



CLASSIC1001 Classical Civilisation 1A: Early Greece, from Troy to Plataea, 776-479 B.C.

Semester and session: Semester 1, 2019/20

Credits: 20

Course Convener: Dr Maria Mili (Room 513, 65 Oakfield Ave; maria.mili@glasgow.ac.uk)

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All students **must** consult the *Classics Handbook*, which gives general information about the subject area, an overview of all its courses and guidance on all issues relating to learning, teaching and assessment. Teaching and assessment will be carried out on the understanding that you have read this document. The handbook can be accessed from a link in the course **moodle** (see 7, below).

1. Prerequisites

None

2. Aims and Intended Learning Outcomes

a) Aims

This course will provide the opportunity for students to:

- receive an introduction to the literature, history, and material and intellectual culture of Greece in the period 776-479 B.C.
- explore the range of source material available for the study of this period and a variety of methodologies appropriate to its use.

b) Intended Learning Outcomes

By the end of the course, students should be able to:

- analyse and explain the main events and trends in Greek history and culture in the period 776-479 B.C.
- identify primary source material, textual and visual
- analyse the set texts and visual and material culture treated in the course
- critique relevant secondary literature

3. Prescribed Texts

These are the works by Greek authors which are studied in the class and constitute the most important reading. You will need to have your own copies, and bring them to the lectures and tutorials. Look at the lists of lecture titles or check on moodle to see which book will be needed on which day. They are available with a price reduction as a bundle in John Smith's, the campus bookshop. Osborne *Greece in the Making* is a history textbook which you should read in order to acquire a historical framework for the more thematic lectures and seminars. You can find the reading schedule in a separate document on moodle, with indications on what chapters from Osborne to read each week.

Homer, *Odyssey*, tr. E. Wilson (London/New York, 2018)

Hesiod, *Theogony and Works and Days*, tr. M. L. West (Oxford, 2008)

Greek Lyric Poetry, tr. M. L. West (Oxford, 2008)

Herodotus, *The Histories*, tr. R. Waterfield, introduced by C. Dewald (Oxford, 2008); only the following books and sections require reading and will be examined: 1, 3 and 4.147-9.79.

[Aristotle], *The Athenian Constitution* 2, 5–22, from Perseus:

<http://www.perseus.tufts.edu/hopper/text?doc=Perseus%3atext%3a1999.01.0046>

(link also available through moodle).

Osborne, R. G., *Greece in the Making, 1200–479 BC* (London/New York, 2009) [Available as an e-book through the [library catalogue](#)].

Note: do not use **older** editions than those specified, as these may differ from those prescribed.

4. Recommended general reading

The following books are **especially recommended modern books** and are particularly useful for the course, and you may find it advisable to have your own copy.

Alcock, S. E. and Osborne, R. G., *Classical Archaeology*, second edition (Chichester, 2012).

Boardman, J. *et al* (eds.), *The Oxford History of Greece and the Hellenistic World* (Oxford, 1991).

Osborne, R. G., *Archaic and Classical Greek Art* (Oxford, 1998).

Shipley, G. *et al.*, *The Cambridge Dictionary of Classical Civilisation* (Cambridge, 2008).

More detailed bibliographies are available on **Moodle** (see 7, below).

5. Assessment

The assessment for this course comprises one **formative** commentary exercise (500 words), one essay of 2500 words (worth 60%) and one commentary exercise of 1800 words (worth 40%).

If you do not complete 75% of the assessment at the first sitting, without good cause, then you will be returned CW (credit withheld) and permitted to resit the assessment, but your grade will be capped at D3.

If you do not complete at least 75% of the assessment during a single academic session, you will be refused credit for this course (returned CR).

A. Formative (Practice) Commentary

- Length should 500 words.
- Submission is via the course **moodle** (see 7, below).
- Full details are available on a separate document on moodle.
- **Due Friday of Week 5 by 4.30pm**

Comment on the following passage, indicating the context and discussing any points of literary, historical or artistic interest.

(a) Homer, *Odyssey* 19.557-91: "Odysseus, well-known for his intelligence..." to "I would never wish to go to sleep."

B. Essay

- Length should be about 2,500 words (including footnotes but excluding bibliography).
- Submission is via the course **moodle** (see 7, below).
- Full details and reading lists are available on a separate document on moodle.
- **Due Friday of Week 9 by 4.30pm**

You need to write an essay on **one** from the following four topics:

Either (a) [HOMER]

Or (b) [HESIOD/LYRIC]

Or (c) [MATERIAL CULTURE]

Or (d) [HISTORY/HERODOTUS]

C. Commentary Exercise

- This is a timed take-home exercise: **it will be released on Monday of week 11 at 4.30pm** and you will have **one week** to complete the assignment. **It will be due in on Monday of week 12 at 4.30pm.**
- You will be given four passages and one image on which to comment, from which you must choose four items in total.
- Length of the complete assignment should be about 1800 words (including footnotes but excluding bibliography).
- Submission is via the course **moodle** (see 7, below).

6. Resit arrangements

A student who obtains a credit bearing grade below D, or is returned CW, is entitled to retake any or all items of assessment in the resit diet, although their grade will be capped at D3.

If you miss assessment with good cause and are returned **MV** for the course, you may complete those missing items in the resit diet. These will be treated as the first sitting of the assessment and the overall grade for the course will not be capped.

You will receive an email after the summer exam board (early June), which will explain resit arrangements.

7. Moodle

The University of Glasgow's virtual learning environment, Moodle 2, is located at <http://moodle2.gla.ac.uk/> Login using your GUID. If you have enrolled in the course in MyCampus, then you should automatically be enrolled into the course moodle. On the site you will find timetables, power-point slides from the lectures, recordings of the lectures, details of assignments and bibliographies, announcements, web resources, discussion boards, chat rooms and much more. More information is available at the site itself. In the interests of improving academic standards, the general patterns of use of the class may be monitored, but not those of individuals. The extent to which individual tutors use these resources will vary.

8. Progression

A grade of D or above in this course or in 1B will entitle you to enter Classical Civilisation 2A and/or 2B. A pass in this course may be counted towards one of the named three-year M.A. degrees in Ancient Studies, European Civilisation, Historical Studies and Literary Studies.

9. Timetable

Lectures take place on **Tuesdays, Thursdays and Fridays at 3pm** until week seven; then **Tuesdays and Thursdays at 3pm only**. Locations vary from lecture to lecture and you should **always consult MyCampus or MyTimetable** for the timetabled location.

The lecturers for this course are:

- Prof Matthew Fox (matthew.fox@glasgow.ac.uk)
- Dr Michael Given (MG): michael.given@glasgow.ac.uk
- Dr Lisa Hau (LIH): lisa.hau@glasgow.ac.uk
- Dr Maria Mili (MM): maria.mili@glasgow.ac.uk
- Prof Jan Stenger (jan.stenger@glasgow.ac.uk)

All seminars take place in 65 Oakfield avenue (for rooms see below) at different times throughout the week. You should have signed up for a seminar when enrolling in MyCampus.

The tutors (seminar leaders) for this course are:

- Prof Matthew Fox (matthew.fox@glasgow.ac.uk)
- Dr Lisa Hau (lisa.hau@glasgow.ac.uk)
- Mr James McDonald (j.mcdonald.2@research.gla.ac.uk)
- Dr Richard Marshall (richard.marshall@glasgow.ac.uk)
- Dr Maria Mili (maria.mili@glasgow.ac.uk)
- Prof Jan Stenger (jan.stenger@glasgow.ac.uk)
- Mr James Warburton (20771280@student.gla.ac.uk)
- Mr Jamie Young (j.young.4@research.gla.ac.uk)

Seminar Groups and Tutors

Number	Time	Room	Tutor
SM01	Mon 12noon	Walsh Room (203, 65 Oakfield Ave)	Lisa Hau
SM02	Mon 1pm	Walsh Room (203, 65 Oakfield Ave)	James Warburton
SM03	Mon 2pm	Walsh Room (203, 65 Oakfield Ave)	James Warburton
SM04	Tues 12noon	Walsh Room (203, 65 Oakfield Ave)	Maria Mili
SM05	Tues 1pm	Walsh Room (203, 65 Oakfield Ave)	James McDonald
SM06	Tues 2pm	Walsh Room (203, 65 Oakfield Ave)	Jan Stenger
SM07	Wed 12noon	Walsh Room (203, 65 Oakfield Ave)	James McDonald
SM08	Thurs 11am	Walsh Room (203, 65 Oakfield Ave)	Jamie Young
SM09	Thurs 12noon	Walsh Room (203, 65 Oakfield Ave)	Jan Stenger
SM10	Thurs 1pm	Walsh Room (203, 65 Oakfield Ave)	Jamie Young
SM11	Fri 12noon	Walsh Room (203, 65 Oakfield Ave)	Richard Marshall
SM12	Fri 2pm	Walsh Room (203, 65 Oakfield Ave)	Richard Marshall
SM13	Tues 11am	Walsh Room (203, 65 Oakfield Ave)	Matthew Fox

Course Schedule (Lectures, Seminar Topics and Assessment)

<i>Week & topic</i>	<i>Date</i>	<i>Lecture topic (lecturer)</i>
Week 1	1 Tues 24 Sept	Introducing Early Greece (MM)
	2 Thur 26 Sept	<i>Odyssey</i> 1: A Community in Disarray (MAF)
	3 Fri 27 Sept	Troy, Mycenae and Homer (MG)
Week 2 Introductory tutorial	4 Tues 1 Oct	<i>Odyssey</i> 2: Women in the <i>Odyssey</i> (MAF)
	5 Thur 3 Oct	<i>Odyssey</i> 3: Recognition and Resolution (MAF)
	6 Fri 4 Oct	The Landscape (MG)
Week 3 <i>Odyssey</i> : Recognitions	7 Tues 8 Oct	<i>Odyssey</i> 4: Telling Tales (MAF)
	8 Thur 10 Oct	Hesiod 1: Gods and Humans in the <i>Theogony</i> (JS)
	9 Fri 11 Oct	Hesiod 2: Life is Pain: <i>Works and Days</i> (JS)
Week 4 Hesiod, Gods and Values	10 Tues 15 Oct	The Archaeology of Early Greece (MM)
	11 Thur 17 Oct	Lyric 1: Drinking and Poetry (JS)
	12 Fri 18 Oct	Drinking and Pottery (MG)
Week 5 Images, vessels, viewers	13 Tues 22 Oct	Library and Essay Skills (MM)
	14 Thurs 24 Oct	Lyric 2: Civil Strife and Politics (JS)
	15 Fri 25 Oct	Early Greek Law (MM)
Submission of formative commentary assignment		
Week 6	28 Oct – 1 Nov	Reading & Writing week: No classes
Week 7 Greek lyric	16 Tues 5 Nov	Tyranny (MM)
	17 Thur 7 Nov	Lyric 3: Gods, Men and Women (JS)
	18 Fri 8 Nov	The Archaeology of the Sixth Century (MM)
Week 8 Delphi: Siphnian Treasury	19 Tues 12 Nov	Herodotus 1: Structure, Genre, Context (LIH)
	20 Thur 14 Nov	Herodotus 2: Greeks and Others (LIH)
Week 9 Herodotus	21 Tues 19 Nov	Trade and Colonisation (MG)
	22 Thur 21 Nov	Herodotus 3: The <i>Histories</i> as History (LIH)
Essay due (by Friday, 22 Nov, 4.30pm)		
Week 10 Cyrene	25 Tues 26 Nov	Religion (MM)
	27 Thur 28 Nov	Warfare (LIH)

Week 11**Commentary exercise is released (Monday 2 Dec, 4.30pm)**

25 Tues 3 Dec The Dawn of Democracy (MM)

26 Thur 5 Dec Sparta (LIH)

Week 12**Commentary exercise due (Monday 9 Dec, by 4.30pm)**

10. Seminar topics

The rest of this document gives the seminar topics for the course. You should set aside plenty of time in advance for preparation. Read the documentation and relevant material carefully, think about the issues raised, and come to the seminar equipped with your ideas and some clear notes. These will form the basis of the discussion. The tutor will introduce and facilitate this, but it is **not** intended to be another lecture. The more you put into this, the more you will get out of it, and what you learn may well be directly helpful in your essay, portfolio, and/or commentary exercise.

I. Introduction and Nestor's Cup (Week 2)

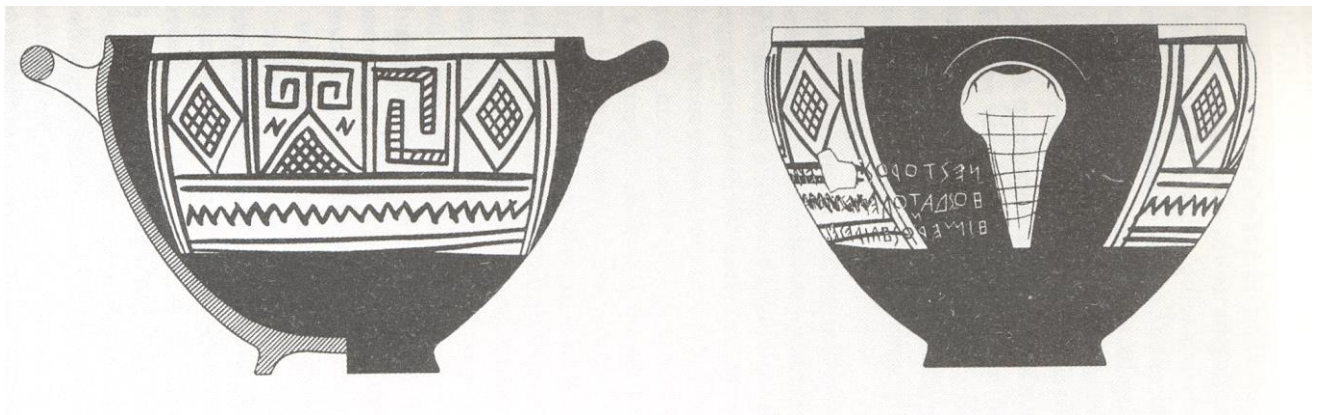
The first part of this tutorial will focus on ensuring that you understand the structure and aims of the course, know how to access moodle, and are aware of the timetable of tutorials and essay deadlines, and understand what work is required in order to make the most of the course.

This will also give the opportunity for you to discuss with your tutor the skills which the course will be developing. These include the following;

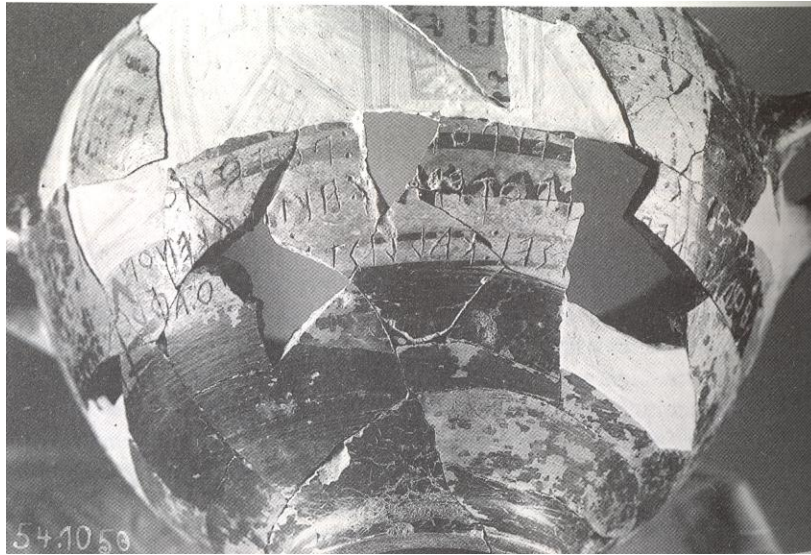
- Careful reading
- Independent study
- Commenting on the text
- What to do in lectures
- What to do in tutorials
- How to approach essays
- How to find secondary reading
- How to make reference to the text or secondary reading in an essay

Although much of this may seem obvious, in the introductory tutorial, you will have the opportunity to talk through anything you are not clear about with the tutor.

Topic: Nestor's



Cup



'Nestor's Cup' and its Context

Date: c. 720 BCE. Context: Pithekoussai (Ischia).

A Rhodian late geometric kotyle, deposited in the rich cremation grave of a ten-year-old boy along with early procorinthian globular aryballoi, and other globular aryballoi which appear to have been made at Ialysos on Rhodes but by Phoenicians, bears an inscription, at least partly in verse, scratched in Euboian script by a rather regular and accomplished hand.

Osborne, *Greece in the Making*, p. 77

The Inscription on the Cup

Νέστορος: ε[2-3]ι: εὔποτ[ον:] ποτέριο[ν:] ←
 ἡδὲ δ' ἄ<ν> τοδε π[ίε]σι: ποτερί[ο]: αὐτίκα κενον ←
 ἡμέρ[ος]: ἡαίρ]έσει: καλλιστε[φά]γο: Ἀφροδίτες. ←

I am Nestor's cup that's good to drink from:
 Whoever drinks from this cup will immediately be seized
 with the desire that comes from Aphrodite of the lovely garlands

ML 1

ML = R. Meiggs & D. M. Lewis, *Greek Historical Inscriptions*, second edition (Oxford, 1972)

Translation also available in Osborne, p. 78.

Nestor's Cup in Homer's Iliad

Nestor has just brought a wounded man back from the battle

Hekamede of the lovely hair prepared a drink for them:
 the old man had won her from Tenedos when Achilles sacked it,
 great-hearted Arsinous' daughter, who the Achaeans
 chose for him, because he was superior to all others in counsel.
 She set out for them, first, a table
 lovely, with dark enamelled feet and well-polished, and on it
 she set a bronze bowl, and on that she set onion as a relish for the drink,
 and fresh honey, and, by this, sacred barley-corn,
 and, by this, an exceedingly beautiful cup, which the old man had brought from home,
 studded with golden rivets; its handles
 were four in number, and two golden doves either side of each handle
 were feeding, and there were two supports underneath.
 Any other person would have had difficulty moving it from the table

when it was full, but Nestor, the old man, lifted it up without difficulty.
In it, the woman who resembled goddesses, mixed in
Pramnian wine, and on it she grated goats-cheese
with a bronze grater, and on it she sprinkled white barley,
and she told them to drink, when she had finished the mixture.

Iliad 11.624–41

Questions

What kind of society produced Nestor's cup and its graffito?

How do the two cups compare?

How does the inscription relate to the passage of Homer?

What can this inscription tell us about the reception of epic poetry?



The Dove Cup or Nestor's Cup from Shaft Grave 2 at Mycenae
(Late Helladic I, 16th Century BCE; National Archaeological Museum, Athens)

II. Recognition scenes in *The Odyssey* (Week 3)

Recognition scenes play a particularly important role in creating dramatic tension in *The Odyssey*. They are also central to a number of Greek tragedies, so understanding how they work is a helpful way understanding a particular tradition in European literature.

(1) Make a table of the key recognition scenes between books 13 and 23. Include the following headings for the table (feel free to add more if they occur to you):

- Who recognizes whom? What enables recognition to occur? What, if anything, stands in the way of recognition, or delays it?
- Some of the recognition moments in book 12 are also worth looking at, even if you don't

include them in your table. Failed recognitions or missed opportunities for recognition also occur: we can also learn from these, so do include them if you spot any!

- This task will be easier if you work with a colleague. Bring your completed table to the tutorial for discussion.
- (2) Read book 19 carefully: Odysseus' dialogue with Penelope depends upon the continuation of his disguise. But what is the dramatic benefit to the reader/listener in being a witness to Penelope's ignorance? What effect does Eurycleia's recognition have upon the suspense or dramatic tension?
- (3) Read book 23 carefully: what is gained, in terms of the reader's enjoyment, by delaying the final recognition of Odysseus and Penelope? What themes from earlier in the poem does the delay in their recognition draw out?

III. Hesiod, Gods and Values (Week 4)

In this tutorial, we are going to answer two related questions

- Does Hesiod have a consistent approach to the divine?
- How does Hesiod's concept of the divine compare to that of Homer in the *Odyssey*?

1. Does Hesiod have a consistent approach to the divine?

Work your way through the text of the *Works and Days* and make a note of passages where Hesiod mentions the gods. On the basis of these passages, start by asking *how* the gods are represented. Then you want to ask about *the function or use* of the gods in the poem?

We also want to look at the wider system or systems of values in the poem and examine how these are connected to the representation of the gods. What are the main values and concepts used by Hesiod. How far are these separate from or related to the representation of gods?

Don't forget to think about *personifications* – that is, concepts that are treated as if they were divine characters.

Finally, have a look at the *Theogony* (in the same volume). Do you think that the gods are used for the same purpose in that poem? Is the same system of values in operation there?

2. How does Hesiod's concept of the divine compare to that of Homer in the *Odyssey*?

Repeat the steps of Q1 for the *Odyssey*, concentrating on Books 6-12.

Compare your findings at each of the steps and also for the overall picture that you find in each case.

Bibliography

The important thing is to focus on the primary texts. You may find some help from general bibliography on Hesiod (Lamberton, Easterling/Knox) and on the *Odyssey* (e.g. Griffin). See also, specifically:

Feeney, D. C., *The Gods in Epic* (Oxford), ch. 1

Kearns, E., 'The gods in the Homeric epics', in R. Fowler (ed.), *The Cambridge Companion to Homer* (Cambridge, 2004), ch. 4.

IV. Images, Vessels, and Viewers (Week 5)

In this tutorial, we are going to focus on a series of images and we are going to use them to think about the ways in which images work, how they fit on to vessels, and how they interact with viewers. We shall start with a single image on a single cup and, from here, we shall consider it in relation to the other images on the vessel. We shall also think about other cups and whether or not their images work in the same way.

Preparation

Read: R. Osborne, *Archaic and Classical Greek Art* (Oxford, 1998), pp. 16–21, 87–115, 133–55.

Look at: images on Moodle, especially the image of Jason and the Dragon.

Consider: the following questions and issues.

1. Jason and the Dragon

We start with the single image of Jason and the Dragon drawn by the painter Douris. Look at the detailed image on Moodle.

How is the image designed? What aspects are emphasised by the design? What aspects are de-emphasised? How can we identify the story? Is the round shape significant? This exercise will be easier if you print out the image and draw the major divisions and contours on it.

Remember: description is not neutral!

2. Inside and Outside

Look at the other images of this cup on Moodle.

Where are they located on the vessel? What do they show? How do they relate to the image of Jason and the Dragon?

3. Other Cups, Other Games?

Look at the images of the other cups on Moodle.

What do these cups show? How do the images on each cup relate to each other? How do these cups compare to the cup with Jason and the Dragon? How do these cups relate to viewers? How do these cups relate to their contexts? Are the labels significant and, if so, why?

V. Alcaeus and Politics in Lesbos (Week 7)

The aim of this tutorial is to examine the relationship between lyric poetry and politics in archaic Greece. We will use some pieces of Alcaeus of Lesbos as a case study. Before the tutorial you should read fragments 129, 130b, 306g, 332 and 348 of Alcaeus in M. West's translation (*Greek Lyric Poetry*, Oxford World's Classics) and pp. 178–85 in Osborne, *Greece in the Making 1200–479 BC*.

Then read the following text passage from Strabo's *Geography* (13.2.3):

Mytilene has produced famous men: in early times, Pittacus, one of the Seven Wise Men; and the poet Alcaeus, and his brother Antimenidas, who, according to Alcaeus, won a great struggle when fighting on the side of the Babylonians, and rescued them from their toils by killing "a warrior, the royal wrestler" (as he says), "who was but one short of five cubits in height." And along with these flourished also Sappho, a marvellous woman; for in all the time of which we have record I do not know of the appearance of any woman who could rival

Sappho, even in a slight degree, in the matter of poetry. The city was in those times ruled over by several tyrants because of the dissensions among the inhabitants; and these dissensions are the subject of the Stasiotic poems, as they are called, of Alcaeus. And also Pittacus was one of the tyrants. Now Alcaeus would rail alike at both Pittacus and the rest, Myrsilus and Melanchrus and the Cleanactidae and certain others, though even he himself was not innocent of revolutionary attempts; but even Pittacus himself used monarchy for the overthrow of the oligarchs, and then, after overthrowing them, restored to the city its independence.

Consider the following questions and issues:

- Where are Lesbos and Mytilene? What happened there in politics during the seventh and sixth centuries BC? Which sources give us accounts of these events?
- Whom does Alcaeus address with his poems?
- What do you think was Alcaeus' purpose in composing these poems? What are the advantages of poetry for his objectives?
- Compare Alcaeus' image of Pittacus and the text passage from Strabo. How would you explain the differences?
- What are the advantages and disadvantages of Alcaeus' poems for the modern reader in understanding Mytilenean politics?

VII. The Siphnian Treasury at Delphi (Week 8)

The aim of this tutorial is to think about buildings and architectural sculptures in context. We will use the Siphnian Treasury, one of the most impressive buildings from the archaic sanctuary of Apollo at Delphi, as a case study. To begin with, we will look at the sculpted frieze on one side of the building and consider how the frieze relates to the rest of the construction. Then we will think about the sculptures and the building in the wider landscape context of the sanctuary.

Preparation

Read:

- Herodotus 3.57-59.
- R. Osborne, *Archaic and Classical Greek Art* (Oxford, 1998), pp. 117–24.
- J. Pedley, *Sanctuaries and the Sacred in the Ancient Greek World* (Cambridge, 2005), pp. 135–43.

Look at the **images on Moodle**.

Consider the following questions and issues.

1. The East Frieze

Look at the images of the east frieze on Moodle and print out the restored drawing. Compare the drawing to the images of the frieze in the museum at Delphi. What parts of the frieze are preserved in the museum? What parts have been restored in the drawing?

Take the restored drawing of the frieze and mark on it the major divisions and contours of the frieze. This exercise will help you consider some important questions about the frieze:

- How is the east frieze designed?
- What aspects are emphasised? What aspects are de-emphasised?
- How do the figures and the design relate to the space of the building?
- What is going on in the frieze? How can we identify the story? Do you recognise any of the divinities?

2. The East Side of the Building

Think about the frieze in the context of the east side of the treasury building.

- How does the frieze relate to the rest of the east side of the building?
- When and how would visitors have seen this side of the building?

3. *Images and the Treasury*

Try to see the frieze in the context of the building as a whole.

- What other sculpture was used on the treasury? What does it show and where is it located? How are the images designed? Are they all the same stylistically (look especially at the horses on the east and south sides)? Is the style significant and, if so, why?
- Are the images related to each other? Does the design of the building and its architectural sculptures provide any insight into the potential motivations for building this construction?

4. *Treasury and Sanctuary*

Having looked at the relationship between the sculptures, and between the sculptures and the building, now consider the location and decoration of the Siphnian Treasury in the wider context of the sanctuary.

- What is important about the choice of location for the building? How would visitors have encountered the treasury and its sculptures?
- Why might these sculptural themes have been chosen? Are the subjects significant in the context of this particular sanctuary?
- Why do you think the Siphnians built this treasury?

VII. Herodotus 1.1–94 (Week 9)

The aim of the tutorial is to examine Herodotus' *Histories*, as a work of history and a work of literature. We will use 1.1-94 as a case study. Before the tutorial you should read this section together with Dewald's introduction to Waterfields' Oxford World's Classics translation. You should then consider and be prepared to answer the following questions:

1. What is Herodotus's main subject in 1.1–94?
2. At what point does he start and why?
3. Draw a timeline for 1.5–28 and map the story against the timeline. What characterizes Herodotus' narrative structure?
4. What do you think is or are Herodotus' main source(s) for the story of Croesus?
5. Which parts of the Croesus sections do you think the most historically reliable and which do you doubt the most?
6. What do you think was Herodotus' purpose in writing down his "inquiry"?

VIII. The colonisation of Cyrene (Week 10)

The aim of the tutorial is to combine literary, epigraphical, and archaeological sources of information in order to arrive at an understanding of the historical colonization of Cyrene. (Herodotus' account of the events is our earliest substantial account of the sending out of a Greek settlement overseas).

Essential preparation

Before the tutorial you should read Herodotus IV. 150-59 with Marincola's notes.

Then look at the four pieces of evidence below: the Arcesilaus cup, the inscription from Thera, the coin of Cyrene, and the short passage from Arrian.

With the inscription you may also want to read the brief introduction by Murray on Moodle. A colour version of the cup can also be seen on Moodle.

A. Oath of the Settlers (Part of Inscription from Thera; tr. O. Murray)

The assembly decided: since Apollo spontaneously ordered Battos and the Therans to colonize Cyrene, the Therans resolve to send out Battos as leader and king, with Therans to sail as his companions. They are to sail on fair and equal terms, according to households, one son to be chosen [from each family?] of those who are in the prime of life; and of the rest of the Therans those free men [who wish?] may sail. If the colonists establish the settlement, any of their fellow citizens who sails later to Libya is to share in citizenship and honour, and to be allotted unoccupied land. But if they do not establish the settlement, and the Therans cannot help them, and they are driven by necessity for five years, let them return from the land without fear to Thera, to their own property and to be citizens. But whoever is unwilling to sail, when he has been sent by the city, shall be liable to the death penalty, and his property shall be made public; and whoever receives or protects another, whether father his son, or brother his brother, shall suffer the same penalty as he who is unwilling to sail.

On these conditions they swore a solemn agreement, those who stayed at home and those who sailed to found the colony; and they placed a curse on those who broke the agreement and did not abide by it, either those living in Libya or those staying at home. They moulded wax images, and burned them with curses, all of them coming together, men and women, boys and girls:

‘May he who does not abide by these oaths, but breaks them, melt away and dissolve like the images, himself and his offspring and his property. But for those who abide by these oaths, for those who sail to Libya and those who remain in Thera, may there be abundance and prosperity for themselves and their offspring.’

ML 5 = Fornara 18

B. Arrian, Campaigns of Alexander, 3.28 (tr. De Selincourt)

Sheep like silphium, and if they smell the plant in the distance make straight for it and bite off the flower, and even grub up and eat the root. For this reason the people of Cyrene keep their flocks as far away as they can from the places where silphium grows; sometimes they fence the ground to keep the sheep out should they approach, so valuable is this plant to them.

C. Arcesilaus Cup (c.560-550 BC)



D. Coin of Cyrene (Reverse)



Optional further reading:

Herodotus IV. 160-205 (on the continuing history of Cyrene and the customs of its neighbours)
J. Boardman, *The Greeks Overseas* (1980 or later ed.), Ch 4, final section
O. Murray, *Early Greece* (2nd ed. 1993), Ch. VII
R. Osborne, *Archaic and Classical Greek Art* (1998), 95-99

You should then consider and be prepared to answer the following questions:

1. Where are Thera and Cyrene? When was the settlement at Cyrene founded?

2. Herodotus

a. Whom does Herodotus identify as his main sources for the story of the colonization of Cyrene? Are there any other important sources that can be identified from his narrative? How do the accounts of his main sources compare? Are the accounts broadly consistent or contradictory?

b. Are there any other considerations, such as social, political, religious, or literary, that may have influenced Herodotus' account of the events?

3. The Inscription

a. How do we date inscriptions (using this inscription as a case study)?

b. Are any of the details mentioned in the oath typical of Greek overseas settlement (use the knowledge you have gained from lectures)?

4. Cyrenacian Coin

a. What is depicted on the coin? What does the choice of image suggest about Cyrene?

b. How does the image on the coin relate to the other sources of evidence that we have?

5. The Arcesilaus Cup

a. Who is the principal figure and how do we know which he is? Which pictorial elements on the cup indicate that the scene is not in Greece?

b. Can you suggest what might be carried in the "bales" shown on the cup? How do you arrive at this interpretation?

c. What does the Arcesilaus cup depict? What does the scene suggest about 6th century Cyrene?

6. Combining the evidence

a. What are the advantages of using a variety of evidence sources for the colonization of Cyrene?

b. What are the disadvantages of each type of evidence?

d. Taking a holistic approach to the evidence, can we identify the most significant reasons for the foundation of Cyrene? Are these reasons typical of Greek colonization in general? Do we gain a similar understanding just from one type of source?