UNIVERSITY OF OXFORD
Board of the Faculty of Classics
Board of the Faculty of Philosophy

Greats Handbook

for candidates taking the examination in the Final Honour School of Literae Humaniores in 2029

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Dates of Full Terms

Trinity 2027*: Sunday 25 April – Saturday 19 June 2027

Michaelmas 2027*: Sunday 10 October – Saturday 4 December 2027

Hilary 2028*: Sunday 16 January – Saturday 11 March 2028

Trinity 2028*: Sunday 23 April – Saturday 17 June 2028

Michaelmas 2028*: Sunday 8 October – Saturday 2 December 2028

Hilary 2029*: Sunday 14 January – Saturday 10 March 2029

Trinity 2029*: Sunday 22 April – Saturday 16 June 2029

* provisional

Disclaimer

This handbook applies to students starting FHS in Literae Humaniores in Trinity Term 2026 and sitting the final examination in 2029. The information in this handbook may be different for students starting in other years.

The *Examination Regulations* relating to this course will be published at https://examregs.admin.ox.ac.uk/. If there is a conflict between information in this handbook and the *Examination Regulations* then you should follow the *Examination Regulations*. If you have any concerns please contact undergraduate@classics.ox.ac.uk.

The information in this handbook is accurate as at 11 August 2026, however it may be necessary for changes to be made in certain circumstances, as explained at www.ox.ac.uk/coursechanges. If such changes are made the department will publish a new version of this handbook together with a list of the changes and students will be informed.

Course Details

Full Title of Award: Bachelor of Arts in Literae Humaniores*
Course Length: 4 years
FHEQ Level: 6
Quality Assurance Agency Subject Benchmarking Statements:

- Classics and Ancient History: https://www.qaa.ac.uk/the-quality-code/subject-benchmark-statements/classics-and-ancient-history-(including-byzantine-studies-and-modern-greek)
- Philosophy: https://www.qaa.ac.uk/docs/qaa/subject-benchmark-statements/subject-benchmark-statement-philosophy.pdf?sfvrsn=6fe2cb81_5

Useful Links

Canvas: https://canvas.ox.ac.uk/

Classics Faculty Undergraduate Information Canvas site:
https://canvas.ox.ac.uk/courses/42438

Complaints and Appeals: https://canvas.ox.ac.uk/courses/42438/pages/complaints-and-academic-appeals

Data Protection: https://www.ox.ac.uk/students/life/it/studentrecord/data

Examiners' Reports: https://canvas.ox.ac.uk/courses/42438/pages/greats-examiners-reports

Examination Information (University website):
https://www.ox.ac.uk/students/academic/exams?wssl=1

Joint Consultative Committee for Undergraduate Matters:
https://canvas.ox.ac.uk/courses/42438/pages/jcc-for-undergraduate-matters

Lecture Lists: http://rbll.classics.ox.ac.uk/

Prizes for Performance in Undergraduate Examinations:
https://canvas.ox.ac.uk/courses/42438/pages/prizes-scholarships-and-grants-undergraduates

Sexual Harassment and Violence Support Service:
https://www.ox.ac.uk/students/welfare/supportservice

Information for Student Parents: https://www.ox.ac.uk/students/welfare/childcare and https://www.oxfordsu.org/resources/0/Student-Parents/

1. Introduction

1. This handbook offers advice and information on the Greats course. We have tried to make the handbook accurate, but where there is a discrepancy between it and *Examination Regulations* it is the latter which will usually be correct. If you spot any such discrepancies, please email undergraduate@classics.ox.ac.uk.

2. If you are in doubt about the precise prescriptions etc., please consult your tutor. **It is your responsibility to ensure that your choice of subjects conforms to the Regulations**. If through some mischance you submit an illegal combination of subjects for the final examination, then your college may perhaps apply to the Education Committee for permission for you to sit that combination, but such permission will not automatically be given.

3. It cannot be guaranteed that university lectures or classes or college teaching will be available in all subjects in every academic year: consult your tutor.

4. Also visit the Classics and Philosophy faculty websites for latest news and events, links to online resources for classicists and lecture information: https://www.classics.ox.ac.uk/ and https://www.philosophy.ox.ac.uk/.

5. Material from the Mods Handbook, on essays, tutors, etc. is not repeated here.

6. If any changes are agreed subsequent to the initial publication of this handbook, an updated version will be published at https://www.classics.ox.ac.uk/handbooks. Significant changes will be drawn to the attention of students and tutors by email.

2. Aims and Objectives of Classics

Aims

All Oxford taught courses in Classics have the following general educational aims:

(1) To provide, within the supportive and stimulating environment of the collegiate university, education of excellent quality.
(2) To attract the best possible students to come to study Classics and associated subjects at Oxford at an appropriate level, through a range of courses which offer admission to suitably talented and committed candidates from the widest possible range of backgrounds.
(3) To build and encourage intellectual confidence and learning capacity in students, enabling them to work independently under appropriate expert guidance.
(4) To offer students sustained, carefully designed and progressively structured courses which require independent effort and rigour from them and which yield consistent intellectual reward and satisfaction.
(5) To produce graduates who are able to deal with challenging intellectual problems systematically, analytically, and efficiently, and who are suitable for a wide range of demanding occupations and professions.
(6) To produce graduates, especially at post-graduate level, who will go on to promote the national and international well-being of Classics and associated subjects through teaching those subjects in schools or going on to further research and university teaching in those subjects.

Objectives

All Oxford taught courses in Classics seek to achieve the following learning outcomes for students by the end of their courses:

(1) To have achieved knowledge and understanding of some core areas and some of a wide range of options in challenging fields of learning within the Greco-Roman world, through intense independent study under expert guidance.
(2) Where relevant, to have acquired the ability to read accurately and critically texts and documents in Latin and/or Greek.
(3) To have acquired the skills effectively to assess considerable amounts of material of diverse types, and to select, summarise and evaluate key aspects.
(4) To have acquired the skill of clear and effective communication in written and oral discourse, and the organisational talent needed to plan work and meet demanding deadlines.
(5) To have progressed successfully with the support of a teaching environment in which the key features are close and regular personal attention to individual students, constructive criticism and evaluation of their work, and continuous monitoring of their academic achievement.
(6) To have made effective and successful use in their courses of study of the very wide range of research expertise in our faculty (the largest in the world) and the excellent specialist resources and collections available in the University.

3. Structure of the Course

Syllabus

You must offer eight subjects, of which four must be text-based (three if you are taking Beginners' Ancient Greek or Latin). If you offered both Greek and Latin at Mods, you must include at least one text-based subject in each of Greek and Latin. There are certain restrictions on the combinations you may offer:

- Ancient History: you may offer up to five subjects (four if offering one language option under VI; three if offering two language options)
- Philosophy: you may offer up to five subjects (four if offering one language option under VI; three if offering two language options)
- Greek/Latin Literature: you may offer up to five subjects (four if offering one language option under VI; three if offering two language options)
- Greek and Roman Archaeology: you may offer one or two subjects (or up to three if one is a thesis).
- Philology and Linguistics: you may offer one or two subjects (or up to three if one is a thesis).

Beginners' Ancient Greek and Beginners' Latin each count as two subjects and may only be taken in a language which you did not offer at Mods.

See section 12 below for details of restrictions which apply within individual subject areas.

Checking your options are legal

A:

1. Choose 8 options (or 9 including an Optional Additional Thesis).
2. a. Ensure there are no more than 5 options (reduced to 4 if you are doing a language option, or 3 if you are doing two language options) in history, philosophy or literature.
   b. Ensure there are no more than 2 options (or 3 if one is a thesis) in archaeology or philology/linguistics.
3. Ensure there are at least 4 text-based options (or 3 if you are doing Beginners' Ancient Greek or Latin). If you offered both Classical languages at Mods, ensure that at least one text-based option is in Greek and at least one in Latin.

B:

Philosophy:

1. If there are 2 or more philosophy options, ensure that at least one is an ancient philosophy option.
2. If there are 3 or more philosophy options, ensure that at least one is an ancient philosophy option and at least one is a non-ancient philosophy option.
3. If there is a thesis in philosophy, ensure that there are also at least 3 other options in philosophy.

Ancient History:

4. If there are 2 or 3 AH options, at least one must be a period paper.
5. If there are 4 AH options, at least 2 must be period papers.
6. If there are 5 AH options, at least 3 must be period papers.

Literature:
7. Only one literature option can be an extended essay.
8. Please see Section 13, Prospectus of Options, for specific restrictions on the combinations of Literature options which you may offer.

Teaching and learning

Most subjects are studied via tutorials, although some are studied in larger classes. These contact hours drive the learning experience, and you can expect them to cover a range of topics and approaches central to the subject in question, and to be based on study of the set texts where appropriate. Reading set texts and staying on top of weekly reading for essays for tutorials/classes is your responsibility.

Most subjects will also be covered by one or more series of lectures; your tutorials for a given subject may not always be timetabled to coincide with the lectures, but you can nevertheless regard them as either a key introduction to or as a consolidation of the tutorial experience, depending on when you attend. Lectures will provide background to a course of tutorials, but will also help to familiarise you with the key evidence and principal approaches for each subject. Their content will inevitably intersect with that of tutorials, but will not aim to reproduce discussions of central tutorial topics; rather they aim to broaden and nuance your understanding of them, as well as offering coverage of important themes and questions not generally covered in tutorials. In general, the correlation between lecture series and specific subjects is obvious, and is made explicit in the prospectuses published each term with the lecture lists; if you remain unsure, your college tutor(s) will advise. Lectures and tutorials/classes are thus *complementary*, and there is a good deal of anecdotal evidence to suggest that healthy attendance at lectures in order to maximise this complementarity improves finals performance; note that in some subjects, such as Archaeology and Philology, it is not realistic to attempt the subjects without attending the lectures.

Examination

Most subjects are examined in one 3-hour paper. The exceptions are:

- Ancient History period subjects (401-6) are examined in one 3-hour essay paper and one 1.5-hour paper of translation and commentary.
- Early Greek Philosophy (141) is examined in two presubmitted essays of up to 4,000 words.
- General Linguistics and Comparative Philology (553) is examined in a presubmitted essay of up to 4,000 words.
- Historiography (503) and Comedy (507) are examined by a presubmitted essay of up to 6,000 words plus a 1.5-hour translation paper.
- Reception (519) is examined by a presubmitted essay of up to 6,000 words.
- Candidates may offer one thesis (199, 499, 598, 599 or 699) and/or an Optional Additional Thesis of up to 10,000 words (up to 15,000 words in the case of Philosophy theses and special theses in Philosophy).

The **text-based** papers are:

Greek	***Latin***
130: Plato, *Republic* 131: Plato on Knowledge, Language and Reality	135: Latin Philosophy 136: Knowledge and Scepticism in Hellenistic

Greek	***Latin***
in the *Theaetetus* & *Sophist* 132: Aristotle, *Nicomachean Ethics* 133: Aristotle on Nature, Life and Mind 134: Knowledge and Scepticism in Hellenistic Philosophy 401: Greek History 1 402: Greek History 2 403: Greek History 3 404: Roman History 4 503: Historiography, ***version (a) or (b)*** 506: Greek Tragedy 507: Comedy, ***version (a) or (b)*** 508: Hellenistic Poetry 513: Euripides, *Orestes* 517: Byzantine Literature 518: Modern Greek Poetry 526: Homer, Hesiod and the Hymns 528: Classical Greek Oratory and Rhetoric 529: Imperial Greek Epic 530: The Greek Novel 533: Greek Lyric Poetry 551: Greek Historical Linguistics	Philosophy 405: Roman History 5 406: Roman History 6 414: The Conversion of Augustine 503: Historiography, ***version (a) or (c)*** 507: Comedy, ***version (a) or (c)*** 509: Cicero the Orator 510: Ovid 511: Latin Didactic 512: Neronian Literature 524: Seneca, *Medea* 525: Latin Literature from Titus to Trajan 527: Virgil 531: Tibullus and the *Appendix Tibulliana* 534: Horace 535: Augustan Poetry Books 552: Latin Historical Linguistics

Please note that subjects **575** Further Greek Translation and **576** Further Latin Translation count towards your overall quota of text-based options but cannot be used to fulfil the requirement to offer at least one text-based subject in each language that you offered at Mods.

4. Choosing your Options

In choosing your options in Finals, it is vital that you discuss the question with your tutors. The syllabus allows you a very wide diversity of choice, even within each of the sub-disciplines, and you need to choose your papers with care if you are to make the most of what is on offer. Two basic pieces of advice are:

(a) Don't be afraid to try what is new: lack of previous experience in a subject is unlikely to put you at a disadvantage.

(b) Don't forget that the different branches do involve quite distinct ways of thinking: most people find that they only get fully conversant with a particular way of thinking when they have done two or three papers that require the same sort of thinking.

It may be best to start by reading through the descriptions of the options available which you will find later in this booklet and marking those by which you are attracted. For some of you this will result in a selection which focuses heavily on one or two branches of the subject. For others the selection will concentrate on the Greek side or on the Latin side, but will be spread over several branches. Having a major focus in one language rather than the other is one way of ensuring a more or less coherent set of options. For others again, the attractive papers will be widely spread, both in terms of sub-disciplines and in terms of

language. If you find that this is true of your selection, then think very carefully about the demands such diversity will make upon you, and whether you could not consolidate your interests by choosing papers in the separate sub-disciplines which overlap in some way – supporting Greek Lyric Poetry in Literature with Greek History 1 and/or Greek Art and Archaeology c.500-c.300; supporting Hellenistic Poetry with The Hellenistic World; or supporting Plato, *Republic* with Aristotle, *Nicomachean Ethics* or Aristotle, *Nicomachean Ethics* with Ethics (or *vice versa* in all cases).

An example of a combination which seems unlikely to be advisable would be: Homer, Hesiod, and the Hymns, Cicero the Orator, Seneca *Medea*, Post-Kantian Philosophy, Greek History 2 (479-403 BC), The Hellenistic World, Religions of the Roman World, and Greek Historical Linguistics. There are various objections to this combination: the literature papers have no strong links; the philosophy paper is isolated, and one that makes no sense unless other philosophy is familiar; the history period and topic papers make no contact with one another; and the number of new things tackled (a new type of Latin, a paper in linguistics, a paper in philosophy) is excessive. An example of a combination which is wide-ranging but coherent might be: Plato, *Republic*, Knowledge and Reality, Theory of Politics, Augustan Poetry Books, Historiography, Roman History 6, Nero to Hadrian, Athenian Democracy; but good, imaginative and productive combinations of courses are legion.

When you have made a preliminary selection of papers discuss it with your tutor who, as well as having views about good combinations of papers and about your particular academic strengths, will know what the timetabling constraints are (some papers are taught in University classes and so can only be taken in particular terms). Make sure you know before you go down for the Easter vacation which two papers you will be working on during the Trinity Term so that you can start Greats adequately prepared. Whatever your choice of papers, Greats is a very challenging degree; and to ensure that it is exhilarating and not just gruelling, it is vital to get off to a flying start.

5. Essays

In Greats you are naturally expected to approach a topic with more knowledge and greater maturity than for Mods. In an essay, you should bear in mind the following principles, relevant in all parts of the course.

The essay cannot be an exhaustive treatment of the subject, but should deal adequately with it given the time available. Select the most telling examples and the most effective arguments from among the material you assemble during your reading.

Do not write what amounts to an encyclopaedia article on the author, work or topic in question. Do consider the question asked, and direct your answer at that question (though you need not fight shy of challenging the terms and the assumptions of the question).

Your essay should be literate and well-presented, with a firm structure and suitably paragraphed. This means a certain amount of advance planning. You should be drawing on the items on the reading list, but not just regurgitating them. If you quote, whether from ancient or modern sources, give the proper reference (including if appropriate a bibliography at the end). You should not despise valuable tools such as a dictionary or Roget's *Thesaurus*. Punchy or stylish writing is welcome, but do not make high-flown rhetoric a substitute for

serious argument.

There is a difference between the essay prepared over several days for a tutorial or class and the essay you produce in the final examination paper, which you may have to plan and compose in less than an hour. Obviously in the latter you will not be able to say as much, give as many examples, or develop as detailed an argument as in the tutorial essay. Examiners realise this, and will not be expecting the impossible. Nevertheless, to a considerable extent the same qualities are being sought: knowledge of the issues, ability to construct an argument, good judgement and sensitivity to the nuances of words, whether in a literary, historical or philosophical context.

Some more detailed guidelines, drawn up for Literature and Philosophy but essentially relevant to all branches:

a. Literary Examination Essays:

1. *Selection.* Examination essays of 45 or 60 minutes cannot hope to cover the wide territory often surveyed in tutorial essays written with full use of books over much longer periods. The key is *selection*: a successful examination essay needs to select the points crucial to the topic in hand, and not too many of them, and deal swiftly and methodically with each. Just going through the text summarising and commenting on it may be a useful preparation for tutorials, but it will cut little ice in examination essays. Choose the most important passages in your view, and use them in your answer.

2. *Relevance.* Read, think about, and answer the question on the paper – not the one you would like to have been asked. Don't simply regurgitate material from a tutorial essay, which is unlikely to have been an answer to exactly the same question. Beginning the essay by defining the question, and ending it by returning to it to work out what kind of answer you have produced, can often be helpful in ensuring that what you write is relevant.

3. *Personal Views*. Don't be afraid to give your personal views; the examiner will be much more interested in what you think than in repetition of standard opinions, of which he or she has already read large numbers. Of course, personal views should be more than purely subjective comments; judgements should always be accompanied by justifying argument. But the whole point of reading classical literature at Oxford is to engage in and enjoy a personal encounter with a text, and this should be reflected as much in examination essays as in tutorial discussions.

4. *Essay Structure*. This may vary according to topic and taste, but the essay as a whole should have a clear and coherent argument, which should be reflected in its structure. The use of paragraphs in articulating material is particularly important: if possible, try to use a single paragraph for each crucial point, and ensure that there are logical connections between paragraphs. The writing of a short essay plan often helps to clarify structure.

5. *Evidence*. Do use textual evidence to back up your arguments and suggestions: ideas are much more persuasive when supported by passages of text – without such evidence they become mere assertions. Textual evidence need not mean massive memorising of chunks of ancient languages: accurate paraphrase in English is much better than inaccurate quotation.

b. Philosophy Essays:
The essentials of good essay writing in examinations are common to all sides of the Lit. Hum. course. Make sure that you understand the question and address that specific question, omitting all material which is not strictly relevant to that task. Avoid at all costs the mechanical reproduction of prepared material which, though covering the general topic, does not address the specific question. Secondary literature and the views of other philosophers should be cited where, and only where, such citation contributes to the primary task of answering the question; you are not expected to demonstrate familiarity with secondary literature for its own sake. Where the question calls for you to argue a case, state your views clearly and concisely and support them by appropriate arguments, using examples and counter-examples where relevant. Do not be afraid to state without argument the assumptions from which you are arguing; every argument must begin somewhere. In philosophical essays, as in gobbets, your primary focus should be on content.

6. Commentaries

A. Ancient History

A gobbet is a passage of text on the content, the context and the significance of which you are asked to comment. At the core of the exercise is the illumination and interpretation of the particular passage in the light of your wider understanding and knowledge of the paper.

1. *Context*. This can have two parts. The first (always relevant) is where you locate the passage in the historical work in which it appears. (This shows an agreeable familiarity with the work in question.) The second (relevant if an event is at issue) is where you locate the episode in its historical context, with attention to chronology, geography, and the like. (This shows agreeable familiarity with the historical setting.)

2. *Content*. This is where you explain details necessary to the understanding of the passage, e.g.: identify (briefly) named individuals, anyone or anything referred to by pronouns, any interesting places; explain constitutional details referred to and the like.

3. *Significance*. This is where you explain why and how this particular passage is interesting/important. The passage might reveal something about the method of the writer, (for example details of verbal style (e.g. unusual or colourful vocabulary); metaphor and related figures (e.g. simile, personification); it might offer interesting comparison with one or more other ancient accounts, inscriptions, monuments, or artefacts; it might contain material central to the understanding or interpretation of the actions, policy, etc. of some or all of the characters involved; it might contain a chronological crux, it might well do more than one of the above or other analogous things besides. In any case, what *difference* does this passage and its interpretation make to our understanding of something? Why should the student of the Classical world be glad that this piece of evidence has survived?

It is not expected that people will have extensive recall of all that is to be found in published commentaries. This is not what is being looked for. What is being looked for is, rather, familiarity with prescribed texts and ability to deal, in an informed and perceptive way, with significant passages from those texts.

DO read the passage carefully. *DO* focus your response on the passage in question. *DO NOT*

spend time simply paraphrasing the passage.

Specimen commentary

Isdem consulibus ludi saeculares octingetisimo post Romam conditam, quarto et sexagesimo quam Augustus ediderat, spectati sunt. Utriusque principis rationes praetermitto, satis narratas libris quibus res imperatoris Domitiani composui. Is quoque edidit ludos saecularis iisque intentius adfui sacerdotio quindecimvirali praeditus ac tunc praetor; quod non iactantia refero sed quia collegio quindecimvirum antiquitus ea cura et magistratus potissimum exequebantur officia caerimoniarum.

[Under the same consuls, the Secular Games were watched in the eight-hundredth year after Rome's foundation, the sixty-fourth from when Augustus celebrated them. I am omitting the calculations of both Principes, sufficiently described in the books in which I compiled the history of the Emperor Domitian. For he also celebrated Secular Games, and I was particularly intensely involved in those – endowed with the quindecimviral priesthood and praetor at the time; which I relate not for the reason of bragging, but because this duty belonged to the college of the *quindecimviri* as of old, and among them it was the magistrates in particular who carried out the ritual duties.]

(TACITUS, *Annals* 11.11.1-4)

Attempt 1

This account of the Secular Games put up by Claudius comes near the beginning of the surviving part of *Annals* 11, in the narrative of AD 47; it is sandwiched between the account of a diplomatic conflict with Parthia over Armenia and the introduction of Messalina's affair with Silius. Such juxtapositions are characteristic of Tacitus' Claudian narrative.

It puts Claudian celebration in the context of an earlier celebration of Secular Games by Augustus in 17 BC, and a later one by Domitian in AD 88, and in the process Tacitus provides us with a rare autobiographical glimpse. Secular Games were supposed to be celebrated once in a *saeculum* (100 or 110 years) and herald the beginning of a new age, particularly after their reinvention and major celebration by Augustus (mentioned also in the *Res Gestae* and in Suetonius, and in Horace's hymn). The responsibility of the *quindecimviri* for the celebration was in consequence of their responsibility for the Sibylline books, as the *ludi saeculares* were assumed to be established in accordance with a Sybilline prophecy. In reality, as emperors could not resist the opportunity to hold a major festival like this, different calculations competed, and the games were celebrated more often, showing the possibilities for imperial opportunistic manipulation of public religion.

Tacitus makes a cross-reference to the explanation of Augustus' and Claudius' calculations he provided in his account of Domitian's games – Domitian had returned to the Augustan timeline and had his games just forty years after Claudius. Tacitus' somewhat awkward *spectati sunt* ('were watched / witnessed') is perhaps a pun at the official announcement of the 'games that no one had seen before', and putting the games in the middle of a crowded narrative may downplay their status as the genuine start of a new age. That would be in line with the usually somewhat ironic attitude of Tacitus towards the official activities of Claudius, but also perhaps shows that the impact of a 'once in a lifetime' celebration was diluted by more frequent repetition. Avoiding the explanation of the Claudian calculations here arguably also works to downplay Claudius – as he ended up with a centenary of Rome's foundation, there may have been good arguments for his calculations as opposed to those of Augustus.

At the same time, there is a note of pride in his account of his own active involvement under Domitian and of the traditional responsibilities of the *quindecimviri*, emphasizing the significance of religious ritual in Roman public life and elite careers. The intersection of the duties of priests and magistrates is very notable. His account provides crucial information on his career, dating his praetorship and attesting his priestly office. Being promoted to the priestly college of *quindecimviri*, one of the most prestigious in Rome, of which the emperor was a member, was a major career achievement for a provincial new man like Tacitus, particularly at a relatively young age before the praetorship. This shows the favour of Domitian towards him, and casts into doubt any explanations of his critical attitude towards imperial power by his experience under Domitian.

This passage also supplies one of our pieces of evidence for Tacitus' *Histories* being written before the *Annals*; interestingly, he speaks just of the 'books on the history of emperor Domitian' as a separate work, perhaps casting into doubt the usual division of his historical narrative in two works and suggesting possibilities for a more flexible sub-division. The cross-reference to the *Histories* casts interesting light on Tacitus' elite readership, who could be supposed to have access to his other works.

Attempt 2

This passage comes from chapter 11 of *Annals* 11, in the account of the reign of Claudius. In it, Tacitus speaks of Claudius' celebration of the Secular Games in the year 800 from the foundation of Rome (note the omission of *anno*), and also refers to celebrations under Augustus and Domitian.

The passage opens with strong alliteration (*Isdem consulibus ludi saeculares octingetisimo post*), which draws reader's attention to it. The cross-reference to the 'books in which I composed the deeds of the emperor Domitian' (*libris quibus res imperatoris Domitiani composui*) is to Tacitus' earlier work *The Histories*. There, Tacitus explained the reasons of 'both emperors' (*utriusque principis*).

The Secular Games were supposed to be celebrated once in a century, but in reality weren't, as emperors celebrated them more often, as Augustus' Secular Games were only 64 years earlier. Tacitus himself was actively present at Domitian's games as a magistrate and priest. He says that he is not just throwing this around (*iactantia*), but because this was an old duty of the *quindecimviri* (the fifteen men), and Tacitus was a *quindecimvir* himself, and also the magistrates were involved in the ceremonial duties. The Secular Games were incredibly important for imperial propaganda, being once in a lifetime celebration, and also of religious importance, as they involved priests such as Tacitus. Tacitus referring to himself in this passage emphasizes how important this event was.

Evaluation

Specimen gobbet 1 would likely get a decent first-class mark; specimen gobbet 2 will likely head towards the low II.2 range. Similar considerations to the example you are already familiar with from the Mods Handbook apply here.

Student 1 is able to provide a specific context for the passage, both chronologically (in fact, this is quite easy in this passage, as Tacitus unusually provides an *ab urbe condita* date) and within the structure of Tacitus' narrative. They are also able to connect this to what is interesting in the passage. In terms of content, they provide an explanation at key points necessary for the understanding of the passage: on the Secular Games, the role of the

quindecimviri, the significance of that priesthood for the career of Tacitus. They also show knowledge of the other set texts for the paper, and awareness of the Tacitean narrative outside this particular passage (e.g. rarity of autobiographical narrative). The explanation of the passage is incorporated into discussion, and does not turn into extended paraphrase, while covering the main points. The student is able to raise some points of broader significance (significance of public religion and its manipulation by the emperors; Tacitean attitude to Claudius; Tacitus' successful career under Domitian and the importance of that in interpreting him; Tacitus' readership). There are, naturally, points they neglect to make, e.g. the possibility that Claudius' calculation looked back to Caesar's abortive celebration, and so is another possible illustration of the Claudian appeal to the Caesarian precedent over the Augustan, or the direct evidence of Suetonius (*Claud.* 21.2) that some spectators and performers appeared at both the Augustan and the Claudian *ludi saeculares*, or the evidence of the Augustan *senatus consultum* (though they remembered the *Carmen Saeculare*). There is no expectation that coverage in a timed exam will be comprehensive in the fashion of a published commentary, or that a candidate will have an answer to all the questions they raise (so e.g. noting the issues raised by the manner of reference to the *Histories*, but not providing their own solution, is not something to be afraid of).

Student 2, on the contrary, spends most of their time on paraphrasing the passage (and copying out the Latin); there are some mistranslations and infelicities, though on the whole the sense of the passage is grasped, which will count for something with the examiners. A lot of space is also taken by irrelevant or not entirely accurate stylistic discussion. One needs to be very careful with detecting alliteration in Tacitus (see F.R.D. Goodyear, *The Annals of Tacitus*, vol. 1, 336-41), but in any case stylistic features or choice of words only need to be discussed at length when you have a point of historical significance to be made on that basis. Tacitus (in Fisher's OCT, at any rate) does omit *anno* in this passage, but unless they could argue that the omission influences his meaning or emphasis, they need not have spent their time mentioning that. The explanation of the content makes one suspect that the student is simply trying to draw things out of the passage without much knowledge from other sources. The translation of the title of the *quindecimviri* takes the place of an explanation of their role and significance; the candidate notes from the passage itself that a full century had not passed since the Augustan games, but does not refer to any other evidence on them, including in the set texts. Failing to translate the dates to our calendar is probably just a sign of nerves, but there is no evidence in the commentary that they are fully aware of the chronology. The explanation of the significance of Secular Games is replaced by unnecessary over-emphasis ('incredibly important') and an unexplained introduction of the problematic notion of 'imperial propaganda', not to mention a self-contradiction when the candidate refers to the once-in-a-lifetime celebration. There is generally a feeling that the candidate simply tries to manipulate what is in front of them. However, the final point (the emphatic nature of the autobiographical reference here) is an interesting one and has not been made by Candidate 1 – so not quite everything is lost.

Optional Gobbets on Period Papers

The optional gobbet question allows candidates to discuss a gobbet in greater depth than is possible in Question 1. You should answer on only one of the three gobbets, remembering that the time available to you for an answer is the same as that for an essay. Individual gobbets for this question may involve comparison of two passages, or of a passage and an image. The gobbet is identified and (in the case of documentary evidence) dated for you; you

should discuss its context, content and wider significance (using the methodology suggested above for qu. 1). If the text is an inscription or a papyrus, you may want to comment on the material on which it is written, the technical challenges involved in dating it, or the problems of restoring the text.

You may want to discuss people, places or events mentioned in the gobbet. There may be striking points of language, rhetoric or historiography to note. It may be appropriate to assess the place of the gobbet in the author's work, or in the study of epigraphy or papyrology. You will be expected to discuss the role of the text in the history and historiography (political, social, economic, religious, cultural...) of the period.

As in Question 1, you should avoid straight translation or paraphrase of the passage (though you may want to discuss the interpretation of words or phrases). It is advisable not to devote the whole commentary to one aspect of the text, but to try to do justice to it all. Avoid long narratives of events: bear in mind that the examiners are most interested in your ability to reason, to make connections between sources and deductions from evidence, and to discuss historical ideas. Resist any temptation to reproduce your tutorial essay on the nearest related topic. (If the *Lex Agraria* of 111 BCE were set, for instance, the examiners would not be looking simply for an account of the second-century agrarian crisis and the tribunates of the Gracchi, but for a discussion of how and why this text is important for debates about that and related topics).

B. Philosophy

The gobbet question is designed to test a different skill from the essay questions – it is designed to test your ability to extract the relevant philosophical content from a short stretch of text. The basic format of a gobbet should be: (i) context, (ii) content, (iii) assessment.

(i) *Context*. You need to identify the argumentative context of the passage. For example, 'This passage occurs in Socrates' response to Thrasymachus' claim that the ruler properly so-called is expert in promoting his own advantage; in reply Socrates urges that all expertise aims to promote the advantage of that on which the expertise is exercised, hence the expert ruler must aim to promote, not his own advantage, but that of the subject.'

(ii) *Content*. You need to say what the specific contribution of the passage is to that argumentative context. Is it a sub-argument (in which case the steps of the argument should be set out)? Or does it introduce a distinction (in which case you should clearly state what is being distinguished from what)? Or does it introduce some key concept (in which case, you should elucidate the concept, and explain its importance for the argument)? If there are differing interpretations of the passage, you should canvas them all – don't just state your preferred one.

(iii) *Assessment*. Once you have elucidated what the content of the passage is, you need to assess that content. If the passage contains an argument, then you should say whether the argument is a good one, and identify its flaw if it is fallacious or unsound. If the passage introduces some key distinction or concept, you should say why the distinction or concept is important for the surrounding argument. If the significance of the passage goes beyond the immediate argumentative context (e.g. in introducing a concept which is important for a

wider range of contexts) that wider significance should be indicated. Wider significance may be internal to the work as a whole, or may extend beyond it, for instance by relating to some theme central to the thought of the author (such as Plato's Theory of Forms or Aristotle's Categories) or to some important topic in modern philosophy.

Your primary focus in philosophy gobbets should be on argumentative and conceptual content. Details of sentence construction, vocabulary etc should be discussed only in so far as they affect that content. The same goes for the identification of persons etc named in the passage; note that where the passage is taken from a Platonic dialogue it will usually be relevant to identify the speaker(s).

It is vitally important to observe the time constraints imposed by the number of passages to be translated and commented on. Brevity, relevance and lucidity are crucial. It is especially important not to be carried away in expounding the wider significance of the passage (see above); a gobbet should not expand into an essay on the Theory of Forms, or the problem of universals, or whatever.

C. Literature

Writing a literary commentary should not be the same as writing a short essay. A commentary is largely concerned with the explication of a single passage of text; an essay is directed towards a different goal – making a more general argument or arguments on a set topic, using a wide range of primary and secondary evidence. Here are some guidelines on commentary-writing which may be of use.

1. *Context.* Identify the context (briefly but precisely), paying some attention to what follows as well as what precedes. If the passage is part of direct speech, identify the speaker. If an event is at issue, you should also locate the episode in its historical context, with attention to chronology, geography and the like.

2. *Content*. Say what you feel should be said about the passage as a whole. This will vary from author to author and passage to passage, but you should especially consider how the passage fits into the overall themes of the work from which it comes, and its place in the plot and narrative development (Is this a crucial or a pivotal point? Does it look forward or back to other points?). Do cross-refer to other relevant passages, but do this fairly briefly and always with the aim of illuminating the current passage. You may also need to explain details necessary to the understanding of the passage, e.g. identify (briefly) named individuals, anyone or anything referred to by pronouns, any interesting places; explain constitutional details referred to and the like. The following suggestions may, in addition, be useful:

(a) [In drama] general elements of stagecraft and scene-setting.

(b) Logical and rhetorical structure (argument, coherence).

(c) Intertextuality, i.e. significant remodelling of or allusion to earlier literature (e.g. Greek lyric model for a Horatian ode, Aeschylus used by Euripides).

(d) Any relevant literary conventions which determine the overall character of the passage – e.g. hymn-style, supplication scene, priamel, ecphrasis, locus amoenus, paraclausithyron,

propempticon (if any of these terms or others are unknown to you, look them up in e.g. the indices of Nisbet & Hubbard's commentaries on Horace's *Odes* or of Russell & Winterbottom's *Ancient Literary Criticism*, or in the glossary in Heyworth & Morwood on Propertius 3).

3. *Significance*. This is where you explain why and how this particular passage is interesting/important. The passage might reveal something about the method of the writer, for example details of word order and verbal style (e.g. unusual or colourful vocabulary, linguistic register); metaphor and related figures (e.g. simile, personification, etymological play, metonymy); rhetorical devices (e.g. anaphora, apostrophe, tricolon), but you need not go to extremes memorising ancient or modern technical terms; it might offer interesting comparison with one or more other ancient accounts, inscriptions, monuments, or artefacts; it might contain material central to the understanding or interpretation of the actions, motivations, policy, etc. of some or all of the characters involved; it might contain a chronological crux, it might well do more than one of the above or other analogous things besides. In any case, what *difference* does this passage and its interpretation make to our understanding of something?

It will also be useful to consider the use of metrical form in poetry (couplet, stanza, verse paragraph); particular metrical effects (enjambement, hypermetre, antilabe, stichomythia), sound effects (but avoid indiscriminate use of phrases like 'sinister s-sounds', 'gloomy spondees' etc.); and the deployment of rhythmical clausulae in prose.

It is not expected that you will have extensive recall of all that is to be found in published commentaries. This is not what is being tested. What is being tested is, rather, familiarity with prescribed texts and ability to deal, in an informed and perceptive way, with significant passages from those texts.

DO read the whole passage carefully. DO focus your response on the passage in question. DO NOT SPEND TIME SIMPLY PARAPHRASING THE PASSAGE. This last point is particularly important, as this is a technique which students often seem to have acquired before coming up to study at Oxford, but which will not serve them well in an examination. Examples of what to do, and what not to do, are provided below.

Specimen Commentary (Homer *Iliad* 1.573–9)

ἦ δὴ λοίγια ἔργα τάδ’ ἔσσεται οὐδ’ ἔτ’ ἀνεκτά,
εἰ δὴ σφὼ ἕνεκα θνητῶν ἐριδαίνετον ὧδε,
ἐν δὲ θεοῖσι κολῳὸν ἐλαύνετον· οὐδέ τι δαιτὸς
ἐσθλῆς ἔσσεται ἦδος, ἐπεὶ τὰ χερείονα νικᾷ.
μητρὶ δ’ ἐγὼ παράφημι καὶ αὐτῇ περ νοεούσῃ
πατρὶ φίλῳ ἐπίηρα φέρειν Διί, ὄφρα μὴ αὖτε
νεικείῃσι πατήρ, σὺν δ’ ἡμῖν δαῖτα ταράξῃ.

‘Surely these things will be dreadful and no longer bearable,
if you two are to quarrel for the sake of mortals in this way,
and drive turmoil among the gods; nor will there be any pleasure
in the noble feast, since worse matters prevail.
And I advise my mother, who knows this herself all too well,

to bear kindness to our dear father Zeus, lest he once more
quarrel with us, and hurl our feast into confusion.'

Attempt 1

This passage comes from Hephaistos' first soothing speech to his mother, after Zeus' threatening refusal to answer Hera's demands to know what Thetis has asked of him. He calms the situation by stumbling around the table to pour the wine, and the gods resume their revelry, though the issues behind the quarrel will rumble on for much of the poem.

The episode corresponds to the first quarrel in Book 1, where a similarly physically incapable figure (Nestor) tries to calm the emotions of Agamemnon and Akhilleus. The parallel helps to underline the essential differences between mortal and divine, and has an obvious programmatic relevance for the rest of the *Iliad*. Calm is relatively easily restored in Olympos, and yet another moment of divine violence (a commonplace, both as threat and flashback) is avoided. Indications of honour and community solidarity in these sorts of circumstances are particularly important in Homer's world, hence Hephaistos's repetition of the term *dais* at 575 and 579, and the necessary runover at 575–6 to emphasise its (normally) desired quality. That merely underlines the transitory (though not resolved) nature of the conflict here: whilst the mortals split up with disastrous ramifications, the gods resume their feasting untroubled. Indeed, gods frequently and successfully use the dismissive expression ἕνεκα θνητῶν (574) and its variants in such circumstances (Apollo to Poseidon in Book 21, Skamandros to Heph. himself in Book 21 etc.) when they're trying to avoid conflict with one another.

Hephaistos's speech hints at their troubled family history in several respects: Hephaistos is of course not sired by Zeus, though he calls him father, *twice* in the space of two lines (578–9), and he will use his lameness as a comic distraction in the narrative to come; moreover, he reminds her of their troubled past (as again in Book 18, in slightly different terms) with the coded 'as she herself knows' (577), thus invoking other times and places where their differences have not been settled so amicably. All this helps to set up a narrative past for the poem, in which Zeus was victorious, and a narrative future, in which he will prove to be so once more – after more familial opposition.

Though Hephaistos may be lame, his rhetoric is excellent: the doublet conditional structure of his initial appeal (573–6)

A1 dire ramification (in general terms)	(573)
B1 if you act (quarrel for mortals)	(574)
B2 (and) if you act (drive anger among the gods)	(575)
A2 dire ramification (in specific terms)	(575–6)

helps to reinforce the importance of peace at the feast (A2), as the larger and more specific parallel to his first prediction of dire results (A1) (and because of its necessary runover in a passage of wholly or mostly end-stopped lines: see above), whilst the rough sonant parallels in the first cola of 577–8 (μητρὶ δ' … παράφημι | πατρὶ φίλῳ ἐπίηρα φέρειν) bind his appeal around (and so emphasise) the warning tone in καὶ αὐτῇ περ νοεούσῃ, a tone made explicit in αὖτε (left hanging before necessary run-over): this has all happened before.

Attempt 2

After the quarrel between Agamemnon and Akhilleus at the start of the Book, and the former's subsequent taking of the latter's prize Briseis as compensation for the girl he was forced to give up (Chryseis), Thetis journeys to Zeus to ask for his aid. This Zeus grants, and the departing Thetis

is spied by Hera, who has a quarrel with her husband. In this speech, Hephaistos attempts to reconcile his mother to Zeus' greater strength. He succeeds, and the gods end the day feasting and celebrating.

Hephaistos begins by terming the negative outcome λοίγια and οὐδ' ἔτ' ἀνεκτά (573), emphasising the destructiveness of continued opposition to Zeus. In his view it is not sensible for gods to fight ἕνεκα θνητῶν (574), nor to drive hostility (κολῳόν 575) among their community. The gods often speak of this when comparing their own ease with the ephemerality of mortals, famously enshrined in Glaukos' simile in Book 6, and repeated by Apollo when refusing to fight Poseidon in Book 21. It makes sense that gods should use this quality in order to encourage others not to suffer for mortals' sake, given the ontological difference between them. But mortals often seem to treat gods with disdain also, as Dione tells Aphrodite in Book 5, pointing to the case of Ares' treatment by Otos and Ephialtes, and the sufferings of Hera and Hades at Herakles' hands.

Hephaistos, like many speakers in the poem, is concerned with proper etiquette at the feast, which is a sign of well-ordered societies in Homer's world. This typically demands treating a guest well and behaving with sense, and observing established hierarchies, as when Odysseus speaks very carefully in Book 9 about Akhilleus' honour and resources to entertain people in his own tent. As Zeus is the highest power in the world, so his feasts demand a greater level of good behaviour, which is what Hera needs to be reminded of.

He turns to his mother in 577 and flatters her with the knowledge that she doesn't really need his advice (καὶ αὐτῇ περ νοεούσῃ 577) before exhorting her to be kind to Zeus (ἐπίηρα φέρειν Διί), since he will not hold back from a quarrel (νεικείῃσι 579) and destroy the peace of the feast (δαῖτα ταράξῃ 579). In Homeric society to misbehave at a feast is, as we have seen, the height of bad behaviour. Quarrelling is also an important and repeated theme in the poem, as we see at the very start and throughout.

Evaluation

The first attempt would receive a first-class mark, since it sets the context quickly and summarises the passage, before examining its relationship with the rest of the book (and the poem) and isolating some key themes – mortal / divine differentiation, importance of the feast as theme, the divine family's troubled history, and Hephaistos' effective rhetoric. The style of the passage is repeatedly invoked (prominent words, structural arrangement, formular expressions) in order to show how these themes are expressed and emphasised.

The second attempt would receive at best a low 2.1 mark, since it takes a long time to set the scene, and uses a lot of paraphrase throughout. It doesn't talk about the style of the passage at all, and makes too much of very general comments about isolated themes, as e.g. with the 'ephemerality of mortals' in the second paragraph, which also serves as a point of departure for discussing other and less relevant episodes.

D. Classical Art and Archaeology

The following suggestions are concerned with tackling picture questions in exam papers that involve classical art and archaeology. Depending on the subject of your paper and on the category of item shown in any given picture question, not all of the suggestions and aspects covered below will be equally applicable. The guidelines offer ways of approach, aspects that might be discussed, and a sequence in which they might be addressed. Others are possible.

Lectures will also provide guidance for dealing with picture questions.

(i) *Not primarily an identification test.* A crucial sentence in the rubric governing all picture questions in special subject papers says they 'will not necessarily be of things of which you are expected to have prior knowledge'. In other words, the pictures may show familiar things that you quickly recognise, or they may equally show things that you are unlikely to have seen before. There are so many objects that some candidates might have come across, others not, that Examiners are not thinking in terms of what should or should not be recognised. So identification is not the main point of the picture question. Examiners want to see you bring wide knowledge of the subject to bear in assessing a single specific example, and to see how you can use a specific example to make telling general points. All pictures will be from the images published in Canvas; but identification is still not the main purpose of the exercise.

(ii) *Aspects, headings.* The following headings and aspects might be covered, some briefly, some more fully, as relevant.

A. TITLE. Give a brief summarising title to your answer. If you recognise the item, give its familiar name and state quickly anything else you can remember of its material, subject, date, provenance, and current location: 'Artemision Zeus. Bronze statue, c. 470-60 BC, from Cape Artemision. Athens, National Museum'. If you don't recognise the item, give a plain descriptive title, perhaps mentioning a preliminary assessment of its broad date and likely place of manufacture, if you know them, which you might come back to in your discussion: 'Athenian black-figure cup, 6th century BC'. 'Marble portrait bust of bearded man, 2nd century AD'. After the title, you might need to say what kind of picture you have been set: photo, photo detail, drawing, reconstruction. Drawings of sites and buildings are of course different: state plan, restored plan, elevation, section, reconstruction.

B. OBJECT (material, scale, function). What is it? What kind of object or structure is shown? What is it made of? Gold earring, silver drinking cup, bronze helmet, terracotta statuette, marble temple. What was its function, what was it for? Often this is self-evident (helmet, earring) or obvious enough to be quickly stated: 'black-figure krater for mixing wine and water', 'marble grave stele', 'amphitheatre for gladiatorial games and beast hunts'. Sometimes function requires discussion: a marble statue might be, for example, a cult, votive, or funerary figure, or a piece of Roman villa decor. Function might lead to discussion of contexts of use and to the effect of such an object in a sanctuary, cemetery, or villa.

C. SUBJECT (iconography). If the item is figured, what does it represent? Give a brief description of the subject, its iconography: pose, action, clothes, hairstyle, action, attributes of a statue; the action, participants, subject of a narrative scene. How do you recognise the figure(s), what is the action, occasion, setting represented, how is the story told? For non-figured artefacts and structures, briefly describe their form and main components: 'a pebble mosaic floor with alternating black and white lozenge pattern', 'an engaged tetrastyle Ionic tomb facade with brightly painted red and blue pediment and akroteria'.

Learn and use the appropriate professional terminology – for example, for pot shapes or parts of classical buildings. This is not exclusionary jargon but a way of being accurate and concise. In describing a temple, 'amphiprostyle' is shorter and clearer (once you have learned it) than 'has columned porches on both short ends but no columns on the long sides'. If you do not recognise the subject or the building type, you will spend longer here providing a careful description of what you see. Remark on any interesting details: show you have *looked*.

D. STYLE (with technique, date, place). How is the subject represented, how is the figure styled, how was the object or structure made? This can be shorter or longer, but the key is to find good descriptive words and to find one to three parallels or comparanda between or beside which the item in question can be placed. From this process you should make an assessment of place and date of manufacture. Style and technique are usually among the most time- and place-specific aspects. Do not be more precise than you can sustain from your knowledge or than the category of object in question can sustain. Remember that not all things can be dated or placed with equal precision. Sometimes we may say confidently 'Corinthian aryballos, c. 650 BC'. Other times we must be broad: 'marble statue, probably 4th century BC'. If unsure, give a broad specification.

Any points of interest that you know or can see in the picture that relate to technique, craft, or manufacturing can be discussed with style. They are often closely connected to stylistic effect, and often carry indications of date. For example, whiteground lekythoi with 'second' white belong 480-450 BC. Roman portraits with drilled eyes belong after c. AD 130.

E. SIGNIFICANCE. If you have recognised the object or have been able quickly to diagnose its function, subject, date, and place, you will spend most time on this aspect. You will score higher the more you can make your points come out of observation or assessment of the specific item in question. You might think about the object's significance in relation to one or more of the following overlapping questions.

How typical or unusual is it? How well does it fit into a larger category? If not typical now, how unusual was it in antiquity? Remember that few things that survive can have been unique. What was the original effect of the object compared to the state we see it in now? What needs to be restored – limbs, attributes, attachments, colours, pedestal, base, explanatory inscription? What were the contexts of use – public, private, political, religious, in public square, sanctuary, house, andron, bedroom, grave? How was the object used and how do the contexts of use affect our assessment of it?

What was the social level of the object, who commissioned and paid for it, with what target audience in mind? How might the object's social level affect our assessment. For example, temple projects could be aimed at the whole community, while private funerary monuments might be aimed at a particular social group. What kinds of things would ancient viewers/users do or say around this object, image, or structure? What ideas, priorities, values did it articulate for its user group?

What kinds of scholarly interpretation have been proposed for this object or for the category to which it belongs? Do you agree with them, find them persuasive? What weaknesses do they have? Are other views possible, better? What do you think is the important point?

Specimen answers

Attempt 1 (Type A: item recognised)

> **Artemision Zeus. Bronze statue, over life-size, c. 470-60 BC, from the sea off Cape Artemision (N. Euboea). Athens, National Museum.**
>
> The statue was probably a major votive in a sanctuary. It represents a naked and senior god, in striding pose, left arm held out, aiming, right arm bent holding a missile (now missing). The missile

was either a trident (for Poseidon) or a thunderbolt (for Zeus). The best parallels in small bronzes from the late archaic and early classical periods (good example in Berlin) as well as the latest scholarship all suggest a thunderbolt and Zeus. The square head, regular features, and above all the long hairstyle wound in a plait around the head, visible in the back, indicate a senior god (rather than hero or mortal). The strong, simplified features, the hard-muscled body, and the organic pose and proportions all indicate a date in the 460s alongside the Olympia sculptures. The large eyes, now missing, were inlaid and were vital to the effect of the figure.

The statue belongs in the period after the Persian Wars, when the hard, new realistic-looking style we know as 'Severe' was created in big votive figures like this one, set up in sanctuaries of the gods often as thank offerings paid for from Persian-war booty.

The figure is a powerful fifth-century-BC visualisation of a warring Hellenic divinity – imperious, all-seeing, potentially devastating. It belongs in the same environment as the Riace bronzes, the Olympia pediments, and the statuesque figures on the large pots of the Niobid Painter and his group.

Attempt 2 (Type B: item not recognised)

Reconstruction drawing of terrace sanctuary. Probably central Italian. Probably later second or first century BC.

The drawing shows a huge raised platform (c. 130 by 70 m, according to scale), terraced against a steep slope that falls away to the left (north). The terrace is supported here on tall, buttressed substructures that are cut away in the drawing to show they are made up of parallel, probably concrete vaults. The mouth of a tunnel emerges from the substructure and is shown as a road or passageway(?) running under the terrace from front to back.

The terrace is enclosed on three sides by complex triple-aisled, two-storeyed stoas or portico buildings. The drawing seems to show these stoas have three aisles at terrace or ground level, stepped back to two aisles in the upper storey – an architectural configuration hard to parallel(?). The temple is shown as prostyle hexastyle (its architectural order is not specified in the drawing) set on a tall podium with a tall flight of steps at the front only. In front of the temple, the terrace is open and looks out over the surrounding country.

The massively engineered temple platform suggests a terrace sanctuary of the late Republic, like those at Praeneste and Terracina, built in central Italy in imitation of (and in competition with) hellenistic terraced sanctuaries such as those at Kos, Lindos, and Pergamon. The scale, concrete vaulting, strict axiality of the plan, and the prostyle design of the temple are all typical Italian-Roman features – as also is the small theatre sunk into the front of the terrace. The money and ideas for such sanctuaries came from the new business and cultural opportunities opened by the Roman conquest of the hellenistic east.

Your task is to use careful description and relative comparison to make the item shown speak or look as it did for its ancient audience and users. You need to use your knowledge of the subject to create a useful context for it and so bring out its significance. Don't guess, and equally if you know what the item is, don't waste time pretending you don't recognise it! Both are counterproductive. A good Type B answer will score highly even for a well-known monument: it is the quality of the answer not identification that counts. Conversely, a Type B answer that only pretends not to recognise the thing and 'deduces' what it is (a) will be easily spotted, and (b) will not score more highly than one that immediately says what the item is. To repeat: If you do not know what it is, don't guess – look, describe, compare, deduce!

7. Citation in Examinations

While the primary focus of your attention should always be the ancient material, it is also important that your essays are informed by the work of scholars in the field, past and present, and that you are aware of where the arguments that you express fit into the scholarly tradition. What does not generally make for good examination essays, or good preparation for examinations, is precise memorization and citation of individual books or articles by named scholars. Occasionally an argument might require such a citation, but committing to memory lots of academic titles can also be a way of ensuring that you answer the essay that you're prepared to answer rather than the one that is actually being asked by the examiners. What examiners value is a sophisticated and nuanced understanding of a subject, not your ability to regurgitate a bibliography.

8. Theses

You may offer one thesis among your eight subjects in Greats. It may be in Ancient History (499); or in Philosophy (199), provided it is combined with three or four other subjects in Philosophy; or in Greek and Latin Literature (599), provided it is on a classical topic; or in Philology or Linguistics (598); or in Greek or Roman Archaeology (699). You must remember that if you offer a thesis it counts towards the maximum number of subjects which you may offer in that branch of Greats. If you offer a thesis in Ancient History (499), it counts towards the rule about the number of period papers which must be offered.

Whether or not you offer a thesis as above, you may also offer an **Optional Additional Thesis** as an extra ninth subject. In the examination, any mark for an Optional Additional Thesis may, if it is to the candidate's advantage, be substituted for another, lower, main mark, provided that the mark that is replaced is not lower than 30. The resulting combination of papers must conform to the rules concerning text-based papers, but, with this proviso, an Optional Additional Thesis mark can be substituted for a mark in any branch of the examination (History, Philosophy, etc.). In other words, an Optional Additional Thesis will not be deemed to be a thesis in Archaeology or Literature or Philology etc., and so a mark for an Optional Additional Thesis on say a literary topic could be combined with marks from 5 Literature papers.

If you offer a thesis but are subsequently prevented e.g. by illness from sitting the examination and wish to submit the thesis for examination in the following year, you should resubmit the title in the usual way in that following year.

A thesis is potentially a most exciting option, but it is important to get the choice of topic right: it is all too easy to pick a subject which has interested you in a weekly essay, but proves too vast to handle profitably within the word limit. It is most important to discuss the definition and planning of the thesis with your tutor at an early stage. The Regulations stipulate (among other things) that theses must 'fall within the scope of the Honour School of Literae Humaniores. The subject may but need not overlap with any subject or period on which the candidate offers papers.' All Classical theses, including theses on Reception topics, should include a substantial consideration of the ancient aspects of the topic. You should bear in mind that the Standing Committee for Mods and Greats can give permission for theses only if it is satisfied that appropriate supervisors and examiners can be found. It may well be that your first ideas will need to be refined considerably before you are in a position

to submit a topic for approval.

You then need to submit a title and a 100-word outline. Thesis titles (with the exception of theses or special theses in Philosophy) should be submitted on a form available in Canvas at https://canvas.ox.ac.uk/courses/42438/pages/ba-literae-humaniores-overview by Wednesday of First Week of the Michaelmas Term preceding the examination. Philosophy thesis titles should go through your college to the Chairman of the Board of the Faculty of Philosophy, c/o the Undergraduate Studies Administrator, Faculty of Philosophy, Schwarzman Centre for the Humanities, accompanied by a letter of approval from your Tutor, by Friday of Fourth Week of the Michaelmas Term preceding your examination. But you may wish to obtain approval before you start work on the thesis in earnest, and for many people that will mean making the application in the first half of the previous Trinity Term, so that you can spend time in the long vacation reading widely and developing your ideas.

You may discuss with your tutor the field of study, the sources available, and the method of presentation. The plan and the ideas must be yours, but the tutor can help you make sure it is clear, coherent, and feasible, and give advice on reading. But bear in mind that much of your reading will be material discovered by yourself. The tutor may also read and comment on drafts: the amount of assistance the tutor can give will be no more than equivalent to the teaching of a normal paper. Tutorial sessions can be used for trying out first drafts of sections of the thesis. However, you have to write the finished version on your own. Make sure you allow plenty of time: almost certainly, it will take longer than you expect. In the Greats examination, remember that you 'should avoid repetition in papers of material used in' your thesis, and 'candidates who offer an Optional Additional Thesis and another thesis must avoid all overlap between them.'

The word limit for Philosophy theses is 15,000 words, but for other branches of Greats the limit is 10,000. In each case, the word limit excludes bibliography and any appendix consisting of a catalogue of data, any research instrument used to gather data (for example, a computer programme), any extensive text which is specifically the object of an edition (e.g. a papyrus) or commentary, and any translation of that text, but includes quotations and footnotes. Candidates should note that examiners will assess and mark only the words which are included in the word-count, which must therefore constitute a complete exemplified argument in their own right. Material supplied in an appendix of the kind described above should typically be seen as designed to assist the markers in gaining easy access to recondite bodies of material under discussion. Don't feel you need to write up to the maximum word limit: examiners will respect a work which presents the argument in as lean and crisp a way as possible.

The deadline for submission of theses is noon on Thursday of 0th week of your final Trinity Term. Late submission will incur accumulating automatic penalties up to two weeks after the submission deadline, at which point the thesis will be considered as failed if it has not been submitted. The Proctors have indicated that under no circumstances will they accept computer problems as a justification for late submission. (If you are prevented by good cause from submitting your thesis on time, consult your Senior Tutor immediately.) Please note also that there are penalties for exceeding the word limit.
Full details of the submission process will be communicated in the Circular to Candidates.

9. Guidelines for the Presentation of Theses and Extended Essays

The thesis or essay should be typed, in double-spacing. Pages must be numbered. There should be a title-page with your candidate number, course, the assessment unit number, and a word count.

Where texts from ancient authors are quoted, this should normally be in the original languages, with translations if desired. Greek should always be cited with all diacritics (accents, breathings, subscripts etc.), Latin should be in italics unless inset in separate lines (see examples below). Abbreviated references to ancient authors should use major accepted conventions, e.g. those of the *Oxford Latin Dictionary* and of Liddell and Scott (A. *Ag*. 1, Verg. *A.* 1.1). Where two lines or fewer of an ancient author (plus translation if desired) are quoted, this can be done in the main run of text; where more than two lines are quoted, these should be indented. Take particular care over the proof-reading of the quotations and the verification of references.

All quotations from, and references to, any work require a precise reference; unacknowledged citation is plagiarism and unacceptable in an Oxford examination (see Section 9 below). References to ancient texts may fit conveniently in parentheses, but more complicated references and those to modern works should appear in footnotes (not endnotes) rather than in the main text; footnote cues should always follow punctuation marks rather than precede. Either the Harvard system or the full citation system should be used. In the Harvard system, the footnote contains a bare reference to the item's author, year of publication, and page number; these references are then filled out in a final bibliography at the end of the book or article which lists all works in alphabetical order. Where two works have the same author and year of publication, they are distinguished as Smith 2000a and Smith 2000b. In the full citation system, the footnote contains a complete bibliographical reference, and no final bibliography is needed; where a work is cited more than once a cross-reference to the first footnote where the work was cited is required. In both cases abbreviations for journals and serials should follow the conventions of the *Oxford Classical Dictionary* or *L'Année philologique* (both available on Canvas).

Whichever of the two systems is used, the bibliographical item should be fully described. Titles and places of publication should be supplied, but not the name of the publisher; where the publication is a numbered volume in an established series, series and number should be given (e.g. *Mnemosyne* Supplements), but not when the series is occasional and unnumbered (e.g. Oxford Classical Monographs).

EXAMPLES

***Quotations of and references to ancient authors*.**

(i) Short quotation in main run of text:

The opening words of Virgil's *Aeneid*, *arma virumque cano*, 'arms and the man I sing' (*A*.1.1), allude to both the *Iliad* and the *Odyssey*.

(ii) longer quotation, indented (NB no italics for Latin):

The opening of Virgil's *Aeneid* sets the scene for the poem (*A*.1.1-3)

Arma virumque cano, Troiae qui primus ab oris
Italiam, fato profugus, Laviniaque venit
litora…

'Arms and the man I sing, he who first came to Italy and Lavinian coasts from the shores of Troy...'

***System of bibliographical referencing*.**

(i) Harvard footnotes and possible final bibliography entries:

The constructed nature of the discipline of Classics is a common topic in modern discussions, above all in the work of Arabella Smith,[1] who has stated that 'the constructedness of Classics is a postmodern axiom'.[2]

1. Smith (2000a) 12-13; Smith (2000b) 315-16; Smith (2000c) 40-5.
2. Smith (2000a) 67.

Brown, B. ed. (2000), *Classics Reconstructed*, *Mnemosyne* Supplement 299 (Leiden). [if edited volume, in series]
Smith, A. (2000a), *Classics Deconstructed* (Cambridge, Mass.). [if monograph]
Smith, A. (2000b), 'Afterword' in Brown (2000: 310-24). [if chapter in edited volume]
Smith, A. (2000c), 'The Construction of Classics', *TAPA* 130: 37-54. [if journal article]

(ii) Full citation footnotes:

The constructed nature of the discipline of Classics is a common topic in modern discussions, above all in the work of Arabella Smith,[1] who has stated that 'the constructedness of Classics is a postmodern axiom'.[2]

1. A. Smith, *Classics Deconstructed* (Cambridge, Mass., 2000), 65-6. [if monograph]
   Cf. A. Smith, 'Afterword' in Brown, B., ed., *Classics Reconstructed*, *Mnemosyne* Supplement 299 (Leiden, 2000), 310-24. [if chapter in edited volume, in series]
   A. Smith, 'The Construction of Classics', *TAPA* 130 (2000), 37-54. [if article]
2. Smith (n. 1 above), 67. [if ambiguous, use short title: 'Smith, *Classics Deconstructed* (n. 1 above), 67.']

More detail on modes of citation is to be found in *The Oxford Manual of Style* (Oxford, 2002), 504-76 and in the *MHRA Style Guide* (Modern Humanities Research Association, London, 2002).

10. Plagiarism

The University definition of plagiarism can be found at https://www.ox.ac.uk/students/academic/guidance/skills/plagiarism.

> Presenting work or ideas from another source as your own, with or without consent of the original author, by incorporating it into your work without full acknowledgement. All published and unpublished material, whether in manuscript, printed or electronic form, is covered under this definition, as is the use of material generated wholly or in part through

use of artificial intelligence (save when use of AI for assessment has received prior authorisation e.g. as a reasonable adjustment for a student's disability). Plagiarism can also include re-using your own work without citation. Under the regulations for examinations, intentional or reckless plagiarism is a disciplinary offence.

The following guidelines are particularly directed towards Finalists writing theses, but many of them have relevance to the writing of essays throughout your undergraduate career.

i. Plagiarism is the use of material appropriated from another source or from other sources with the intention of passing it off as one's own work. Plagiarism may take the form of unacknowledged quotation or substantial paraphrase. Sources of material include all printed and electronically available publications in English or other languages, or unpublished materials, including theses, written by others. The Proctors regard plagiarism as a serious form of cheating for which offenders can expect to receive severe penalties, possibly including disqualification from the examination process or expulsion from the university (as stated in the box above). Plagiarism in tutorial essays or other work which is not formally examined is a disciplinary matter for colleges, who may choose to apply a range of severe penalties, including rustication or even sending down. You should be aware that there are now sophisticated electronic mechanisms for identifying plagiarised passages, and you should also be aware that anyone writing a reference for you in the future who is aware that you have plagiarised work may feel obliged to mention this fact in their reference.

ii. Your work will inevitably sometimes involve the use and discussion of material written by others with due acknowledgement and with references given. This is standard critical practice and can be clearly distinguished from appropriating without acknowledgement material produced by others and presenting it as your own, which is what constitutes plagiarism.

iii. A thesis is essentially **your** view of the subject. While you will be expected to be familiar with critical views and debates in relation to the subject on which you are writing, and to discuss them as necessary, it is your particular response to the theme or question at issue that is required.

iv. When you read the primary texts that you will be discussing, it is a good idea to **find your own examples** of episodes, themes, arguments, etc. in them that you wish to discuss. If you work from your own examples, you will be much less likely to appropriate other people's materials.

v. When you are taking notes for your thesis from secondary sources,

a) Always note author, title (of book or journal, and essay or article title as appropriate), place of publication (for books), and page numbers.

b) If you copy out material word for word from secondary sources, make sure that you identify it as quotation (by putting inverted commas round it) in your notes. This will ensure that you recognise it as such when you are reading it through in preparing your thesis.

c) At the same time always note down page numbers of quoted material. This will make it easier for you to check back if you are in doubt about any aspect of a reference. It will also be a necessary part of citation (see vi below).

vi. When you are writing your thesis, make sure that you identify material quoted from critics or ideas and arguments that are particularly influenced by them. There are various ways of doing this, in your text and in footnotes: see Section 9 above. If you are substantially indebted to a particular critic's arguments in the formulation of your materials, it may not be enough to cite his or her work once in a footnote at the start or the end of the essay. Make clear, if necessary in the body of your text, the extent of your dependence on these arguments in the generation of your own – and, ideally, how your views develop or diverge from this influence.

vii. Example: This is a passage from A. Barchiesi, *Speaking Volumes: Narrative and Intertext in Ovid and Other Latin Poets* (London, 2001), 54:

> 'Something similar might be observed in a "pure" elegiac text, antipodal to epic, such as *Amores* 3.6. This elegy is a long appeal addressed to an obstinate little stream obstructing Ovid's path to his love. The erotic situation lies completely in the background, abstract and vague; Ovid turns his whole attention to the obstacle and to the strategies aimed at overcoming it. The river is described in essentially "anti-Callimachean" terms: it has muddy banks (3.6.1), abundant and even filthy waters (v. 8: *et turpi crassas gurgite volvis aquas*). These features accord well with the narrative function of the stream that obstructs the amorous quest of the elegiac poet. But what is intriguing are the arguments Ovid uses to appease the flood. To honour the unnamed stream, the poet lists lofty examples of great rivers which have felt the power of love … He then goes on to develop a long narrative example, the story of a river in love, but, significantly, the story is of *epic* provenance: Mars' rape of Ilia, who afterward was offered consolation by the Anio. The entire story … appeared in a prominent position at the beginning of Ennius' *Annales*. This episode, though transcribed by Ovid in his own manner and in the style of elegy, is indeed an unforeseen guest in a poem of the *Amores*.'

A. Plagiarism:

> '*Amores* 3.6 is addressed to a river which is stopping Ovid from getting to his love. Ovid leaves the love-situation in the background, and turns his whole attention to the river, and strategies for overcoming this obstacle. The description of the river makes it essentially "anti-Callimachean": it has muddy banks and dirty waters. These features fit the narrative function of the stream that obstruct the elegiac love-poet's quest. Ovid's arguments to the river are very interesting. He lists lots of lofty examples of rivers in love, and then develops a long narrative of a story about a river in love from epic. This story concerns the river Anio, which offered his love to Ilia after Mars' rape of her. The whole story had a prominent position at the beginning of Ennius' epic poem the *Annales*. Ovid treats it in his own manner and in elegiac style; but it still comes as a surprise in the *Amores*.'

This version adds almost nothing to the original; it mixes direct appropriation with close paraphrase. There is no acknowledgement of the source; the writer suggests that the argument and the development of it are his or her own.

B. Legitimate use of the passage:

> '*Amores* 3.6 forms part of the intensified conflict between genres which marks Book 3 of the *Amores*. In the first poem of Book 3, Tragedy and Elegy vie for Ovid's soul; in the last, he wistfully abandons elegy for tragedy. In this poem, addressed to a river that prevents the speaker from reaching his beloved, Ovid moves into the prolonged narration of a story that comes in epic: the river Anio's winning and wooing of Ilia after Mars has raped her. This story

came in the first book of Ennius' *Annales*. Barchiesi has pointed out that the river seems "anti-Callimachean" in its size and dirtiness.[1] The relation with epic may, however, be more elaborate and complicated. Within the *Iliad*, Achilles' heroic advance is halted by a river; he fears an ignominious and rustic death (21.279-83). The situation of *Am*. 3.6 as a whole could be seen to mimic, on a lower level, an episode already generically disruptive. And the Anio's speech to Ilia (53-66) sounds very like a love-poem – which naturally does not work as persuasion. Epic, then, does not simply interrupt elegy in *Amores* 3.6; and the poem is part of a larger design, not just a curious surprise.

[1] A. Barchiesi, *Speaking Volumes: Narrative and Intertext in Ovid and Other Latin Poets* (London, 2001), 54.'

This version uses an acknowledged paraphrase of part of the passage in forming a wider argument, with some fresh points. (The footnote is sound scholarly practice, but its omission would not be a matter of plagiarism.) The reference to the *Annales*, though originally derived from Barchiesi, does not require acknowledgement, since the writer can reasonably suppose it to be common scholarly knowledge. The final phrase echoes Barchiesi's, while disagreeing with it; but no explicit acknowledgement is required, least of all after the earlier mention.

11. Use of Artificial Intelligence in Learning and Assessment

All students are expected to abide by the Classics Faculty's policy on the acceptable use of Artificial Intelligence, which can be found in Canvas at https://canvas.ox.ac.uk/courses/42438/pages/use-of-ai-in-learning-and-assessment.

12. Examinations

It is your personal responsibility to enter for University examinations, and if you enter, or change your options, after the due date, you must pay an administration fee. Information on the exam entry process can be found on the Faculty's Undergraduate Information Canvas site: https://canvas.ox.ac.uk/courses/42438/pages/examinations-and-assessments.

Examination conventions

The Examination Conventions will be published as part of the Circular to Candidates, which you will receive at least one full term before the start of the exam.

The most recent version of the Examination Conventions may be found in Canvas at https://canvas.ox.ac.uk/courses/42438/pages/ba-literae-humaniores-overview, but please note that the Conventions are subject to periodic revision; the definitive version for students sitting the exam in 2029 will be the version published in conjunction with the Circular to Candidates issued during the 2028-29 academic year.

13. Prospectus of Options

Please ensure that your chosen combination of options is permitted under the regulations for your Honour School. The *Examination Regulations* may be consulted at https://examregs.admin.ox.ac.uk/.

Please pay special attention to the rules on choosing combinations of Ancient History and Philosophy papers (see sections I and II below). If you study an invalid combination of options, your college will need to apply to the University's Education Committee on your behalf for dispensation from the regulations. Such requests will not automatically be approved.

Joint schools students should note that not all options listed in this prospectus may be available in your degree. Please see the course handbook for your degree for a list of the options available.

I. Greek and Roman History

You may offer up to five Ancient History subjects (reduced to a maximum of four if you are offering one language option under VI, or three if you are offering two language options). If you offer two or three Ancient History subjects, at least one must be a period paper; if you offer four Ancient History subjects, at least two must be period papers; if you offer five subjects, at least three must be period papers.

Ancient History is the systematic study of how we explain change over time in the period ca. 900 BC-ca. AD 500. It is thus essential to the understanding of ancient archaeology, art, literature and thought. Its task is to chart vital and distinctive phases in the interaction and mutual perceptions – hostile or peaceful – of the inhabitants of what is now Europe, north Africa, and west Asia. Much of its subject matter is exotic and excitingly different from the history of other periods, but it provides the foundation for a sympathetic appreciation of the development and reception of numerous themes which can claim an important place in world history - civic life, urbanism, rationality, politics, democracy; commercial slavery and theories of freedom; the shaping of ideas about the character of humanity, individually or collectively; technological and economic innovation and integration; the creation and subdivision of large-scale unified cultures; ideologies of conquest, government, monarchy, law and community; tradition, memory, literacy, and education; traditional religion, Judaism and the origins of Christianity, and the beginnings of the transition to the post-classical world of the Middle Ages in Christendom or under Islam.

Periods and options

Ancient History has traditionally been approached in Greats above all through concentration on relatively short periods chosen for their intrinsic importance and studied through close reading – where possible in the original – of ancient writers who provide especially interesting evidence for, and treatment of, historical questions. There are six of these periods, and the texts selected for study in Greek and Latin include the histories of Herodotus, Thucydides, Polybius, and Tacitus, and the letters of Cicero. This approach gives you the opportunity to understand Greek and Roman history through the information provided by such major authors and to engage critically with their view of history, society

and politics. But defining a period through a body of evidence also enables you to choose your own interests within a period to a much greater degree than following a prescriptive syllabus.

Certain important historical questions lend themselves to a more thematic treatment, and there is a further range of papers which explore some of these, such as the history of the social construction of gender and sexuality over the whole of classical antiquity, or the radical changes in religious behaviour and thought which characterised the Roman empire.

Historical thinking benefits from the study of a number of different periods and types of problem. You may offer a single Ancient History subject, or any other number up to five (unless you are studying a Second Classical language, in which case the maximum is four). If you do more than one, part of your Ancient History must include the period approach which is characteristic of Greats: if you do two or three subjects one must, and all may, be periods; if you do four, two must, and all may, be periods; if you do five, three must, and all may, be periods. Remember that for the purpose of all these rules a Thesis in Ancient History (499) counts as a subject in Ancient History.

Your choice will depend on your historical interests and the authors in whose work you are most interested; you should consult your tutor about what will suit you best. Combining two consecutive periods of Greek or Roman history offers the chance to consolidate the work of two subjects so that they add up to an effective whole, but many other combinations are rewarding too. The options demand a certain amount of background knowledge and as much experience of studying history as you can offer, so it is the Sub-faculty's view that they should be timetabled as late as possible in your Greats sequence.

If you offered both Greek and Latin at Mods, you must offer any period papers as text-based. If you offered a single language at Mods, you may offer **one** period paper as non-text-based. If you offered Latin at Mods, you must offer periods 5 and 6 in the text-based versions; if you offered Greek at Mods, you must offer periods 1-4 in the text-based versions. For a list of prescribed editions, please see the individual prospectus entries below. Each period paper offered as text-based is accompanied by a 1.5-hour translation and gobbets paper. In the non-text-based versions, the 1.5-hour exam consists of gobbets (set in English translation) only.

Before starting tutorials on a particular subject you will need to do some preparatory reading. If you have not received guidance from your tutor, you should consult the Ancient History FHS area of Canvas (https://canvas.ox.ac.uk/), which contains bibliographies (with notes on preliminary reading) for each of these papers. For text-based subjects, you will certainly need to read the prescribed texts in the original in the vacation. Once you have finished a subject, you will also need to do some further work in the following vacation, normally in preparation for a collection.

Ancient History subjects are taught in various combinations of tutorials, college classes, and university classes.

The Sub-Faculty of Ancient History and Classical Archaeology will ensure lecture provision for all papers, and attempt to take into account the normal teaching slots for the papers, but candidates should bear in mind that lecture provision will vary, and that certain lectures are laid on biennially. Consult your tutor for further information.

Students taking both period and topic papers are reminded that whether they study set texts in the original or in translation, it is equally essential that they know them thoroughly and make evident use of them in examinations.

List of Ancient History options available to candidates sitting Greats in 2029

401* Greek History 1: Archaic Greek History c.750 to 479 BC (text-based)
402* Greek History 2: Thucydides and the Greek World: 479 BC to 403 BC (text-based)
403* Greek History 3: The End of the Peloponnesian War to the Death of Philip II of Macedon: 403 BC to 336 BC (text-based)
404* Roman History 4: Polybius, Rome and the Mediterranean: 241 BC to 146 BC (text-based)
405* Roman History 5: Republic in Crisis: 146 BC to 46 BC (text-based)
406* Roman History 6: Rome, Italy and Empire from Caesar to Claudius: 46 BC to AD 54 (text-based)
407 Athenian Democracy in the Classical Age
408 Alexander the Great and his early Successors (336 BC-302 BC)
409 The Hellenistic World: Societies and Cultures, ca. 300 BC-100 BC
410 Cicero: Politics and Thought in the Late Republic
411 Politics, Society and Culture from Nero to Hadrian
412 Religions in the Greek and Roman World (c. 31 BC to AD 312)
413 Sexuality and Gender in Greece and Rome (#)
414* The Conversion of Augustine
415 The Achaemenid Empire, 550-330 BC
421 Greek History 1: Archaic Greek History c.750 to 479 BC (non-text-based) ($)
422 Greek History 2: Thucydides and the Greek World: 479 BC to 403 BC (non-text-based) ($)
423 Greek History 3: The End of the Peloponnesian War to the Death of Philip II of Macedon: 403 BC to 336 BC (non-text-based) ($)
424 Roman History 4: Polybius, Rome and the Mediterranean: 241 BC to 146 BC (non-text-based) ($)
425 Roman History 5: Republic in Crisis: 146 BC to 46 BC (non-text-based) (%)
426 Roman History 6: Rome, Italy and Empire from Caesar to Claudius: 46 BC to AD 54 (non-text-based) (%)
499 Thesis in Ancient History

* text-based paper (see '1. Structure of the Course').
(#) only available to candidates offering at least one period paper (401-6 or 421-6).
($) only available to candidates who offered Latin only at Mods; only one of subjects 421-4 may be taken.
(%) only available to candidates who offered Greek only at Mods; only one of subjects 425-6 may be taken.

Greek and Roman History Periods 1-6

These subjects are normally covered in twelve contact hours; of these a quarter to a third may be in the form of intra- or inter-collegiate classes, focusing directly on the (documentary) evidence and/or gobbet technique.

Every period will be examined through two papers. The first will be an essay paper, examined over three hours, in two sections, A & B. Candidates must write three essays. They MUST answer at least ONE question from section A; and MUST attempt at least one question from Section B. Section A is broadly concerned with the aspects of political and military history of the period, and its questions may follow a broad chronological arc (e.g. in 402/422 perhaps starting with the foundations of the Athenian Empire and ending with the Athenian oligarchies of the later fifth century); but candidates will also be asked to think across the period and compare points within it. Section B is historiographical, methodological and thematic: there will be questions on one (or more) of the set texts and their evidential value; on other sources of evidence (coins, inscriptions, archaeology); and on topics which recur throughout the period covered by the paper, such as the economy; slavery, empires and imperialism; citizenship, identity and cultural change; religion; art; mobility (social and geographical) etc. There will be a question which requires historical commentary on some of the non-set-texts, inscriptions and other evidence relating to the period. All these themes will form part of your weekly diet of reading, tutorials and lectures, and many of them recur at significant moments in the set texts. To answer them, you need only apply the same skills which you need to develop for section A: to identify the relevant information from what you have at your disposal; extract it with an eye to its context and its strengths and weaknesses; and redeploy it as part of a clear argument which answers the question. There are no recorded fatalities associated with Section B answers; indeed, on some papers up to a quarter of candidates answer TWO questions from Section B.

The second paper will be a 1.5-hour gobbet and translation paper. Candidates will be asked to translate one passage (ca. 20 lines) and write a commentary on points of historical interest in three other short passages. Within this paper, translation will count for 40% and comment for 60% (20% for each comment) of the mark. Course II candidates offering a period as a non-text-based option will be required to offer five comments, but no translation. For the whole subject, the first paper (essays) will count for 65%, the second paper (translations and gobbets) will count for 35% of the total mark.

Greek History 1: *Archaic Greek History c.750 to 479 BC* (401 text-based or 421 non-text-based)

Our knowledge of Greek History down to the great war with Persia is based on historical allusions in the works of archaic poets, traditions handed down largely by oral transmission and preserved in Herodotus or later writers, and on the archaeological record (on which Greats subject 601, *The Greeks and the Mediterranean World*, concentrates more). This paper emphasizes the literary evidence and in particular the oral and written traditions preserved in Herodotus and the evidence of earlier texts and attitudes to earlier history preserved in the Aristotelian Constitution of the Athenians.

This was a crucial period in the development of Greek culture. The great phase of Greek expansion overseas ('colonisation') continued during it. But in the sixth century the Greeks

themselves came under pressure from their eastern neighbours, first the Lydians and then the great new power of Persia. The city-state established itself firmly as the dominant form of social organisation. Lawgivers wrote comprehensive codes – or so later Greeks believed. In many places the leisured classes developed a luxurious life-style centred on the symposium, though Sparta went the other way in the direction of austerity. Exploitation took new forms, with chattel-slavery apparently growing greatly in importance. Many cities were under the rule of 'tyrants' (not necessarily the hate-figures they later became), but by the end of the period democracy had been established in Athens by Cleisthenes, and the first tragedies were being performed. The delight of studying the period is greatly increased by the charm of two of the main literary sources for it, Herodotus and the early lyric poets.

An Epigraphic Dossier in Canvas lists key documents, some of which will be set (with a translation) among the optional gobbets (qu. 17).

Choosing your combinations

This period makes a natural pair with the following one, and makes the Greek world of the fifth century BC much easier to understand. It has an extremely fertile relationship with archaeology subject 601 *The Greeks and the Mediterranean World*. This subject would also go admirably with Literature subjects 503 *Historiography*, 504 *Lyric Poetry*, and 505 *Early Greek Hexameter Poetry*.

Syllabus

For those studying this period as a text-based subject (401), the texts in α will be studied in Greek and the texts in β in English translation. The translation and gobbets paper will comprise passages from α only. Students should show knowledge of the texts in β in their essays, and passages from these texts may be set for the optional gobbets question.

For those studying this period as a non-text-based subject (421), α and β will be studied in English translation. The gobbets paper will comprise passages from α only. Students should show knowledge of the texts in β in their essays, and passages from these texts may be set for the optional gobbets question.

α
• Herodotus, Proem, III.39-60, V.28-VI. (Wilson, OCT) (*Prescribed translation for the non-text-based version of the paper*: Waterfield, Oxford World's Classics)
β
• Herodotus I, III, VII-IX (Waterfield, Oxford World's Classics) • Aristotle, *Athenaion Politeia* 1-24 • Hesiod, *Works and Days* • Homer, *Odyssey* I. 180 ff., VI, XIII.250-86, XV.415 ff. • Solon, fragments in *Athenaion Politeia* and frags. 1-3, 4, 9-10, 13, 15 • Tyrtaeus (Loeb, *Elegaic Poetry*) • Dossier of inscriptions and coins (in Canvas)

Greek History 2: *Thucydides and the Greek World: 479 BC to 403 BC* (402 text-based or 422 non-text-based)

Victory over Persia led to the rise of the Athenian Empire, conflict between Athens and Sparta and Sparta's eventual victory in the Peloponnesian War. These years cover the transition from

archaic to classical Greece, the Periclean age of Athens, the masterpieces of art, architecture and literature which are the supreme legacies of the Greek world, the contrasting lifestyles of Sparta and democratic Athens, and the careers of Alcibiades, Socrates and their famous contemporaries. They are studied through the History of Thucydides, antiquity's most masterly analysis of empire, inter-state relations and war, which Thucydides claimed to have written, justifiably, as "a possession for all times". The issues of Thucydides' own bias and viewpoint and his shaping of his History remain among the storm centres of the study of antiquity and are of far-reaching significance for our understanding of the moral, intellectual and political changes in the Greek world. The period is also studied through inscriptions, whose context and content are a fascinating challenge to modern historians.

A document on Canvas ('Greek History 2 Documents Dossier') lists key documents, some of which will be set (with a translation) among the optional gobbets (qu. 17).

Choosing your combinations

This period makes a natural pair with both the preceding and the following one, and is of special value to those who intend to offer the latter, since both the Peloponnesian war and Thucydides' reflections on it shape our understanding of what follows. It is extremely useful for those studying subject 407 *Athenian Democracy* to acquaint themselves with the origins of the democratic system at Athens. This period also offers excellent historical background to work on both fifth-century literature (subjects 501, 503, 506 or 507) and on classical Greek art (subject 602).

Syllabus

For those studying this period as a text-based subject (402), the texts in α will be studied in Greek and the texts in β in English translation. The translation and gobbets paper will comprise passages from α only. Students should show knowledge of the texts in β in their essays, and passages from these texts may be set for the optional gobbets question.

For those studying this period as a non-text-based subject (422), α and β will be studied in English translation. The gobbets paper will comprise passages from α only. Students should show knowledge of the texts in β in their essays, and passages from these texts may be set for the optional gobbets question.

α
• Thucydides I.1-23, I.89-II.46, II.65, III.35-85, V.84-116 (Stuart Jones, OCT) (*Prescribed translation for the non-text-based version of the paper*: Martin Hammond, Oxford World's Classics)
β
• Thucydides, rest of I-VIII (Martin Hammond, Oxford World's Classics) • Xenophon I-II (Rex Warner, Old Penguin) • Plutarch, *Cimon*, *Pericles* • Aristophanes, *Acharnians, Birds* • Pindar, *Pythian* I, IV • Bacchylides III • Euripides, *Suppliants*, fragments of *Erechtheus* (Aris & Phillips Classical Texts) • Old Oligarch • Plato, *Menexenus* • Antiphon, *On the Revolution* fr. B1 (Loeb, *Minor Attic Orators*) • Dossier of inscriptions and coins (in Canvas)

Greek History 3: *The End of the Peloponnesian War to the Death of Philip II of Macedon: 403 BC to 336 BC* (403 text-based or 423 non-text-based)

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

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

A document in Canvas ('Greek History Documents') lists key documents, some of which will be set (with a translation) among the optional gobbets (qu. 17).

Choosing your combinations

This period makes a natural pair with the preceding one, since both the Peloponnesian war and Thucydides' reflections on it shape our understanding of what follows. The subject studies the political history of the heyday of the democratic institutional and social system which is thematically presented in subject 407 *Athenian Democracy*. Here you will also meet the main problems which shape the age of Alexander and the early Hellenistic period, so that it makes an excellent introduction to subjects 408 *Alexander the Great and his early Successors* and 409 *The Hellenistic World: Societies and Cultures*. This period also offers excellent historical background to work on both fourth-century literature (subject 507) and on classical Greek art (subject 602), while illuminating the milieux in which fourth-century philosophy developed (subjects 130, 131, 132 and 133).

Syllabus for those offering this period as a text-based subject (403)

Passages for compulsory comment and translation will be set from:

- Xenophon, *Hellenica*, Books III and V (Marchant, OCT)
- Xenophon, *Constitution of the Spartans* (Marchant, OCT)
- Plutarch, *Life of Pelopidas* (Perrin, Loeb)
- Demosthenes, *Philippic I, On the Peace, Philippic III* (Dilts, OCT)

Roman History 4: *Polybius, Rome and the Mediterranean: 241 BC to 146 BC* (404 text-based or 424 non-text-based)

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

This period shaped the views of one of the greatest historians of antiquity, Polybius of Megalopolis, who made his subject precisely the ambition of the Romans for universal conquest and the effects this had upon the lives of all the peoples involved. A contemporary of the events, and detained in Rome in the 160s and 150s, he enables (and enlivens) productive study of this period, which saw, amongst so much else, the beginnings of Roman history writing, some of the early development of which there will be opportunity to trace. Inquiry is aided by an increasing number of surviving inscriptions and an increasingly detailed archaeological record.

A document in Canvas ('Documents for Roman History Period 4 (241-146 BC)') lists key documents, some of which will be set (with a translation) among the optional gobbets (qu. 17).

Choosing your combinations

This period makes a natural pair with the following one, since it offers a deep understanding of the mature Roman Republic in its apparently stable state before the crises of its last century, and many insights into the nature of the aggression which won Rome its empire. Anyone who has enjoyed getting to grips with Herodotus and/or Thucydides will find the encounter with Polybius especially rewarding. Since Rome in this period was integrated to a much wider world this period makes a very imaginative and stimulating pair with subject 409 *The Hellenistic World: Societies and Cultures*.

Syllabus for those offering this period as a text-based subject (404)

Passages for compulsory comment and translation will be set from the following sections of Polybius: I.1-4, 62-65; II.1-13, 21-4; III.1-34; V.101-10; VI.3-18; VII.9; XI.4-6; XVI.24-35; XVIII.1-12; 34-52; XXI.29-32, 41-6; XXIII.1-5, 9, 17; XXIV.8-13; XXX.1-5, 30-1; XXXI.21-30; XXXVI.1-6, 9, 17; XXXVIII.1-18 (Paton, rev. Walbank and Habicht, Loeb).

Roman History 5: *Republic in Crisis: 146 BC to 46 BC* (405 text-based or 425 non-text-based)

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

Thapsus, celebrating his victory with an unprecedented quadruple triumph.

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

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

A document in Canvas ('List of documents for Roman history 146-46 BC') lists key documents, some of which will be set (with a translation) among the optional gobbets (qu. 17).

Choosing your combinations

This period makes a natural pair with both the preceding and the following one, since subject 404/424 shows what Rome was like before the period of crises, and subject 406/426 explores how the legacy of Julius Caesar developed into the imperial monarchy. Those who really want to understand Cicero and the circles in which he moved will combine it with subject 410 *Cicero: Politics and Thought*. This period also offers excellent historical background to work on first-century BC literature (subjects 502, 503, 509 or 511).

Syllabus for those offering this period as a text-based subject (405)

Passages for compulsory comment and translation will be set from:

- Sallust, *Histories* the following fragments:
  1.55 = 1.48 McG (Speech of Lepidus)
  1.77 = 1.67 McG (Speech of Philippus)
  2.47 = 2.44 McG (Speech of Cotta)
  2.98 = 2.82 McG (Letter of Pompey)
  3.48 = 3.34 McG (Speech of Macer)
  4.69 = 4.67 McG (Letter of Mithridates)
  (first number that in the OCT, second that in the translation and commentary of P. McGushin (Oxford 1992 and 1994))
- Sallust, *Jugurthine War*, 1-42; 84-114
- Cicero, *Verrines* I, *De imperio Cn. Pompei*
- Cicero, Letters:
  Ad fam. V.7; VIII.8, 13, 14; XIII.9; XIV.14, 18.
  Ad Att. I.13, 14, 19; II.18; IV.1, 3, 5; VII.7, 9; VIII.3, 11, 12D, 13; IX.6A, 11A; XI.6.
  Ad Qu. f. II.3, 4; III.6.

Roman History 6: *Rome, Italy and Empire from Caesar to Claudius: 46 BC to AD 54* (406 text-based or 426 non-text-based)

Beginning this period in 46 BC immediately presents us with issues of uneasy adjustment and faltering responses to shattering social and political change. The Civil War, fought from one end of the Mediterranean to another, raised problems about the character of Urbs and Orbis, city and world, and their relations. Caesar drew his own solutions from the widest cultural range. The first years of the period set the scene for the developing drama of the transformation of every aspect of the societies of the Mediterranean world ruled from Rome, and of the identity of Rome itself, as experiment, setback and new accommodation succeeded each other in the hands of the generals of the continuing war-years, and finally, after Actium, of Augustus and his advisors. The central problems of this subject concern the evolution of the principate, the constitutional position, charisma, authority and dynasty of the Roman emperor, and the development of the political institutions and administrative structures in Rome and her provinces. Besides Augustus, this paper also addresses three very different rulers, Tiberius, Caligula and Claudius, whose reigns did much to consolidate and shape the idea of an imperial system and its historiography. The subject invites consideration of the expansion of Roman rule and the increasing unity of the Mediterranean world; and also of the social, religious and economic foundations of the Roman state. Within Roman society, political change was accompanied by social mobility and by the cultural representations of status, gender and power, which pose complex and rich questions for the historian.

Choosing your combinations

This period makes a natural pair with the preceding one, since subject 405/425 explores the conditions which made Caesar's complete ascendancy possible. It also goes excellently well with subject 411 *Politics, Society and Culture from Nero to Hadrian*, in which many of the themes continue. This period also offers excellent historical background to both work on literature of the late Republic and early Empire (subjects 502, 509 or 511) and on Roman art and archaeology (subjects 604 and 605).

Syllabus for those offering this period as a text-based subject (406)

Passages for compulsory comment and translation will be set from:

- *Res Gestae Divi Augusti* (Cooley, CUP)
- Tacitus *Annals* I, XI-XII (Fisher, OCT)
- Suetonius *Life of Augustus* 1-69 (Kaster, OCT)
- *Senatus Consultum de Cn. Pisone Patre* (Cooley, CUP)

A document in Canvas ('Roman History I.6. – Documents (2029-)') lists key documents, some of which will be set (with a translation) among the optional gobbets (qu. 17).

Greek and Roman History Topics (407-414)

N.B. these papers will be taught in *eight* and not *twelve* tutorials.

407. Athenian Democracy in the Classical Age

Athenian Democracy is much praised but little understood. How did the largest city in the classical Greek world manage to govern itself on the basis of meetings, held less often than

once a week, of those Athenian-born men aged over 18 who wanted to come? How did a heterogeneous society whose size rendered many residents effectively anonymous maintain law and order without a police force or lawyers? This topic looks at the institutions of Athenian democracy, at the practice of democracy, at democratic ideology, and at Athenian theories about government. It analyses the make-up of Athenian society and tries to understand the contribution that groups without political rights, women, slaves and resident foreigners, made to Athenian democracy and the extent to which democracy determined the way in which these excluded groups were treated. Although details of Athenian military history and of Athenian imperial activity are not at issue, the topic does attempt to explain the sources and the effects of Athenian wealth and power. The literary and artistic achievements of classical Athens are here examined both as phenomena that need to be explained – why was it that it was at Athens that the most significant monuments in drama, architecture, painting and sculpture were created? – and in themselves as sources of insight into Athenian attitudes and pre-occupations.

If you offer this topic you are expected to show a familiarity with the texts listed below, in translation, from which optional passages for comment will be set.

Choosing your combinations

*It is **highly desirable** for candidates taking this paper to offer **Greek History 2** (402/422) or **Greek History 3** (403/423).*

The themes and problems studied here dovetail excellently with the events and evidence which shape subjects 402/422 *Thucydides and the Greek World* and 403/423 *The End of the Peloponnesian War to the Death of Philip*, and with the fifth- and fourth-century archaeology and literature options mentioned under those periods above.

Syllabus

Candidates will be required to study the social, administrative, and constitutional developments in Athens from 462 BC to 321 BC, and will only be required to show such knowledge of external affairs as is necessary for an understanding of Athenian democracy. The following texts are prescribed for study in translation; although compulsory passages for comment will not be set, candidates will be expected to show knowledge of these texts in their answers.

- Aristotle, *Constitution of Athens* (tr. P. J. Rhodes, Penguin Classics)
- Herodotus III.80-82 (Loeb)
- Thucydides I.31-44, 66-79, 140-5; II.35-65; III.35-50, 82-3; V.43-6; VI.8-29; VIII.47-97 (tr. M. Hammond, OUP: Oxford World's Classics, 2009)
- Xenophon, *Hellenica* I.6 and 7; II.3 and 4 (Loeb)
- *Memorabilia* I.1 and 2; III.6 (Loeb)
- *Revenues* (Loeb)
- [Xenophon], *Constitution of Athens* (Loeb)
- Andocides I (Loeb, *Attic Minor Orators* I)
- Lysias XXII, XXV (Loeb)
- Aeschines II (Loeb)
- Demosthenes VI, XIX, LIX (Loeb)
- Aristophanes, *Wasps, Clouds, Ecclesiazusae, Acharnians* 1-173

- *Thesmophoriazusae* 295-530 (Penguin Classics)
- Plato, *Apology, Gorgias, Protagoras* 309-28 (Penguin Classics)
- Aeschylus, *Eumenides*; Sophocles, *Antigone*; Euripides, *Supplices* (*The Complete Greek Tragedies*, ed. R. Lattimore, D. Grene, Chicago 1958-9)
- C. W. Fornara, *Translated Documents of Greece and Rome 1: Archaic Times to the End of the Peloponnesian War* (Cambridge, 1983) nos. 15, 68, 75, 97, 100, 103, 106, 114, 119, 120, 128, 134, 140, 147, 155, 160, 166
- P. Harding, *Translated Documents of Greece and Rome 2: From the End of the Peloponnesian War to the Battle of Ipsus* (Cambridge, 1985) nos. 3, 5, 9, 45, 47, 54, 55, 56, 66, 78, 82, 101, 108, 111, 121

Optional passages for comment will be set from these texts in translation.
Opportunity will be given to show knowledge of the archaeology of Classical Athens.

408. Alexander the Great and his early Successors (336 BC-302 BC)

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

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

If you offer this topic, you are expected to show a familiarity with the texts listed below, from which compulsory passages for comment will be set.

Choosing your combinations

This subject makes an excellent sequel to subject 403/423 *The End of the Peloponnesian War to the Death of Philip*, and introduces questions of great importance for subject 409 *The Hellenistic World: Societies and Cultures*.

Syllabus

The following texts are prescribed for study in translation.

- Arrian, *Anabasis* (Loeb, Brunt)
- [Demosthenes] XVII (Loeb)
- Diodorus Siculus, XVI.89, 91-5; XVII.5-7, 16-21, 32, 47-8, 62-3, 69-73, 76-7, 93-5, 100-1, 108-11, 113-15, 117-18; XVIII, the whole; XIX.12-64, 66-8, 77-100, 105; XX.19-21, 27-8, 37, 45-53, 81-99, 100-3, 106-13 (Loeb)
- Plutarch, *Lives of Alexander, Eumenes and Demetrios* 1-27 (Loeb)
- P.J. Rhodes and R. Osborne, *Greek Historical Inscriptions 404-323 BC* (Oxford, 2003), Nos. 76, 82, 83, 84, 86, 90, 94, 96, 101

- M. Austin, *The Hellenistic World from Alexander to the Roman Conquest*, 2nd edn. (Cambridge, 2006), Nos. 26, 29, 32, 38, 39, 43, 45, 50.

Compulsory passages for comment will be set from these texts in translation.

409. The Hellenistic World: Societies and Cultures, ca. 300 BC-100 BC

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

If you offer this topic, you are expected to show a familiarity with the texts, cities, sites and monuments listed below, in translation.

Choosing your combinations

This subject makes an excellent sequel to subject 403/423 *The End of the Peloponnesian War to the Death of Philip*, or 408 *Alexander the Great and his Early Successors*. It would make an interesting and instructive combination with 404/424 *Polybius, Rome and the Mediterranean*. This period also offers excellent historical background to literature subject 508 *Hellenistic Poetry*.

Syllabus

Candidates will be required to study the history, culture, and society of the Hellenistic world, based on the detailed and integrated case study of primary evidence – literary, epigraphical, archaeological. A knowledge of political history is expected, but the main focus is on social and cultural history. Close familiarity with the epigraphical material and awareness of the geography, topography, and physical and visual environment of the Hellenistic world are required. The following texts are prescribed for study in translation. Compulsory passages for comment will not be set, but candidates will be expected to show knowledge of these texts in their answers:

- Plutarch, *Demetrios*, *Philopoimen*, *Agis-Kleomenes*
- Polybius, 4-5; 21.18 to end; 22.3-14; 23.1-4; 29-30 all frgs; 31.1-15
- Appian, *Syriaca*, *Mithridatica*

- Theokritos, 2, 14, 15, 17
- Callimachus, *Hymn to Delos*
- Herodas, *Mimiamboi* 1 and 4
- M. Austin, *The Hellenistic World from Alexander to the Roman Conquest*, 2nd edn. (Cambridge, 2006).

Special attention will be given to the following cities, sites and monuments: Ai Khanum, Alexandria, Athens, Delos, Pella, Pergamon, Priene.

410. Cicero: Politics and Thought in the Late Republic

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

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

Teaching is done through lectures and eight university classes. There is time for four tutorials to be on Cicero's career and political life, but students are advised to do Roman History 5 (405/425), and 6 (406/426) if possible, in conjunction with this topic.

If you offer this topic, you are expected to show a familiarity with the texts listed below, from which compulsory passages for comment will be set.

Choosing your combinations

*It is **highly desirable** for candidates taking this paper to offer **Roman History 5** (405/425).*
You are strongly recommended to study 405/425 *Republic in Crisis* if you offer this option, as there is a very close relationship between the two papers. This paper is also very helpful for subject 406/426 *Rome, Italy and Empire*.

Syllabus

The following texts are prescribed for study in translation.

- Cicero, *In Verrem* II.5.158–189 (Loeb)
- *Pro Sestio* 95-137 (Loeb)
- *Pro Fonteio* (Loeb)
- *De lege agraria* 2 (*ad populum*) (Loeb)
- *Pro Plancio* (Loeb)
- *Brutus* 301-33 (Loeb)
- *De Oratore* I (Loeb)
- *De Re Publica* I, V, VI (Loeb)
- *De Legibus* II; III. 1-49 (Loeb)

- *Tusculanae Disputationes* I.1-8 (Loeb)
- *De Finibus* I.1-12 (Latin, OCT)
- *De Divinatione* II (Loeb)
- *De Natura Deorum* I.1-13; III.1-10 (Loeb)
- *De Officiis* I; II.1-29, 44-60, 73-89 trans. Griffin and Atkins (Cambridge)
- *Epistulae ad Atticum* I.1, 2, 16, 17; II.1, 3, 16; V.16, 21; VI.1, 2; VII.11; IX.18; X.8, 8A, 8B; XII.21, 40; XIII.19, 52; XIV.1, 12, 13, 13A, 13B; XV.1A, 11; XVI.7, 8, 11 (Loeb)
- *Epistulae ad Familiares* I.1, 8, 9; II.12; III.6, 7, 12; IV.4, 5; V.1, 2, 12, 21; VI.6; VII.3, 5, 30; VIII.1, 5, 6, 16; IX.16, 17; X.24, 28; XI.3, 20, 27, 28; XII.3 and 5; XIII.1; XIV.1, 2, 3, 4; XV.1, 2, 4, 5, 6, 16, 19; XVI.12 (Loeb)
- *Epistulae ad Quintum fratrem* I.1, 4, II.15; III.5 (Loeb)
- *Epistulae ad M. Brutum* I.10, 15, 18 (Loeb)
- Cornelius Nepos, *Life of Atticus* (Loeb)
- [Q. Cicero], *Commentariolum Petitionis*
- Asconius, *In Toga Candida* (ed. Lewis)
- Plutarch, *Life of Cicero* (ed. Lintott)

Compulsory passages for comment will be set from these texts in translation.

411. Politics, Society and Culture from Nero to Hadrian

The subject begins with the accession of Nero, the ill-starred emperor who was the last representative of the Julio-Claudian dynasty established by Augustus. Following his fall, and the military and political convulsions of the 'year of the four emperors' (AD 69), Vespasian emerged triumphant and established the Flavian dynasty which came to an end with the assassination of Domitian in AD 96. The last part of the period covers the reigns of Trajan and Hadrian, the former an emperor with military and expansionist ideals, the latter a man of literary and aesthetic interests who was bent on consolidation of the empire and its frontiers. Despite some serious disturbances and wars, including revolts in Judaea and warfare in Dacia and the east, this was a period in which the stability of the 'Roman peace' extended over virtually the whole of the Mediterranean world and enabled the empire to reach, in the second century, its highest point of social, economic and cultural development. At the same time the established institutions of Graeco-Roman paganism were beginning to undergo profound change under the impact of the growth of Christianity. The evidence of literary and historical writers, documents (inscriptions and papyri), coins and archaeology combines to offer not merely a detailed account of individual emperors, political events and governmental institutions, but also a rich and multi-faceted picture of the impact of Roman rule on the Mediterranean world. This is therefore a particularly good subject for those seeking to combine historical and archaeological techniques.

All offering this topic are also expected to show a familiarity with the texts, sites and monuments listed below, in translation.

Choosing your combinations

*It is **recommended** that candidates taking this paper offer **Roman History 6** (406/426).*
This paper forms a natural sequel and companion to subject 406/426 *Rome, Italy and Empire*. With that paper, it provides excellent background to 412 *Religions in the Roman world*. It would also make an excellent combination with either of the Roman archaeology subjects, 604 or 605. All those interested in literature subject 512 *Neronian Literature* will

find the historical investigation of Roman culture in the middle of the first century AD invaluable.

Syllabus

Candidates will be required to study the political, social, economic and cultural history of the Roman empire in the period AD 54-138. The following texts are prescribed for study in translation. Compulsory passages for comment will not be set, but candidates will be expected to show knowledge of these texts in their answers.

- Tacitus, *Annals* XIII-XVI, *Histories*, I, IV, *Agricola*
- Suetonius, *Lives of Nero, Vespasian, Domitian*
- Josephus, *Jewish War* II, VII (Loeb)
- Pliny, *Letters* II, VI, X, *Panegyricus*
- Dio Chrysostom, *Orations* 38-51 (Loeb)
- Juvenal, *Satires* VII, VIII, XI, XIV, XVI
- Historia Augusta, *Life of Hadrian*
- R. K. Sherk, *The Roman Empire: Augustus to Hadrian* (Translated Documents of Greece and Rome 6), nos. 61-200

Attention will be given to relevant archaeological sites and monuments including the following: Nero's Domus Aurea, the Colosseum, the Templum Pacis, The Arch of Titus, Domitian's Palace, Trajan's Forum, the Arch of Trajan at Beneventum, Trajan's Column, the Great Trajanic Frieze, Hadrian's Villa at Tivoli.

412. Religions in the Greek and Roman World (c. 31 BC to AD 312)

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

If you offer this topic, you are expected to show a familiarity with the texts listed below, in translation.

Choosing your combinations

*It is **recommended** that candidates taking this paper offer **Politics, Society and Culture from Nero to Hadrian** (411).*

This option is greatly enhanced by an understanding of other dimensions of Roman imperial history, and therefore fits very well with subject 406/426 *Rome, Italy and Empire*, and/or 411 *Politics, Society and Culture from Nero to Hadrian*. It would also make a very rewarding combination with either of the Roman archaeology subjects, 604 and 605.

Syllabus

Candidates will be required to study the workings of Greek and Roman religions, including relevant aspects of Judaism and Christianity and other elective cults, between around 30 BC and AD 312. They will be encouraged to display an understanding of relevant modern theories of religious practice, and to be familiar with the relevant literary, epigraphic and archaeological evidence contained in the following texts prescribed for study in translation; although compulsory passages for comment will not be set, candidates will be expected to show knowledge of these texts in their answers.

- Ovid, *Fasti* IV (Loeb)
- *Acts of the Apostles* (New English Bible)
- Josephus, *Against Apion* II (Loeb)
- Plutarch, *Decline of Oracles* (Loeb)
- Lucian, *Alexander; Peregrinus* (Loeb)
- Aelius Aristides, *Oration* XLVIII (=*Sacred Tales* II) (tr. C. A. Behr)
- Pausanias I.1-38 (Loeb)
- Apuleius, *Metamorphoses* XI (Hanson, Loeb)
- Minucius Felix, *Octavius* (Loeb, with Tertullian)
- H. A. Musurillo, *Acts of the Christian Martyrs* (1972) nos. 1, 6, 8, 10
- Eusebius, *Ecclesiastical History* VIII-X (Penguin)
- M. Beard, J. A. North & S. R. F. Price, *Religions of Rome* vol. 2 (Cambridge 1998)

413. Sexuality and Gender in Greece and Rome

How many sexes were there in the ancient world? How many genders? What is the difference? When is a man not a man or a woman not a woman? What can we know about the lives of women in antiquity, and what is the relationship between the way women lived and the way men wrote about them, painted them, sculpted them or legislated for them? This paper tackles the fundamental historical question of the implications, in any particular time and place, of being gendered. From the archaic Greek world to the later Roman Empire, it looks at how sex, sexuality and gender affected everyday life, what was and was not acceptable sexual behaviour, and how writers and artists expressed, joked about, subverted or reinvented the views of those around them. Relatively well-known evidence from literature and art is put side by side with medical writings, magic, laws and graffiti. The subject ends with the rise of Christianity and asks whether this new religion brought women emancipation from men, or both sexes emancipation from sex, or altered the meaning of gender completely. Texts are set in translation, though it is, as always, desirable to read them in the original where possible. Scholarship in this area of Classics has been developing apace in recent years, and you will also read some of the cutting-edge literature on gender and sexuality by contemporary non-Classicist theorists.

If you offer this topic, you are expected to show a familiarity with the prescribed texts, in translation.

Choosing your combinations

Important note: *In Literae Humaniores and Classics and Asian & Middle Eastern Studies, this paper is only available to candidates who are offering* ***at least one Ancient History period paper*** *(401-6 or 421-6).*

Gender and sexuality as objects of study raise questions of importance to many parts of the Greats course, and this paper involves issues of theory and methodology which will be of interest to people working on literary theory and moral philosophy. The broad chronological scope of the paper – which concerns itself with the whole sweep of classical antiquity – also increases its appeal. The essentially historical objective of explaining change between different places and periods remains an essential part of the framework, and background knowledge of various historical Greek and Roman contexts, whether derived from the study of Ancient History period papers or from Greek and Latin literature, is invaluable if the debates in this paper are to be understood.

Syllabus

The texts prescribed for study in translation can be found in a document in Canvas. Please go to **Ancient History FHS** > **413. Sexuality and Gender in Greece and Rome** for details of the texts applicable to your year of examination.

Although compulsory passages for comment will not be set, candidates will be expected to show knowledge of these texts in their answers.

Opportunity will also be given to show knowledge of the artistic and archaeological evidence.

414. The Conversion of Augustine

This option will be taught in conjunction with a wider-ranging special subject in Modern History called *St. Augustine and the Last Days of Rome, 370-430*, which makes possible a generous provision of teaching time. University teaching is concentrated in Michaelmas Term, and consists of a weekly class (some topics in the social and intellectual history of the second half of the 4th century AD) and at least one weekly lecture. Tutorials are also arranged. The central theme is the conversion, first to Neoplatonism and then to Christian asceticism, of a late-Roman teacher of rhetoric at Milan in 386. This is described in intimate detail by Augustine in his *Confessions*, the most brilliant intellectual autobiography to survive from the ancient world. Other texts are studied to create a context for Augustine, the intellectual life of the western Roman empire in the 380s, in which he played a major role. They include texts of the controversy over the abolition of a major symbol of residual paganism, the Altar of Victory, and of Jerome's advocacy of a rigorist Christian asceticism.

Knowledge of Latin is necessary, but not of Greek. This therefore counts as a language-testing paper. An interest in philosophy or theology is helpful, but not at all necessary. The approach is primarily historical. A useful starting point is Henry Chadwick's translation (Oxford 1991) of the *Confessions* with introduction; and three excellent studies, John J. O'Meara, *The Young Augustine* (London and New York, 1954), Peter Brown, *Augustine of*

Hippo (London 1967) and Gillian Clark, *Augustine: the Confessions* (Cambridge 1993). It is essential to read the prescribed texts during the Long Vacation. Further advice about reading will be given at a meeting towards the end of Trinity Term, and intending takers should get in touch with Dr McLynn at Corpus.

Syllabus

Compulsory passages for translation and comment will be set from:

- Augustine, *Confessions* V-IX (Skutella, Teubner)
- Symmachus, *Relationes* III (Seeck, reprinted in Barrow, *Prefect and Emperor*)
- Ambrose, *Epist.* 17-18 in Lavarenne, *Prudence*, vol. iii (Budé)
- Jerome, *Epist.* 22, 38, 45, 107, 127 (Wright, Loeb)

415. The Achaemenid Empire, 550-330 BC

The empire of the Achaemenid kings was one of the largest the world has ever seen, stretching from the shores of the Mediterranean to the foothills of the Hindu Kush. This paper covers the history and material culture of the Achaemenid Persian empire, from the conquests of Cyrus the Great to the Macedonian invasion of Asia. A typical eight-week course will cover: (1) Cyrus at Babylon, and the Median, Assyrian, and Neo-Babylonian background; (2) Darius and Persepolis; (3) Cultural Hybridity and "Glocalization" (Karia, Lykia, Kilikia); (4) The Achaemenids at War (the Deve Hüyük burials); (5) Imperial Connectivity (the Black Sea hoard; Memphis customs-account); (6) Achaemenid Egypt (Arshama, Elephantine); (7) Achaemenid Cyprus; (8) The Vampire (tribute; coinage; metalwork).

This paper will be of interest to anyone interested in the Ancient Near East, the comparative history of empires, or the intellectual challenges in writing history from material culture. It makes a good fit with any other ancient Greek history or archaeology paper you might choose to take. This paper is taught in classes (a maximum of eight students per class) in the Ashmolean Museum during Hilary term. AMH and CAAH students may attend the classes in either their second or third year; Lit. Hum. students may attend the classes in either their third or fourth year.

The examination paper will include compulsory comment on both texts and images. The prescribed texts for comment are those included in Amelie Kuhrt*, The Persian Empire: A Corpus of Sources from the Achaemenid Period* (Routledge, 2007), Chapters 3–5 (pp. 47–177), Chapter 11.A–C (pp. 469–501), Chapter 12.C–D (pp. 593–615), Chapter 15 (pp. 730–762) and Chapter 17.C.b–c (pp. 852–872). Candidates are also expected to be familiar with a dossier of artefacts in the Ashmolean Museum, available via Canvas; the picture questions will include (but may not be restricted to) images from this dossier.

499. Thesis in Ancient History

Any candidate who is not offering a thesis in any other branch of Greats may offer a thesis in Ancient History. It may be combined with the Optional Additional Thesis (VII), but there must be no overlap of content between the two. An Optional Additional Thesis on a historical theme should follow the guidelines set out here.

The thesis should be equivalent in student workload to an entire subject in Ancient History, and it should demonstrate expertise in a comparable body of evidence and understanding of

a comparable range of conceptual and interpretative problems.

There is no formal requirement for those offering an Ancient History thesis to do any other subject or subjects in Ancient History. It is possible in a thesis to demonstrate an understanding of a body of evidence and a set of problems equivalent in scale and complexity to the periods and the options in Ancient History, and to learn the necessary historical skills while researching and composing such a thesis, and your Ancient History tutor will advise you as to how this may be achieved with the subject you have in mind. Many problems raised in the study of archaeology and literature are closely related to historical investigation too. Most of those intending to offer an Ancient History thesis will, however, make a point of laying the foundations for it by offering one or more other Ancient History subjects.

A thesis should not be merely an extended essay, but rather a short dissertation. It should have a well-defined subject and a coherent sequence of arguments which reaches some kind of conclusion, however open. It should show familiarity with the problems of the relevant ancient evidence, and should cite it accurately; it should also show a good understanding of the relevant scholarly literature and of the main trends, approaches and controversies in the study of the general subject area within which the thesis falls.

A thesis should include an introduction (outlining the problem to be addressed, previous scholarship on the problem and the nature of the evidence), a series of individual sub-sections or chapters, and a conclusion. There must be a bibliography of works consulted. Figures (e.g. maps and plans) or illustrations should be used if relevant. A professional level of presentation is expected: you must use page numbers, and pay due attention to spelling, punctuation, division into paragraphs and grammar. Citation of evidence and scholarly discussion should be consistent and accord with professional practice.
For more guidance, and for the practicalities of having your thesis approved, and of submitting it, see above, section 4.

II. Philosophy

You may offer up to five subjects in Philosophy, from the list below (reduced to a maximum of four if you are offering one language option under VI, or three if you are offering two language options).

If you offer one Philosophy subject only, you have a free choice apart from 199, Thesis.

If you offer two or more Philosophy subjects you must select at least one subject in ancient philosophy, i.e. one of 115, 116, 130-139 and 141.

If you offer three or more Philosophy subjects you must also include ate least one non-ancient philosophy subject, i.e. a subject other than 115, 116, 130-139 and 141.

To offer subject 199 (Thesis in Philosophy), you must also offer at least three other subjects in Philosophy.

Normal Prerequisites (indicated by NP)

In what follows, you will find that some subjects are named as ‘normal prerequisites’ for the

study of others. For instance: 112 The Philosophy of Kant (NP 101) means that those studying 112, Kant, would either normally be expected to have studied 101 (History of Philosophy from Descartes to Kant), or to have undertaken relevant background reading in the History of Philosophy, as suggested by their tutor. In some cases alternatives are given as the prerequisite, e.g. 107 Philosophy of Religion (NP 101 or 102) means that those studying 107, Philosophy of Religion, would normally be expected either to have studied 101 (History of Philosophy) or 102 (Knowledge and Reality), or to have undertaken relevant preparatory work in one or other of those areas, as suggested by their tutor. In cases of doubt students are encouraged to consult their tutors and establish with them, in their individual circumstances, what the best options are.

List of Philosophy options available to candidates sitting Greats in 2029

101 Early Modern Philosophy
102 Knowledge and Reality
103 Ethics
104 Philosophy of Mind (NP 101 or 102)
107 Philosophy of Religion (NP 101 or 102)
108 The Philosophy of Logic and Language (NP Mods Logic)
109 Aesthetics and the Philosophy of Criticism (NP 101 or 102 or 103 or 104 or 115/130 or 116/132)
110 Medieval Philosophy: Aquinas (can't be combined with 111)
111 Medieval Philosophy: Duns Scotus and Ockham (can't be combined with 110)
112 The Philosophy of Kant (NP 101)
113 Post-Kantian Philosophy (NP 101 or 102 or 103 or 112 or 115/130 or 116/132)
114 Theory of Politics (NP 103 or 115/130 or 116/132)
115 Plato: *Republic* (in translation) (can't be combined with 130)
116 Aristotle: *Nicomachean Ethics* (in translation) (can't be combined with 132)
120 Intermediate Philosophy of Physics
122 Philosophy of Mathematics (NP 101 or 102 or 108 or 117 or 119 or 120)
124 Philosophy of Science
125 Philosophy of Cognitive Science
127 Philosophical Logic
129 The Philosophy of Wittgenstein
130* Plato: *Republic* (in Greek) (can't be combined with 115)
131* Plato on Knowledge, Language, & Reality in the *Theaetetus* & *Sophist* (in Greek) (can't be combined with 137)
132* Aristotle: *Nicomachean Ethics* (in Greek) (can't be combined with 116)
133* Aristotle on Nature, Life and Mind (in Greek) (can't be combined with 138)
134* Knowledge and Scepticism in Hellenistic Philosophy (in Greek) (can't be combined with 136 or 139)
135* Latin Philosophy (in Latin)
136* Knowledge and Scepticism in Hellenistic Philosophy (in Latin) (can't be combined with 134 or 139)
137 Plato on Knowledge, Language and Reality in the *Theaetetus* & *Sophist* (in translation) (can't be combined with 131)
138 Aristotle on Nature, Life and Mind (in translation) (can't be combined with 133)
139 Knowledge and Scepticism in Hellenistic Philosophy (in translation) (can't be combined with 134 or 136)

140 Philosophy of Social Science (can't be combined with 124; NP 101 or 102)
141 Early Greek Philosophy
198 Special Subjects in Philosophy
199 Thesis in Philosophy

An asterisk (*) indicates a text-based paper, as explained in '1. Structure of the Course' above.

In general, before you study a particular paper, your tutor will set you some vacation reading. Then, for each tutorial, your tutor will set you some specific reading for that topic. Often, the reading list will be long and contain many more items than you are expected to read. Your tutor will give you guidance as to which readings are essential, but one of the skills that you will acquire is to make these judgements yourself. For text-based papers, you will certainly need to read the prescribed texts in the original in the vacation. During term, you will also want to attend lectures on the various subjects you are studying. These lectures will probably offer a different angle on the subject from that of your tutor, and will help you come to your own view. It is a good idea to attend at least one set of lectures on each paper you are taking, even if those lectures do not happen in the term you are doing tutorials on that paper.

Most papers are taught in a course of eight tutorials, although your tutor might decide to take groups of you in a small class.

Ancient Philosophy Subjects

Plato and Aristotle are the greatest of the ancient philosophers, and arguably the two greatest philosophers of all time. Plato lived from c.428 BC to 347 BC; he became interested in philosophy at an early age under the influence of Socrates. At some time in the 380s he founded the first major philosophical school, the Academy, to which Aristotle (384-322) came from the court of Philip II of Macedon as a pupil in 367. Plato wrote nearly 30 works, almost all in dialogue form: his main interests were ethics, metaphysics, and epistemology, and the three set texts are among his most important works in these areas. Aristotle remained at the Academy until Plato's death; after some years spent in East Greece – and a later spell as the tutor of Alexander the Great – he returned to Athens and founded his own school, the Lyceum. He had an astonishing range: in logic, psychology, physiology, zoology, ethics, politics, metaphysics, the philosophy of science, mechanics, meteorology, cosmology, and many other subjects, he was 'the master of those who know'. The *Outlines of Pyrrhonism* of Sextus Empiricus is a work of major importance both for Greek philosophy of the Hellenistic period and for the development of modern scepticism. Sextus was a doctor as well as a philosopher; he probably lived in the 2nd century AD, but he draws heavily on the work of Greek philosophers of the 3rd-1st centuries BC. The Latin Philosophy option focuses on the treatment of Stoic ethics in a selection of works by Cicero (106-43 BC) and Seneca (c. AD 1-65). The purpose of these subjects is to enable you to study some of the most important works in ancient philosophy. In each case you are expected to study the work or works in detail. For a list of prescribed editions, see below, Appendix C.

Each text-based paper has a translation component. Poor translation marks serve to limit the overall mark for the paper, and the final mark cannot be more than 20 points above the mark for the translation. Very poor translation may receive even more severe penalties. On the other hand, the overall mark on the paper will be raised for translations scoring 70 or above.

101. Early Modern Philosophy

The purpose of this subject is to enable you to gain a critical understanding of some of the metaphysical and epistemological ideas of some of the most important philosophers of the early modern period, between the 1630s to the 1780s.

This period saw a great flowering of philosophy in Europe. Descartes, Spinoza and Leibniz, often collectively referred to as "the rationalists", placed the new "corpuscularian" science within grand metaphysical systems which certified our God-given capacity to reason our way to the laws of nature (as well as to many other, often astonishing conclusions about the world). Locke wrote in a different, empiricist tradition. He argued that, since our concepts all ultimately derive from experience, our knowledge is necessarily limited. Berkeley and Hume developed this empiricism in the direction of a kind of idealism, according to which the world studied by science is in some sense mind-dependent and mind-constructed.

The examination paper is divided into two sections and students are required to answer at least one question from Section A (Descartes, Spinoza, Leibniz) and at least one from Section B (Locke, Berkeley, Hume).

R. S. Woolhouse, *The Empiricists*
J. Cottingham, *The Rationalists* (both O.U.P. Opus series).

102. Knowledge and Reality

The purpose of this subject is to enable you to examine some central questions about the nature of the world and the extent to which we can have knowledge of it.

In considering knowledge you will examine whether it is possible to attain knowledge of what the world is really like. Is our knowledge of the world necessarily limited to what we can observe to be the case? Indeed, are even our observational beliefs about the world around us justified? Can we have knowledge of what will happen based on what has happened? Is our understanding of the world necessarily limited to what we can prove to be the case? Or can we understand claims about the remote past or distant future which we cannot in principle prove to be true?

In considering reality you will focus on questions such as the following. Does the world really contain the three-dimensional objects and their properties – such as red buses or black horses – which we appear to encounter in everyday life? Or is it made up rather of the somewhat different entities studied by science, such as colourless atoms or four-dimensional space-time worms? What is the relation between the common-sense picture of the world and that provided by contemporary science? Is it correct to think of the objects and their properties that make up the world as being what they are independently of our preferred ways of dividing up reality? These issues are discussed with reference to a variety of specific questions such as ‘What is time?’, ‘What is the nature of causation?’, and ‘What are substances?’ There is an opportunity in this subject to study such topics as reference, truth and definition, but candidates taking 102 and 108 should avoid repetition of material across examinations, though it is safe to assume that good answers to questions would not

involve repetition for which you might be penalised.

Jonathan Dancy, *Introduction to Contemporary Epistemology* (Oxford), chs. 1-3; Michael J. Loux, *Metaphysics* (Routledge).

103. Ethics

The purpose of this subject is to enable you to come to grips with some questions which exercise many people, philosophers and non-philosophers alike. How should we decide what is best to do, and how best to lead our lives? Are our value judgements on these and other matters objective or do they merely reflect our subjective preferences and viewpoints? Are we in fact free to make these choices, or have our decisions already been determined by antecedent features of our environment and genetic endowment? In considering these issues you will examine a variety of ethical concepts, such as those of justice, rights, equality, virtue, and happiness, which are widely used in moral and political argument. There is also opportunity to discuss some applied ethical issues. Knowledge of major historical thinkers, e.g. Aristotle and Hume and Kant, will be encouraged, but not required in the examination. John Mackie, *Ethics* (Penguin), chs. 1-2.

104. Philosophy of Mind (NP 101 or 102)

The purpose of this subject is to enable you to examine a variety of questions about the nature of persons and their psychological states, including such general questions as: what is the relation between persons and their minds? Could robots or automata be persons? What is the relation between our minds and our brains? If we understood everything about the brain, would we understand everything about consciousness and rational thought? If not, why not? Several of these issues focus on the relation between our common sense understanding of ourselves and others, and the view of the mind developed in scientific psychology and neuroscience. Are the two accounts compatible? Should one be regarded as better than the other? Should our common sense understanding of the mind be jettisoned in favour of the scientific picture? Or does the latter leave out something essential to a proper understanding of ourselves and others? Other more specific questions concern memory, thought, belief, emotion, and perception.

Paul Churchland, *Matter and Consciousness* (Cambridge), chs. 1-3.

107. Philosophy of Religion (NP 101 or 102)

The purpose of this subject is to enable you to examine claims about the existence of God and God's relationship to the world. What, if anything, is meant by them? Could they be true? What justification, if any, can or needs to be provided for them? The paper is concerned primarily with the claims of Western religions (Christianity, Judaism and Islam), and with the central claim of those religions, that there is a God. God is said to be omnipresent, omnipotent, omniscient, perfectly good, a source of moral obligation and so on. But what does it mean to say that God has these properties, and are they consistent with each other? Could God change the past, or choose to do evil? Does it make sense to say that God is outside time? You will have the opportunity to study arguments for the existence of God – for example, the teleological argument from the fact that the Universe is governed by scientific laws, and the argument from people's religious experiences. Other issues are whether the fact of pain and suffering counts strongly, or even conclusively, against the

existence of God, whether there could be evidence for miracles, whether it could be shown that prayer "works", whether there could be life after death, and what philosophical problems are raised by the existence of different religions. There may also be an optional question in the exam paper about some specifically Christian doctrine – does it make sense to say that the life and death of Jesus atoned for the sins of the world, and could one know this? There is abundant scope for deploying all the knowledge and techniques which you have acquired in other areas of philosophy. Among the major philosophers whose contributions to the philosophy of religion you will need to study are Aquinas, Hume and Kant.

M. Peterson and other authors, *Reason and Religious Belief, An Introduction to the Philosophy of Religion* (Oxford).

108. The Philosophy of Logic and Language (NP Prelims/Mods Logic)

The purpose of this subject is to enable you to examine some fundamental questions relating to reasoning and language. The philosophy of logic is not itself a symbolic or mathematical subject, but examines concepts of interest to the logician. If you want to know the answer to the question 'What is truth?', this is a subject for you. Central also are questions about the status of basic logical laws and the nature of logical necessity. What, if anything, makes it true that nothing can be at the same time both green and not green all over? Is that necessity the result of our conventions or stipulations, or the reflection of how things have to be independently of us? Philosophy of language is closely related. It covers the very general question how language can describe reality at all: what makes our sentences meaningful and, on occasion, true? How do parts of our language refer to objects in the world? What is involved in understanding speech (or the written word)? You may also investigate more specific issues concerning the correct analysis of particular linguistic expressions such as names, descriptions, pronouns, or adverbs, and aspects of linguistics and grammatical theory. Candidates taking 102 as well as 108 should avoid repetition of material across examinations.

Mark Sainsbury, 'Philosophical Logic', in *Philosophy, a Guide through the Subject*, edited by A. C. Grayling (Oxford).

109. Aesthetics and the Philosophy of Criticism (NP 101 or 102 or 103 or 104 or 115)

The purpose of this subject is to enable you to study a number of questions about the nature and value of beauty and of the arts. For example, do we enjoy sights and sounds because they are beautiful, or are the beautiful because we enjoy them? Does the enjoyment of beauty involve a particular sort of experience, and if so, how should we define it and what psychological capacities does it presuppose? Is a work of art a physical object, an abstract object, or what? Does the value of a work of art depend only upon its long- or short-term effects on our minds or characters? If not, what sorts of reasons can we give for admiring a work of art? Do reasons for admiring paintings, pieces of music and poems have enough in common with one another, and little enough in common with reasons for admiring other kinds of things, to support the idea that there is a distinctive sort of value which good art of every sort, and only art, possesses? As well as general questions such as these ones, the subject also addresses questions raised by particular art forms. For example, what is the difference between a picture and a description in words? Can fiction embody truths about

its subject-matter? How does music express emotions? All of these questions, and others, are addressed directly, and also by examining classic texts, including Plato's *Ion* and *Republic*, Aristotle's *Poetics*, Hume's essay 'Of the Standard of Taste' and Kant's *Critique of Aesthetic Judgement*.

Malcolm Budd, *Values of Art* (Penguin).

110. Medieval Philosophy: Aquinas

The purpose of this subject is to introduce you to many of Aquinas's central ideas and arguments on a wide variety of theological and philosophical topics. These include the proofs of the existence of God (the famous "five ways"), the concept of the simplicity of God (including the controversial issue of the identity of being and essence in God), the concept of soul in general and of human soul in particular, the proof of the immortality of the human soul, the nature of perception and of intellectual knowledge, the notion of free will and of happiness, the theory of human actions. These are studied in translation rather than in the Latin original, though a glance at Aquinas's remarkably readable Latin can often be useful. Candidates are encouraged to carefully read and analyse Aquinas's texts and to focus on the philosophical questions they raise. Subjects 133/138 Aristotle on Nature, Life and Mind and 132 Aristotle, *Nicomachean Ethics*, are a good background for this option. This Subject may not be combined with Subject 111.

Text: Aquinas, *Summa Theologiae*, Ia, 2-11, 75-89 (God, Metaphysics, and Mind); or Aquinas, *Summa Theologiae*, Ia IIae qq. 1-10, 90-97 (Action and Will; Natural Law), in *The Fathers of the English Dominican Province*, 1911, rev. 1920.
Anthony Kenny, *Aquinas* (Oxford); F.C. Copleston, *Aquinas* (Pelican).

111. Medieval Philosophy: Duns Scotus and Ockham

Duns Scotus and Ockham are, together with Aquinas, the most significant and influential thinkers of the Middle Ages. The purpose of this subject is to make you familiar with some fundamental aspects of their theological and philosophical thought. As to Scotus, these include the proof of the existence and of the unicity of God (the most sophisticated one in the Middle Ages) and the issues about causality that it raises, the theory of the existence of concepts common to God and creatures (the univocity theory of religious language), the discussion about the immateriality and the immortality of the human soul, the reply to scepticism. As to Ockham, they include nominalism about universals and the refutation of realism (including the realism of Duns Scotus), some issues in logic and especially the theory of "suppositio" and its application in the debate about universals, the theory of intellectual knowledge of singulars and the question of whether we can have evidence about contingent properties of singulars, the nature of efficient causality and the problem of whether we can prove the existence of a first efficient cause. These are studied in translation rather than in the Latin original, though a glance at the Latin can often be useful. Candidates are encouraged to carefully read and analyse Scotus's and Ockham's texts and to focus on the philosophical questions they raise. Subject 133/138 Aristotle on Nature, Life and Mind is a good background for this option. This Subject may not be combined with Subject 110.

Texts: Duns Scotus, *Philosophical Writings*, trans. Wolter (Hackett) pp. 19-35 (chs II-IV); Spade, *Five Texts*, pp. 57-113. Ockham, *Philosophical Writings*, trans. Boehner (Hackett), pp.

17-27, 96-113 (chapter 2, 1-2, chapters VIII-IX); Spade, *Five Texts*, pp. 114-231.
R. Cross, *Duns Scotus* (Oxford); M. McCord Adams, *William Ockham*, vol. 1 (Notre Dame, Ind.).

112. The Philosophy of Kant (NP 101)

The purpose of this paper is to enable you to make a critical study of some of the ideas of one of the greatest of all philosophers.

Immanuel Kant lived from 1724 to 1804. He published the *Critique of Pure Reason* in 1781, and the *Groundwork of the Metaphysics of Morals* in 1785. The *Critique* is his greatest work and, without question, the most influential work of modern philosophy. It is a difficult but enormously rewarding work. This is largely because Kant, perhaps uniquely, combines in the highest measure the cautious qualities of care, rigour and tenacity with the bolder quality of philosophical imagination. Its concern is to give an account of human knowledge that will steer a path between the dogmatism of traditional metaphysics and the scepticism that, Kant believes, is the inevitable result of the empiricist criticism of metaphysics. Kant's approach, he claims in a famous metaphor, amounts to a "Copernican revolution" in philosophy. Instead of looking at human knowledge by starting from what is known, we should start from ourselves as knowing subjects and ask how the world must be for us to have the kind of knowledge and experience that we have. Kant thinks that his Copernican revolution also enables him to reconcile traditional Christian morality and modern science, in the face of their apparently irreconcilable demands (in the one case, that we should be free agents, and in the other case, that the world should be governed by inexorable mechanical laws).

In the *Groundwork* Kant develops his very distinctive and highly influential moral philosophy. He argues that morality is grounded in reason. What we ought to do is what we would do if we acted in a way that was purely rational. To act in a way that is purely rational is to act in accordance with the famous "categorical imperative", which Kant expresses as follows: "Act only on that maxim through which you can at the same time will that it should become a universal law."

Texts: *Critique of Pure Reason*, trans. Norman Kemp Smith (Macmillan); *Groundwork of the Metaphysics of Morals*, trans. H. J. Paton (Hutchinson); Roger Scruton, *Kant* (Oxford).

113. Post-Kantian Philosophy (NP 101 or 102 or 103 or 112)

Many of the questions raised by German and French philosophers of the 19th and early 20th centuries were thought to arise directly out of Kant's metaphysics, epistemology and ethics: Hence the title of this subject, the purpose of which is to enable you to explore some of the developments of (and departures from) Kantian themes in the work of Hegel, Schopenhauer, Nietzsche, Husserl, Heidegger, Sartre and Merleau-Ponty. Students typically focus their study on only two chosen authors.

Hegel and Schopenhauer delineate global, metaphysical systems out of which each develops his own distinctive vision of ethical and (especially in the case of Hegel) political life.

Nietzsche's writings less obviously constitute a 'system', but they too develop certain ethical

and existential implications of our epistemological and metaphysical commitments. Husserl will interest those pupils attracted to problems in ontology and epistemology such as feature in the Cartesian tradition; his work also serves to introduce one to phenomenology, the philosophical method later developed and refined by Heidegger, Sartre and Merleau-Ponty.

In Heidegger and Sartre, that method is brought to bear on such fundamental aspects of human existence as authenticity, social understanding, bad faith, art and freedom. Merleau-Ponty (who trained as a psychologist) presents a novel and important account of the genesis of perception, cognition and feeling, and relates these to themes in aesthetics and political philosophy. While this is very much a text-based paper, many of the questions addressed are directly relevant to contemporary treatments of problems in epistemology and metaphysics, in aesthetics, political theory and the philosophy of mind.

Robert C. Solomon, *Continental Philosophy since 1750: The Rise and Fall of the Self* (Oxford).

114. Theory of Politics (NP 103)

In order to understand the world of politics, we also need to know which views of politics and society people have when they make political decisions, and why we recommend certain courses of action rather than others. This purpose of this subject is to enable you to look at the main ideas we use when we think about politics: why do we have competing views of social justice and what makes a particular view persuasive, possibly even right? What happens when a concept such as freedom has different meanings, so that those who argue that we must maximise freedom of choice are confronted with those who claim that some choices will actually restrict your freedom? Is power desirable or harmful? Would feminists or nationalists give a different answer to that question? Political theory is concerned with developing good responses to problems such as: when should we obey, and when should we disobey, the state? But it is also concerned with mapping the ways in which we approach questions such as: how does one argue in favour of human rights? In addition, you will explore the main ideologies, such as liberalism, conservatism and socialism, in order to understand their main arguments and why each of them will direct us to different political solutions and arrangements.

Will Kymlicka, *Contemporary Political Philosophy: An Introduction* (Oxford).

115. Plato, *Republic*, in translation
*130. Plato, *Republic* (in Greek)

This is one of Plato's most famous, and most influential, works. It is primarily concerned with the questions of the nature of justice and of the best possible kind of life we can live. These questions prompt discussions of the ideal city (including Plato's most famous discussions of art), the nature of knowledge, the Theory of Forms, and the immortality of the soul. The study of the *Republic* will thus introduce you to many of Plato's central ideas and argument. His thought on all these issues may have developed over time, and the *Republic* may represent one stage in a continuous process of reflection and self-criticism rather than a definitive and self-contained statement of his philosophy. For this reason you will wish to look at some of the ideas and arguments to be found in other Platonic dialogues as well (e.g., *Gorgias*, *Meno*, and *Phaedo*).

For students taking the paper in translation (115): The examination contains a compulsory question requiring comments on passages in English translation, as well as essay questions.

Text: Plato, *Republic*, trans. Grube, revised Reeve (Hackett).
Julia Annas, *An Introduction to Plato's Republic* (Oxford), introduction and ch. 1.

For students taking the paper in Greek (130): The examination includes a compulsory question with passages for translation and critical comment, as well as essay questions. You will be expected to have read books I, IV-VII, X in Greek, and the rest in translation.
Text: Slings (OCT, 2003).
Translation: Grube, rev. Reeve (Hackett)
Julia Annas, *An Introduction to Plato's Republic* (Oxford), introduction and ch. 1.

116. Aristotle, *Nicomachean Ethics*, in translation
*132. Aristotle, *Nicomachean Ethics* (in Greek)

The *Nicomachean Ethics* is one of the four treatises in the Aristotelian Corpus (the others are the *Eudemian Ethics*, the *Magna Moralia* and the *Politics*) that examine the moral and political questions discussed in Plato's *Republic* and *Laws*. Like Plato in the *Republic*, Aristotle is concerned with the question, what is the best possible sort of life? In the *Ethics* he answers this question by examining the structure of human action, responsibility, the virtues, the nature of moral knowledge, weakness of will, pleasure, friendship, and other related issues. Much of what Aristotle has to say on these is ground-breaking, highly perceptive, and still important in contemporary debate in ethics and moral psychology.

For students taking the paper in translation (116): The examination includes a compulsory question requiring comments on passages in English translation, as well as essay questions.
Text: Aristotle, *Nicomachean Ethics*, trans. Irwin, second edition (Hackett).
J. L. Ackrill, *Aristotle the Philosopher* (Oxford), ch. 10.

For students taking the paper in Greek (132): The examination includes a compulsory question with passages for translation and critical comment, as well as essay questions. You will be expected to have read books I-III, VI-VII, X in Greek, and the rest in translation.

Text: Bywater (OCT).
Translation: Irwin (Hackett), 2nd edn.
J. L. Ackrill, *Aristotle the Philosopher* (Oxford), ch. 10.

120. Intermediate Philosophy of Physics

The purpose of this subject is to enable you to come to grips with conceptual problems in special relativity and quantum mechanics. Only those with a substantial knowledge of physics should offer this subject, which is principally intended for candidates reading Physics and Philosophy.

122. Philosophy of Mathematics (NP 101 or 102 or 108 or 117 or 119 or 120)

What is the relation of mathematical knowledge to other kinds of knowledge? Is it of a special kind, concerning objects of a special kind? If so, what is the nature of those objects

and how do we come to know anything about them? If not, how do we explain the seeming difference between proving a theorem in mathematics and establishing something about the physical world? The purpose of this subject is to enable you to examine questions such as these. Understanding the nature of mathematics has been important to many philosophers, including Plato, Aristotle, and Kant, as a test or as an exemplar of their overall position, and has also played a role in the development of mathematics at certain points. While no specific knowledge of mathematics is required for study of this subject, it will be helpful to have studied mathematics at A-level, or similar, and to have done Logic in Prelims/Mods.
Stephen F. Barker, *Philosophy of Mathematics* (Prentice-Hall).

124. Philosophy of Science (NP 101 or 102)

Philosophy of science is applied epistemology and applied metaphysics. It is theory of scientific knowledge and scientific method, including elements in philosophy of language, philosophy of mathematics, and metaphysics. It deals with metaphysical questions – about space, time, causation, ontology, necessity, truth – as they arise across the board in the special sciences, not just in physics.

Questions of method include questions of the theory-observation distinction, testability, induction, theory confirmation, and scientific explanation. They also include theory-change, whether inter-theoretic reduction, unification, or revolutionary change. They are at once questions about scientific rationality, and connect in turn with decision theory and the foundations of probability. They connect also with metaphysics, particularly realism: theory-change, scepticism, fictionalism, naturalism, the under-determination of theory by data, functionalism, and structuralism are all critiques of realism.

The subject also includes the study of major historical schools in philosophy of science. The most important of these is logical positivism (later logical empiricism), that dominated the second and third quarters of the last century. In fact, some of the most important current schools in philosophy of science are broadly continuous with it, notably constructive empiricism and structural realism.

Don Gillies, *Philosophy of Science in the Twentieth Century* (Blackwell); James Ladyman, *Understanding Philosophy of Science* (Routledge).

125. Philosophy of Cognitive Science

This paper covers some of key questions about the nature of the mind dealt with by a variety of cognitive scientific disciplines: experimental psychology, cognitive neuroscience, linguistics and computational modelling of the mind. Studying this paper will provide insight into the ways that contemporary scientific advances have improved our understanding of aspects of the mind that have long been the focus of philosophical reflection. It will also introduce you to a range of theoretical issues generated by current research in the behavioural and brain sciences.

The core topics are:

- Levels of description and explanation (e.g. personal vs. subpersonal, functional vs. mechanistic, mind vs. brain)
- Cognitive architecture, modularity, homuncular functionalism
- Conceptual foundations of information processing: rules and algorithms, tacit

knowledge (e.g. of grammar), competence vs. performance
- Nature and format of representations: representationalism vs. behaviourism, the computational theory of mind and language of thought, connectionist alternatives
- The scientific study of consciousness, including the role of subjects' reports, non-verbal and direct measures; neural and computational correlates of consciousness; and the problem of distinguishing phenomenal and access consciousness empirically

The lectures will also cover philosophical issues raised by some areas of cutting-edge research, such as: agency and its phenomenology; attention and neglect; cognitive neuropsychology; concepts; delusions; dual-process theories; dynamical systems, embodied and embedded cognition; evolutionary psychology and massive modularity; forward models and predictive coding; imagery; implicit processing (e.g. blindsight, prosopagnosia); innateness (e.g. concept nativism); language processing and knowledge of language; perception and action (e.g. dorsal vs. ventral visual systems); spatial representation; theory of mind / mindreading; unity of consciousness. Lectures may also cover some historical background (e.g. the cognitive revolution).

For those studying psychology, neuroscience, linguistics or computation, the paper is a crucial bridge to philosophy. But you do not need to be studying a scientific subject to take this paper, as long as you enjoy reading about scientific discoveries about the mind and brain. The paper will be of great interest to philosophers without a scientific background who want to understand the benefits and limitations of bringing scientific data to bear on deep issues in the philosophy of mind.

Recommended pathways:
Although there are no normal prerequisites, it would be beneficial to study FHS 102 Knowledge and Reality and/or FHS 104 Philosophy of Mind in conjunction with this paper. For those doing so it would be useful to have begun work on one or both of those papers first.

Background reading:
Martin Davies, 'An approach to philosophy of cognitive science', in F. Jackson & M. Smith (eds.) *The Oxford Handbook of Contemporary Philosophy* (Oxford: OUP, 2005). An expanded version is available online at the Philosophy Faculty Weblearn (Undergraduate\Reading Lists)
Clark, A. (2001), *Mindware: An Introduction to the Philosophy of Cognitive Science* (Oxford, OUP).

127. Philosophical Logic

This paper is a second course in logic. It follows on from the first logic course provided by *The Logic Manual* (which is the basis of the Logic paper for Mods).

This course exposes you to logical systems that extend and enrich - or challenge and deviate from - classical logic, the standard propositional and predicate logic familiar from Prelims. Why depart from classical logic? Here's one example: classical logic has exactly two truth-values, true and false. How, then, are we to deal with sentences like 'Hamlet has blood type O' which appear to defy classification with either? One systematic answer is provided by three-valued logics which deviate from classical logic by permitting their sentences to be neither truth nor false. Another example: classical logic only has truth-functional

connectives. How, then, are we to deal with connectives like 'It must be the case that…' whose semantics cannot be captured with a truth-table? One systematic answer is provided by modal logic, which extends classical logic by allowing its connectives to be non-truth-functional.

The course has two principal aims. The first is to give you the technical competence to work with, and prove things about, a number of logical systems which have come to play a central role across philosophy. These include non-classical propositional logics, such as three-valued and intuitionistic systems, and extensions of classical logic, such as propositional and predicate modal logic, as well as systems for counterfactual conditionals and 'two-dimensional' logic. The second principal aim is for you to come to appreciate the diverse philosophical applications of these systems. The logic studied in this paper has important connections to the metaphysics of time and existence, a priori knowledge, obligation, vagueness, and conditionals, amongst many other issues, and is often presupposed in the contemporary literature on these topics. Competence with the logic in this paper unlocks a wide range of fascinating work across philosophy.

The paper is studied in conjunction with a set textbook:
Theodore Sider, *Logic for Philosophy* (Oxford University Press).

Like Prelims/Mods logic, the paper is mostly examined through problems not essays. The exam will require you to apply logic and prove things about it, as well as to critically discuss its philosophical applications. Consequently, the course calls for some technical ability but is considerably less mathematically demanding than the Logic and Set Theory paper (B1), studied in mathematics. (B1 is also available to be studied by philosophy students, and in **very** exceptional cases it is a suitable option for them. Note, however, that there is no special teaching provision for philosophy students taking B1: they are taught in classes alongside mathematicians and must be prepared for the possibility that knowledge of relatively advanced mathematics will be presupposed. For the very great majority of Greats students who wish to undertake further work in logic, paper 127 will be the better option.)

128. Practical Ethics

This subject will better enable you to reason independently, critically, and rigorously about practical moral issues such as war, the treatment of animals, obligations to future generations, punishment, abortion, euthanasia, charitable giving, commodification of bodies and bodily organs, disability, racial and gender equality, and so on. You will be encouraged to consider the ways in which views about these issues can depend on questions in other areas of philosophy. Relevant questions in normative ethics include whether there is a moral asymmetry between doing harm and allowing harm to occur, whether an agent's intention is relevant to the permissibility of her action, and whether, and if so in what ways, the badness of death is relevant to the wrongness of killing. Relevant issues in metaphysics include when we begin to exist and how the misfortune of death might vary at different ages. Some issues in practical ethics depend on the analysis of concepts, such as species, race, and sex or gender, that are elucidated in the philosophy of biology. You will also be encouraged to find links among the practical issues themselves – for example, the way that war, self-defence, and punishment raise related questions about responsibility, desert, and liability, while other issues are connected through their raising similar questions about moral status, the limits of obligation, and the morality of causing individuals to exist.

Peter Singer, *Practical Ethics*

129. The Philosophy of Wittgenstein

The purpose of this subject is to enable you to study some of the most influential ideas, of the 20th century, by perhaps the most well-known philosopher from that time, Ludwig Wittgenstein. The paper revises the available options on Wittgenstein, replacing the earlier papers 117 and 118.

The main texts on the paper belong to "the Later Wittgenstein", and are studied by all students taking the paper. These are the posthumously-published *Philosophical Investigations*, *The Blue and Brown Books*, and *On Certainty*. These writings are famous not just for their content but also for their distinctive style and conception of philosophy. In them, Wittgenstein covers a great range of issues, principally in philosophy of language, philosophy of mind, and epistemology. In philosophy of language, key topics include the nature of rules and rule-following, whether language is systematic, the relationship between linguistic and non-linguistic activities, and whether concepts can be illuminatingly analysed. In the philosophy of mind, Wittgenstein is especially famous for the so-called 'private language argument', which tries to show that words for sensations cannot get their meanings by being attached to purely internal, introspective, 'private objects'. Other topics include the nature of the self, of introspection and of visual experience, and the intentionality (the representative quality) of mental states. Finally, in epistemology, Wittgenstein challenges philosophical skepticism, arguing that we must be exempted from doubts about certain of our practices, lest they become impossible, and that radical doubt must arise where our underlying beliefs are in fact inconsistent with one another.

These main texts are studied in one, compulsory section of the paper. In an optional section, students may also study Wittgenstein's earlier work, the *Tractatus Logico-Philosophicus*, the only major work of his to be published during his lifetime. In the *Tractatus*, he outlined an ambitious project for giving a logical account of truths of logic (as tautologies). Like his later work, the *Tractatus* is composed in a distinctive and memorable style. This optional section allows students to study Wittgenstein as a philosopher developing over his lifetime.

Lectures on the later work (the compulsory element of the paper) will be offered every year, and the Faculty will offer lectures on the *Tractatus* in years when it is possible to do so.

130. (see 115)

*131. Plato on Knowledge, Language and Reality in the *Theaetetus* & *Sophist* (in Greek)
137. Plato on Knowledge, Language and Reality in the *Theaetetus* & *Sophist* (in translation)

The *Theaetetus* is a searching analysis of the nature of knowledge – 'rich, inventive, and profound', as Bernard Williams says. Socrates and *Theaetetus* discuss the idea that knowledge might be no more than perception; Socrates argues that this would require a radical relativism of the sort developed by the sophist Protagoras, and a view of the world as constituted by fleeting perceptions rather than by enduring physical objects. They go on to

discuss and reject the idea that knowledge is true judgement, turn aside from this to discuss how certain sorts of false judgement might be possible, and finally examine what sort of theory might underpin the claim that knowledge is true judgement together with a 'logos'. Plato's treatment of these questions laid much of the foundation of subsequent philosophical enquiry into knowledge. As well as being packed with philosophical argument of great subtlety, the *Theaetetus* is also a literary masterpiece, thought by many to be Plato's finest dialogue.

The *Sophist*'s enquiry is a much more abstract but no less challenging one. Ostensibly a search for the definition of a sophist, its philosophical focus is the discussion of a group of problems – including those of falsehood (encountered also in *Theaetetus*) – arising from the notion of not-being, or what is not. The philosopher Parmenides had argued that we cannot think at all about what is not – perhaps on the basis that it is not there to be grasped or thought about – and that, since any change would involve the coming to be of something from what is not, there cannot in fact be any change: reality is a single unchanging thing. Clearly Parmenides must be wrong: Plato attempts to show precisely why, and in the process significantly modifies (some think he actually rejects) his own Theory of Forms.

While the recommended secondary literature and the lectures may make references to, and comparisons with, other Platonic dialogues dealing with related questions about knowledge, language, and reality, candidates will not have to answer any questions specifically on any works other than the *Theaetetus* and the *Sophist*.

For students taking the paper in Greek (131): The examination includes a compulsory question with passages for translation and critical comment, as well as essay questions.

Set texts: Duke et al (OCT)

For students taking the paper in translation (137): The examination contains a compulsory question requiring comments on passages in English translation, as well as essay questions.

Set translations: *Theaetetus*: Levett revised Burnyeat (Hackett); *Sophist*: White (Hackett). [Both of these translations can also be found in Cooper J. (ed.), *Plato: Complete Works*, Hackett, 1997.]

132. (see 116)

*133. Aristotle on Nature, Life and Mind (in Greek)

138. Aristotle on Nature, Life and Mind (in translation)

In this paper, we look at some of Aristotle's writings on the natural world, and on the distinctive capacities of living things and of humans. The central books of his *Physics* are concerned with questions that we would now regard as parts of the study of metaphysics or philosophy of science. He discusses the concept of nature, the types of explanation required in natural science (including the issue of the legitimacy of teleological explanation in biology), chance, the nature of change, agency, time, place and infinity. Aristotle's *De Anima* is concerned with questions that would now be regarded as parts of philosophy of mind: the nature of the soul, the relation of the soul to the body, the nature of perception, emotion and thought.

For students taking the paper in Greek (133): The examination includes a compulsory question with passages for translation and critical comment, as well as essay questions. You will be expected to have read *Physics* II, III, IV and *De Anima* I.1, II.1-7, 9-12, III.1-5 in Greek and to have read Parts of *Animals* I in translation.

Texts:
Physics II, III, IV (in Greek): Ross (OCT)
De Anima I.1, II, 1-7, 9-12, III.1-5 (in Greek): Ross (OCT 1956)
Parts of *Animals* I (in translation): Lennox (Clarendon commentary series)

For students taking the paper in translation (138): The examination contains a compulsory question requiring comments on passages in English translation, as well as essay questions. You will be expected to have read in translation, *Physics* II, III, IV, *Parts of Animals* I, and *De Anima* I.1, II, 1-7, 9-12, III.1-5

Texts:
Physics II (in translation): C. D. C. Reeve (Hackett, 2018)
Physics III, IV (in translation): Hussey (Clarendon commentary series)
De Anima I.1, II, 1-7, 9-12, III.1-5 (in translation): Shields (Clarendon commentary series)
Parts of *Animals* I (in translation): Lennox (Clarendon commentary series)

*134. Knowledge and Scepticism in Hellenistic Philosophy (in Greek)
*136. Knowledge and Scepticism in Hellenistic Philosophy (in Latin)
139. Knowledge and Scepticism in Hellenistic Philosophy (in translation)

'Human beings have a natural desire for knowledge', said Aristotle. However, both before and after him the philosophical quest for knowledge led some to the view that it was a hopeless or misguided aspiration. In the Hellenistic age the debate on the possibility of knowledge took centre stage as Plato's school, the Academy, 'turned sceptical' with Arcesilaus and Carneades and argued against the epistemological optimism of the two major rival Hellenistic schools, Stoicism and Epicureanism. Cicero's *Academic Books* are our main source for these debates. To complicate things, not long before Zeno of Citium and Epicurus founded their schools, Pyrrho embraced and embodied the anti-dogmatic ideal of a human life stripped of knowledge and belief and thereby free from anxiety as a recipe for human happiness. That ideal was revived and developed more than two centuries later by Aenesidemus, the founder of the Pyrrhonian school, a brand of Scepticism different from the Academic one and in competition with it; the late writings of Sextus Empiricus are our best source.

In this paper we study the central Hellenistic epistemological views and debates as they developed between (and within) these philosophical schools. We look to understand

- some of the main sources for philosophical scepticism from the fourth century BC to the 3rd century AD, and for the 'empiricist' epistemologies of Stoicism and Epicureanism;
- the variety of different positions encompassed by the term 'Sceptic';
- the Sceptics' attacks on 'dogmatic' epistemology and the various strategies adopted by the 'dogmatists' to defend the possibility of knowledge;
- the 'dogmatic' counter-attacks against the Sceptical positions, and the Sceptics' attempts to defend themselves;

- how the issue of epistemology impacted ethics and moral psychology: do we need knowledge to live a good and happy life? Is it possible and desirable to *live* one's Scepticism in a consistent way?

For students taking the paper in Greek (134): The examination includes a compulsory question with passages for translation and critical comment, as well as essay questions. Passages for translation will be from Sextus Empiricus; passages for commentary can also be from Cicero or the Long & Sedley selection (such passages will be accompanied by a translation). At least one commentary must be on a passage from Cicero or Long & Sedley.

Set texts:
Sextus Empiricus, *Outlines of Pyrrhonism* Book I 1-39; 164-241; Book II 1-204; Book III 1-81; 168-281 (in Greek): Bury (Loeb)
Cicero, *Academic Books* (in translation): Brittain (Hackett 2006)
Selected texts on Epicurean epistemology, Stoic epistemology, Pyrrhonian Scepticism, Academic scepticism (in translation): Long & Sedley (CUP 1987, vol. 1), sections 1-3 (Pyrrho); 15-19 (Epicureans); 39-42 (Stoics); 68-70 (Academics); 71-72 (Aenesidemus)

For students taking the paper in Latin (136): The examination includes a compulsory question with passages for translation and critical comment, as well as essay questions. Passages for translation will be from Cicero; passages for commentary can also be from Sextus Empiricus or the Long & Sedley selection (but such passages will be accompanied by a translation). At least one commentary must be on a passage from Sextus Empiricus or Long & Sedley.

Set texts:
Sextus Empiricus, *Outlines of Pyrrhonism* Book I 1-39; 164-241; Book II 1-204; Book III 1-81; 168-281 (in translation): Annas and Barnes (CUP 2000)
Cicero, *Academic Books* (in Latin): Rackham (Loeb)
Selected texts on Epicurean epistemology, Stoic epistemology, Pyrrhonian Scepticism, Academic scepticism (in translation): Long & Sedley (CUP 1987, vol. 1), sections 1-3 (Pyrrho); 15-19 (Epicureans); 39-42 (Stoics); 68-70 (Academics); 71-72 (Aenesidemus)

For students taking the paper in translation (139): The examination includes a compulsory question with passages for critical comment, as well as essay questions. Passages will be from Sextus Empiricus, Cicero and the Long & Sedley selection. At least one commentary must be on a passage from Sextus Empiricus and at least one commentary must be on a passage from Cicero.

Set texts:
Sextus Empiricus, *Outlines of Pyrrhonism* Book I 1-39; 164-241; Book II 1-204; Book III 1-81; 168-281 (in translation): Annas and Barnes (CUP 2000)
Cicero, *Academic Books* (in translation): Brittain (Hackett 2006)
Selected texts on Epicurean epistemology, Stoic epistemology, Pyrrhonian Scepticism, Academic scepticism (in translation): Long & Sedley (CUP 1987, vol. 1), sections 1-3 (Pyrrho); 15-19 (Epicureans); 39-42 (Stoics); 68-70 (Academics); 71-72 (Aenesidemus)

*135. Latin Philosophy (in Latin)

These texts provide an introduction to Stoic ethics, in particular in the form it took in Roman times. The Stoics claim to defend the central elements of Socrates' ethical outlook. Their sophisticated and influential theory combines moral theory with moral psychology (especially an account of the emotions), and an account of responsibility within a deterministic world view. They offer an important alternative to the ethical outlook of Plato and Aristotle on (e.g.) the relation of virtue to happiness, the place of knowledge in virtue, and the connections between the virtues.

Cicero's *De Finibus* offers a critical discussion of Epicurean, Stoic, and Aristotelian ethics. Book III presents the best extant ancient survey of Stoic moral theory. *De Officiis* I is based on an important treatise by the Stoic Panaetius on what it is appropriate to do, covering many questions in practical ethics, including some moral dilemmas. The texts by Seneca offer a more detailed treatment of some of the questions raised by Cicero. The examination includes a compulsory question with passages for translation and critical comment, as well as essay questions.

Cicero, *De Finibus* III. Text: Reynolds (OCT). Translation: *Cicero on Stoic Good and Evil*, edited by M. R. Wright (Aris and Phillips). *De Officiis* I (studied in translation; *Cicero on Duties*, edited by M. T. Griffin and E. M. Atkins (Cambridge)).

Seneca, *Epistulae Morales* 92, 95, 121. Text: Reynolds (OCT). Translation: Gummere (Loeb), *Epistulae Morales*, vol. 3. *De Constantia* and *De Vita Beata*. Text: Reynolds (OCT). Translation: Basore (Loeb), *Moral Essays*, vols. 1 & 2.

136. (see 134)

137. (see 131)

138. (see 133)

139. (see 134)

140. Philosophy of Social Science (NP 101 or 102)

The subject will cover the following topics: explanation in the social sciences; causation; laws in the social sciences; idealisation and modelling; instrumentalism and realism about economics; interpretation and understanding; history and narrative; rational choice; quantitative methods and the social sciences; functional explanation; values in science and in social science; group attitudes and group agency; institutions, normal and social facts; race and gender; social construction and social kinds; methodological individualism; the demarcation problem and the social sciences; critical theory and ideology critique.
140: Philosophy of Science and Social Science replaces 106: Philosophy of Science and Social Science from MT25. Students who started FHS before that will still be able to enter 106 for examinations.

141. Early Greek Philosophy

Early Greek Philosophy involves studying the surviving fragments of some the earliest surviving Greek thinkers, the so-called 'Pre-Socratics' and the Sophists. The former wrote (among other things) on the nature of the universe, what it is made of and how it came to have its present orderly arrangement, the structure of matter, the nature of the gods and the possibility of knowledge. The latter were among the first philosophers to discuss questions about the nature of justice, virtue, society and religion. These thinkers invented and practiced new forms of reasoning, developing ingenious methods of persuasion and refutation, and rigorous argumentation. Their writings, which survive largely in fragmentary form are of some of the oldest philosophical arguments which have come down to us. Early Greek Philosophers were influential on thinkers and writers from Plato and Aristotle, to Aristophanes and Lucian, to modern philosophers such as Heidegger.

You will be assessed by two 4000-word essays, to be completed independently, without additional supervision though the topic can have been covered in a tutorial. Typically, you will use a tutorial essay as the starting point for an extended essay. Essays will be submitted by Monday (noon) of week 10 of Hilary term preceding the examination for which the essay is to be submitted. Topics should be submitted for approval to the Director of Undergraduate Studies, Philosophy Faculty, c/o the Undergraduate Studies Administrator, Faculty of Philosophy, Schwarzman Centre for the Humanities no later than Friday of week 6 of Hilary term preceding the examination. The two essays must focus on different thinkers or groups of thinkers from the prescribed texts. Students who have studied Greek are encouraged to read texts listed under α in Greek and those under β in translation.

α
• Milesians: Anaximander D6, R1-6, Anaximenes D4-11 • Xenophanes D7-20, D49-53 • Heraclitus D1-9, D19-20, D29-88 • Derveni Papyrus col. X, XVII-XXIII • Parmenides D4-10, D13 • Zeno D4-19 • Empedocles D41-73, D97, D207-212 • Anaxagoras D2-3, D5-7, D9-28, D70-71 • Leucippus and Democritus D13-24, D31, D39-56, D63-64, D72-73, D144-147, D205-206, D375-376 • Gorgias *Encomium of Helen* (D24), *On Non-Being* (D26) • Other Sophists: Anonymous *Dissoi Logoi*
β
• Milesians: Thales D1-11, Anaximander D7-12, D29-32, Anaximenes D19-31 • Xenophanes D39-40, D59-62, R17-22 • Heraclitus D25, D105-117 • Pythagoreans : Pythagoras D4-7, D10, D13, D22-24, Philolaus D2-5, Pythagoreans D1-9, D46 • Derveni Papyrus col. III-IX, XI-XVI, XXIV-XXVI • Parmenides D11-12, D14-18, D53-57, D62, R5, Melissus D2-11 • Zeno R17-21 • Empedocles D4-40, D74-86, D98-113, D149-151, D190-192 • Anaxagoras D29-32, D58-61, D72-77, D79-82, D98 • Leucippus and Democritus D25-30, D32, D57-62, D65-67, D74-82, D130-135, D151-154, D156-157, D207-210, D226, D319-329, D338-352, D354-356, D360-369, D383-385, D403-404

- Gorgias *Defense of Palamedes* (D25), D34, D48-51
- Other Sophists: Anonymous Iamblichus, Antiphon D1-6, D83, Protagoras D9-10, D21-30

198. Special Subjects in Philosophy

The Philosophy Faculty may from time to time offer special subjects in addition to those listed above. Special subjects may not be available in every academic year and may not in all cases be open to Literae Humaniores students. For details of special subjects which are currently available, please see the Philosophy Faculty's Canvas site (https://canvas.ox.ac.uk/courses/296764/pages/198-special-subjects-2).

199. Thesis in Philosophy

Candidates offering a thesis in Philosophy must offer at least three other subjects in Philosophy. This may not be combined with any of 499, 598, 599 or 699 (a thesis in Ancient History, Philology & Linguistics, Greek & Latin Literature or Greek & Roman Archaeology).

III. Greek and Latin Literature

You may offer up to a maximum of **five** subjects from the list below (reduced to a maximum of four if you are offering one language option under VI, or three if you are offering two language options).

You may offer only one of the subjects requiring an extended essay, namely 503 *Historiography*, 507 *Comedy*, 519 *Reception of Classical Literature* and 553 *General Linguistics and Comparative Philology* (see 'V. Philology and Linguistics' below).

Note that most subjects are examined by a three-hour paper, except 503 *Historiography*, 507 *Comedy*, 519 *Reception of Classical Literature* and 599 *Thesis*. 503 and 507 are examined by pre-submitted essays of up to 6,000 words plus a translation paper of 1.5 hours for each paper; 519 by an essay alone. All these subjects should be studied in your final year. The titles for the essays will be released on Monday of Week 6 of Hilary Term and essays should be submitted by 12 noon on Monday of Week 10 of the same term to the University's online exams platform, Inspera. N.B. The same penalties for exceeding the word limit and for late submission apply to extended essays as to theses.

In all subjects, credit will be given for showing wider knowledge of Greek and Roman culture.

Tutorial and lecturing arrangements

In Literature you will probably spend twelve weeks on each option: that is the scheme which most colleges have agreed to operate. If you take four Literature subjects, on that scheme you will regularly be combining one Literature subject with an option in another branch, and will change over from one subject to the next in mid-Michaelmas and at the beginning of the summer. If you take more or fewer than four, then the pattern may be more complicated, and you will need to discuss it carefully with your tutors.

Some subjects are taught largely or wholly in University classes. Arrangements may vary from year to year, but tutors will be able to inform you.

List of Literature options available to candidates sitting Greats in 2029

503* Historiography (available in Greek and Latin, Greek only and Latin only versions; can't be combined with 507, 519 or 553)
506* Greek Tragedy
507* Comedy (available in Greek and Latin, Greek only and Latin only versions; can't be combined with 503, 519 or 553)
508* Hellenistic Poetry
509* Cicero the Orator
510* Ovid
511* Latin Didactic
512* Neronian Literature
513* Euripides, *Orestes*: Papyri, Manuscripts, Text
517* Byzantine Literature
518* Modern Greek Poetry
519 The Reception of Classical Literature in Poetry in English since 1900 (can't be combined with 503, 507 or 553)
524* Seneca, *Medea*: Manuscripts, Text, Interpretation (can't be combined with 531)
525* Latin Literature from Titus to Trajan
526* Homer, Hesiod and the Hymns
527* Virgil
528* Classical Greek Oratory and Rhetoric
529* Imperial Greek Epic
530* The Greek Novel
531* Tibullus and the *Appendix Tibulliana*: Manuscripts, Texts, Interpretation (can't be combined with 524)
533* Greek Lyric Poetry
534* Horace (can't be combined with 535)
535* Augustan Poetry Books (can't be combined with 534)
599 Thesis in Literature

* text-based paper

NOTE: In the prescriptions below, texts listed under **α** will be set for translation and commentary in the original language. You will be expected to show knowledge of the texts under **β** in your answers to essay questions, but will not be required to translate or comment on passages in the original language.

503. Historiography

Greek and Roman historical writers offer us a remarkable collection of narratives, rich and exciting not just in their subject-matter, but engaging also for the expressive style and dramatic manner in which they were written. This option focuses on particularly rewarding sections from some of the best-known historians (Herodotus, Thucydides, Xenophon, Caesar, Sallust, Livy, and Tacitus), offering an overview of the development of one of the most important genres in antiquity. Some of these authors were writing about their own times, even about events in which they took a leading role themselves; but even when they were

constructing a narrative of the distant past, they often had their eye on their own contemporary world and opened up suggestive parallels between past and present. The option will be taught both through lectures (proceeding on an author-by-author basis) and through classes that will consider a wide variety of over-arching thematic issues. These include thinking about the creative authorial techniques in shaping and presenting conspiracy narratives; the methods used to enliven accounts of battles and sieges for a sophisticated audience (including how much overlap there might be with other genres such as epic); the impact of speeches on the characterisation of individuals; the development of the biographical character sketch within historiography; the use (and abuse) of geography and ethnography (whether embedded in the main narrative or marked off in a formal digression); the theory and practice of historiography (and how far they match up); the role played by religious issues and the depiction of the gods (and whether such features hamper historical analysis of causation); and the attitudes of these authors to important political questions (whether about the best constitution, the nature of imperialism, or the use of rhetoric).

Advance reading: J. Marincola, *Greek Historians* (Greece and Rome New Surveys, 2002); C. S. Kraus and A. J. Woodman, *Latin Historians* (Greece and Rome New Surveys, 1997).

Syllabus

This subject will be examined by a one-and-a-half hour paper of passages for translation taken from the texts in list α, and an extended essay of up to 6,000 words. Essay topics set by the examiners will be released on Monday of Week 6 of Hilary Term immediately preceding the examination and essays should be submitted to the University's online exams platform, Inspera, by Monday of Week 10 of the same term (12 noon). Every extended essay must be your work alone, and you must not discuss with any tutor either your choice of theme or the method of handling it. This subject may not be combined with 507, 519 or 553. One of the following:

(a) Greek and Latin version:

α
• Herodotus VII.5-52, VIII.56-95 (Wilson, OCT) • Thucydides VII.42-87 (Stuart Jones, OCT) • Claudius Quadrigarius fr. 10b Peter in T.J. Cornell et al. [eds], *The Fragments of the Roman Historians Volume II: Texts and Translations* (Oxford 2013) • Livy, preface, I.1-16, 39-60 (Ogilvie, OCT); VII.9.6-10 (Conway and Walters, OCT) • Tacitus, *Annals* XV.23-74 (Winterbottom, OCT)
β
• Rest of Herodotus VII and VIII • Rest of Thucydides VI and VII • Xenophon, *Anabasis* I-IV • Caesar, *De Bello Gallico* VI-VII • Sallust, *Bellum Iugurthinum* • Rest of Livy I

(b) Greek only version: only available to candidates who offered Greek only at Mods or Prelims:

α
• Herodotus VII.5-52, VIII.56-95 (Wilson, OCT)

• Thucydides VII.42-87 (Stuart Jones, OCT) • Xenophon, *Anabasis* I.5-9, IV (Marchant, OCT)
β
• Rest of Herodotus VII and VIII • Rest of Thucydides VI and VII • Rest of Xenophon, *Anabasis* I-III • Claudius Quadrigarius fr. 10b Peter in *FrRHist* • Caesar, *De Bello Gallico* VI-VII • Sallust, *Bellum Iugurthinum* • Livy preface, I, VII.9.6-10 • Tacitus, *Annals* XV.23-74

(c) Latin only version: only available to candidates who offered Latin only at Mods or Prelims:

α
• Claudius Quadrigarius fr. 10b in T.J. Cornell et al. [eds], *The Fragments of the Roman Historians Volume II: Texts and Translations* (Oxford 2013) • Caesar, *De Bello Gallico* VI (du Pontet, OCT) • Livy, preface, I.1-16, 39-60 (Ogilvie, OCT); VII.9.6-10 (Conway and Walters, OCT) • Sallust, *Bellum Iugurthinum* 1-10, 20-31, 77-101, 107-14 (Reynolds, OCT) • Tacitus, *Annals* XV.23-74 (Winterbottom, OCT)
β
• Herodotus VII and VIII • Thucydides VI and VII • Xenophon, *Anabasis* I-IV • Caesar, *De Bello Gallico* VII • Rest of Sallust, *Bellum Iugurthinum* • Rest of Livy I

506. Greek Tragedy

Tragedy stands as the supreme poetic achievement of fifth-century Athenian culture. This option gives the opportunity to study a range of works from the three greatest exponents of the genre, ranging from Aeschylus' *Oresteia* of 458 BC, the only surviving tragic trilogy, to Sophocles' *Oedipus Tyrannus*, the most famous Greek tragedy of all, and Euripides' so-called tragi-comedies *Ion* and *Helen*. Combining speech, song, and dance, tragedy embodies and animates the gods and heroes of myth as never before, and recreates their stories for a (largely) Athenian audience. The option should appeal to all students of Greek literature and culture.

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

Syllabus

Compulsory passages for translation and comment will be set from those in list α.

α
• Aeschylus, *Agamemnon* (Page, OCT) • Sophocles, *Oedipus Tyrannus* (Lloyd-Jones and Wilson, OCT) • Euripides, *Medea* (Diggle, OCT)
β
• Aeschylus, *Choephori, Eumenides* • Sophocles, *Electra, Oedipus Coloneus* • Euripides, *Electra, Helen, Ion* • Aristophanes, *Frogs*

507. Comedy

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

For introductions to different aspects, see K. J. Dover, *Aristophanic Comedy* (London 1972); D. M. MacDowell, *Aristophanes and Athens* (Oxford 1995); R. L. Hunter, *The New Comedy of Greece and Rome* (Cambridge 1985).

Syllabus

This subject will be examined by a one-and-a-half hour paper of passages for translation taken from the texts in list α, and an extended essay of up to 6,000 words. Essay topics set by the examiners will be released on Monday of Week 6 of Hilary Term immediately preceding the examination and essays should be submitted to the University's online exams platform, Inspera, by Monday of Week 10 of the same term (12 noon). Every extended essay must be your work alone, and you must not discuss with any tutor either your choice of theme or the method of handling it. This subject may not be combined with 503, 519 or 553. One of the following:

(a) Greek and Latin version:

α
• Aristophanes, *Birds* 1-684, 956-1765 (Wilson, OCT) • Menander, *Dyskolos* (Sandbach, OCT) • Plautus, *Pseudolus* (Christenson, CUP) • Terence, *Eunuchus* (Barsby, CUP)
β
• Aristophanes, *Birds* 685-955, *Ekklesiazousai* • Menander, *Aspis, Dis Exapaton, Epitrepontes, Kolax, Misoumenos, Perikeiromene, Samia, Sikyonios* • Plautus, *Bacchides* • Terence, *Heauton Timorumenos*

(b) Greek only version: only available to candidates who offered Greek only at Mods or Prelims:

α
• Aristophanes, *Birds* 1-684, 956-1765, *Ekklesiazousai* (Wilson, OCT) • Menander, *Dyskolos*, *Samia*, *Epitrepontes* 218-581, 853-922, 1062-1131 (Sandbach, OCT)
β
• Aristophanes, *Birds* 685-955 • Menander, *Aspis, Dis Exapaton,* rest of *Epitrepontes, Kolax, Misoumenos, Perikeiromene, Sikyonios* • Plautus, *Bacchides, Pseudolus* • Terence, *Eunuchus, Heauton Timorumenos*

(c) Latin only version: only available to candidates who offered Latin only at Mods or Prelims:

α
• Plautus, *Bacchides (Barsby, Aris and Phillips); Pseudolus* (Christenson, CUP) • Terence, *Eunuchus* (Barsby, CUP)*; Heauton Timorumenos* (Pezzini, CUP)
β
• Aristophanes, *Birds*, *Ekklesiazousai* • Menander, *Aspis, Dis Exapaton, Dyskolos, Epitrepontes, Kolax, Misoumenos Perikeiromene, Samia, Sikyonios*

508. Hellenistic Poetry

The third century BC introduces a new political era (Greek monarchies extend over the Near East), but also a new set of intellectual and literary emphases. The scholars (above all in Alexandria) collect, edit and explain the Greek literary inheritance; the poets (often scholars themselves) rework and recreate that inheritance to produce a poetry of small-scale forms, refined diction and complex allusive textures. There is new-style epic (Apollonius Rhodius), and a new genre of pocket-epic, which diversifies by digression (Moschus, *Europa*) and domesticates the heroic (Callimachus, *Hecale*). There are new hymns, literary rather than ritual in function; a new civilised invective (Callimachus, *Iambi*) and a new pseudo-realism (Herodas); a new fashion in personal poetry, which transposes the old lyric into the brilliant miniature of the epigram. Greek roots grew in tradition as well as in literature: so

Callimachus' *Aetia* traces the origins of festivals and rituals with ironised erudition. Theocritus spans the whole scene: myth, mime, pastiche, panegyric and the genre he made his own, the pastoral, in which the rustic frame sets off simply the eclectic elegance of the content.

G. O. Hutchinson, *Hellenistic Poetry* (Oxford 1988); R. L. Hunter and M. Fantuzzi, *Tradition and Innovation in Hellenistic Poetry* (Cambridge 2004); K. Gutzwiller, *A Guide to Hellenistic Literature* (Blackwell 2007).

Syllabus

Compulsory passages for translation and comment will be set from those in list α.

α
• Theocritus 1, 2, 7, 11, 13, 15, 17, 28 (Gow, *Bucolici Graeci,* OCT) • Callimachus, *Hymns* 1, 5, 6; frr. 1, 67-75, 110, 178, 191, 194, 260; epigrams 2, 4, 8, 13, 16, 19, 21, 25, 27, 28, 29, 30, 41, 43, 46, 50 (Pfeiffer, except fr. 260, to be read in Callimachus, *Hecale,* ed. A. S. Hollis, frr. 69-74) • Posidippus, *Epigrams* 1-20 (Bastianini, Gallazzi & Austin, LED, Milan) • Apollonius, *Argonautica* III.439-1162 (Hunter, CUP) • Asclepiades 1, 2, 3, 10, 11, 12, 16, 18, 25, 26, 28, 32 (Page, OCT)
β
• Apollonius *Argonautica* III.1-438, 1163-IV.481 • Theocritus 3 • Moschus, *Europa* • Herodas, 2, 4, 6 • Callimachus, *Hymn* 2

509. Cicero the Orator

This option gives the opportunity to engage in depth with some of the greatest speeches of the greatest Latin orator. They span his career, and show Cicero responding to many different situations, for Rome, his clients and victims, and himself; they conjure up colourful characters, and present a wide range in manner and tone (from gentle mockery to outraged invective). Study includes the background in rhetorical thinking offered by theoretical works of the time. This is made a compelling option by Cicero's art and strategy and by the world of Late Republican Rome and Italy which the speeches evoke; it may well appeal to those taking Roman History 5, but non-historians need not feel shy.

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

Syllabus

Compulsory passages for translation and comment will be set from those in list α.

α
• *Pro Caelio (Clark, OCT)* • *Pro S. Roscio Amerino* (Clark, OCT) • *Pro Murena* (Clark, OCT) • *Philippics* III, IV (Clark, OCT)

β
• *Auctor ad Herennium* I; II. 1-12, 47-50; IV. 11-16 • *De Oratore* II. 71-216, 290-349 • *Divinatio in Caecilium* • *Philippic* II • *Pro Milone* • *Verrine* V

510. Ovid

Ovid's poetry is clever, rhetorical, allusive, paradoxical, self-aware, and thus open to a wide range of critical approaches, including the literary-theoretical readings which became increasingly common in Classics from the late 1980s to early 2000s. Ovid's self-presentation in literary, social, and political terms as both a rebel and a conformist is one of his most prominent and enjoyable paradoxes, although his banishment from Rome in later life would argue that Augustus was not amused. In many ways Ovid seems surprisingly modern – even post-modern – yet some of the attitudes presented within his poetry (especially towards sexual violence and slavery) are much more in keeping with his own time than ours.

A recent overview can be found in Ll. Morgan, *Ovid: A Very Short Introduction* (2020).

Syllabus

Compulsory passages for translation and comment will be set from those in list α.

α
• *Amores* III (Kenney, OCT) • *Heroides* I, V, VII, X (Knox, CUP) • *Metamorphoses* I-III (Tarrant, OCT) • *Fasti* III (Heyworth, CUP) • *Ex Ponto* I (Owen, OCT)
β
• *Ars Amatoria* I • *Metamorphoses* XIII-XV • *Tristia* II

511. Latin Didactic

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

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

Syllabus

Compulsory passages for translation and comment will be set from those in list α.

α
• Lucretius I and III (Rouse-Smith, Loeb, revised 2nd edn, 1992 or later) • Virgil, *Georgics* (Mynors, OCT) • Ovid, *Ars Amatoria* III (Kenney, OCT)
β
• Hesiod, *Works and Days* • Aratus, *Phaenomena* 1-136, 733-1154 • Lucretius VI

512. Neronian Literature

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

This paper is taught in a faculty class in alternate years: it will be taught in the academic year 2027–8.

O. Taplin (ed.), *Literature in the Greek and Roman Worlds* (Oxford 2000), chs 14-16 (= chs 6-8 of O. Taplin (ed.), *Literature in the Roman World*, Oxford 2001).

Syllabus

Compulsory passages for translation and comment will be set from those in list α.

α
• Lucan I (Roche, OUP, 2009), VII (Roche, CUP, 2019) • Seneca, *Thyestes* (Tarrant, American Philological Association) • Seneca, *Epistles* 7, 21, 53, 70, 86 (in *Seneca. Selected Letters*. Edwards, CUP, 2019) • Seneca, *De Clementia* 1 (Braund, OUP) • Seneca, *Apocolocyntosis* (Eden, CUP) • Petronius, *Satyrica* 1-26.6, 81-90, 114-124.3 (Müller, Stuttgart & Leipzig, 4th edn.) • Persius 1 (Clausen, OCT)
β
• Seneca, *De Brevitate Vitae*, *Epistles* 47, *Medea,* rest of *De Clementia* • Seneca, *Naturales Quaestiones* I *praefatio*, 16, III *praefatio*, 17-18, IVb.13, VI.1-3, 32 • Petronius, *Satyrica* 79-80, 91-113, 124.4-end • Calpurnius Siculus 1, 4, 7 • Suetonius, *Nero* • Tacitus, *Annals* XIII-XVI

513. Euripides, *Orestes*: papyri, manuscripts, text

This paper uses both your eyes and your mind. You study a text in real detail, delving much deeper into primary questions of text and interpretation than other options allow. You also study how texts have been transmitted from Euripides' time on, and learn how to read Greek papyri and Greek medieval manuscripts. The teaching will make use of Oxford's outstanding collection of medieval manuscripts and its unrivalled collection of papyri. The practical and visual experience makes textual criticism much more tangible. Detailed work on the text gives you a much fuller grasp of metre, poetic language, and dramatic convention and form. The *Orestes* is Euripides' most experimental and challenging reconfiguration of the basics of tragedy. New lyrical and musical forms, contemporary politics and mythological invention, disconcerting movements between pathos and near-burlesque, morality and amorality make this a rewarding play to study closely. It was particularly popular: so it is richly represented by papyri (one with music) and manuscripts; and there are numerous problems of interpolation.

The papyrological and palaeographical part of the teaching is designed to help with work on the papyri and manuscripts of *Orestes* itself. Only a relatively modest stage need be reached. This is tested in the exam by transcription from a (relatively easy) papyrus of Greek poetry and of a medieval manuscript of the *Orestes*. The classes on the text will discuss the problems in detail, and enable you to build up what is virtually your own commentary on the 800-odd lines of the play prescribed for special study. This subject is not abstruse but exciting; it will change your approach to reading classical literature.

Advance reading: L. D. Reynolds and N. G. Wilson, *Scribes and Scholars* (4th edn, Oxford 2013), esp. ch. 6; M. L. West, *Textual Criticism and Editorial Technique* (Stuttgart 1973).

Syllabus

The paper will consist of: (i) transcription of short passages from both (*a*) a papyrus of Greek poetry and (*b*) a medieval manuscript of the *Orestes*; (ii) textual and interpretative commentary on a choice of passages (with apparatus criticus), from Euripides, *Orestes* 1-347 and 1246-1693. Both (i) and (ii) are to be attempted. Candidates will be expected to show appropriate knowledge of the history of transmission and the principles of textual criticism; they will also be expected to show, as appropriate, knowledge of the whole play.

517. Byzantine Literature

The world of Byzantium, or the East Roman Empire, centred on Constantinople, offers a rich variety of writings in prose and verse. Some of these are cast in forms that will be familiar to classicists, like the histories of Procopius or Niketas Choniates. Others, like the *kontakia* (a type of hymn) of Romanos, will seem rather strange. In its more than a thousand years of existence Byzantium drew on its heritage from the classical world of Greece and Rome, blended it with the developing Christian tradition, and produced a unique culture to which this course is intended to be an introduction. The texts chosen for study come, for the most part, from those written in the learned form of the language, which corresponds very closely to Ancient Greek. Particular attention will be paid to the sixth century and the Age of Justinian, and to the late eleventh and the twelfth centuries and the Age of the Komnenoi, both of which were periods of exciting literary activity. Prose authors who will be studied include the historians Procopius and Agathias from the sixth century and Anna Komnene and

Niketas Choniates from the twelfth. Verse to be studied covers a wide range of styles from the hymns of Romanos and the epigrams of Agathias to the court poetry of the versatile Theodore Prodromos and the enigmatic epic of Digenis Akritis.

Syllabus

Compulsory passages for translation and comment will be set; candidates will be required to take all the passages they offer either from (i) below or from (ii). In their essays, candidates will be expected to show knowledge of both (i) and (ii).

(i) [sixth century AD]

- Romanos the Melodist, Kontakia 1, 17, and 54, from *Sancti Romani Melodi Cantica: Cantica Genuina*, ed. C. A. Trypanis and P. Maas (Oxford, 1963)
- Procopius, *Persian Wars* 1.24, 2.22-23, *Gothic Wars* 4.20, *Secret History* 6-12, from *Opera omnia*, ed. J. Haury, rev. P. Wirth (Leipzig, 1962-4)
- Agathias, Book 1, from *Historiarum libri quinque*, ed. R. Keydell (Berlin, 1967)
- Agathias, Epigrams 1-24, 66-75, from G. Viansino, *Epigrammi* (Milan, 1967)

(ii) [twelfth century AD]

- Anna Komnene, *Alexias*, Book 1, ed. D.-R. Reinsch (Berlin, 2001)
- Niketas Choniates, *Historia*, Book 4, ed. J.-L. van Dieten (Berlin, 1975)
- *Digenis Akritis*, Grottaferrata version Book 4, from *Digenis Akritis*, ed. E. M. Jeffreys (Cambridge, 1998)
- Theodore Prodromos, Poems 3, 4, and 6, from *Historische Gedichte*, ed. W. Hörandner (Vienna, 1974)

518. Modern Greek Poetry

The aim of this course is to introduce students of Classics to Modern Greek Language and Literature through the detailed study of two of the most important poets of the 20th Century, C. P. Cavafy and George Seferis. Both poets famously used ancient Greek myth and history as a main source of inspiration. Using their work as a key example, the course will also discuss the complex dialogue Modern Greek Literature has established with the classical past.

Candidates who do not have a good linguistic knowledge of Modern Greek (especially those who have not had any previous contact with the language), should attend language classes in the Michaelmas and Hilary Terms of their third year, before they attend lectures or tutorials (for information about language classes please contact Dr. Dimitris Papanikolaou: dimitris.papanikolaou@mod-langs.ox.ac.uk). There are 8 Lectures and 8-10 tutorials for the literature part of the paper. The lectures are given in Hilary Term and tutorials are normally offered during Michaelmas and Hilary terms.

Syllabus

Candidates will be expected to have read Kavafis, *Poiemata* (Savidis, Athens, 1975 - two volumes) and G. Seferis, *Mythistorema, Gymnopaidia, Hemerologio Katastromatos* I-III and *Kichle* (Athens, 1972). Compulsory passages for translation and comment will be set.

519. The Reception of Classical Literature in Poetry in English since 1900

Poetry in English since 1900 has had a vital and continuing engagement with classical models. In the first half of the twentieth century, this constituted reaction to and against

culturally central texts such as Homer, Virgil and Greek tragedy; from the last third of the century, classical texts have been taken up again by poets who established themselves in other modes (Hughes and Heaney), as well as being a central thread in a career (Harrison, Carson), and the revival of Greek drama in major versions and of Ovid's *Metamorphoses* in poetic treatments have been particular features. The reception of classical texts has also been a framework for treating the fall-out of colonialism (Walcott) or the politics of Northern Ireland (Heaney, Longley). This subject looks at this continuing and vital afterlife of classical literature in our own times.

Authors who are likely to feature include Hardy, Yeats, Frost, Eliot, Pound, H.D., Auden, MacNeice, Lowell, Hughes, Walcott, Carson, Harrison, Longley and Heaney in English, and Homer, Aeschylus, Sophocles, Euripides, Aristophanes, Virgil, Horace and Ovid in Classics.

Advance reading: Lorna Hardwick, *Reception Studies* (G&R New Surveys 33, Oxford 2003).

Syllabus

Authors in English for study will include Auden, H.D., Eliot, Frost, Longley, Lowell, MacNeice, Carson, Harrison, Heaney, Hughes and Walcott. This paper will be examined only by extended essay of up to 6,000 words. Essay topics set by the examiners will be released on Monday of Week 6 of Hilary Term and essays should be submitted by Monday of Week 10 of the same term (12 noon) to the University's online exams platform, Inspera.. Candidates will be required to use at least three authors in their essays, at least one of which must be a classical author. Every extended essay must be the work of the candidate alone, and he or she must not discuss with any tutor either his or her choice of theme or the method of handling it. This subject may not be combined with 503, 507 or 553.

524. Seneca, *Medea*: manuscripts, text, interpretation*

or

531. Tibullus and the *Appendix Tibulliana*: manuscripts, texts, interpretation

*N.B. This paper will be replaced with **532. Seneca, *Oedipus*** from the 2030 year of examination.

University teaching is given in only one of these subjects each year. It is envisaged that candidates for Greats in 2029 will normally offer Tibullus, rather than Seneca, *Medea*. In 2027-28, University teaching will be available on Seneca, *Medea*, in 2028-29 on Tibullus.

These options are designed to give students concrete experience of Latin manuscripts, an understanding of the history of textual transmission, and an initiation into the fundamental and absorbing detailed study of Latin texts. The palaeographical part of the course will introduce students to the basics of Latin palaeography, with the opportunity to read manuscripts from the 5th century to the 15th, in capitals and minuscule (e.g. Caroline, Beneventan, gothic, humanistic).

Preparatory reading: L. D. Reynolds and N. G. Wilson, *Scribes and Scholars* (4th edn., Oxford 2013), esp. ch. 6; M. L. West, *Textual Criticism and Editorial Technique* (Stuttgart 1973).

Syllabus (524: Seneca,* Medea*)

The main witnesses are an 11th-century manuscript (E) and a group of 13th- and 15th-

century manuscripts all going back to one lost 12th-century manuscript (A). The course will use images of Senecan MSS, and some original MSS in the Bodleian. Seneca's *Medea* is both an exploration of the psychopathology of the wronged, isolated but powerful heroine, and a reflection on classic earlier versions of the myth (Euripides, Ennius, Ovid); it explores the nature of anger, evil, and identity. The basic nature of the work is uncertain (was it staged? is it dramatized philosophy?). The specifically textual problems are made particularly interesting by Seneca's pithy and potent writing, the diverging readings and characteristics of E and A, and the ideas and work of critics in the 20th century and before. It is a great text to study closely, and makes an excellent climax to an undergraduate's reading of ancient literature.

Syllabus (531: Tibullus and the* Appendix Tibulliana*)
Prescribed texts: Tibullus I; [Tibullus] III.1–6

Tibullus' poetry is a central part of the canon of Augustan love elegy. It is varied, appealing, full of unexpected approaches to personal and political themes. The first six poems of the transmitted 'Tibullus book 3' are the much less canonical, and quite possibly not Augustan, work of a poet called Lygdamus; they have been the subject of considerable recent scholarly interest, and raise questions of authorship as well as transmission. The modern text of Tibullus (including 'book 3') depends on complete surviving manuscripts no older than the fourteenth century, together with the evidence of medieval florilegia. No-one has succeeded in drawing up a stemma for this tradition; the truth may lie anywhere. These texts offer a fascinating opportunity to investigate textual problems in two (?) authors finding their own place within love elegy, a genre that at first glance might seem closely circumscribed.

525. Latin Literature from Titus to Trajan

This paper explores Latin poetry and prose from the end of the first and the early second century AD, a flowering of literary activity comparable to the Augustan age. Politically and artistically this was a turning point, its literature (and politics) anticipating developments in Late Antiquity, while still aware of past achievements. You will find the familiar and the strikingly unfamiliar. In verse: the epic *Thebaid* of Statius, a poem of violence, monstrosity and madness whose aesthetic owes much to both Ovid and Lucan (not least in its evident anxiety of influence); the same poet's occasional *Silvae*, miniature masterpieces of ecphrasis and epideixis which reflect elements in contemporary Greek literary culture, and play fascinatingly with the familiar poetic conventions of Augustan poetry; the dense and pointed epigrams of Martial, ranging from panegyric to satire to nihilism; the exuberant indignation of Juvenal's first book of *Satires*, poetry as funny and compelling as it is shocking, with its own profound relation to tradition in tension with its claims of immediacy. Prose offerings are just as rich: the biography of Tacitus' father-in-law in the *Agricola*; the affected leisure and nonchalance of the Roman gentleman in Pliny's *Epistles*; the astonishing imperial encyclopedia compiled by Pliny's uncle. Imperial power, projection and succession is a recurring concern of this literature; the figure of Domitian, in particular, casts a long shadow. Another abiding concern–as anticipated–is the irresistible authority of the Roman literary past, and the requirements it lays down for continual reinvention, opposition, and creative imitation.

This paper is taught in a faculty class in alternate years: it will be taught in the academic years 2026–7 and 2028-9.

Syllabus

Compulsory passages for translation and comment will be set from those in list α.

α
• Juvenal, *Satires* 1-5 (Clausen, OCT) • Martial, Book IX (Lindsay, OCT) • Pliny the Younger, *Epistles* II (Mynors, OCT) • Statius, *Silvae* IV (Courtney, OCT) • Statius, *Thebaid* I and VIII (Shackleton-Bailey, Loeb) • Tacitus, *Histories* 3.63-86 (Winterbottom, OCT)
β
• Pliny the Elder, *Natural History*, Preface, books VII-VIII • Pliny the Younger, *Panegyricus* • Statius, *Achilleid* • Tacitus, *Histories* II and rest of III

526. Homer, Hesiod, and the Hymns

This paper picks up on your study of Homer's *Odyssey* at Mods, and expands your engagement with that work. The *Iliad*, arguably the greatest epic poem ever composed, depicts the final stages of the Trojan War. Hesiod's *Theogony* describes how the Olympian order of things under Zeus's rule came into being, while his *Works and Days* makes a powerful moral statement about the justice of the gods, combining this with practical advice on how to live. The *Homeric Hymns* praise the Olympian gods in shorter narrative poems, which chart their birth and exploits, and their impact on human society in myth and cult. Their style is a delightful blend of gravity and charm. The fragments of the Epic Cycle fill in the background to Homer and Hesiod, giving us a wider view of the early epic tradition.

Major themes of this poetry are the moral and religious framework of the world, the nature of the gods and humanity's relationship to them, and the limits of human achievement, as well as the interaction of the Greeks with non-Greek peoples and cultures.

Preliminary reading
Peter Gainsford, *Early Greek Hexameter Poetry* (*Greece and Rome New Surveys*, CUP 2015)
Iliad: translation by Antony Verity (Oxford World's Classics 2012) or Martin Hammond (Penguin 1987); William Allan, *Homer: the Iliad* (Bristol Classical Press 2012).
Odyssey: translation by Antony Verity (Oxford World's Classics 2016) or Martin Hammond (Duckworth 2000); Jasper Griffin, *The Odyssey* (Cambridge 1987).
Hesiod: translations by M. L. West (Oxford World's Classics 1988) or G. Most (Loeb 2006)
Homeric Hymns: translations by M. Crudden (Oxford World's Classics 2008) or M. L. West (Loeb 2003).
Epic Cycle: Malcolm Davies, *The Epic Cycle* (Bristol 1989); more detail in M. L. West, *The Epic Cycle: a commentary on the lost Trojan epics* (Oxford 2013); text and translation in M. L. West, *Greek Epic Fragments* (Loeb 2003).

Syllabus

Compulsory passages for translation and comment will be set from those in list α.

α
• Homer, *Iliad* I, IX, XVI, XXII, XXIV (Monro and Allen, OCT) • Homer, *Odyssey* XIX, XX, XXI (Allen, OCT) • Hesiod, *Theogony* 1-232, 453-733 (Solmsen, OCT) • Hesiod, *Works and Days* 1-307 (Solmsen, OCT) • *Homeric Hymns* 2 (Demeter), 5 (Aphrodite) (Allen, OCT)
β
• Rest of Homer, *Iliad* • Rest of Homer, *Odyssey* • Rest of Hesiod, *Theogony* • Rest of Hesiod, *Works and Days* • *Homeric Hymns* 3 (Apollo), 4 (Hermes)

527. Virgil, *Aeneid*

In this paper you will study the *Aeneid* as a product of its place and time of composition, Augustan Rome, and of the epic tradition with which it engages, reaching back through Ennius and Apollonius of Rhodes, Roman and Hellenistic Greek epic, to Homer. Since epic, as inherited by Virgil, was the genre that encompassed all genres, it was an immensely rich poetic fabric that Virgil forged as the vehicle for his narrative, elements of tragedy and lyric poetry coexisting alongside genres as diverse as historical prose and epigram. But this remarkably intricate poetic artefact was written during, and in dialogue with, the Age of Augustus, and it is haunted by the dark origins of Augustus' regime in brutal civil conflict. To study it is to investigate how Virgil turned the specific anxieties of a historical moment into a Roman epic for all time.

The *Aeneid* is, beside all else, a great story brilliantly told, and appreciating the sources of its narrative power is a core aim of this course. Virgil's handling of plot, imagery and allusion, and the intricacy of his line-to-line composition, all reward close analysis. Religion, the nature of the gods' concern for the Romans, is necessarily at the heart of a poem concerned with a Roman hero's destiny, and the poem consequently tells us much about Roman perceptions of their role in the world. The *Aeneid* is a poem that has been read and imitated, and studied by scholars, ever since its first composition. Its earliest readers, Ovid and Lucan among them, are some of its most perceptive critics. The centrality of study of the *Aeneid* within the academic discipline of Classics has also drawn to it a wide range of methodologies and theoretical approaches for interpreting it. Reading Virgil's *Aeneid* is thus also to delve deeply into the nature of ideology, ancient and modern, and of literature itself. Above all, however, it is an opportunity to discover why this poem is considered the greatest literary achievement in the Latin language.

Syllabus

Compulsory passages for translation and comment will be set from those in list α.

α
• *Aeneid* III-IV; VII-XII (Mynors, OCT)
β
• *Aeneid* I-II; V-VI • Apollonius, *Argonautica*

528. Classical Greek Oratory and Rhetoric

This paper seeks to immerse students in the art and practice of public persuasion in democratic Athens. It focuses on surviving speeches from three distinct but related settings - the law-courts, the political Assembly, and the annual public funeral - where highly skilled orator-politicians and (in the first two cases) first-time performers alike strove to communicate their arguments as advantageously as they could to mass audiences of critical Athenian (and often non-Athenian) listeners. Ranging from murder trials to contributions on foreign policy, the speeches in the 'α' prescription enable you to engage in close literary analysis of often highly sophisticated pieces of persuasive prose which simultaneously reflect (though to what extent is up for discussion) the constraints and opportunities of a set of challenging civic performance environments. The 'β' prescription provides background and counterpoint by featuring major fourth-century intellectual discussions and theorizations of rhetoric: three dialogues of Plato, Aristotle's influential Rhetoric, and the more practically-oriented Rhetoric to Alexander, often attributed to the rhetorician and historian Anaximenes of Lampsacus.

Themes and topics for study include: the relationship between theory and practice; oratorical genre (e.g. the relationships between the three main genres, and their rigidity or porousness); the approaches (familiar or innovative) taken by individual orators to structure, argumentation, the use of evidence, narrative, imagery, and literary reference; orators' strategic handling of the context of delivery, of performance aspects, and performance space; the eliciting of audience emotions; the management of tone; the gap between oral performance and written speech-text; orators' (and theoretical texts') construction of the image of the ideal, 'good', or 'true' speaker; and individual orators' persuasive deployment (in different contexts) of contemporary Athenian attitudes to, and ideas about, a wide range of aspects of the civic experience (e.g. the laws; norms of social behaviour and obligation; public and private morality; gender; wealth and social status; Athens's reputation and influence in the wider Greek world and beyond, its geopolitical and military standing, economic clout, and complicated past; the role of the gods and of impersonal forces in human affairs).

α
• Antiphon 1, *Against the Stepmother for Poisoning* (Dilts and Murphy, OCT) • Antiphon 5, *On the Murder of Herodes* (Dilts and Murphy OCT) • Isocrates 16, *On the Chariot Team* (Whitehead, CUP) • Lysias 3, *Defence Against Simon* (Carey, OCT) • Lysias 16, *For Mantitheus* (Carey, OCT) • Demosthenes 54, *Against Conon* (Dilts, OCT) • Demosthenes 1, *First Olynthiac* and 3, *Third Olynthiac* (Dilts, OCT) • Aeschines 3, *Against Ctesiphon* 106-158, 168-196 (Dilts, Teubner) • Demosthenes 18, *On the Crown* 110-226, 285-305 (Dilts, OCT) • Hyperides 6, *Funeral Speech (Herrman, OUP)*
β
• Plato, *Phaedrus, Gorgias, Menexenus* • Anaximenes (?), *Rhetoric to Alexander* • Aristotle, *Rhetoric* • Demosthenes 2, *Second Olynthiac* • rest of Aeschines 3 and Demosthenes 18

529. Imperial Greek Epic

More Greek epic poetry survives from the second to sixth centuries C.E. than from any other comparable period in antiquity. This option gives the opportunity to engage in depth with some of the major mythological works from this period. These poems return with a remarkable directness to the language, timescape and narrative world of Homer and the Epic Cycle - the origins of the Trojan war, the infamous meeting of Paris and Helen, the major events of the war between the *Iliad* and *Odyssey* (including the arrival and death of the Amazon queen Penthesilea and the Ethiopian hero Memnon, the death of Achilles, the feud between Odysseus and Ajax and the sack of Troy itself) – and reanimate the heroes and conflicts of the deep past for a very different present. The paper also delves into Nonnus' extraordinary *Dionysiaca,* the largest and most influential poem of antiquity, which narrates in 48 books (the *Iliad* and the *Odyssey* combined) the military and erotic exploits of Dionysus. Through these texts, vital themes of politics, religion, gender, morality, ethnicity and the natural world will be confronted and interrogated, as 'familiar' stories from earlier epic and tragedy are reconfigured to express very different cultural realities in an era facing a rapidly changing political and religious future.

α
• Quintus of Smyrna, *Posthomerica* 1, 3, 12-14 in Vian, *Quintus de Smyrne, 'La suite d'Homère'* (3 vols) (Les Belles Lettres, 1963-9) • Triphiodorus, *Sack of Troy* in Miguélez Cavero, *Triphiodorus: The Sack of Troy. A General Study and a Commentary* (Berlin, 2013) • Nonnus, *Dionysiaca* 1, 8, 9 in Vian, *Nonnos de Panopolis. Les Dionysiaques* (19 vols) (Les Belles Lettres, 1976-2006) • Colluthus, *Abduction of Helen* in Mair, *Oppian, Colluthus, Tryphiodorus* (Cambridge, 1928)
β
• Quintus *Posthomerica* 2, 4-11 • Nonnus, *Dionysiaca* 18-19, 23-25, 40-8 • Musaeus, *Hero and Leander* • Philostratus, *Heroicus*

530. The Greek Novel

What is a 'novel'? This paper offers an opportunity for in-depth study of the Greek novels - texts that are the ancestors of what has arguably been the dominant modern (and postmodern) literary form of western culture for some time. The Greek novel is a form of extended prose fiction that emerged under the Roman Empire, primarily recognizable by plots revolving around love and adventure. Their tone and contents oscillate from the coruscatingly risqué and erotic to the archly sober, and as such the novels are fascinating and often surprising documents that shed light on the culture, society, and preoccupations of this era. In Chariton's *Callirhoe* and Xenophon of Ephesus' *Ephesian Tales*, characters traverse vast swathes of the known world, be they on missions of love, banditry or war. In Achilles Tatius' racy and raunchy *Leucippe and Clitophon*, we encounter similar, though this time amid a more sophisticated narrative structure. Longus' *Daphnis and Chloe* miniaturizes the novelistic plot, recreating it as a pastoral coming-of-age love story set on a farm in the countryside of Lesbos. Fake deaths, courtroom dramas, and all manner of shenanigans animate texts that are enlivened by allusions to authors from Homer to Ovid and everyone in between. The texts studied in this paper engage with a striking range of themes, including empire, class, gender, ethnicity, literary culture, materiality, fictionality, the senses,

emotions, and bodies, animals and the natural environment, agency and enslavement, law, music and dance, and much more.

Translations of all of the novels, including the fragments, can be found in B. P. Reardon, *Collected Ancient Greek Novels* (California, 1989/2008).

α
• Chariton, *Callirhoe* 1, 8 in Reardon, *Chariton Aphrodisiensis: De Callirhoe narrationes amatoriae* (Munich, 2004) • Xenophon of Ephesus, *Ephesian Tales* 5 in O'Sullivan, *De Anthia et Habrocome Ephesiacorum libri V* (Munich, 2005) • Achilles Tatius, *Leucippe and Clitophon* 1, 2 (Whitmarsh, Cambridge, 2020) • Longus, *Daphnis and Chloe* 2, 4 (Morgan, Warminster, 2004)
β
• Chariton, *Callirhoe* 2-7 • Xenophon of Ephesus, *Ephesiaka* 1-4 • Achilles Tatius, *Leucippe and Clitophon* 3-8 • Longus, *Daphnis and Chloe* 1, 3 • Heliodorus, *Aithiopika* 1-10 • Fragments of *Ninus,* Lollianos' *Phoinikika, Iolaus*

531. (see 524)

533. Greek Lyric Poetry

This paper allows you to study some of the most remarkable, varied, and distinctive poetry to survive from antiquity, offering perspectives on the Archaic and Classical worlds that we are rarely allowed to glimpse. 'Lyric' is a catch-all term encompassing a vast array of styles and performance modes, and the poems set for this paper range from intense reflections on love or friendship to military advice, philosophical musing, social commentary on the changing world of the *polis*, and the meaning of success in the context of a volatile and fleeting human existence. Many of these poets are memorable because of the apparently personal insights they offer, yet this paper will encourage you to consider the complex relationship between poet and persona, and to reflect on the poetry's relationship with its performance context. Much of Greek lyric has come down to us by chance, preserved in quotations from later authors or scraps of papyri, and dealing with the tantalising incompleteness of fragments offers its own challenges. Lyric authors are hugely important to the literary history of the ancient world. They illustrate the vibrancy and diversity of Greek literature outside of Classical Athens by documenting the dialectal, metrical, and formal range of Greece's poetic traditions. By offering a grounding in early poetry beyond the epic tradition, this paper supports the study of both Homer, Hesiod, and the Hymns and of fifth-century Greek tragedy. It is also excellent preparation for studying the literature of the Hellenistic world, not to mention the transformations of the Greek tradition in the works of Catullus and Horace. Finally, the lyric poets are often our only contemporary written sources for archaic Greek history, and so gift us unique insights into historical events and persons, as well as into key cultural institutions such as the symposium, the civic festival, local and Panhellenic cults; this paper is therefore also a valuable companion to Greek History 1.

α
• W. Allan, *Greek Elegy and Iambus: A Selection* (Cambridge): all texts • F. Budelmann, *Greek Lyric* (Cambridge): all texts • Pindar, *Olympian* 1, 6, 7; *Pythian* 1, 4; *Nemean* 7, 10; *Isthmian* 1; *Paeans* 2, 4, 6; fragments 70b (Dithyramb 2) and 94b (Partheneion 2) (Race, Loeb) • Bacchylides 3, 5, 11, 17, 18 (Maehler, Cambridge)
β
• M. L. West, *Greek Lyric Poetry: A New Translation* (Oxford): all texts that are not α texts • Pindar: remaining *Olympians, Pythians, Nemeans, Isthmians* • Bacchylides: remaining poems

534. Horace

One of the great poets whose output spanned the turbulent end of the republic and emergence of the principate, Horace is a particularly fascinating figure. As the son of a provincial freedman who came to count some of Rome's most powerful men as personal friends, he produced a body of work that reflects his paradoxical position as both an insider and an outsider. His *Odes* are central to the history of lyric poetry from antiquity to the present day, while the *Satires* and *Epistles* offer the perspectives of his younger and older selves on questions of friendship, philosophy, society and literature. Horace's work is challenging (in a good way), compelling, and very rewarding.

An overview can be found in Ll. Morgan, *Horace: A Very Short Introduction* (Oxford, 2023).

α
• *Odes,* Books 1, 2 and 4 (Wickham and Garrod, OCT) • *Carmen Saeculare* (Wickham and Garrod, OCT) • *Satires* 1 (Wickham and Garrod, OCT) • *Epistles* 1 (Wickham and Garrod, OCT) • *Ars Poetica* (Wickham and Garrod, OCT) • *Epodes* (Wickham and Garrod, OCT)
β
• Rest of Horace

535. Augustan Poetry Books

What do Virgil's *Eclogues*, Horace's *Satires*, *Epodes* and *Odes*, the elegies of Propertius and Tibullus and the exile poetry of Ovid all have in common? First, they all respond to a Roman political revolution: the violent transition from republic to dynastic empire via the career of Octavian/Augustus. Second, they all exemplify a crucial development in Latin literary history: the emergence of the poetry book. Across genres with both Greek and Roman influences, from pastoral fantasy to obscene invective to patriotic aetiology, these authors composed short poems to be read not just alone but in collections, speaking to each other within the confines of a single papyrus roll. Sometimes Augustan poetry books suggest elegant concentric patterns or chronological stories, sometimes they reject symmetry along with political conformity. Responding competitively to each other as well as to their more distant predecessors, the poets created literary monuments which articulated their own careers and set the pattern for poetry books in subsequent periods of Roman (and later) literature. This paper offers you the opportunity to engage with five different authors and a wide range of poetic genres, which in turn give expression to a huge variety of social,

political and personal concerns during the most formative period in the history of Roman poetry.

α
• Virgil, *Eclogues* (Mynors, OCT) • Horace, *Satires* 1 (Wickham and Garrod, OCT) • Horace, *Odes* 1 (Wickham and Garrod, OCT) • Propertius 3 (Heyworth, OCT) • Propertius 4 (Heyworth, OCT) • Ovid, *Tristia* 3 (Owen, OCT)
β
• Tibullus 1 • Propertius 1 • Horace, *Epodes*

599. Thesis in Literature

Any candidate may offer a thesis in classical Greek and Latin literature or their reception; in the latter case the thesis should include a substantial consideration of the ancient aspects of the topic. This subject may not be combined with a thesis in Greek and Roman History (499), Philosophy (199), Greek and Roman Archaeology (699), or Philology and Linguistics (598).

IV. Greek and Roman Archaeology

Five options are available in Greek and Roman art and archaeology that look at different material and periods with different emphases and questions. The maximum you can take is two of these options and a thesis. That is, you can do two Archaeology options, and if you wish you may also offer an Archaeology thesis as a third option; or, if you offer only one or two options, you may offer an Archaeology thesis as that option or as one of those two options. All these possibilities are subject to an overall requirement that Greats candidates may offer only one thesis in all, except in the case of those offering an Optional Additional Thesis as an additional ninth option.

There are two Greek, one Hellenistic, and two Roman options. One Greek paper (601 *The Greeks and the Mediterranean*) concerns the early period, 950-500 BC, and is more archaeological in emphasis. The second Greek paper (602 *Greek Art and Archaeology*) concentrates on the monuments of the classical period (500-300 BC) and is more concerned with images and representation. 603 *Hellenistic Art and Archaeology, 330-30 BC* studies the visual culture of the period set against the archaeology of the best-preserved cities in Hellenistic Asia, Greece, and Italy. One Roman paper (604 *Art under the Roman Empire*) is concerned with monuments, images, and visual culture from the Julio-Claudians to Constantine. The second Roman paper (605 *Cities and Settlement*) looks at the broader archaeology of the empire, urban and rural. Any two of the five subjects can usefully be taken together.

601. The Greeks and the Mediterranean World c.950 BC-500 BC

The period from 950 to 500 BC sees the emergence of many of the institutions, practices and products that characterise Greek culture, the city-states, the Panhellenic sanctuaries, the

colonies in the west, the introduction of alphabetic writing, coinage, and many others. It is a period within which Greeks, Phoenicians, and others travelled widely in the Mediterranean, in search of wealth in both finished goods and raw materials. The evidence for much of the period is almost entirely archaeological, much of it recovered only in the last 30 years or so. The course introduces this physical evidence, and examines how it can be used to illuminate changes in social and religious behaviour, to demonstrate contacts between the Greeks and their Mediterranean neighbours, and to investigate important questions of origin and development. Some of these questions naturally overlap with subject 401/421 *Greek History 750-479 BC*, with which this paper may usefully be combined. This course has a distinctive emphasis on understanding the physical evidence, and on the strengths and weaknesses of the archaeological methods used to reconstruct unrecorded aspects of society.

Lectures for this option are given in Michaelmas or Hilary term. For a flavour of this option you might like to look at J. N. Coldstream, *Geometric Greece*, 2nd edn (Routledge, 2003), and J. M. Hall, *A History of the Archaic Greek world, ca. 1200-479 BCE* (Blackwell, 2007).

Syllabus

Candidates will be expected to show knowledge of the material evidence from the Greek world and the areas of contact between Greek and other Mediterranean peoples. Areas of emphasis will include Athens and Attica; the non-Greek states bordering the Mediterranean and their reciprocal relationships with the Greeks; Greek colonial settlements; trade and coinage; problems of method and chronology. Knowledge of the principal series of artefacts of the period, their development and problems of method and chronology will be examined. In the examination candidates will be required to answer picture questions in question one and then two others.

602. Greek Art and Archaeology from c.500 to 300 BC

The images and monuments of the fifth century BC made a decisive break with the visual modes of the archaic aristocracy and established the influential idea that images should try to look like what and whom they represent. This subject involves the study of the buildings of classical Greek cities and sanctuaries as well as the images and artefacts that were displayed in them, and one of its major themes is the swift emergence and consolidation of the revolutionary way of seeing and representing that we know as ‘Classical art’. The images and objects are best studied in their archaeological and broader historical contexts, and typical questions to ask about them would include: What were they used for? Who paid for them, made them and looked at them? And what ideas and priorities did they express in their local settings?

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

A wide range of lectures and classes are given throughout each academic year – on the sculpture, wall-painting, vase-painting, and architecture of the period, and on their archaeological contexts in sanctuaries, cities, and cemeteries.

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

Syllabus

Candidates will be expected to show knowledge of the architecture, sculpture, and other representational arts of the classical Greek city. Areas of emphasis will include the city of Athens and the historical context and significance of the art and monuments of the period. In the examination candidates will be required to answer Question 1 and two others, one each from the following sections: (*a*) architecture, buildings, and urbanism, (*b*) statues, reliefs, temple sculptures, (*c*) painting, painted pottery, and other figured artefacts. Credit will be given for knowledge of relevant material in the Ashmolean Museum and Cast Gallery.

603. Hellenistic Art and Archaeology, 330-30 BC

The Macedonian conquest of Asia brought a forced expansion of the Greek imagination and environment that has left an abundant and varied trace in the visual and material culture of the period. The course studies major themes, contexts, and media of Hellenistic art, set against the dense archaeology of the best-preserved cities and sites of the period – from Macedonia to Bactria, from the Aegean to central Italy. The material includes distinctive categories of object, such as bronzeware, clay seals, gems, glassware, grave stelai, jewellery, mosaics, silverware, statues in bronze, statues in marble, terracottas, and wall-paintings. Major subjects include: (1) the art and cities of the kings at the height of their power in the late fourth and third centuries BC, (2) the visual remains of Greek-local interaction in Egypt and Iran, (3) the monuments of the old city-states that flourished within and between the Macedonian kingdoms, and (4) the complex process of acculturation by which the apparatus and technology of Hellenistic art and material culture were adopted in Italy.

Burn, L.	*Hellenistic Art* (London 2004)
Dillon, S.	*Ancient Greek portrait sculpture: contexts, subjects, and styles* (Cambridge 2006), esp. ch. 5
Pollitt, J.J.	*Art in the Hellenistic Age* (Cambridge 1986)
Smith, R.R.R.	*Hellenistic Sculpture: A Handbook* (London 1991)
Smith, R.R.R.	*Hellenistic Royal Portraits* (Oxford 1988)
Venit, M. S.	*Monumental Tombs of Ancient Alexandria: The Theater of the Dead* (Cambridge 2002)
Wallace-Hadrill, A.	*Rome's Cultural Revolution* (Cambridge 2008)
Zanker, P.	*The Mask of Sokrates: The Image of the Intellectual in Antiquity* (Berkeley 1995), esp. ch. 2

There are 16-20 lectures on Hellenistic Art and Archaeology given in two independent series in Hilary Term on an alternating two-year cycle and 6 lectures on Hellenistic sanctuaries in every second Michaelmas Term. Tutorials are given through the year, and there are 4 university revision classes in Trinity Term.

Syllabus

The paper studies major themes, contexts, and media of Hellenistic art, set against the archaeology of the best-preserved cities and sites of the period – from Macedonia to Bactria, from the Aegean to central Italy. The material includes distinctive categories of object, such as bronzeware, clay seals, gems, glassware, grave stelai, jewellery, mosaics, silverware, statues in bronze, statues in marble, terracottas, and wall-paintings. The contexts are cities, sanctuaries, tombs, palaces, villas, and houses. The period extends from Alexander's conquest of Asia to the adoption of Hellenistic art and material technology in Italy and the end of the Ptolemaic dynasty in Alexandria.

604. Art under the Roman Empire, AD 14-337

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

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

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

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

Syllabus

Candidates will be expected to be familiar with major monuments in Rome and Italy and other leading centres of the empire (such as Aphrodisias, Athens, Ephesus, and Lepcis Magna) and with the main strands and contexts of representation in the eastern and western provinces. They will be expected to show knowledge of written evidence where relevant as well as of the main media and categories of surviving images – statues, portrait busts, historical reliefs, funerary monuments, cameos, wallpaintings, mosaics, silverware, and coins. In the examination candidates will be required to answer picture questions in question one and then two others.

605. Roman Archaeology: Cities and Settlement under the Empire

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

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

Lectures for this course are provided in Michaelmas and Hilary terms, and lectures and classes on related topics (architecture, art, artefacts) are normally also available.

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

Syllabus

The subject comprises the study of the Roman city from Augustus to the Tetrarchy placed in the broader context of patterns of rural settlement, agricultural production, transport, and trade. Areas of emphasis include selected key sites (Ostia, Pompeii, Corinth, Caesarea Maritima, Palmyra, Lepcis Magna, and Silchester) and major landscape studies in Italy, Greece, and North Africa. Particular attention is paid to problems and biases in assessing the character of the surviving evidence and in testing theoretical models against physical data. Candidates will be expected to show knowledge of written evidence where relevant as well as of the main categories of surviving ancient material evidence. In the examination candidates will be required to answer picture questions in question one and then two others.

699. Thesis in Greek and Roman Archaeology

Any candidate may offer a thesis in Greek or Roman Archaeology. This subject may not be combined with a thesis in Greek and Roman History (499), Philosophy (199), Greek and Latin Literature (599), or Philology and Linguistics (598).

V. Philology and Linguistics

Four different papers are offered, which are described in more detail below, and of which you may take one or two (* indicates a text-based paper):

551 *Greek Historical Linguistics
552 *Latin Historical Linguistics
553 General Linguistics and Comparative Philology
554 Comparative Philology: Indo-European, Greek and Latin.

Paper 554 (Comparative Philology: Indo-European, Greek and Latin) may not be offered by anyone who took the special subject Historical Linguistics and Comparative Philology in Mods. It is not necessary to have taken the Mods special subject to tackle the other Greats papers (551, 552, and 553), since they have been designed to be generally accessible.

You may offer a thesis in Philology and Linguistics, whether or not you are also offering one, or two, papers in Philology and Linguistics. The maximum number of options you may take in Philology and Linguistics is therefore two papers and a thesis. The possibility of offering a thesis is subject to an overall requirement that Greats candidates may offer only one thesis in all, except in the case of those offering an Optional Additional Thesis as an additional ninth option.

The teaching for the first three papers (551, 552, 553) is spread over six consecutive terms; however, all three papers are structured in such a way that candidates need not attend all the lectures/classes throughout these six terms but can choose those that suit best their interests and/or schedules. For each of 551 and 552, two of the classes marked with '†' below + the lecture course on the history of the corresponding language should be taken. For 553, students will focus on one of four strands (= (a)-(d) set out below) in their exam, but takers are encouraged to follow lectures/classes for at least two of the four strands in order to have more choice.

For each paper, in addition to the University teaching provided, you will have a total of 6 tutorials with essays with one (or more) of the philologists and linguists teaching these courses.

551. Greek Historical Linguistics

The subject consists of two main parts: (a) specific topics to be explored through texts and (b) the general history of the Greek language. There are three text-based topics (and you will have to answer questions on two of these in the Finals paper): (i) Greek Literary Dialects, which will involve looking in detail at several lyric poets; (ii) Greek Dialect Inscriptions, which will offer an introduction to some of the many local varieties of Greek attested in inscriptions; (iii) Linear B, which will provide an opportunity to read some texts in Mycenaean Greek, preserved on clay tablets from the second millennium BC, our earliest evidence for the language.

The general History of the Greek Language course will cover topics such as the Indo-European origins of Greek, varieties of Greek, the influence of neighbouring languages, the history of writing in Greece, the linguistic traditions of poetry, the development of formal prose and scientific language, the emergence of the koine (common language), etc. The schedule of lectures/classes is as follows († indicates a class focussing on set texts for the translation/commentary part of the exam paper; cf. below):

TT 2026, 2027, 2029: History of the Greek Language

MT 2026, 2028: Greek Dialect Inscriptions (†)
HT 2027, 2029: Introduction to Linear B (Mycenaean Greek) (†)
HT 2028, 2030: Greek Literary Dialects (†)

Preliminary reading

L. R. Palmer, *The Greek Language* (London 1980)
A. Meillet, *Aperçu d'une histoire de la langue grecque* (Paris, 8th ed. 1975)
G. Horrocks, *Greek: A History of the Language and its Speakers* (Chichester, 2nd ed. 2010)

Syllabus

The paper will consist of two sections: (a) Greek Literary Dialects; Greek Dialect Inscriptions; Linear B; (b) the history of the Greek language. Candidates must answer questions from both sections. In (a) compulsory passages will be set for translation and linguistic commentary. All candidates must answer from two of the three parts of (a).

552. Latin Historical Linguistics

The subject consists of two main parts: (a) specific topics to be explored through texts and (b) the general history of the Latin language. There are three text-based topics (and you will have to answer questions on two of these in the finals paper): (i) Archaic Latin: Inscriptions and Plautus, which will deal with some of the earliest records of Latin, both inscriptional and literary, and considering both grammatical and stylistic features (e.g. poetic vs. colloquial registers); (ii) Imperial and Late Latin, which will examine the language of mainly sub-literary and non-literary texts (including papyri) from the first century AD onwards; (iii) Ancient Italic, which will offer an introduction to inscriptionally attested ancient languages of Italy, including Umbrian, which are quite distinct from Latin but related to it.

The general History of the Latin Language course will cover topics such as the Indo-European origins of Latin, other languages of ancient Italy, the spread of Latin within Italy and beyond, the influence of Greek, the emergence of a poetic language, the creation of the classical standard, 'vulgar' Latin, post-classical developments, the rise of the Romance languages, etc.

The schedule of lectures/classes is as follows († indicates a class focussing on set texts for the translation/commentary part of the exam paper; cf. below):

TT 2026, 2028: History of the Latin Language
MT 2026, 2028: Imperial and Late Latin (†)
HT 2027, 2029: Ancient Italic, incl. Umbrian (†)
MT 2027, 2029: Archaic Latin: Inscriptions and Plautus (†)

Preliminary reading

L. R. Palmer, *The Latin Language* (London 1954)
A. Meillet, *Esquisse d'une histoire de la langue latine* (Paris, 3rd ed. 1977)
J. Clackson and G. Horrocks, *The Blackwell History of the Latin Language* (Oxford 2007)

Syllabus

The paper will consist of two sections: (a) Archaic Latin (Inscriptions and Plautus); Imperial and Late Latin; Ancient Italic (incl. Umbrian); (b) the history of the Latin language. Candidates must answer questions from both sections. In (a) compulsory passages will be set for

translation and linguistic commentary. All candidates must answer from two of the three parts of (a).

553. General Linguistics and Comparative Philology

The subject consists of four strands (a)-(d); candidates should focus on two of these, but are welcome to attend lectures/classes also on the others. (Strand (c) should normally only be chosen if candidates have already attended the Indo-European, Greek and Latin: Phonology/Morphology lectures during the Honour Moderations (Mods) course or can attend them *before* the class designated for 553(c) takes place.)

(a) Linguistic Description of Greek: In this strand, the focus will be on structural (syntactic, semantic, and pragmatic) features of Greek such as the use of tenses, moods and aspects, or word order, placing these within the framework of general linguistic theory. In connection with this, textual extracts will be used for illustration and exemplification, but there are no set texts.
(b) Linguistic Description of Latin: In this strand, the focus will be on structural (syntactic, semantic, and pragmatic) features of Latin such as the use of tenses and moods or word order, placing these within the framework of general linguistic theory. In connection with this, textual extracts will be used for illustration and exemplification, but there are no set texts.
(c) Advanced Indo-European Phonology and Morphology: Building on the introductory lecture series on Greek, Latin, and Indo-European phonology and morphology, the focus will here be on a range of more controversially discussed major issues of Indo-European reconstruction, such as ablaut, the Indo-European verbal system, or syntactic alignment in the proto-language.
(d) Additional Ancient Language: In this strand, an elementary introduction into an additional language in the wider Mediterranean world of antiquity will be given; the language taught may vary, but will normally be an Indo-European one (e.g. Hittite, Luwian, Old Persian).

Preliminary reading

(a)/(b): J. Wackernagel, *Lectures on Syntax, with special reference to Greek, Latin, and Germanic* (ed. and trans. D. Langslow) (Oxford 2009)
(c): J. Clackson, *Indo-European Linguistics: An Introduction* (Cambridge 2007)
(d): Relevant chapter(s) in: R. D. Woodard (ed.), *The Cambridge Encyclopedia of the World's Ancient Languages* (Cambridge 2004)

The schedule of lectures/classes is as follows for 553 General Linguistics and Comparative Philology (with the labels (a)-(d) referring to the different components set out above):

TT 2026, 2028: Additional Ancient Language (d)
MT 2027, 2029: Linguistic Description of Greek (Topics) (a)
HT 2028, 2030: Linguistic Description of Latin (Topics) (b)
TT 2027, 2029: Advanced Indo-European Phonology and Morphology (c)

Syllabus

This option will be examined by an extended essay of up to 4,000 words. Essay topics set by the examiners will be released on Monday of Week 6 of Hilary Term in your final year and

your essay should be submitted to the University's online exams platform, Inspera, by Monday of Week 10 of the same term (12 noon). Every extended essay must be your work alone, and you must not discuss with any tutor either your choice of topic or the method of handling it. This subject may not be combined with 503, 504, 507, or 519.

For each strand, one essay topic will be set. For (a) and (b), candidates will be asked to discuss one of the central topics covered in the corresponding lectures/classes in relation to an extended portion of text which will be specified (e.g. an entire Greek tragedy or an entire Ciceronian speech). For (c), candidates will be asked to write an in-depth critical review or comparative assessment of recent published work in the field of Indo-European linguistics. For (d), candidates will be asked to translate, and write a detailed linguistic commentary on, an extended portion of text in the language studied.

554. Comparative Philology: Indo-European, Greek and Latin

This paper provides an introduction to the study of the origins of Greek and Latin and their development from a common ancestor, Indo-European (which is also the ancestor of English). The lectures and classes cover the methods of historical and comparative linguistics, the reconstruction of the (unattested) Indo-European proto-language, the numerous changes in sounds and forms that resulted in the Greek and Latin languages as we know them, and some of the ways in which these languages continued to change down to the classical period. Selected passages of Homer and some inscriptions in Oscan, an ancient Italic language that is close enough to Latin to make its linguistic comparison with Classical Latin possible for the beginner, are examined in detail with regard to points of linguistic interest; the aim here is to show how an understanding of the prehistory of Greek and Latin, and of the processes of change, can illuminate the early history of these languages.

The lectures and classes for 554 Comparative Philology: Indo-European, Greek and Latin are largely the same as those for the Mods special subject; they thus follow a different pattern, repeated annually and spread over four terms, starting in MT. Candidates taking this Greats paper should go to the lectures from the Michaelmas Term of their third year.

MT 2026, 2027 etc.:	Introductory Circus: Historical Linguistics and Comparative Philology
HT 2027, 2028 etc.:	Indo-European, Greek and Latin: Phonology
	Indo-European, Greek and Latin: Morphology (start)
TT 2027, 2028 etc.:	Indo-European, Greek and Latin: Morphology (end)
MT 2027, 2028 etc.:	Homeric Greek AND/OR Oscan

Preliminary reading

J. Clackson, *Indo-European Linguistics: An Introduction* (Cambridge 2007)
B. W. Fortson IV, *Indo-European Language and Culture: An Introduction* (Chichester, 2nd ed. 2010)

Syllabus

The paper will consist of two sections: (a) the methods and aims of historical and comparative linguistics, the reconstruction of the Indo-European protolanguage, and its development into Latin and Greek (the questions set will require specific competence in one of the two classical languages, but not necessarily both); (b) linguistic commentary on passages of Homeric Greek or simple Oscan inscriptions. Candidates must answer questions

from both sections.

This subject may not be offered by any candidate who offered the Special Subject Historical Linguistics and Comparative Philology in Honour Moderations in Classics or in the Preliminary Examination in Classics.

598. Thesis in Philology and Linguistics

Any candidate may offer a thesis in Philology and Linguistics. This subject may not be combined with a thesis in Greek and Roman History (499), Philosophy (199), Greek and Latin Literature (599) or Greek and Roman Archaeology (699).

VI. Language Papers

561. Beginners' Ancient Greek Paper I: Translation
562. Beginners' Ancient Greek Paper II: Commentary

Beginners' Ancient Greek is available only to those students who offered Latin only at Mods, and counts as TWO of your eight subjects in Greats (or nine if you are offering an Optional Additional Thesis).

Teaching for this option will vary according to individual needs and college practice, but (a) tutorial essays will help the candidate to explore the literary, historical, and philosophical backgrounds, and (b) unseens and commentary practice will allow the candidate to prepare for the exam (see below). College instruction should be scheduled from TT of the 3rd year, to complement the central, faculty-run language instruction in MT and HT of the 3rd year, and the reading classes (depending on take-up) in TT of the 3rd year and MT of the 4th year.

Syllabus

You will sit two 3-hour papers, 561. *Translation* and 562. *Commentary*. In Paper I (561), you will be required to translate two passages (out of a choice of four) from the set texts (below). You will also be required to translate two unseen passages, one prose and one verse. In Paper II (562), you will be required to write linguistic commentaries on two passages (out of a choice of four) from the set texts, as well as literary commentaries on two passages (also out of a choice of four).

The set texts (and required editions) are:

Homer, *Odyssey* Books IX and XI (Monro and Allen, OCT)
Euripides, *Bacchae* 1–861 (Allan and Swift, CUP)
Andocides, *On the Mysteries* 1-109 (Dilts and Davis, OCT)
Lucian, *True Histories* Book II (Macleod, OCT)

563. Beginners' Latin Paper I: Translation
564. Beginners' Latin Paper II: Commentary

Beginners' Latin is available only to those students who offered Greek only at Mods, and counts as TWO of your eight subjects in Greats (or nine if you are offering an Optional Additional Thesis).

Teaching for this option will vary according to individual needs and college practice, but (a) tutorial essays will help the candidate to explore the literary, historical, and philosophical backgrounds, and (b) unseens and commentary practice will allow the candidate to prepare for the exam (see below). College instruction should be scheduled from TT of the 3rd year, to complement the central, faculty-run language instruction in MT and HT of the 3rd year, and the reading classes (depending on take-up) in TT of the 3rd year and MT of the 4th year.

Syllabus

You will sit two 3-hour papers, 563. *Translation* and 564. *Commentary*. In Paper I (563), you will be required to translate two passages (out of a choice of four) from the set texts. You will also be required to translate two unseen passages, one prose and one verse. In Paper II (564), you will be required to write linguistic commentaries on two passages (out of a choice of four) from the set texts, as well as literary commentaries on two passages (also out of a choice of four).

The set texts (and required editions) are:

Catullus 1–14 (not including 14b), 63, 64, 68-80 (Mynors, OCT)
Cicero, *in Catilinam* I–III (Dyck, CUP)
Ovid, *Metamorphoses,* Books VII–VIII (Tarrant, OCT)
Seneca, *Epistulae Morales* 24, 33, 47, 64, 86 (Edwards, CUP)

575. Further Greek Translation

This paper is only available to students in Literae Humaniores who have offered Greek in Stream 1 at Mods. It is designed to give you practice at consolidating and extending your linguistic attainment through encounters with a range of interesting and generically varied texts which connect with and build on the work you have done at Mods. All of the texts have recent and helpful commentaries. The teaching for this paper will consist of faculty-run reading classes, which will be arranged on a two-year schedule, extending over six terms, from Trinity in your second year to Hilary in your final year. These classes will be similar to those you experienced at Mods, with each text split into eight sections corresponding to the term's teaching. You can present questions to the teacher, while they will highlight significant or difficult points of grammar or interpretation for reflection and consolidation.

If you take this paper, (1) you must also take at least one other text-based paper at Greats in Ancient Greek; and (2) you can do a maximum of 4 other papers in any one of Literature, History, and Philosophy, and a maximum of 2 papers (plus a thesis) in Archaeology and Philology. Three of these other papers must be text-based.

If you take both this paper and *Beginners' Latin*, then you can do a maximum of 3 other papers in any one of Literature, History, and Philosophy, and a maximum of 2 papers in Archaeology and Philology. Two of these other papers must be text-based.

The exam will be a three-hour translation-only exam, where you will be required to translate SIX passages, one from each of the texts (there will be no choice of passages).

Syllabus

Xenophon, *Anabasis* III (Huitink and Rood, CUP)

Plutarch, *Antony* 24-36 and 69-87 (Pelling, CUP)
Epictetus, *Encheiridion* (Watanabe and Francese, Dickinson Classical Commentary online: https://dcc.dickinson.edu/epictetus-encheiridion/intro/preface)
Euripides, *Cyclops* (Hunter and Laemmle, CUP)
Sophocles, *Antigone* (Griffiths, CUP)
Quintus Smyrnaeus V (Hopkinson, Loeb; commentary: James and Lee, Brill)

576. Further Latin Translation

This paper is only available to students in Literae Humaniores who have offered Latin in Stream 1 at Mods. It is designed to give you practice at consolidating and extending your linguistic attainment through encounters with a range of interesting and generically varied texts which connect with and build on the work you have done at Mods. All of the texts have recent and helpful commentaries. The teaching for this paper will consist of faculty-run reading classes, which will be arranged on a two-year schedule, extending over six terms, from Trinity in your second year to Hilary in your final year. These classes will be similar to those you experienced at Mods, with each text split into eight sections corresponding to the term's teaching. You can present questions to the teacher, while they will highlight significant or difficult points of grammar or interpretation for reflection and consolidation.

If you take this paper, (1) you must also take at least one other text-based paper at Greats in Latin; and (2) you can do a maximum of 4 other papers in any one of Literature, History, and Philosophy, and a maximum of 2 papers (plus a thesis) in Archaeology and Philology. Three of these other papers must be text-based.

If you take both this paper and *Beginners' Ancient Greek*, then you can do a maximum of 3 other papers in any one of Literature, History, and Philosophy, and a maximum of 2 papers in Archaeology and Philology. Two of these other papers must be text-based.

The exam will be a three-hour translation-only exam, where you will be required to translate SIX passages, one from each of the texts (there will be no choice of passages).

Syllabus

Lucretius V.1-771 (Gale, Aris and Phillips)
Propertius I (Camps, CUP)
Augustine, *Confessions* II-III (Clark, CUP)
Suetonius, *Divus Claudius* (Hurley, CUP)
Statius, *Achilleid* I (McNelis, OUP)
Apuleius, *Cupid and Psyche* V.22–VI.24 (Krumpak, Hayes & Nimis, Faenum)

14. Teaching Provision for Greats Options

The table below shows the typical teaching provision for Classics options in Greats. Please see separate information published by the Philosophy Faculty for details of teaching provision for philosophy options.

Please note that it may occasionally be necessary to make changes to the teaching provision for a given option, and that teaching may take place in a different term from the one shown below.

	Faculty teaching provision (hours)						Typical college teaching provision (hours)	
	Lectures			Classes				
Paper	MT	HT	TT	MT	HT	TT	Tutorials	Classes
401/421. Greek History 1 (The Early Greek World and Herodotus' Histories: c.750-479 BC)	8	4*					12	
402/422. Greek History 2 (Thucydides and the Greek World: 479-403 BC)	4	8 + 4*					12	
403/423. Greek History 3 (The End of the Peloponnesian War to the Death of Philip II of Macedon: 403 BC to 336 BC)		8 + 4*					12	
404/424. Roman History 4 (Polybius, Rome and the Mediterranean: 241-146 BC)	8	4*					12	
405/425. Roman History 5 (Republic in Crisis: 146-46 BC)		8 + 4*	8 + 4*				12	
406/426. Roman History 6 (Rome, Italy and Empire from Caesar to Claudius: 46 BC to AD 54)	8	4 + 4*					12	
407. Athenian Democracy		8					8	
408. Alexander the Great and his Early Successors, 336-302 BC		8	4				8	
409. The Hellenistic World: Societies and Cultures, ca. 300 BC-100 BC		8*					8	
410. Cicero: Politics and Thought in the Late Republic		8		8 in either MT or HT			4	
411. Politics, Society and Culture from Nero to Hadrian		8					8	
412. Religions in the Greek and Roman World, c. 31 BC to AD 312		8*					8	
413. Sexuality and Gender in Greece and Rome	8			8 in either MT or HT				
414. The Conversion of Augustine	8						8	
415. The Achaemenid Empire, 550-330 BC	8			8				
503. Historiography	8			4	4			
506. Greek Tragedy		4	4				12	
507. Comedy				8	8			
508. Hellenistic Poetry	6	6					12	
509. Cicero		8					12	
510. Ovid		8	4				12	
511. Latin Didactic		8	4				12	
512. Neronian Literature				8*	16*			
513. Euripides, *Orestes*: papyri, manuscripts, text				4	28			
517. Byzantine Literature							12	

Paper	Faculty teaching provision (hours)						Typical college teaching provision (hours)	
	Lectures			Classes				
	MT	HT	TT	MT	HT	TT	Tutorials	Classes
518. Modern Greek Poetry	Recommended to attend lectures in MML Faculty			8			8	
519. The Reception of Classical Literature in Poetry in English since 1900	8						3	
524: Seneca, *Medea*: manuscript, text, interpretation	8*			12*	12*		4	
525. Latin Literature from Titus to Trajan				8*	16*			
526: Homer, Hesiod and the Hymns							12	
527: Virgil							12	
528: Classical Greek Oratory and Rhetoric					16*			
529: Imperial Greek Epic				8*	16*			
530: The Greek Novel				8*	16*			
531: Tibullus and the *Appendix Tibulliana*: manuscripts, text, interpretation	8*			12*	12*		4	
533. Greek Lyric Poetry		8	4				12	
534. Horace							12	
535. Augustan Poetry Books					8	4	12	
551. Greek Historical Linguistics			8#	c.36 over whole academic year			6	
552. Latin Historical Linguistics			8#	c.36 over whole academic year			6	
553. General Linguistics and Comparative Philology				20-28# depending on choice of options within paper			6	
554. Comparative Philology: Indo-European, Greek and Latin	8	16	c.20				6	
561 & 562. Beginners' Ancient Greek				40	40	8	8	
563 & 564. Beginners' Latin				40	40	8	8	
575. Further Ancient Greek Translation				2	2	2		
576. Further Latin Translation				2	2	2		
601. The Greeks and the Mediterranean World c.950 BC-500 BC	8	8					12	
602. Greek Art and Archaeology from c.500 to 300 BC			4				12	
603. Hellenistic Art and Archaeology, 330 – 30 BC	12	8	4					
604. Art under the Roman Empire, AD 14-337	8	8	12				12	
605. Roman Archaeology: Cities and Settlement under the Empire	16	8					8	
Theses							varies	

* teaching provided in alternate years

teaching provided two years out of three - see handbook for details

15. List of Faculty and Sub-Faculty Officers

This list gives the names of the various members of the Classics and Philosophy Faculties holding major administrative jobs (as at April 2026), some of whom are referred to in the course of this handbook.

If you need to contact any of them, you can do so either direct by mail to their colleges, or via the Classics Office (or in Philosophy via the Philosophy Centre). Contact details for academic staff can be found at www.classics.ox.ac.uk/faculty/directory. Email addresses and telephone numbers for the whole University are available at www.ox.ac.uk/contact.

Faculty of Classics

Chair: Prof. Llewelyn Morgan (Brasenose)
Head of Administration: Mrs Hayley Merchant (Ioannou Centre, 66 St Giles')
Academic Administrative Officer: Mr Andrew Dixon (Ioannou Centre, 66 St Giles')
Academic Support Officer: Miss Nikki Carter (Ioannou Centre, 66 St Giles')

Sub-Faculty of Classical Languages and Literature

Chair: Professor Adrian Kelly (Balliol)
Secretary and Lecture-List Secretary: Professor Bruno Currie (Oriel College)

Sub-Faculty of Ancient History and Classical Archaeology

Chair: Professor Peter Thonemann (Wadham)
Secretary and Lecture-List Secretary: Dr Anna Clark (Christ Church)

Faculty of Philosophy

Director of Undergraduate Studies: Dr Alex Kaiserman (Balliol College)
Undergraduate Studies Administrator: TBC
Head of Administration: Dr Rachael Sanders (Schwarzman Building)

Chair of Standing Committee for Mods and Greats

Professor Adrian Kelly (Balliol)

Chairs of Joint Consultative Committees

Philosophy: TBC
Classics: Dr Anna Clark (Christ Church)

Equality and Diversity Officer
Professor Llewelyn Morgan (Brasenose)

Harassment Officers

Classics: Dr Thomas Mannack (Ioannou Centre)
Philosophy: Dr Bernhard Salow (Magdalen)
Dr Hilla Wait (Bodleian Libraries)

Other Useful Contacts

Schools Liaison Officer for Classics: Dr Daniel Jolowicz (Christ Church)
Classics Outreach Officer: Dr Alison Pollard (Ioannou Centre, 66 St Giles')
Schools Liaison Officer for Philosophy: Dr Dave Leal (Brasenose)
Classics Librarian (for Bodleian Libraries): Dr Charlotte Goodall
Philosophy Librarian: Dr Hilla Wait

16. Equality, Diversity and Inclusion Statement

The Oxford Classics Faculty is committed to working together to ensure that we are inclusive and welcoming to all. We aim to provide an environment which promotes equality, values diversity, and maintains a working, learning, and social environment in which the rights and dignity of all its staff and students are respected to assist them in reaching their full potential. The Classics Faculty's EDI webpages and contact details for the Faculty's EDI Officer and Harassment Advisors can be found here: https://www.classics.ox.ac.uk/edi-policy-classics

The following is a University statement, which the Faculty strongly endorses:

"The University of Oxford is committed to fostering an inclusive culture which promotes equality, values diversity and maintains a working, learning and social environment in which the rights and dignity of all its staff and students are respected. We recognise that the broad range of experiences that a diverse staff and student body brings strengthens our research and enhances our teaching, and that in order for Oxford to remain a world-leading institution we must continue to provide a diverse, inclusive, fair and open environment that allows everyone to grow and flourish." University of Oxford **Equality Policy**

As a member of the University you contribute towards making it an inclusive environment and we ask that you treat other members of the University community with respect, courtesy and consideration.

The Equality and Diversity Unit works with all parts of the collegiate University to develop and promote an understanding of equality and diversity and ensure that this is reflected in all its processes. The Unit also supports the University in meeting the legal requirements of the Equality Act 2010, including eliminating unlawful discrimination, promoting equality of opportunity and fostering good relations between people with and without the 'protected characteristics' of age, disability, gender reassignment, marriage and civil partnership, pregnancy and maternity, race, religion and/or belief, sex and sexual orientation. Visit our website for further details or contact us directly for advice: edu.web.ox.ac.uk **or** equality@admin.ox.ac.uk**.**

The Equality and Diversity Unit also supports a broad network of harassment advisors in departments/faculties and colleges as part of the Harassment Advisory Service. For more information on the University's Harassment and Bullying policy and the support available for students visit: edu.web.ox.ac.uk/harassment-advice

There are a range of faith societies, belief groups, and religious centres within Oxford University that are open to students. For more information visit: edu.admin.ox.ac.uk/religion-and-belief-0

Student Welfare and Support Services

The University's unique and close-knit collegiate system provides a wealth of pastoral and welfare services for students to support engagement with studies and University life, promoting student wellbeing by providing opportunities for social interaction and sport and arts. Additionally, the central Student Welfare and Support Services department offers

professional support that complements provision in colleges and departments. More detail can be found in the University's Common Approach to Support Student Mental Health.

The Disability Advisory Service (DAS) can provide information, advice and guidance on reasonable adjustments to teaching and assessment, and assist with organising disability-related study support. For more information visit: www.ox.ac.uk/students/welfare/disability

Corrections to the Handbook

Date	***Version***	***Page(s)***	***Description of Change***
01/05/2026	1.1	29	Reference to Greek and Latin Core removed, as these subjects are no longer available from 2029.
12/06/2026	1.2	83	Corrections to text prescription for paper 527,Virgil, *Aeneid.*
11/08/2026	1.3	98-99	Further Translation papers renumbered to remove duplication.

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