

AN ROINN OIDEACHAIS AGUS EOLAÍOCHTA

THE JUNIOR CERTIFICATE

**SECOND AND THIRD YEAR COURSE
IN CLASSICAL STUDIES**

GUIDELINES FOR TEACHERS.

THE JUNIOR CERTIFICATE

AIMS AND PRINCIPLES

The general aim of education is to contribute towards the development of all aspects of the individual, including aesthetic, creative, critical, cultural, emotional, intellectual, moral, physical, political, social and spiritual development, for personal and family life, for working life, for living in the community and for leisure.

The Junior Certificate programme aims to

- reinforce and further develop in the young person the knowledge, understanding, skills and competencies acquired at primary level;
- extend and deepen the range and quality of the young person's educational experience in terms of knowledge, understanding, skills and competencies;
- develop the young person's personal and social confidence, initiative and competence through a broad, well-balanced general education;
- prepare the young person for the requirements of further programmes of study, of employment or of life outside full-time education;
- contribute to the moral and spiritual development of the young person and to develop a tolerance and respect for the values and beliefs of others;
- prepare the young person for the responsibilities of citizenship in the national context and in the context of the wider European Community.

The Junior Certificate programme is based on the following principles:

- breadth and balance: in the final phase of compulsory schooling, every young person should have a wide range of educational experiences. Particular attention must be given to reinforcing and developing the skills of numeracy, literacy and oracy. Particular emphasis should be given to social and environmental education, science and technology and modern languages.

- relevance: curriculum provision should address the immediate and prospective needs of the young person, in the context of the cultural, economic and social environment.
 - quality: every young person should be challenged to achieve the highest possible standards of excellence, with due regard to different aptitudes and abilities and to international comparisons.
4. Each Junior Certificate syllabus is presented for implementation within the general curriculum context outlined above.

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INTRODUCTION

1. THE JUNIOR CERTIFICATE SYLLABUS IN CLASSICAL STUDIES

The syllabus consists of two stages:

Stage I: a course of study for first year which serves as a general introduction to the classical world.

Stage II: a two-year programme consisting of a detailed study of a selected number of prescribed topics, upon which assessment in the Junior Certificate examination is to be based.

Before setting out to teach Classical Studies, teachers should consult the Department of Education Junior Certificate syllabus in Classical Studies.

The syllabus is offered at two levels, Ordinary and Higher. The syllabus framework is common to both levels; consequently, students at both levels are able to work together until the end of the three-year cycle. Differentiation between the two levels in the terminal assessment will be carried out by examining one part in every topic - part (b) at greater depth on the Higher level paper.

These guidelines for the second and third-year course in Classical Studies have been prepared for the assistance of teachers, since no textbook covers the entire content of the syllabus. Detailed guidelines are also available for the first-year course in Classical Studies*, and much of the material found in the first-year guidelines forms a foundation for the second and third-year course. It is hoped that the two sets of guidelines will enable teachers (a) to understand the nature of the syllabus and (b) to approach the teaching of classical studies with confidence. However, it is not intended in the guidelines to cover every aspect of the ancient world, and teachers are free to explore further aspects that are of particular interest to themselves. It is also important to realise that many of the topics overlap and that there are many versions of a number of the legends. In addition, many names of people in this period can be spelt in various ways.

The guidelines are not prescriptive but simply offer one set of suggestions for teaching the subject, which can also be taught in other ways. Teachers in the classroom may adopt whatever approach or combination of approaches to the syllabus they wish. However, no matter what approach is adopted the method of teaching must allow the student to learn through active participation. Examples of suggested activities are included in the guidelines. The approach and methods adopted in teaching the syllabus should also enable and encourage both teachers and students to achieve the aims and objectives of the syllabus.

- * The Junior Certificate First Year Course in Classical Studies Guidelines for Teachers, available in the Government Stationery Office.

2. CLASSICAL STUDIES IN SECOND AND THIRD YEAR

Classical Studies in second and third year consists of ten topics, five of which are drawn from the Greek world and five from the Roman world.

THE GREEK WORLD

- Topic 1: The Wrath of Achilles
Topic 2: Greece and Persia
Topic 3: The Life and Death of Socrates
Topic 4: Mycenae and Troy
Topic 5: The Athenian Acropolis

THE ROMAN WORLD

- Topic 6: The Quest of Aeneas
Topic 7: The Roman Theatre - comedy
Topic 8: The Life and Times of Julius Caesar
Topic 9: A Roman City - Pompeii
Topic 10: The Roman Army

The examination in the Junior Certificate is based on these ten topics, five of which students should have studied - two from the Greek world, two from the Roman world, and one further topic from either the Greek world or the Roman world.

Every topic is based on the study of source material drawn from key areas of the classical world, each of which has a definite orientation, for example philosophical, archaeological, historical, and so on, but is designed in such a way as to permit the study of various other aspects as well. This is demonstrated in the description of topics, which is given in appendix B of the syllabus.

Topic 1:

THE WRATH OF ACHILLES

This topic is based on Homer's *Iliad*, Books I, VI, XVI, XXII, XXIV .

1. Look at the map of Greece and Asia Minor to place the topic in context.
2. Homer was a famous bard of the eighth century BC who was probably born in Ionia. He was reputedly blind.
3. Epic poetry:
 - Two types
 - Primary (oral) - Homer
 - Secondary (written) - Virgil; Táin
 - Definition - a long narrative poem , in exalted style, about heroes
 - Metre - Homer used the dactylic hexameter (i.e. six feet). A dactyl is a metrical foot (from the Greek word meaning finger).
 - Homer's epic is oral. Therefore the storyteller controls the speed of delivery. Certain techniques are required to
 - help the listener keep up with the storyteller
 - help the storyteller continue the story and maintain the train of thought
 - lengthen the poem
 - The special techniques used include:
 - repetition
 - digression
 - epic similes
 - story within a story
 - lists etc.
 - epithets - adjectives expressing a quality or attribute: e.g. red-haired Menelaus; white-armed Andromache
 - formulae
4. The story of Troy is referred to in the *Iliad*, the *Odyssey*, and the *Aeneid*. (A summary is available in the first-year guidelines).
5. For the story of the *Iliad*, see the *Introduction to the Iliad* by E. V .Rieu. The story of the *Iliad* accounts for only fifty days of a ten-year war.
6. Features of the *Iliad* to be discussed:
 - T h e m e

- Plot
- Characters - mortal and immortal, male and female
 - who they are - relations etc.
 - where they live
 - role in the *Iliad*
 - their own qualities
 - qualities that they bring out in others
 - what happens to them in the end? Death etc.
 - particular images or epithets associated with them
- Role of gods
 - Take sides in the war
 - Greek side - Athene, Hephaestus, Here, Posiedon
 - Trojan side - Aphrodite, Apollo, Ares, Artemis
 - Zeus was neutral but he supported Achilles against Agamemmon and showed great sympathy for Hector and Priam
 - Invocation to Muses - convention
 - Comic effects in Book I
 - Intervention of gods - role of destiny
 - Book I
 - Apollo started the feud
 - Athene stopped Achilles killing Agamemnon - Thetis intervened on Achilles behalf
 - Book V I
 - The Trojan women asked Athene to intervene in the war
 - Book XVI
 - Glaucus and Diomedes exchanged armour – did the gods intervene?
 - Achilles asked the gods to save Patroclus but the latter died
 - Zeus did not prevent the death of Sarpedon
 - Apollo took away the body of Sarpedon
 - Death of Patroclus
 - Apollo knocked off Patroclus' helmet

- Euphorbus pierced his shoulder with a spear
 - Hector pierced his stomach with a spear
 - o Book XXII
 - Apollo lured Achilles away from the Trojans
 - Death of Hector - the gods were involved
 - Zeus' scales weighed against Hector
 - Apollo deserted him
 - Athene (as Deiphobus) led Achilles to Hector
 - Athene caught the spear that was thrown at Hector and gave it back to Achilles
 - Achilles hit Hector in the neck and pulled out the spear; took armour and body away (broke with convention)
 - o Book XXIV
 - Apollo saved Hector's flesh from pollution
 - Zeus sent Hermes with Priam to get the body back
 - Niobe's children were killed by Artemis and Apollo (a story within a story)
7. Differences between gods and humans:
- immortal
 - intermarry
 - change appearance.
8. Deaths of main characters
- Sarpedon
 - Patroclus
 - Hector.
9. Stories
- Glaucus and Diomedes – Bellerophon
 - Niobe
- Monsters
- Briareus (Aegaeon) was a giant with a hundred arms

- The Chimera had a lion's head, a serpent's tail and the body of a goat
 - immortal horses – Xanthus and Balius.
(see note in glossary of Rieu edition).
10. The *Iliad* provides a picture of Bronze Age life. It provides information on
- religion - sacrifice and libation to the gods
 - death - funeral, afterlife
 - city – walls, towers, gates
 - palace – buildings, bathing, sacrifice, banquet, music
 - work and leisure - war, agriculture, crafts, games
 - role of women - family, morality, clothes, weaving
 - gifts
11. There is great variety in the epic similes. Here are some examples:
- Patroclus crying - water; child
 - Myrmidons are like wolves; blocks of stone; wasps
 - Greeks killing the Trojans – wolves harrying lambs
 - Hector attacked Patroclus - lion attacking a wild boar
 - Trojans were likened to a herd of deer
 - Hector allowed Achilles come to him - like a coiled snake allows a man approach him
 - Achilles chasing Hector - like racehorses
 - Iris splashing into the sea - like a fisherman casting his rod
 - Priam must eat a meal - like Niobe
 - armour - like a star.
12. o The *Iliad* is regarded by the Greeks as Homer's major work. Alexander the Great brought a copy of the *Iliad* with him on his campaigns.
- o For the influence the *Iliad* had on music, art and literature see the first-year guidelines.
13. The end of the Trojan War - wooden horse
- Achilles killed by Paris
 - Agamemnon killed by his wife, Clytemnestra (sister of Helen)
 - Menelaus returned to Sparta with Helen
 - Odysseus was delayed by his wanderings
 - Aeneas went to Italy. He founded a new settlement, which later became Rome.

14. References:

- Camps, W. A.: *An Introduction to Homer*, Oxford University Press, 1983
Connolly, Peter: *The Legend of Odysseus*, Oxford University Press
Griffin, J.: *Homer* (Past Masters series), Oxford University Press, 1980
Homer: *The Odyssey* (Penguin Classics)
Thorpe, H.: *Homer* (Inside the Ancient World series), Bristol Classical Press, 1986
Virgil: *The Aeneid* (Penguin Classics)

Topic 2 **GREECE AND PERSIA**

This topic is based on *The Histories* by Herodotus. Please refer to the Junior Certificate syllabus for prescribed sections.

1. Herodotus (c. 480 - 425 BC)

- Born in Halicarnassus, Asia Minor, of a distinguished family.
- Travelled widely in Europe, Asia, and Africa. Became a citizen of Thuria, Italy, where he died.
- He referred to his work as a *historia*, which means "research" or "enquiry", and it is from this Greek word that the modern word "history" comes. It was the first major work in prose. Cicero called Herodotus the Father of History.
- The purpose of the work of Herodotus was "that the great deeds of men may not be forgotten, whether Greeks or foreigners, and especially the causes of the wars between them."
- Herodotus gathered his material by talking to people, and his history is punctuated by anecdotes. While his work is a great achievement, it has shortcomings: his sources are not always reliable and at times, he is unable to detect bias and inconsistencies.
- The work deals with the struggle between Asia and Greece from the time of Croesus (560-546 BC) King of Lydia to that of Xerxes (485-465 BC) King of Persia.

- The work is divided into two parts:
 - o Books I -V deal with the growth of the Persian empire under Cyrus, Cambyses and Darius.
 - o Books VI -IX deal with the war between the Greeks and the Persians, beginning with the Ionian Revolt. (The Ionians were Greeks who had earlier colonised the islands and eastern coast of the Aegean Sea.)

- During the reign of Darius the Persian empire stretched from the Aegean coast to the Indus and into Egypt. Darius was the first to lead an expedition across the Hellespont into Europe, and his successor, Xerxes, continued to focus on the West.

- The Persian empire was divided into provinces by Darius. Each province was administered by a satrap, who was responsible to the king.

- The Greeks referred to the Persians as "barbarians", a term used to describe those of different culture and language, a different meaning from its modern usage.

- The work was originally written in Ionian Greek, and its division into nine books came later.

- Herodotus knew Pericles and is said to have given a public reading in Athens of part of his history in 446 BC.

2. Text outline

The period covered in the syllabus (Herodotus, Books V -IX) deals with the wars between the Greeks and the Persians from the time of the Ionian Revolt in 494 BC to the suppression of the Persians by the Greeks in Ionia in 479 BC, that is, about fifteen years.

The war between the Greeks and the Persians was sparked off by the revolt of the Ionians. The Ionians were Greeks themselves but were subject to the King of Persia, Darius. In retaliation, Persia made three expeditions into Greece: two during the lifetime of Darius and the third in the time of his successor, Xerxes. Between the second and third expeditions Egypt revolted but was subdued again by Xerxes before he led the final expedition of the Persians into Greece.

3. Main topics

- Ionian Revolt (494 BC)
- First Persian Expedition (492 BC)
- Second Persian Expedition (490 BC)
 - o Battle of Marathon (490 BC)
- Third Persian Expedition (480 BC)
 - o Battle of Thermopylae (480 BC)
 - o Battle of Artemisium (480 BC)
 - o Burning of the Acropolis, Athens (480 BC)
 - o Battle of Salamis (480 BC)
 - o Burning of Athens (479 BC)
 - o Battle of Plataea (479 BC)
- Struggle ends in Ionia
 - o Mycale (479 BC)

[Thucydides (460-400 BC) takes up the story of the Persian Wars where Herodotus breaks off and gives an account of the Peloponnesian War between Athens and Sparta.]

4. Other areas for study

Herodotus as storyteller (page numbers refer to Shepherd, *Herodotus. " the Persian War)*

- o The man with the tattooed head (p. 12)
- o The god Pan (p. 20)
- o Xerxes decorates the plane tree (p. 33)
- o The bridges across the Hellespont (p. 33)
- o Offerings and crossing of the army (p. 36)
- o Descriptions of Persian nations (p. 38)
- o Scyllias, the diver (p. 68)
- o The snake on the Acropolis (p. 74)
- o Queen Artemisia (p. 85)
- o Adeimantus (or Adimantus), the Corinthian general (p. 87)
- o The death of Masistius (p. 111)
- o Persian wealth, the helots (p. 125)

The Greeks and the Persians

- The Greeks were organised into independent city-states (*polis*). They placed great emphasis on freedom and were highly motivated in war. The Persians lacked freedom, each nation being subject to the Persian king.
- The Greeks had a strong navy and heavily armed "hoplite" soldiers. The Persians had a larger army but were lightly armed and had a less well-trained navy. (See Shepherd, p. 21 and 66.)
- The Greeks had a common language; the Persians spoke different languages.
- The Athenians were noted for their cultural achievement in art and literature, and the Persians had great wealth (gold, silver, bronze and rich tunics). (See Shepherd, p. 38 and 39.)
- The Greeks placed great emphasis on divine providence and religious festivals.

Spartans and Athenians

- The Spartans were ruled by kings who were the religious representatives of the state and the leaders of the army. The ephors were in charge of general administration and had great power. The land of the warriors was cultivated by the helots or serfs. The Spartans were a clean-shaven people who trained their children from birth (both boys and girls) for a military life. They placed little emphasis on cultural things. Their political policy was a selfish one: they did not help the Ionians and only joined in the war against Persia when they felt they could be threatened themselves. They delayed sending help to the conflicts at Marathon, Thermopylae and Athens.
- The Athenians were in sharp contrast with the Spartans. They had a democracy and were creative in the area of art (vase painting and sculpture) and literature. While the Spartans were famous for their army, the Athenians developed a strong fleet under Themistocles, which was responsible for saving the Greeks from the Persians. They were unselfish, helping the Ionians in their revolt against the Persians. While the Spartans were interested in agriculture, trade and commerce were important for the Athenians.

Main personalities

- Persian side Darius, Xerxes, Mardonius, Queen Artemisia, Masistius, Tigranes, Alexander of Macedon
- Greek side Miltiades, Themistocles, Leonidas, Eurybiades, Pausanias

Key battles

- Marathon, 490 BC Greek victory
- Thermopylae, 480 BC Persian victory - allowed entry to Athens
- Artemisium, 480 BC inconclusive - both sides lost a number of ships
- Salamis, 480 BC Greek victory
- Plataea, 479 BC Greek victory
- Mycale, 479 BC Greek victory

Significance of the Greek triumph

- It put an end to the Persian invasion of Greece.
- It weakened the confidence of the Persian fleet.
- It opened up the trade routes to the Black Sea.
- It allowed for the development of Greek culture (art, architecture and literature) under Pericles in the fifth century BC.
- It allowed the spread of Greek culture later under Alexander the Great when Persia became Hellenised.

5. Relevance to other topics

I. Junior Certificate Topic 5: The Athenian Acropolis

- (a) The Parthenon was built on the site of an earlier temple to Athene that was destroyed during the burning of the Acropolis by the Persians in 480 BC. The drums of this earlier temple are built into the walls of the Acropolis. (See Woodford, *The Parthenon*.)
- (b) The Temple of Athene Nike commemorates Greek victory over the Persians.

II. Leaving Certificate Topic 2: Alexander the Great

When Alexander the Great destroyed Thebes it was felt to be a punishment by the Gods for Thebes' betrayal of Greece in the Persian war (Arrian, *The Campaigns of Alexander*, Book I, Thebes; Plutarch, *The Age of Alexander*: essay on Alexander, paragraph 12.)

See also references to Xerxes in Arrian.

6. Cultural influence

- Art - Vase painting - warrior theme (hoplite)
- Apulian Krater (Darius in council before his expedition into Greece.)

- Sculpture
 - Athene Promachos by Phidias at the Acropolis, Athens
 - Parthenon frieze
 - frieze of the Temple of Athene Nike
 - golden tripod with serpents in Delphi. (Part of this is now in the hippodrome in Istanbul.)
 - head of Themistocles (Roman copy in Ostia)
 - inscriptions and sculptural reliefs at Behistun, Iran (exploits of Darius)
- o Architecture
 - Temple of Athene Nike commemorates Greek victory over the Persians
- o History
 - Thucydides takes up the story where Herodotus finishes
 - Alexander the Great and the destruction of Thebes
 - Plutarch, Lives
 - Napoléon compared himself to Themistocles in his letter of surrender to the English
- o Literature
 - Simonides - poetry
 - Aeschylus - *The Persians*
 - Old Testament – Xerxes is mentioned in the Book of Esther
 - Byron, *Isles of Greece*
- o Music
 - Handel’s opera *Xerxes* with the famous largo.
- o Advertising
 - Leonidas - chocolates!

7. References:

- Aeschylus: *The Persians*, (Penguin Classics)
- Andrewes, A. *Greek Society*, Pelican, 1981
- Arrian: *The Campaigns of Alexander*, (Penguin Classics)
- Banks, A. *A World Atlas of Military History*, vol. 1, Seeley Service, 1979
- Ehrenberg, V. *From Solon to Socrates*, Methuen, 1976
- Fornara. CW. *Herodotus." an Interpretative Essay*, Oxford University Press, 1971
- Hart, J.: *Herodotus and Greek History*, 1993
- Plutarch: "Lives" in *The Rise and Fall of Athens*, (Penguin Classics), 1970
- Plutarch: *The Age of Alexander*, (Penguin Classics)

- Sharwood *Greece and the Persians*, Duckworth, 1990
- Smith, J.
- Shepherd, W.: *Herodotus: the Persian War*, Cambridge University Press, 1982

See also Junior Certificate Classical Studies syllabus for further references.

3. **Topic 3: THE LIFE AND DEATH OF SOCRATES**

This topic is based on the *Apology*, *Crito* and *Phaedo* of Plato in *The Last Days of Socrates*.

For further information on the life of Socrates refer to the first year guidelines, section 2.7, An Introduction to Athens, sub-section XXI, Socrates (469-399 B C) (on p. 62).

Philosophy is defined as a love of knowledge based on the Greek word - philosophia.

1. A map of Greece showing Athens and Delos should be used to illustrate this topic.
- 2.. Three Athenians, (Miletus, Anytus and Lycon), brought a public action against Socrates in 399 BC. They accused him of heresy and of corrupting the minds of the young.

3. Text outlines

The Apology

The *Apology* is divided into three parts:

- (a) Socrates' defence
 - (b) his counter-proposal
 - (c) his final address to the courts .

- (a) Socrates' defence:
 - o His position in court
 - o The nature of the accusations
 - o Hostility towards him because of the Oracle of Delphi
 - o Contradictions in the accusations.

- (b) Counter-proposal:
 - o Miletus proposes the death penalty
 - o Socrates proposes
 - free maintenance from the state for life or
 - a fine he could afford.

- (c) Final address to the courts:

- Future reputation of those inflicting the death penalty
- The nature of death
 - annihilation or
 - migration of the soul from this place to another
- His wish for his sons
- Confusion about which is the happier state, life or death.

Crito

- The death penalty is delayed for a month.
- Crito visits Socrates in prison and advises him to escape.
- Socrates refuses to accept the advice of Crito.

Phaedo

Phaedo has been with Socrates on his last day in prison. He recounts his experience to a group of philosophers.

- The feelings of those present
- Connection between pain and pleasure
- Why he decided to write poetry
- Suicide was not legitimate
- Philosophy as a preparation for death, which was the release of the soul from the body.
- Burial
- Final moments and final words
- Phaedo's impression of Socrates

4. Main images of Socrates:

- In establishing the truth of the oracle, Socrates went around the city on a sort of pilgrimage to the politicians, poets and craftsmen.
- The ability to train a horse belongs to a minority, the horse-trainer.
- In dismissing death and danger he was like Achilles going out to avenge Patroclus.
- Athens is compared to a large, lazy thoroughbred horse being stung into action by a fly, which is Socrates!
- He did not originate from an oak or a rock but had human parents.
- Annihilation was a dreamless sleep.
- He had a dream of a beautiful woman in white robes who foretold his death.
- We cannot take our own lives; the gods are our keepers and we are in a sort of guard post from which we must not release ourselves.
- The numbness spread from his feet up as the hemlock poisoning worked .

- The offering of a cock to Asclepius as a symbol of the easiness of death or of death as a cure.
5. Relevance of Socrates today:
- influences on youth
 - abortion
 - euthanasia
 - suicide
 - nature of death
 - attitude to authority
 - type of punishment
 - method of enquiry (Socratic method)

6. References

Aristophanes: *The Clouds*, (Penguin Classics)

The Frogs, (Penguin Classics)

Plato: *The Last Days of Socrates*, (Penguin Classics)

See also select bibliography at the end of these guidelines.

Topic 4: MYCENAE AND TROY

1. A map of Mycenae and Troy should be used to illustrate this topic.
2. Mycenae and Troy are important Bronze Age sites. They were first excavated by Schliemann. The archaeology of these sites and the works of Homer can together help build up a picture of Mycenaean civilisation.
3. Retell the story of the Trojan War and the Return of the Heroes (II (v) p. 37 and II (vi) p. 46, - first-year guidelines).

4. **Mycenae**

- Peloponnese - on a hill in the plain of Argos
- legendary founder - Perseus
- later was the kingdom of Atreus and his son Agamemnon
- name comes from *mykes* meaning mushroom
- chief city of Bronze Age Greece
- described by Homer as "rich in gold" - indicating a wealthy civilisation
- language -Ancient Greek → Linear B tablets (Ventris)
- Massive walls - Cyclopean masonry
- Monumental Gate → Lion Gate (also postern or back gate)

- visited by Pausanius in second century AD

Inside the walls

- o Palace - Megaron type
- o Houses
- o Grave circle A with six shaft graves (originally outside walls)
- o Secret passage leading to a cistern outside

Outside the walls

- o Grave circle B (less rich and earlier than A)
- o Tholos tombs (beehive shape)
- o Rock-cut tombs
- o Water cistern - Perseus's spring (secret passage to this)

Similar sites

- o Tiryns
- o Pylos (Nestor)
- o Thebes

The life-style of the people of these sites was similar to that of Mycenae, therefore the culture as a whole is referred to as Mycenaean culture, which was a late Bronze Age civilisation.

Graves circles

- o A group of shaft graves surrounded by a circular wall. A number of people were buried in each shaft grave.
- o Two graves circles in Mycenae
 - Grave Circle A
 - Grave Circle B

Grave Circle A

- o Inside citadel walls
- o Six shaft graves
- o Later than grave circle B
- o Graves more wealthy than B
- o Discovered by Schliemann in 1874

Grave Circle B

- o Outside walls
- o Earlier than A
- o Less wealthy
- o Discovered in 1951

Shaft graves

- Royal graves
- Inside both grave circles
- Pit dug into soft rock and lined with stones
- Roofed over with wooden beams after burial
- Earth put on top
- Tombstones (*stelai*) mark the graves
- Finds
 - bones
 - evidence of clothing: jewellery, buttons, pins, belts, crowns
 - masks (gold leaf) – mask of Agamemnon in grave circle A
(The mask actually belongs to an earlier king)
 - weapons – inlaid daggers, knives, swords, etc.
 - vessels – vases, rhytons, cups, goblets, jugs
 - seals – stone or metal - animals

(Replicas of the finds from Mycenae can be seen in the Arthur Evans Room, Ashmolean Museum, Oxford. See also Higgins, *Minoan and Mycenaean Art*.)

Tholos tombs

- Royal tombs – later than shaft graves but overlapping in age
- Three parts
 - dromos – long passage leading to chamber
 - deep doorway at mouth of tomb (*stomion*)
 - tholos – corbelled beehive – shape burial chamber
- When a new burial took place the remains of the previous burial were moved to a rectangular side chamber.
- Tholos tombs were the usual form of burial from about 1300 BC. They are found all over Greece, but the best example is found at Mycenae. It is called the Treasury of Atreus or the Tomb of Agamemnon. It belongs to neither man, since it was earlier in age. The ornamental pillars from the Treasury of Atreus were brought to Westport House, County Mayo, in the nineteenth century and later sold to the British Museum. (See *Shell Guide to Ireland* and Higgins, *Minoan and Mycenaean Art*).

Mycenaeen palaces

- Situated inside the citadel walls
- Main features
 - ornamental gateway
 - courtyard
 - megaron
 - porch
 - vestibule
 - throne room

- Throne room
 - circular hearth and four columns
 - frescoes on walls and coloured tiles on floor
 - stone throne (see Throne Room at Knossos)

- Little remains of the palace of Mycenae but it would have been similar to Pylos, which is the best-preserved example. (See Higgins, *Minoan and Mycenaean Art*, for plans etc.)

- Items found at Pylos include:
 - Queen's bath
 - wine cups (thousands!)
 - Bronze arrow heads (hundreds!)
 - Linear B tablets

- Similar palaces are found at Tiryns, Thebes, Gla, Sparta
- Art shows influence of Crete (*stelai*) and Egypt (frescoes)
- Engineering feature:
 - relieving triangle
 - over Lion Gate
 - Palace Gate
 - Treasury of Atreus

- Linear B tablets
 - early Greek - in baked clay
 - found at Knossos by Sir Arthur Evans and at Pylos by Carl Blegen. They are also found at Mycenae, Tiryns and Thebes
 - deciphered by Michael Ventris in 1952 (architect, died in road accident in 1955)

- tell us of important people, life in palaces, land divisions, farming, trade and war.
- o Legends associated with Mycenae: Agamemnon, Iphigenia, etc.
- o Bronze Age culture - its fall
 - Bronze Age people of mainland Greece – Mycenaeans
 - Bronze Age people of Crete - Minoans (King Minos)
 - (1) At first Crete (Knossos) was the most important centre
 - (2) Later the mainland (Mycenae) became important and was influenced by Crete (art work)
 - (3) Finally the Dorians invaded Mycenae in the twelfth century BC, and this led to the downfall of Mycenae.

5. References:

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See also the Classical Studies syllabus for further references.

6. Troy

Troy is in Asia Minor (Turkey) in the Troad region near the Hellespont (Dardanelles) and between the Simois and Scamander rivers. It was known to the Greeks as Ilion, after its legendary founder, Ilus, who was a descendant of Dardanus, son of Zeus. Its modern name is Hisarlik.

In Homeric legend Troy was the city of King Priam. It was besieged by the Greeks because Helen, wife of Menelaus of Sparta, was abducted by Priam's son Paris and taken there. The war went on for over ten years.

Schliemann identified Troy from the *Iliad* and excavated it in 1870. He found nine distinct layers or cities. Later excavations were carried out by Dörpfeld and Blegen.

Schliemann identified Homer's Troy as Troy II.

Dörpfeld identified Homer's Troy as Troy VI.

Blegen identified Homer's Troy as Troy VIIA.

The nine cities of Troy

Dates given are the approximate mid-points of the settlement span.

(Troy II, VI and VIIA are the most important.)

- | | | |
|-----------------------|---|--|
| Troy I, c.3000 BC | o | Small fortified citadel - megaron houses, hand-made pottery, weaving; destroyed by fire |
| Troy II, c. 2200 B C | o | Citadel bigger than Troy |
| | - | Megaron palaces |
| | - | trade – richer |
| | - | <u>Schliemann</u> → <u>Homer's Troy</u> . Said he found treasure of Priam, including jewels of Helen, near the ramp. (See picture, in Wood, <u>In Search of the Trojan War</u> , 1987, P.59) |
| Troy III, c. 2000 B C | | |
| IV, c. 1900 B C | | Similar to II and not important |
| V, c. 1800 B C | | |
| Troy VI, c. 1250 BC | o | Larger than before |
| | - | great walls and gates – Scaean and Dardanian |
| | - | different type of house – not megaron |
| | - | grey Minoan pottery – wheel – called after the Minyons of Orchomenos, in Greece |
| | - | Mycenaean pottery - trade |
| | - | Mycenaean weapons |
| | - | palace destroyed but probably was of megaron type |
| | - | evidence of fire |
| | - | evidence of horse |
| | - | Dörpfeld → <u>Homer's Troy</u> |

- destroyed by an earthquake

Troy VII ,c. 1180 BC

- o Rebuilt by people of Troy VI after the earthquake
- poorer houses
- large storage jars (siege)
- (like modern food kitchen during a war)
- arrowhead – war
- Mycenaean pottery – but only very small amount
- skeletons
- evidence of fire
- Blegen – Homer’s Troy, but dates VIIA to middle of thirteenth century BC

Troy VII, B & C - not important

Troy VIII, c 700 BC

- o Lay idle for awhile, then resettled
- first Greek settlement
- archaic temple to Athene –Alexander the Great visited this
- temple in 335 BC – possible built over the ruins of Priam’s palace of Troy VI

Troy IX, c. 300 BC

- Hellenistic
- Caesar visited it in 48 BC
- Temple to Athene (Doric)
- Augustus enlarged the classical Temple of Athene (Romans believed that the Trojans were their ancestors)
- Odeon, senate bouleterion
- Finally abandoned in AD 6

7. Modern argument on Troy

- Schliemann said Troy II was Homer's Troy, but he was unhappy about two things:
 - (1) the mound was very small;
 - (2) there was no evidence of the wide streets or of the towers noted in the *Iliad*.

- Schliemann claimed that he found "Priam's Treasure", which included the jewels of Helen, in a niche near the ramp in Troy II. (See plan in Wood's book.) However, modern scholarship suggests that the objects could not have been found together.
- Dorpfeld said Troy VI was Homer's Troy - but this was destroyed by an earthquake and not by war.
- Blegen said Troy VIIA was Homer's Troy. If Troy VI was destroyed by an earthquake, then the same people built Troy VIIA. They would have built the city in a hurry, as suggested by the poorer-quality housing. Stone jars were found in the floor, which may suggest storage during a siege.

There was no evidence of imported pottery, which suggests that there was no trade at the time (war?) The evidence of burnt bodies suggests a fire. One arrowhead was found. Could one arrowhead suggest a war? It was customary to collect weapons after a war, which may explain why only one was found.

Troy VI or VIIA is therefore more likely to be Homer's Troy. (See Wood, *In Search of the Trojan War*.)

However, there are problems with Blegen's Troy VIIA:

- o Blegen gives Troy VIIA too early a date. Pottery found in Troy VI suggests that this city was still in operation in the middle of the thirteenth century BC, a date given by Blegen for Troy VIIA. Troy VIIA therefore must be later - but a later date would push the siege of Troy VIIA to a time after the fall of the Mycenaean palaces on mainland Greece.
- o There are a greater number of Mycenaean weapons in Troy VI, but these could be explained by trade or war.
- o Evidence from Hittite tablets suggest that the Achaians attacked Wilusa about 1260 BC (Troy VI), and it is suggested that Wilusa is the Hittite name for Ilios (Troy).

If Troy VI then is Homer's Troy, how do we account for a siege there if the evidence suggests that this city was destroyed by an earthquake? Was Troy invaded then when it was at its most vulnerable - after the earthquake? Some would suggest that the toppling of the walls and towers could not be attributed to an earthquake alone. Were siege machines used, and did they give rise to the famous wooden horse legend, which brings the war of Troy to an end?

Sir Moses Finley even suggests that there was no real war at Troy and that Homer's Troy is simply the Troy of The *Iliad*. (See Wood, *In Search of the Trojan War*.)

- The first year guidelines note the weakness of Schliemann as an archaeologist.
- Life of Heinrich Schliemann (1822-1890)
 - o Born in Germany on 6 January 1822.
 - o Successful businessman.
 - o His interest in Troy began at the age of eight, when he received a book for Christmas with the story of Troy and an engraving of Aeneas escaping but he did not begin archaeological work until he was nearly fifty.
 - o In 1871, he began excavating the mound of Hisarlik (Troy) and found nine cities. His romantic nature allowed him to believe he had found "Priam's Treasure", and he had his young wife, Sophie, photographed with what he believed were the jewels of Helen. The treasure vanished from the Berlin Museum in 1945 and has since been discovered in Russia.
 - o He later excavated at Mycenae and believed he had found Agamemnon's tomb.
 - o Further excavations were carried out at Orchomenos and Tiryns.
 - o He searched for the palace of King Nestor in Pylos but in vain. It was later found during road-making.
 - o He visited Knossos with Dörpfeld, and in 1889 he tried to purchase the site but could not agree the terms and returned to Troy. He never returned. Later Arthur Evans found the late Bronze Age Linear B tablets here.
 - o He could correspond in a dozen languages.
 - o He died in Naples in 1890.
 - o See Wood, *In Search of the Trojan War*, chapter 2, for discussion on Schliemann's personality.
 - o See also, Caroline Moorehead, *The Lost Treasures of Troy* (Weidenfeld and Nicholson).

References: to Troy in the *Iliad*."

- o well-walled
- o lofty gates
- o fine towers
- o wide streets

- broad city
- well-built
- Book XVI Patroclus tried to climb the walls three times
- Book VI Hector found Andromache at the great tower of Ilium near the Scaean gate

- Book XXII - When Hector was killed his father, King Priam, made for the Dardanian Gate

Later influences: See first-year guidelines.

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For students:

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The Luck of Troy, Penguin Puffin, 1967

The Tale of Troy, Penguin Puffin, 1970

Tales of the Greek Heroes, Penguin

Cothell, Leonard: *The Bull of Minos*, Facts on File, Oxford

Video: A video based on Wood's book *In Search of the Trojan War* is available. Price approximately £240 for six one-hour tapes. BBC Books telephone 0044 181 5762000.

Pericles (490 -429 BC)

- An Athenian statesman
- Family of Alcmaeonidae (on his mother's side)
- Father prominent in politics; defeated Xerxes at Mycale
- Educated by Anaxagoras
- Lifelong companion of Aspasia of Miletus (see sculpture in Richter's, *A Handbook of Greek Art*)
- He had a son by Aspasia, who was executed after the battle of Arginusae, 406 BC
- In charge of Delian League, which was eventually turned into an Athenian empire
- Greatest force as patron of art and literature
- Sophocles, Herodotus and Phidias were his personal friends, and he was admired by Thucydides
- Serene and dignified in time of trial
- Most influential speaker in the Ecclesia
- Striking features, with abnormally high forehead
- general in command (*strategos*) from 443-429 BC
- Pericles commissioned the buildings on the Acropolis and finished "the Long Wall" between Athens and Piraeus. These projects gave much employment.
- Died in the plague in 429 BC
- Portrait of Pericles by Kresilas in the Vatican Museum

(See Thucydides, *The Peloponnesian War*, Book 1, lines 140-144; Book 2, lines 35-46 (famous funeral oration); Book 11, lines 60-64; Plutarch, *The Rise and Fall of Athens* (Pericles).)

The Periclean Buildings, fifth century BC

The Propylaea, Parthenon, Erechtheum and Temple of Athene Nike were commissioned by Pericles. The Propylaea and Parthenon were almost completed before his death in 429 BC but work on the other buildings had not yet begun.

<u>Building</u>	<u>Order</u>	<u>Architect</u>	<u>Date</u>
(i) Propylaea	Doric	Mnesicles	447-432 BC
(ii) Parthenon	Doric	Callicrates	437-432 BC
		Ictinus	
(iii) Erechtheum	Ionic	Mnesicles	421-406 BC
(iv) Athene Nike	Ionic	Callicrates	427-424 BC ((temple) 410-407 BC (parapet)

(See J. J. Pollitt, *The Art of Ancient Greece*, chapter 11.)

(i) The Propylaea

- Gateway
- Fifth century BC (437 - 432 BC)
- Never fully completed, because of Peloponnesian War
- Doric external columns (with Ionic internal columns)
- Commissioned by Pericles
- Mnesicles was the architect
- Central hall with Ionic columns that divided it into three aisles
- Coffered marble ceiling (Pausanias referred to it)
- Pentelic marble with details in black Eleusinian stone
- Each portico had a frieze with triglyphs and unsculpted metopes
- Chamber to the side with pictures by Polygnotos
- Pedimental sculpture was planned but never started
- The gates were of wood and faced with bronze

(ii) The Parthenon

- Doric
- Fifth century B C (447 -432 B C)
- Commissioned by Pericles
- Dedicated to Athene Parthenon (Virgin)
- The structure was completed in 438 BC, when the gold and ivory statue was put in place and the temple was dedicated to Athene, the Virgin. Work continued on the carving until 432 B C
- Architects
 - Callicrates
 - Ictinus
- Sculptor
 - Phidias and his pupils'
- Material used was Pentelic marble
- Built on the site of an earlier temple to Athene, which was destroyed by the Persians
- At this period the number of columns followed a particular formula: the number of columns in the length was twice the number of columns in the width plus one ($L = 2W + 1$). In the Parthenon there were 8 x 17. This was referred to as a normal plan. (See Richter, *Handbook of Greek Art*, for plan.)
- Two chambers

- (i) The cella, which contained a statue in gold and ivory by Phidias

(ii) The treasury, behind the *cella*, which is called the Parthenon and which gave the temple its name. See Cook, *The Elgin Marbles*, British Museum, 1984, p. 12-13.

- Three main areas of sculpture:

- Pediments
 - birth of Athene (East)
 - contest between Athene and Poseidon (West)

- External Frieze (metopes)
 - Lapiths v. Centaurs
 - Gods v. Giants
 - Athenians v. Amazons
 - Greeks v. Trojans

(The external frieze represented civilisation versus barbarisms.)

- Internal frieze - the Panathenaic Procession.
(See first-year guidelines, section 2.7, IX - X ,p. 55, for comments on the Panathenaic Procession.)

A diagram showing the layout of the frieze can be found in the British Museum slides booklet.

- Students should be shown a number of pictures or slides of the frieze. These could be discussed under the headings: “Use of space”, “ Realism”, “ Contrast”.

e.g. Animal being led to sacrifice – discuss:

- use of diagonal
- co-ordination between group
- realism
 - veins
 - hide
 - animal lowing
 - drapery
- our feelings towards the animal - sympathy
- use of heads and limbs to direct our gaze along the frieze
- Keat’s poem “Ode to a Grecian Urn” This scene inspired the poem.

- The sculpture would originally have been painted.

Use of refinement

- The lines of the Parthenon look straight but in fact they are built curved to correct the optical illusion. This is called refinement. The stylobate and entablature curve upwards and the columns lean outwards. Also, the columns are built with a slight bulge at the centre to make them appear straight (entasis).

Unusual features:

- The temple has two friezes, a Doric and an Ionic frieze. The Doric frieze (triglyphs and metopes) is in the usual place, but the Ionic frieze (continuous) is on the outside wall of the cella.
- There is a separate room at the back that was probably used as a treasury and had four internal Ionic columns.
- There are two tiers of Doric columns in the *cella*.

The architrave

- originally plain
- later, gilded bronze shields were added, which are believed to have been presented by Alexander the Great after the battle of Granicus.

The Statue of Athene in the Parthenon

- made of gold and ivory by Phidias
- represents Athene as the goddess of war
- holding figure of Victory (Nike), which stands on a Doric column
- a depiction of the birth of Pandora is found on the base.

(See Pollitt, *The Art of Ancient Greece: Sources and Documents*, for comments of Pausanias, Pliny and Thucydides on the statue.)

(iii) Erechtheum

- Ionic
- Fifth century B C (421 - 406 B C)
- Dedicated to
 - Athene Polias (protector of the city)
 - Poseidon
- Commissioned by Pericles

- Architect: Mnesicles
- The building was composed of marble
- It was called after King Erechtheus, an early king of Athens
- The Erechtheum was unusual because:
 - o It was built on different levels, because of the sloping nature of the ground
 - o It had irregular plan, because of the existing olive tree, trident mark and tomb of Erechtheus
 - o The south side had a caryatid porch with a flat roof. (The porches on the north and east were Ionic porches with pediments. The west side had a low wall with engaged columns and a pediment.)
 - o It had three cellae. The main one was dedicated to Athena Polias. (See Richter, *A Handbook of Greek Art*.)
 - o It contained inscriptions referring to workmen, materials and wages
- It is famed for its exquisite detail:
 - o The Ionic capitals were the most beautiful in Greece, with gilded volutes
 - o Glass beads were inserted in the guilloche; there were also mouldings of egg and dart patterns and bead and reel patterns
 - o The frieze was of blue – black Eleusinian stone, against which were white marble figures in relief
- A subterranean chamber to the west is reputed to be the tomb of Ceceops, founder of Athens.
- In the Middle Ages the Erechtheum became a Church of the Virgin, and it was later turned into a private house.
- One of the caryatids, taken by Elgin, is now in the British Museum - (There is a copy in the National Gallery in Dublin.)
- (See Pollitt, *The Art of Ancient Greece*, for details of expenses relating to the Erechtheum.)

(iv) Temple of Athene Nike

- Ionic - on the right as one enters the Propylaea
- Commissioned by Pericles
- Fifth century B C (427 - 424 B C)
- Architect: Callicrates
- Pentelic marble
- Commemorates Greek victory over the Persians
- Features
 - o Square *cella*

- Ionic portico on each side
 - Columns - monolithic (one piece unlike the columns of the Parthenon, which are composed of drums)
 - Frieze in high relief showing deities and scenes of battle between the Greeks and Persians
 - Originally had pedimental sculpture and golden acroteria
 - Cella had statue of Athene Nike with pomegranate and helmet
- Surrounding parapet 410 -407 BC
- sculpture here is typical of last quarter of fifth century BC; the transparent drapery accentuated the body
 - represented are the seated figures of Athene and figures of Nikai, e.g. a Nike untying her sandal and Nikai bringing cattle to a sacrifice

(See Richter, *Handbook of Greek Art*, or Woodford, *An Introduction to Greek Art*.) .

3. Remains

- There are still considerable remains of all four buildings in Athens. However, most of the important pieces of art, including one of the caryatids, are in the British Museum, having been brought from Athens originally by Lord Elgin. The National Gallery in Dublin has plastercasts of some of this work.

Statues that originally stood on the Acropolis

- Archaic statues of maidens were unearthed in 1885. These had been destroyed by the Persians and buried for safety by the Athenians.
- A wooden statue of Athene Polias (city) believed to have fallen from heaven and probably housed in one of the older temples was destroyed by the Persians.
- The Statues of Phidias.
 - Athene Parthenon (Virgin), in gold and ivory; in the Parthenon
 - Athene Promachos (Champion): colossal bronze statue to commemorate the battle of Marathon; could be seen from the sea off Sunium (Pausanias).
According to Plutarch the shield had portraits of Pericles and Phidias
 - Athene Lemnia - called after those who dedicated it
- Statue of Hygieia (health), daughter of Asclepios: built at Pericles's request to commemorate the recovery of a slave injured during the building of the Parthenon

- Colossal statue of a bronze wooden horse
- Statue and altar of Zeus
- Statue of Perseus by Myron
- On each side of the Propylaea were equestrian statues.

(See Pollitt, *The Art of Ancient Greece*. Sources and Documents, and Richter, *A Handbook of Greek Art*.)

The Theatre of Dionysus

- o On the south slope of the Acropolis
- o Dates from fifth century BC, when it was constructed in wood
- o Replaced by a stone theatre by Lycurgus in the fourth century BC
- o The plays of Aeschylus, Sophocles, Euripides and Aristophanes were performed there

Vases

Students should be shown examples of Athenian red and black figure ware.

Architecture

See your local area for examples.

Engineering

The use of Doric columns in steam engines. Examples in the Steam Museum, Straffan, Co. Kildare.

Music

"The Ruins of Athens" - Beethoven

"Xerxes" - Handel

See also First-Year Guidelines for influences in other areas.

4. References:

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- Nicols, R. and S.: *Greek Everyday Life*, (Aspects of Greek Life series), Longman, 1978
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- St Clair, W.: *Lord Elgin and the Marbles*, Oxford University Press, 1983
- Thucydides: *The Peloponnesian War*, Penguin, 1960
- Woodford, S.: *The Parthenon*, Cambridge University Press, 1981
- Woodford, S.: *An Introduction to Greek Art*, Duckworth, 1986

Video

The Elgin Marbles: BBC "Chronicle" series; available from BBC Books, telephone 0044-181-5762000

Slides

The Parthenon: British Museum.

See also Topic 2, Greece and Persia, for background to the Persian invasion, which led to the destruction of the earlier temple of Athene on the Acropolis.

Topic 6 THE QUEST OF AENEAS

Prescribed matter for this topic: Virgil's Aeneid, Books I, II, IV and VI (see the Classical Studies syllabus).

1. Virgil (70 -19 BC)
 - The greatest Roman poet
 - Born of peasant stock on 15 October 70 BC at Andes, near Mantua
 - The Epicurean, Siron, was one of his teachers
 - Took no part in military or political life himself but was friendly with those who did
 - Main works:
 - o Eclogues (Bucolics): ten pastoral poems, modelled on the work of Theocritus of Syracuse, who was the founder of pastoral poetry. The fourth Eclogue prophesies the birth of a child who will be identified with a new Golden Age.

- *Georgics*: a didactic work, in four books, on farming
 - Book I - tilling the land
 - Book II - trees
 - Book III - cattle and horses
 - Book IV - bees (also includes the story of Orpheus and Eurydice)
- Hesiod was the model for this poem.
- The *Aeneid* deals with the legendary foundation of Lavinium by Aeneas, which was later moved to Alba Longa under his son Ascanius and which eventually became Rome under Romulus. This epic was composed after the battle of Actium (31 BC) in the last eleven years of Virgil's life. This battle marked the end of the Roman republic and the beginning of the Roman empire under Augustus (Octavian).

2. Motivation behind the Greek and Roman Epics:

- Homer - to entertain through a good story
- Virgil - (a) to celebrate the achievements of Rome and Augustus (Underworld; shield; character Of Aeneas)
(b) in admiration of Homer
(First six books can be paralleled to the *Odyssey* and the last six to the *Iliad*)

3. Epic poetry

- Two types - Primary (oral) - Homer
- Secondary (written) - Virgil (*Táin*)
- Definition - a long narrative poem about heroes, in exalted style
- Metre: Virgil composed the *Aeneid* in twelve books of hexameters (i.e. a line of six metrical feet)
- Because Virgil's epic is in written form, the reader controls the speed of the story. (see Topic 1). Techniques, therefore, that were necessary in primary epic, to help the reader keep up and assist the storyteller in telling his or her story are now no longer required.. In Virgil, therefore, there is less repetition but more detail.

The following should be noted:

- Long descriptive passages
(e.g. Book I, "Storm at Sea" ; Book II, "Death of Priam")
- Personification (Book 1, " Storm Clouds", Book IV, "Rumour")

- Use of art (Book 1, Dido's temple to Juno; embroidered garments and banquet seats; Book VI, Daedalus's temple to Apollo – also the shield and Pallas's belt later in the story).
 - Prophecy - helps to further the plot by giving Aeneas confidence to continue on his journey (cf. Jupiter, Creusa, Sibyl and Anchises).
 - Visions - Venus as a young maiden; Creusa; the flaming head of Iulus; the Spirits of the Underworld.
- Virgil's debt to Homer can be seen in the use of:
- Epithets, e.g. Aeneas the True. The epithet, however, differs from that of Homer's in that it attributed a quality that had to be proved over time. Aeneas was true to the gods, his family, and the state.
 - Epic similes, These are two types:
 - (a) Homeric - where one is brought back to the same point (ring construction) - a feature of oral literature; e.g. in Book I the swans are compared to the Trojan ships, and Dido is likened to Diana.
 - (b) Virgilian - where the story continues without bringing the reader back; e.g. Book I; the storm is compared to a riot in an assembly; Book II; the progression of the battle is like fire catching a cornfield; Book III; Dido is like a doe, and the Trojans preparing to leave Carthage were likened to ants.
 - Plot - as in Homer, events are not chronological
 - the story begins in the sea near Carthage

4. Main topics in each book

Book I: Aeneas' arrival in Carthage

- Invocation
- Storm
- Gods
- Arrival in Carthage
- Introduction to Dido
- Art - sculpture, metalwork, embroidery

Book II: The sack of Troy

- Woodenhorse
- Laocoon
- Sinon
- Androgeos
- Death of Priam
- Aeneas leaves Troy; his family
- Disappearance of Creusa

Book IV: The relationship of Dido and Aeneas

- Role of Anna in facilitating the relationship
- Ascanius
- The hunt and cave scene
- Rumour
- Mercury and the destiny of Aeneas
- Aeneas decides to leave; his suffering
- Dido's anger and suicide

Book VI: The Underworld

- The Sibyl
- The temple of Apollo of Daedalus
- Sacrifice
- The doves and the golden bough
- The Underworld
 - entrance - personifications, monsters
 - Charon
 - Cerberis
 - areas associated with specific types of death - infants, false accusations, suicide, love (Dido), war
 - Tartarus
 - Elysium (note imagery)
 - philosophy allowed spirits to become reincarnated as important Roman figures
 - Aeneas leaves the Underworld
 - Misenus and Palinurus
- Characters: the following headings may help students

- Who is related to whom? etc
- Where do they meet?
- Their role in the story
- Qualities, emotions, etc.
- Qualities that they bring out in others
- End - deaths etc.
- Role of gods
- Role of rumour

- In discussing the character of Dido, the role of Anna and of the gods in facilitating the relationship could be discussed; also the question of loss of honour rather than loss of love as a motive for her suicide and the dramatic or hysterical aspect of her character, e.g. the decoration of the hall for suicide and her own stabbing.

- In relation to Aeneas a number of aspects could be discussed (see Classical Studies syllabus):
 - Aeneas' struggle on a number of levels with the forces of nature, with the gods and on an emotional level with Dido and others; his destiny and his position at the beginning of a long line that will end with Augustus
 - his commitment to the gods, family, and community
 - the Roman concept of love and how it differs from our own times.

5. Influences:

Music:

Berlioz: "The Trojans" (after Virgil's *Aeneid*)

Colgrass: "Virgil's Dream"

Loeffler: "A Pagan Poem" (after Virgil)

Mozart: "Idomeneus"

Purcell: "Dido and Aeneas"

Environment:

Riverstown House, Glanmire, Co. Cork (Stucco of Aeneas with Anchises and Ascanius leaving *Troy*).

Champs Élysées, Paris - from Elysium in the underworld

Mosaic, sculpture, painting, tapestry

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Topic 7 **THE ROMAN THEATRE - COMEDY**

This topic is based on *The Swaggering Soldier* by Plautus and should include basic information on the background to Roman comedy (see the Classical Studies syllabus).

1. - The two most important writers of Roman comedy were
 - Plautus (third century BC)
 - Terence (second century BC)

- Plautus (c. 254 BC – 184 BC)
 - o born in Umbria, central Italy, in humble circumstances
 - o worked as a stage assistant
 - o twenty-one of his plays survive
 - o his plays were based on Greek New Comedy, especially that of Menander, and were known as *palliatae*, because Greek dress was worn (*pallium* = Greek cloak. A play in Roman dress was called a *togata*)
 - o he used Greek names and settings, as the Roman playwright, during the time of Plautus, could not satirise important Roman personalities. Satire was allowed, however, in Greek comedy.
 - o Two thirds of the play was sung or chanted and accompanied by a flute. The passages that were sung were called *cantica*. The play appealed to a wide audience of ordinary people.

- Terence (c. 195 B C-160 B C)
 - o born in Carthage, north Africa
 - o came to Rome as a slave but was educated in the Patrician style
 - o only six of his plays survive
 - o his audience was different from that of Plautus. He appealed to a more cultured audience of Roman aristocrats

- like Plautus, he was influenced by Greek New Comedy, especially that of Menander.

2. Background to Roman comedy

- Comedy was the predominant art form in the Roman theatre
- it was staged at festivals, for example the *Ludi Romani* (Roman Games). These festivals also included processions, chariot racing, gladiatorial shows, boxing, and tight-rope walking.
- the acting company was called a *grex* (flock). It consisted of slaves, all of whom were male. There were prizes for the best performance.

3. Costumes: conventions

- Old men wore long white robes, long white beards, and wigs
- A rich old man wore a long purple robe, a long white beard, and a wig.
- Young men had dark wigs
- The slave had a short brown tunic and a red wig
- The prostitute wore a red robe
- Sandals and slippers were worn by the actors

Masks - Advantages - sound
- change easily from one character to another

Disadvantages - same expression throughout play
- types rather than individuals

4. The theatre

- In the time of Plautus and Terence there were no permanent theatres. The plays were performed on a low wooden stage, often in stadiums such as the Circus Maximus.
- Later the Roman theatre was of stone and similar in plan to a Greek theatre, except that in the Roman theatre the orchestra was D-shaped and the auditorium was joined to the stage buildings. The stage has three doors, which allowed for eavesdropping. The theatre was unroofed, but an awning was often provided for shade. The auditorium of the Roman theatre was raised on arches rather than built into a hillside (See also p.50)
- Differences between then and now
 - shape of theatres

- stage
- masks
- actors – all male
- verse
- use of prologue – a programme is used now
- gestures were more important
- there were less movement
- music played an important role
- sound helped by masks and shape of theatre
- outdoor.

- Audience - all types: male, female, aristocrats, and slaves
- Seats were free
- The following was expected from the characters:
Music, dancing and singing
 - slapstick (farce)
 - jokes
 - asides
 - stupidity
 - trickery
 - exaggeration

- Stockcharacters, such as the following, were a feature of Roman comedy:
 - boastful soldier
 - twins
 - parasite
 - old man
 - courtesans
 - slaves – intelligent and dull

- Stock situations were another feature of Roman comedy and included:
 - asides
 - apparent stupidity
 - secret passages
 - misunderstanding (twins)
 - eavesdropping

- Use of slave women as characters. In real life young unmarried women were not allowed out, so they did not feature in the plays, which accounts for the number of slave women and courtesans in Roman comedy.

5. *The Swaggering Soldier*

The following details are important:-

- Prologue, given by Palaestrio, which:
 - o caught the attention of the audience
 - o explained the title of the play - Greek and Roman
 - o set the scene in Ephesus
 - o commented on the character of Pyrgopolynices
 - o explained how he (Palaestrio), Pleusicles and Philocomasium came to be in Ephesus (all were from Athens) and how Pleusicles and Philocomasium met
 - o explained how one girl played the part of two (twins) and fooled the slave Sceledrus
- Plot and the use of stock situations such as asides, eavesdropping, misunderstandings, and secret passage.
- Characters
 - o who are they - relationships etc.
 - o place of origin and where they resided for the duration of the play (e.g. in the house of the old man or the swaggering soldier)
 - o role in the play
 - o own qualities
 - o qualities they bring out in others
 - o what happened to them in the end
 - o particular images associated with them
 - o were they stock characters? i.e. the type of character that recurred in Roman comedy, e.g. twins, oldman, boastful soldier, slaves and concubines
 - o role of women in the play and the reasons why only certain types of women are used as characters
 - o the role of slaves
 - o had the character changed in any way by the end of the play?
- Imagery: many of the images have to do with everyday life, e.g. sailing, cooking, building, army

The following are some examples:

- An artful woman provided all her own ingredients for a dish of mischief
 - Palaestrio resting his chin on his hand was likened to a façade supported on a column.
 - The twins were like two buckets of water from the same well or like two drops of milk
 - The maid was described as a dispatch boat
 - Pleusicles was dressed as a sailor.
 - Legions were scattered like wind sweeping up leaves of lifting thatch off a roof.
- Gestures and movement
- Changing emotion was indicated by gestures, since one's expression was fixed by a mask
 - When the actor was speaking, movement was kept to a minimum so that the actor could be heard
- Message in Plautus's play
- The message in *The Swaggering Soldier* is a moral one on how to behave correctly, where good triumphs over evil and the Swaggering Soldier was punished for his philandering and boasting.

6. The decline of comedy

- Towards the end of the Republican era comedy began to decline, until it was replaced during Imperial times by spectacle and pantomime.
- In the sixth century AD the Emperor Justinian ordered the theatre to be closed.

7. Importance of Roman comedy:

- (a) provides us with an insight into the life of ordinary people
- (b) influenced later European drama
 - pantomime
 - Punch and Judy
 - Shakespeare (*Comedy of Errors*; Falstaff)
 - Ben Jonson
 - Commedia dell'arte
 - French comedy – Molière
 - opera – Mozart, Rossini

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(See also Junior Certificate Classical Studies syllabus.)

Topic 8 **THE LIFE AND TIMES OF JULIUS CAESAR**

This topic is based on Plutarch's biography of Caesar.

1. Background information

Julius Caesar was born c. 100 BC in Rome into an aristocratic family claiming descent from Iulus, son of Aeneas. His father died when he was fifteen. His mother, Cornelia, prepared her son for the role of soldier and statesman. His tutor was Gniphio, a native of Gaul, who was a scholar in both Greek and Latin. Caesar married three times, his wives being Cornelia, Pompeia, and Calpurnia. By Cornelia he had a daughter, Julia, who later married Pompey.

Although from an aristocratic family, Caesar was attracted to the politics of the popular party, whose leader was Marius. He held a number of important positions. In 68 BC he was appointed military tribune, and in 63 BC he was elected Chief Pontiff, a much-sought-after position and an important lever in politics. In 62 BC he became Praetor and held his first consulship in 60 BC. He eventually became Dictator.

His campaigns in Spain and Gaul proved him to be a powerful soldier and commander and provided him with a big army, which increased his power. On the political front he weakened the constitutional government by forming an alliance with Crassus and Pompey. This was called the First Triumvirate. When Crassus died Pompey became champion of the Senate, much to the annoyance of Caesar.

In January 49 BC he crossed the Rubicon, which marked the boundary into Italy, and the Civil Wars began. He pursued Pompey into Egypt, where Pompey died, and he

then killed Scipio in a battle at Thapsus. He marched on Cato in Utica but he found that Cato had already committed suicide. By now most of the republican leaders were dead, and Caesar was appointed Dictator. He then pursued Pompey's sons into Spain.

On 15 March 44 BC he was murdered in the Senate by Brutus and others. He was fifty-six.

2. The Cursus Honorum

This was the order in which various political offices could be held in Rome and the period that must elapse between each office. It was fixed by law in 180 BC. Before holding office one had to have had ten years' military service. The offices could then be held in the following order:

- (1) Quaestor
- (2) Aedile
- (3) Praetor
- (4) Consul (by then one was about forty-three years old).

3. Roman religion

The principal religious positions were held by prominent figures in political life.

A priesthood was useful in politics and was highly regarded socially. There were four main colleges of priests:

- (1) The Pontifices, with the Pontifex Maximus at their head, lived in the Palace at the Forum. They had charge of the calendar, and it was through this position that Julius Caesar reformed the calendar. They had jurisdiction over all other priests, including the Vestal Virgins.
- (2) The Augurs were in charge of interpreting omens.
- (3) The Sacris Faciendis conducted sacrifices.
- (4) The Epulones organised feasts.

At home the Roman family worshipped the Lares and Penates. The Lares were the spirits of the dead ancestors, and each house had a *lararium* or shrine where offerings could be made and where small statuettes representing the Lares could be kept. The Penates were the spirits that watched over the larder. In times of crisis the family would pray to the appropriate god, and people often carried an image with them of a particular god who would help them in times of trouble.

4. Text outline

Caesar's career before his campaigns in Gaul

- Sulla's attitude to Caesar
- Caesar's capture by the pirates
- Caesar as orator
- Ways in which Caesar impressed the people
- Attempts to revive Marius's party
- The Catiline Conspiracy
- Clodius and the Good Goddess Festival

Caesar receives Spain as his province

- Befriends Crassus before leaving
- Defeat of the Callaici and Lusitani
- Administration
- Receives title of Imperator

He returns to Rome and strengthens his position

- Elected Consul
- First Triumvirate with Pompey and Crassus in 60 BC
- Moves to win the people
- Marriage alliances
- Intimidates the second Consul, Bibulus
- Given Gaul as his province against the wishes of Cato
- Drives Cicero out of Italy
- The Senators reaction to Caesar

The wars in Gaul 58 BC- 51 B C

- 1 Defeat of the Tigurini and Helvetii
2. Defeat of Ariovistus, king of the Germani (referred to as " Germans "in Penguin Classics)
3. Defeat of th Belgae (referred to as "Belgians" in Penguin Classics)
4. Defeat of the Nervii
5. Caesar crosses the Rhine in pursuit of the Usipes and Tenteritae and subdues the enemy
- 6 Caesar crosses to Britain from Gaul in 55 BC and 54 BC. (Around this time the Triumvirate comes to an end, because of the death of Caesar's daughter Julia – married to Pompey - and, because of the death of Crassus the following year.)
7. The whole of Gaul revolts and some Roman armies are wiped out by Ambiorix (referred to as "Abriorix" in the Penguin Classics).

8. In the remote regions the Arvemi, Carnuntini and Aedui revolt under Vercingetorix (referred to as "Vergentorix" in the Penguin Classics). The latter flees to Alesia . The Sequani are overpowered
9. Caesar lays siege to Alesia and is hemmed in by two enemy forces. He is successful, and Vercingetorix is captured.

Importance of the wars in Gaul

- Caesar as soldier and commander
- Wealth from wars to consolidate power in Rome
- Expansion
- Breaking of boundaries, march into Italy and civil war

Back in Rome

- Pompey begins to fear Caesar
- Bribery of the electorate
- Senate appoint Pompey as sole Consul
- Caesar crosses the Rubicon. There is anarchy in Rome, and Pompey and the Senate flee.

The Civil Wars

- Italy, Corfinium - Domitius
- Spain - Afranius and Varro
- Greece, Pharsalus 48 BC - Pompey
Cato and Scipio
Brutus
- Egypt, Alexandria - Achilles
- Asia, Pontus - Pharnaces
- North Africa (Libya)
 - Thapsus 46 BC - Scipio
 - Utica - Cato
- Spain, Munda 45 BC - Pompey's sons

By the end of the civil wars Caesar's main rivals are gone. Pompey and his eldest son are dead, Scipio has been defeated, and Cato has committed suicide. Caesar then returns to Rome but becomes unpopular, for a number of reasons.

Brutus and the death of Caesar, 44 BC

- The people favour Brutus
- Signs of Caesar's impending death

- Plot to kill Caesar in the Senate
- Death of Caesar
- Events after his death

5. Aspects of Caesar

- orator and writer → funeral speeches, essays, history
- personal charm → impressed people with feasts and shows
- opportunist → marriage alliances, political alliances, befriended wealthy people, provided corn and feasts for people
- initiative → reformed the calendar, planned new projects
- successful soldier and commander → Spain, Gaul, Britain, civil wars
- mercy → for Brutus and others after Pharsalus
- generosity → legacy to each Roman citizen
- cruelty → pirates, young son of Juba, sons of Pompey, Gaul
- deceitfulness → bribery to get votes
- superstitious → belief in omens

How Caesar got power

- (1) By building up the popular party and appeasing the people
- (2) By befriending prominent people who would help him take power away from the Senate (Triumvirate)
- (3) By gaining wealth and a powerful army, especially during his campaigns in Gaul
- (4) By getting rid of his opponents in the civil wars
- (5) By persuasion, through oratory and extravagance

Daily life in Rome in the first century BC.

A study of Julius Caesar throws light on many aspects of Roman life in the first century BC

The Senate and political structures

- Military experience
- Order in which positions could be held
- Importance of family connections and marriage alliances
- Religious positions as a lever in politics
- The place of wealth
- The importance of oratory
- The role of the common people
- Bribery
- Plots

- Social life and political spectacle

Entertainment

- Theatre
- Gladiatorial shows
- Private parties
- Festivals

Public works and administration (calendar, wills)

Religion, festivals, signs, omens and prophecy

(See also Topic 9, Pompeii, for further aspects of Roman life.)

The Roman army

- Military experience and political life
- As a source of wealth and power
- The legion
- Tactics used by Julius Caesar
- Expansion
- Civil war

(See also Topic 10, The Roman Army.)

Description of Caesar by:

Plutarch A slightly built man with soft white skin who suffered headaches and epileptic fits.

Suetonius Tall, fair and well built with a broad face and dark brown eyes.

See Plutarch and Suetonius for descriptions of his dress and life-style.

Influence

- Titles - *Caesar* became the official title of the Roman emperors and is the origin of titles such as *Kaiser and Tsar*
- Medicine - 'Caesarean section' from the legend of its use at the birth of Julius Caesar
- Literature - Suetonius, "Essay on Julius Caesar"
Shakespeare, *Julius Caesar*
- Music - Operas by Handel and Malipiero, *Julius Caesar*
- Scripture - A number of portrait busts of Julius Caesar; the best-known one is in the British Museum

- Painting - Mantegna, *The Triumph of Caesar* (Royal collection, Hampton Court)
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TOPIC 9 A ROMAN CITY: POMPEII

The aim of this topic is to introduce students to the everyday life of the Romans. It should be pointed out that because of the eruption of Mount Vesuvius in AD 79, Pompeii is the best-preserved Roman site and therefore the most important site for a study of Roman life.

The following are necessary to illustrate this topic:

- Map of Italy
- Plan of the city of Pompeii
- Plan of the Forum and its buildings

1. Position

- Italy - Campania
- Bay of Naples
- on promontory formed by earlier eruptions of Vesuvius
- River Sarno

2. There was a settlement here because of

- defence - promontory
- the fertile soil - volcanic ash - crops
- trade - River Sarno and seaport
- pleasant climate
- the scenic setting adjacent to Mount Vesuvius and the Bay of Naples

3. Plan

- grid system (though some parts are dictated by terrain). Grid system of planning is believed to have been devised by the fifth century BC architect Hippodamus of Miletos.

4. Important dates

- | | |
|-------|--|
| 89 BC | Siege of Sulla |
| 80 BC | Became Roman colony |
| AD 59 | Riot in amphitheatre between the Pompeians and the Nuceriaans. This led Nero, who was emperor at the time, to close the amphitheatre for ten years. (This riot is depicted in a painting.) |
| AD 62 | Earthquake |
| AD 79 | Vesuvius erupted on 24 August. Pompeii was destroyed by lava (lapilli and ash). Herculaneum was destroyed by mud and lava. |

5. The city (See plan)

- Walls - pre-Roman with towers
 - The inscription L Sull may refer to Lucius Sulla
 - tombs outside walls
- Gates (see names on plan)
- Roads - paved; stepping-stones; ruts; high paths
- Crossroads - fountains
- Water - aqueduct and distribution tower
 - rain water - atrium - (*compluvium* and *impluvium*)

6. The Forum (See plan)

- Rectangular area: pedestrians only
- centre of religious, political, economic and social life
- peristyle consists of two-tier columns, with Doric below and Ionic above
- statues of important people were placed in the Forum

Buildings of the Forum

- Temple of Jupiter, with arches on each side of the temple (temple dedicated to three gods - Jupiter, Juno, and Minerva - a Roman custom)
- Temple of Apollo (bronze statue of Apollo)
- Ponderaria Table (measures controlled)
- Basilica - courthouse and business transactions
- public administration buildings

- Aediles' office (Aediles were in charge of public buildings, roads, corn dole, and shows)
- Senate House (town council met there)
- Office of Duoviri (the two most important magistrates of the town)
- o *comitium* - election building
- o building of Eumachia (priestess - Guild of Fullones; door with marble surround)
- o Temple of Vespasian (Emperor - marble altar with sacrifice scene)
- o Temple of Lares (spirits of protecting gods of town)
- o Macellum (market with Tholos)

Triangular Forum

- o Sixth century BC Greek - Temple of Heracles

Other temples in the city

- o Temple of Venus, patron of the city
- o Temple of Fortuna Augusta
- o Temple of Isis (Egyptian goddess); holy water - Nile
- o Temple of Zeus Milichius (Greek god).

From the temples one can deduce:

- o The importance of religion
- o the religious influence from outside (Egypt and Greece)
- o that the emperors were raised to the level of gods
- o their belief in afterlife (Lares)
- o that there were great architects and builders
- o a concern for aesthetics

7. Religion

- o public : temples, festivals, Villa of the Mysteries
- o private: penates, Lares

8. Places of entertainment

- o theatres
- o amphitheatre
- o gymnasium (*palaestra*)
- o baths
- o forum and city → informal entertainment

Theatres

- Large theatre
 - plays
 - plan
 - D-shaped orchestra
 - Stage (*scaena*) with three doors
 - Auditorium (*cavea*) - semicircular with seats in tiers
 - Important people sometimes sat in the orchestra of a Roman theatre
 - mosaics
 - awning
 - special effects: stones and pebbles used for impression of thunder and rain
 - scented water sprinkled on audience
- Small theatre
 - music
 - roofed and originally similar in shape to large theatre
 - carved male figures (*telamones*) at the outer ends
- Note difference between Greek and Roman theatres

Greek

1. Circular orchestra
2. Passage between orchestra
And stage (*parados*)
3. Built into hill
4. Example: Epidaurus

Roman

1. D-shaped orchestra
2. Stage joined to auditorium
3. Auditorium raised on arches
4. Example: Pompeii

The Romans, however, continued to use Greek theatres where these already existed but often reconstructed them, changing the shape of the orchestra and joining the stage to the auditorium (see also Topic 7, The Roman Theatre - Comedy) .

Amphitheatre

- word means double theatre
- amphitheatre was in Pompeii before Rome – oldest stone built amphitheatre in the world
- exhibition killings – animals and men
- riot
 - Nucerians and Pompeians in AD 59 (depicted in painting)
 - closed by Nero for ten years as a result.

- (The amphitheatre in Rome is called the Colosseum. In Christian times Christians were thrown into the lions in the amphitheatre.)

Gladiators and gladiatorial barracks

- o slaves or criminals (often from Samnite Hill tribe)
- o some were worshipped as heroes and were set free if they fought well
- o stayed in gladiator barracks behind the stage of great theatre
 - tiny rooms for the gladiators around the Doric portico (lower part of column not fluted)
 - this was originally part of the theatre; the public gathered there before and after a performance. It was converted to a gladiatorial barracks after A D 62 in this area were found armour and bodies, including a rich woman, probably a lover of one of the gladiators
- o gladiator shows were abolished by Emperor Honorius in AD 401
- o music: "Spartacus" by Khachaturian is appropriate to this topic.

Palaestra (Gymnasium)

Small palaestra

- o in front of the large theatre
- o Samnite era, second century BC
- o older of the two
- o small rectangular area with peristyle on three sides
- o statue of spearman (copy of fifth-century B C statue by Polycleitus called the Doryphorus, Naples Museum)
- o used by rich noble youth of Pompeii

Large palaestra

- o near the amphitheatre
- o built to replace the small one in the Augustan period
- o used for gymnastics by Pompeiian youths
- o square with high wall; inside there was a portico and a double row of plane trees
- o swimming - pool in middle
- o south-west corner - latrines; skeletons were found there
- o gladiators trained there - graffiti

Baths (thermae)

- o three public baths in Pompeii

- Stabian
- Forum
- Central

- Main areas
 - Apodyterium - changing-rooms with niches for clothes
 - Tepidarium - warm room - rectangular
 - Caldarium - hot room -apsidal
 - Frigidarium - cold room - circular with bath

- Heating - hypocaust
- Decoration: stucco; mosaics
- The tepidarium of the forum baths has a ceiling supported by telamones (*telamones* also in small theatre)
- Function: cleanse and entertain
- Oil used for cleansing; removed with *strigil*
- Wooden sandals were worn in the baths because of the hot floors
- Opened at midday ; a slave announced the opening
- Equivalent modern sports complex
- Seneca (c. 4 B C-AD 65) lived over the baths and complained about the noise!
- Private baths – house of Julia Felix
 - these were sometimes rented out

Informal entertainment

The Forum and city

- Basilica - listening to law cases
- listening to philosophers
- talking to friends
- informal debates and discussions
- walking around the shops (markets)
- reading the posters and graffiti
- enjoying the sculpture, painting, and mosaic
- watching the craftsmen and tradesmen at work , e.g. jeweler or blacksmith

9. Houses and villas

See *Pompeii* by Andrew for house plans.

The house (*domus*)

The following areas could be discussed :

- Plan
- Parts of house
 - o porch - *vestibulum* - often has mosaic of chained dog
 - o shops - *tabernae*
 - o atrium with a *compluvium* and an *impluvium*
 - o family room - *tablinum*
 - o dining room - *triclinium*
 - o bedrooms - *cubicula*
 - o garden with peristyle *peristylum* - statues and fountains
 - seeds of plants found

Other areas

- o Ostia - blocks of apartments (*insulae*) – built upwards because of space problem
 - port of Rome
 - legendary landing place of Aeneas
- o Herculaneum - houses with balconies
 - destroyed by mud in AD 79 hence preservation of wood
 - Central heating - hypocaust as in baths
 - Light: candles; later oil lamps
 - Furniture (see Carcopino, *Daily Life in Ancient Rome*)
 - Art: mosaic and painting (fresco).

10. Painting in Pompeii

Pompeii is the most important centre for the study of the history of Roman painting. Many of the houses were painted, and four styles can be identified (fresco).

First style: Encrustation or masonry style

- o 150 - 80 BC: second Samnite period to first decade of Roman colony
- o House of the Faun
- o House of Sallust
- o Stucco facing coloured to look like veneers of slabs (*crustae*) of marble.

Second style: Architectural style

- 80 BC -AD 14 (death of Augustus)
 - Heyday of trompe l'oeil (illusion): three-dimensional architectural features to give sense of space
 - Figurative elements introduced; small or large pictures between the architectural features representing views through windows
- Also life-size figures on a stage, as in the initiation rites of the cult of Dionysus in the *triclinium* of the Villa of the Mysteries. (The *tablinum* has third style.)

Third style: Egyptianised

- early empire to AD 62
- influence from Egypt
- architectural features used more as ornamentation than as an imitation of reality
- extreme delicacy and fine sense of colour: great areas of light yellow and clear red
- small motifs, landscapes and gardens as in second style
- panels framed in garlands and impression of a real picture hanging into an architectural background
- Villa of Cicero, Grant, *Pompeii and Herculaneum*, p. 54 and 55
- House of Marcus Lucretius (*tablinum*), Grant, p. 32
- Villa of the Mysteries (*tablinum*)

Fourth style: Ornamental

- AD 62 -79: last years of Pompeii
- Shows the wealth of Pompeii in its final years
- Small pictures with heroic or mythological themes
- Elements of second and third style
 - architecture and ornamentation but with feeling of flatness
 - House of the Vettii, Grant, p. 28 and 56.

11. Popular subjects

Paintings on popular subjects, especially those concerned with city background and social customs (e.g. shop sign, riot in amphitheatre), do not belong to any of the above classifications.

12. Mosaic

Mosaic was another important art form. Mosaic could be composed of pebbles or, in their more elaborate form, of *tesserae* of coloured stone. In Greek times mosaics were an alternative to floor rugs but in Italy the floor tended to be covered entirely with mosaic. The most famous

floor mosaic in Pompeii is that showing Alexander the Great at the Battle of Issus in 333 BC, which is in the House of the Faun.

A new feature of mosaic work in Pompeii and Herculaneum was its use as a wall decoration, especially for fountains (house of the large fountain - garden).

13. Important houses in Pompeii

1. House of the Surgeon - surgical instruments
2. House of Paquius Proculus - portrait of magistrate and his wife (brother of owner – baker)
- Mosaic with chained watchdog
3. House of Venus - frescoes of birth of Venus (in shell) in peristyle
4. House of the Vettii - fourth style
- two brothers named Vettii
- frescoes of Amoretti (cupids)
 - o buying flowers
 - o preparing and selling oils and perfumes
 - o chariot races
 - o goldsmiths and metalworkers
 - o fullers
 - o making and selling wine
5. House of the Faun first style (believed to be house of Sulla's nephew)
 - body of lady with jewels mosaic of Alexander the Great
 - cat-and-partridge mosaic
6. House of Julia Felix - private baths
7. House of the Gladiator - painting of riot in Amphitheatre
8. House of Menander (poet) - 118-piece set of silver

Villas

The villas were usually outside the walls

- o Villa of the Mysteries
 - fresco of initiation of a bride into the mysteries of Dionysus
 - second style
- o Villa of Cicero - third style

14. Important achievements of Roman architecture

1. Arch
 - decorative
 - structural
 - could span wide areas
 - could bear heavy weights
 - allowed for high building
2. Cement
 - inexpensive
 - lightweight
 - versatile
 - vaulting, using wooden moulds

Evidence of arches in

- o triumphal arches
- o bridges
- o aqueducts
- o theatres
- o amphitheatre
- o temples
- o basilicas
- o circular buildings (*tholos*)
- o baths (*thermae*)
- o roofs
 - vault
 - dome

15. The Town Council

See *Pompeii* by Andrews

Main officials in Pompeii

- decurions - town councilors
- duoviri - two chief magistrates in charge of justice
- aediles - two officials in charge of public-buildings, Shows, and city maintenance
- state priests

16. People - three classes:

- (1) patricians (aristocrats)
- (2) plebeians (ordinary citizens)
- (3) slaves

- Human remains
- before eruption tombs
 - at time of eruption: in city, on spot where they died

Animals

- o Dog - skeleton
 - Mosaics in porches
- o Cats, birds, wild animals – mosaic and paintings

17. Languages

- o Oscan
- o Samnite
- o Greek
- o Latin

Clothes

- o Men - tunica - inner garment: long shirt of linen or wool with belt
 - toga - outer garment: circular woolen garment
 - worn by citizens only
 - normally white
 - *toga praetexta* had a purple stripe and was worn by priests and magistrates. Young freeborn boys also wore a toga with a purple stripe before they received the white toga (*toga virilis*)
- o Women – stola - tunic with a girdle (replaced by toga)
 - palla - a cloak or mantle worn over a stola in a bright colour and often in cotton or silk
- o Children – tunica
 - toga
 - bulla - freeborn children wore a bulla (small box with a charm) around their necks.

Women often had elaborate hairstyles or wigs and wore jewellery.

(For Greek dress see First-Year Guidelines, P 71; see also Grant, *Pompeii and Herculaneum* (jewellery); Carcopino, *Daily Life in Ancient Rome*; Barker: *Latin in our Language* p. 44.)

18. Industry and trade

Shops and inns

- Usually to the front of the house and on each side of the door
- Holes in the counter to hold containers
- inns often had rooms for renting to visitors

Sauce trade

- *garum* was a fish sauce
- fish sauce was held in an amphora (for recipe see *Introduction to Pompeii* by Grant)
- probably exported to other parts of the Roman world, including Rome
- large tomb to Umbricius Scaurus, an important sauce maker in Pompeii
- statue of Umbricius on a horse in the Forum

Wool trade

- very important trade in Pompeii
- the people who worked here were called *fullones*
- buildings associated with wool trade
 - the building of Eumachia
 - the fullery of Verecundus

Mills (see, Andrews, *Pompeii*, p. 26)

- on a brick base
- mill had two parts
 - the top part turned on the bottom part
 - the top was turned by horses or men walking around the base
- associated with a bakery
- nearby were counters for kneading dough
 - large ovens
 - shops for selling bread
- in the bakery of Modestus eighty-one carbonised loaves were found

Some other areas of employment:

- accountancy and banking
- architecture and engineering
- crafts - silversmiths and goldsmiths

- stonemasons
- painting and mosaic
- o actors
- o gladiators
- o public office

19. Education

- o largely in the hands of Greek slaves
- o girls; housecrafts at home
- o boys; reading, writing and arithmetic were taught by a citizen from the lower middle classes
- o higher education: rhetoric to speak eloquently

20. Medicine

- o doctors - usually slaves
- o cures often fatal!
- o Mosaics: theme of death – showed that Pompeiians were aware of the nearness of death
- o two kinds of medicine in Pompeii in first century AD
 - (1) folklore
 - o head of family (m a n) in charge
 - o herbs, animal fats and chanting!
 - (2) Greek medicine
 - o Each individual had a different approach
 - o No set study: any man could set himself up as a doctor

21. Coins

The denarius (plural *denarii*) and as (plural *asses*)

- o oil: 4 asses
- o wreath: 3 asses
- o legionaries in time of Caesar received 10 asses a day (225 denarii a year)

22. Tombs

- o burials outside the walls
 - North-west - street of the tombs (tomb of the sauce man)
 - south-east - near Nuceria Gate (Eumachia's tomb)
- o Monuments could be simple or elaborate

- o usually gave the name and rank of the dead person

23. Inscription

Inscriptions are important because they often give names and dates, and many refer to daily life in a city. They can be found on:

1. walls e.g. Sulla
2. tables
3. statue bases
4. sundials
5. forum baths – three bronze benches; donor: Vacula
6. forum – buildings of Eumachia
7. tombs
8. theatre and amphitheatre
9. graffiti - especially on walls of inns

Important names associated with Pompeii

- o Pliny the Elder - commander of naval fleet in Misenum; was overcome by the fumes of the volcano and died
- o Pliny the Younger - nephew and adopted son of Pliny the Elder;
- in his letters to Tacitus he describes the eruption of Vesuvius and his uncle's death
- o Nero - closed amphitheatre for ten years because of riot
- o Vespasian - died just before the eruption
- visited Pompeii in AD 69
- o Titus - son of Vespasian: was emperor when volcano erupted in AD79
- o Giuseppe Fiorelli - nineteenth-century archaeologist who invented the system of preserving the shapes of the corpses with plaster of Paris
- o A number of other well known people have been associated with Pompeii, including Charles Dickens, Mark Twain, Robert Adam, Goethe, Sir William Hamilton, Josiah Wedgwood, Chateaubriand, Madame de Staël, Stendhal, Shelley, Renoir, and Sir Walter Scott.

Influence

Pompeian influence can be seen in literature, music, architecture, painting, sculpture, furniture, porcelain, jewellery, wallpaper, and textiles.

(See, Trevelyan: *The Shadow of Vesuvius*.)

Music

Giovanni Pacini, *L'ultimo Giorno di Pompei* [The Last Day of Pompeii]

Main features of Pompeii and other Roman cities

When the study of Pompeii has been completed it should be pointed out that the main features of Pompeii are also common to other Roman cities. These are:

- Forum and its buildings
 - temples
 - basilica (courthouse)
 - government buildings
 - markets
- theatre and odeon
- amphitheatre
- baths
- houses and villas
- triumphal arches
- aqueducts
- paved streets and stepping-stones
- fountains at crossroads

A day in the life of a Pompeian aristocrat

- | | | |
|-----------|---|---|
| Morning | - | up early; toga had to be draped properly |
| | - | breakfast: cup of water brought by slave |
| | - | did not wash at home: went to the baths |
| | - | offering to family gods - <i>lararium</i> |
| | - | visit to temple in city |
| Afternoon | - | baths |
| | - | inn |
| | - | amphitheatre |
| | - | theatre, odeon |
| Evening | - | dinner |
| | - | silver tableware (poor had earthenware) |
| | - | three couches around a square table |

See also Topic 8, The Life and Times of Julius Caesar, for further aspects of Roman Life.

24. References:

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- National Geographic Vol. 120, no. 5 (Nov. 1961)
 Vol. 162, no. 6 (Dec. 1982)
 Vol. 165, no. 5 (May 1984)

Audio-visual materials

- National Geographic video, *In the Shadow of Vesuvius*.
- Camb School Classics Project, Cambridge University Press (Includes teacher handbooks and booklets for students).
- Video *A Journey through Ancient Pompeii*, Bluelle, 1992, Pompeii, (Available from Bluelle STL, Via A, Diaz 17, 80045 Pompei (NA), Italy; telephone 0039 81 8631010.

The video has an accompanying booklet and plan.

Topic 10 **THE ROMAN ARMY**

The aim of this topic is to carry out a study of the Roman army, by using documentary evidence (e.g. discharge diplomas, inscriptions, illustrations of Trajan's Column) and archaeological evidence (e.g. a fort and campsite study). Readings from literary sources should be used to illustrate the topic (e.g. selections from the writings of Caesar, Josephus and Tacitus, all available in Penguin Classics).

The topic should be approached under the following headings:

1. the legionary soldier -his clothing, footwear, body armour and weapons, pay and conditions, diet
2. encampments and legionary fortresses
3. the army in action: command structure, discipline, *sacramentum*, standards, legions, cohorts, maniples and centuries, artillery and siege weapons, e.g. *testudo*, tactics, role in public works, e.g. building roads
4. the army on the march: marching camps, baggage, reconnaissance
5. triumph and ovation, including horse mail and trappings, gallantry awards and spoils
6. specialist officers and soldiers: quaestors, pay clerks, centurions and *optiones* surveyors, hospital officers and general care of the wounded, auxiliaries, the urban guard and praetorian guard
7. religion in the army
8. general understanding of the frontiers of the empire, e.g. Hadrian's Wall, Sahara Desert and main rivers - places of greatest concentration of legions and the reasons for this.

Further references

Banks, A.: *A World Atlas of Military History*, vol 1, Seeley Service, London

Caesar: *The Civil War*, Penguin Classics, 1976

Caesar: *The Conquest of Gaul*, Penguin Classics

Hodge, P. *The Roman Army*, Aspects of Roman Life series, Longman, 1977

Josephus: *The Jewish War*, Harvard University Press, 1993

Osprey Military Series (illustrated). Some books from the following groups might be useful:

- | | |
|------------------------|---------------------|
| (1) Warrior Series | (2) Elite Series |
| (3) Men at Arms Series | (4) Campaign Series |

Plutarch: *The Fall of the Roman Republic*, Penguin Classics

Rivet, ALF.: *Town and Country in Roman Britain*, Hutchinson, London, 1964

Stobart, JC.: *The Grandeur that was Rome*, Sidgwick and Jackson, London, 1948

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BIBLIOGRAPHY

References are given in the syllabus and at the end of each topic in the Second and Third-Year Guidelines. Further references, which pertain also to the First-Year Guidelines, are given below.

To determine if books are in print check Whitaker's Books in Print. It is published annually and is usually available in the public libraries.

Atlases

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Quick reference

Bray, W., and Trump, D.: *The Penguin Dictionary of Archaeology*, Penguin Books, 1970

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and Scullard, H.: *The Oxford Classical Dictionary*

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 (2) *Greek Science after Aristotle*
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Journal

Classics Ireland." Journal of the Classical Association of Ireland (Department of Classics, UCD)

Books suitable for students

A number of small booklets are published by Longman in the "Aspects of Greek Life and Aspects of Roman Life" series that are very suitable for students. Reference has already been made under specific

topics to a number of these. The Cambridge School Classics Project, Cambridge University Press, also has a number of booklets suitable for students.

Slides and filmstrips

<i>Ancient Greek Men at Work</i> , Ashmolean Museum	1991
<i>Ancient Greek Musical Instruments</i> , Ashmolean Museum	1989
<i>Ancient Greeks and Persians at War</i> , Ashmolean Museum	1989
<i>Ancient Greek Symposia</i> , Ashmolean Museum	1991
<i>Ancient Greek Women</i> , Ashmolean Museum	1991
<i>The Bassae Frieze</i> , British Museum	1977
<i>The Parthenon</i> , British Museum	1977
<i>Wars of the Greeks and Persians</i> , British Museum	1977

Cambridge Latin Course, filmstrip 1, *Pompeii*

Useful addresses

Blackwell's Bookshop, 50 Broad Street Oxford OX 13BQ

telephone 0044 1865 792792 Ext. 4387 (Mail Orders)

Blackwell's have a huge range of classical books and also stock maps of the ancient world.

BBC Books (also take orders for BBC videos) telephone 0044 181 5762000

National Geographic videos can be got from: World Leisure Marketing; telephone 0044133 2272020
or through Xtra-Vision PLC, Greenhills Road, Tallaght, Dublin 24

British Museum, London; telephone 0044 171 6361555

Ashmolean Museum, Oxford; telephone 0044 1865 278000