UNIVERSITY OF OXFORD
Board of the Faculty of Classics

Classical Archaeology and Ancient History

Finals Handbook

for students taking the examination in the Final Honour School of Classical Archaeology and Ancient History in 2027

Faculty of Classics
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Contents

Dates of Full Terms

Michaelmas 2025: Sunday 12 October – Saturday 6 December 2025

Hilary 2026: Sunday 18 January – Saturday 14 March 2026

Trinity 2026: Sunday 26 April – Saturday 20 June 2026

Michaelmas 2026*: Sunday 11 October – Saturday 5 December 2026

Hilary 2027*: Sunday 17 January – Saturday 13 March 2027

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

*provisional

Disclaimer

This handbook applies to students starting FHS in Classical Archaeology and Ancient History in Michaelmas Term 2025 and sitting the final examination in 2027. The information in this handbook may be different for students starting in other years.

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

The information in this handbook is accurate as at 16 March 2025, however it may be necessary for changes to be made in certain circumstances, as explained at www.ox.ac.uk/coursechanges. If such changes are made the department will publish a new version of this handbook together with a list of the changes and students will be informed.

Course Details

Full Title of Award: Bachelor of Arts in Classical Archaeology and Ancient History
Course Length: 3 years
FHEQ Level: 6
Quality Assurance Agency Subject Benchmarking Statements:

- Classics and Ancient History, Archaeology: https://www.qaa.ac.uk/quality-code/subject-benchmark-statements

Useful Links

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

Classics Faculty General Student Handbook:
https://www.classics.ox.ac.uk/general-student-handbook

Complaints and Appeals:
https://www.classics.ox.ac.uk/sites/default/files/classics/documents/media/complaints_and_academic_appeals_within_the_faculty_of_classics.pdf
https://www.ox.ac.uk/students/academic/complaints

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

Equality and Diversity at Oxford: https://www.classics.ox.ac.uk/general-student-handbook

Examiners' Reports: https://canvas.ox.ac.uk/courses/42438/pages/caah-examiners-reports?module_item_id=512829

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

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

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

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

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

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

1. Introduction

1. This handbook offers advice and information on the CAAH Finals course, **but the official prescription for the syllabus will be published in the *Examination Regulations*** at https://examregs.admin.ox.ac.uk. We have tried to make the information in this handbook accurate, but if there are discrepancies, *Examination Regulations* is the final word. If you spot any such discrepancies, please email undergraduate@classics.ox.ac.uk.

2. Material from the Prelims Handbook is not repeated here.

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

Vitally Important Deadlines

The following is a list of the most important deadlines that you MUST meet.

Year 2
Michaelmas Term
Week 0, Friday: Fieldwork Reports to Academic Administration Office (undergraduate@classics.ox.ac.uk).

Trinity Term
Week 1, Friday: Site or Museum Report proposals to Academic Administration Office (undergraduate@classics.ox.ac.uk).

Year 3
Michaelmas Term
Week 4, Thursday: Submit examination entry for Finals through Student Self Service.

Hilary Term
Week 9, Friday, 12 noon: submit Site or Museum Report online.

Trinity Term
Week 5, Monday: Finals start

2. Statement of Aims and Objectives

Aims

The principal academic aims of the degree are to study and interpret the cultures of the ancient Mediterranean world through their extensive textual, material, and visual remains. Its principal broader educational aims are as follows:

(1) To stimulate and encourage intellectual confidence in students, working independently but in a well-guided framework.

(2) To use the study of texts, artefacts, images, and issues systematically to examine and compare other cultures in an interdisciplinary way.

(3) To use such study to engender in students a thoughtful and critical attitude to their own cultures.

(4) To deliver to students a sustained and carefully-designed course which requires effort and rigour from them and which yields consistent intellectual reward and satisfaction.

(5) To train students in research and analytical skills to the highest possible standards.

(6) To train students to think critically, to formulate good questions, and to recognise bias and angle in written and visual representations.

(7) To produce graduates able to deal with challenging intellectual problems systematically, analytically and efficiently, suitable for a wide range of high-grade occupations and professions.

Objectives

The more specific objectives of the degree are as follows:

(1) To provide expert guidance over a very wide range of options in challenging fields of study within the ancient Mediterranean world.

(2) To give students the skills to assess, summarise, and make intelligent selections from considerable amounts of material of diverse types.

(3) To develop effective skills in students' written and oral communication.

(4) To foster the organisational skills needed to plan work and meet a variety of demanding deadlines.

(5) To encourage the use and application of information technology to academic study at all levels.

(6) To provide a teaching environment in which close and regular criticism and evaluation of the work of individual students and continuous monitoring of their academic progress are key features.

(7) To make full and effective use in our courses of the wide range of expertise in our subject area and the excellent specialist resources and collections available in the University.

(8) To encourage students in extra-curricular but course-related activities which set the subject in a broader context.

(9) To produce graduates who will maintain and expand Oxford's international pre-eminence in the fields of Ancient History and Classical Archaeology.

3. Course Structure: An Outline

In your second and third years, leading up to Finals, you build on the work done in Prelims and expand your range in time and theme. You will take six options and a site or museum report (equivalent to one paper).

The options are chosen from a list of *Integrated Classes*, which bring together historical and archaeological approaches to a particular period; *Core Papers*, which deal with central topics in Greco-Roman studies; *Further Papers*, whose range allows you either to build up concentrated expertise in some central areas and periods or allows you to extend into earlier and later periods; and *Classical Language Papers*, which allow you to begin or continue the study of Greek or Latin.

The site or museum report (max. 10,000 words) is the result of work based upon your own study of a site, of an excavation, or of a body of images or objects from one context or category of artefacts.

The full list of papers is as follows [As certain options are taught at specific times, these are put in brackets so as to help you plan your options/schedule]:

Candidates must offer six options and a compulsory site or museum report:

I An option from List A
II An option from List B
III An option from List C
IV An option from Lists B, D or F*
V An option from Lists C, E or F*
VI Any other option from Lists A-E
VII A site or museum report

*No more than one language option from List F may be taken

A. Integrated Classes
621. Rome, Italy, and the Hellenistic East, c. 300-100 BC: Archaeology and History [HT alternate years]
622. Imperial Culture and Society, c. AD 50-150: Archaeology and History [HT alternate years]

B. Core Papers: Classical Archaeology
601. The Greeks and the Mediterranean World, c. 950-500 BC
602. Greek Art and Archaeology, c.500-300 BC
603. Hellenistic Art and Archaeology, 330-30 BC [This subject may not be taken by candidates offering subject 621: Rome, Italy and the Hellenistic East]
604. Roman Archaeology: Cities and Settlement under the Empire
605. Art under the Roman Empire, AD 14-337

C. Core Papers: Ancient History
408. Alexander the Great and his Early Successors (336-302 BC)
471. The Greek City in the Roman world from Dio Chrysostom to John Chrysostom

[MT of second or third year]
482. Thucydides and the Greek World, 479-403 BC
485. Roman History 146-46 BC

D. Further Papers: Classical Archaeology
632. The Archaeology of Minoan Crete, 3200-1000 BC [MT of second or third year]
633. Etruscan Italy, 900-300 BC
634. Science-Based Methods in Archaeology [HT of second year]**
635. Greek and Roman Coins
636. Mediterranean Maritime Archaeology
637. The Archaeology of the Late Roman Empire, AD 284-641 [in TT]**

E. Further Papers: Ancient History
407. Athenian Democracy in the Classical Age
410. Cicero: Politics and Thought in the Late Republic [MT of final year]**
412. Religions in the Greek and Roman World, c.31 BC-AD 312
413. Sexuality and Gender in Greece and Rome
415. The Achaemenid Empire, 550-330 BC [HT of second or third year]
472. St Augustine and the Last Days of Rome, AD 370-430 [MT of final year]**
473. Epigraphy of the Greek and/or Roman World

F. Classical Language Papers
571. Intermediate Ancient Greek
572. Intermediate Latin
573. Advanced Ancient Greek
574. Advanced Latin

VII. Site or Museum Report
ONE of the following:
A. A Site Report. Max 10,000 words
B. A Museum Report. Max 10,000 words

The various subjects and options are described more fully under Course Descriptions below.

**** PLEASE NOTE that it is NOT possible to take at the same time:**
a) 410 Cicero and 472 St Augustine
b) 634 Science-Based Methods in Archaeology and a language option

4. Teaching: Year Structure

Year 2

In the second year, you cover four of the six Finals options you have chosen. The teaching load for the second year is designed so that you have a combination in the three terms of 12+12+8 teaching hours, covering the four options. How this is divided will depend on your choices. The team-taught core options (621 Rome, Italy and the Hellenistic East and 622 Imperial Culture and Society) are taught in alternate Hilary Terms, so that you can take both options over the two years if you'd like to. The language classes are taught in Michaelmas and Hilary Terms, and count as a half-weight course for each term.

In the second term (Hilary Term), you will start developing an idea for your Site or Museum report, ready to begin preliminary work refining, shaping, and researching the subject in the third term (Trinity Term). In the long summer vacation after your second year, you should plan to visit the site or museum objects that will be the subject of your Site/Museum Report, since seeing the place or artefacts for yourself is highly desirable.

Year 3

In the third year, you do: (1) your two remaining options, (2) research and write your Site/Museum Report, and (3) revise your second and third years' work for your final exams. Your finished Site/Museum Report must be submitted by 12 noon on Friday of NINTH Week of Hilary Term. During the last term, you revise for your Finals.

You will be invited to a feedback meeting with the Standing Committee at the end of Trinity Term of your final year to discuss any aspects of the course, good and bad – under such headings as syllabus, lectures, classes, tutorials, and libraries. This is an opportunity for the Standing Committee to hear what you collectively and individually think could be done better.

Summary of teaching structure for the course

Year 2	Michaelmas Term	1st option (8)	2nd option (4) or Language
	Hilary Term	3rd option (8) (often a team-taught core option)	2nd option (4) or Language
	Trinity Term	4th option (8)	Start Site/Museum Report
	Long Vacation	Site/Museum Report Research	
Year 3	Michaelmas Term	5th option (8)	Site/Museum Report
	Hilary Term	6th option (8) (often a team-taught core option)	Site/Museum Report
	Trinity Term	Revision	Revision

5. Preparation and Lectures

Before starting tutorials on a particular paper you will need to do some preparatory reading. If you have not received guidance from your tutor, you should consult Canvas (https://canvas.ox.ac.uk/) which contains bibliographies (with notes on preliminary reading) for each of these papers. Once you have finished a paper, you will also need to do some further work in the following vacation, normally in preparation for a collection.

Do not expect lectures on a subject to coincide with the term in which you are writing essays on that subject. Important lectures may come a term or two before your tutorials. Do not expect lectures to be repeated every year; in particular, you should attend lectures in your

first and second terms for the special subject you will be taking in your third term, and attend lectures in your second year that are relevant to courses you will take in your third year.

6. Examinations

It is your personal responsibility to enter for University examinations, and if you enter, or change your options, after the due date, you may be charged an administration fee. Information on the exam entry process can be found in the Faculty's online student handbook.

Examination Conventions

In the event that the Faculty of Classics makes any changes to the Examination Conventions, students will be informed of the changes as early as possible, and an updated version of the Examination Conventions will be included in the Circular to Candidates sent out a few months before the exam.

7. Citation in Examinations

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

8. Plagiarism

These guidelines (which are adapted from those adopted by the English Faculty) are particularly directed towards Finalists writing Site or Museum reports, but they also have relevance to the writing of essays throughout your undergraduate career. Read these guidelines in conjunction with those of the university: https://www.ox.ac.uk/students/academic/guidance/skills/plagiarism.

1. Plagiarism is the use of material appropriated from another source or from other sources with the intention of passing it off as one's own work. Plagiarism may take the form of unacknowledged quotation or substantial paraphrase. Sources of material include all printed and electronically available publications in English or other languages, or unpublished materials, including theses, written by others. The Proctors regard plagiarism as a serious form of cheating for which offenders can expect to receive severe penalties, possibly including disqualification from the examination process. You should be aware that there are now sophisticated electronic mechanisms for identifying plagiarised passages. More

positively, think about plagiarism in terms of learning best practice: distinguishing your voice from those of the scholars you read, and acknowledging where you obtained your information at all times. In fact, this is the practice of scholarship and academic writing, which is what you are here to learn.

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

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

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

5. When you are taking notes from secondary sources,
a) Always note author, title (of book or journal, and essay or article title as appropriate), place of publication (for books), and page numbers.
b) If you copy out material word for word from secondary sources, make sure that you identify it as quotation (by putting inverted commas round it) in your notes. This will ensure that you recognise it as such when you are reading it through in preparing your report.
c) At the same time always note down page numbers of quoted material. This will make it easier for you to check back if you are in doubt about any aspect of a reference. It will also be a necessary part of citation (see 6 below).

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

7. Example:
This is a passage from P. Zanker, *The Power of Images in the Age of Augustus* (University of Michigan Press, Ann Arbor 1988), pp. 210-11, discussing the sculptural programme in the Forum Augustum:

> But the most original and suggestive aspect of the whole program was that the counterpart to this Julian family portrait gallery, to the right of the temple, was a row of carefully selected great men of Rome (summi viri: Historia Augusta Alexander Severus 28.6). These stood beside Romulus and the kings of Rome in the opposite colonnade. The juxtaposition of the two portrait galleries thus justified the position of the princeps' family in the new Rome by

> proclaiming its unique historical importance. The reality of competition between Rome's leading families stretching back for centuries, all the ups and downs, and the relative insignificance of the Julii from the fourth to the second centuries B.C. were all thereby utterly obscured. In this version, the Julii had always been Rome's most important family, for this family would produce her savior. A similar interpretation was already to be found in the poetry of Virgil.

Plagiarism:

> Augustus' sculptural programme in his Forum is very interesting. Along the colonnade to the left of the temple were statues of Augustus' ancestors, the Julian family. The most important aspect was that a row of carefully selected great men (summi viri) were placed opposite the statues of the Julian family, in the colonnade to the right of the temple. Next to them were Romulus and the kings of Rome. This juxtaposition justified the position of the princeps' family in the new order by proclaiming its unique historical importance. The line of statues of the Julian family made it look as though Augustus came from a line of important historical figures going right back to Aeneas, even though some of them had really been insignificant; they were instead equated with the great heroes of Roman history. Virgil's poetry shows a similar view of history.

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

Legitimate use of the passage:

> The sculptural programme in the Forum Augustum played an important part in Augustus' self-projection aimed at legitimating his rule. At one end of the Forum stood the Temple of Mars Ultor; the flanking colonnades held lines of statues and the exedrae within them contained statues of Romulus and Remus to the right of the temple, and Aeneas and Ascanius/Iulus to the left. Zanker points out that the juxtaposition of the ancestors of the gens Iulia on the left side and the line of Rome's past heroes or summi viri on the right set up a historical equation for the viewer, suggesting that all of Augustus' ancestors were themselves great men and that the gens Iulia was always the leading family of Rome.[1] But the programme does more than merely proclaim the greatness of Augustus' ancestors within the context of a history stretching back to the mythical past; as with the Fasti triumphales and Fasti consulares, it emphasises Augustan continuity with the history of the Republic, supporting Augustus' claim to have restored the Republic and glossing over the transition to monarchical rule. In Virgil's *Aeneid* (Book VI, lines 756-853) Anchises shows Aeneas an analogous parade of the great men of Roman history, from mythical figures through the great Republican heroes up to Augustus and other members of his family. Virgil died in 19 BC and the Forum was not dedicated until 2 BC; conceivably therefore the sculptural programme could have been directly inspired by the *Aeneid*, but it is perhaps more likely that both the *Aeneid*'s procession of heroes and the Forum Augustum reflect a common ideology developed in circles close to Augustus.
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>
> [1] P. Zanker, *The Power of Images in the Age of Augustus* (Ann Arbor 1988): 210-11.

This version uses an acknowledged paraphrase of part of the passage in forming a wider argument, with some fresh ideas and developing the point about Virgilian poetry which Zanker made only in passing. (The footnote is sound scholarly practice, but its omission would not be a matter of plagiarism, as the source is indicated in the text.)

9. Description of Options

Please ensure that your chosen combination of options is permitted under the regulations for the Honour School of Classical Archaeology and Ancient History. The *Examination Regulations* may be consulted at https://examregs.admin.ox.ac.uk or pp8-9 of the Handbook.

A. Integrated Classes

621. Rome, Italy, and the Hellenistic East, c. 300-100 BC: Archaeology and History

The course studies the interaction and conflict between two powerful Mediterranean cultures – the Hellenistic East and Roman Italy. From both sides there survives abundant material, visual, and written evidence that allows a detailed understanding of the complex process of acculturation that began when the balance of power in the Mediterranean shifted to Rome, and the whole apparatus and technology of Hellenistic high culture became available in Italy.

The course looks first at the Hellenistic kingdoms and royal culture at the height of their power in the third century BC – the Macedonian dynasties ruling from Alexandria, Antioch, and Pella – at their relations with the local peoples they ruled, and at the old city-states that still flourished within and between the Macedonian kingdoms. Particular attention is paid to Attalid Pergamon, the best preserved royal capital, to Athens and Priene as two very different examples of traditional cities, and to the excellently documented example of Macedonian-Greek-Egyptian relations and culture in Ptolemaic Egypt.

Intensified active Roman involvement in the Greek East in the second century BC is studied both through the foreign politics and wars of the period and through the archaeology of Delos, our best example of an eastern port through which Greek goods flowed to Italy. The impact of Hellenistic culture in central Italy and on Roman society is studied in the rich record of contemporary architecture, art, and lifestyles – at Praeneste and Pompeii, as well as at Rome. The Hellenised culture of Roman private life remained in unresolved conflict with a strongly felt need in public life for a distinctively Roman political and moral identity. The varied products – mental, visual, material – of this prolonged culture-conflict are the subject of the course.

This course is only taught every other Hilary Term: it will next be taught in HT 2025.

Syllabus

Candidates will be expected to show knowledge of the material, visual, and written evidence of the period and to show ability in interpreting it in its archaeological and historical contexts. Candidates should be familiar with the relevant archaeology of the following cities and sites: Pella, Alexandria, Pergamon, Ai Khanoum, Athens, Priene, Delos, Praeneste, Pompeii, Rome.

622. Imperial Culture and Society, c. AD 50-150: Archaeology and History

The course studies the complex social history and political culture of Rome and leading cities under the Empire, from the last Julio-Claudians to the Antonines, through the rich and diverse body of written and material evidence that survives from this period – monuments, art, inscriptions, and literary texts from a wide variety of genres.

This course is only taught every other Hilary Term; it will next be taught in HT 2026.

Syllabus

Candidates should be familiar with the archaeology and major monuments of the period at the following sites and cities: Rome, Pompeii, Ostia, Beneventum, Tivoli; Fishbourne, Vindolanda, Hadrian's Wall; Timgad, Djemila; Athens, Aphrodisias, Ephesos, Masada.

They should also show knowledge of the following written texts:

- *Historia Augusta*, *Hadrian*
- Josephus, *Jewish War* 2, 7
- Juvenal, *Satires* 1, 3, 6-8
- Martial, *On the spectacles*
- Petronius, *Satyricon*
- Philostratus, *Lives of the Sophists* I.20 – II.1
- Pliny, *Panegyricus* and *Letters* I.1, 6, 9, 13, 15; II. 6, 17; III. 16, 19, 21; IV 13, 19, 22; V.6; VI.16; VII.17, 24; VIII.16, 21; IX.6, 23, 33, 36; X.96, 97
- Seneca, *Moral Letters* 5, 7, 15, 18, 26, 27, 47, 55, 56, 114, 122
- Statius, *Silvae* I.1 and 3; II.2; III.4; IV.1-3; V.1
- Suetonius, *Claudius*, *Nero, Vespasian, Domitian*
- Tacitus, *Annals* 12-16; *Histories* 1, 4; *Agricola*
- Vindolanda Tablets
- The texts in B. Levick, *The Government of the Roman Empire: A Sourcebook* (1985), nos. 3-4, 8, 10, 12, 17, 25, 28-30, 35, 38-39, 45-48, 52-55, 66-67, 69-72, 76, 82, 84-85, 87, 89-90, 94, 101, 103, 109, 111-113, 115, 121, 126, 128, 133, 135, 141-43, 146, 149, 152, 156, 159, 160, 163, 165, 167, 169, 172, 176, 177, 179, 182-84, 188-91, 193-96, 200.

B. Core Papers: Classical Archaeology

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

This course has two broad aims: first the study of a period during which Greek society expanded its horizons both geographically and in terms of the complexity of its organization. Second the in-depth study of cultural contact between Greece and the different parts of the Mediterranean world (the Eastern, Central and Western Mediterranean) and the Black Sea.

In the period under study, Greek communities turned themselves into prosperous self-governing city-states exercising power that was felt over a wide area. This is also the period when contacts with the non-Greek world played a vital role: trading posts were established

in the Levant and later in Egypt, settlements were established abroad in Italy, Sicily, the north Aegean, the Black Sea, and North Africa, and Greeks in Asia Minor came increasingly under pressure from powers further east. Moreover as literary evidence comes to be available, there is a challenge to integrate the diverse literary evidence with the rich material record.

Those taking this paper are expected to become familiar with the material evidence and the most important sites (Lefkandi, Zagora, Athens, Al Mina, Naucratis, Cyrene, Syracuse, Pithekoussai, Motya, Carthage, Huelva). Emphasis is placed on the problems of interpreting the detailed evidence in order to construct a broader picture.

Syllabus

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

602. Greek Art and Archaeology, c. 500-300 BC

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

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

Syllabus

Candidates will be expected to show knowledge of the architecture, sculpture, and other representational arts of the classical Greek city. Areas of emphasis will include the city of Athens and the historical context and significance of the art and monuments of the period. In the examination, candidates will be required to answer Q.1 (4 picture questions) and two essay questions, which may touch upon the following subjects: architecture, buildings, urbanism, statues, reliefs, temple sculptures, painting, painted pottery, and other figured artefacts. Candidates will be expected to show knowledge of relevant material in the Ashmolean Museum and Cast Gallery.

603. Hellenistic Art and Archaeology, 330-30 BC

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

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

Lectures

Hellenistic Art and Archaeology - 8 (alternating biennially in HT with Rome, Italy, and the Hellenistic East)
Hellenistic Sanctuaries - 6 (MT, biennial)
Late Classical and Hellenistic Mosaics and Wall-Painting - 8 (HT, biennial)

Also useful are:
Rome, Italy, and the Hellenistic East: the Hellenistic East - 8 (alternating biennially in HT with Hellenistic Art & Archaeology)
Rome, Italy, and the Hellenistic East: Rome and Italy - 6 (alternating biennially in HT with Hellenistic Art & Archaeology)
Greek Coinage II - 8 (HT)
Hellenistic World/Hellenistic History (HT)

Tutorials are given throughout the year. There are 2 university revision classes in Trinity Term.

Syllabus

Candidates will be required to answer Q.1 (4 picture questions) and two essay questions.
The paper studies major themes, contexts, and media of Hellenistic art, set against the archaeology of the best-preserved cities and sites of the period – from Macedonia to Bactria, from the Aegean to central Italy. The material includes distinctive categories of object, such as bronzeware, clay seals, gems, glassware, grave stelai, jewellery, mosaics, silverware,

statues in bronze, statues in marble, terracottas, and wall-paintings. The contexts are cities, sanctuaries, tombs, palaces, villas, and houses. The period extends from Alexander's conquest of Asia to the adoption of Hellenistic art and material technology in Italy and the end of the Ptolemaic dynasty in Alexandria.

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

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

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

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

Syllabus

Candidates will be expected to be familiar with major monuments in Rome and Italy and other leading centres of the empire (such as Aphrodisias, Athens, Ephesus, and Lepcis Magna) and with the main strands and contexts of representation in the eastern and western provinces. They will be expected to show knowledge of written evidence where relevant as well as of the main media and categories of surviving images – statues, portrait busts, historical reliefs, funerary monuments, cameos, wallpaintings, mosaics, silverware, and coins. Candidates will be required to answer Q.1 (4 picture questions) and two essay questions.

605. Roman Archaeology: Cities and Settlement under the Empire

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

retrenchment of the third century.

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

Lectures
Roman Archaeology: Cities and Settlements under the Empire. I. Settlement themes
Roman Archaeology: Cities and Settlements under the Empire. II. Case studies
Roman Urban Living (biennial – odd years)
The Archaeology of the Roman economy (biennial – even years)

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

C: Core Papers: Ancient History

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

Aged twenty-five, Alexander the Great defeated the combined might of the Persian Empire and became the richest ruler in the world. As the self-proclaimed rival of Achilles, he led an army which grew to be bigger than any known again in antiquity and reached India in his ambition to march to the edge of the world. When he died, aged thirty-two, he left his generals with conquests from India to Ionia, no designated heir and an uncertain tradition of his plans. This subject explores the controversial personality and resources of the conqueror, the impact of his conquests on Asia, the nature and importance of Macedonian tradition and the image and achievements of his early Successors. The relationship and authority of the surviving sources pose large questions of interpretation on which depend our judgement of the major figures' abilities and achievements. The career which changed the scope of Greek history is still a matter of dispute both for its immediate legacy and for the evidence on which it rests. The texts prescribed for study in translation are listed below.

Lectures
Alexander the Great
The Early Successors
Achaemenid Persia

Hellenistic World
Greek coinage

Syllabus

The following texts are prescribed for study in translation.

- Arrian, *Anabasis* (Loeb, Brunt)
- [Demosthenes] XVII (Loeb)
- Diodorus Siculus, XVI.89, 91-5; XVII.5-7, 16-21, 32, 47-8, 62-3, 69-73, 76-7, 93-5, 100-1, 108-11, 113-15, 117-18; XVIII, the whole; XIX.12-64, 66-8, 77-100, 105; XX.19-21, 27-8, 37, 45-53, 81-99, 100-3, 106-13 (Loeb)
- Plutarch, *Lives of Alexander, Eumenes and Demetrios* 1-27 (Loeb)
- P.J. Rhodes and R. Osborne, *Greek Historical Inscriptions 404-323 BC* (Oxford, 2003), Nos. 76, 82, 83, 84, 86, 90, 94, 96, 101
- M. Austin, *The Hellenistic World from Alexander to the Roman Conquest*, 2nd edn. (Cambridge, 2006), Nos. 26, 29, 32, 38, 39, 43, 45, 50.

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

471. The Greek City in the Roman world from Dio Chrysostom to John Chrysostom

This subject will allow you to consider continuities and changes in the development of the Greek city from the mid-first to the fourth century AD and to explore a broad range of questions relating to politics, society, culture and economy in the Greek-speaking provinces of the Roman Empire (excluding Egypt). You will gain lively insight into the civic life of several important urban centres (e.g. Athens, Ephesus, Smyrna, Pergamon, Nicaea, Nicomedia, Prusa, Aphrodisias, Antioch) by studying a unique variety of sources. These include orations of Dio Chrysostom, Aelius Aristides and Libanius, letters of Pliny the Younger, biographies of sophists and philosophers by Philostratus and Eunapius, sermons of John Chrysostom and early martyr acts, imperial letters and other public inscriptions, selected texts from the Digest of Justinian and the Codex Theodosianus, as well as provincial coins. You will explore topics such as the mechanisms of Roman provincial administration, the functioning of the civic institutions (esp. councils and assemblies), the 'Romanization' of the local elites, issues of identity formation under Roman rule, the intense rivalries between the cities, the politics of euergetism, the booming festive culture, the rise of Christianity and intellectual trends such as the 'Second Sophistic'.

Teaching includes eight sessions of a university class held in Michaelmas Term in which students will participate in discussions of the prescribed texts, and four tutorials arranged in college. All texts are available in translation.

Syllabus

This subject will be examined by a single 3-hour written paper combining compulsory and optional passages for comment and essay questions. Commentary on passages from documentary and legal texts will be compulsory. The following texts are prescribed for study in translation.

Literary:

- Pliny the Younger, *Epist.* IV.9; V.20; VI.13; VII.6, 10; VIII.24; X.19–20, 23–24, 29–50, 52–62, 65–66, 68–73, 77–84, 90–93, 96–103, 108–119. Trans. B. Radice, *Pliny: Letters and Panegyricus*, Loeb Classical Library (London 1969).
- Dio Chrysostom, *Discourses* 38; 43; 45-49. Trans. J.W. Cohoon, H. Lamar Crosby, *Dio Chrysostom: Discourses*, Loeb Classical Library, vol. IV (London 1946).
- Aelius Aristides, *Orations* 17–21; 23; 26.1–14, 28–39, 58–100; 50.68–108 (= Sacred Tales IV), trans. C.A. Behr, *Aelius Aristides: The Complete Works*, vol. 2 (Leiden 1981).
- Plutarch, *Precepts of Statecraft* 17-20; 25-32 (trans. Loeb *Plutarch: Moralia* X).
- Philostratus, *Lives of the Sophists*, preface; I. introduction; I.21, 25 (Polemo); II.1, 9, 23. Trans. W.C. Wright, *Philostratus and Eunapius*, Loeb Classical Library (London 1921).
- H.A. Musurillo, *Acts of the Christian Martyrs* (Oxford 1972) nos. 1, 10.
- Julian, *Misopogon,* trans. W.C. Wright, *The Works of the Emperor Julian* vol. II, Loeb Classical Library (London 1913), pp. 21-511; *Letters* 20-22, 36-37, 39-41, trans. *ibid.*, vol. III, pp. 55-73, 117-23, 125-35.
- Eunapius, *The Lives of the Philosophers and Sophists*, trans. W.C. Wright, *Philostratus and Eunapius*, Loeb Classical Library (London 1921), pp. 391-427; 427-61; 467-477; 477-515; 519-27; 539-65.
- Libanius, *Autobiography*, trans. A.F. Norman, *Libanius: Autobiography and Selected Letters*, Loeb Classical Library (London 1992), vol. I, pp. 53-337, sections 1-28, 80-285 (pp. 53-87, 145-337)
- Libanius, *Oration* 11 (In Praise of Antioch), trans. G. Downey, *Transactions of the American Philosophical Society* 103 (1959), 656-86, sections 129-272 (pp. 666-681)
- Libanius, *Orations* 21-23; 47; 49, trans. A.F. Norman, *Libanius: Selected Works*, Loeb Classical Library (London 1977), vol. 2, pp. 247-267, 348-459, 501-535.
- John Chrysostom, *Homilies on the Statues* 1-3 and 21, trans. in *Nicene and Post-Nicene Fathers* series i vol. ix (London and New York 1889).

Legal and documentary:

- *Digest of Justinian* 1.16.4; 1.16.6-9; 1.18.6-8; 1.18.13; 1.18.18; 1.18.19; 47.22.1-4; 48.12.2-3; 48.14.1; 48.19.15; 48.19.27-28; 48.22.6; 50.1.11; 50.1.18; 50.1.30; 50.1.37-38; 50.2.1; 50.2.3; 50.2.11-12; 50.2.14; 50.4.1; 50.4.3-4; 50.4.6; 50.4.11-12; 50.4.14; 50.5.2; 50.5.8; 50.7.3; 50.7.5; 50.7.9; 50.8.1-2; 50.8.11-13; 50.9.1-6; 50.10.3; 50.10.5-7; 50.12.1; 50.12.13-14; 50.13.1. Trans. with commentary in P.A. Brunt, *Select Texts from the Digest*.
- J.M. Reynolds, *Aphrodisias and Rome* (London 1982) nos. 14–22, 25.
- J.H. Oliver, *Greek Constitutions of Early Roman Emperors from Inscriptions and Papyri* (Philadelphia 1989) nos. 82a; 84; 135a; 138–140; 156; 160 a/b; 170; 184; 187; 255; 260–261; 264–6.
- J.F. Matthews, *Journal of Roman Studies* 74 (1984), 157-80 [*Corpus Inscriptionum Semiticarum* II.iii 3913].
- S. Mitchell, *Journal of Roman Studies* 80 (1990), 183–7 [*Supplementum Epigraphicum Graecum* XXXVIII 1462].
- G.M. Rogers, *Sacred Identity of Ephesos: Foundation Myths of a Roman City* (London 1991), 152–85 (Vibius Salutaris) [*Inschriften von Ephesos* I 27].
- C.P. Jones, *Journal of Roman Archaeology* 19/1 (2006), 151–62 [*Inscriptiones Graecae* IX.1^2.5 2018].

- C.P. Jones, *Zeitschrift für Papyrologie und Epigraphik* 161 (2007), 153–6 [*Supplementum Epigraphicum Graecum* LVI 1359].
- *Codex Theodosianus* , trans. C. Pharr, *The* **Theodosian** *Code and Novels and the Sirmondian Constitutions* (Princeton 1952) XII.1.1; 1.3; 1.5–6; 1.13; 1.16; 1.33; 1.38; 1.46–47; 1.49–50; 1.52–55; 1.63; 1.74–79; 1.105; 1.109; 1.119; 1.149; 1.161; 1.173; 1.176–177; 3.1–2; 8.1–2. XIII.3.5-6; XV.1.3, 20-22; 5.2; 7.10-12; 12.1
- *Price Edict of Diocletian*, trans. E. Graser, in T. Frank (ed.), *Economic Survey of Ancient Rome*, vol. 5 (Baltimore 1940), pp. 307-421.
- J. Reynolds, in M. Mitchell and C. Roueché (eds.), *Images of Authority* (Cambridge 1989), 206-28 [text and translation on pp. 207-8].
- J. Reynolds and C. Roueché, *Aphrodisias in Late Antiquity* (London 1989), nos. 1; 4-7; 10-13; 16-17; 19-28; 31-33; 140. http://insaph.kcl.ac.uk/ala2004/
- P. R. Coleman-Norton, *Roman State and Christian Church: a collection of legal documents to A.D. 535* (London 1966) I: 95–8, no. 43.

482. Thucydides and the Greek World, 479-403 BC

Victory over Persia led to the rise of the Athenian Empire, conflict between Athens and Sparta and Sparta's eventual victory in the Peloponnesian War. These years cover the transition from archaic to classical Greece, the Periclean age of Athens, the masterpieces of art, architecture and literature which are the supreme legacies of the Greek world, the contrasting lifestyles of Sparta and democratic Athens, and the careers of Alcibiades, Socrates and their famous contemporaries. They are studied through inscriptions, whose context and content are a fascinating challenge to modern historians, and through the History written by Thucydides, antiquity's most masterly analysis of war, empire, and inter-state relations which was written, justifiably, as 'a possession for all times'. The issues of Thucydides' own bias and viewpoint and his shaping of his History remain among the storm-centres of the study of antiquity and are of far-reaching significance for our understanding of the moral, intellectual and political changes in the Greek world.

Lectures
Greek History 479-403 BC: The *Pentekontaetia*
Greek History 479-403 BC: The Peloponnesian War
Greek History 479-403 BC: Documents (Biennial)
Greek Coins

485. Roman History, 146-46 BC

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

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

changed for ever. This subject studies how.

For the earlier years, from the Gracchi to the Social War, we mainly have to rely on the writings of later historians and on contemporary inscriptions, although Sallust and Cicero offer some near-contemporary illumination. But for the latter part of this period our knowledge is of a different quality from that of almost any other period of Roman history thanks to the intimate light shed by the correspondence, speeches and other works of Cicero, with strong backing from Caesar's Gallic War and the surviving works of Sallust. A dossier in Canvas ('Documents Roman History I.5.doc') lists additional key documents.

Lectures
Roman History 146-70
Roman History 146-46: documents
Cicero: the Inside Story
Roman Republican Themes
Roman Constitution
Sallust's *Jugurtha*

D. Further Papers: Classical Archaeology

632. The Archaeology of Minoan Crete, 3200-1000 BC

This course explores the archaeology of Bronze Age Crete. The Aegean Bronze Age saw major cultural, social and political transformations, many of which originated in Crete and in most of which it was a major player: the first 'state societies' in Europe began here. Crete is the fifth largest island in the Mediterranean; its insularity allows the examination of internal and external change across clear-cut physical boundaries and the differing ways in which the island has related to wider patterns of economic and political interaction within the Mediterranean.

Topics explored include: Crete's role in the emergence of the Bronze Age in the Aegean and the colonisation of the Aegean islands; the Early Bronze Age and the island's relations with the broader Eastern Mediterranean; the emergence of the palace-based social organisation of the Middle Bronze Age; the earliest writing systems within the Aegean; the expansion of Minoan interaction within the Aegean; the chronology of the eruption of Thera and the eruption's effects; the transformation of the Minoan palatial system; how Cretans responded to the 'collapse' of BA palace societies in the Early Iron Age**.**

Lectures
Aegean Prehistory
Minoan Crete (Biennial)
Aegean Bronze Age Scripts

633. Etruscan Italy, 900-300 BC

This course explores the development of Etruscan culture between approximately 900 and 300 BC and its significance for understanding contemporary and later developments around the Mediterranean. Within a broadly chronological structure, subjects ranging from the rituals of daily life and death to the development of autonomous city-states are studied using

a range of archaeological, artistic, scientific, historical, and linguistic evidence. Emphasis will be placed upon close examination of sites and artefacts including, where practical, those held in local museums. The course includes 16 lectures spread over two years complemented by a set of 8 tutorials.

Lectures
Etruscan Italy I
Etruscan Italy II

Syllabus
Candidates should be familiar with the relevant archaeology of the following cities and sites: Tarquinia, Caere, Veii, Vulci, Rome, Marzabotto, Populonia, Pyrgi, Gravisca, Orvieto, Cortona, and Acquarossa.

634. Science-Based Methods in Archaeology

This option will be provided by staff of the Research Laboratory for Archaeology, and aims to introduce the principles, and explain the methods used, in archaeological science concentrating mainly on the archaeology of the last 10,000 years. Examples that demonstrate these in action will be studied. It will consist of a total of 24 sessions, of which about 16 will be as taught classes or lectures. These will be divided up into the principal areas of:

- **Materials Analysis** (6-8 lectures), dealing with ancient technologies and the movement of goods and ideas;
- **Biomolecular Archaeology** (4-6 lectures), dealing with isotopic and other chemical genetic analyses, dealing with ancient diet and the movements of people;
- **Dating** (2-3 lectures), concentrating mainly on radiocarbon dating, with some contribution from supporting methods such as dendrochronology and luminescence dating.

This course is usually taught **in Hilary Terms of the second year**. The course is structured so that students cover the principles and methods in lectures before tutorials. Also, the timetabling of the sessions may vary according to the availability of the many specialists involved.

635. Greek and Roman Coins

The use of gold, silver, and bronze coins was a distinctive feature of Greek and Roman culture. The subject comprises the principal developments in coinage from its beginnings around 600 BC until the reign of Diocletian (AD 284-305). Emphasis will be placed on the ways in which numismatic evidence may be used to address questions of historical and archaeological interest. The numismatic approaches to monetary, economic, political, and cultural history will be explored, as well as numismatics as a branch of art-history. Both hoards and site-finds will be examined from an archaeological perspective. Lectures will normally be available in both Greek coinage and Roman coinage, and students will be encouraged to make use of the excellent collection in the Heberden Coin Room of the Ashmolean Museum.

Lectures
Greek Coinage I and II
Roman Coins & History I and II

Syllabus
Candidates will be expected to show knowledge of the principal developments in coinage from its beginnings c.600 BC until the reign of Diocletian (AD 284-305). Emphasis will be placed on the ways in which numismatic evidence may be used to address questions of historical and archaeological interest.

636. Mediterranean Maritime Archaeology

The paper on Mediterranean Maritime Archaeology explores the rich maritime heritage of the Mediterranean basin up to Late Antiquity and the latest theoretical, methodological and technical developments in the field.

Part 1: The first part of the course examines the historical development of seafaring within the communities of the Mediterranean basin and their near neighbours. The lectures will identify the main trends in the technological development of both military and merchant naval architecture both at sea and on land. They will also examine the changing attitudes of Mediterranean communities through the development of larger political units and increasing international trade and exchange. The nature of the archaeological, textual and iconographic evidence will be discussed in order to understand issues such as the lack of warships in the archaeological record and the apparent collapse of trade after the 2nd century AD as seen by the evidence of wrecked merchant ships.

Part 2: The second part of the course provides an up-to-date overview of the current methods and theory in maritime archaeology and its allied sub-disciplines of maritime history and anthropology. It will also highlight the importance of contemporary issues in maritime archaeology such as the requirement for a robust legislative framework for the management and protection of underwater cultural heritage, the problems with treasure hunting and the necessity to document the fast disappearing traditional lifeways of maritime communities. The course will draw widely for its examples of best practice and consequently includes case studies from the ancient Mediterranean as well as the medieval and modern periods where appropriate. (Convenor:

Lectures for Parts 1 and 2 are in Hilary Term and are given biennally.

637. The Archaeology of the Late Roman Empire, AD 284-641

The paper studies the archaeology and art of the Roman Empire from Diocletian to the death of Heraclius. During this period the Western Roman Empire officially came to an end (in the 5th century), while the Eastern Roman Empire experienced a period of expansion under its new imperial capital at Constantinople (founded in 324). The paper is designed to provide an overview of the archaeology and material culture of these turbulent 350 years.

Subjects include urban change, development of the countryside, industry, patterns of trade, persistence of pagan art and the impact of Christianity on architecture, art and daily life.

Particular attention is paid to the following cities: Rome, Constantinople, Trier, Milan, Ravenna, Ephesus, Caesarea Maritima, Scythopolis and Jerusalem, as well as to smaller-scale sites in the Roman provinces of Syria and Palestine.

Lectures
The Archaeology of the Late Roman Empire
Christianity and Daily Life (biennial)
The City in Late Antiquity (biennial)
The Late Antique and Byzantine Archaeology and Art seminar

E. Further Papers: Ancient History

407. Athenian Democracy in the Classical Age

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

Lectures
The Athenian Democracy, Economy and Society
5th.c. Greek history

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

- Aristotle, *Constitution of Athens* (tr. P. J. Rhodes, Penguin Classics)
- Herodotus III.80-82 (Loeb)

- Thucydides I.31-44, 66-79, 140-5; II.35-65; III.35-50, 82-3; V.43-6; VI.8-29; VIII.47-97 (tr. M. Hammond, OUP: Oxford World's Classics, 2009)
- Xenophon, *Hellenica* I.6 and 7; II.3 and 4 (Loeb)
- *Memorabilia* I.1 and 2; III.6 (Loeb)
- *Revenues* (Loeb)
- [Xenophon], *Constitution of Athens* (Loeb)
- Andocides I (Loeb, *Attic Minor Orators* I)
- Lysias XXII, XXV (Loeb)
- Aeschines II (Loeb)
- Demosthenes VI, XIX, LIX (Loeb)
- Aristophanes, *Wasps, Clouds, Ecclesiazusae, Acharnians* 1-173
- *Thesmophoriazusae* 295-530 (Penguin Classics)
- Plato, *Apology, Gorgias, Protagoras* 309-28 (Penguin Classics)
- Aeschylus, *Eumenides*; Sophocles, *Antigone*; Euripides, *Supplices* (*The Complete Greek Tragedies*, ed. R. Lattimore, D. Grene, Chicago 1958-9)
- C. W. Fornara, *Translated Documents of Greece and Rome 1: Archaic Times to the End of the Peloponnesian War* (Cambridge, 1983) nos. 15, 68, 75, 97, 100, 103, 106, 114, 119, 120, 128, 134, 140, 147, 155, 160, 166
- P. Harding, *Translated Documents of Greece and Rome 2: From the End of the Peloponnesian War to the Battle of Ipsus* (Cambridge, 1985) nos. 3, 5, 9, 45, 47, 54, 55, 56, 66, 78, 82, 101, 108, 111, 121

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

410. Cicero: Politics and Thought in the Late Republic

For understanding the cultural and intellectual life of the Late Republic, Cicero is the crucial figure. Not only did he publish his speeches and write essays on rhetorical theory and on all the branches of philosophy, he also corresponded with the most cultivated men of his time. In fact the collection of his letters includes replies from such famous historical figures as Pompey, Brutus, Cassius and Cato. This topic explores Cicero's education and training as an orator; his political and moral philosophy; his views, and those of other contemporaries, on religion and imperialism; the attitudes and lifestyle of his friend Atticus; the ethics of the Roman bar. The texts (set in translation) include speeches, essays and letters by Cicero, letters from his contemporaries, and works by his younger contemporaries Sallust and Cornelius Nepos, who provide an external view of Cicero and his friend Atticus and offer a contrast with Cicero's style and attitudes. The texts prescribed for study in translation are listed below. **The course is usually taught in the Michaelmas term of the final year**.

Lectures
Cicero: the Inside Story of the Late Republic

Syllabus
The following texts are prescribed for study in translation.
- Sallust, *Catilina* (Loeb)
- Cicero, *In Verrem* (Actio I) (Loeb)
- *De Imperio Cn. Pompei* (Loeb)

- *Pro Sestio* 97-137 (Loeb)
- *In M. Antonium Philippica* XI (Loeb)
- *Pro Murena* (Loeb)
- *In Catilinam* I, IV (Loeb)
- *Epistulae ad Atticum* I.1, 2, 13, 14, 16, 17, 19; II.1, 3, 16, 18; IV.1, 3, 5; V.16 and 21; VI.1 and 2; VII.7, 9, 11; VIII.3 and 11; IX. 6A, 10, 11A, 18; X.8 (incl. A and B); XI.6; XII.21 and 40; XIII.19 and 52; XIV.1, 12, 13, 13A and B; XV.1A and 11; XVI.7, 8 and 11 (Loeb)
- *Epistulae ad Familiares* I.1, 8, 9; II.12; III.6 and 7; IV.4, 5; V.1, 2, 7, 12; VI.6; VII.3, 5, 30; VIII.1, 5, 6, 8, 13, 14, 16; IX.16 and 17; X.24 and 28; XI.3, 20, 27, 28; XII.3 and 5; XIII.1, and 9; XIV.4; XV.1, 4, 5, 6, 16, 19; XVI.12 (Loeb)
- *Epistulae ad Quintum fratrem* II.3, 15; III.5 and 6 (Loeb)
- *Epistulae ad M. Brutum* 17, 25 (Loeb)
- *Brutus* 301-33 (Loeb)
- *De Oratore* I.137-59, 185-203; II.30-8 (Loeb)
- *Orator* 113-20, 140-6 (Loeb)
- *De Re Publica* I.1-18, 58-71 (Loeb)
- *De Legibus* II.1-33; III. 1-49 (Loeb)
- *Tusculanae Disputationes* I.1-8 (Loeb)
- *De Divinatione* II.1-24; 136-50 (Loeb)
- *De Natura Deorum* I.1-13; III.1-10 (Loeb)
- *De Officiis* I.1-60; II.1-29, 44-60, 73-89 trans. Griffin and Atkins (Cambridge)
- *De Finibus* I.1-12 (Loeb)
- Cornelius Nepos, *Atticus* (Loeb)

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

412. Religions in the Greek and Roman World, c.31 BC-AD 312

The aim of the course is to study the workings and concepts of Greek and Roman religions, including relevant aspects of Judaism and Christianity and other elective cults, between around 30 BC and AD 312. You will be encouraged to display an understanding of relevant modern theories of religions, and to be familiar with the relevant literary, epigraphic and archaeological evidence. The texts prescribed for study in translation are listed below.

Lectures

Religions in the Greek and Roman World (biennial)
Varieties of Judaism in the Second Temple Period
Greek Religion

Syllabus

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

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

413. Sexuality and Gender in Greece and Rome

This is chronologically the widest-ranging of all the Ancient History topics. The specimen paper begins with a question on misogyny in archaic Greek poetry, and ends with one on the difference made to women's lives by the rise of Christianity. The first of those questions is about images of women in literary texts, the second about women's lives 'out there': the aim is to tackle both sets of issues (which are not easily separable), and if you take the option, you will have many dealings with literary (and iconographic) evidence, but will also consider, for instance, laws regulating property rights, marriage, adultery. This is not just a paper about women: men too are viewed as sexual objects, and topics such as ideas of masculinity or the social significance of Greek male homosexuality are fair game. Few areas of classical studies have seen quite such a transformation in the last 30 years as this one, and you will have the chance to study, not just an extremely diverse range of ancient texts, but also some very lively secondary literature. The texts prescribed for study in translation are listed below.

Syllabus

The following texts are prescribed for study in translation; although compulsory passages for comment will not be set, candidates will be expected to show knowledge of these texts in their answers.

- M. R. Lefkowitz and M. B. Fant, *Women's Life in Greece and Rome*, 2nd ed. (London, 1992), nos. 1-27, 36-50, 168, 176, 178-9, 181-207, 273-337, 369-440
- Semonides fr. 7 (*Greek Iambic Poetry*, Loeb)
- Theognis II (lines 1231-1389) (*Greek Elegiac Poetry*, Loeb)
- Anacreon fr. 358 (*Greek Lyric II*, Loeb)
- Aeschylus, *Agamemnon*, Sophocles, *Philoctetes*, Euripides, *Medea* (in D. Grene and R. Lattimore eds, *The Complete Greek Tragedies in Translation* (Chicago, 1957-9)
- Aristophanes, *Lysistrata, Thesmophoriazusae, Ecclesiazusae* (Penguin)
- Lysias I (Loeb)
- Xenophon, *Oeconomicus* (ed. and tr. S. Pomeroy, Oxford, 1992)
- Aeschines I *Against Timarchus* (Loeb)
- *Senatus consultum de Bacchanalibus*, in M. Beard, J. North and S. Price, *Religions of Rome* (Cambridge, 1998) 2, pp. 290-1
- Ovid, *Ars Amatoria* (Loeb)
- Musonius Rufus (tr. C. E. Lutz, *Yale Classical Studies* 10 [1947], 39-49, 89-91)

- Pliny, *Letters* III. 11, 16; IV. 10, 19; V. 16; VI. 33; VII. 19, 24; X. 120
- Juvenal VI
- Soranus, *Gynaecology* (tr. O. Temkin, Baltimore 1956)
- *The Forgotten Desert Mothers: Sayings, Lives, and Stories of Early Christian Women* (tr. L. Swan, New York, 2001), lives of Amma Sarah, Syncletica and Theodora, Melania the Elder, Melania the Younger, Macrina the Younger, and Marcella
- Pelagius, *Letter to Demetrias* in *Pelagius: Life and Letters* (tr. B. R. Rees, Woodbridge, 1998)
- Jerome, *Letters* 22, 77, 107, 108, 117, 127, 128 (Loeb)

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

415. The Achaemenid Empire, 550-330 BC

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

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

Lectures
Achaemenid Persia

472. St Augustine and the Last Days of Rome, AD 370-430

The life and times of St Augustine (d. 430) are not what you think. Augustine is often typecast as a Church Father tormented by the memory of his youthful sexual urges – but the story he wanted to tell his contemporaries in the later Roman Empire was more complicated and more interesting than this. Augustine was a man who did not know why his life had taken the course that it had. He had rejected the love of his life for the sake of his career as a public speaker, and then, having risen to the very top of his profession, he had given it all up to become bishop of a provincial town in North Africa. Relentlessly curious to observe how his own transformations related to the experience of others, Augustine watched the needs and frustrations of new-born babies, marvelled at the perfect physical control of contortionists, meditated on his mother's sudden cure from alcoholism. Augustine's *Confessions* and his *City of God* are texts about desire, disillusion, and being human – in a hot, pre-industrial autocracy almost unrecognisable to a modern audience.

This was also a regime under strain: in 378, a Roman Emperor was killed by barbarians in battle; in 410, notoriously, the city of Rome was sacked; twenty years later, as Augustine lay dying, barbarians had overrun the western Empire and were about to take over his town. How did contemporaries react to these events? (Did they notice?) In addition to the writings of Augustine, we study texts of and about the great and the good in the Roman Empire, such as the pagan senator Symmachus or the Christian heiress Melania the Younger, who sought to guide (or to abandon) the ship of the late Roman state as it steered into crisis. **This course is taught in the Michaelmas term of the final year.** (Convenor: Dr C. Leyser, Faculty of History).

Syllabus

This subject will be examined by a single 3-hour written paper combining passages for comment and essay questions.

- Augustine, *Against the Academics* 2.2.4-6, 3.18-19, tr. J. O'Meara, *Ancient Christian Writers* 23 (Washington, DC, 1951).
- *Confessions*, Books I-X, tr. H. Chadwick (Oxford, 1991), pp. 1-220 (recommended to buy)
- *City of God*, Books XIV, XIX tr. H. Bettenson (Harmondsworth, 1972), pp. 547-94; 842-94
- *Letters* 10, 15, 16, 17, 188, 209, 262, tr. E. Hill *The Works of St Augustine* (New York, 2003-04), II/1, 33-5, 45-50; II/3, 252-59, 394-97; II/4, 203-09
- *Letters* 10*, 12*, 20*, 24*, tr. R. Eno, *Saint Augustine: Letters 1*-29** (Washington, DC, 1989), pp. 75-80, 100-08, 133-49, 172-4 (Also online via Questia)
- *Sermons* 198 (Dolbeau 26), 355, 356, tr. E. Hill (New York, 1997) III/11, 180-228, III/10, 166-84
- *Sermon on the Sack of Rome*, tr. M. O'Reilly (Washington, DC 1955)
- Ammianus Marcellinus, *The Later Roman Empire* [*Res Gestae*], Book 14.6; 27.3, 6-7, 9, 11; 28.1, 4; 29. 2; 30. 5-9, 31.1-2, 12-14, tr. J. C. Rolfe, Loeb Classical Library 3 vols. (Cambridge, MA, 1935). I, 35-53, III, 13-21, 45-51, 57-63, 73-77, 87-123, 137-61, 215-33, 335-73, 377-409, 463-89 (Also online at http://penelope.uchicago.edu)
- Ausonius, *The Professors of Bordeaux*, tr. H.G. Evelyn White, Loeb Classical Library 2 vols. (Cambridge Mass., 1921), I, 97-139.
- *Letters* 12 and 22, tr. White, II, 33-41, 71-8 (Also online at http://www.archive.org)
- Symmachus, *Letters*, Book I. 3, 10, 12, 14, 20, 23, 32, 43, 47-9, 51-3, 58-9, 61, 99; Book III. 36; Book VI. 67 (special translation)
- *Relatio* 3, tr. B. Croke & J. Harries, *Religious Conflict in Fourth-Century Rome* (Sydney, 1982), Document 40, pp. 35-40
- *Relationes* 10-12, tr. R.H. Barrow, *Prefect and Emperor* (Oxford, 1973), pp. 73-81
- Ambrose, *Letters* 17 and 18 (now known as 72 and 73), tr. Croke & Harries, *Religious Conflict*, Documents 39 and 41, pp. 30-35, 40-50
- Letters 75, 75a, 76, 77, tr. W. Liebeschuetz *Ambrose of Milan: political letters and speeches* (Liverpool, 2005/2010), pp.124-73
- Jerome, *Letters* 22, 45, 107, tr. F.A. Wright, *Jerome: Select Letters* Loeb Classical Library (London, 1933), pp. 531-59, 177-79, 229-65 (online at http://www.archive.org)
- *Letter* 130, tr. *Nicene and Post Nicene* Fathers, II.6, 261-272 (Online at http://www.ccel.org)
- Pelagius, *Letter to Demetrias*, tr. B. R. Rees (Woodbridge, 1991), pp. 29-70
- *The Life of Melania the Younger*, tr. E. Clark (Lewiston, NY, 1984), pp. 25-82
- *The Theodosian Code*, tr. C. Pharr (Princeton, 1952), Book IX. Title 16. paras 4-11; IX.

17.6-7; XII.1 56, 63, 77, 87, 98, 104, 110, 112, 116, 122; XIII. 3, 6-12; XIV. 9.1; XVI. 1.2, 4; XVI. 2.20; XVI. 5.3, 6-7, 9; XVI. 10.4-13

- Dessau, *Inscriptiones Latinae Selectae*, nos. 754, 1256, 1258-61, 1265, 294-67, 2951
- Diehl, *Inscriptiones Latinae Christianae Veteres*, nos. 63, 104 and 1700
- Monica's epitaph

473. Epigraphy of the Greek and/or Roman World, c 700 BC-AD 300

Inscriptions touch on and reflect almost every aspect of life in the ancient world; they provide a constant flow of fresh evidence that illuminates and renews our picture of the ancient world. The course focuses on the inscribed text, mainly on stone and bronze, as monument, physical object and medium of information, and it explores the evidence of particular inscriptions, or groups of inscriptions, for the political, social, and economic history of communities in the ancient world. Candidates may show knowledge of either Archaic-Classical Greek, or Hellenistic inscriptions, or Republican Roman or Imperial Roman inscriptions. They will be expected to show knowledge of epigraphic texts in Greek and/or in Latin (though all texts will be accompanied by translations).

Sources:

M. M. Austin, *The Hellenistic World*
R. Bagnall and P. Derow, *The Hellenistic Period*
D. Braund, *Augustus to Nero, a sourcebook on Roman History*
M. H. Crawford, *Roman Statutes* I-II
V. Ehrenberg and A. H. M. Jones, *Documents Illustrating the Reigns of Augustus and Tiberius* (2nd edn. reprint)
B. Levick, *The Government of the Roman Empire*
M. McCrum and A. G. Woodhead, *Documents of the Principates of the Flavian Emperors*
R. Meiggs and D. M. Lewis, *Greek Historical Inscriptions*
R. Osborne and P. J. Rhodes, *Greek Historical Inscriptions 404-323 BC*
R. Sherk, *Roman Documents from the Greek East*
R. Sherk and E. Badian (series editors), *Translated Documents of Greece and Rome*, Vols. 1-6
J.-A. Shelton, *As the Romans Did. A Sourcebook in Roman Social History* (2nd edn.)
E. M. Smallwood, *Documents Illustrating the Principates of Gaius, Claudius, and Nero; Documents Illustrating the Principates of Nerva, Trajan, and Hadrian*

Syllabus

The course focuses on the inscribed text, mainly on stone and bronze, as monument, physical object and medium of information, and it explores the evidence of particular inscriptions, or groups of inscriptions, for the political, social, and economic history of communities in the ancient world. Candidates may show knowledge of either Archaic-Classical Greek, or Hellenistic, or Republican Roman or Imperial Roman inscriptions. They will be expected to show knowledge of epigraphic texts in Greek and/or in Latin (though all texts will be accompanied by translations).

F. Classical Language Papers

571. Intermediate Ancient Greek

(This paper is available only to those undergraduates who offered Prelims Paper III-IV C.I and, with the permission of the Standing Committee, to others with equivalent knowledge of Ancient Greek. It is not normally available to candidates with a qualification in Ancient Greek above AS-level or equivalent, nor to those who took paper C3 Intermediate Greek in Prelims.)

This course is designed to continue study of the language from Beginning Ancient Greek in Prelims (Paper III-IV, C.1) and to bring students to a more advanced knowledge of ancient Greek grammar and vocabulary. Candidates will be required to show an intermediate level knowledge of Greek grammar and vocabulary (including all syntax and morphology).

The set texts for the course are: Xenophon, *Hellenica* I-II.3.10 (Oxford Classical Text) and Lysias I (Oxford Classical Text). The paper will consist of a passage of unseen prose translation, three further passages for translation from the two prescribed texts, and grammatical questions on the prescribed texts.

572. Intermediate Latin

(This paper is available only to those undergraduates who offered Prelims Paper III-IV C.2 and, with the permission of the Standing Committee, to others with equivalent knowledge of Latin. It is not normally available to candidates with a qualification in Latin above AS-level or equivalent, nor to those who took paper C4 Intermediate Latin in Prelims.)

This course is designed to continue study of the language from Beginning Latin in Prelims (Paper III-IV, C.2) and to bring students to a more advanced knowledge of Latin grammar and vocabulary. Candidates will be required to show an intermediate level knowledge of Latin grammar and vocabulary (including all syntax and morphology).

The set texts for the course are: Cicero, letters in D. R. Shackleton-Bailey, *Cicero: Select Letters* (Cambridge 1980), nos. 9, 17, 23, 27, 39, 42-3, 45, 48, 58, 63-4; Tacitus, *Agricola* (Oxford Classical Text) 16-43; Pliny, letters in A N. Sherwin-White, *Fifty Letters of Pliny*, second edn. (Oxford, 1969), nos. 1-3, 6-7, 9, 15-20, 25, 27, 29, 33-4, 36, 38-40, 47-48. The paper will consist of a passage of unseen prose translation, three further passages for translation from two prescribed texts, and grammatical questions on the prescribed texts.

573. Advanced Ancient Greek

(This subject is available to candidates with a qualification in Ancient Greek above AS-level or equivalent or those who took Intermediate Ancient Greek at Prelims. It is not normally available to candidates with a qualification in Ancient Greek above A-level or equivalent, nor to those who took paper C5 Advanced Greek in Prelims.)

Candidates will be expected to be familiar with *An Anthology of Greek Prose* ed. D.A. Russell (Oxford University Press 1991), Nos. 17, 18, 23, 24, 33, 40, 44, 66, 78, from which a selection of passages will be set for translation, in addition to a passage for unseen translation.

Candidates will also be expected to translate from TWO of the following texts:
(i) Herodotus I.1-94 [ed. Wilson, OCT];

(ii) Plutarch, *Life of Antony* 1-9, 23-36, 71-87 [ed. Pelling, Cambridge University Press, 1988];
(iii) Euripides, *Bacchae* [ed. Allan and Swift, Cambridge University Press, 2024].

574. Advanced Latin

(This subject is available to candidates with a qualification in Latin above AS-level or equivalent or those who took Intermediate Latin at Prelims. It is not normally available to candidates with a qualification in Latin above A-level or equivalent, nor to those who took paper C6 Advanced Latin in Prelims.)

Candidates will be expected to be familiar with *An Anthology of Latin Prose* ed. D.A. Russell (OUP 1990), nos. 7, 12, 22, 23, 34, 52 and 63, from which a selection of passages will be set for translation, in addition to a passage for unseen translation.

Candidates will also be expected to translate from TWO of the following texts:
(i) Cicero, *Pro Caelio* [OCT].
(ii) Pliny, *Letters* 1.6, 9, 13, 19; VII.21, 24, 26, 29; VIII.16, 17; IX.6, 12, 15, 27, 33, 39; X.31, 32, 96, 97 (ed. M.B. Fisher and M.R. Griffin, CUP 1973)
(iii) Ovid, *Metamorphoses* 8 (ed. A.S. Hollis, OUP 1970)

These courses will be taught by Faculty classes, for three hours per week during Michaelmas and Hilary Terms. (Convenor for Ancient Language Courses: Ms J. Kerkhecker, Ioannou Centre).

VII. Site or Museum Report

The Report is a major piece of independent pre-submitted work. You do ONE of the following:

A. Site Report

Students prepare a report (of not more than 10,000 words) on the historical and archaeological significance of a site of their choice that falls within the areas and periods of the degree. The report should be based either on participation in a field project or on a study visit and personal inspection of a site. It should also be based on study of all relevant published archaeological and historical sources for the site, which are researched before and after the study visit. This report teaches an understanding of topography and provides practice in precise archaeological and architectural description and in the historical interpretation of archaeological sites and archaeological publications.

B. Museum Report

Students prepare a report (of not more than 10,000 words) on the historical and archaeological significance of a coherent body of material or finds – a group of images, objects, or artefacts from a single site or of a single class or category of archaeological material from a single museum or collection. The report should be based on close study and personal inspection of the objects, as well as on all relevant published sources. This report brings familiarity with detailed archaeological object description and classification and provides practical experience of the historical interpretation of ancient artefacts and images in their reconstructed ancient contexts.

For the Site or Museum Report, see the detailed guidelines in Section 10 below that describe how to go about choosing the subject of your report and researching and writing it. The procedures and deadlines for submitting the title and the finished product are also described. The report should be based on site-visiting or museum-visiting carried out in vacation time during your second year, and so it should be planned and thought about well before. The subject must be discussed with your tutor in HT of your second year, and the title, a synopsis must be submitted to the Standing Committee by Friday of first week of Trinity Term of your second year.

10. CAAH Site or Museum Report: Guidelines

Important Notes
1) The proposed title and synopsis of your site/museum report must be submitted to the CAAH Standing Committee by Friday of Week 1 of Trinity Term in your second year.
Please use form CAAH06, available in Canvas at https://canvas.ox.ac.uk/.
Your topic cannot be a topic which has been completed in the previous three years. For a list of previous topics, check the Canvas page here
https://canvas.ox.ac.uk/courses/42438/pages/examples-of-caah-site-slash-museum-reports

You should have arranged supervision for your report by the time you submit your proposal to the Standing Committee. Form CAAH06 should be copied to your report supervisor as well as your college tutor (if different).

2) Please note that your site/museum report cannot be supervised solely by a graduate student – graduate students may only serve as co-supervisors alongside a member of academic staff.

3) The Standing Committee may ask you to submit an alternative report proposal if it proves impossible to find appropriate supervision for your preferred topic.

The site or museum report is a substantial piece of work that will occupy you for one third of your time over three terms: TT of Year 2, MT and HT of Year 3. It is highly desirable that the report is based on autopsy, that is, on a personal visit(s) during vacation time to the site or museum chosen.

The report should have a carefully defined subject and use precise archaeological description, critical comparison, and analytical argument to illuminate a historical question or theme. The idea is to show how a particular site, monument, or set of artefacts can be used as historical evidence. In core classes, you have learned how big themes and trends can be exemplified in fragments of disparate evidence. In the report, you look from the other direction, from the detailed case to the general trend, learning how a single site or set of artefacts can be made to yield interesting general historical points.

The key in both the site and the museum report lies in choosing the right place or material for the kind of thing you want to investigate. In other words, you should choose a site or set of artefacts not just because they are there but because they suggest to you a question or theme

worth investigating. In terms of structure, however, your report should be seen to arise out of the site or material studied, leading on to questions that they raise. It should not be an investigation of a broadly treated question to which the site or material appears peripheral.

Your examiners are looking not only for precise archaeological description but also for critical handling of the material and its scholarly literature, for careful, imaginative, historical reconstruction of physical and historical contexts, and for some sense of what we can learn about an ancient society through material evidence that we would not get from a text.

The site and museum reports are different in some respects (chiefly practical), but they share the same aim of seeing a historical phenomenon through a detailed case study of one concentrated data set. In some respects they are very close: one starts with a site and looks at the things found in it; the other starts with things now in a museum and relocates them in their site or ancient context in whatever way that can be reconstructed.

Site Report

Choosing a Site

A site can be something large like a city, something small like an isolated tomb or farmstead. Perhaps think first of the kind of thing you would like to study: Greek or Roman; early or late; urban, suburban or rural; political, economic, social, religious, or funerary. Then you should look for a suitable site that is well documented and well published in English or in a language you can read. If it is not well recorded or published, you will be frustrated in researching the questions you want to ask of it.

Visiting the site is highly desirable for giving you a sense of size, topography, space, and relation to the surrounding landscape that is difficult to get from plans and maps. The site on which you did your fieldwork last summer fulfils this last condition well – you have seen it, been there – but by its very nature as a current project, it may not yet be sufficiently well published for your purposes.

The site should also have sufficient remains of whatever kind to sustain your investigation. If other places need constantly to be appealed to in order to understand it or to make it work for you, then it would be better to pick another one. You are looking then for a well-preserved site (preferably with lots of things found in situ) and one that has been well recorded, that is, has good plans, drawings, reconstructions, photos, and has been fully published.

You might consider the following kinds of site (not exhaustive): city, town, village, cemetery, sanctuary, palace, fort, camp, villa, farm, harbour. In large excavated sites, such as Delos or Pompeii, there is obviously material for many different site reports that focus on one complex and its archaeology (for example, a house, bar, temple, or brothel).

Researching your Site

A ‘good’ site will have a primary publication(s) by its excavators or primary investigators, which has probably then been used by the secondary literature for a wide range of purposes. You should read carefully the primary published accounts of your site, noting divergent views, questions, problems, and looking for other opinions and perspectives in the secondary

literature.
Your site may also be discussed or referred to in ancient literary texts and may have surviving inscriptions. These should be looked at carefully: the identification of the site as a known ancient place often depends on them.

You should look carefully at what survives of your site's buildings, monuments, artefacts, and consider whether their proposed reconstructions and chronologies are borne out by the extant remains and available comparative evidence. You might consider why and how we have what survives – how the site came to be in the state it is, how it came to be buried, how the objects came to be where they were found (their 'deposition' history). You should also be aware of and think critically about the methods, questions, and assumptions of the primary investigators. How much have their assumptions shaped the archaeological record?

To place your site and its finds in a meaningful historical context, you need to compare them with a range of other sites and finds. This will allow you to assess their typicality and differences, and to place them in a relative scale. If a place or thing survives in the ground from antiquity it is unlikely to be unique. It was probably typical of some wider phenomenon, and others similar to it can nearly always be found. These comparisons and contrasts, which are basic to archaeological method, are not a sterile exercise but the means that allow you to assess the historical significance of your material.

Writing your Site Report

The following might be a typical sequence:

A. Introduction. A brief statement saying where and what the site is, what it is most important for, and what you propose to investigate within it, and how that relates to a wider historical issue.

B. Discovery, identification, research history. How and when the site was discovered, how identified, how excavated, investigated, researched, published. You may give here a brief critical account of the primary and any secondary publications.

C. The site: description. A succinct, careful, accurate description of the site, its location, topography, buildings, and finds. Then a more detailed description of the part you are focusing on – whether one period, one aspect or one complex within it. It is important to master the necessary archaeological language – not as some abstruse technical jargon, but as a way of making your description brief, precise, and comparable. You should know how to handle the basic descriptions of the big array of things that make up Classical Archaeology – buildings, statues, coins, pottery, inscriptions, arms/armour, wallpainting, mosaics, terracottas, etc.

It is also important to emphasize in your description of the site those aspects and things that you want to pick up later, in your comparisons and interpretations. There is no such thing as a plain objective neutral description, so be explicit about what aspects you are describing and why.

D. Discussion: comparison and context. Place your site and the relevant aspect/material that you are investigating in a wider setting by comparing it to other places of similar date, formation, and purpose. Select a few of the best, most telling comparisons for each aspect

you want to discuss. Put your site firmly in its place – in time, scale, importance, typicality – by looking sideways to relevant comparisons contemporary with your site and by looking backwards and forwards in time to set it in a broad historical frame of changes through time. Also consider what is local and specific to your site, what makes it not simply one more example of something well known, one more dot on a map.

Always be aware of what is missing. The 'positivist fallacy' – to take what survives as a fair sample of what there once was – has often bedevilled Classical Archaeology because its remains are so rich and can seem so complete.

Also try to set your site in a wider mental and human setting, using your study of the relevant period and phenomena that your site best illustrates. That is, try to evoke, to reconstruct mentally its buildings, monuments, artefacts as they were used and made sense to the inhabitants of and visitors to your site. People your site, and make its configuration make sense to those people.

Note: An archaeological context is not often the same thing as a historical context. You need to use what you have learned and researched to recreate, to recover the ancient historical context from the (later) archaeological and deposition context.

E. Conclusion: Historical significance. A brief account of what has been gained, what the significance of the site is, what issues and historical phenomena it enables us to understand better, to put some flesh, bones, and textures on. What difference does having and studying this site make? What do we understand more than if it had been merely described by an ancient author?

Much of the above advice applies also to the museum report. Things more particular to the museum report are described below.

Museum Report

Choosing the Subject of a Museum Report

The subject of a museum report can be any major artefact or group of artefacts now in a museum collection that engages a historical question or issue or an aspect of ancient society that you think could be investigated through these objects. It can be one big monument, such as a single statue, a group of disparate objects from a single context (for example, the finds from a single tomb or house), or a group of similar objects from one category (for example, a group of Boeotian dress pins or of Roman surgical instruments).

Depending on your question and line of inquiry, it might be important that the objects have a documented find context. For assessing the historical impact of a statue monument, where it was set up is crucial. For evaluating the variety of Roman gladiator helmets, find context is less crucial.

It is important that the objects are displayed in a museum you can visit and preferably one where you can arrange with the curator to study the objects more closely.

It is also helpful if the objects have been well documented and published in one of your

languages. Detailed publication is less important than for the site report if you can study the objects first hand and if they are of a category that has been well studied. But bear in mind that you will need good illustrations of the object to work from and to illustrate your report. So you have to be able to photograph your objects or to have good published photos already available. The Ashmolean and the British Museum have huge holdings that conform to most of the above specifications.

It is important to define a suitable and manageable amount of material that you will deal with. How many artefacts you should include will depend on what they are (a few grave reliefs or a lot of terracotta lamps) and what kinds of things you want to investigate (the meaning of six coin types or the economic significance of a coin hoard with a hundred pieces in it).

Researching your Museum Object(s)

You should visit your objects (several times if possible), arranging to study them closely if it is allowed. Measure your objects if you are allowed (height, width, depth, capacity, weight, as relevant). Take detailed notes, describing for yourself as much as you can see of the physical characteristics of your objects: material, technique, form, decoration, figured subject if relevant, colour, style, effect. You will then use these notes to write the descriptive part in your report. You can see far more in front of the object than you ever can from a photograph. Force yourself to describe on paper what you see, even if it seems obvious. Force yourself to make sketches with your notes, especially of details that are difficult to see. These sketches are for you only and only you need to be able to understand them. Also force yourself to make a preliminary start at describing the use and effect of the objects while standing in front of them. You will modify your thoughts in light of your research but you should ask the questions with the objects in front of you. You can also try photographing your objects, especially for details that the publications might not have.

At the same time you should research your objects in the library, starting with their basic publications and working through later studies of them if there are any. You should then look into studies of similar objects elsewhere.

You should also research the historical contexts of display and use that your objects once inhabited -- their period, their physical setting, their social function, their users, buyers, viewers, consumers, and the mental horizons of those people. Here finding and reading relevant cognate or collateral ancient literary texts, if there are any, can help your interpretation greatly (for example, for archaic Athenian painted pottery, read archaic symposion poetry). Ask your tutor for help in finding relevant ancient readings.

You might also consider the museum history of your material – where was it bought, how did it come to this museum, under what circumstances, how good are the documentation and provenance, how and with what objects is it now displayed, how is it labelled? And you might consider in what ways these museological factors affect the understanding and reception of the object.

Pay particular attention to questions of provenance and ancient context and to any technical studies that have been undertaken – for example, on mineral composition, original surface appearance and colour, or manufacturing technology, for example.
Your research should aim to re-site your objects in a real or mentally recreated ancient setting and to assess your objects in relation to other surviving examples or groups – earlier or later

examples, cheaper and more expensive examples, examples from different places. And so you arrive at an argued historical setting in which your objects had their satisfying local meaning. What and whose needs and aspirations did they serve so well that we have these examples still surviving today?

Writing your Museum Report

A typical outline might be as follows:

A. Introduction. A brief statement outlining the material studied, saying why it can be usefully studied together (for example, a single find group, or a group of objects of a single category), and what aspect of history it can usefully be brought to bear on.

B. Provenance, museum history, research history. Where did the material come from, what has been its museum treatment, and what research has been undertaken on it? What remains usefully to ask about it? This section might be brief.

C. The objects: description. Succinct, clear description of the main features of the objects, drawing on your autopsy notes. Avoid giving repetitive information. Describe common features together first. Individual items or features can then be discussed or listed economically. Aim for clarity and precision. Emphasize aspects to be picked up in later discussion.

Lists or short catalogue-like entries can be used in the text and can be easier to take in for the reader than continuous prose. Adapt your format of presentation to the material: it will be different for coins, for pots, and for votive reliefs.

D. Discussion: comparison and context. As for a site, compare your material to other material like it to get it in its right place, level, and time. Use your reading of ancient texts and your historical research to set your material in a meaningful context of use and to gauge its contemporary effect and significance.

Note: Archaeological classifications and categories are not necessarily the same thing as real ancient categories. It is your job to translate archaeological classification and description into useful history.

E. Conclusion: historical significance. A brief recapitulation of main points gained and an overall reassessment of the significance of the objects in a wide historical setting. What do we get from these objects that we could not get from a text?

In both site and museum reports, we are looking for the following:

- Use of archaeology to write history
- Clear, well-illustrated presentation of the material
- Ability to describe physical and visual evidence in precise language
- Ability to control and interrogate the evidence of your site or object
- As always, ability to combine archaeology and history intelligently.

Practicalities

Planning; Approval Process; Supervisors

The writing of a report involves as much work as for a paper, and the work differs from conventional study in shape and demand. The subject of your report may, but need not, overlap with a subject or period on which you offer papers. But you must not repeat material used in your report in any of your papers, and you will not be given credit for extensively repeated material.

You should discuss the possible topic of your report in the first instance with your College Tutor. This discussion should happen at the latest in Hilary Term of your second year. If your College Tutor does not feel qualified to give detailed advice he or she will then put you in touch with someone suitable to supervise a report in the chosen area (see http://www.classics.ox.ac.uk/academic.html for a list of academic staff and their research interests). Once you and your report supervisor have arrived at a topic with which you are happy and which your supervisor considers feasible and reasonable, the topic should be submitted to the Academic Support Officer in the Academic Administration Office using form CAAH06 (available in Canvas at https://canvas.ox.ac.uk/). Ensure your topic has not been done in the previous three years (full list in Canvas). The topic has to be formally approved by the Standing Committee in Trinity Term of your second year, and the proposal must be submitted to the Academic Support Officer by Friday of First Week of Trinity Term at the latest.

The Supervisor's Role

Supervisors of reports will offer a minimum of four tutorials but can give up to a maximum of eight. They should be encouraged to read these Guidelines carefully so that they know what is expected from your report. They will assist in the choice of a topic and give initial advice on relevant sources and methods. They will advise on sources and presentation and assist with bibliographical advice; they will certainly expect to read draft chapters or sections. They may, but will not necessarily, read and comment on a complete first draft. Supervisors may NOT correct more than one draft of a report.

A report must be your own, independent work, and you must certify on submitting the report that it is your own work.

Presentation

Good clean presentation, accurate references, consistent conventions, clear description, and correct grammar and spelling are important. Good presentation usually goes with good quality work. Careless or unclear writing (uncorrected mis-spellings, typing errors, misquotations, for example) often go with poor quality work. Efficient presentation and proper handling of bibliography and referencing will be part of your Examiners' marking criteria for the report. While reading and researching, plan how you will shape your presentation and your argument. They should be seen as a simultaneous process. Remember that laboriously collecting data is pointless unless it is brought to bear on a question or argument. For this reason, planning should start as early as possible; some plans may need to be discarded until the most feasible one has been found.

Writing the report will undoubtedly take longer than you expect, and a good report will certainly require more than one draft. Plenty of time should be allowed for getting the final typed version into presentable form without this disrupting work for other papers or third-year revision. You should remember that the report counts as one finals paper and one paper only. You should organise your time with this fact clearly in mind.

Format

Length, word-count. The word-limit is 10,000 words, which includes text (including any appendices) and footnotes as well as the table of contents and any list of illustrations, but not the bibliography and any list of abbreviations. Tables and captions to illustrations are included in the word count; candidates are advised to keep these brief and include only what is absolutely necessary. A 10,000 word report, double-spaced on A4 paper will normally take around 35 sides, depending on the size of the typeface used. The word count must be given on the title page of the report. There are penalties for exceeding the prescribed word-limit.

Printing, spacing. Your report should be printed on one side only of good quality, opaque A4 paper. The main text should be double-spaced. Short quotations of a sentence or less should not be set in a paragraph by themselves. Longer quotations should be set in a separate paragraph, indented and single-spaced.

Pagination. Pagination should run consecutively from beginning to end and should include any appendices and the bibliography. Cross references should be kept to a minimum and should be to pages and not simply to any sectional division.

Sequence, contents. The title-page should carry the title of your report as approved, your examination number (NOT your name), and the word count. After the title-page there should normally be:

A. Table of contents (one page), showing in sequence, with page numbers, the subdivisions of the report. Titles of chapters and any appendices should be given; titles of subsections of chapters may also usefully be given.

B. List of abbreviations used.

C. Brief introduction (Ch. 1).

D. Main chapters, which can usefully be broken up with subheadings. Subheadings can help to structure your material and your argument. Keep their structure simple. Chapters and subheadings should have clear descriptive titles.

E. Brief concluding chapter.

F. List of the illustrations included, with their sources.

G. Appendices (if absolutely necessary: see below 'Appendices').

H. Bibliography. This is essential, and should include anything that was important to you in preparing the report and everything cited in the footnotes. Works not specifically mentioned in the text may be included, but it is not necessary to include everything that may have been read or consulted. Works should be listed alphabetically by surname of author (see p42 for form of references). The bibliography is excluded from the word-limit.

I. Illustrations. These can be put together at the end, or if your technology supports it, they can be scanned and integrated into the text at the relevant points.

Footnotes

Footnotes are for providing references to things mentioned in the text: they allow what you say and the evidence you cite to be verified. They are not for making further points, modifying points in the text, or for adding further material. They are for references to texts (ancient and modern) and to publications or illustrations of sites, monuments, objects that you mention in the text in the course of your discussion. References should be to primary publications, the best and/or latest discussions, and/or simply to convenient illustrations. Statements of fact which no reader would question do not need to be supported by references.

Notes should be printed, single-spaced, at the foot of the page. Footnote numbers should be superscript (not bracketed) and should run in a continuous sequence through each chapter.

Illustrations

You should illustrate your report carefully. Good illustration is vital to the subject. You should use good photocopied or scanned illustrations (photos, plans, maps, drawings, reconstructions) of the site or objects under investigation and perhaps also of a few of the best comparanda. In site reports include a map that relates the site location to widely known places or geographical features. In total, there would normally be between 10-20 illustrations. The illustrations should have a single consecutive numbering throughout the report and should have clear captions. They may be scanned and integrated into the text or put together at the end of the report. There should also be a list of the illustrations with their sources, placed at the end of the text and before the bibliography. Make sure you refer to your illustrations at the appropriate points in your text and argument, with the relevant figure number in brackets, thus (fig. 00).

Appendices

The main material of your report should be embedded in the text. Appendices should be used exceptionally and only to lay out or list other essential data which cannot be easily subsumed within the body of the text. They are included in the word-count.

References; Citations

The guidance on style of citation given here is not compulsory. It is compulsory, however, to document your work in a form that complies with normal academic standards of precision, clarity, and fullness and unambiguousness of reference. If you fail to meet these requirements, you run the risk of being penalised. See also Section 8 on Plagiarism.

All quotations from, and references to, any work require a precise reference. References are best put in footnotes. Take particular care over the proof-reading of the quotations and the verification of references. Do not use 'f' or 'ff' for an unspecified number of pages after the first page cited. Give precise page references (beginning and end pages), with a further specification of the section referred to if necessary or helpful. Thus: R. Syme, *The Roman Revolution* (Oxford 1939), 24-59, at 51-2.

For references to ancient authors, follow the style adopted in standard reference works, for example, *The Oxford Classical Dictionary* (4th edn., 2012) or simply write out the full name of the author and the translated name of the work if there is more than one by that author: Herodotus 2.36; Plutarch, *Alexander* 12.3. Single references to ancient texts can go in the text or a footnote. Multiple references should go in a footnote.

For references to modern works, two alternative principles can be followed, and you should decide on which you are adopting and stick to it. Either you may cite the full title in the footnote on the first occasion you cite a work, and later cite by a shorter title, or you may follow the 'name-date' system, often called the Harvard style, citing in the note only the author's surname, the date of publication, and the relevant page(s). Note that on either principle, the full titles of all modern works should be given in your consolidated bibliography. The name and short title is easier for the reader but takes a few more words. The name-date system is easier for the writer but much more inconvenient for the reader (Beazley 1929 could be any of a number of things - a review, an article, a conference paper, a monograph, a major reference work - and must be checked by the reader in the bibliography).

Examples of how to construct a reference to a book by a single author and an article or essay in a volume of essays are given below. Examples in (A) follow the first principle, those in (B) the second.

(A) O. Wol, *Orthographic Conventions and Individual Choice* (Oxford 1969), 523-9. (Later citations may use a shorter form, for example, Wol, *Orthographic Conventions*, 306-17).

W.T. Pooh, 'Elevenses' customs in the Sussex Weald', *CQ* 37 (1987), 23-54. (In citing journals, quote both volume and year, both in arabic numerals).

K. Roo, 'The stripey Other: Tigger and domestic chaos-theory', in K. Roo, *More essays on Imperialistic Oppression* (New York 1992), 28-45, reprinted in W. Brownblott (ed.), *New Historicism in the Nursery* (Cambridge 1995), 859-74.

(B) Wol 1969, 523-9.
Pooh 1987, 23-54.
Roo 1992, 28-45 (= Brownblott 1995, 859-74).

If adopting the second method (B), distinguish between two works by the same author published in the same year (for example, by citing them as Rabbit 1987a and Rabbit 1987b).

Bibliography

All works referred to must be listed in full at the end of the text in alphabetical order by author's name. You may, but do not have to, include selectively other works that you found useful or that influenced your broad thinking on the topic. The following three examples illustrate how to list references to, respectively, a journal article, a contribution to a book, and a book:

Carter, J. 'The Beginning of Narrative Art in the Greek Geometric Period', *Annual of the British School at Athens* 67 (1972), 25-58.

Hurwit, J.M. 'Art, Poetry and the Polis in the Age of Homer', in S. Langdon (ed), *From Pasture to Polis: Art in the Age of Homer* (Columbia, Missouri and London 1993), 14-42.

Renfrew, C. *Archaeology and Language. The puzzle of Indo-European Origins* (London 1987).

If multiple entries are listed for an author, they must be listed in order of publication date. After the first entry, replace the author's name with '-------' or similar. If the name-date system is used in the footnotes, then the above examples should be adjusted slightly so that the date follows the name and initials of the author:

Carter, J. 1972: 'The Beginning of Narrative Art in the Greek Geometric Period', *Annual of the British School at Athens* 67, 25-58.

The use of the phrase et al. (= et alii) to indicate multiple authorship is permissible in footnote references, but not in the list of references, where all names should be given. Standard abbreviations for much-quoted books, reference works, corpora, and periodicals can usefully be employed in footnotes and bibliography, and they can be listed separately in the Abbreviations. A good, full, recent, and systematic example of such a list of abbreviations can be found in the *American Journal of Archaeology* 104 (2000), 3-24, and at: https://www.ajaonline.org/submissions/abbreviations.

Underlining or italics (they are typographical equivalents) should be used for titles of books and periodicals and for technical terms or phrases in languages other than English, but not for longer quotations in foreign languages.

Above all, every attempt should be made to achieve clarity and consistency in practice throughout the report.

Submission

You must upload a copy of your site or museum report to the online assessment platform Inspera by noon on Friday of NINTH Week of the Hilary Term of your third year. The title page must bear your candidate number (NOT your name or college), the title of the paper (i.e. "Site [or Museum] Report"), and the title of the report.

11. Picture Questions: Guidelines

(i) Introduction. There are compulsory picture questions set in many of your archaeology exam papers. These guidelines offer ways of approach, aspects that might be discussed, and a sequence in which they might be addressed. Others are possible.

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

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

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

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

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

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

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

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

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

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

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

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

(iv) Sample A: item recognised.

Artemision Zeus. Bronze statue, over life-size, c. 470-60 BC, from the sea off Cape Artemision (N. Euboea). Athens, National Museum.
The statue was probably a major votive in a sanctuary. It represents a naked and senior god, in striding pose, left arm held out, aiming, right arm bent holding a missile (now missing). The missile was either a trident (for Poseidon) or a thunderbolt (for Zeus). The best parallels in small bronzes from the late archaic and early classical periods (good example in Berlin) as well as the latest scholarship all suggest a thunderbolt and Zeus. The square head, regular features, and above all the long hairstyle wound in a plait around the head, visible in the back, indicate a senior god (rather than hero or mortal). The strong, simplified features, the hard-muscled body, and the organic pose and proportions all indicate a date in the 460s alongside the Olympia sculptures. The large eyes, now missing, were inlaid and were vital to the effect of the figure.

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

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

(v) Sample B: item not recognised.

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

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

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

(vi) Conclusion. Your task is to use careful description and relative comparison to make the item shown speak or look as it did for its ancient audience and users. You need to use your knowledge of the subject to create a useful context for it and so bring out its significance. Don't guess, and equally if you know what the item is, don't waste time pretending you don't recognise it! Both are counterproductive. A good Type B answer will score highly even for a

well known monument: it is the quality of the answer not identification that counts. Conversely, a Type B answer that only pretends not to recognise the thing and 'deduces' what it is (a) will be easily spotted, and (b) will not score more highly than one that immediately says what the item is. To repeat: If you do not know what it is, **don't guess – look, describe, compare, deduce**!

12. Ancient History Text 'Gobbets': Guidelines and Sample Answers

A gobbet is a passage of text on the content, the context and the significance of which you are asked to comment.

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

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

3. *Significance*. This is where you explain why and how this particular passage is interesting/important. The passage might reveal something about the method, or whatever, of the historian; it might offer interesting comparison with one or more other ancient accounts, inscriptions, monuments, or artefacts; it might contain material central to the understanding or interpretation of the actions/policy/ ..... of some or all of the characters involved; it might contain a chronological problem; it might well do more than one of the above or other similar things besides. In any case, what *difference* does this passage and its interpretation make to our understanding of something?

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

DO read the passage carefully. *DO* focus your response on the passage in question. *DO NOT* spend time simply paraphrasing the passage.

Specimen gobbet 1

> Atque interea statim admonitu Allobrogum C. Sulpicium praetorem, fortem virum, misi qui ex aedibus Cethegi si quid telorum esset efferret; ex quibus ille maximum sicarum numerum et gladiorum extulit.
>
> In the meantime, following the advice of the Allobroges, I immediately sent that gallant man, the praetor C. Sulpicius, to get from the house of Cethegus any weapons that were there, and he brought out a very large number of daggers and swords.

(CICERO, *In Cat.* 3.8)

This extract comes from Cicero's speech to the people in the forum late in the afternoon of the 3rd December 63 BC. In this speech he reported the events of the previous night, when Volturcius was captured at the Mulvian Bridge while trying to leave Rome with the Allobroges, and of the meeting in the senate the following day, when the urban conspiracy was revealed thanks to the evidence of the Allobroges and Volturcius.

This passage describes how, on the morning of the 3rd December, while the senate was assembling (*interea*, l.1), Cicero instructed the praetor Gaius Sulpicius to search the house of C. Cornelius Cethegus. When challenged before the senate to explain the presence of so many weapons in his house, Cethegus supposedly claimed that he had always enjoyed collecting good metalwork. Apart from the letters from the conspirators to the Allobroges and Lentulus' letter to Catiline, this cache of arms was virtually the only hard evidence Cicero had for the urban conspiracy.

Cicero elsewhere describes Cethegus as violent and impetuous; he is said to have been appointed to oversee the massacre of the senate. Cicero also says that although the other conspirators wanted to wait until the Saturnalia before launching the massacre, Cethegus wanted to bring the date forward. He was one of the five conspirators executed on the night of the 5th December.

The Allobroges were a tribe from Transalpine Gaul. They were heavily in debt to Roman businessmen at this period, and the envoys appear to have been sent to Rome to petition the senate for debt-relief. If they hoped for more favourable treatment through their betrayal of the conspirators, they were disappointed; the following year the Allobroges were driven to open revolt by the pressure of debt.

It is interesting to find a praetor engaged in searching the house. Cicero made much use of the urban praetors in the course of his suppression of the conspiracy. Their main responsibility at this period was to preside over the law-courts, but they could also serve as the consul's immediate 'enforcers' at a time of crisis. Cicero sent two praetors with an armed force to arrest Volturcius on the 2nd December, and at the start of November, as Sallust tells us, two more praetors had been sent out at the head of armies to quell unrest in other parts of Italy.

Specimen gobbet 2

> Atque interea statim admonitu Allobrogum C. Sulpicium praetorem, fortem virum, misi qui ex aedibus Cethegi si quid telorum esset efferret; ex quibus ille maximum sicarum numerum et gladiorum extulit.
>
> In the meantime, following the advice of the Allobroges, I immediately sent that gallant man, the praetor C. Sulpicius, to get from the house of Cethegus any weapons that were there, and he brought out a very large number of daggers and swords.
>
> (CICERO, *In Cat.* 3.8)

This passage is taken from Cicero's third speech against Catiline. His four surviving speeches against Catiline are our main contemporary source for the Catilinarian conspiracy. The speeches as we have them may not represent exactly what was said by Cicero at the time, since we have evidence for Cicero revising his speeches later for publication (as in the case of the *pro Milone*, as reported by Asconius).

Here Cicero describes how, on the information of the Allobroges, he sent the praetor C. Sulpicius to bring whatever weapons he could find from the house of Cethegus, one of the conspirators. He is said to have found a very large number of daggers and swords, proving that Cethegus was involved in the conspiracy and that a massacre was being planned at Rome. However, it is not certain whether Catiline was actually involved in this plot or whether this was an independent conspiracy, as Seager has argued.

Sulpicius is described as a 'gallant man' (*fortem virum*). Cicero must have been grateful to him for taking on this task, which might have been very dangerous. No-one knew how far the conspiracy went, and Cethegus could have tried to resist when Sulpicius searched his house.

The mention of the Allobroges is interesting. They were Gallic tribesmen whom Cethegus and others had tried to bring into the conspiracy. Their decision to betray the conspiracy to Cicero was crucial to the uncovering of the plot, and they were later rewarded for this.

Cethegus was convicted of involvement in the Catilinarian conspiracy, and was executed after the debate in the senate on the 5th December. The execution of Cethegus and the others brought Cicero great unpopularity in later years, since despite the passing of the SCU (*senatus consultum ultimum*) he was perceived to have acted unconstitutionally. This passage suggests that Cicero had some justification for his actions, since the cache of arms at Cethegus' house proved that a major plot against the state was underway.

Comments: Specimen gobbet 1 would normally expect to receive a good first-class mark; Specimen gobbet 2 a low-ish 2:2 mark. Why?

Paragraph 1. Both candidates provide general context. But Student 1 provides in the very first sentence four pieces of information which could not be gained simply by reading the passage: (1) to the people (2) in the forum (3) late afternoon [after the meeting of the senate] (4) 3rd Dec. 63 BC. In the rest of the paragraph, Student 1 accurately summarises enough of the content of the speech to make sense of the passage at hand (uncovering of conspiracy thanks to Allobroges), and shows that she remembers the name of the crucial figure (Volturcius). Student 2, however, in her first sentence says nothing which couldn't be learned by reading the reference (CICERO, *In Cat.* 3.8) at the bottom of the passage. The second and third sentences look at first sight somewhat more impressive, but in fact could be used for *any gobbet from any part of the Catilinarians* - hence they get no credit.

Paragraph 2. Student 1 situates the passage precisely in time (reference of *interea*). Writing Gaius Cornelius rather than C. Cornelius takes half a second longer and shows that she knows what C. stands for. She remembers Cethegus' defence against the accusation of hoarding arms (shows pleasing knowledge of the rest of the speech). Student 2 summarises the whole passage, which Student 1 rightly doesn't bother to do. The final sentence of

Student 2's paragraph 2, on Catiline and Seager, again looks superficially impressive, but is in fact completely irrelevant to the passage at issue (could be inserted into almost any gobbet on any of the Catilinarians!).

Paragraph 3. Student 1 tells us what else she knows about Cethegus. Not much detail, but that's ok: does at least show that she has read the sources carefully enough to remember who's who. Student 2 knows nothing else at all about Cethegus, so guesses (incorrectly) that the examiner might be interested in her views on the phrase *fortem virum*, which are all too obviously based on no knowledge whatsoever. This kind of 'arguing from first principles' is very characteristic of desperate exam candidates whose knowledge has run out two sentences into the gobbet...

Paragraph 4 in both cases is a bit pointless: with a richer gobbet to work with, you could omit this altogether. Once again, Student 1 provides relevant *argument* (why the Allobroges got involved in the conspiracy, and why they betrayed it); Student 2 provides *summary* of events (what the Allobroges did).

Paragraph 5. It doesn't matter that Student 1 can't remember any names here (an examiner would probably need to look them up too) - the point is that she shows she has been *paying attention* while reading the set texts. Student 2 has patently run out of information, and piles in some random information (the SCU, described in two different ways to fill space), before guessing at the 'significance' of the passage.

In general: Student 1 can do names, dates, places, content of the speech, what happens immediately before and immediately afterwards. Student 2 has absolutely nothing to work with but the passage itself and a broad and general knowledge of the conspiracy as a whole. Student 1 knows what a praetor is and does, and *worries* about whether praetors usually got involved in house-searches; this leads her on to speculate (relevantly!) about what the praetors' role might have been in the suppression of the conspiracy. Student 2 evidently thinks: praetor, quaestor, censor, proctor, whatever.

13. List of Faculty Officers

This list gives the names of the various members of the Faculty who are holding major administrative jobs, some of whom are referred to in the course of this Handbook.

Standing Committee for Classical Archaeology and Ancient History

Chair: Dr Aneurin Ellis-Evans, University College

Sub-Faculty of Ancient History

Chair: Prof. Peter Thonemann, Wadham College

Lecture List Secretary: Dr Anna Clark, Christ Church College

Joint Consultative Committee for Undergraduate Matters

Chair: Prof. Bruno Currie, Oriel College

Harassment Officers

Prof. Peter Stewart, Wolfson College

Prof. Laura Swift, Magdalen College

Schools Liaison Officer

Dr Georgy Kantor, St John's College

Contact details for academic staff can be found at http://www.classics.ox.ac.uk/academic.html.

Email addresses and telephone numbers for the whole University are available at www.ox.ac.uk/contact.

14. Equality, Diversity and Inclusion Statement

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

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

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

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

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

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

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

Student Welfare and Support Services

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

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

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

Appendix: Teaching Provision for CAAH FHS Options

The table below shows the typical teaching provision for finals options in CAAH.

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

	Faculty teaching provision (hours)						**Typical college teaching provision (hours)**	
	Lectures			Classes				
Paper	MT	HT	TT	MT	HT	TT	Tutorials	Classes
407. Athenian Democracy in the Classical Age		8					8	
408. Alexander the Great and his Early Successors (336 BC-302 BC)		8	4				8	
410. Cicero: Politics and Thought in the Late Republic		8		8	8		4	
412. Religions in the Greek and Roman World, c.31 BC-AD 312		8*	8				8	
413. Sexuality and Gender in Greece and Rome	8			8 in either MT or HT				
415. The Achaemenid Empire, 550-330 BC		8			8			
471. The Greek City in the Roman World from Dio Chrysostom to John Chrysostom				8			4	
472. St Augustine and the Last Days of Rome, 370-430				8			4	
473. Epigraphy of the Greek and/or Roman World	4							
482. Thucydides and the Greek World 479-403 BC	4	8 + 4*					8	
485. Roman History 146-46 BC		8 + 4*	8 + 4*				8	
571. Intermediate Ancient Greek				24	24	8		
572. Intermediate Latin				24	24	8		
573. Advanced Ancient Greek				16	16	4		
574. Advanced Latin				16	16	4		
601. The Greeks and the Mediterranean World, c. 950-500 BC	8	8					8	
602. Greek Art and Archaeology c.500-300 BC			4				8	
603. Hellenistic Art and Archaeology								
604. Art under the Roman Empire, AD 14-337	8	8					8	
605. Roman Archaeology: Cities and Settlement under the Empire	16	8					8	
621. Rome, Italy and the Hellenistic East c. 300-100 BC: archaeology and history					12*			
622. Imperial Culture and Society, c. AD 50-150: archaeology and history					12*			
632. The Archaeology of Minoan Crete, 3200-1000 BC				8				

633. Etruscan Italy, 900-300 BC	16^						8	
634. Science-Based Methods in Archaeology		18					6	
635. Greek and Roman Coins	16							
636. Mediterranean Maritime Archaeology	18						8	
637. The Archaeology of the Late Roman Empire, AD 284-641						8		
Site or Museum Report							4-8 depending on needs of student	

* teaching provided in alternate years

^ teaching provided over two years of the course

Corrections to the Handbook

Date	*Version*	*Page(s)*	*Description of Change*

CAAH Finals Handbook 2027
Version 1.0
Issued May 2025

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