daughter and a sister). This leads to further considerations about their duties from a legal and a religious perspective: their dilemmas (whether to kill a husband, whether to bury a brother, whether to kill the children) become the predicament of three women who are also subject to the laws of the gods. Consider, thus, different types of justice, and subordination of human laws to divine laws.

How do the characters respond to these two forces? How do they make peace (if they do) with human requirements, and with divine duties? Their actions lead to acts that are questionable as they defy the laws, but they also challenge the audience as they pose serious moral issues: what is right and what is wrong? The answer is not always the same for human beings and gods.

**PRESCRIBED TEXTS**

The **recommended translations** of the three plays which are **the essential texts** for this topic are:

- Aeschylus, *Agamemnon*, tr. C. Collard (in Aeschylus: *Oresteia*; Oxford, 2003 [Oxford World's Classics]).
- Sophocles, *Antigone*, tr. H. D. F. Kitto (in Sophocles: *Antigone, Oedipus the King, Electra*, ed. E. Hall; Oxford, 1998 [Oxford World's Classics]).
- Euripides, *Medea*, tr. J. Davie, intro. R. Rutherford (in Euripides: *Medea and Other Plays*, revised edition; London: Penguin, 2003).

The Aeschylus and the Euripides translations are the ones prescribed for the Greek Tragedy module in 2020-2021. Copies of the Sophocles translation may be purchased from the University Bookshop, and are in any case widely available.

You should use these specific translations if at all possible. If you use a different translation, you must be sure to supply its bibliographic details in the bibliography at the end of your essay.

**BIBLIOGRAPHY**

All the items listed in this bibliography are either available on the Library bookshelves or accessible electronically through LibrarySearch or the traditional Library catalogue or via the 'eBooks and eJournals' link on the Library home page. Items marked with an asterisk (*) are those which seem to me especially helpful or important, but that is a very rough judgement call and you should **on no account** think that if an item is **not** asterisked it is therefore not worth reading. You are discouraged from limiting **your reading to material accessible electronically**; many useful items are available only in hard copy. Given the current circumstances and challenges posed to travelling to campus by Covid-19, please contact me if you need any of the items listed below that are not available in electronic format through the Library.

*Using the index* of a book is a very good way to track down further helpful material: try it in the case of Easterling (1997) or Hall (2010), for example.

**Please do not under any circumstances be tempted to lift material from 'cheat sites' on the internet and pass it off as your own.**

See the University's policy document on plagiarism, which may be found at https://www.maynoothuniversity.ie/sites/default/files/assets/document//MU%20Policy%20on%20Plagiarism%20%28December%202020%29.pdf).

**Greek tragedy: general**

P. E. Easterling (ed.), *The Cambridge Companion to Greek Tragedy* (Cambridge, 1997)
S. Goldhill, *Reading Greek Tragedy* (Cambridge, 1986).
E. Hall, *Greek Tragedy: Suffering under the Sun* (Oxford, 2010.
R. Scodel, *An Introduction to Greek Tragedy* (Cambridge, 2010).
I. C. Storey and A. Allan (eds.), *A Guide to Ancient Greek Drama* (Malden, MA and Oxford, 2005), esp. chs. 1-2 (pp. 1-155).
O. Taplin, *Greek Tragedy in Action* (London, 1978).

**Aeschylus: *Oresteia***

*B. Goward, *Aeschylus: Agamemnon* (London, 2005).
*P. E. Easterling, 'Presentation of Character in Aeschylus', *Greece & Rome* 20 (1973), 3-19 [= I. McAuslan and P. Walcot (eds.), *Greek Tragedy* (Oxford, 1993), 12-28].
*S. Goldhill, *Reading Greek Tragedy* (Cambridge, 1986), 1-56.
S. Goldhill, *Aeschylus: The Oresteia* (2nd edn., Cambridge, 2004).
A. Sommerstein, *Aeschylean Tragedy* (2nd edn., London, 2010), 121-212.

O. Taplin, *The Stagecraft of Aeschylus* (Oxford, 1977), 276-415 (333-361 on *Libation Bearers*).
R. P. Winnington-Ingram, *Studies in Aeschylus* (Cambridge, 1983), 132-153, esp. *132-145.

**Sophocles: *Antigone***
*M. W. Blundell, *Helping Friends and Harming Enemies: A Study in Sophocles and Greek Ethics* (Cambridge, 1989), 149-183.
*S. Blundell, 'Women in drama' in *Women in Ancient Greece*, 172-80.
J. Butler, *Antigone's Claim: Kinship Between Life and Death* (New York 2000).
H. P. Foley, 'Sacrificial virgins: Antigone as moral agent' in *Female Acts in Greek Tragedy* (Princeton 2001), 172-200.
H. Foley and C. Sourvinou-Inwood, 'Assumptions and the creation of meaning: reading Sophocles' Antigone', *Journal of Hellenic Studies* 109 (1989), 134-48.
*M. Griffith, *Sophocles. Antigone* (Cambridge, 1999), 1-68 and 25-66.
B. M. W. Knox, *The Heroic Temper: Studies in Sophoclean Tragedy* (Berkeley, Los Angeles, and London, 1964), 1-61.
C. Segal, *Tragedy and Civilization: An Interpretation of Sophocles* (Cambridge, MA and London, 1981), 249-291.
W. B. Tyrrell and Larry J. B., *Recapturing Sophocles' Antigone* (Lanham 1998).
F. Zeitlin, *Playing the Other* (Chicago, 1996), Chapter 4.

**Euripides: *Medea***
*W. Allan, *Euripides, Medea* (London 2002), esp. 45-79.
*R. Blondel, Introduction to Medea in *Women on the Edge: Four Plays by Euripides* (New York and London 1999), 149-215.
H. P. Foley, 'Medea's divided self' in *Female Acts in Greek Tragedy* (Princeton 2001), 243-71.
E. Griffiths, *Medea* (London and New York 2006).
*C. A.E. Luschnig, *Granddaughter of the Sun: A Study of Euripides' Medea* (Leiden 2007).
D. J. Mastronarde, 'Introduction' in *Euripides, Medea* (Cambridge 2002), 1-57.
*C.M.J. Sicking, 'Jason's case' in *Distant Companions* (Leiden 1998), 63-76.
M. Williamson, 'A woman's place in Euripides' Medea' in Anton Powell, *Euripides, Women, and Sexuality* (London 1990), 16-31.

**TECHNICALITIES**

Essays in this module should be approximately **5000 words** in length. They should be submitted in **typed form**, with good margins all around and double (or 1.5) spacing between lines. **Only one copy** need be submitted. Please provide **a full word-count** at the end.

The **due date** for submission of the essay is **Friday 07 May 2021 (by 17:00)**. Please note the Departmental regulations on the late submission of essays, as set out in the Student Handbook for third-year Greek and Roman Civilization (which you should also consult for other regulations relating to essays, and for information and guidance on how essays should be presented).

**Cosetta Cadau**
**January 2021**