

GC350 Greek & Roman Civilization Essay Project 2018-2019

Relates to GC307

Dr Gordon Campbell

Due Date: Tuesday 23 April 2019

Word count :c. 5,000 words

‘In keeping with the idiosyncratic climate that prevails there and the fact that their river behaves differently from any other river, almost all Egyptian customs and practices are the opposite of those of everywhere else’ (Herodotus, *Histories*, 2.35). Discuss how this principle works in Herodotus’ account of Egypt in Book Two of the *Histories*.

Herodotus tells us both more and less about Egypt than we could reasonably expect. Less because we hear little from him about important matters such as clothing, food, art, music, and Egyptian culture generally, and more because we hear Egypt is incredibly ancient, and, buried under the weight of antiquity, nothing ever changes there, and that the Egyptians do everything backwards compared to the rest of humanity. He claims to have visited Egypt and to have received information at first hand from the priests. Whether this is true or not his account presents Egypt as an otherworldly place, a land outside ordinary time, and even outside normal geography; as the, ‘gift of the Nile’, Egypt is neither in Libya nor in Asia, but is an in-between land.

One problem that ancient ethnographies have presented traditionally is that often there is no way of knowing if the information in them is accurate. One approach has been to see what in the account is stereotypical and could be from any ancient ethnography of a ‘barbarian’ people (e.g. nomadism, skin-wearing, human sacrifice etc.) and leave that aside and see what is left as true. Francois Hartog’s advance on this in his *Mirror of Herodotus* book was to not worry too much about whether what the ethnographer says is true or false but to see how it fits into the narrative that he tells. I recommend that an approach similar to Hartog’s should be taken: we should not worry too much if a detail is not obviously a part of the ethnographic tradition and so therefore may be real. We can still see how it fits in with the sort of story ethnographers might like to tell. Any story, however true, is always a view from somewhere.

Remember also that ancient ethnographers like to work ‘by contraries’. Herodotus is a good example. His ethnographic technique is by symmetry and inversion, parallels and contrasts. This is particularly true in Book Two of the *Histories* where Egypt becomes a mirror world to Europe, as if a mirror had been placed along the Mediterranean from west to east in which Greeks could view themselves, imagining that they were viewing the Egyptians. The Nile and its backwards behaviour, flooding in Summer rather than Winter, provides Herodotus a touchstone for all of Egypt; just as the river behaves in the opposite way to all other rivers, so Egypt itself becomes a mirror world. Herodotus’ Egypt is an extreme case of the use of the mirror technique.

The Nile is mystery for Herodotus both in its behaviour and its source, and it is not only a river that flows *through* the country of Egypt; Egypt is, as he says, the *product* of the river itself, formed as it deposits silt into the sea. This makes Egypt mysterious and problematic. It is an in-between land that does not fit into traditional Greek ideas of geography, in which the world is divided into Europe, Asia and Libya. Egypt is either a fourth continent in itself, or it is half in Libya and half in Asia, or perhaps it is part of neither, but floats between both. Because it is still being formed, it is the youngest of countries, but has the oldest of peoples

living there. Herodotus comes to the odd conclusion that the Egyptians pre-exist their country, even though they have always lived there. The Nile is the force that nourishes Egypt as well with its regular Summer floods, but it also washes away the Egyptians' land, so that they have to continually repair their fields and boundaries. It is a unique river as well in that Egypt has no other rivers. They do, however, have a vast number of canals that they use both for irrigation and transport. The grid pattern that the canals have imposed on the land surface of Egypt has, however, caused the use of carts to die out. This illustrates another paradox of the Nile: that it is both a dynamic, creative force, but also tends to impose a sort of cultural and historical stasis on Egypt, a land where everything is always the same because nothing ever changes there, except the eerily regular yearly pulse of the Nile's floods. Thus, Egypt has a vast history stretching back in a line of three hundred and thirty kings, but most do nothing and leave no trace, seemingly sunk in a cultural torpor, while a few are manically active and build vast monuments that are the wonders of the world. The Nile's effects then are not simply geographical, but also cultural, historical and political.

Prescribed text:

Herodotus, *The Histories*, translated by Robin Waterfield, Oxford World's Classics (Oxford, 1998). ISBN: 9780199535668

Suggested Bibliography

Almagor, E., and Skinner, J., (eds.), 2013, *Ancient Ethnography: New Approaches*, London, Bloomsbury. A useful collection of essays on ancient ethnography. See esp. part 1 Beginnings: 'The Invention of the Barbarian in the Late Sixth Century BC', and 'The Stories of the Others: Storytelling and Intercultural Communication in the Herodotean Mediterranean'.

McDonald, Angela , 'Animals in Egypt', in G. L. Campbell (ed.), 2014, *The Oxford Handbook of Animals in Classical Thought and Life*, Oxford, OUP, 441-460.

Dewald, C. and J. Marincola, 2006, *The Cambridge Companion to Herodotus*, Cambridge. Has no chapter directly on Egypt but various chapters will be useful, e.g. 13. 'Herodotus and Greek religion', and 19. 'Herodotus and foreign lands'.

Hartog, F., 1988, *The Mirror of Herodotus*, Berkeley. This is the book that identified the mirror technique. Very useful, even if Hartog's style can be hard going at times. See esp. ch. 6. 'A Rhetoric of Otherness', and ch. 7. 'The Eye and the Ear'.

——— 2002, 'The Greeks as Egyptologists', in T. Harrison (ed.), *Greeks and Barbarians*, Edinburgh, 2002, 211-228. A more concise study by Hartog.

Lloyd, A. B., 1994, *Herodotus Book Two*, vol. 1 Introduction, Leiden. See esp. 'Herodotus' attitudes and intellectual affinities'. Well worth consulting.

—— 2002, 'Egypt', in Bakker, E., de Jong, I., and van Wees, H., 2002, *Brill's Companion to Herodotus*, Leiden. A good place to start.

—— 2004, 'Herodotus on Egypt and Ethiopia', in Karageorghis, V., Taifacos, I. (eds), 2004, *The World of Herodotus*, Nicosia, 43-52. Another good starting point.

Murphy, T., 2004, *Pliny the Elder's Natural History: the Empire in the Encyclopedia*, Oxford. Esp. 77-128 on the ethnographic tradition.

Munson, R. V., 2002, *Telling Wonders: Ethnographic and Political Discourse in the Work of Herodotus*, Ann Arbor. Good on Herodotus' ethnography generally.

Pelling, C., 1997, 'East is East and West is West – Or Are They?: National Stereotypes in Herodotus', *Histos* 1 (1997) online at <http://research.ncl.ac.uk/histos/documents/1997.04PellingEastIsEast5166.pdf>

Very good on how stereotypes can move about and attach themselves to different peoples.

Skinner, J., 2012, *The Invention of Greek Ethnography: from Homer to Herodotus*, Oxford. The latest book-length study. The most advanced approach, so should be consulted.

Thomas, Rosalind, 2000, *Herodotus in Context: Ethnography, Science and the Art of Persuasion*, Cambridge. See esp. ch. 5 'Wonders and the Natural World'. Good on Herodotus' focus on wonders.

Vasunia, P., 2001, *The Gift of the Nile: Hellenizing Egypt from Aeschylus to Alexander. Classics and Contemporary Thought*, 8. Berkeley: University of California Press, 2001. See esp. 'Writing Egyptian Writing', 'In an Antique Land', and 'Space and Otherness'. Very advanced analyses. Sometimes difficult but well worth persevering with.

GC350 ESSAY PROJECT

This essay relates to the second-year option GC217: Power and the People in Imperial Rome.

Dr Jonathan Davies

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

Deadline: Tuesday 23rd April 2019

Word limit: 5,000 words

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.

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 Judaeae 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).

GC 350: Essay Project
Relates to GC213: Homer's *Iliad*

Dr William Desmond

Due Date: Tuesday 23 April 2019

Word count :c. 5,000 words

<p>Discuss the significance of Odysseus in the <i>Iliad</i></p>
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The hero of the *Odyssey*, Odysseus is clearly a central presence 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.

Some questions that you could address include the following:

1. What are the general 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, dishonourable? Kingly? Plebeian? Is he the same many-sided (*polytropos*) figure that one meets 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: 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? Do you agree with the suggestion 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?
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)?

You won't be able to address all the themes 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.
- Marks, J. 2005. "The Ongoing Neikos: Thersites, Odysseus, and Achilleus," *American Journal of Philology* 126.1: 1-31. Focuses 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*
- 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 helpful overview of the poem, available online through the 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 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.

GC350 Essay Project
Topic relating to (GC313): Fire from Heaven:
The Rise of Macedonia and Alexander the Great

Dr Kieran McGroarty

Due Date: Tuesday 23 April 2019
Word count :c. 5,000 words

The burning of Xerxes' palace at Persepolis marks a turning point in the story of Alexander the Great. His subsequent march into Afghanistan, and then India, involved a series of incidents, which brought a clear change both in his personality and to his ideology.

Identify and discuss the incidents in this eastern campaign that you think best explain this change in Alexander detailing how this change manifested itself in his subsequent conduct and assessing its impact.

Alexander's behaviour after the burning of the palace of Xerxes at Persepolis has aroused much discussion in both the sources and the secondary literature. The vulgate tradition has, in particular, made much of a series of incidents which occurred in the wake of the burning of the palace, which it suggests points both to a deterioration in Alexander's character and a change in his personality. Your first task will be to identify any incidents, which might be used to support this view.

You might wish to consider the following incidents as significant: Paying off the League of Corinth's troops at Ecbatana; the trial and execution of Philotas, and the subsequent murder of his father, Parmenio; the episode of the Branchidae; the murder of Cleitus; the attempt to introduce proskynesis; the Pages conspiracy (the Hermolaus affair) and the subsequent imprisonment of Callisthenes. You will need to explain the importance of these incidents in relation to the essay title. What do these incidents tell us about Alexander's state of mind? What do they tell us about Alexander's ideology at this stage? Equally important, what do they tell us about the attitude of the Macedonians and Persians? How was Alexander's behaviour here different, if indeed it was, to that before Persepolis? Were there other incidents in Iran or Afghanistan that speak to a change in Alexander? What did his marriage to Roxanne represent?

After a guerrilla campaign in Afghanistan, Alexander marched east into India. He fought one more major engagement against whom? Why might the outcome of this battle be described as a Pyrrhic victory? What happened at the Hyphasis River (Beas) and why is this significant in terms of our understanding of the Macedonians' attitude to Alexander at this point in the campaign? You should examine the significance of what happened at the Hyphasis in relation to Alexander's journey down the Indus to the Indian Ocean, and his subsequent disastrous march through Gedrosia. What happened when he arrived back in Carmania? What do his actions at this point tell us about his state of mind? What other major incidents took place before Alexander's death in Babylon in 323 BC and what do they suggest about his *mentalité* in the period before his death? Issues that ought to concern you include: Mixed Marriages; the mutiny at Opis; the Epigoni; the Exiles' Decree and request for deification.

READING:

Biographies

- Bosworth, A.B., *Conquest and Empire: the Reign of Alexander the Great*, Cambridge: CUP, 1988.
- Cartledge, P., *Alexander the Great: the Hunt for a New Past*, London: Macmillan, 2004. **Day Loan**
- Fox, R. Lane, *Alexander the Great*, London: Allen Lane, 1973.
- Green, P., *Alexander of Macedon*, Berkeley and Los Angeles: University of California Press, 1991. **Day Loan**
- Hamilton, J.R., *Alexander the Great*, Pittsburg: University of Pittsburg Press, 1972. **Day Loan**
- Hammond, N.G.L., *Philip of Macedon*, London: Duckworth, 1994. **Day Loan**
- Hammond, N.G.L., *The Genius of Alexander the Great*, London: Duckworth, 1997.
- Stoneman, R., *Alexander the Great*, London: Routledge, 2004².
- Wood, M., *In the Footsteps of Alexander the Great*, London: BBC Books, 1997. **Day Loan**

You should read the relevant chapters in one of the above to refresh your memory of the events that you will have to discuss. Then you can tackle the sources.

Primary Sources

The most complete extant primary literary sources for Alexander are:

- Arrian, *The Campaigns of Alexander*, Harmondsworth: Penguin, 1971 translated by A. de Selincourt. **You ought to have a copy of this already**
- Diodorus Siculus, Loeb Vol. VIII, Books XVI. 66-XVII of *Library of History* translated by C. Bradford Welles
- Quintus Curtius Rufus, *The History of Alexander*, Harmondsworth: Penguin, 1984 translated by John C. Yardley.
- Plutarch, 'A life of Alexander' in *The Age of Alexander*, Harmondsworth: Penguin, 1973 translated by Ian Scott-Kilvert.
- Justin, *Epitome of the Philippic History of Pompeius Trogus*, translated by John C. Yardley, Oxford: Clarendon, 1997.

Excerpts from the above sources, with some additional material, have been collected and arranged under various headings in Heckel, W. & Yardley, J. C., *Alexander the Great: Historical Sources in Translation*, Oxford: Blackwell Publishing, 2004. In addition, some important secondary literature is also collected and arranged in Worthington, I., *Alexander the Great: A Reader*, London: Routledge, 2003, 2012². **An electronic book available online through the Library Catalogue**

General

- Badian, E., 'Alexander the Great and the Unity of Mankind' *Historia*, 7 (1958) 287-306. **Online at Jstor**
- Bosworth, A.B., *Alexander and the East*, Oxford: Clarendon, 1996. **Day Loan**
- Fredicksmeier, E., 'Alexander the Great and the Kingship of Asia' pp. 136-166 in Bosworth, A.B., & Baynham, E.J., *Alexander the Great in Fact and Fiction*, Oxford: OUP, 2000. (**Day Loan**)
- Holt, F., *Into the Land of Bones: Alexander in Afghanistan*, Berkeley: University of California Press, 2005. **An electronic book available online through the Library Catalogue**. Review by Paul Cartledge available **online at Jstor**
- Robinson, C.A., 'The extraordinary ideas of Alexander the Great', *American Historical Review*. LXII, No. 2 (1957) 326-344. **Online at Jstor**
- Thomas, C.G., Review of Badian, E., 'Alexander the Great and the Unity of Mankind' *Historia*, 7 (1958) 287-306. **Online at Jstor**

Bosworth and Holt are monographs covering a large part of Alexander's journey after Persepolis. You might want to consider at least reading reviews of both of these.

Iraq/Iran

- Bosworth, A.B., 'Alexander and the Iranians', *Journal of Hellenic Studies*, Vol. 100, (1980), pp. 1-21. **Online at Jstor**
- Borza, E., 'Fire from Heaven: Alexander at Persepolis', *Classical Philology*, Vol. 67, No. 4, (Oct., 1972), pp. 233-245. **Online at Jstor**
- Brosius, M., 'Alexander and the Persians' in Roisman, J., (ed.), *Brill's Companion to Alexander the Great*, Leiden: Brill, 2003. **Day Loan**
- Brunt, P.A., 'Persian Accounts of Alexander's Campaigns', *Classical Quarterly*, (New Series) 12, No. 1 (May 1962) pp. 141-155. **Online at Jstor**
- Heckel, W., 'The Conspiracy against Philotas', *Phoenix*, 31, No. 1, (Spring 1977) pp. 9-21. **Online at Jstor**
- Robinson, C.A., 'Alexander the Great and Parmenio', *The American Journal of Archaeology*, Vol. 49, No. 4, (Oct.-Dec. 1945), pp. 422-424. **Online at Jstor**

Afghanistan

- Brown, T.S., 'Callisthenes and Alexander', *American Journal of Philology*, Vol. 70, No. 3, (1949), pp. 225-248. **Online at Jstor**
- Carney, E., 'The Conspiracy of Hermolaus', *Classical Journal*, Vol. 76, No. 3, (Feb.-March), 1981, pp. 223-231. **Online at Jstor**
- Heckel, W., 'Leonnatos, Polyperchon and the Introduction of *Proskynesis*', *American Journal of Philology*, 99, No. 4, (Winter 1978) pp. 459-461. **Online at Jstor**
- Parke, H.W., 'The Massacre of the Branchidae', *Journal of Hellenic Studies*, Vol. 105, (1985), pp. 59-68. **Online at Jstor**

India

- Carney, E., 'Macedonians and Mutiny: Discipline and Indiscipline in the Army of Philip and Alexander', *Classical Philology*, Vol. 91, No. 1, (Jan. 1996), pp. 19-44. **Online at Jstor**
- Bosworth, A.B., 'The Indian Satrapies under Alexander the Great' pp. 170-175 in Worthington, I., *Alexander the Great: A Reader*. **Electronic Book Available Online through the Library Catalogue**
- Bosworth, A.B., 'The Indian Campaigns 327-325 BC' in Roisman, J., (ed.), *Brill's Companion to Alexander the Great*, Leiden: Brill, 2003. **Day Loan**
- Narain, A.K., 'Alexander and India', *Greece and Rome*, (2nd Series) 12, No. 2 (Oct. 1965) 155-165. **Online at Jstor** and pp. 155-165 [pp. 161 – 167] in Worthington, I., *Alexander the Great: A Reader*. **An electronic book available online through the Library Catalogue.**

Return

- Nagle, D.B., 'The Cultural Context of Alexander's Speech at Opis', *Transactions of the American Philological Association*, 126, (1996), pp. 151-172. **Online at Jstor**
- Worthington, I., 'Alexander the Great and the Date of the Mytilene Decree', *Zeitschrift für Papyrologie und Epigraphik*, Bd. 83, (1990), pp. 194-214. **Online at Jstor**

All the above are either in the NUIM 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.

GC350 GREEK AND ROMAN CIVILIZATION ESSAY PROJECT

Dr Maeve O'Brien



'In Sappho we hear for the first time in the Western world the direct words of an individual woman' (Barnstone: 2009, page 249). Discuss the ways Sappho's 'direct words' speak to us about the lives of women in ancient Greece.

Due Date: Tuesday 23 April 2019

Word count :c. 5,000 words

From red-figured hydria 'Sappho reading' 440-420 B.C. Athens. National Museum

READING

Where can I read Sappho's poetry? On Sappho, WLGR DOCUMENT No. 1, 2, 3, 4, 5, 6, & 6A. On other women writers and artists and intellectuals, Rhodopis, WLGR 228, compare 275E; Erinna WLGR 10, 11; Nossis, WLGR 16-21; Anyte WLGR 12-15; Praxilla, WLGR 9; Aristarete, WLGR 307; Hipparchia, WLGR 217, 218; Phintys, WLGR 208; Axiothea, WLGR 216. Online in the library database Loeb Classical Library <https://www.loebclassics.com/view/LCL142/1982/volume.xml>.

Barnard, Mary. 1986. *Sappho: a New Translation* Berkeley. University of California Press 888.01 SAP A little book! Good translation of the poems. These hundred poems and fragments constitute virtually all of Sappho that survives and effectively bring to life the woman whom the Greeks consider to be their greatest lyric poet. There is a *Forward* by D. Fitts – the Latin quotation he uses at the start translates as 'Not all of me will die: a great part of me will avoid Death'. Note that Barnard uses her own system of numeration for the poems. You can also read Sappho's poetry in Barnstone, W. 2009. *Ancient Greek Lyrics* (second edition). Bloomington. Indiana University Press (Electronic resource). Read the forty or so full poems (as opposed to fragments) of Sappho's extant output, here. Also Barnstone, W. 1988. *Sappho and the Greek Lyric Poets*. Shocken Books. New York MAIN 884.01 BAR (very similar to Barnstone (2009) above, e.g. quotation in essay title is page 249 in the electronic copy). The story of the precarious transmission of Sappho's poetry is illustrated by Mulroy, D. 1992. *Early Greek Lyric Poetry Translated with an Introduction and Commentary* University of Michigan Press, pages 87-98 MAIN 884.01 MUL. Sappho's poetry can be read in Diane Rayor's book (details below), pages 51-81 and notes on pages 159-169; Chapter 5 of Margaret Williamson's book (see below for full details) has a selection of the poems with accompanying critical interpretations. 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.

What do others think? While all below are helpful, * marks texts that MIGHT be more helpful Cantarella, E.1987. *Pandora's Daughters: The Role and Status of Women in Greek and Roman Antiquity*. Translated from 1981 Italian by M.B. Fant, with a foreword by M.R. Lefkowitz. Chapter 6 'Homosexuality and Love', 77-89. . MAIN 305.42 CAN 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 Some interesting material here on the power and nature of *eros* and compare Wilson (see details below), Chapter 3 'A Woman's desire', pp.68-86.

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. To know all we know about Sappho is to know little (duBois). Her poetry, dating from the seventh century B.C.E., comes to us in fragments, her biography as speculation. How is it then, Page duBois asks, that this poet has come to signify so much? *Sappho Is Burning* offers a new reading of Sappho that acknowledges the poet's distance and difference from us. She is named as the tenth muse, yet the

nine books of her poetry survive only in fragments. She disorients, troubles, undoes many certitudes in the history of poetry, the history of philosophy, the history of sexuality. DuBois argues that we need to read Sappho again.

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 New interpretations of the evidence offered by the literary works of Sappho are offered here by Greene.

Hauser, Emily. 2016. 'In her own words: the semantics of female authorship in ancient Greece, from Sappho to Nossis', *Ramus* 45 (2), 133–164 Downloaded from <https://www.cambridge.org/core>. Maynooth University, on 18 Dec 2018 at 16:13:51, subject to the Cambridge Core terms of use, available at <https://www.cambridge.org/core/terms>. <https://doi.org/10.1017/rmu.2016.8> This interesting and lengthy paper looks at how Sappho, and Nossis in particular 'adopt the mask of a male poet to explore the connection between gender, authorship and voice.'

Lanser, S. 1992. *Fictions of Authority: Women Writers and Narrative Voice*, Chapter 1 'Toward a Feminist Poetics of Narrative Voice', 3-24. e-book and book 823.0099287 LAN

*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 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.

*Lefkowitz, M.R. 1981. *Heroines and Hysterics*, Chapter 9 'Critical Stereotypes and the Poetry of Sappho' 59-68. London. MAIN 305.4093 LEF on the dangers of biographical criticism.

*Kivilo, Maarit. 2010. *Mnemosyne*, Supplements, Volume 322: *Early Greek Poets' Lives : The Shaping of the Tradition*. (Electronic resource). Chapter 7 'Sappho', pp.167-200, on how fictions about Sappho's life and loves 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. 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.

*Parker, H. 'Sappho Schoolmistress' *TAPA* 123 (1993), 309-351 (esp.305-331).

Rayor, Diane J. 1991. *Sappho's lyre: archaic lyric and women poets of ancient Greece*, translations, with introduction and notes; 'Foreword' ix-xix by W.R. Johnson. Berkeley: University of California Press 888.01 SAP Sappho sang her poetry to the accompaniment of the lyre on the Greek island of Lesbos over 2500 years ago. This book has the complete surviving works of the ancient Greek women poets. Note especially here the 'Foreword', xvi-xix, and 'Sappho', i.e. poems on pages 51-81 with notes on

pages 159-169. **Note the numeration here, No. 8 = Barnard's 39 = traditional LP 31.** Make clear from the start the numeration you are using.

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.

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

Stehle, 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.

Williamson, Margaret. 1995. *Sappho's Immortal daughters*. Harvard University Press. 888.01 SAP *Read 'Poetry and Politics, pages 60-89. '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.

*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.

*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. (Electronic Resource). Discusses what he sees as consciousness of both public and private in Sappho's poetry.

How do I make a start?

Read the poems and decide what you think first. Consult the Bibliography above for texts of the poems (please do not use the internet), background information, and critical approaches. Keep in mind that 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 poet composing in a predominantly male tradition (see Eva Stehle: 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?

Sappho and Alcaeus. Brygos Painter. Side A of an Attic red-figure *kalathos*, ca. 470BC. From Akragas



(Sicily). Dr Maeve O'Brien maeve.obrien@mu.ie

**GREEK AND ROMAN CIVILIZATION
2018-2019**

GC350 GREEK AND ROMAN CIVILIZATION ESSAY PROJECT

**GREEK TRAGEDY TOPIC
(relates to GC204)
(Professor Scourfield)**

**Due Date: Tuesday 23 April 2019
Word count :c. 5,000 words**

Compare and contrast the treatments of the story of Orestes' and Electra's revenge for the murder of Agamemnon in the *Electra* plays of Sophocles and Euripides, and show how each treatment relates to that of Aeschylus in the *Libation Bearers*.

GUIDELINES

In the *Libation Bearers* (or *Choephoroi*, to give it its Greek name, sometimes Latinized as *Choephoroi*), the second play in Aeschylus' *Oresteia* trilogy of 458 BC, Orestes returns home to Argos after many years to take vengeance on his mother Clytemnestra and her lover Aegisthus for the murder of his father Agamemnon. He is first reunited with his sister Electra, and in the great *kommos* in the first half of the play Orestes, Electra, and the chorus of slave-women engage in lament for Agamemnon and call on his spirit to assist them in the revenge. Orestes then sets the vengeance plot in motion, and succeeds in killing both Aegisthus and Clytemnestra, before having to flee from the scene. Electra is not directly involved in the killings, and indeed does not appear at all in the second half of the play.

Some forty years or so later, both Sophocles and Euripides wrote plays on the same story. We do not know the exact dates of these plays, or even which of them was written first, but in both *Electra* is a much more prominent character than in the *Libation Bearers*, as their titles (both are called *Electra*) reflect. Your task is to compare and contrast these two tragedies, and to explore what relationship each of them might be considered to bear to the *Libation Bearers*. Though all three plays are based on the same myth, you will find striking differences in the ways in which the dramatists handled the material, as well as obvious similarities.

The first thing you should do to get started on this topic is to read the plays with care and attention: however much secondary material you may read, it is essential that your essay be based firmly on the texts of the plays themselves. I would begin with some very basic, factual questions about each play, such as:

- Where is the play set? What does the *skēnē* represent? What characters are represented in the play? What does the chorus consist of?

As you answer questions such as these, ask yourself additionally what the *effect/s* might be of setting the play in one location rather than another, including this character but omitting that character, and so on: this is a good route into *interpretation* of the play, which is a very important part of the exercise. After confronting these basic questions, you should consider wider issues, such as how the plot develops and how the main figures are characterized. For example, if the key events of the story are the plotting and carrying out of the revenge against Clytemnestra and Aegisthus, you might usefully ask questions such as:

- Who is the main motivating force behind the revenge? How is it effected, by whom, and in what circumstances? What can be said about these things in terms of interpretation of the play as a whole?

On characterization, you might get your bearings by considering how far and in what ways the figures of Orestes, Electra, Clytemnestra, and Aegisthus in the Sophoclean and Euripidean plays resemble their Aeschylean counterparts (in the other plays of the *Oresteia* trilogy as well as the *Libation Bearers*: although the action of the *Electra* plays maps on to the *Libation Bearers* specifically, the whole *Oresteia* is relevant). For example, are Clytemnestra/Aegisthus configured as strong/weak (masculine/feminized) as they are in Aeschylus? How sure of himself is Orestes? Does he find himself in the same kind of dilemma as in the *Oresteia*? How do the main characteristics of Electra compare with her Aeschylean incarnation? What characters do Sophocles and Euripides foreground the most, and what are the consequences of this for our understanding of the play?

Going beyond plot and characterization, you need to consider the Sophoclean and Euripidean dramas in terms of that key question of the *Oresteia*, justice. In the *Oresteia*, in addition to other reasons for avenging his father, Orestes is under divine orders from Apollo to do so; but in order to avenge his father he has to kill his mother, and in consequence of her death is pursued by the Furies, themselves divine agents of vengeance. The matricide is *both* right and required *and* wrong, and the issue is not resolved until Orestes' trial in the *Eumenides*, when the closeness of the conflict is reflected by the tied vote of the jurors. The question for you is: how far is the question of justice implicated in Sophocles' and Euripides' plays? Is the moral issue much simpler than in the *Oresteia* – or not? Is any kind of sequel to the action of the play implied, or does the revenge produce complete closure? What actually happens in consequence, and how can that be understood?

What is suggested above is, of course, intended only to give you *an idea of how you might proceed with the work for the essay*: a jumping-off point, in other words. It is only by reading and thinking about the plays themselves and engaging thoughtfully and critically with the secondary material that you will be able to build up a good essay with a personal 'take' on the question, which should be your aim.

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.

PRESCRIBED TEXTS

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

Aeschylus, *Libation Bearers*, tr. C. Collard (in Aeschylus: *Oresteia*; Oxford, 2003 [Oxford World's Classics]).

Sophocles, *Electra*, tr. H. D. F. Kitto (in Sophocles: *Antigone, Oedipus the King, Electra*, ed. E. Hall; Oxford, 1998 [Oxford World's Classics]).

Euripides, *Electra*, tr. J. Davie (in Euripides: *Electra and Other Plays* [introduction and notes by R. Rutherford]; London, 1998, updated 2004 [Penguin]).

The Aeschylus translation is the one prescribed for the Greek Tragedy module in 2017-2018 (and again this year). The translation of Sophocles' *Electra* is in the same volume as the translation of *Oedipus the King* also prescribed for the Greek Tragedy module in 2017-2018 (and this year). Copies of the Euripides 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 the 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: that is simply not the case. Equally, **do not be lazy and confine your reading to material accessible electronically**; many good things are available only in hard copy.

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. I mention this because (and only because) in recent years one or two students who have written a GC350 essay for me have done exactly this. Such 'borrowings' are normally very easy to spot and even easier to verify, and a student who submits an essay which includes such material risks serious consequences (see the University's policy document on plagiarism, which may be found under 'Policies & Regulations' at <https://www.maynoothuniversity.ie/exams/information-students>).

N.B. Most of the bibliography is organized text by text, but you should bear in mind that discussions of one of the *Electra* plays often have things to say about the *other* play too, and about Aeschylus' *Libation Bearers*.

Greek tragedy: general

P. E. Easterling (ed.), *The Cambridge Companion to Greek Tragedy* (Cambridge, 1997). [Very good; chapters by various scholars on a range of different topics.]

S. Goldhill, *Reading Greek Tragedy* (Cambridge, 1986). [Excellent general study by a lively and influential critic; see further below.]

E. Hall, *Greek Tragedy: Suffering under the Sun* (Oxford, 2010). [Recent introduction, engagingly written and with plenty of useful detail; contains brief summary-discussions of all the surviving Greek tragedies.]

R. Scodel, *An Introduction to Greek Tragedy* (Cambridge, 2010). [A shorter introduction to the subject than Hall; has a chapter on the *Oresteia* and a few pages briefly comparing the *Libation Bearers* with the *Electra* plays.]

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). [Helpful background book.]

O. Taplin, *Greek Tragedy in Action* (London, 1978). [Outstanding on the visual dimension of Greek tragedy; the *Oresteia* is among the texts on which the author focuses.]

Aeschylus: *Oresteia*

On the *Libation Bearers* specifically, the best starting-point is:

*C. W. Marshall, *Aeschylus: Libation Bearers* (London, 2017). [Includes some discussion of the *Electra* plays: see esp. pp. 47-50, and use the index.]

See also the following, bearing in mind that (as I said above) the whole *Oresteia* is relevant:

D. J. Conacher, *Aeschylus' Oresteia: A Literary Commentary* (Toronto, 1987) (102-138 on *Libation Bearers*). [A bit ploddy, but will help you on specific points in the text.]

*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). [Available through the Library catalogue as an e-book; 1st edn. (Cambridge, 1992) available on the Library shelves.]

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*). [Fundamental on staging, and offers much more besides.]

R. P. Winnington-Ingram, *Studies in Aeschylus* (Cambridge, 1983), 132-153, esp. *132-145.

Sophocles: *Electra*

*M. W. Blundell, *Helping Friends and Harming Enemies: A Study in Sophocles and Greek Ethics* (Cambridge, 1989), 149-183.

H. P. Foley, *Female Acts in Greek Tragedy* (Princeton and Oxford, 2001), 145-171.

*J. Jones, *On Aristotle and Greek Tragedy* (London, 1962), 141-159. [Focuses on comparison with *Libation Bearers*.]

B. M. W. Knox, *The Heroic Temper: Studies in Sophoclean Tragedy* (Berkeley, Los Angeles, and London, 1964), 1-61. [On the Sophoclean hero in general, with little specifically on the *Electra* and its central heroine, but nonetheless useful.]

*M. Lloyd, *Sophocles: Electra* (London, 2005). [A very good, reader-friendly discussion of the play, synthesizing a lot of current scholarship. But a **warning**: when a book of this type is available it can be very tempting to rely on it and not to bother with other material. **That would be a serious mistake**: you need to formulate your own views on the basis of the play itself and of a good range of secondary reading, and an essay that shows over-dependence on this or any other single book will be marked down.]

L. MacLeod, *Dolos and Dike in Sophocles' Elektra* (Leiden, 2001). [Pp. *1-20 are particularly valuable for their account of previous scholars' views on the play's main issues.]

K. Reinhardt, *Sophocles* (Engl. tr., Oxford, 1979), 135-161.

D. Seale, *Vision and Stagecraft in Sophocles* (Chicago, 1982), 56-83.

*C. P. Segal, 'The *Electra* of Sophocles', *Transactions of the American Philological Association* 97 (1966), 473-545.

C. Segal, *Tragedy and Civilization: An Interpretation of Sophocles* (Cambridge, MA and London, 1981), 249-291.

*P. T. Stevens, 'Sophocles: *Electra*, Doom or Triumph?', *Greece and Rome* 25 (1978), 111-120.

*R. P. Winnington-Ingram, *Sophocles: An Interpretation* (Cambridge, 1980), 217-247.

T. M. Woodard, 'Electra by Sophocles: The Dialectical Design', *Harvard Studies in Classical Philology* 68 (1964), 163-205; and 'Electra by Sophocles: The Dialectical Design (Part II)', *Harvard Studies in Classical Philology* 70 (1965), 195-233.

Euripides: *Electra*

There is much less good material available on Euripides' play than on Sophocles', but you should not on that account pay less attention to the Euripidean version – in fact you may find that when it comes to writing the essay you have more to say about Euripides' *Electra*.

*W. G. Arnott, 'Double the Vision: A Reading of Euripides' *Electra*', *Greece & Rome* 28 (1981), 179-191 [= I. McAuslan and P. Walcot (eds.), *Greek Tragedy* (Oxford, 1993), 204-217].

H. P. Foley, *Female Acts in Greek Tragedy* (Princeton and Oxford, 2001), 234-242.

*S. Goldhill, *Reading Greek Tragedy* (Cambridge, 1986), 162-165, 244-259. [Particularly helpful on some Aeschylean connections.]

J. Jones, *On Aristotle and Greek Tragedy* (London, 1962), 239-245.

*M. Lloyd, 'Realism and Character in Euripides' *Electra*', *Phoenix* 40 (1986), 1-19. [Accessible via the Library's 'eBooks and eJournals' link; N.B. this is *not* the social-science journal *Phoenix* published in Dublin and listed in the Library catalogue, but a Classics journal published in Toronto, Canada.]

*R. Rehm, *The Play of Space: Spatial Transformation in Greek Tragedy* (Princeton, 2002), 187-200.

F. I. Zeitlin, 'The Argive Festival of Hera and Euripides' *Electra*', *Transactions of the American Philological Association* 101 (1970), 645-669 [= J. Mossman (ed.), *Euripides* (Oxford, 2003), 261-284].

TECHNICALITIES

Essays in this module should be around **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 Tuesday 23 April 2019 (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).

David Scourfield
January 2019