

# A Level Ancient History OCR (H407)



**GREEK DEPTH STUDY : The Politics and  
Culture of Athens, c. 460-399 BC**

# REVISION GUIDE



NAME

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# Greek Depth Study - Revision Checklist

Component 1 Depth Study: The Politics and Culture of Athens 460-399 BC	
TOPIC 1: ATHENIAN POLITICAL AND SOCIAL CULTURE	TICK WHEN REVISED
The structure of Athenian society and the rights/opportunities of different groups – citizens, metics, women, slaves	
The historical development of the democratic system in Athens	
How Athenian democracy worked – the Assembly, boulē, prytaneis, archōns, strategōs, ostracism	
The Athenian legal system and the workings of the law courts	
Athens' treatment of its empire – the Mytilene Debate	
Athenian Leadership – Pericles, Cleon, Nicias, Alcibiades	
<u>Key source</u> – The Old Oligarch, <i>The Constitution of the Athenians</i>	
<u>Key source</u> – Pericles' Funeral Oration (Thucydides)	
<u>Key Source</u> – Aristotle, <i>The Athenian Constitution</i>	
TOPIC 2: THE INFLUENCE OF NEW THINKING AND IDEAS ON ATHENIAN SOCIETY	TICK WHEN REVISED
The background and development of the sophists	
Key sophists and their ideas – Protagoras, Hippias, Gorgias, Prodicus	
The impact of the sophists on rhetoric – Hippias' <i>Encomium of Helen</i> , Plato and Xenophon's criticisms	
The impact of the sophists on comedy – Aristophanes' <i>Clouds</i>	
The impact of the sophists on tragedy – Euripides' <i>Hippolytus</i>	
Socrates – life, ideas, views on democracy, trial and execution	
<u>Key Source</u> – Plato, <i>Apology</i>	

<b>TOPIC 3: ART AND ARCHITECTURE AND THEIR SIGNIFICANCE IN THE CULTURE OF ATHENS</b>	<b>TICK WHEN REVISED</b>
The aims of the Periclean building programme	
Prescribed buildings on the Acropolis – Propylaea, Temple of Athena Nike, Erechtheion, Parthenon,	
Prescribed buildings in Athens – Odeon of Pericles, Temple of Hephaestus	
Prescribed buildings in Attica – Temple of Poseidon (Sounion)	
Other buildings in Attica – Sanctuary at Eleusis, Temple of Artemis (Brauron), Temple of Nemesis (Rhamnous), Stoa at Thorikos	
The sculptures and artwork of the buildings – Parthenon, Temple of Athena Nike, Temple of Poseidon at Sounion	
<b>TOPIC 4: DRAMA AND DRAMATIC FESTIVALS AND THEIR SIGNIFICANCE IN THE CULTURE OF ATHENS</b>	<b>TICK WHEN REVISED</b>
The development and purpose of theatre in Athens – the Lenaea, City Dionysia, Rural Dionysia	
The City Dionysia – the build-up, structure of the 5 days, role of the chorēgos, the judging	
Athenian Tragedy – Aeschylus, Sophocles and Euripides, structure, themes, the chorus	
<u>Key Source</u> – Euripides, <i>Hippolytus</i>	
Athenian Comedy – structure, themes, chorus, <i>parabasis</i> , summary of Aristophanes’ plays	
<b>TOPIC 5: RELIGION AND ITS SIGNIFICANCE IN THE CULTURE OF ATHENS</b>	<b>TICK WHEN REVISED</b>
Key terms and ideas relating to Athenian religion – Olympian and Chthonic gods	
Challenges to traditional religion – Sophists, Alcibiades, Socrates	
Attitudes towards religion in Comedy (Aristophanes’ <i>Clouds</i> ) and Tragedy (Euripides’ <i>Hippolytus</i> )	
The importance of religious festivals – the purpose, structure and significance of the Panathenaia Festival	
The significance of Athena and Poseidon to Athens	

## PAST 36 MARK ESSAYS

### GREEK DEPTH STUDY – THE POLITICS AND CULTURE OF ATHENS, C. 460-399 BC

- To what extent do the sources enable us to assess whether the democratic system in Athens enabled the population of Attica to participate in decision making?
- ‘So in what was in name a democracy, power was really in the hands of the first citizen.’ How far do you agree with this assessment of Pericles?
- To what extent could the Athenian people control its leaders?
- To what extent did life in the fifth century provide opportunities for all the inhabitants of Attica?
- How far do the sources allow us to assess the contribution of non-citizens to Athenian society?
- To what extent do the sources enable us to assess whether Socrates differed from the Sophists?
- ‘The teachings of the Sophists led to a moral and political decline in Athens.’ To what extent do you agree with this view?
- How far does Athenian art and architecture help us to understand changing ideas about the relationship between men and the divine?
- To what extent was the Athenian building programme a political statement?
- How significant were the Persian Wars to the Athenian building programme?
- ‘The City Dionysia was more important to Athenians as a political event than a religious event.’ To what extent do you agree with this statement?
- ‘The function of Athenian dramatic festivals was to provide moral and political guidance rather than to entertain.’ To what extent do you agree with this assessment of Athenian dramatic festivals?
- To what extent do the sources enable us to assess the role and significance of Athena and Poseidon in Athens in this period?
- To what extent do the sources enable us to assess the significance of religious festivals in Athenian culture?

## PAST 12 MARK INTERPRETATION QUESTIONS

### REEK DEPTH STUDY – THE POLITICS AND CULTURE OF ATHENS, C. 460-399 BC

Read the passages below.

But they do not allow public ridicule or abuse of the common people, because they do not like to hear themselves abused. If anyone wants to ridicule anyone, they encourage him to attack individuals, because they are well aware that those who are ridiculed generally do not come from the common people or from the masses but are rich or noble or capable. A few of the poor and those who sympathise with the common people are ridiculed, but only if they meddle in everything and try to get the better of the common people. As a result, they do not even object when such individuals as these are ridiculed.

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The Old Oligarch (Pseudo-Xenophon), *Constitution of the Athenians*, 2.18

But despite his unselfishness, there can be no doubt as to his power, which Thucydides describes to us clearly, while even the comic poets testify to it unwittingly in some of their malicious jokes. For example, they nickname him and his associates 'the new Pisistratids', and call upon him to take the oath that he will never set himself up as tyrant, as if his supremacy were too oppressive and out of all proportion in a democracy.

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Plutarch, *Pericles*, 16

How useful are these passages for our understanding the importance of the interaction between comedy and contemporary events? [12]

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Read the passage below.

Concerning the allies, and the fact that the Athenians sail out and bring vexatious charges at will against the good men and hate them – they recognise that the ruler is necessarily hated by the ruled, and that if the rich and good men in the cities become powerful, the rule of the common people of Athens will last only a very short time. This is why they deprive the good men of their citizen rights, take away their money, drive them into exile, and execute them, while increasing the power of the bad. The good men in Athens try to protect the good men in the allied cities, because they recognise that it is an excellent thing for themselves always to protect the best men in these cities. Someone might say that this is the basis of Athenian power, if the allies are able to contribute money. But those sympathetic to the common people think it even more of an excellent thing that each individual Athenian should have allies' money, and that the allies should have just enough to live and work on, while being unable to plot against them.

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The Old Oligarch, *Constitution of the Athenians* 1.14

How useful is this passage for our understanding of how the Athenians treated their allies? [12]

Read the passage below.

So the buildings arose, as imposing in their sheer size as they were inimitable in the grace of their outlines, since the artists strove to excel themselves in the beauty of their workmanship. And yet the most wonderful thing about them was the speed with which they were completed. Each of them, men supposed, would take many generations to build, but in fact the entire project was carried through in the high summer of one man's administration. On the other hand we are told that when Zeuxis the painter once heard Agatharchus boasting about how swiftly and easily he painted his figures, his retort was, 'Mine take, and last, a long time.' Certainly mere dexterity and speed of execution seldom give a lasting value to a work of art or bestow a delicate beauty upon it. It is the time laid out in laborious creation which repays us later through the enduring strength it confers. It is this, above all, which makes Pericles' works an object of wonder to us – the fact that they were created in so short a span, and yet for all time. Each one possessed a beauty which seemed venerable the moment it was born, and at the same time a youthful vigour which makes them appear to this day as if they were newly built. A bloom of eternal freshness hovers over these works of his and preserves them from the touch of time, as if some unfading spirit of youth, some ageless vitality had been breathed into them.

Plutarch, *Pericles*, 13

How useful is this passage for our understanding of the significance of the buildings of this period as propaganda for the Athenians? [12]

Read the passages below.

(The women of the Chorus speak in the Parabasis)

Everyone has got lots of bad things to say about women, how we are a bad influence on men, and responsible for conflicts, quarrels, faction, trouble anguish, war — the lot. Well, if we're a bad lot, really and truly, why do you marry us, and forbid us to leave the house, or even to be seen peeping outside? Do you really mean to keep such a close eye on a bad lot? ... And if we spend the night at someone else's house, having a bit of fun and wearing ourselves out everyone comes snooping round the couches looking for this bad lot. And if she peeps out of a window, you want to get a look at her; and if she retreats in shame, everyone is all the keener to see the bad lot peeping out again.

Aristophanes, *Thesmophoriazusae* 786–799

'Perhaps I should say a word or two on the duties of women to those among you who are now widowed. I can say all I have to say in a short word of advice. Your great glory is not to be inferior to what God has made you, and the greatest glory of a woman is to be least talked about by men, whether they are praising you or criticizing you.

Thucydides, *The History of the Peloponnesian War* 2.46

How useful are these passages for understanding the position of women in Athens?

[12]

Read the passages below.

There is one thing, gentlemen of Athens, that I entreat and beg of you: if you hear me defending myself in the same language that it has been my habit to use at the table of the bankers in the Agora, where many of you have heard me, and elsewhere, do not be surprised and do not make a disturbance. The facts are these. This is my first appearance in a court of law, at the age of seventy; so I am a complete stranger to the language of this place. 5

Plato, *Apology* 17cd

It may be that one of you, remembering his own case, will be annoyed that whereas he, standing trial on a less serious charge than this, begged and besought the jury in floods of tears and paraded his infant children to excite maximum sympathy, and many of his relatives and friends as well, I for my part intend to do no such thing, even though I face, as it might appear, the gravest of dangers. 5

Plato, *Apology* 34bc

BDELYCLEON Kind sir, have pity on a creature in distress. This dog, Labes, slaves away tirelessly, feeding on giblets and fish-bones, always on active service. His opponent, mean while, stays at home as a mere watchdog, although he still demands his share of anything that's brought in. And takes a bite, if he's not given it. 5

PHILOCLEON Good god, what's happening to me? I feel myself softening! Something must be wrong – I'm being won over!

BDELYCLEON Come, father, I implore you, have pity on him, don't send him to his downfall. Where are his children?  
*[A slave goes into the house and returns with a family of puppies]*  
Poor creatures, come up here and plead. Entreat him, pray to him, with tears and whimpers. 10

*[The puppies crowd around Bdelycleon's feet and whine piteously.]*

Aristophanes, *Wasps* 968–978

How useful are these passages for understanding the importance of the performance of the speaker in the law courts? [12]

## **THE 30 & 36 MARK ESSAY QUESTIONS – A GUIDE**

### **General**

- You will answer one 30 mark essay question from a choice of two in Section A and one 36 mark essay from a choice of two in Section B
- The essay technique for the 30 and the 36 mark questions is the same. A 36 mark essay will simply include more depth of knowledge, a wider range of sources and more developed evaluation of their views

The marks for the question come from three assessment objectives: **AO1**, **AO2** and **AO3**

#### **AO1 [5/30] [6/36] – *Demonstrate knowledge and understanding of the features and characteristics of the period***

This means:

- providing specific and detailed own knowledge to explain what the interpretation is arguing
- giving specific and detailed examples from your own knowledge to support judgements made about the interpretation
- using your knowledge of the ancient sources to support judgements about the interpretation

#### **AO2 [10/30] [12/36] – *Analyse and evaluate historical events and historical periods to arrive at substantiated judgements***

This means:

- Looking at events in a balanced way – producing arguments and counter-arguments around them; strengths and weaknesses
- Weighing different arguments to find out which is stronger
- Assessing the significance of events
- Reaching developed judgements which link directly to the issue in the question are well supported

#### **AO3 [15/30] [18/36] – *Use, analyse and evaluate ancient sources within their historical context to make judgements and reach conclusions about how the portrayal of events by ancient writers/sources relates to the historical context in which they were written/produced***

This means:

- Showing an understanding of the contents and views of the source(s) given in relation to the issue in the question
- Using the sources given and others you have studied as evidence and examples
- Using your knowledge of the period, other sources and the provenance of the sources given to assess why they have the views they do and how reliable these are

### **Planning**

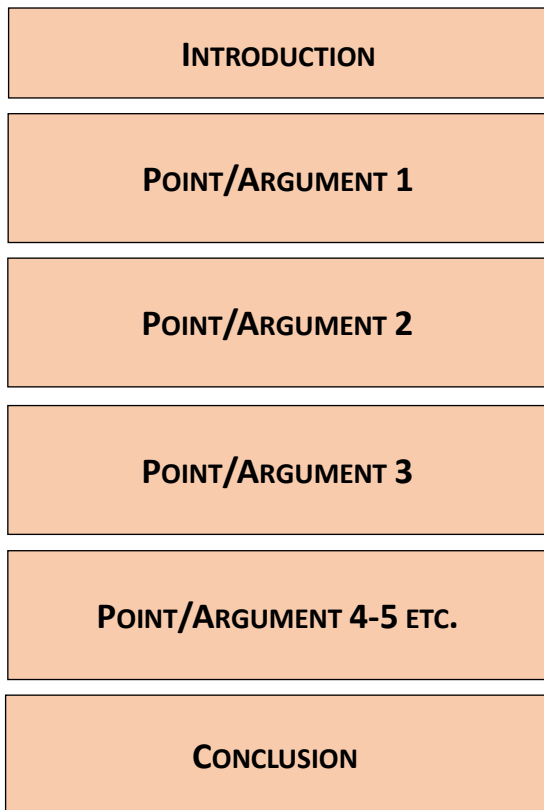
You should aim to spend a minimum of 5 minutes planning each of your essay answers. This should start with you carefully reading the question and highlighting any key terms. You should identify what the specific issue in the question is and any date range you are given to answer within. Then:

- Bullet-point the 3-5 main points you want to make in your essay (5 for a 36 mark essay) making sure that this would give you a balanced answer with arguments supporting and challenging the issue in the question
- List any important examples or pieces of evidence that will be crucial in answering the question (do this before writing as you are less likely to then forget to include them)



- List the range of sources you will use in the essay – essential to do this to make sure your answer includes a range and variety of sources. Plan this into your essay and don't expect it to happen by chance

## Structure



### Introduction:

- Reword the question to show an understanding of it and of the issue it is asking about
- Outline the points/arguments your essay will consider
- Provide a brief overall judgement that your answer will be able to sustain

### Main Paragraphs:

- Start each paragraph with a signpost sentence which introduces the point you are going to make and how it links to the question
- Develop the point with a range of evidence from the sources and evaluate the reliability of their views (see below)
- Develop the point and the sources with own knowledge – the two should be mixed together and not in separate sections
- Provide developed analysis of the point – how is it a strong argument and does it have any limitations?
- Sum up your overall judgement on the issue in the paragraph and link it directly to the question

### Conclusion:

- Briefly re-read the question before writing then answer the question directly, providing a full explanation of your judgement
- Make sure there is balance in your conclusion – consider both sides of the argument and explain why one is stronger than the other

## How to evaluate the views of the sources in your essays (AO3)

When including ancient sources make sure you reference who the author is or what the source is if it is archaeological. You are not expected to include lengthy quotes or the specific source number. When using sources you will also need to evaluate why an author or source has a particular view, or how reliable the view is. There are three main ways of doing this:

1. Use your knowledge of the **period** to support or challenge the views or claims in the source – *does your own knowledge of the period the source describes back up what it is saying or challenge it?*
2. Use your knowledge of other **sources** to support or challenge the views or claims in the source – *always try to use the sources in combination and to mix up different types of sources e.g. does a written source say something that is supported or challenged by an archaeological source?*
3. Use your knowledge of the **provenance** of the source to support or challenge its views – *think Purpose Author Nature Date Audience Tone. Does this help to explain why a source has a particular view and does it make it more or less reliable?*



## Mistakes to avoid

- Don't try to write this like a traditional own-knowledge essay – most of the marks are for the use and evaluation for the sources so there should be lots of this in your answer
- In 30 mark Period Study essays make sure you cover the date range being asked. This could be 492-404 BC or 31 BC – AD 68.
- Avoid overly-generalised evaluation of the sources (“Tacitus doesn't like emperors...”). OCR refer to this as ‘pre-fabricated’ evaluation. Focus on evaluating the provenance of the author when it's relevant to the point you are making and otherwise on the view from the source rather than the author.

## THE 12 MARK SOURCE UTILITY QUESTION – A GUIDE

### General

- This will be **question 4** in the Greek or Roman '**depth Study**' part of the exam – **Section B**
- 12 marks are available and you should spend approximately **18 minutes** planning and answering the question
- You will be given 1-3 extracts from prescribed sources you have studied and asked how useful they are in understanding a particular issue
- Any of the prescribed sources could be used in this question

The marks for the question come from two assessment objectives: **AO1** and **AO3**

### **AO1 [6/12] – *Demonstrate knowledge and understanding of the features and characteristics of the period***

This means:

- Showing an understanding of the context of the sources e.g. what it is talking about or the events included within it
- providing specific and detailed own knowledge to explain, support or challenge the passage
- giving specific and detailed examples from your own knowledge to support judgements

### **AO3 [6/12] – *Use, analyse and evaluate ancient sources within their historical context to make judgements and reach conclusions about how the portrayal of events by ancient writers/sources relates to the historical context in which they were written/produced***

This means:

- Showing an understanding of the contents and views of the source(s) given in relation to the issue in the question
- Using the sources given and others you have studied as evidence and examples
- Using your knowledge of the period, other sources and the provenance of the sources given to assess why they have the views they do and how reliable these are

### Planning

You should aim to spend a minimum of 4-5 minutes reading the passage(s) and planning your answer.

1. Read the question several times and highlight or underline the specific issue you are being asked to assess the extract on – this is crucial to stop you making overly generalised comments about the sources
2. Highlight or annotate the extracts to pick out any content or views which relate to the issue in the question
3. List any events or bits of own knowledge evidence that you know will be important in answering the question
4. List any other sources that you could use to evaluate the passages you have been given

***What does the source say and how is this useful?***

***What does the source suggest or imply and how is this useful?***

***Does the source offer a particular view point?***

***Does the provenance of the source make it more or less useful?***

## Structure

This is not an essay question and there is no set way to structure this answer. A suggested approach is:

### INTRODUCTION

### THE PASSAGE(S) IS USEFUL

### THE PASSAGE(S) IS NOT USEFUL

### CONCLUSION

#### Introduction:

- Very briefly outline what the issue in the question is and summarise the context of the extracts

#### Main Paragraphs:

- Balanced analysis needed – you will not be given passages that are completely useful or have no use at all
- Introduce a point or view from the source, offer a judgement about how useful it is and then explain fully using your knowledge of the period and, where relevant, other sources

#### Conclusion:

- Important part of this answer and needs to be developed in full
- Answer the 'How useful' part of the question directly – this should be a balanced judgement but avoid sitting on the fence

## Writing

The 12 mark question should be concise and closely focused on the specific issue in the question. It is important when you write this to also appreciate the difference between how *useful* a source is and how *reliable* it is.

**How useful is a source** – this is what your answer should focus on. Think about what the source or sources tell you directly about the issue in the question but also what they suggest or imply. Is a source useful because it gives you a particular perspective on the issue or because it challenges the most commonly-held view of that issue?

**How reliable is a source** – this is not what the question is asking but can be used to help form judgements about the usefulness of sources. If a source is very unreliable, based on its provenance, does this make its views or contents less useful? Alternatively does your knowledge of who wrote the source, when and why improve the reliability and therefore make the source more useful?

Make sure you understand the difference between the two terms above. A very unreliable source can still be very useful e.g. the Old Oligarch's *Constitution of the Athenians* has a clear agenda and is naturally very critical of democracy. It is very useful, however, in giving us an aristocratic perspective on Athens in the 5<sup>th</sup>-century.

## Mistakes to avoid

- **Simply describing the source(s)** – this is very easy to do without realising. Concentrate on offering clear judgements about how useful the view or content of a source is (keep using the word 'useful' throughout)
- **Giving unsupported judgements** – this means stating that a point from the source is or is not useful without explaining and supporting this judgement
- **Focusing primarily on 'reliability' rather than 'utility'** – reliability is important but only because it helps you to judge how useful a source is
- **Not answering the question directly** – 'How useful' requires a supported judgement e.g. "very useful", "partially useful", "moderately useful" etc

## Greek Depth Study Timelines

<b>TOPIC 1 – ATHENIAN POLITICAL AND SOCIAL CULTURE</b>	
<b>DATE</b>	<b>EVENT</b>
462/61	Reforms of Ephialtes – took power away from the oligarch Council of Areopagus
460	Pericles enters politics
457	Pericles open the archonships to the third social class the <i>zeugitai</i>
454	Treasury of the Delian League moved to Athens
451	Pericles' political reforms: payment for jury service; citizenship law
443-429	Pericles was elected general 15 years consecutively
442	Ostracism of the politician and rival to Pericles, Thucydides (not the historian)
431	Pericles' 'Funeral Oration'
430	Pericles fined at the start of the Peloponnesian War and leaves office
429	Pericles is recalled to power
429	Pericles persuades the Assembly to recognise his illegitimate son with Aspasia as a Citizen
429	Death of Pericles
428	Revolt of Mytilene
427	Mytilene Debate
420s	'Old Oligarch, <i>Constitution of the Athenians</i> ' produced
425	Athenian victory at Pylos and Sphacteria
424	Aristophanes' <i>Knights</i> wins 1 <sup>st</sup> prize at the Lenaea
422	Aristophanes' <i>Wasps</i> wins 2 <sup>nd</sup> prize at the Lenaea
422	Death of Cleon at the Battle of Amphipolis
421	Peace of Nicias
411	Oligarchic Coup in Athens
411	Aristophanes' <i>Women at the Thesmophoria</i> performed at the City Dionysia (result unknown)
404-3	Rule of the 'Thirty Tyrants'

<b>TOPIC 2 – THE INFLUENCE OF NEW THINKING AND IDEAS ON ATHENIAN SOCIETY</b>	
<b>DATE</b>	<b>EVENT</b>
430s	Protagoras comes to Athens
432	Socrates serves as a hoplite in Potidaea
427	Gorgias comes to Athens
423	Aristophanes' <i>Clouds</i> comes 3 <sup>rd</sup> at the City Dionysia (re-written 419)
406	Socrates served on the jury which executed 6/8 victorious generals from the Battle of Arginusae. Socrates argued against this punishment
399	Trial and execution of Socrates

<b>TOPIC 3 – ART AND ARCHITECTURE</b>	
<b>DATE</b>	<b>EVENT</b>
457	The 'Long Walls' connecting Athens to Piraeus finished
447/6	Construction of the Parthenon begins
440	Construction of the Temple of Poseidon at Sounion
437	Construction of the Propylaea
432	Construction of the Parthenon finished
420s	Construction of the Temple of Athena Nike
420	Construction of the Erechtheion (finished 405/04)

<b>TOPIC 4 – DRAMA AND DRAMATIC FESTIVALS</b>	
<b>DATE</b>	<b>EVENT</b>
435	Construction of the Odeon of Pericles
428	Euripides' <i>Hippolytus</i> won 1 <sup>st</sup> prize at the City Dionysia
424	Aristophanes' <i>Knights</i> wins 1 <sup>st</sup> prize at the Lenaea
423	Aristophanes' <i>Clouds</i> comes 3 <sup>rd</sup> at the City Dionysia (re-written 419)
422	Aristophanes' <i>Wasps</i> wins 2 <sup>nd</sup> prize at the Lenaea
415	Euripides' <i>Trojan Women</i> came 2 <sup>nd</sup> at the City Dionysia
411	Aristophanes' <i>Women at the Thesmophoria</i> performed at the City Dionysia (result unknown)

<b>TOPIC 5 – RELIGIOIN AND RELIGIOUS FESTIVALS</b>	
<b>DATE</b>	<b>EVENT</b>
423	Aristophanes' <i>Clouds</i> comes 3 <sup>rd</sup> at the City Dionysia (re-written 419)
415	Alcibiades accused of Eleusinian Mysteries and defacing statues of Hermes
407	Alcibiades returns to Athens and restores the Eleusinian Mysteries procession
399	Trial of Socrates accused of denying the gods and inventing new ones

# Topic 1: Athenian Political and Social Culture



NAME: \_\_\_\_\_

## ANCIENT HISTORY – OCR H407

### Greek Depth Study

The Politics and Culture of Athens, c. 460 – 399 BC

YEAR 2

## Topic 1: Athenian Political and Social Culture



### *Aims of this Booklet:*

- Introduce the concepts of democracy and oligarchy
- Understand the workings of the democratic and legal system in Athens
- Consider the importance of rhetoric to the system and the criticisms made of Athenian democracy
- Investigate the changing nature and impact of leadership in Athens – Pericles, Cleon, Nicias, Alcibiades
- Understand Athens' changing leadership of its empire
- Examine the different elements of Athenian society

## Prescribed Source Overview

### TOPIC 1: THE POLITICS AND CULTURE OF ATHENS

<i>Source</i>	<i>Reference</i>	<i>Details</i>
<b>Aristotle</b>	Athenian Constitution	See separate Source Summary
<b>Old Oligarch</b>	Constitution of the Athenians	See separate source summary
<b>Thucydides</b>	Pericles' Funeral Oration	See separate source summary
<b>Thucydides</b>	Mytilene Debate	Record of the debate held by the Athenian Assembly in 427 to consider the punishment of Mytilene after it had revolted. Thucydides combines the two days of debate and speeches into one and does not claim to record speeches word for word. IN the speeches, Cleon argues in favour of the harsh punishment, Diodotus for a more lenient one. Key source for: <ul style="list-style-type: none"> <li>- The workings of the democratic system in Athens and the role of Assembly (example of an emergency debate)</li> <li>- The Character of Cleon: remarkable for the “violence of his character” and the influence he held over the people</li> <li>- The power of rhetoric to persuade the assembly and the scepticism with which it was viewed by some</li> <li>- The nature of Athenian control of their empire</li> </ul>
<b>Aristophanes</b>	Women at the Thesmophoria	The prescribed section of the play comes from the parabasis of the play where the playwright addresses the audience through one of the characters. Here the women of the Thesmophoria list their grievances and explain the second-class status they had in Athens e.g. they get no recognition for raising a great son; they cannot leave the house; they are accused of bringing on all of Athens' problems
<b>Aristophanes</b>	Wasps	The prescribed scene depicts the mock trial that is held. The dog called Labes is accused of stealing food by the 'Hound', who represents Cleon. Philocleon (Cleon-lover) is eager to convict regardless of the facts, whilst his son Bdelycleon (Cleon-hater) tries to stop him before eventually tricking him to vote to acquit (let off) the dog. Key evidence for: <ul style="list-style-type: none"> <li>- The way the law courts work e.g. the proceedings, the attempts to gain sympathy for the jurors</li> <li>- Criticism of the quality of the jurors who are portrayed as vindictive and disinterested in justice</li> <li>- Cleon's exploitation of the courts to attack rivals and whip up the people (accused of being a demagogue)</li> </ul>
<b>Xenophon</b>	Memorabilia	Socrates saying that it is wrong to enslave friends but right to enslave enemies – shows how commonly accepted slavery was that even Socrates assumed it was natural and right in cases.
<b>Xenophon</b>	Memorabilia	Socrates in a conversation with Charmides describes the mixed make-up of the Assembly, which includes cobbler, builders, blacksmiths, and farmers. Good evidence of how accessible the Assembly and Athenian democracy were
<b>Xenophon</b>	Poroi 2.1-2.5	Recognises the economic importance of metics in Athens and the importance of the metic tax.
<b>Plutarch</b>	Pericles 11	Explains that around 442 BC Athens was dominated by two leaders: Pericles of the popular faction, and Thucydides of the aristocratic faction

Pericles 14	Pericles is accused of squandering public money on the building project but is able to in over the people and persuade them to ostracise his rival Thucydides. Evidence of Pericles' ability to manipulate the people and of the potential to mis-use ostracism to remove rivals
Pericles 15	Plutarch's summary of Pericles' political dominance after the ostracism of Thucydides. He lists Pericles' achievements and the style of his leadership – e.g. he led the people rather than being swayed by their wants. Says that Pericles' power rested on his oratory and his reputation for honesty and statesmanship (This source is very similar to Thucydides 2.65 which you studied in Year 1 i.e. the "First Citizen")
Pericles 32	Aspasia is accused of impiety – shows the close relationship and influence of Aspasia. Also evidence of the potential influence of the sophists (in this case Anaxagoras) on Pericles as Plutarch says the charge was meant to cast doubt on Pericles too
<i>Pericles 37</i>	Pericles persuades the Assembly to recognise his illegitimate son as a citizen when he would not qualify under Pericles' own citizenship law. Plutarch also states that Pericles was recalled to power in 429 BC because no one else possessed his authority
Nicias 3	Nicias lacked the qualities of Pericles so used his wealth to win over the people
Nicias 11	Describes the feud between Nicias and Alcibiades and how the two plotted to ostracise the figure of Hyperbolus to distract attention away from themselves. The plot worked but also further discredited the institution of ostracism.
Alcibiades 10	Describes the qualities of Alcibiades e.g. wealth, birth, personal courage in battle. Plutarch also says he could understand what was needed in any given situation better than anyone else.
Alcibiades 15	Describes the lavish and excessive lifestyle of Alcibiades and how this disgusted the leading men of Athens. Despite this, Alcibiades remained popular with the ordinary people of Athens
Alcibiades 19	Shows Alcibiades' popularity among the army as on the eve of the Sicilian campaign in 415, a force of 1,000 hoplites openly refused to go unless Alcibiades went with them (he was being accused of sacrilege at the time)
Alcibiades 20	Describes the growing attacks on Alcibiades when he was away with the Sicilian campaign and the charges of damaging the statues of Hermes being made
Alcibiades 34	Alcibiades return to Athens in 407. He personally arranged for the procession to Eleusis (the central part of the Eleusinian Mysteries) to be restored after it had been stopped due to the Spartan occupation of Decelea from 413. This shows the importance of traditional religion and Alcibiades' clever use of it to win favour with the Athenian people. This was successful as Plutarch says the people demanded that he be made dictator



## PERICLES' FUNERAL ORATION

- The oration can be divided into two halves: the first explains what makes Athens great, the second remembers those who had died in the first year
- Focuses on why Athens' democracy and society was superior to Sparta and their enemies

- "Our constitution is called a democracy because power is in the hands not of a minority but of the whole people." – praises democracy as not favouring ability rather than one particular class or wealth. Politics and private lives are tolerant

- "In her case, and in her case alone, no invading enemy is ashamed at being defeated, and no subject can complain of being governed by people unfit for their responsibilities. Mighty indeed are the marks and monuments of our empire which we have left!" – Glorifies the Athenian empire and stressed that subjects have no grounds for complaint. Claims that the Athenians make friends by doing good to others



## PERICLES' FUNERAL ORATION

- "What I would prefer is that you should fix your eyes every day on the greatness of Athens as she really is, and should fall in love with her!" – glorifies the success of Athens e.g. its buildings, intellectual thought, culture etc.

- "Perhaps I should say a word or two on the duties of women to those among you who are now widowed. I can say all I have to say in a short word of advice. Your great glory is not to be inferior to what God has made you, and the greatest glory of a woman is to be least talked about by men, whether they are praising you or criticizing you." Gives very little time to women suggesting they had a limited and very private role in Athens



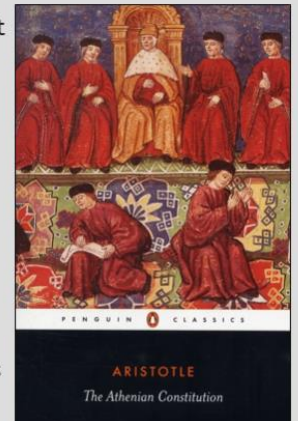
**How reliable is the Funeral Oration?** Thucydides would have been present when the speech was delivered or would have spoken to those who were. However he does not claim to record the speech word-for-word but to give a summary of what he thought was said. He also used the speech to characterise Pericles so may have emphasised his leadership.

## KEY SOURCE – THE OLD OLIGARCH (PSEUDO-XENOPHON) CONSTITUTION OF THE ATHENIANS

- A prescribed source which is particularly important for this first topic
- The author is unknown and was originally thought to be Xenophon. Most historians today reject this and refer to the author as 'the Old Oligarch'
- Probably written in Athens in the 420s
- The source is a detailed account of Athenian society and the Athenian political system
- It is critical of democracy and the power that it gives to 'common' people
- The author argues that the old system of oligarchy was a better form of government for Athens
- Gives an aristocratic, conservative view of Athens and its democracy and is naturally hostile towards ordinary people. However it was written at the time and gives us evidence of the criticism that would have been made

## KEY SOURCE – ARISTOTLE, THE ATHENIAN CONSTITUTION

- A prescribed source which is particularly important for this first topic
- Written by Aristotle or one of his pupils in the 320s BC
- A detailed account of the democratic system in Athens
- The work is based on records from the 5<sup>th</sup> Century and was carefully researched (Aristotle was followed by a group of students who would do this)
- Gives detail of the reforms and changes made to democracy during out period
- Aristotle was not Athenian and was writing about the system as it stood in the 320s so not entirely reliable



<b>Pericles' Funeral Oration, Thucydides</b>	<b>The Constitution of the Athenians, The Old Oligarch</b>	<b>Athenian Constitution, Aristotle</b>
<p>“Our system of government does not copy the institutions of our neighbours. It is more the case of our being a model to others, than of our imitating anyone else. Our constitution is called a democracy because power is in the hands not of a minority but of the whole people.” <i>Democracy is superior to other forms of government and includes all of the people (citizens) equally</i></p> <p>“No one, so long as he has it in him to be of service to the state, is kept in political obscurity because of poverty “ <i>Government and positions of responsibility in Athens are open to all citizens and are not limited to a particular class</i></p> <p>“Here each individual is interested not only in his own affairs but in the affairs of the state as well...we do not say that a man who takes no interest in politics is a man who minds his business; we say he has no business at here at all” <i>Athenian citizens have a duty to participate in the democratic system and make decisions for the good of the wider state not just themselves.</i></p> <p>“When our work is over, we are in a position to enjoy all kinds of recreation for our spirits. There are various kinds of contests and sacrifices regularly throughout the year.” <i>Shows the importance of religious festivals as ‘holidays’ for Athenians and times when the city came together</i></p> <p>“Our love of what is beautiful does not lead to extravagance; our love of things of the mind does not make us soft.” <i>Glorifying Athenian art, architecture and philosophical thought. Says these are things others should admire and make Athens great</i></p>	<p>“As to the constitution of the Athenians, I give no praise to their choice of this form of constitution because this choice entails preferring the interests of bad men to those of good men.” <i>Democracy favours ‘bad’ (poor) Athenians over ‘good’ (rich) Athenians</i></p> <p>“Second, all those offices that bring safety to the state as a whole when they are well performed, danger when they are not, in these offices the common people do not require any share.” <i>Elections are used to select those officials who need technical skill (i.e. generals). The O.O. approves of this implying he disapproves of all other positions being chosen by sortition</i></p> <p>“Such a way of life could never produce the best city, but this is the way democracy would be best preserved. For the common people want not to be slaves in a city which has good laws, but to be free and in control – and they are not much worried if the laws are bad” <i>Democracy creates bad laws but the ordinary people prefer this if it means they are free from control of upper-class Athenians</i></p> <p>“It is at Athens that slaves and metics lead the most undisciplined life” <i>Slaves and metics have too much personal freedom in Athens and there is a lack of proper social order. The O.O. is likely blaming the erosion of normal social hierarchy on democracy</i></p> <p>“In the case of providing financial support for festivals, for athletics in the <i>gymnasia</i> and for manning triremes, they know that it is the rich pay for the choruses” <i>The poor rely on the wealth of the rich to pay for public celebrations, festivals, sacrifices etc.</i></p> <p>“And in the lawcourts they put their own self-interest before justice.” <i>Criticism of the legal system and the motivation of jurors, who the O.O. says prosecute cases to favour themselves rather than to reach ‘just’ decisions. Supported by Aristophanes’ ‘Wasps’</i></p>	<p>“For this reason the Athenians bowed to its [the Council of Areopagus] authority, and the city was well governed at this time.” <i>Hints at Aristotle’s views on democracy as believes Athens was governed best under the aristocratic Council of Areopagus</i></p> <p>“Then in the archonship of Conon [462/1] he [Ephialtes] took away from the council all the accretions which gave it its guardianship of the constitution, giving some to the council of five hundred and some to the people and the jury-courts” <i>Important democratic reform under Ephialtes who took control of the law from the Council of Areopagus and gave this to the more democratic Council, Assembly and courts.</i></p> <p>“Pericles took away some of the powers of the Areopagus... Moreover, Pericles was the first man to provide payment for jury service, as a political measure to counter the generosity of Cimon” <i>The democratic reforms of Pericles, which gave more power and representation to lower class Athenian citizens. Also shows the presence of faction in Athenian politics: Pericles was the leader of the people and Cimon leader of the “better sort”</i></p> <p>“While Pericles was champion of the people the constitution was not in too bad a state, but after his death it became much worse.” <i>Evidence of the quality and importance of Pericles’s leadership but also criticism of later leaders like Cimon. This view supports that of</i></p>

<p>“I would prefer is that you should fix your eyes every day on the greatness of Athens as she really is, and should fall in love with her.” Shows that Pericles wanted to improve the appearance of the city and the depth of its culture to glorify the city and create civic pride</p> <p>“I declare that our city is an education to Greece” Supports the argument that Pericles’ aim in the oration was to glorify Athens</p> <p>“No invading enemy is ashamed at being defeated, and no subject can complain of being governed by people unfit for their responsibilities. Mighty indeed are the marks and monuments of our empire.” Pericles openly talks of an Athenian Empire and boasts about the strength and size of it.</p> <p>“Perhaps I should say a word or two on the duties of women to those among you who are now widowed. I can say all I have to say in a short word of advice. Your great glory is not to be inferior to what God has made you, and the greatest glory of a woman is to be least talked about by men, whether they are praising you or criticizing you” Confirms traditional view that Athenian women should not have a public presence and should stick to the ‘natural’ areas decided by the gods (raising children, looking after the household). Also significant that Pericles adds this as a brief comment right at the end of the speech – women are an after-thought.</p>	<p>“Moreover, cities governed by an oligarchy must of necessity abide by their alliances and agreements. If they do not, or if some injustice is committed, then among so few the names of those who made the agreement are well known.” Democracy creates poor government of the empire as there is no accountability for the decision makers. Oligarchies govern their allies better as an individual or small group are responsible for decisions</p> <p>“I can forgive the common people their democracy; for anyone can be forgiven for looking after their own interests. But anyone who is not one of the common people, and yet choose to settle in a city governed by a democracy rather than one governed by an oligarchy, must be preparing to do wrong.” Attacks politician who support democracy because it supports their political ambition, rather than being commoners themselves (i.e. demagogues)</p> <p>“Sometimes a person can spend a year and still not get business settled by the Council or the Assembly. This happens at Athens purely because the mass of business to be settled” Suggests that democratic government is inefficient as it generates too much business (proposals, lawsuits etc.) for the democratic institutions to manage. The O.O. says this is made worse by the number of religious festivals the Athenians celebrate, each of which suspends government business.</p> <p>“There must be a judicial inquiry if someone fails to equip his trireme, or builds on public land;” The democratic system generates a stream of court cases, which overwhelms the legal system</p>	<p>Thucydides (2.65) who said leadership declined after 429 BC</p> <p>“Cleon, it seems, more than anyone else corrupted the people by his wild impulses, and was the first man who, when on the platform, shouted, uttered abuse and made speeches with his clothes hitched up, while everyone else spoke in an orderly manner” Judgement about Cleon’s character and is harmful style of leadership. Supports the image of Cleon as a dangerous demagogue put forward by Aristophanes (Wasps, Knights), and Thucydides (Mytilene Debate)</p> <p>“Since Cleophon there has been an unending succession of popular leaders whose chief desire has been to be outrageous and to gratify the masses, looking only to considerations of the moment” Supports the argument that the quality of leadership in Athens declined after the death of Pericles, as a new generation of demagogues competed for power. Cleophon was a pro-democracy politician during the Ionian War (final part of the Peloponnesian War) who argued against accepting Spartan offers of peace in 410 and 406 BC. Supports Plato’s analogy of the ship and the lion tamer in his opinion of democracy</p>
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# ARISTOPHANES' WASPS

Workings of Athenian Law Courts	Portrayal of the Jury	How useful is Wasps in understanding the workings of legal system?	Other important points
<p>The trial scene from Wasps confirms several ideas about how courts worked and the procedures they followed:</p> <ul style="list-style-type: none"> <li>➤ There was a presiding magistrate who oversaw the trial</li> <li>➤ The accused and the accuser delivered their own speeches</li> <li>➤ They proposed punishments (“Proposed penalty: a <u>figwood collar</u>.”)</li> <li>➤ Defendants would try to appeal to the jurors sympathy (<u>Labes</u> brings on his puppies). This was common practice in court cases</li> <li>➤ The method of voting using pebbles is detailed: “Take this pebble, shut your eyes, rush over to the second urn, and let him off, father.”</li> </ul>	<ol style="list-style-type: none"> <li>1. <b>Overly harsh and prejudiced.</b> <u>Philocleon</u> decides immediately that <u>Labes</u> is guilty and is determined to give him the harshest punishment possible. <ul style="list-style-type: none"> <li>• “How thoroughly he’ll be convicted!”</li> <li>• “Will you still not stop being harsh and ill-tempered” (<u>Bdelycleon</u> to <u>Philocleon</u>)</li> </ul> </li> <li>2. <b>Distracted.</b> <u>Philocleon</u> is a poor quality juror who is not focused on the details of the case or the speeches <ul style="list-style-type: none"> <li>• <u>Bdelycleon</u> – “in the meantime let me for my part pour this out and drink it.”</li> </ul> </li> <li>3. <b>Easily manipulated.</b> <u>Bdelycleon</u> is portrayed as easily influenced by the Hound (Cleon) suggesting that jurymen (<u>dikasts</u>) could be manipulated by politicians to vote in a particular way <ul style="list-style-type: none"> <li>• Hound – “Otherwise, I won’t bark at all in future”</li> </ul> </li> </ol>	<p><u>Useful</u></p> <ul style="list-style-type: none"> <li>• It gives us detailed information about the procedure of cases. This scene is a parody of a case and therefore the comedy relies on the scene mimicking a real case closely (otherwise the audience wouldn’t understand)</li> <li>• Aristophanes had first-hand experience of the court system having been prosecuted by Cleon in 426 BC</li> <li>• The criticism of jurors and their poor quality is shared by other writers. Aristotle says that corruption entered the courts when jurors were paid and lower-class Athenians could perform the role</li> </ul> <p><u>Limited</u></p> <ul style="list-style-type: none"> <li>• Wasps presents an exaggerated picture of the court system and the quality of jurors to make the play funny. <u>Bdelycleon</u> is an exaggerated character who combines stereotypes held about jurors</li> <li>• Attacking Cleon is at times a more important aim of the play than giving us information about the legal system or satirising it</li> </ul>	<ol style="list-style-type: none"> <li>1. This section is a good example of the on-going attack on Cleon and his style of leadership by Aristophanes. The ‘Hound’ is very obviously Cleon and is portrayed as corrupt (angry not that <u>Labes</u> has stolen the cheese, but that he hasn’t shared the theft), and manipulative (he pressurises <u>Bdelycleon</u> to find in his favour or he won’t be able to ‘look after his interests’). Aristophanes also makes fun of Cleon’s reputation as the ‘watchdog of Athens’ by reference to his ‘barking’ by doing this he is portraying Cleon as a loud, crass politician, famed for shouting</li> <li>2. It is interesting that Aristophanes satirised the law courts which were one of the most pro-democratic parts of the political system. It could be argued that this reflects his own concerns about democracy as an upper-class Athenian</li> <li>3. Wasps is a good example of the range of comedic styles Aristophanes uses. There is serious satire of legal system, parody of a trial, farce (the kitchen utensils give evidence), puns (“He ran off into the corner and <u>ensicilized</u> a great amount of cheese”), slapstick (<u>Bdelycleon</u> using a chamber pot in the middle of the trial), political attacks etc. This reminds us that whilst Aristophanes wanted to make serious points in his plays, his ultimate aim was to win the festival</li> </ol>

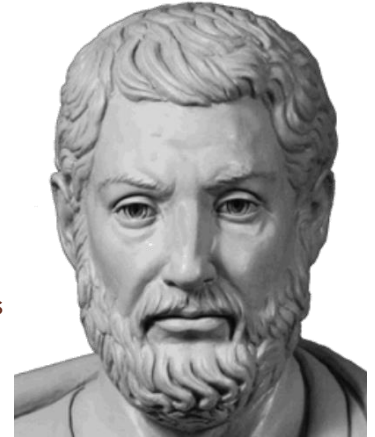
## THE DEMOCRATIC SYSTEM IN ATHENS

### CLEISTHENES

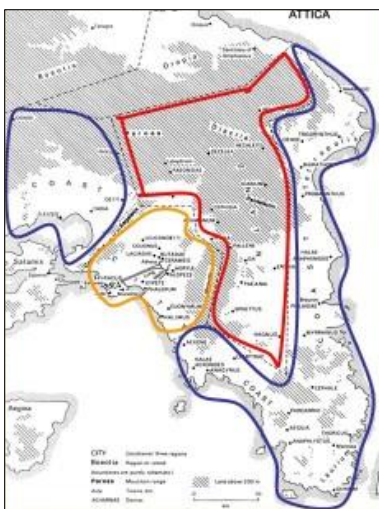
The fall of Hippias in 510 BC left a **power vacuum** in Athens which two figures competed to fill – **Cleisthenes** and **Isagoras**. Cleisthenes, at this time in exile, put forward radical reforms that would turn Athens into a genuine democracy. Isagoras, claiming to fear that Cleisthenes was attempting to become a tyrant tried to enlist Spartan help to remove him but the people backed Cleisthenes forcing Isagoras to flee in 508 BC

Athens was by this point in the hands of the ordinary people who turned to Cleisthenes and his faction to enact his reforms and create a new form of government in Athens:

- Athens was divided into 10 **tribes** which drew in members from across Attica. The tribes were grouped into three regions – the ‘city’, the ‘coast’ and ‘inland’
- Each tribe was made up of a number of **demes** – a ‘village’ which had its own assembly and officials.
- This was a sophisticated system that became the basis of Athenian public life



### CLEISTHENES' REFORMS



- **139 Demes** (each with its own council, assembly and elected leader)
- Attica divided into 30 zones called **trittyes** ('thirds')
- **Trittyes** divided into three regions each containing 10 **trittyes** – **city, inland, coastal**
- Each tribe made up of three **trittyes** – one from each region

#### 10 Tribes of Athens

	Trittys	Trittys	Trittys
	Coast	City	Plain
Erechththesis	1 Coast	1 City	1 Plain
Aegeis	2 Coast	2 City	2 Plain
Pandianis	3 Coast	3 City	3 Plain
Leontis	4 Coast	4 City	4 Plain
Acamantis	5 Coast	5 City	5 Plain
Oeneis	6 Coast	6 City	6 Plain
Cecropis	7 Coast	7 City	7 Plain
Hippothontis	8 Coast	8 City	8 Plain
Aeantis	9 Coast	9 City	9 Plain
Antiochis	10 Coast	10 City	10 Plain

- Cleisthenes introduced a ‘Council of 500’ known as the **boulē**. Each year 50 men from each tribe were chosen by lot to serve in the council. The job of the **boulē** was to prepare the proposals and issues the Assembly would vote on
- The ten tribes also made up the ten regiments of the Athenian army
- Each year ten generals, each known as a **stratēgos**, were elected to lead each tribe and could be re-elected for any number of years (you could only be an **archōn** once)

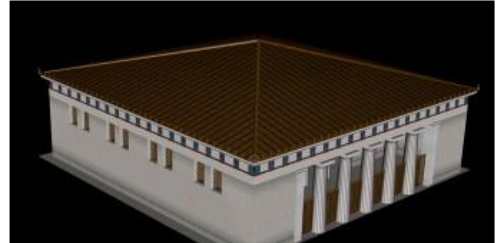


Cleisthenes' reforms introduced much more meaningful democracy into Athens. The system of demes and tribes meant that ordinary citizens would be involved in the passing of laws and administration of the city-state from a local level upwards and would gain political experience.

Cleisthenes, however, still expected the ordinary people to ‘follow their leaders’ and some of his reforms may have been designed to strengthen his own family. The aristocracy in general remained hostile to democracy (think about Thucydides' views) and it was lower class Athenian citizens, from whom we don't have sources, who were the main supporters of democracy

# THE BOULĒ (THE COUNCIL)

- Each tribe selected 50 members by lot to serve in the **boulē** for one year
- Citizens could only serve twice in their lifetime
- Met daily to prepare the motions to be discussed by the Assembly and then oversaw the implementation of laws
- Scrutinised citizens who were about to become magistrates (*dokimasia*)
- Met with foreign representatives
- Oversaw elections
- Meetings of the **boulē** could be observed by any citizen—important for making government transparent and accountable

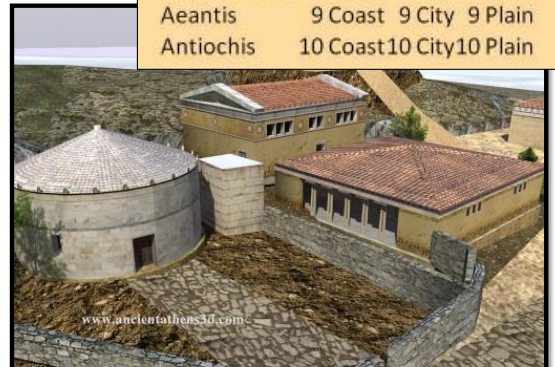


# THE PRYTANEIS

- The executive of the **boulē**
- A 'prytany' was a period of 35/36 days when the 50 representatives of one tribe in the **boulē** would become the executive
- They were put up by the state at the **tholos** and known collectively as the **prytaneis**
- One of the 50 were chosen each morning by lot to be the chairman of the council and to also chair the assembly. He was known as the **epistatēs**
- The **epistatēs** held the seal of the state and the keys to the treasury and archives. A citizen could only hold this position once
- The **prytaneis** prepared the agenda for the **boulē** and formally convened the Assembly

## 10 Tribes of Athens

	Trittys Coast	Trittys City	Trittys Plain
Erechththis	1 Coast	1 City	1 Plain
Aegeis	2 Coast	2 City	2 Plain
Pandianis	3 Coast	3 City	3 Plain
Leontis	4 Coast	4 City	4 Plain
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Cecropis	7 Coast	7 City	7 Plain
Hippothontis	8 Coast	8 City	8 Plain
Aeantis	9 Coast	9 City	9 Plain
Antiochis	10 Coast	10 City	10 Plain



# MAGISTRATES

- A magistrate was a public official and was known in Athens as an **archōn**
- There were around 700 **archōns** who were selected by lot to serve on boards of ten for 1 year
- Each board was responsible for administering an aspect of city life
- There was close scrutiny of **archōns** – they were tested by the council before and after taking their positions. An **archōn** could be removed during their time in office if a complaint was upheld against them and they could be taken to court and fined if found to have been dishonest
- Only citizens over the age of **30** could be **archōns**
- In addition to the 700 **archōns** there also remained the **nine archōns** who had held power before Athens became a democracy. During the 5<sup>th</sup> century their power was reduced significantly



# THE ASSEMBLY – THE *ECCLÉSIA*



- Any Athenian citizen was allowed to attend the Assembly on the **Pnyx**
- A minimum of 6,000 was needed to pass legitimate laws– see definition of the '**quorum**'
- Citizens in Attica as opposed to the city of Athens would have struggled to attend but the assembly would have generally represented a wide range of society
- The Assembly would meet four times a prytany (period of 35/36 days) but would also hold emergency sessions
- Each prytany there would be a 'principal assembly' – the most important meeting
- The assembly could discuss any topic and saw influential known speakers (orators) try to persuade the assembly
- Votes were by hand or voting pebble for key decisions



## THE ATHENIAN LAW COURTS



- **Dikast** – a juror in a Athenian law court who also acted as a judge
- **Dikē** – a lawsuit brought by one citizen against another
- **Graphē** – a lawsuit brought by a citizen against a third party e.g. a magistrate

- There was no public prosecutor so all cases were brought by individuals
- There were no lawyers meaning the accuser and accused represented themselves
- All cases lasted one day
- They were tried by a jury ranging from 201 to 1,501 members
- Timed speeches were heard after which the jury would rule in favour of the accuser or the accused
- If the accused was found guilty then both sides would suggest a punishment and the jury would vote for the one it preferred
- Jurors came from a pool of 6000 who were randomly selected each year. A juror would decide when he wanted to work and would arrive at court early in the morning to put his name forward for random selection
- Jurors had to be over the age of 30

# Topic 2: The influence of New Thinking and Ideas on Athenian Society



NAME: \_\_\_\_\_

## A-level Ancient History

The Politics and Culture of Athens, c. 460 – 399 BC

YEAR 2

## TOPIC 2:

## The Influence of New Thinking and Ideas on Athenian Society



### *Aims of this Booklet:*

- Understand who the sophists were
- Analyse the impact the sophists had on rhetoric and drama
- Analyse the impact the sophists had on Athenian society
- Examine the ideas, methods and impact of Socrates



## Prescribed Source Overview

TOPIC 2: NEW THINKING		
Source	Reference	Details
Plato	<i>Apology</i>	See separate source summary
Aristophanes	<i>Clouds</i>	See separate source summary
Plato	Hippias Major	Socrates describes the wealth of Gorgias (the father of rhetoric) and how the sophists are different to previous sages as they ask for money for their teachings and wisdom. In response, Hippias (also a sophist) boasts of the money he has made
	Gorgias	In conversation with Socrates, Gorgias boasts that he can use speech to control others in the law-courts, the Council, and the Assembly. This makes the doctor and the trainer “the slave of the man who wields it”. Gorgias also says rhetoric can make uneducated people more powerful than real experts. Here Plato is presenting rhetoric as a trick and not as genuine knowledge or wisdom
	Protagoras	In this conversation Protagoras says that the teachings of the sophists are not new – important evidence as it shows that even Plato recognises the sophists may not have been that novel or dangerous
	<i>Republic</i>	The analogy of the ship – compares Athenian democracy to a ship in which the crew are the politicians and the captain the people. The crew argue about how to rule, split into factions, and support those who can control the captain (Demagogues). Meanwhile, the ‘true navigator’ who is skilled enough to steer the ship, is denied power
	<i>Republic</i>	The Analogy of the Animal trainer - The people of Athens are compared to a dumb, wild bear. The politicians are those who learn what the bear wants and can give it this (demagogues) but do not actually lead or question whether these desires are good or not.
Xenophon	Memorabilia	Socrates says that sophists can be described as prostitutes because they receive money for their services
	Memorabilia	Claims that Socrates did not deserve the death penalty. Describes his philosophy as interest in human affairs; the nature of piety and impiety; good and bad. This is what we would describe today as human ethics
Aristotle	Rhetoric	Claims that rhetoric makes the weaker argument appear the “better argument”. More evidence that rhetoric was controversial and viewed as a trick (Aristotle writing in the 320s)
Plutarch	Pericles 36	Evidence of the influence of the sophists on Pericles – describes how Pericles’ son complained that his father had spent a whole day arguing with Protagoras (a sophist famous for relativism) about who was responsible when a javelin hit and killed an athlete. Presents sophist argument as indulgent and pointless
Gorgias	<i>Encomium of Helen</i>	Show speech written by Gorgias to advertise the brilliance of his rhetoric and create more business and people hired him as a teacher. In the source Gorgias argues that Helen is innocent of having caused the Trojan War because he can prove her innocence based on whether she acted out of love, because of the power of the gods, the power of speech, or because she was physically forced. Lots of evidence of the power of rhetoric e.g. described as a “powerful Lord” and compared to a drug or a spell.

# PLATO'S *APOLOGY*

## Tutorial covering:

- The nature of the source
- An outline of what happens in the source
- The key themes covered by the source

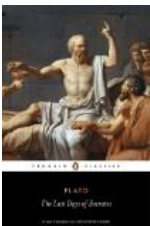
Listen to this tutorial **after** you have completed your Key Source Summary on the *Apology* and use it to add detail to your notes/answers



## PLATO'S *APOLOGY* – THE NATURE AND CONTEXT OF THE SOURCE

- Following Athens' surrender to Sparta in 404 BC, the Spartans removed democracy and imposed an oligarchy known as the **Thirty Tyrants**
- The rule of the Thirty Tyrants was a brutal period. The city was divided and executions were common
- The oligarchy of the Thirty Tyrants was overthrown in 403 BC, eight months after it had been formed. Democracy was restored but Athens was not the same place it had been before 405 BC. There was less toleration for free speech, and a desire to 'blame' those responsible for Athens's defeat. In general, the mood in Athens was much less sympathetic to having its institutions and beliefs questioned
- Socrates was an obvious target for this anger. His style of questioning had created many enemies, and he had 'taught' a number of the 'Thirty', most importantly their leader **Critias**

- In 399 BC, Socrates was accused of denying the gods and inventing new ones, and corrupting the youth of Athens
- His accusers in the case were Meletus, a poet, Anytus, a tanner, and Lycon, an orator



- The *Apology* is a record of Socrates' defence speech during his trial in 399 BC (an 'apologia' was a defence speech)
- Plato was a student of Socrates and was present at his trial
- However, the *Apology* was written some time after the trial (possibly 10 years) and is not, therefore, an exact transcript
- Xenophon also left an account of Socrates' trial which has significant differences to Plato's *Apology*
- The purpose of the *Apology* was to present Socrates in the best light possible and to distinguish him from the Sophists

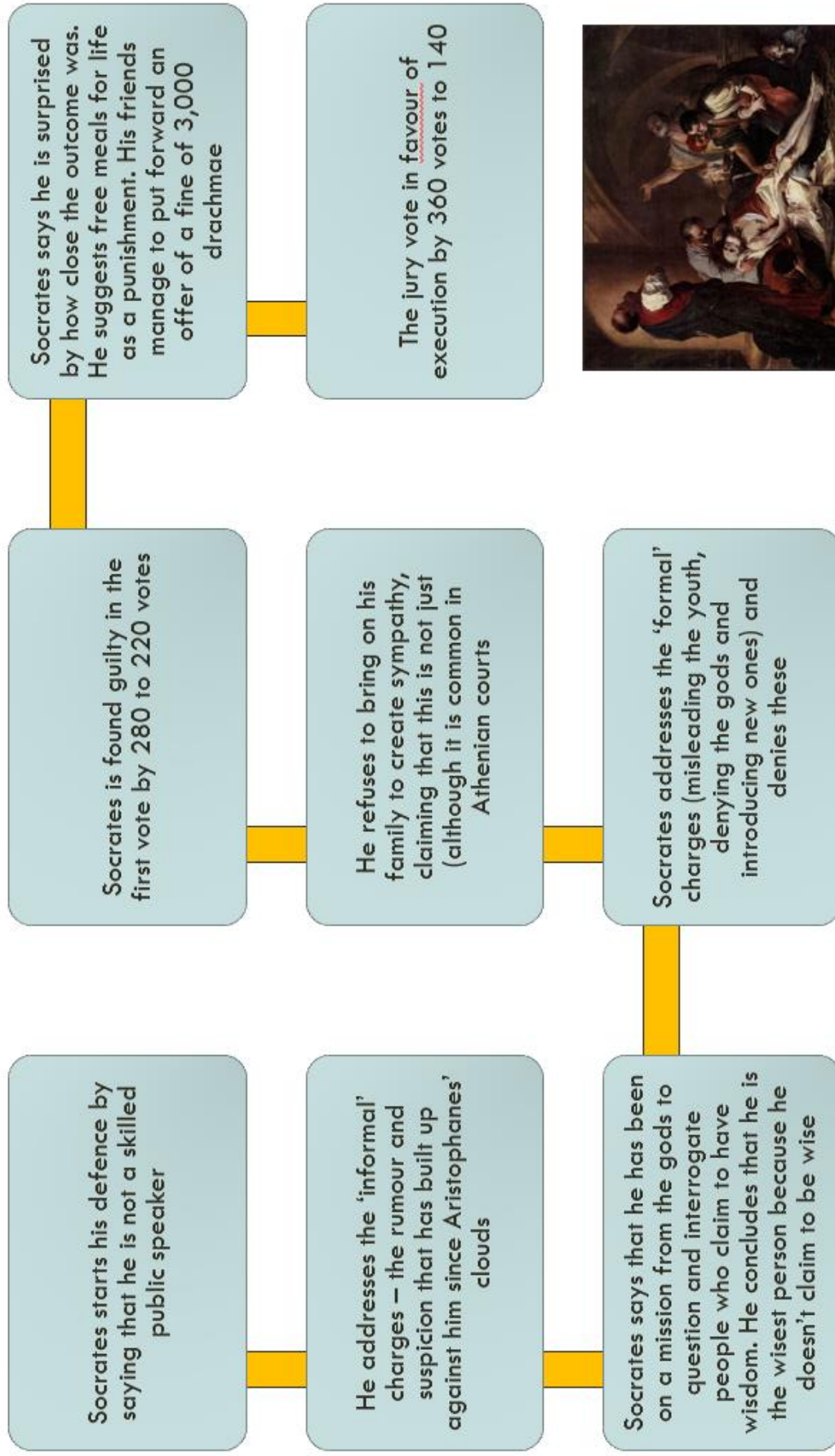
### The Nature and Reliability of the source:

- Plato was a student of Socrates and was present at his trial. He is also writing for an audience who would have been present at the trial or known about it
- However, the *Apology* was written some time after the trial (possibly 10 years) and is not a transcript
- Xenophon also left an account of Socrates' trial which has significant differences to Plato's *Apology*
- The purpose of the *Apology* was to present Socrates in the best light possible and to distinguish him from the Sophists. Plato would have probably embellished aspects of what Socrates said to emphasise his philosophical ideas. As a devoted follower of Socrates, however, it is unlikely he would want to misrepresent his teacher

### How is Socrates different to the sophists:

- Socrates denies being a 'professional teacher' or receiving money to educate people— "if you have heard anyone say that I try to educate people and charge a fee, there is no truth in that either."
- Socrates also denies that he has expertise. He says that he has inherited a kind of 'human wisdom' from the muses, but that "I certainly have no knowledge of such wisdom, and anyone who says that I have is lying and just saying it to slander me."
- Socrates refutes the image of him presented in *Clouds* as a teacher of rhetoric and a sophist: "Socrates is committing an injustice in that he inquires into things below the earth and in the sky, and makes the weaker argument defeat the stronger, and teaches others to follow the same example.' ... the fact is, gentlemen, that I take no interest in these things."

# PLATO'S APOLOGY – OVERVIEW



### **Socrates' philosophical method:**

- The Delphic Oracle declared that Socrates was the wisest man alive. Socrates, claiming to have no wisdom, challenged this by starting to question others who claimed to have wisdom. When he did this he found out that they knew nothing; "From that time on I interviewed one person after another. I realised with distress and alarm that I was making myself unpopular, but I compelled to put god's business first; since I was trying to find out the meaning of the oracle."
- Socrates' mission was then to challenge and interrogate the wisdom of experts in Athenian society – Politicians, poets and skilled craftsmen
- The consequence of this "has been to arouse against me a great deal of hostility" – Socrates blames this resentment and the false belief that Socrates claims to have wisdom, as responsible for the charges against him. Says those he has exposed as ignorant are "jealous...for their own reputation."
- Says that young men with "wealthy fathers and plenty of leisure" have copied his approach creating even more hostility against him as people blame Socrates for 'teaching' his method

### **Religion:**

- Socrates refutes the charge that he denies the gods and invents new ones
- In his cross-examination of Meletus Socrates tries to expose the contradiction in the religious charge – how can he introduce new gods whilst also denying the existence of all gods.
- He is also clear to present his mission to question those who claim to have wisdom as a mission from the god Apollo
- The fact the charge of denying the gods and inventing new ones was brought to Socrates, shows how strong the desire to defend traditional religion was in Athens, but also fears that it was being attacked by 'new thinking'.

### **Socrates' tone in the Apology**

- Socrates appears to start his defence in the style of a humble defendant. He tells the jury that he will not use the same "flowery language" as his accusers had done, and also emphasises his age: "this is my first appearance in a court of law, at the age of seventy, and so I am a complete stranger to the language of this place."
- As he moves to address the 'informal charges' (i.e. the general hostility towards him) and the 'formal charges' Socrates becomes increasingly confident and bullish.
- For example, he attacks those who are opposed to him as 'jealous' of their own reputations, he uses Socratic questioning (the thing that has caused people to dislike him) to cross-examine Meletus, and he refuses to ever give up his philosophy even if it would save his life: "so long as I draw breath and have my faculties, I shall never stop practicing philosophy."
- Towards the end of his speech, Socrates claims that Athens should be grateful for his presence and questioning as he 'stings' them from their laziness: "You will not easily find another like me, gentlemen, and if you take my advice you will spare my life."
- Once the jury starts to vote, both for his judgement and punishment, Socrates becomes even more defiant. After the jury has declared him guilty by 280 votes to 220, Socrates says he is surprised it was that close. After he has been sentenced to death, Socrates explains that he doesn't fear death and warns his jurors that they will be punished by future critics.
- "Well, now it is time to be off, I to die and you to live; but which of us has the happier prospect is unknown to anyone but God."

### **Socrates' Relationship with the Jury**

- Important to understand that juries would have been used to a particular type of behaviour from a defendant in a court ('unwritten rules'). Also key to appreciate that the courts would have been strongholds of democracy. These were often poor Athenian citizens who were given responsibility (and pay) in the courts because of democracy.
1. Socrates does not follow expected behaviour during his defence. For example, when summing up before the jury were about to vote, Socrates refused to bring on his children and relatives to generate sympathy! "I do not think that it is honourable for me to use these methods". He also suggests that members of the jury may remember making their own "pitiful appeals".
    - In doing this, Socrates appeared to be condemning traditional court procedure and suggesting jurors were foolish for being influenced by such appeals
  2. Socrates also offends the jury's pro-democratic views. He explains having only once participated in the democratic system due to receiving a warning from his inner spirit that he could not do any good this way – "The true champion of justice, if he intends to survive even for a short time, must necessarily confine himself to private life and leave politics alone."
    - By this Socrates is suggesting that he is too just to take part in the democratic system and that the system is unjust or corrupt
  3. Socrates' suggested punishment of being treated like a victorious Olympic athlete and receiving free meals at state expense clearly angered the jury – more people voted in favour of execution (360) than had declared him guilty (280)

# Topic 3: Art and Architecture and their significance in the culture of Athens

## A-Level Ancient History

The Politics and Culture of Athens, c. 460 – 399 BC

YEAR 2

## TOPIC 3:

### Art and Architecture and their significance in the Culture of Athens



#### *Aims of this Booklet:*

- Examine the background and influences of the Athenian Building Programme
- Study the main buildings of the building programme
- Look at the development of art and architecture outside of Athens in Attica
- Analyse and interpret the sculptures on the Acropolis

## Prescribed Source Overview

### TOPIC 3: ART AND ARCHITECTURE

Source	Reference	Details
<b>Plutarch</b>	<i>Pericles 12-14</i>	<p>Description of the Periclean building programme. Includes:</p> <ul style="list-style-type: none"> <li>- Criticisms that were being made of the cost of the building project and Pericles’ defence of the use of Delian League money</li> <li>- Pericles justifies the programme as stimulating enterprises and industries across the city and turning the whole people into “wage earners”</li> <li>- The scale of the programme and all of the other industries and skilled craftsmen who will be needed to achieve it - carpenter, coppersmith, stone-mason, dyer etc.</li> <li>- Plutarch’s praise for the speed and beauty of the project – implies that it was designed to glorify the power of Athens and of Pericles (e.g. he personally oversaw the design of the Odeon of Pericles)</li> <li>- Explains that Pericles added musical contests to the Panathenaic Festival which were held in the Odeon of Pericles</li> <li>- Names of the architects – Pheidias, Callicrates, Ictinus</li> <li>- Attack on Pericles by his political rival Thucydides which resulted in Pericles offering to pay for the building project personally and the eventual ostracism of Thucydides (442 BC)</li> </ul>
	<i>Pericles 31</i>	<p>Accusations made against Pheidias that he embezzled some of the gold meant for the statue of Athena Parthenos, and that he had a likeness of himself and Pericles carved onto her shield. Shows that criticism of the building project remained well into the construction. This is also a source you have read in year 1 as it gives a possible motive for the Megarian Decree in 432 to distract attention in Athens away from these charges.</p>
<b>Pausanias</b>	Description of Greece 1.28.2	<p>Description of the statue of Athena Promachos. Says it was built using wealth gained from victory against the Persians and that it was large enough to be seen from Sounion. Credits Pheidias as the designer</p>
	Description of Greece 1.24.5	<p>Description of the pediments on the Parthenon – birth of Athena (Eastern Pediment) &amp; Athena’s contest with Poseidon (Western Pediment). Highlights the extravagance and cost of the sculptures: “The statue itself is made of ivory and gold”</p>
<b>Prescribed Buildings</b>	The Propylaea	<p>See Separate A3 summary sheet and the notes in your lesson materials. Remember that you need to know about the buildings and their architectural features e.g. the pediments, metopes, frieze, statue of Athena in the Parthenon</p> <div style="text-align: center;"> </div>
	The Temple of Athena Nike	
	The Parthenon	
	The Erechtheion	
	The Odeon of Pericles	
	The Temple of Hephaestus	
	The Temple of Poseidon at Sounion	

## Revision notes on the Prescribed Buildings

### The Parthenon

- Construction started 447 BC and was completed 433/32. Callicrates and Ictinus were the architects
- Built to replace the old Temple of Athena which had been destroyed by the Persians in 480
- Temple to Athena and the largest temple in the Greek world – over 23,000 square feet; 17x8 Doric columns
- In addition to acting as a temple, it was also the treasury for the Delian League tribute
- Constructed entirely of marble which was extracted from the quarry at Penteli 14 km away from Athens. Temples traditionally were built of limestone and covered with a layer of marble called stucco – shows the expense of the construction and the importance of the building. Built in a traditional peripteral style (a central room surrounded by columns)
- A series of optical refinements were used to enhance the appearance of the temple and make it appear visually perfect to the observer. These refinements enhanced it as a religious offering to Athena but also displayed the brilliance of Athens. E.g. Columns sloped inwards slightly to appear straight when looked at from the ground; the Parthenon was situated to maximise the amount that someone could see when entering through the Propylaea
- Filled with a range of artistic pieces designed to communicate messages to visitors:
  - o **The Pediments** – Eastern Pediment shows the birth of Athena from Zeus' head. Western Pediment shows contest of the gods between Athena and Poseidon to become the patron god of Athens (won by Athena).
  - o **The Metopes** – ran around the exterior of the Parthenon and each side of the building told a different story through the metopes. The common theme, however, was the victory of the civilised world against a barbarian enemy or invader. This was meant to reflect Athens' victory over Persia
    - **North side** – sack of Troy
    - **South Side** – fight between the Centaurs and the Lapiths
    - **East Side** - Battle of the Olympian gods against the giants
    - **West Side** – fight against the Amazons
  - o **The Frieze** – this was a continuous sculpted design that ran along the top of the interior wall of the Parthenon. Depicts the procession which took part in the Panathenaea Festival. Shows the different groups of Athenian society and reflects the idea of Athenian identity and civic unity
  - o **Statue of Athena Parthenos** – 12m statue of Athena design by Pheidias and constructed from a wooden frame covered in gold, ivory, and jewel. May have cost more than the Parthenon itself (remember that according to Thucydides, Pericles listed the statue as a financial resource Athens could use when arguing in favour of war in 431 BC)

### The Erechtheion

- Constructed in the 420s but not finished until 405/04 due to the interruption of the Peloponnesian War
- The most important religious site in Athens and contained shrines to Zeus, Poseidon and Athena
- Built on the Acropolis and around a number of sacred sites for the Athenians (not the irregular layout of the building):
  - o The site of the contest between Athena and Poseidon to become the patron god of the city – Athens won by producing an olive tree as opposed to sea water. The Erechtheion did a right-angle turn to avoid the site where an olive tree was planted
  - o The site of the death of Athens' mythological king Erectheus who was struck down by a thunderbolt from Zeus – a hole was left in the floor and ceiling to mark this
  - o The tomb of the mythological Cecrops over which the Caryatid porch was built (Caryatids were columns in the shape of women who looked over the tomb)
- The Erechtheion housed the statue of Athena Polias and was the end point of the procession which took place during the Panathenaea. The ceremonial peplos was placed over her head for the year and depicted mythological scenes including the victories of Athena

### **The Propylaea**

- Built between 437 and 432 BC by the architect Mnesikles
- Acted as the gateway to the Acropolis through which visitors had to enter. This had a potential military purpose in that the gateway could be closed and the Acropolis sealed off. It was also a religious gateway in that it separated the sacred Acropolis from the rest of the city
- Included a central hall lined with Doric columns and four wings coming off this. Constructed of marble with a blue ceiling in which were laid gold stars
- Far grander than a gateway needed to be, suggesting that the Propylaea was designed as an expressed and reminder of Athens' power and wealth. It was used to house foreign diplomats so this function was particularly important

### **The Temple of Athena Nike**

- Built in the 420s next to the Propylaea on the edge of the Acropolis (would have been very visible as you walked up the steps to the Acropolis)
- Temple to 'Athena goddess of victory'
- Frieze around the north and south sides of the temple showed battle scenes between the Greeks and Persians. On the west side it showed a battle between Athens and Corinth at Megara, and on the east, gods and goddesses. Significant as friezes usually depicted mythological scenes so the inclusion of recent Athenian victories shows that the purpose of the temple was to celebrate these and Athens' military strength
- Wingless Nike appears on the wall running around the temple implying that victory was permanent in Athens. In this sense the temple is a symbol of Athenian military confidence and prowess.

### **The Odeon of Pericles**

- According to Plutarch the Odeon of Pericles was built under the personal direction of Pericles
- A roofed concert hall that was next to pre-Periclean Theatre of Dionysus. Located at the bottom of the Acropolis.
- Used for the musical contests in the Panathenaea and also for the *proagon* of the City Dionysia in which small sections of the plays to be held in the festival were performed (acted as a form of trailer)
- The roof of the Odeon was meant to resemble the tent of the Persian King suggesting one aim of the building was to glorify Athens' victory over Persia. The building is also evidence that the building programme was designed to amplify Pericles' political power

### **The Temple of Hephaestus**

- Located in the agora which was the social and economic centre of the city
- Dedicated to the workman god Hephaestus and Athena
- Near to the working district of Athens Kermaikos. Significant building as shows the building project extended beyond the Acropolis and was intended to transform the entire city not just its religious centre

### **Temple of Poseidon at Sounion**

- Located at the southern tip of Attica meaning it would have been highly visible to anyone sailing to Athens' main port at Piraeus. In this sense, the temple was intended as a statement of Athenian power as well as a site of religious worship
- Replaced a temple that had been destroyed by the Persians
- Very similar in style and design to the Parthenon – built in the peripteral style with doric columns. Included a number of friezes that were based on the same themes as seen in the Parthenon:
  - o The battle of the centaurs and the Lapiths
  - o The battle of the giants and the gods
  - o The Labours of Theseus



## Non-Prescribed Building in Attica (very useful to revise and know well)

- **Eleusis** - Eleusis was a sacred site in Attica because it was the centre of a secret cult of Demeter, the initiation for which was known as the **Eleusinian Mysteries**. The cult practised regular sacrifices and therefore needed a considerable, covered temple in which to do this. It was also important that rituals could take place indoors as only the initiated were meant to witness them. Herodotus recalls that there had already been a temple at Eleusis but that it had been destroyed during the Persian invasion. Plutarch describes the construction of a new temple with a colonnade and friezes
- **Brauron** - Dating from the sixth-century BC, there had been a temple to Artemis and work to expand it had begun after the Persian invasion when the Persians attacked the site. In the 420s a new stoa was built and was meant to be used to display the offerings that people brought to Demeter – goddess of the harvest and fertility. The stoa was built in the Doric style but the columns were placed wider apart to show the offering and allow access. The cult of Artemis and Brauron was clearly very important due to the scale of the building work but also the fact that it had a sanctuary building representing it on the Acropolis in Athens.
- **Rhamnous** - Located in the north-east of Attica, a new temple to the goddess Nemesis was built in Rhamnous in the Doric style. Pheidias or one of his pupils created a statue of Nemesis in the temple that, according to Pausanias, was made of marble the Persians had brought over during their invasion with the intention of building a victory-monument. The temple was never finished due to the interruption of the Peloponnesian War.
- **Thorikos** - An unusual marble stoa was built at Thorikos in the form of two U-shaped walkways facing each-other. The purpose of this is unclear but due to the high level of workmanship in the building, it may have been temple to the goddess Demeter

## BUILDINGS OUTSIDE ATHENS



# Topic 4: Drama and Dramatic Festivals and their significance in the culture of Athens

## Ancient History

The Politics and Culture of Athens, c. 460 – 399 BC

YEAR 2

## TOPIC 4:

**Drama and Dramatic Festivals and their significance in the Culture of Athens**



### *Aims of this Booklet:*

- Examine the purpose and nature of dramatic festivals in Athens – in particular the City Dionysia and Lenaea
- Analyse the genres of comedy and drama
- Evaluate the extent to which comedy was influenced by contemporary events

## Prescribed Source Overview

### TOPIC 4: DRAMA AND DRAMATIC FESTIVALS

<i>Source</i>	<i>Reference</i>	<i>Details</i>
<b>Euripides</b>	Hippolytus	See separate source summary
<b>Aristophanes</b>	Knights	See separate source summary
	Clouds	See separate source summary
	Women at the Thesmophoria	The prescribed section of the play comes from the parabasis of the play where the playwright addresses the audience through one of the characters. Here the women of the Thesmophoria list their grievances and explain the second-class status they had in Athens e.g. they get no recognition for raising a great son; they cannot leave the house; they are accused of bringing on all of Athens' problems
	Wasps	The prescribed scene depicts the mock trial that is held. The dog called Labes is accused of stealing food by the 'Hound', who represents Cleon. Philocleon (Cleon-lover) is eager to convict regardless of the facts, whilst his son Bdelycleon (Cleon-hater) tries to stop him before eventually tricking him to vote to acquit (let off) the dog. Key evidence for: <ul style="list-style-type: none"> <li>- The way the law courts work e.g. the proceedings, the attempts to gain sympathy for the jurors</li> <li>- Criticism of the quality of the jurors who are portrayed as vindictive and disinterested in justice</li> </ul> Cleon's exploitation of the courts to attack rivals and whip up the people (accused of being a demagogue)
<b>Plutarch</b>	Pericles, 4	Describes the sophists who influenced or educated Pericles. Says that Anaxagoras was "one man more closely associated with Pericles than any other". Plutarch also says that Pericles received a musical education from Damon who in fact "trained Pericles for his political contests" and was ostracised from Athens for being an intriguer and "supporter of tyranny". Plutarch explains that the comic poet of the time targeted Damon and his influence over Pericles. <u>Important</u> as shows how comedy was directly influenced and inspired by contemporary events. Also useful for a topic 2 question on the impact of the sophists.
<b>Old Oligarch, Constitution of the Athenians</b>	2.18	Explains how the Athenian public (the 'bad' people) do not allow public ridicule of themselves but they do allow ridicule of individuals as these tend to be wealthy 'good' Athenians. Shows the link between comedy and contemporary events and is supported by the attacks on high profile politicians in Aristophanes' plays. However, these plays often make fun of the people as well (e.g. the jurors in Wasps) suggesting ordinary Athenians were also fair game for comedy

## THE CITY DIONYSIA

### Topic 4: Drama and Dramatic festivals

#### The City Dionysia



#### Some General Points

- The City Dionysia was the most important dramatic festival in the Athenian calendar
- It was held in the Athenian month of *Elaphēboliōn* (late march). This was the start of the sailing season meaning that non-Athenians could attend. It also marked the Spring and reflected Dionysus as the 'life-force' god
- Preparations began the previous summer. Playwrights who wanted to compete presented the **eponymous archon** with a summary their three tragedies and one satyr-play. A comic playwright only presented a summary of one play
- The archon chose his preferred plays to complete by 'granting them a chorus'. He also chose a **chorēgos** to support each of the competitors
- The **chorēgos** would pay all of the costs associated with the production: costumes, masks, props, after-party, wages for the actors and the **chorus**, food, facilities to rehearse a trainer to train the chorus and, potentially, a victory monument

#### The City Dionysia



#### The Proagōn (pre-contest)

- Took place a few days before the festival in the Odeon of Pericles
- The plays to be performed were announced, the chorēgos was introduced, the playwrights delivered a summary of their works
- The actors might perform part of a scene as a teaser. Only time the actors didn't wear masks so an opportunity for the audience to see them

*What is the modern equivalent of this today?*

#### The Eve of the Festival

- A torchlit procession carried a statue of Dionysus into Athens from the deme of Eleutherae (known as the *eisagōgē*)
- The statue was taken to the Theatre of Dionysus and sacrifices performed
- It would remain in the theatre for the duration of the festival representing the god's presence at his festival

#### DAY 1

- On the morning of the first day a procession was held (known as the **pompē**), moving from outside the city to the Temple of Dionysus where sacrifices were performed (possibly as many as 200)
- In the afternoon **dithyrambic competitions were held** Dithyramb was a choral dance/song performed in honour of Dionysus
- This was an important competition in itself: each tribe would enter two choruses (one of boys, one of men), each sponsored by a chorēgos. They would perform in the *orchestra* and a winner would be chosen.
- In the evening the **kōmos** was held in which men came out onto the streets and drank, sang and danced in honour of Dionysus

#### The City Dionysia



## The City Dionysia



### DAY 2

- A grand opening ceremony was held in the Theatre of Dionysus: a piglet was sacrificed, the ten generals poured offering to the gods, and the **three parades were held**(see later)
- The **five comedies** were performed
- The grand opening ceremony was an extremely important event and would have most likely been the largest peacetime gathering of Athenians

### DAY 3

- The first of the tragic playwrights' plays were performed – three tragedies and one **satyr-play**

### DAY 4

- The second of the tragic playwrights' plays were performed – three tragedies and one **satyr-play**

## The City Dionysia



### DAY 5

- The third of the tragic playwrights' plays were performed – three tragedies and one **satyr-play**
- The judging:
  - Before the festival the Council chose names of individuals from each of the ten tribes
  - Each of these ten sets of name were sealed in an urn which was kept on the Acropolis
  - On the first day of the festival, the ten urns were brought to the Temple of Dionysus and the Eponymous Archon selected one name from each urn
  - These ten citizens swore oaths to be impartial and became the judges
  - On the fifth day, once all the plays had been performed, each judge ranked the playwrights in order of preference and placed these tablets in a single urn
  - The eponymous archon pulled out five tablets at random, added up the votes and declared the winner, crowing him with a garland of ivy

## The City Dionysia



### The review

- A few days after the performances the Assembly met in the Theatre of Dionysus to review whether the festival had been a success
- Any citizen could complain but if none of these were upheld then the **eponymous archōn** who organised the festival could be given a crown for his services

*What does the judging and review if the City Dionysia reveal about the attitude of Athenians towards it?*



## Greek Depth Study - Topic 4 – Drama and Dramatic Festivals

### HIPPOLYTUS - KEY THEMES

#### 'Hippolytus' - Background

- ▶ The play was performed in 428 BC and won first prize at the City Dionysia
- ▶ This was a rewrite of an earlier, less successful version called 'Hippolytus Veiled', which included a scene where Phaedra tried to seduce Hippolytus on stage
- ▶ Very significant that Euripides rewrote the play and made it less obviously controversial. This shows how seriously playwrights took winning and how important the festival was as a whole
- ▶ Euripides is known as the more 'political' of the three great tragedians
- ▶ The play is set in Troezen where the King of Athens Theseus is in temporary exile with his wife Phaedra.

#### The Nature of the Gods

- Hippolytus is a good example of how Greek gods were anthropomorphic – Aphrodite is vengeful while Artemis is full of sympathy for Hippolytus at the end. Aphrodite states **"For the gods too have their pride."**
- It reinforces the idea that gods had separate spheres that they could not interfere with
- The play makes clear that mortal men are not able to challenge the plans of the gods and that their fates are pre-determined – Chorus: **"Fate is irresistible, and there is no escape."**
- The play warns against showing disrespect towards the gods– Hippolytus is punished for his neglect of Aphrodite. It can be seen as reinforcing traditional religious belief
- The Servant tries to warn Hippolytus of this but he remains arrogant: **"Your Aphrodite? No! To me she means nothing."**
- However, there is also an element of the play which challenges the behaviour of the gods. Aphrodite's punishment of the Phaedra is shown as disproportionate and unfair
- This could be used to suggest that the play was starting to challenge existing beliefs or views of the gods
- Poseidon's power and significance is highlighted in the play as he sends the wave that mortally wounds Hippolytus

## The Role and Position of Women

- Female characters play a prominent part in *Hippolytus* suggesting they were not invisible victims in Athenian society
- Aphrodite and Artemis are powerful figures who decide the fate of others. Phaedra is a complex character but has noble qualities the Athenians would have admired: she resists her desire for Hippolytus out of a sense of honour and to protect the reputation of her sons
- Hippolytus, however, also reinforces stereotypical views of women:
  - The nurse is portrayed as underhand and untrustworthy. She uses tricks of persuasion to get Phaedra to reveal her secret and then breaks an oath in revealing this to Hippolytus
  - Phaedra herself is shown as bitter and vengeful as she implicates Hippolytus in her suicide
  - 'Hippolytus' Rant' captures negative opinions towards women: **"evil pest", "noxious weed"**. Interestingly Phaedra's response is to complain about being a woman **"How cruel a curse it is to be born a woman!"**

## The Influence of the Sophists

- *Hippolytus* reflects the age it was written and performed in by showing the influence of sophist thinking and posing questions about the impact this had.
- The Nurse uses rhetorical tricks to try to persuade Phaedra to tell her what her secret is: She appears humble claiming to misunderstand Phaedra's situation due to her 'foolishness', and then tries to alarm her saying that her death will mean her sons won't be able to inherit power from Theseus – what is Euripides saying here? Rhetoric is being used to trick someone into doing something they shouldn't
- The 'agon' is full of rhetoric and mimics an Athenian court:
  - Theseus tries to predict Hippolytus' arguments and rebuff them
  - Hippolytus begins by claiming to be a poor public speaker
  - Hippolytus makes arguments of probability by saying it is unlikely he would have raped Phaedra as she was not the most beautiful woman in the world, and it would not help him to become king
  - Theseus criticises Hippolytus for his use of clever arguments: **"Is this man not a spellmonger, a juggling cheat, sure of his power to dominate my spirit with his smooth temper."**

## Citizenship

- Citizenship and legitimacy are important themes of the play. Phaedra is a noble character because she refuses to act on her desire to protect the legitimacy of her and Theseus' sons.
- Remember that this was after Pericles' citizenship law in which citizens had to have legitimate Athenian parents
- Theseus also fears that Hippolytus has raped Phaedra to discredit her and her sons so that he can become the legitimate son and heir

## Growing up / Responsibility

- A central theme is that of accepting adult responsibility: Hippolytus refuses to do this by devoting himself to Artemis and renouncing Aphrodite. He is becoming a man and needs to turn to marrying and having a family. His refusal to accept his civic responsibility is the spark which creates the tragedy of the play

## Oaths

- Oaths were extremely important in Athenian society and were protected by Zeus. *Hippolytus* reinforces the importance of this and the danger of breaking oaths e.g. the Nurse by telling Hippolytus of Phaedra's love for him
- Oaths also create tragedy in the play – Hippolytus could clear his name but he would need to break an oath he made to the Nurse not to reveal that she had told him Phaedra's secret

# Topic 5: Religion and its Significance in the Culture of Athens

## Ancient History

The Politics and Culture of Athens, c. 460 – 399 BC

YEAR 2

## TOPIC 5: Religion and its Significance in the Culture of Athens



### *Aims of this Booklet:*

- Develop an understanding of the importance of religion to 5<sup>th</sup>-century Athenians and their attitudes towards it
- Analyse religious festivals including the Panathenaia
- Focus on the importance of Athena and Poseidon
- Evaluate the extent to which attitudes towards religion and the gods changed during this period
- Assess the impact of the sophists on religion and religious thought



## Prescribed Source Overview

### TOPIC 5: RELIGION AND RELIGIOUS FESTIVALS

Source	Reference	Details
<b>Isocrates</b>	5.117	Describes the difference between the worship of Olympian and Chthonic gods
<b>Plutarch</b>	<i>Pericles</i> , 4-6	<p>Plutarch explains the influence of the sophist Anaxagoras over Pericles. Says that Anaxagoras was “intelligence personified” and that he used his intelligence to investigate “natural phenomena. From this relationship Pericles “learned from his teachings to rise above the superstitious terror which springs from an ignorant wonder at the common phenomena of the heavens”. The source goes on to give the example of the ‘mystery’ of a rams head from which one horn grew from the middle of the forehead. Lampon, a soothsayer, interpreted this as a sign that Pericles would emerge as the dominant political leader and overcome his rival Thucydides. Anaxagoas, however had the skull dissected and found that unusual ram’s head was the result of the deformed growth of the brain.</p> <p>This is significant as it is an example of the sophists challenging traditional religious explanations for the natural world and replacing these with ‘scientific ones’. The source also suggests that this approach had gained favour with Pericles.</p>
	<i>Pericles</i> 32	Aspasia was accused of impiety by the comic poet Hermippus. A decree was also introduced by the diviner (someone who had insight into the future) Diopieithes saying that anyone who challenged the gods or taught new theories about celestial phenomena, should be prosecuted. <u>Shows a backlash against the new thinking of the sophists</u> and, in particular, Anaxagoras. Could be used to show that traditional religion was being actively defended, or that it was coming under threat
	<i>Alcibiades</i> 19	Alcibiades is accused of mocking the Eleusinian mysteries and defacing statues of Hermes. The charges were brought by Alcibiades political rival Androcles and turned the people into an “ugly mood”. Alcibiades argued to be tried immediately before leaving with Sicilian expedition but his opponents arranged for the trial to be delayed so he would be tried in his absence and when he could not defend himself
	Alcibiades 34	Alcibiades return to Athens in 407. He personally arranged for the procession to Eleusis (the central part of the Eleusinian Mysteries) to be restored after it had been stopped due to the Spartan occupation of Decelea from 413. This shows the importance of traditional religion and Alcibiades’ clever use of it to win favour with the Athenian people. This was successful as Plutarch says the people demanded that he be made dictator
<b>Plato</b>	<i>Apology</i>	<p>Lots of evidence in the source to suggests that traditional religion was being challenged:</p> <ul style="list-style-type: none"> <li>- Socrates is accused of denying the gods and inventing new ones</li> <li>- One of Socrates’ accusers, Miletus, confuses him with Anaxagoras and his theory that the sun was in fact a hot rock and not a god. Socrates did not argue this but it shows how controversial the idea was</li> </ul> <p>However, the source could also be used to challenge the idea that traditional belief was being challenged as the harsh punishment of Socrates suggests that the public mood was against unconventional religious ideas</p>
<b>Euripides</b>	<i>Hippolytus</i>	Respect of the gods is a key theme of the play. Hippolytus is punished for his disrespect of Aphrodite: “[I] have no liking for a god worshipped at night.” The play is more complex than this, however, as the vengeful nature of the gods is also presented. Aphrodite admits that gods have their pride too, and her punishment of Hippolytus is disproportionate.

<b>Aristophanes</b>	Clouds	The new thinking of the sophists, including their supposed challenge to conventional religion, is satirised in Clouds e.g. "Socrates: Zeus? Who's Zeus? What rubbish you talk! There is no Zeus!". Socrates goes on to say that rain and thunder are not caused by Zeus but by the clouds. He also claims there is a new god who makes the clouds move called Vortex. These views are meant to mimic the ideas of the sophists and are being ridiculed by Aristophanes. The more serious point is that Aristophanes is saying these new ideas are dangerous as they disrupt the traditional social and moral order. Socrates also blamed this play in 424 and its portrayal of him as turning people against him when defending himself in 399
<b>Old Oligarch, Constitution of the Athenians</b>	2.9	Claims that public festivals were held in Athens to allow poorer citizens who could not afford their own sacrifices to participate in these religious practices
	3.1-2	Claims that Athens celebrates more festivals than any other Greek state and that there are so many of them that they prevent the Assembly and Council from completing all of the business of government
<b>Thucydides</b>	Funeral Oration	Pericles says that Athenians can "enjoy all kinds of recreation for our spirits. There are various kinds of contests and sacrifices regularly throughout the year." – confirms the importance of festivals as a public event and a form of entertainment.  The Funeral Oration is also significant in this topic because it largely leaves out the gods which is unusual when honouring the dead at the end of the first year of a war. This could be used as evidence that Pericles was challenging traditional religious belief.
<b>Parthenon</b>	Frieze	Shows the procession taking place as part of the Panathenaia. Includes the full range of Athenian society which took part in the festival, including women and metics. Also shows the <i>peplos</i> being carried to be draped over the statue of Athena Polias in the Erechtheion. The <i>peplos</i> would have included images of the gods and mythological scenes
<b>Erechtheion</b>	-	In general, this building is prime evidence of the religious purpose of the building programme and the significance of religion in Athens. The temple was the religious centre of Athens and was constructed around three sacred sites: the site of Athena and Poseidon's contest, the thunderbolt which killed Erectheus, the tomb of Cecrops



# The Panathenaia Festival

Topic 5; Religion and Religious Festivals

## Some basic points

- The festival, held on **28th Hecatombaiōn** (July-August) celebrated the birth of Athena
- The most important religious festival in the Athenian calendar (there were at least 120 festival days in the year)
- It honoured Athena **Polias** – the protector of the city and brought the whole city together
- There were several days of worship and celebration which culminated in the presentation of a new robe to Athena, known as the **peplos**
- Every four years a bigger version of the festival was held known as the **Great Panathenaia**



## The Great Panathenaia - DAY 1

### RHAPSODIC AND MUSICAL CONTESTS

- **Rhapsodic contests** saw poets compete to recount passages from epic poems like the Iliad and Odyssey. Competitors were known as *rhapsodes*
- **Musical competitions** were extremely important to the festival and there were four main categories: singers to the *kithara* (a type of lyre), *kithara* soloists, singers to the *aulos* (a type of wind instrument), and soloists on the *aulos*.
- The Odeon of Pericles was custom built to house these musical competitions
- Prizes were awarded and were very lucrative- e.g. 1<sup>st</sup> place was awarded a golden crown worth 1,000 drachmas and 500 drachmas in cash (one drachma the equivalent of a day's wage for a skilled worker)

# The Great Panathenaia - DAY 2,3&4

## ATHLETICS

- The festival hosted the traditional events seen in the 'great games' across Hellas- stadion, pentathlon, combat events and equestrian events
- There were three categories participants competed in: boys, 'beardless youths', and men
- Valuable prizes were awarded e.g. a victorious athlete would be awarded a large number of amphorae full of olive oil (each holding around 38 litres). These jars had an image of Athena on one side with the inscription 'from the games at Athens', and other showed the event they had triumphed in



# The Great Panathenaia - DAY 5

## TRIBAL CONTESTS

- Four events were contested by teams from the ten tribes of Athens and Attica
- This made the festival distinctively Athenian and helped to reinforce the 'tribal' identity of Athenians

<b>Torch Race</b>	Relay race of more than 2 miles. The winner was the runner who lit the fire on the altar next to the Parthenon	30 drachmas and a water jar
<b>Euandriion</b>	Trials of strength	100 drachmas and an ox
<b>Boat Race</b>	Held at Piraeus	300 drachmas and 200 free meals
<b>Pyrrhic Dance</b>	War dance performed to the aulos	100 drachmas and a bull

# The Great Panathenaia - DAY 6

## PROCESSION AND SACRIFICE

- This was the central event of the festival
- Began the previous night with the *pannychis* - the 'all night' service in honour of Athena that involved singing hymns and dancing in choruses next to the Parthenon
- The procession began at sunrise and went along the **Panathenaic Way**
- Would have been the largest procession of the year and was closely ordered (see p. 22 of your lesson materials)
- Once the procession reached the Acropolis a huge sacrifice of at least 100 animals would have been made to Athena. Meat was offered to Athena and the rest shared out in the *kerameikos*
- The climax of the procession was the draping of the **peplos** over the statue of Athena Polias in the Erechtheion. The peplos was woven by a select group of women and showed mythical scenes of the gods

# The Great Panathenaia - DAY 6

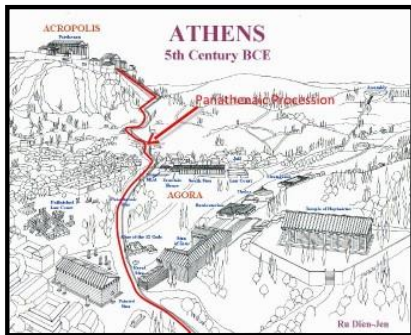
## PROCESSION

The order of the procession:

1. The *Arrēphoroi* (four young aristocratic girls chosen to serve Athena) carrying the *peplos*
2. Priestess of Athena and other women carrying gifts
3. Sacrificial animals
4. Wealthy metics
5. Bearers of holy water & musicians
6. The larger *peplos*
7. Older men carrying olive branches along with charioteers, cavalrymen, infantrymen and the victors in the games
8. Ordinary Athenians organised by *deme*

# The Great Panathenaia - DAY 7&8

- Day 7 - the boat races at Piraeus and the distinctive form of chariot racing known as the ***apobatēs***
- Day 8 - Prize giving



## Review Questions

1. What purposes, other than religious, did the Panathenaia have?
2. How does the Panathenaia compare to the City Dionysia - what are similarities and differences?
3. What benefits did the ordinary inhabitants of Athens gain from the Panathenaia Festival?

How far do the sources help us to understand the impact of religious festivals on the lives of the people of Attica? [36]

**TRADITIONAL BELIEF WAS STRONG**

**The building programme** – almost all of the buildings constructed from the 440s onwards had a religious purpose e.g. the **Erectheion** had shrines to three gods and was built around some of the most important religious sites in Athens

**Aristophanes' Clouds** – The comedy is a warning against new ideas and thinking. In the 'thinkery' the traditional gods are denied (Socrates: "there is no Zeus") and new ones created. Aristophanes was satirising these ideas suggesting that he and his audience were critical of these ideas

**'Hippolytus'** – A key theme of the play is respect to the gods. Hippolytus is punished for his arrogance: "Your Aphrodite? No! To me she means nothing." Euripides is therefore encouraging a traditional view towards the gods, which suggests it was an important and potentially popular message for his audience to hear

**The trial of Socrates** – in 399 Socrates was accused of denying the gods and inventing new ones (Plato). Although this suggests religion was being questioned, the fact he was tried and found guilty is evidence that these views were seen as unacceptable by most Athenians

**Alcibiades** – when he returned to Athens in 407 he organised for the annual procession to Eleusis (Plutarch) to be restored despite the Spartan occupation of Decelea. This was a political move to win support but showed how popular traditional religion still was

**To what extent was traditional religious belief still strong in 5<sup>th</sup>-century Athens?**

**'Hippolytus'** – a different interpretation of the play is that Euripides wanted his audience to question the gods and in particular their cruel behaviour – Aphrodite's reaction to Hippolytus' disrespect is over the top and unfairly punishes Phaedra. Aphrodite is shown as vengeful and jealous in the play

**Thucydides** – his work is remarkable for the absence of the gods and mythology (particularly when compared to Herodotus). He was part of a wider movement of 'rationalism' that sought to find scientific explanations for events

**Alcibiades** – according to Plutarch Alcibiades was accused of serious religious offences that suggest he was challenging traditional religion. He was accused of defacing statues of Hermes and of mocking the Eleusinian Mysteries. Although only one individual, Alcibiades could be seen to represent a new generation of Athenian aristocrat who challenged traditional beliefs

**Socrates** – in 399 BC he denied the charge of denying the gods and inventing new ones. However, his 'Socratic method' of questioning commonly held beliefs would have had an impact on religion and encouraged others to ask probing questions of traditional religion

**The views of the Sophists** – a range of ideas were clearly present in Athens that questioned or challenged traditional religion. Anaxagoras put forward scientific explanations for things that would normally have been seen as divine e.g. that the sun was a red-hot stone. Plutarch also says that Anaxagoras was a close friend of Pericles meaning that his ideas could have been influential and adopted by others

**TRADITIONAL BELIEF WAS BEING CHALLENGED**

# The Thesmophoria and the Eleusinian Mysteries

## Eleusinian Mysteries

- Celebration which took place in September over 9 days. Held in honour of Demeter and Persephone and the return of Persephone from the underworld each spring (a fertility cult but also concerned with the afterlife)
- Initiation into the mysteries open to all Greeks (only murderers excluded). Initiates known *amystai*. Three levels of initiation with the highest level known *aseoptai* ('those who have seen closer')
- The main festival took place in September and was a state festival
- Days 1-4 were held in Athens as the initiates paid their offerings to join the cult, purified themselves, and made sacrifice (piglets to Demeter)
- Days 5-9 – on day five the initiates processed the approx. 15 miles to Eleusis. On day 6, they would fast before the initiation into the Great Mysteries. Feasting followed this and on day 9 they made their way back to Athens
- It was forbidden to talk about what happened during the initiation even with the others there. This means we don't understand this part of the cult today and.

### How could you use it?

- Question on leadership in Athens (Alcibiades)
- Question on the extent to which traditional religion was being challenged
- Question on the building programme

### Key Sources

- **Plutarch *Alcibiades* 34** - Describes how Alcibiades restored the procession to Eleusis when he returned to Athens in 407 BC. Shows the importance of the cult and of Alcibiades appearing to support it
- **Plutarch *Pericles* 13** – Describes the construction of a new Temple of initiation at Eleusis under Pericles' building programme

# The Thesmophoria and the Eleusinian Mysteries

## The Thesmophoria

- Took place in October (*Pyanepsion*) to coincide with autumn planting
- A fertility festival in honour of Demeter and Persephone
- Only women could take part (most likely Athenian and married). The details of the festival were kept secret
- Women processed to an area of the Pnyx hill around the *thesmophorion* (altar to Demeter and Persephone)
- Occupied the site for three nights
  1. Sacrifices of piglets/recovery of their remains from the previous year
  2. Ritual fasting
  3. Prayers of personal fertility
- Ritual designed to bring agricultural as well as personal fertility. May have included 'ritual obscenity' as the women were encouraged to tell crude jokes – associated with women's sexuality and fertility
- Would have been an important moment for women (albeit married citizen) to engage in public life and enjoy freedom from their husbands

### How could you use it?

- Question on women
- Question on the purpose of festivals
- Question on Athena and Poseidon (shows lots of other gods were significant too)

### Key Sources

- Aristophanes' *Thesmoporiazusae*
- Our prescribed extract is the 'parabasis' in which the women of the Thesmophoria complain of their treatment by men and the lack of recognition they receive

# Greek Depth Study Aristophanes Revision

*Knights (424 BC)*

*Clouds (423 BC)*

*Wasps (422 BC)*

*Thesmophoriazusae (411)*



## Aristophanes' Wasps

### ***How could you use it:***

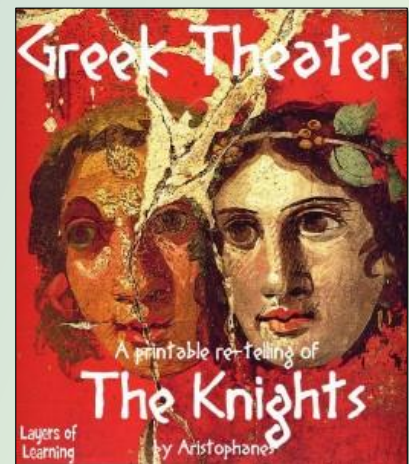
- **In a question on democracy or participation**
  - The play criticises the legal system for being dominated by old, prejudiced men simply out for payment (or in the case of Bdelycleon, soup)
  - This is in turn a criticism of the democratic system – the jurors are easily swayed by emotional appeals (also a point made by Socrates in the *Apology*)
  - However, it is also evidence of how the legal system actually worked and that it was open to participation by ordinary citizens. As an aristocrat Aristophanes may have been hostile towards the courts for this reason





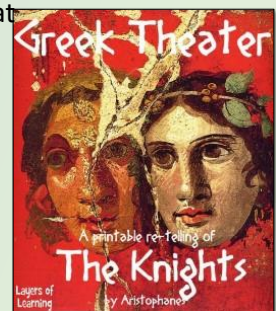
# Aristophanes' *Knights*

- Performed in 424 BC
- Unique as the only known play of its time to target and attack one political figure – **Cleon**
- Cleon had previously prosecuted Aristophanes for Slandering Athens in 426 BC
- A criticism more generally of how demagogues like Cleon manipulate the people
- *Knights* presents the city of Athens as a household run by a bad - tempered and gullible man called **Demos** ('the people')
- A new slave called **Paphlagonian** (Cleon) tricks Demos and claims credit for the work of other slaves
- The other slaves – **Demosthenes** and **Nicias** try to find some one to replace the **Paphlagonian** in the household who is even more ignorant and selfish – the **Sausage-Seller**



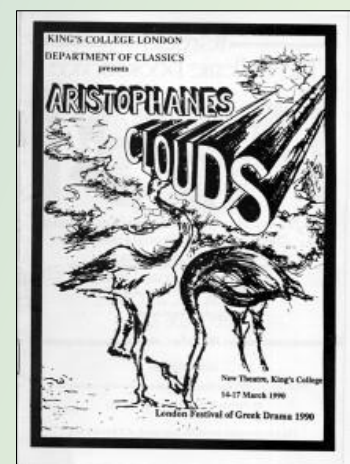
## ***How could you use it:***

- **In a question on democracy or leadership in democratic Athens**
  - The play attacks the character and behaviour of Cleon claiming that he is violent and impulsive, and holds power as a demagogue i.e. he can whip up the mob
  - Aristophanes is also indirectly criticising the democratic system by suggesting that it rewards people who can shout the loudest not the most able politicians and leaders. This matches Socrates' views on Democracy (analogies of the ship and lion-tamer) and the those of the Old Oligarch
- **In a period study question on leadership**
  - A theme in the play is that Cleon takes credit for the work of Demosthenes and Nicias. This is a reference to Pylos and Sphacteria where Aristophanes thought that Cleon arrived to take the glory after the hard work of Demosthenes
  - This would be useful to suggest that Cleon's leadership during the Archidamian War was limited



# Aristophanes' *Clouds*

- First performed in 423 BC and then re-written around 419 (the re-write survives)
- **Pheidippides** is sent to the 'thinkery' by his father **Strepsiades** to learn the art of rhetoric so that he can talk his way out of his gambling debts.
- The thinkery is run by **Socrates** who is used a symbol/character to represent new thinking altogether
- Pheidippides initially refuses to go and his father goes in his place. He fails to learn anything properly and his son eventually attends.
- He chooses '**Wrong**' to teach him how to make the weaker argument the stronger and talks his way out of his gambling debts. He goes on, however, to argue that children are allowed to beat their parents and the play ends with him doing this to Strepsiades.



# Aristophanes' Clouds

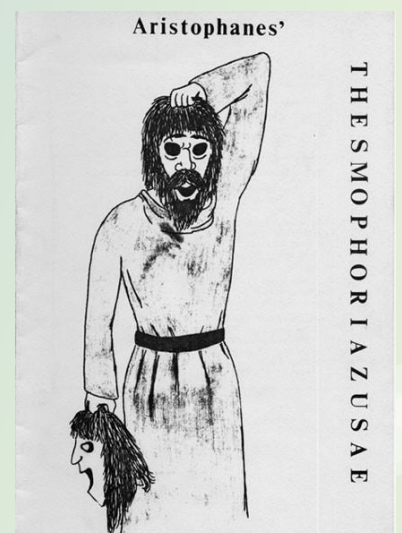
## How could you use it:

- **Evidence of opposition to the sophists and 'new thinking'** The moral of the play is that Athenians should not be lured or distracted by clever new thinking and should instead stick with traditional values
- **Evidence of criticism of rhetoric** 'Wrong' boasts of the power of his rhetorical skills in making the weaker argument appear the stronger. He claims he can teach Pheidippides to be able to talk his way out of adultery. This criticism of rhetoric matches lots of other sources– Mytilene debate, Plato, Aristotle, Hippolytus
- **In a question on religion.** Part of the new thinking taught in the thinkery is to challenge traditional religion (Strepsiades comes back laughing at his son for believing in Zeus). Aristophanes would only have included this theme if people were genuinely challenging traditional belief at the time. However, Aristophanes remains very critical of new religious thinking suggesting new ideas were limited and controversial.
- **In a question on Socrates** He would claim in his defence speech that the portrayal of him in *Clouds* and the association of him with the sophists would start to turn opinion against him



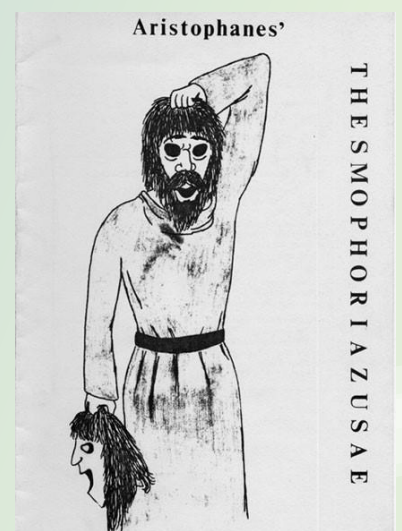
# Aristophanes' Thesmophoriazusae

- Performed in 411 BC
- The women of Athens have become frustrated with **Euripides'** negative portrayal of them in his plays, which is making their husbands mistrust them
- The women decide to kill Euripides, who learning of this asks his old friend **Mnesilochus** to infiltrate the **Thesmophoria Festival** (dressed as a woman) to speak up for Euripides in his defence
- Mnesilochus is discovered and after several failed rescue attempts, the women agree to spare him and Euripides in return for fairer treatment in his tragedies
- The prescribed section we study is the **parabasis** where the women of the Thesmophoria address the audience directly



## How could you use it:

- **Evidence of the position of women:** The complaints of the women confirm that they were treated as second class citizens also that they were not passive victims, and instead criticised their position. However, the amount you can learn about the position of women through the play is limited by the fact it is a male perspective– male writer, actors, (probably) audience
- **Evidence of the importance of religious festivals.** The comedy revolves around the Thesmophoria Festival – a female-only festival in honour of Demeter and Persephone which took place in the Autumn. Worshipping these gods was essential to bring fertility to the city and it also provided a unique opportunity to women. Married women camped out near to the Pnyx (seat of the Assembly) for three days and two nights. It was a rare occasion of female independence and empowerment
- **In a question on Athena and Poseidon** the Thesmophoria shows that that the Athenians had a more diverse custom of religious worship than simply honouring Athena and Poseidon. Other gods were important and at times dominated the religious calendar



# Example Answers and Indicative Content



**REVISION**

## Read the passages below

You have become regular speech-goers, and as for action, you merely listen to accounts of it; if something is to be done in the future you estimate the possibilities by hearing a good speech on the subject. And as for the past you rely not so much on the facts which you have seen with your own eyes as on what you have heard about them in some clever piece of verbal criticism. Any novelty in an argument deceives you at once, but when the argument is tried and proved you become unwilling to follow it; you look with suspicion on what is normal and are the slaves of every paradox that comes your way. The chief wish of each one of you is to be able to make a speech himself, and, if you cannot do that, the next best thing is to compete with those who can make this sort of speech by not looking as though you were at all out of your depth while you listen to the views put forward, by applauding a good point before it is made, and by being as quick at seeing how an argument is going to be developed as you are slow at understanding in the end what it will lead to.

Thucydides, *The History of the Peloponnesian War*, 3.38

### DEMOSTHENES:

Easy as pie: do the same things you do already. Mix all their affairs together and stir them into a hash, and always try to win the people over with little touches of elegantly prepared rhetoric as sweeteners. The other demagogic qualities you possess: a repellent voice, low birth, and you're a typical product of the Agora. You have everything that's needed for public life, and oracles and the voice of Pytho are in agreement. Now crown yourself and pour libation to the god Blockhead, and then let's see you pay the man out.

Aristophanes, *Knights*, 213-221

**How useful are these passages for understanding the importance of rhetoric for political leaders in Athens? [12]**

**How useful are these passages for understanding the importance of rhetoric for political leaders in Athens? (12 marks) (June 2019)**

**ANSWER A**

The two passages are useful for our understanding in the importance of rhetoric for political leaders in Athens. Firstly, Thucydides implies the people were swayed by good rhetoric. 'You have heard about them in some clever piece of verbal criticism'. This idea is further enforced by Aristotle's 'rhetoric' which also implies the people were won over by a 'bad argument presented well'. This shows that the people often considered being good at rhetoric the most important thing.

The passages are further useful as Aristophanes' 'Knights' states that the most important qualities are a 'repellent voice, low birth, typical product of the Agora.' We know this to also be the case as Hippias Major further focuses on the idea that this quality can 'alter the audience' and cause the people to 'ignore rational ideas'. This accompanied with the fact the assembly was made up of lower class citizens also supports the claim that familiarity between the people could also be important in politics for leaders or those aspiring to be.

Overall the passages are useful for the understanding of rhetoric and its importance for political leaders as they do provide points that are a common theme in other ancient sources such as Plato, Hippias and Aristotle.

(7/12)

**ANSWER B**

Thucydides and Aristophanes give their respective accounts on the effect of rhetoric on the assembly and the use of rhetoric for political leaders in Athens. In Aristophanes' 'The Knights', the humour and political point comes from the reversal of expectations. The lower ones birth and intelligence, the higher chance of success in the assembly. There is no need to rule well, so Demosthenes reassures the Sausage-Seller in our passage: "Mix all their affairs into a hash and always try to win the people over with little touches of elegantly prepared rhetoric." Here the effect of rhetoric is used as a criticism of democracy. Similarly, Thucydides comments on the effect of rhetoric on the assembly, "[the people] are the slaves of every paradox that comes their way." Both authors argue that the effect of rhetoric was monumental and hence imperative for any leader. Given that rhetoric was the main instrument of late fifth century sophistry it is useful to frame the question on usefulness within the parameters of the intellectual revolution of the fifth century.

Nowhere is the effect of rhetoric more important than in our passage of the Mytilene debate. Thucydides, during his recollection of Cleon's first rebuttal to Diodotus seen here, talks about the greatly negative impact of 'elaborate speeches' that distance the audience from the truth. Aristotle would later describe this as a 'moral chaos'. However, Thucydides and Aristophanes are often seen as portraying the conservative elements of society more sympathetically. As a result, one must take caution when assessing the usefulness of said authors. Moreover, as a comic playwright, Aristophanes is playing for laughs and as a result will use any literary device available to him to achieve this goal, including distortion and omission. With this being said satire is only successful if it is grounded in reality. Therefore, the previous constraints on the source's usefulness are mitigated.

It is useful to distinguish here between the philosophically driven opposition to rhetoric – that of Plato, Aristotle and Socrates – and the political opposition we see here in Thucydides and Aristotle. This allows us to visualise the two-pronged attack on sophistry and rhetoric that took place during the late fifth-century. These passages are therefore primarily useful for the critique they offer of democracy; namely the use of rhetoric by political leaders and the effect this had on the public. Despite the aforementioned problems with using Thucydides and Aristophanes as a source and their mutual aristocratic backgrounds, the sources are particularly useful for this end. Especially when we consider the mutually supportive evidence from our other sources.

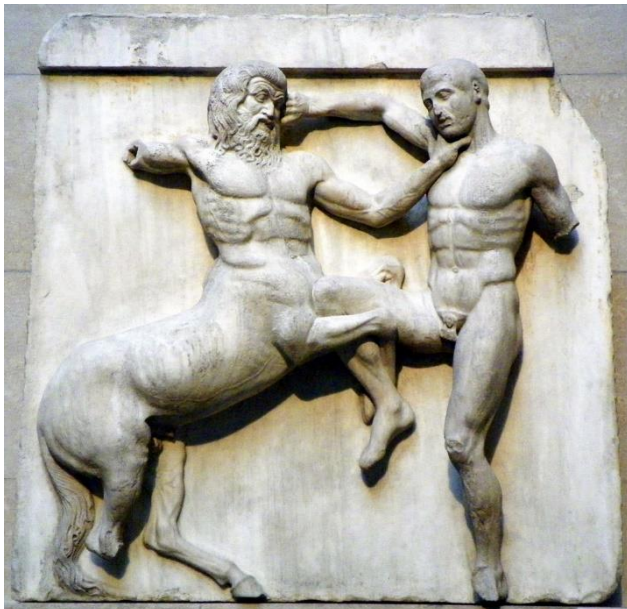
(12/12)

## Read the passages below

12. But there was one measure above all which at once gave the greatest pleasure to the Athenians, adorned their city and created amazement among the rest of mankind, and which today is the sole testimony that the tales of the ancient power and glory of Greece are no mere fables. By this I mean his construction of temples and public buildings; and yet it was this, more than any other action of his, which his enemies slandered and misrepresented. They cried out in the Assembly that Athens had lost her good name and disgraced herself by transferring from Delos into her own keeping the funds that had been contributed by the rest of Greece, and that now the most plausible excuse for this action, namely, that the money had been moved for fear of the barbarians and was being guarded in a safe place, had been demolished by Pericles himself. ‘The Greeks must be outraged,’ they cried, ‘They must consider this an act of bare-faced tyranny, when they see that with their contributions, extorted from them by force for the war against the Persians, we are gilding and beautifying our city, as if it were some vain woman decking herself out with costly stones and statues and temples worth millions of money.’

Pericles’ answer to the people was that the Athenians were not obliged to give the allies any account of how their money was spent, provided that they carried on the war for them and kept the Persians away. ‘They do not give us a single horse, nor a soldier, nor a ship. All they supply is money,’ he told the Athenians, ‘and this belongs not to the people who give it but to those who receive it, so long as they provide the services they are paid for. It is no more than fair that after Athens has been equipped with all she needs to carry on the war, she should apply the surplus to public works, which, once completed will bring her glory for all time, and while they are being built will convert that surplus to immediate use. In this way all kinds of enterprises and demands will be created which will provide inspiration for every art, find employment for every hand, and transform the whole people into wage-earners, so that the city will decorate and maintain herself at the same time from her own resources.’

Plutarch, *Pericles*, 12



*Parthenon metope of a centaur fighting with a Lapith*

**How useful are these sources for our understanding of how the conflict with the Persians came to influence Athenian art and architecture? [12]**

**How useful are these sources for our understanding of how the conflict with the Persians came to influence Athenian art and architecture? [12]**

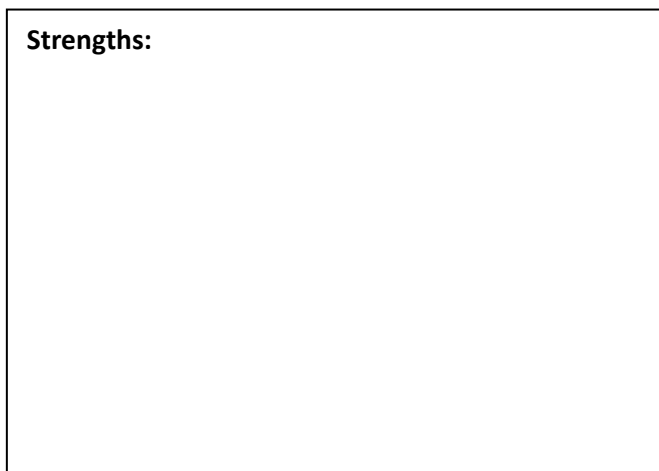
The first passage records Pericles' defence of his building programme and its cost, whilst the second source is a metope from the south-side of the Parthenon, construction of which finished in 433/32 BC.

The sources are useful in understanding the influence conflict with Persia had on Athenian art and architecture because both source show how much it motivated buildings and sculptures. The extract from Plutarch claims that the building were signs of the "ancient power and glory" of Greece and Athens, power which came from the victory over the Persians in 479. The source is also useful because it tells us that Pericles used the ongoing conflict with Persia to justify the huge spending needed on public buildings, claiming it was deserved because Athens "kept the Persians away". This shows that conflict with Persia continued to influence the building programme after 479 as Athens led the Delian league against Persia up to the Peace of Callias in 449 BC. Plutarch's account may also be useful as he tended to combine different sources to reach an accurate account making its contents more reliable. The metope is also extremely useful in understanding the influence of Persia on art and architecture as it represents the victory of the civilised (the Lapiths) over the barbarians (the centaurs). This was a reference to Athens' victory over Persia in 480/79 and was reflected in other artwork as well, such as the frieze around the Temple of Poseidon at Sounion which showed the victory of the Gods over the Giants. The metope is particularly useful as it is a physical remain and gives us a direct sense of what ideas the Athenians wanted to celebrate on their buildings. The fact that the metope decorated the Parthenon, the largest temple in the Greek world, also shows us how significant victory over Persia was.

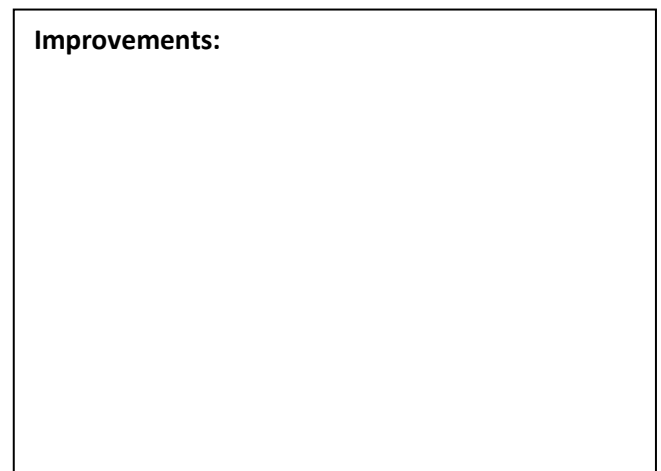
There are, however, limitations to the usefulness of the sources. The Plutarch source, for example is written in the 1<sup>st</sup> century AD meaning that it may not have an accurate understanding of what influenced the building programme. Plutarch also based his work heavily on Thucydides who was extremely pro-Pericles. The celebration of Athens' victory over Persia in the source could therefore be an attempt to glorify Pericles as a leader. Finally, the metope is limited as it only implies that conflict with Persia was influential, other influences, such as traditional religion and mythology may be more important in influencing buildings such as the Parthenon. The pediments, for example, showed traditional religious scenes of the contest between the gods and the birth of Athena, and the metopes may have been influenced by these same traditional religious ideas and not conflict with Persia.

Overall the sources are useful in understanding the influence of conflict with Persia on Athenian art and architecture to an extent, as they both demonstrate the desire to celebrate victory in 479 and the ongoing

**Strengths:**



**Improvements:**



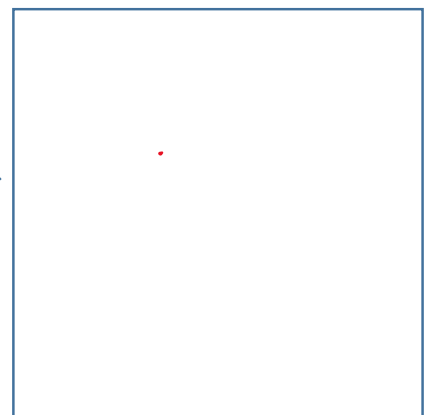
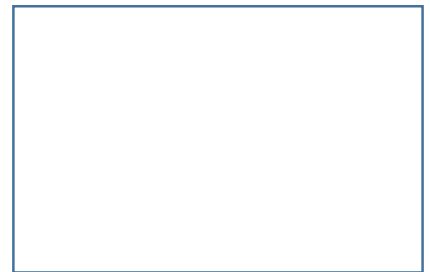
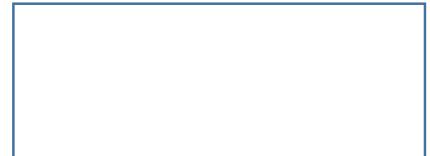
success of the Delian League. However, they don't explain the other possible motives and influences such as religion or the glorification of Pericles.

### To what extent was the Athenian building programme a political statement

[36]

**EXAMPLE PARAGRAPH:**

The Athenian building programme clearly was intended as a political statement because it was meant to demonstrate Athens' status as the most powerful state in the Greek world. The buildings reinforced this message to the Athenians themselves and to other Greeks living in or visiting the city. Pericles' Funeral Oration indicates that impressing the Greek world with the beauty of the city and its buildings was an aim of Pericles, who began the building programme in the 440s. Thucydides records Pericles as declaring that Athens "is an education to Greece", suggesting that it was meant to show the Athenians as the leading power in the Greek world. This may not be entirely reliable, however, as Thucydides never claimed to record speeches word-for-word but to capture the gist of what was said. Thucydides also says very little overall about the building programme, suggesting that he may not have been aware of the motives behind it. Nevertheless, the idea that the buildings and architecture were meant to demonstrate Athenian power and status is supported by the buildings themselves. The Parthenon, for example was designed to be the largest temple in the Greek world, with its 17x8 Doric columns. The Propylaea, built between 437 and 432 BC, expressed Athens' power in the Greek world, as it would be used as a venue for foreign representatives who would be impressed by its imposing columns and lavish decoration, including gold stars in-laid into the ceiling. Finally, the buildings outside of Athens also demonstrated Athens's power, most importantly the Temple of Poseidon at Sounion. The temple mirrored the peripteral style of the Parthenon, and its scale, along with its range of friezes, were statements of Athenian power. Most significant, however, was its location at the southern-most tip of Sounion which meant that anyone sailing into Athens would have seen this temple and been reminded of Athens' power and control of the sea. The buildings, therefore, were clearly designed to demonstrate Athens' position as the leading state in Greece and were political statements. Although we are limited in our understanding of what motivated these buildings from their remains today, many of the buildings seem to have gone beyond the normal scale and design of temples suggesting they had an additional political purpose.



*What would you improve or add?*



## Indicative Content from the OCR mark scheme:

No set answer is expected. It is possible to reach the highest marks with conclusion(s) either agreeing, disagreeing, or anywhere between providing the response has addressed the issue of extent. Responses should be marked in-line with the level descriptors.

Answers should focus on the idea of the building programme as a religious and political statement, and whether there are other motives which might be relevant. Answers might also consider what is meant by a political motive – to appeal to citizens within Athens, to glorify Pericles or to make Athens look like a ‘capital’ of Hellas – and whether this is incompatible with a more religious view of the programme. Candidates could also evaluate the stories depicted on the Parthenon (and the other buildings on the Acropolis) and consider what these stories tell us about the political motives in the developments at this time. Relations between the Athenians and their allied states might also be considered in this context.

Answers are likely to include some information on:

- developments in Athens during this period, to include the developments on the Acropolis and more widely within Athens as well as the developments such as those at Sounion.
- specific factual knowledge and evidence about the building programme in Athens and the use of sculptural motifs on the buildings, such as details of the sculpture on the Parthenon, Athena Nike and Erechtheion could be used
- what is known of Pericles’ motives in developing Athens (especially in Thucydides’ *Funeral Oration* and Plutarch’s *Life of Pericles*)
- Athens’ role in the Delian League and the use of treasury funds

Supporting source details may include:

- sculpture on the Parthenon, Athena Nike and Erechtheion
- Relevant sections from Plutarch, *Pericles*
- Thucydides’ *Funeral Oration*
- Pausanias 1.24.5, 7; 1.28.2

Analysis of the sources might focus on:

- Thucydides’ reliability in his treatment of Pericles, and could note his silence on the building programme.
- how much we really know about what the sculpture was intended to say, and how this might relate to what Pericles is reported to have said about Athens.
- Our ability to interpret and understand archaeological remains and the motives of those who built/designed these buildings.

## To what extent was the Athenian people able to control its leaders? [36]

<i>The Athenian people could control their leaders</i>	<i>The Athenian people could not control their leaders</i>
<ul style="list-style-type: none"> <li>• The <b>democratic system</b> contained a number of checks that gave control to the people and prevented individual leaders from becoming too powerful. For example:               <ul style="list-style-type: none"> <li>○ There were strict time-limits on senior political offices to prevent individuals holding power for too long. Service as one of the Council of 500 was limited to one year, the prytaneis to 36 days, and as epistates, one day</li> <li>○ Senior political offices were filled by random selection (sortition) rather than election. This prevented wealthy and powerful individuals from dominating the system as there was no guarantee they would be in power</li> <li>○ There was strict accountability. Those serving as magistrates or members of the Council underwent public examinations of their background and character when entering office (known as the <i>dokimasia</i>) and leaving office (<i>eutheunai</i>)</li> <li>○ The assembly was the ultimate decision-making body. Any new law proposed by a leader would need to be passed by the assembly. At times the assembly opposed leaders e.g. during the Mytilene debate</li> </ul> </li>   <li>• <b>Ostracism</b> was a major check against overly powerful leaders. It gave the people a tool to temporarily remove a figure for up to ten years, after which their power-base would have gone. It was used to reign in the power of figures such as Themistocles, Aristides, Cimon and Thucydides. Ostracism also acted as a deterrent to politicians as it illustrated what would happen if they lost the support of the people</li>   <li>• The <b>law courts</b> were a vital tool of control over political leaders. Juries were chosen at random and after the introduction of payment (c.450 BC) most if not all Athenian citizens had the opportunity to participate. Juries were large and difficult to bribe, whilst voting was anonymous, ensuring jurors could vote honestly why trying their political leaders. E.g. the Athenian generals were tried and sentenced by an Athenian court following the victory at the Battle of</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Key individuals</b> were able to influence and manipulate the people, subverting the checks in the democratic system. For example:               <ul style="list-style-type: none"> <li>○ Pericles – referred to as the ‘First Citizen’ and the leader who ‘led the people’ rather than being led by them. Clear examples of Pericles controlling the people e.g. he convinced the to follow his strategy at the start of the Archidamian War (Thucydides), and to support the huge expenditure involved in the building programme (Plutarch)</li> <li>○ Cleon – Thucydides explains that Cleon in 427 “exercised by far the greatest influence over the people”. Aristotle echoes this whilst Aristophanes portrays Cleon as using threats and rhetoric to control the people in both <i>Wasps</i> and <i>Knights</i>. Examples of this influence were seen in persuading the assembly to let him lead the final campaign at Pylos and Sphacteria, and for having persuaded them to reject the Spartan offer of negotiations in 425 BC.</li> <li>○ Alcibiades – Plutarch and Thucydides describe Alcibiades charismatic character and the influence he had over the people. In 416 he persuaded the assembly to launch the Sicilian campaign. In 407 (according to Plutarch) Alcibiades returned to Athens, after having previously defected. He restored the procession to Eleusis and the people demanded that he become a dictator (“The sway which he held over the humbler and poorer classes was so potent that they were filled with an extraordinary passion for him to rule them as a dictator”)</li> </ul> </li>   <li>• <b>Ostracism</b> was open to manipulation by leaders and could be used to remove rivals. Pericles (Plutarch) did this in 442 with the ostracism of Thucydides. After having secured the support of the people for his building programme, he used this wave of popularity to then target his rival and call for his ostracism. Nicias and Alcibiades also attempted to do this. Between 417-415 they became the target of ostracism and they diverted attention towards the politician Hyperbolus (Plutarch)</li> </ul>

Arginusae in 406 BC. Pericles was also fined and deposed of office in 430 due to the unpopularity of his strategy

- **Comedy and satire** provided alternative controls on leaders. Plays such as 'Knights' scrutinised the behaviour of politicians, exposed suspected corruption, and brought down to earth those leaders who were becoming too powerful. Cleon was the most obvious target but Aristophanes' plays satirised the behaviour of a range of leading politicians, including Demosthenes, Nicias etc.

- **Rhetoric** gave leaders huge influence over the people in the assembly and the law courts. It was used to manipulate the people and gain their support. Aristophanes' *Knights* explained how "elegantly prepared rhetoric" was used to win over the people. In *Wasps* the rhetoric of Cleon has won over Philocleon and influenced his judgements. *Gorgias' Encomium of Helen* admitted the power of rhetoric to influence ("speech is a powerful lord"), whilst in Plato's *Gorgias*, Gorgias boasts to Socrates of the ability of rhetoric to make the uneducated experts and to control the people. It could be argued that rhetoric undermined democracy and the control of the people by giving leaders a tool to manipulate them
- The position of **stratego**i acted as a loophole in the democratic system and deprived the people of control. It was an elected position meaning that it favoured those with experience but also those were well-known and had support base. The position could also be held more than once and successively. Pericles, for example, was a general 15 years in a row. This allowed his power to build up and meant it was not subject to the same checks as in other parts of the democratic system
- Even with all of the checks and limitations built into the democratic system, only a small section of the 'Athenian People' could control their leaders. **Citizens** enjoyed these rights but women, metics and slaves had no rights to vote in the assembly, become jurymen, put their name forward for office etc.

## 'The teachings of the Sophists led to a moral and political decline in Athens.' To what extent do you agree with this view? [36]

### Indicative Content

#### The Sophists did contribute to moral and political decline in Athens

##### Moral

- It could be argued that the Sophists and their new ideas which replaced religious explanations for 'scientific' ones, weakened traditional religious beliefs, causing a moral decline in the city. Plutarch, for example explains how the Sophist Anaxagoras described a mutated ram's head as being the result of a cavity in its skull rather than, as a soothsayer had said, being an omen that Pericles' popular faction would soon defeat Thucydides' aristocratic faction. This was an example of Anaxagoras' wider ideas, including that the sun was a red hot rock and that the moon reflected sunlight – both of which challenged traditional religious explanations.
- Aristophanes' *Clouds* also suggest that unconventional thinking existed in Athens and that it challenged traditional belief. Strepsiades, for example, returns from the 'Thinkery' and then mocks his son for believing in Zeus. Instead, it is claimed that at the 'Thinkery' the Sophists, led by Socrates, were inventing new gods (Vortex), and using 'scientific' argument to explain natural events. This was obviously designed to be funny by Aristophanes but the joke only works if the audience recognised an element of truth in the depiction
- The sources show that new ideas which challenged religion, were present in Athens, but also that they were causing moral decline. The message of *Clouds* was that such thinking led to dangerous consequences (sons beating their fathers), whereas Socrates' trial, at which he was charged with denying the gods and inventing new ones, illustrates how worried many in the city were about protecting traditional belief. *Hippolytus* could also be seen as a defence of traditional worship and respect for the gods in the face of this new thinking

##### Political

- The argument here is that the rise of rhetoric, one of the key innovations and lessons of the Sophists, caused a political decline in Athens. This is because rhetoric allowed any Athenian to speak in the law courts or the Assembly, regardless of whether they were qualified. The Old Oligarch makes this point when he complains that the democratic system favoured the 'bad' people (i.e. poor) and served their interests, rather than the wiser 'good' people. Lots of other sources support this e.g. Plato's analogies of the 'Ship' and the 'animal trainer' both imply that the people of Athens is an ignorant body which should not hold political power. It would have been, in part, rhetoric that gave these people access to the political system
- Another argument is that rhetoric allowed individuals to exploit the political system by manipulating others through the 'trick' of rhetoric. Gorgias, himself the 'father of rhetoric' acknowledged that it had this negative potential when describing it as a 'spell' or 'witchcraft'. *Hippolytus* supports this through the portrayal of the Nurses' use of rhetoric. Aristophanes gives lots of examples of the manipulative qualities of rhetoric and how this caused a decline in standards. In *Wasps*, the 'Hound' (Cleon) manipulates the jury to support him over Labes; hinting that he would stop looking after their interests if they didn't support him. In *Clouds* 'Wrong' symbolises the worst consequences of rhetoric on the political system as he promises to use rhetoric to talk someone out of any argument or law. This is a clear decline from the figure of 'Right' who symbolises a less corrupt and more just political system (note he is wearing clothes from the Persian Wars era). Lastly, in *Knights*, the chorus outline the impact of rhetoric as a form of 'sweetener' which manipulates the people and allows unsuitable individuals (Cleon) to hold power. Xenophon, Plato, Aristotle and Thucydides all echo the idea that rhetoric makes the weaker argument the stronger and is used to exploit the people

## The Sophists did not contribute to moral and political decline in Athens

### Moral

- It is debatable the extent to which religion in the 5<sup>th</sup> Century was being challenged and the impact any new ideas from the Sophists actually had. No Sophist openly rejected the idea of the gods and their ideas were probably only popular with a small aristocratic elite. There is lots of evidence to show that traditional religion remained strong i.e. the building programme, which was the product of Pericles, who was supposedly heavily influenced by the Sophists and in particular, Anaxagoras.
- The new ideas of the sophists may not have been that new. The presocratic philosophers, like Democritus, developed 'scientific' explanations for natural phenomena and the Sophists built on this tradition, rather than introducing something new and dangerous. Plato in a conversation with Protagoras (Father of the Sophists) admits this - "I think the Sophists' art is really an old one." It is also worth remembering that *Clouds* – probably the most direct attack against the new thinking of the Sophists – came last in 423, which could suggest his worries were not widely shared

### Political

- An important challenge here is that the majority of sources which criticise the impact of rhetoric and accuse it of causing political decline, are from upper-class writers who are naturally hostile to it. Rhetoric allowed poorer Athenians to access the political system which would have been unpleasant or unacceptable to upper-class writers such as Aristophanes, Plato and Xenophon. The last two also have their own reasons for attacking rhetoric, which were that they wanted to distinguish Socrates from the Sophists (so made them appear as bad as possible), and that they blamed the Sophists for turning popular opinion against Socrates, so attacked the impact of Sophists and rhetoric
- It could instead be argued that rhetoric was a vital part of Athenian democracy and that rather than causing a decline in the political system, it enhanced it. All aspects of democracy required individual citizens to make arguments and present their views to others, whether this was taking part in debates in the Assembly, hearing a case in the courts, conducting business in the boule, or working as an archon. Rhetoric gave all Athenian citizens the opportunity to do this as they could employ a sophist to teach them skills, or pick these up in a public lecture. The sources hint at this e.g. Xenophon talks about the composition of the Assembly being made up of all social groups including 'cobblers'. In *Knights*, the Phaphlagon complains that any citizen no fancies themselves an orator and that event the humblest Athenian now carefully rehearses their speech in a "piffling little case". The point is that without some basic skills in rhetoric, this citizen would not be able to access the legal or political system. Rhetoric, therefore, acted as a form of public education and allowed more citizens to take part in democracy.

## 'The function of Athenian dramatic festivals was to provide moral and political guidance rather than to entertain? [36]

### *Indicative Content*

#### **Moral Guidance**

- Dramatic festivals and the plays performed in them were meant to pose difficult questions to the audience and get them to think “what would I do?”. This was meant to make individuals consider important moral topics and become more moral citizens.
- This is clearly seen in the religious messages contained within the plays. Greek religion did not include a moral code (like the Ten Commandments, for example) but Athenians understood what was moral or not by learning stories about their gods and myths. In *Hippolytus*, for example, Euripides emphasises the need to be respectful to the gods through the punishment of Hippolytus for his slight of Aphrodite. The play also gets the audience to think about issues of predetermination and the extent to which they can control their own lives when they are controlled by the Gods. This makes Phaedra’s suffering more tragic as she is bound to fail and is also summarised in the Messenger’s speech when delivering news of Hippolytus’ fatal injury.
- Tragedy as a whole asked audiences difficult moral questions, and suffering was a theme often used to get those watching to question how someone was behaving and whether this was correct. Comedy may have been less serious but also reinforced traditional moral messages. *Clouds* is based on a warning against new ideas or challenges to conventional religious thinking. The play ends with Pheidippides arguing that he is allowed to beat his father Strepsiades. A son’s respect for his father was an essential idea in Athens so this ending would have been seen as the reversal of the accepted moral order.

#### **Political Guidance**

- Tragedy was not meant to be set in the contemporary world or deal with current political events. That said, tragedies inevitably conveyed political messages that the playwright wanted to impress on the audience. The best example of this is Euripides’ *Trojan Women*, which shows the brutal treatment of the inhabitants of Troy after its defeat. The play was performed in 415 and was almost certainly a comment on Athens recent treatment of Melos, which was attacked in 415 and its population killed or enslaved. Euripides wanted to ask the audience to consider their actions and whether these were correct. Another possible example is Sophocles’ *Ajax* (440s) which warned the audience about the importance of accepting the outcome of a vote/decision (something the hero Ajax cannot do in the play)
- Comedy was overtly political as, in the case of Aristophanes, satire was a key type of humour. Some of his plays criticised the structure of Athenian democracy (*Wasps*), whilst others attacked individuals and questioned their behaviour (*Knights*, *Peace*, *Acharnians*)
- The structure of dramatic festivals also reinforced political messages. The City Dionysia, for example included on day 2, a parade of the tribute Athens had received that year – clearly meant to reinforce the city’s wealth and power. The judging of the contest also reinforced democratic ideals in Athens. The judges were chosen at random and their decision kept anonymous to prevent bribery. The festival as a whole was then reviewed to consider if it was effective. These steps, therefore, reinforced the scrutiny and accountability that were seen in Athenian democracy.
- The Rural Dionysia which took performances from the main festival on tour to deme theatres around Attica, was meant to spread the important political and moral messages of the festival even further, showing that they were seen to be important enough to make sure as many Athenians as possible received them. The Theoric fund, similarly, paid for Athenian citizens to attend the festival if they could not afford it.

#### **Entertainment**

- The City Dionysia was undoubtedly an entertaining event which Athenians would have enjoyed it greatly. The festival included, on day one, dithyrambic competitions which included chanting and dancing, and would have been spectacular to watch. In the evening, the *komos* was held in which Athenians entered the state of a worship of Dionysus by drinking and singing. This had an important religious purpose but would have been a huge party which Athenians enjoyed.
- The plays themselves would have been entertaining and playwrights aimed to make them enjoyable in the hope of winning (remember that Euripides re-wrote *Hippolytus*). Each tragic playwright presented a satyr play to lighten the mood. These were farcical plays based on slapstick and visual humour. Comedy would have also been entertaining. Aristophanes used a range of types of comedy including physical, sexual, verbal fantastical etc. The costumes, masks and dancing of the chorus would have added further to the spectacle.
- Dramatic festivals provided a day off in the life of an Athenian citizen so would have been prized for more than their political or moral messages. The sacrifice of animals would have also provided a free public meal. Pericles in his Funeral Oration, says that Athenians enjoyed their festivals and their arts as entertainment.

### **Conclusions**

This is an answer which needs to be more sophisticated than a yes or no. Dramatic festivals certainly did include political and moral messages but this did not prevent them from being entertaining at the same time. Even the darkest tragedies would have been entertaining in that they engaged their audience and evoked their emotions. It could also be argued that the festivals had to be entertaining if they were to communicate more serious messages. The audience needed to sit through a full day of performance and would not have done this if they were simply being lectured at.

## SOURCES BY THEME

Topic	Sources and content
<b>Development of Democracy</b>	<ul style="list-style-type: none"> <li>• <b>Old Oligarch</b> – benefits Athenian Citizens, lower classes have more influence,</li> <li>• <b>Aristotle</b> – Factions, Ephialtes makes the Areopagus less powerful, Pericles makes <i>Zeugitae</i> eligible for archon, change to citizenship law, and 2 obols juror pay.</li> <li>• <b>Plutarch</b> – Career of Pericles (including positions e.g. <i>Strategos</i>), change in citizenship law, exception to law for son (Aspasia was a <i>Metic</i>).</li> </ul>
<b>The Democratic System</b>	<ul style="list-style-type: none"> <li>• <b>Aristotle</b> – role of archons/magistrates, Reform of Areopagus makes others important.</li> <li>• <b>Xenophon, <i>Memorabilia</i></b> – Assembly and popularity,</li> </ul>
<b>Ostracism</b>	<ul style="list-style-type: none"> <li>• <b>Plutarch</b> – how ostracism works by looking at Aristides', Thucydides and Pericles' dispute and ostracism , Nicias and Alcibiades team up to ostracism Hyperbolus, disuse.</li> </ul>
<b>The Law Courts</b>	<ul style="list-style-type: none"> <li>• <b>Aristotle</b> – increase in pay to 2 obols by Pericles.</li> <li>• <b>Old Oligarch</b> – scale and access to system, criticises trials of allies.</li> <li>• <b>Aristophanes, <i>Wasps</i></b> – control of powerful individuals of the courts.</li> <li>• <b>Plato, <i>Apology</i></b> – proceedings in court, can be misused e.g. personal disputes.</li> </ul>
<b>Impact of Politicians</b>	<ul style="list-style-type: none"> <li>• <b>Thucydides</b> – P's funeral oration, Mytilene(demagogues – Cleon), power of Pericles</li> <li>• <b>Plutarch</b> – power of Pericles/not quite democracy, Cleon poor successor, Nicias and Alcibiades as leaders and methods of gaining support (See also Hippolytus).</li> <li>• <b>Aristotle</b> – development of factions and key leaders.</li> <li>• <b>Aristophanes, <i>Knights</i></b> – Demagogues as poor leaders – Cleon.</li> </ul>
<b>Empire and Allies</b>	<ul style="list-style-type: none"> <li>• <b>Old Oligarch</b> – democracy means short term approach (tribute), using Athenian legal system, fails to mention that it helps them control allies.</li> <li>• <b>Thucydides</b> – Mytilene debate, Melian Dialogue,</li> </ul>
<b>Non-Citizens</b>	<ul style="list-style-type: none"> <li>• <b>Xenophon, <i>Revenues</i></b> – importance of <i>Metics</i> economically and should have more rights</li> <li>• <b>Old Oligarch</b> – <i>Metics</i> important (E&amp;M), Slaves have too much freedom,</li> <li>• <b>Plutarch</b> – controversy over the <i>Metic</i> Aspasia and her influence over Pericles.</li> <li>• <b>Xenophon, <i>Memorabilia</i></b> – Slavery of enemies is acceptable.</li> <li>• <b>Euripides, <i>Hippolytus</i></b> – limited women's rights, slaves can have social influence (nurse)</li> <li>• <b>Thucydides</b> – position of women in funeral orations, slaves in Mytilene debate.</li> <li>• <b>Aristophanes, <i>Thesmophoriazusae</i></b> – Parabasis shows role of women not appreciated.</li> </ul>



Topic	Sources and content
Sophists and Rhetoric	<ul style="list-style-type: none"> <li>• <b>Gorgias, <i>Encomium of Helen</i></b> – Display speech of rhetoric (sophist source!)</li> <li>• <b>Plato, <i>Hippias Major</i></b> – Sophists profiting from teaching Hippias claims double any other!</li> <li>• <b>Xenophon, <i>Memorabilia</i></b> – Socrates criticism of making money ‘prostitutes’</li> <li>• <b>Plato, <i>Gorgias</i></b> – Gorgias claims rhetoric more important than expertise, influence over politics and legal system.</li> <li>• <b>Aristotle, <i>Rhetoric</i></b> – criticism of misuse of rhetoric.</li> <li>• <b>Plutarch</b> – Xanthippus’ (son) criticism of Pericles’ association with Sophists (Anaxagoras)</li> <li>• <b>Plato, <i>Protagoras</i></b> – Protagoras defends teaching by stating similarities to teaching other arts e.g. music or poets.</li> </ul>
Drama and the Sophists	<ul style="list-style-type: none"> <li>• <b>Aristophanes, <i>the Clouds</i></b> – teaching of rhetoric to influence law courts (Strepsiades motives), anti-religious views (weather), rhetoric and ‘unjust causes’ (Agon), opinion of the Sophists in Athens – satire reflects reality to generate humour.</li> <li>• <b>Plato, <i>Apology</i></b> – Plato argues impact of the Clouds on Socrates’ image/verdict.</li> <li>• <b>Euripides, <i>Hippolytus</i></b> – use of rhetoric (Nurse and Agon).</li> </ul>
Socrates	<ul style="list-style-type: none"> <li>• <b>Plato <i>Apology</i></b> – background and experience.</li> <li>• <b>Xenophon, <i>Memorabilia</i></b> – Socrates’ academic interests.</li> <li>• <b>Plato, <i>Republic</i></b> – Socrates’ views on democracy – the analogies of the ship and animal trainer.</li> </ul>
Trial of Socrates	<ul style="list-style-type: none"> <li>• <b>Plato, <i>Apology</i></b> – charges on religion and youth, Socrates’ defence speech, Socrates’ sentencing plea, Socrates’ departing remarks and prophecy, verdict and execution.</li> <li>• <b>Xenophon, <i>Memorabilia</i></b> – unfair charges Socrates similar to other religious figures.</li> </ul>

Topic	Sources and content
<p><b>Periclean Building Programme</b></p>	<ul style="list-style-type: none"> <li>• <b>Plutarch</b> – opposition to the programme, Pericles' justification, construction – workers and materials, Pheidias and trial, Parthenon entirely marble,</li> <li>• <b>Thucydides</b> – grandeur of programme comparing Sparta to Athens.</li> <li>• <b>Contextual knowledge</b> – don't forget when referring to past events they have sources <b>Herodotus</b> and Salamis.</li> </ul>
<p><b>Architecture and Sculpture on the Acropolis</b></p>	<ul style="list-style-type: none"> <li>• <b>Plutarch</b> – building materials and workers,</li> <li>• <b>Pausanias</b> – Temple of Athena Nike 'shrine of wingless victory, marble roof of Propylaea, Promachos - engravings and visible form Sounion, Pediments of the Parthenon, Statue of Athena Parthenos, Importance of Athena Polias.</li> <li>• <b>Temple of Athena Nike</b> – Frieze with Persians and Corinthians.</li> <li>• <b>The Propylaea</b> – religious threshold and display of wealth.</li> <li>• <b>Statue of Athena Promachos</b> – <i>Athena who fights in the front line</i> – Athena but also military!</li> <li>• <b>The Parthenon</b> – Metopes and religion/barbarians, Frieze and Panathenaea (Pelops and processions, Pediments and Athena Parthenos – religion.</li> <li>• <b>Erechtheion</b> – dedicated to Athena Polias with statue, other gods too e.g. Poseidon and Hephaestus – Religion.</li> </ul>
<p><b>The Agora</b></p>	<ul style="list-style-type: none"> <li>• <b>Plutarch</b> – Odeon of Pericles built like Xerxes tent (also <b>Vitruvius</b>).</li> <li>• <b>Pausanias</b> – Kerameikos is the potter's district – links to Hephaestus! (temple)</li> <li>• <b>Odeon of Pericles</b> – Proagon in the Dionysia and musical competitions in the Panathenaea.</li> <li>• <b>Political buildings</b> – Bouleuterion, Tholos, Strategeion, and Law Courts.</li> <li>• <b>Civic Life</b> – Stoa of Zeus Eleutherios.</li> <li>• <b>Religion</b> – Hephaestion, Kerameikos and Stoa of Zeus Eleutherios</li> <li>• <b>Economic</b> – Kerameikos is the potters distract, Agora the marketplace.</li> </ul>
<p><b>Attica</b></p>	<ul style="list-style-type: none"> <li>• <b>Temple at Cape Sounio</b> – Religion but also links to naval power and Salamis.</li> <li>• <b>Plutarch</b> – 3 architects that worked on Eleusis.</li> <li>• <b>Pausanias</b> – Statue by Pheidias (or pupil) at Rhamnous.</li> <li>• <b>Eleusis and Thorikos</b> – religion – both linked to Demeter.</li> <li>• <b>Brauron</b> – religious with the cult of Artemis (but also women and social/civic?)</li> <li>• <b>Rhamnous</b> – religious temple dedicated to nemesis.</li> </ul>

Topic	Sources and content
Dramatic Festivals	<ul style="list-style-type: none"> <li>• <b>Odeon of Pericles</b> – proagon held day before the festival.</li> <li>• <b>Competitions in drama and tragedy</b> – the plays! Aristophanes, Euripides</li> </ul>
Drama and Society	<ul style="list-style-type: none"> <li>• <b>Euripides, <i>Hippolytus</i></b> – example of tragedy, role of women, role of slaves (nurse), politics and demagogues (Nurse's speech and Agon), religion and attitudes to gods (prologue and exodus), Sophists and impact of rhetoric (Nurses' speech).</li> </ul>
Comedy and Contemporary Events	<ul style="list-style-type: none"> <li>• <b>Old Oligarch</b> – satire of officials accepted in Athens.</li> <li>• <b>Plutarch</b> – examples of those satirised – Cratinus, Damon, Pericles, Aspasia, Pheidias, Cleon.</li> <li>• <b>Aristophanes, <i>Acharnians, Peace</i></b> – Impact and satire of Peloponnesian War.</li> <li>• <b>Aristophanes, <i>Knights</i></b> – Impact of Demagogues including Cleon.</li> <li>• <b>Aristophanes, <i>Wasps</i></b> – control of powerful individuals of the courts.</li> <li>• <b>Aristophanes, <i>Clouds</i></b> – Impact of the Sophists/Socrates.</li> <li>• <b>Aristophanes, <i>Thesmophoriazusae</i></b> – Dramatists (Euripides) attitude to women mocked, Role/status of women in parabasis</li> </ul>

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Athenian Attitudes to Religion	<ul style="list-style-type: none"> <li>• <b>Isocrates</b> – worship of Olympian and Chthonic deities</li> <li>• <b>Plutarch</b> – Anaxagoras' influence over Pericles and natural world, proxy attacks on Pericles through Anaxagoras (decree), Alcibiades' the <i>Hermae</i> and Eleusinian Mysteries.</li> <li>• <b>Plato, <i>Apology</i></b> – Anaxagoras' and astrology, views on sun and moon, Socrates' claims importance of religion.</li> <li>• <b>Herodotus</b> – Religion and divine central to narrative e.g. Epizelus, Oracle, ghost ship and Adeimantus,</li> <li>• <b>Thucydides</b> – more rational, very little use of religion e.g. only briefly mentioned in Pericles' funeral oration.</li> <li>• <b>Xenophon, <i>Memorabilia</i></b> – Socrates charged with introducing new deities, and Socrates defence.</li> <li>• <b>Euripides, <i>Hippolytus</i></b> – nature and imperfections of the gods e.g. Artemis and Aphrodite.</li> <li>• <b>Aristophanes, <i>The Clouds</i></b> – deals with scepticism of the gods e.g. the weather.</li> </ul>
Religious Festivals and the Panathenaia	<ul style="list-style-type: none"> <li>• <b>Old Oligarch</b> – large amount of festivals, state aid in worshipping and sacrifice at festivals.</li> <li>• <b>Plutarch</b> – Pericles re-introduces musical competitions to the Panathenaia</li> <li>• <b>Parthenon <i>Frieze</i></b> – procession and presentation of Poplos to statue of Athene Polias.</li> </ul>
Importance of Athene and Poseidon	<ul style="list-style-type: none"> <li>• <b>Parthenon Pediments</b> – significance of Athene and Poseidon to Athens - competition</li> <li>• <b>Sounion</b> – importance of Poseidon</li> <li>• <b>Athena Promachos, Polias and Parthenon, Temple of Athena Nike</b> – Importance of Athene.</li> </ul>