Spring 2018

www.classics.ox.ac.uk

FACULTY OF CLASSICS

NEWSLETTER

UNIVERSITY OF OXFORD

IMAGING THE DIVINE...

ART AND THE RISE OF WORLD RELIGIONS

PLUS! HOW CLASSICS CHANGES LIVES... POSTCARDS FROM ALUMNI

EXCAVATION AT APHRODISIAS:

EXCITING FINDS IN 2017

GOING VIRAL IN AFGHANISTAN

ANACHRONISM AND ANTIQUITY

CLASSICAL ACROSTICS

COLLECTIVE MEMORIES AND THE GREEK CITY-STATE

CLASSICS OUTREACH

STUDENT PROFILES

2018 PUBLIC LECTURES

LETTER FROM THE CHAIR

It has been another busy and exciting year in the faculty. We have taught Latin and Greek *ab initio* to a record number of undergraduates. Our graduate students have delivered papers at local, national and international meetings. Distinguished scholars have visited from all over the world to deliver lectures and seminars. We have held conferences on a diversity of subjects ranging from divine narratives in ancient Greece and the Near East to problems of chronology in Gandharan art.

The Alumni Day in March offered talks on literature, history and archaeology, and a fascinating panel discussion of all the things classicists do in later life. It was a special pleasure to see alumni of all generations sharing their interests and exchanging email addresses. On 18 October members of the faculty went to Edinburgh with a roadshow of talks and a reception for alumni and friends north of the border. In December we welcomed alumni and friends to a Christmas party in the Ioannou Centre, where Tim Rood introduced his Leverhulme-funded project on Anachronism and Antiquity.

Members of the Faculty have published numerous books and articles this year and won numerous awards. *Inter alia*, Bruno Currie has published *Homer's Allusive Art* and Andrew Meadows *Egyptian Coin Hoards I: The Ptolemies*. Stephen Harrison has been awarded a Leverhulme Major Research Fellowship for his project 'Love and the Soul: Apuleius' tale of Cupid and Psyche in European Culture since 1600'. Andrew Wilson and Alan Bowman co-edited *Trade, Commerce, and the State in the Roman World* in the series *Oxford Studies in the Roman Economy*. Marguerite Ronin has won a Marie Curie Research Fellowship for her project 'The Exploitation of the Countryside in the Western Roman Empire (C2 BC–C2 AD)'. Armand d'Angour has won a Vice-Chancellor's Award for Public Engagement with Research for his project 'Ancient Greek Music – hearing long-lost sounds'.

In the last newsletter, you may remember that my predecessor, Teresa Morgan, wrote to ask for your help in developing the Faculty's *ab initio* language teaching programme. I am proud and delighted to report that alumni helped us raise more than £50,000 to support three new Graduate Teaching Assistants. We are enormously grateful to everyone who responded to the appeal, and to all those who have supported our activities in different ways this year. Thank you for your generosity towards the next generation of classicists.

In our summer campaign, we then asked for your help with a visionary new project: a bridging scheme which will help to close the gap between school and Oxford for students from less advantaged backgrounds. Through your donations you have put us in the position to hold the bridging course for the first time in 2018, and I expect to be able to report on it in the next newsletter.

We have also launched the **Connections to Classics Fund**. This fund, which will focus on outreach activities, support for undergraduates, and support for graduate students on a three-year cycle, will enable the faculty to support current and future classical scholars across the University when they need it most. For more information, see the faculty website.

Colleagues emeriti have been no less busy this year than those in past. Among many highlights, Roger Tomlin published the writing-tablets recently excavated, with much publicity, in the City of London in *Roman London's First Voices: writing tablets from the Bloomberg excavations, 2010–14*. Some of Fergus Millar's recent articles have been collected as *Empire, Church and Society in the Late Roman Near East*. Peter Parsons edited a group of unpublished papyri including a fragment of the lost novel 'Incredible Things beyond Thule' and the minutes of a show-trial before the Emperor Hadrian.

Michael Winterbottom has completed a long-term project on William of Malmesbury. Miriam Griffin published *Cicero on Life and Death* (the alert will spot the *hommage*). Peter Brown brought out several articles on ancient drama and its reception in early modern Europe. Ewen Bowie has published his commentary on Longus' *Daphnis and Chloe*. Oswyn Murray's *The Symposion: Drinking Greek Style* will be published by OUP later this year. Michael Vickers has published *Aristophanes and Alcibiades: Echoes of Contemporary History in Athenian Comedy* and *Not just Porridge: English Literati at Table*.

Earlier in the year the Outreach Room hosted our most successful public exhibition to date: The Hidden Gospels of Abba Garima. These unique, lavishly illustrated gospels, written in Ge'ez (the language of the Ethiopian Church) some time between 350 and 650 CE, were discovered recently in the Abba Garima Monastery in the Ethiopian Highlands and beautifully published by Judith McKenzie *et al.* Current exhibitions include Jaś Elsner's *Those Who Follow: in touch with religious diversity in Oxford*, which opened in November to coincide with his Ashmolean exhibition *Imagining the Divine* and is accompanied by a series of public lectures. If you are in Oxford with an hour to spare, do visit us!

Prof Tobias Reinhardt
Chair of the Faculty Board

DURING THE LONG VACATION THE IOANNOU CENTRE UNDERWENT REFURBISHMENT TO CREATE FOUR ADDITIONAL OFFICES AND A NEW SEMINAR ROOM. BY REFURBISHING THE OLD ADMIN OFFICES ON THE GROUND FLOOR (INCLUDING THE REMOVAL OF ASBESTOS) WE ARE ABLE TO HOUSE ALL THE LANGUAGE TEACHING STAFF IN ONE BUILDING FOR THE FIRST TIME AND HAVE CREATED A SPECIFIC HUB FOR LANGUAGE TEACHING.

GANDHARA CONNECTIONS

Prof Peter Stewart

The Classical Art Research Centre's work ranges very widely across the art of the ancient world. Even so, the Centre's youngest project reaches far beyond the normal scope of classical studies. The ancient region of Gandhara roughly equates to the northern tip of Pakistan, around the Peshawar Valley. This is the area once known as the North-West Frontier. In the early centuries AD, Gandhara was part of the Kushan Empire, which flourished at the same time as the Roman Empire. The great Kushan ruler, Kanishka, was a contemporary of Hadrian and Antoninus Pius, and probably sent envoys to the latter. They were separated by several thousand kilometres and a common adversary – the Parthians – but linked by maritime trade routes.

It was in this period that the large Buddhist population of Gandhara exploded into archaeological visibility with the construction of monumental monasteries and stupas (relic shrines) intended to convert worldly wealth into religious merit. The monuments were covered in sculptures – initially in stone, and later often in stucco – representing the Buddha, religious narratives, and other figures from Buddhist cosmology (some excellent pieces are on display in the Ashmolean Museum). When, in the later nineteenth century, the classically educated European soldiers and administrators of the Raj rediscovered these works, they were astonished by their echoes of classical art: the same repertoire of naturalistic conventions; similar poses and compositions; similar gestures and types of dress; characters like Hercules or satyrs converted into Buddhist demigods. Even the impassive, transcendental face of the Buddha, whose anthropomorphic representation probably started in Gandhara, seems to have adapted classical conventions. To these nineteenth century eyes, the Gandharan sculptures seemed somehow to reflect the legacy of Alexander the Great, who had conquered Gandhara and whose 'Graeco-Bactrian' and 'Indo-Greek' successors periodically controlled the region. Rudyard Kipling, whose father curated the early Gandharan sculpture collection in Lahore, expressed a common view of these works in the opening pages of *Kim*, where he refers to the 'figures of the Greco-Buddhist sculptures done... by forgotten workmen whose hands were feeling, and not unskilfully, for the mysteriously transmitted Grecian touch.'

Nowadays most researchers are more hesitant about attributing the classical appearance of Gandharan sculpture to the region's Greek past rather than ongoing, contemporary contacts with the Roman world. There is increasing attention to other cross-cultural links, such as those with India. It is important to avoid heavy-handed use of cultural labels – 'Greek', 'Roman' – and the nebulous impression of an influence emanating from the Mediterranean world and falling on the passive inhabitants of Central Asia. We need to understand better the mechanisms of interaction between distant traditions whose shared 'artistic DNA' defies logic.

Yet the phenomenon of classical affinities in Gandharan art remains a puzzle, even after 150 years of scholarship and debate, as do many other fundamental questions about its character and development. There is more popular interest in this field than ever before, but the 'crossroads of Asia', as Gandhara has been called, lies at the intersection of many disciplines and languages and rejuvenating its study requires a collaborative effort.

THE PHENOMENON OF CLASSICAL AFFINITIES IN GANDHARAN ART REMAINS A PUZZLE, EVEN AFTER 150 YEARS OF SCHOLARSHIP AND DEBATE

Above: Gandharan relief sculpture from Hund on the River Indus, showing the story of the Trojan Horse. It closely resembles a Roman sarcophagus lid in the Ashmolean Museum. The story was probably reinvented as a tale of one of the Buddha's past lives. British Museum, c. 2nd century AD.

Against this background the Classical Art Research Centre carried out proof of concept work on Gandharan art in 2013 with a grant from the OUP John Fell Fund. In autumn 2016 the three-year Gandhara Connections project was launched thanks to the support of the Bagri Foundation and the Neil Kreitman Foundation. Its aim is to create and host online resources for the study of Gandharan art and its classical links, and to stimulate new research and insights on the subject through events and publications. The 'connections' of the project are modern as well as ancient: it offers a forum for anyone interested in the subject, and brings together a thinly spread international community of curators and academics in Asian and classical archaeology, numismatics, Sanskrit, art history, and Buddhology.

With this critical mass of shared interests, communication and debate, we aim to reanimate the study of Gandharan art. Our online resources will be built up between now and 2020. They already include the new GAB (Gandharan Art Bibliography) and recordings of past lectures and workshops. The events programme involves an annual international workshop in Oxford, the proceedings of which will be published in a free online e-book (the first, *Problems of Chronology in Gandharan Art*, will be published in the spring). To find out more please check our project webpages and join the Gandhara Connection email list: www.carc.ox.ac.uk/GandharaConnections.

Left: 'Atlas' figure from Jamal Garhi. Ashmolean Museum, c. 2nd century AD. Such supporting figures relate to *atlantes* in classical art, but have a more notable resemblance to Hercules.

EXCAVATION AT APHRODISIAS IN 2017

Prof Bert Smith

Aphrodisias in Caria, a well-preserved Greek city of the Roman period in South West Turkey, continues to favour its investigators with remarkable archaeology. Our two-month season in July and August 2017 saw rich finds and important results. A team of archaeologists from Oxford and NYU worked on a variety of projects, but the main focus was on excavating the Tetrapylon Street and the South Agora.

STREET

The Tetrapylon Street was a key urban artery in the city of Aphrodisias. Its excavation is bringing new information about the Roman, Byzantine, and Ottoman history of the city.

- The specific aim in 2017 was to investigate further the post-Byzantine bath building discovered in 2016.
- As exposed this year, the bath house consists of four rooms and a praefurnium (furnace) on its east side: a water chamber or built water tank; a large hot room with a hypocaust floor; a smaller chamber, possibly a tepid room; and a changing room (apodyterium) with benches on two walls.
- The bath house was first constructed in the Seljuk period (11th-12th centuries), and was adjusted and enlarged through Ottoman times.
- Finds in 2017 include remarkable fragments from the hot chamber of moulded Seljuk plaster decoration with a swirling flower pattern.

Work in 2017 was supervised by our own Ine Jacobs, and funded by the Headley Trust, the Friends of Aphrodisias Trust in London, the Malcolm Hewitt Wiener Foundation, and the British Institute at Ankara.

The Tetrapylon Street

Seljuk fragments

THE SUCCESSFUL PARTNERSHIP OF THE TURKISH MINISTRY OF CULTURE, NEW YORK UNIVERSITY AND OXFORD UNIVERSITY IN THIS PROJECT WAS VALIDATED WHEN APHRODISIAS WAS FORMALLY INSCRIBED AS A UNESCO WORLD HERITAGE SITE AT THE 41ST SESSION OF THE WORLD HERITAGE COMMITTEE HELD IN KRAKOW, POLAND, ON 10 JULY 2017

POOL

- The South Agora at Aphrodisias opens off the Tetrapylon Street to the west and is dominated by a long pool, partly excavated in the 1980s.
- Test trenches in 2012 revealed planting trenches for palm trees, and a five-year project – *The Mica and Ahmet Ertegun South Agora Pool Project* – was completed in 2017.
- The excavation of the pool was completed as planned in August 2017 and brought a sharp light to bear on ancient and medieval life in the centre of the site.
- The South Agora was in fact a sumptuous public park laid out in the Tiberian period (AD 14–37) with a 170m-long ornamental pool at its centre surrounded by palm trees and marble colonnades. The pool was completely renovated in c. AD 500 and was kept functioning into the early seventh century. It was then gradually filled in on both sides, with successive layers of rubble and debris from the surrounding buildings.
- Dense and important finds came from the lowest of these layers, close to the pool floor. The range is impressive: pottery, lamps, roof tiles, wooden planks, marble architecture, statuary, inscriptions, bronze coins, reliquary crosses, lead tablets, gold-glass ornaments, and a variety of iron weapons.
- Among several high-quality finds of marble portrait statuary – an Aphrodisian speciality – two pieces are of special importance:

  1. A remarkably preserved bearded male portrait head, probably of a provincial governor, has the hairstyle and technique of the Theodosian period (c. AD 400). It also bears a tiny covert Christian three-letter inscription added by the sculptor on its neck under or 'behind' the long beard: 'XMG'. This was an abbreviation of the Greek for 'Christ was born to Mary' that marked emphatically the faith of the person writing it.

  2. The second find is a masterpiece from the very end of ancient statue production. It has a stubble beard, bald skull, and a Constantinopolitan 'mop' hairstyle of the early sixth century AD. The portrait combines personal truthfulness in its unflinching baldness with the best contemporary fashion in its deeply drilled crown of curls. Even the very last statues at Aphrodisias remained undiminished in technique and effect.

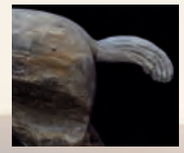
TAIL

Among these rich finds was one more unexpected discovery: a horse's tail of blue-grey marble, excavated on the south side of the pool.

- It was found to join break-to-break to the rear of the blue-grey marble horse and group of Troilos and Achilles excavated earlier in the Basilica and now mounted in the Aphrodisias Museum.
- The tail was carved in one piece with the body of the horse – a bravura sculptural performance in a huge block of difficult local marble.

The 2017 campaign at Aphrodisias produced an abundance of exciting finds on the street and in the pool, and their excavation and thorough documentation were due to the extraordinary hard work of our graduate student team and local workforce.

The excavation of the pool was supervised by our own Andrew Wilson, and generously funded by Mica Ertegun, with handsome support from the Friends of Aphrodisias Trust in London, the Augustus Foundation and the Malcolm Hewitt Wiener Foundation.



PHOTOGRAPH: SIGNE ISAGER

COLLECTIVE MEMORIES AND THE GREEK CITY-STATE

Prof Rosalind Thomas

We live in a period in which globalisation and resurgent nationalism or localism are frequently in the news, and subject to earnest discussion. The 'new localism', as it is called, raises profound questions about regional solidarity, ethnic identity and the relation of communities to their historical experience. In the ancient Greek world the Persian Wars helped crystallise a particular form of Hellenism; there is an equally important phenomenon in the rise of the writing of histories of city-states and regions. These are the polis histories, island histories and histories of ethnos states, conventionally called 'local histories', which became increasingly popular from the fourth century and into the Hellenistic world. The book I have just finished writing examines this historiography, asking what such histories were like, what they did for the community, and why writers began to record information about the history and present practices of their own community. This is an activity which is, after all, neither natural nor inevitable.

The remains of such histories are very extensive. They offer the usual problems involved in dealing with fragments, but the fragments are often rewarding and very surprising. Later writers such as Plutarch, Pausanias and Athenaeus plundered them, as did lexicographers and scholiasts seeking to elucidate a literary text. From the core Greek world, mainland Greece and the settlements around the Aegean, Mediterranean and Black Sea, we hear of around 500 named authors of polis and regional histories, and there are more from further afield as well as many which have sunk without trace. We have fully surviving examples in the *Roman Antiquities* of Dionysius of Halicarnassus, and Josephus' *Jewish Antiquities*: but despite their titles, it would be a mistake to interpret them - or other local history – simply as antiquarianism, that is to say disembodied learning without political or cultural purpose.

Rather, local history writing can be intensely bound to a sense of resurgent local pride, or a sense of loss or fear of loss; a need to consolidate and represent one's community to the wider world in order to preserve, explain, or raise status, or to proclaim its contributions to the wider Greek world in a bid to maintain a decent standing. These histories, whether they were of islands, cities, or regions, were written within and for active political and social communities – for Boiotia or Miletus, Rhodes or Pontic Herakleia.

LOCAL HISTORY WRITING CAN BE INTENSELY BOUND TO A SENSE OF RESURGENT LOCAL PRIDE, OR A SENSE OF LOSS OR FEAR OF LOSS...

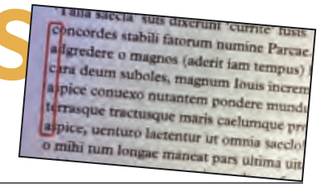
The Cycladic island of Paros, for instance, produced carefully inscribed accounts about the poet Archilochus, the island's main claim to Panhellenic fame: this small island produced three island historians (at least), and an Aristotelian *Constitution*. The island of Samos had at least twelve historians (almost all from the Hellenistic period), and the fragments indicate a powerful urge to maintain their status as a major player in Greek affairs in the past, and to preserve information about their religious places and customs. Fragments from other *poleis* elaborated lovingly on local practices, customs and festivals in a manner which one can only link to solid local pride in place, and a desire to preserve and spread their traditions. This links plausibly to an anxiety about the loss of these traditions in the massive expansion of the Greek world with Alexander's conquests. As for the Athenians, they did not write histories of their own city at the height of their fifth-century confidence, but only when they were aware of past greatness from the mid fourth century onwards. Strikingly, these works presented as history tales which we would dismiss as myths; and a substantial number of traditional tales with folk-tale elements were retold in such histories – the kind of tale we meet in Herodotus' *Histories* (eg the Ionian take-over of Erythrae using witchcraft and a poisoned bull). These polis and island histories were not all bare chronicles. This does much to explain why they went on being read, and why Dionysius of Halicarnassus said they had charm and attraction, full of implausible but much-loved tales.

Writing a history of your own community is an act of self-definition and a careful proclamation of a certain view of that community. It can be calculated and selective, and must affect the way the group sees itself. These works are an invaluable testimony to the way each community crafted its unique identity within the wider world of the late classical and Hellenistic period. As the recently discovered Salmakis inscription asked (c.150 BC), 'what is the pride of Halicarnassus?', and it proceeded to elaborate on Halicarnassus' contributions to Greek culture. Many other cities had done this already.

Image: The Salmakis Inscription on Halicarnassus

CURIOUS CLASSICS ACROSTICS

Dr Matthew Robinson



A code-breaking competition for schoolchildren may not be the most obvious source of inspiration for research into Latin poetry, but in my case it has opened up a whole new approach to classical texts. My son's interest in the National Cipher Challenge led to us both getting to grips with the programming language Python, which makes doing complicated computational things with letters and words extremely simple. Some weeks later, I was reading about some supposed Vergilian acrostics and telestics (words formed by the first and last letters of a series of lines respectively), and I wondered whether it might be possible with Python to write a program to search out other acrostics and telestics in Greek and Latin literature. It was, and I did, and the results have been fascinating.

Of course, a computer-generated list of possible acrostics and telestics is only the start of the process, since we have to decide whether any of these acrostics and telestics are meaningful. Many apparently significant letter-sequences can arise fortuitously, as we can clearly see from English-language acrostics that appear in classical texts, whether that be DUNCES in the *Georgics* (1.419–24) or DUDS in Lucretius (3.702–5). Conspiracy theorists may shudder to find the FBI and CIA within a few lines of each other in *Met*. 5 (5.656–8 and 670–2); those of a rustic bent may fancy they hear a final bovine farewell in the MOO telestic that brings the *Eclogues* to a close (10.70–2); but for most of us this is all just the curious result of chance.

It can be harder to draw the line when it comes to Latin words, however; and scholarly approaches have diverged wildly. For example, in 1899, one scholar published a list of thousands of acrostics he had unearthed in a range of Latin poems that spanned several centuries, only to declare them all – with one late and anonymous exception – to be the meaningless result of chance; in the same year, but at the opposite extreme, another scholar had found hidden messages everywhere, few of which, however, were in recognisable Latin.

The Acrostic Rotas-Sator Square (2nd/3rd century AD). Such acrostic/palindromic squares are found across the Roman empire.

YALE UNIVERSITY ART GALLERY

The true path probably lies somewhere in between. The Greeks and Romans were certainly familiar with acrostics: we find them explicitly marked in inscriptions, and discussed by classical authors; and they were said to be the hallmark of the oracular Sibylline books; but ultimately the decision as to whether to accept an acrostic comes down to whether one can make a plausible case for its significance. So for example, when the ex-love poet Ovid first introduces *amor* into his epic *Metamorphoses* at 1.452ff., a theme that will prove as central to the poem's content as it is to its title, it is no coincidence that the first four lines of this highly significant passage spell out his cognomen NASO in a telestic; no coincidence either that Vergil, who begins the Aeneid singing of 'arms and a man' (*arma virumque*), at the moment that he actually introduces the 'man' at 1.92 also introduces the ARMA too in a telestic.

These are both well-studied passages, but these telestics have not been noticed before, because no one has been looking for them. But once we start reading Latin literature with an eye on the edges of the text, all sorts of interesting things emerge. That Ovid in his *Metamorphoses* gleefully rebuffs the advice Horace gives to poets in his *Ars Poetica* is well established: but further evidence can be found. Horace urges poets not to begin at the beginning of a story, since a promise to sing of such laughably overambitious topics as the entire Trojan war can only result in terrible anti-climax, which Horace illustrates with a proverb 'the mountains are in labour, but all that is born is a ridiculous mouse (*ridiculus mus*)'. When Ovid begins at the beginning of *his* story, which covers not the entire Trojan war but rather the entire history of the universe, it is again no coincidence that we find an acrostic *MUS* in the margins (1.14–16).

These examples, and many others, lead me to believe that ancient readers were on the look-out for acrostics, just as they were for allusions. Such an approach, however, has consequences: it necessitates reconsideration of the infamous and wildly inappropriate acrostic at the heart of Vergil's 'Sibylline song', the Fourth Eclogue. As the celebration of the miraculous child who will inaugurate the return of a Golden Age reaches its climax, we find the acrostic CACATA ('excreted', or 'excreted upon') at 4.47-52, which might suggest that this new age is not so golden after all. Mere coincidence rather than encoded message, surely? After the National Cipher Challenge, I'm not so certain...

Below: Mountain giving birth to a mouse. A woodcut, from Steinhöwel's 1477/48 edition of Aesop's *Fables*, published in Augsburg.

MUNICH DIGITISATION CENTRE

IMAGINING THE DIVINE: ART AND THE RISE OF WORLD RELIGIONS WAS A MAJOR EXHIBITION HELD AT THE ASHMOLEAN MUSEUM, OXFORD FROM OCTOBER 2017 TO FEBRUARY 2018. EXHIBITION CATALOGUES ARE AVAILABLE TO PURCHASE FROM THE MUSEUM

IMAGINING THE DIVINE:
ART AND THE RISE OF WORLD RELIGIONS

Prof Jaś Elsner

One of the more exciting trends in Classics in the last few decades is the subject's move beyond the narrower reaches of Greek and Latin philology, history or archaeology into larger vistas of the reception and the transformation of the ancient traditions. For the last four years a team of doctoral students, postdocs and curators have been working on the development of art and specifically the rise of the iconographies we now recognise as familiar in the world religions. The team, known as the Empires of Faith Project, generously funded by a grant from the Leverhulme Trust, has been based in Oxford at Wolfson College and at the British Museum. A major exhibition, entitled *Imagining the Divine: Art and the Rise of World Religions* at the Ashmolean Museum from 19 October 2017 to 18 February 2018 will chart the project's results, drawing on wonderful objects from a number of national and private collections in the UK including the British Museum, the British Library, the V&A, the National Museums of Scotland and the Oxford collections. A second exhibition, entitled *Those Who Follow*, at the Outreach Room in the Ioannou Centre on St Giles, running concurrently, will chart the religious spaces and practices of the same range of religions in contemporary Oxfordshire.

Imagining the Divine sets out to explore the creation of the art of some of the world's great religious traditions – the faiths we now know as Buddhist, Christian, Jewish, Muslim and Hindu – in the long late antiquity, the first millennium AD. It is easy to assume that the major religions of the world are fixed entities, distinct from each other in many respects, notably in their arts. We show that this has never been the case, but that religious images, even the most iconic ones, are the product of encounter: dialogue, influence and differentiation.

Image right: Byzantine censer, Constantinople, Turkey, 602–610 AD, The British Museum

Religion has been a fundamental force for constructing identity from antiquity to the contemporary world. The transformation of ancient cults into religious systems with a universal claim that we recognise now as world religions took place in the first millennium AD. This exhibition shows that the creative impetus for both the emergence and much of the visual distinctiveness of the world religions were produced by contexts of cultural encounter. *Imagining the Divine* highlights the co-existence of the emerging major world religions, as well as numerous exchanges of images and ideas at points of contact and cultural borders between late antique and early medieval civilizations.

IT IS EASY TO ASSUME THAT THE MAJOR RELIGIONS OF THE WORLD ARE FIXED ENTITIES, DISTINCT FROM EACH OTHER IN MANY RESPECTS...WE SHOW THAT THIS HAS NEVER BEEN THE CASE. RELIGIOUS IMAGES, EVEN THE MOST ICONIC ONES, ARE THE PRODUCT OF ENCOUNTER: DIALOGUE, INFLUENCE AND DIFFERENTIATION.

This unprecedented show explores the development of the images that became central to the world religions of Buddhism, Christianity, Hinduism, Islam and Judaism. The imagery still used by these belief systems today is evidence for the development of distinct religious identities in the first millennium. Emblematic visual forms, such as the figures of Buddha or Christ, or Islamic aniconism, only evolved in dialogue with a variety of coexisting visualisations of the sacred. As late antique believers appropriated some competing models and rejected others, they created compelling and long-lived representations of faith, but also revealed their indebtedness to a multitude of contemporaneous religious ideas and images. By demonstrating the extent of cultural and religious interaction across mental and physical borders, we aim to replace the model of static civilisations and empires with a more fluid vision of communication. Bridging the traditional divides between Classical, Asian, Islamic, and Western history, *Imagining the Divine* demonstrates the relevance of the religions' past for the present.

THE BIRTH OF THE IMAGE OF CHRIST AND JEWISH ANICONISM

The exhibition starts in the Roman world. In the first centuries AD, the space of cultural interaction between the Roman and Parthian/Sasanian empires in the eastern Mediterranean, Asia Minor and the near East proved an extraordinary melting pot for the creation of new religions and the re-invention of old ones. New religions like that of Serapis or Jesus competed with older ones that reinvented themselves, like that of Dionysus or Judaism after the fall of the Temple in 70 AD. In the process of competition with other cults, including processes of appropriation and assimilation, and ultimately the exclusion of the range of late antique religions, Christianity and Judaism flourished. The show concentrates first on the breadth of Roman visual models that influenced the creation of the image of Christ. It then pursues the struggle between iconic and aniconic trends in Judaism, as a minority religion without a supporting state.

THE TEN AVATARS OF VISHNU: HINDUISM IN SOUTH ASIA

In Hinduism, the god Vishnu is believed to have re-incarnated himself upon the earth ten times in a series of so-called avatars. The exhibition shows how the religious concept of the avatars negotiated between the creation of a major cult of Vishnu, on the one hand, and the polytheist understanding of divinity as distributed in numerous local cults in late antique India, on the other. The avatars are the principal gods of a series of successful religions which became assimilated to the overarching worship of Vishnu in the course of the first millennium AD – including, for instance, the heroes Krishna and Rama (the major figures of the great epic poems the *Mahabharata* and *Ramayana* respectively). Avatars could project political messages, so that the third avatar, Varaha – a boar who rescued the Earth from the primordial ocean – became a potent metaphor for dynasts' own successes in protecting their kingdoms from worldly dangers. Creativity born of religious encounter is explicit in the identity of the ninth avatar of Vishnu, the Buddha, whose successful religion was thus offered the option of being appropriated wholesale into Hinduism!

THE CREATION OF THE ANTHROPOMORPHIC BUDDHA: MATHURA AND GANDHARA

For centuries after his death, the person of the Buddha was not depicted in art. Although elaborate depictions of the events of his life were created, a space was left where the Buddha would stand. But, in the late 1st century AD in Mathura and Gandhara, simultaneously and independently, worshippers created the first images of the Buddha. This dramatic shift took place in a context where the religion was challenged by new ideas and foreign cultures and where artists could draw on diverse inspirations. While Mathura sat at the border of the Kushan empire and was home to diverse Indian cults, in Gandhara a multi-ethnic and multi-lingual community prevailed which had Greek, Roman, and Chinese artistic models at its disposal.

THE DEVELOPMENT OF A NEW VISUAL LANGUAGE: THE ISLAMIC WORLD

At the periphery of the Roman and Sasanian empires, the peoples of the Arabian Peninsula converted to Islam in the 7th century AD. Within a hundred years, they conquered the surrounding territories and extended the new Islamic empire over a vast region stretching from Spain to the Indus Valley. The Umayyads of Syria and the early Abbasids of Baghdad developed a rich and varied visual culture that was deeply indebted not only to the Sasanians and Romans, but also to the local artistic traditions of their many conquered lands. Early Islamic art therefore cannot be reduced to a simple decorative aniconism. Competition with a visually charged religious environment (with both three-dimensional carved idols as in Arabian paganism and two-dimensional painted or relief icons as in Byzantine Christianity) led to innovations such as the rise of calligraphy and ornament. The introduction of an ornamental visual language attests to early Islam's creative stance on religious art in an act of self-differentiation from the visual environment of contemporary religious culture.

THE ARRIVAL OF CHRISTIANITY: THE BRITISH ISLES

The exhibition will end in the British Isles. Visual markers of Christianity spread across the pre-Christian sacred landscape of the early medieval British Isles. Believers at the edge of the Christian world received missionaries, adopted religious practices, and appropriated symbols from Rome, transforming them to accord with their own cultural and aesthetic traditions. Now part of a Christian network, artists created new expressions of religious belief by combining British and foreign textual, visual and narrative traditions.

A FEW VISUAL HIGHLIGHTS OF THE EXHIBITION:

This page from top: Scroll drawing showing the ten avatars of Vishnu, Andhra Predesh, India, c.1771–79, Watercolour on paper, 26x113cm, Victoria and Albert Museum

Left: Temple statue of Dionysus, Cyrene, Libya, 2nd century, The British Museum

Centre top: Panels with New Testament scenes c.420–30 Rome(?), Carved ivory, H 7.5cm, The British Museum

Centre bottom: Sculpture of Varaha, the Boar Incarnation of Vishnu, Madhya Oradesh or Bihar, c.850–950, carved stone, H 64.8cm, Ashmoloean Museum, University of Oxford

Right: Depiction of Christ, Hinton St Mary (Dorset), 4th century, The British Museum

Bottom left: Rama, Cast bronze, 14th century, Deccan, Ashmoloean Museum, University of Oxford

ANACHRONISM AND ANTIQUITY

EXPLORING TEMPORALITY AND ANACHRONISM IN THE TEXTS AND CULTURE OF CLASSICAL ANTIQUITY

Dr Carol Atack

Herodotus may have been the father of history, and Thucydides may continue to inspire analyses of political crisis, but current models of the history of history suggest that they, along with other writers of antiquity, displayed a lack of temporal awareness. As they attempted to link together events in different times and different places without an accurate synchronised and universal chronographical framework (something that would be developed by later scholars), the historians of antiquity risked the failure to recognise error in their work. However, the research currently being undertaken by the Anachronism and Antiquity project, based in the Faculty of Classics and funded by the Leverhulme Trust, shows that their temporal awareness was more complex and detailed than currently believed.

A prime exhibit here is the historical inscription known as the *Marmor Parium* or the *Parium Chronicle*, which was produced on the island of Paros and lists events in the history of Athenian politics and culture from Deucalion and the flood to 264/3 BCE. A large fragment of this inscription has long been held in the Ashmolean Museum; early modern commentaries on it show the development of terminology for anachronism ('parachronism' and 'prochronism') as its errors and even authenticity were debated. But recent scholarship on this intriguing survival has shown how the layout of its entries implies a sophisticated awareness of transitions between different temporal regimes; even this error-ridden chronicle appears to display an understanding of the problems of historical knowledge.

Ancient writers, with their interest in relating the lives and deeds of great men, are thought to exhibit anachronism in another sense, in their failure to distinguish between society then and now when asserting the value of historical exemplars of great men. Modern historiography avoids this charge by acknowledging change in temporal regimes, and their own place within them. But one can see similar claims for methodological innovation in the ancient historians themselves, whether in Herodotus' critiques of mythography or Polybius' critiques of his predecessors.

The Anachronism and Antiquity project is therefore challenging historiographic models that rely on assumptions of temporal primitivism in ancient literature, and investigating how ancient authors understand and make use of the past. While the term 'anachronism' itself emerges in Byzantine scholarship in late antiquity, writers from Herodotus onwards had already identified a series of problems with using the past that we would label anachronism. Writers across many genres certainly reshaped the past, creating convenient synchronicities that scholars of later antiquity found problematic, such as the meeting of Dido and Aeneas in Virgil's *Aeneid*, or the claim reported by Herodotus that the battles of Himera and Salamis happened on the same day; and the idea that Solon and Croesus could have met is doubted by Plutarch. Ancient authors also transferred practices from a newer date to an older one (and vice versa, or even both simultaneously; the democratic king of Athenian tragedy takes democracy back in time and monarchy forwards), a process most explicit in Isocrates' accounts of Athens. Ideas and behaviour might be appropriate at one time, but not another, leading to concerns that change over time might render old examples useless. The relevance of ancient examples drawn from simpler societies was a worry to classical educators writing in many genres; when Socrates offers a simple, minimal *polis* as an exemplar (Plato *Republic* II), Glaucon complains that it is a city for pigs, not people, and therefore of little value in their inquiry into justice.

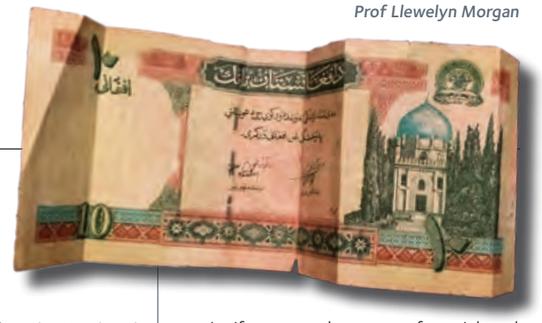
The project is led by Professor Tim Rood, supported by two post-doctoral researchers, Dr Tom Phillips and Dr Carol Atack, with contributions from Professor John Marincola. Tom brings his expertise on Hellenistic intellectual culture and poetics to an exploration of the self-conscious retelling of myth in Hellenistic epic, while Carol is working on the manipulation of temporal structures in the Platonic dialogues. Tim in turn continues his work on Greek historiography and its reception history.

As well as working individually on our specialist interests, we are writing an introduction to anachronism and antiquity together. We will be presenting initial findings from our research at a conference to be held at Florida State University in March 2018, and later in 2018 we will host a seminar series in Oxford, which will focus more on the relationship between anachronism and the reception of the classical past. You can read more about our work-in-progress at the project's blog at **anachronismandantiquity.wordpress.com**.

Above: Frontispiece of Chandler's *Marmora Oxoniensia* 1763 (OUP). Left: Jacoby's drawing of the Paros section of the Marmor Parium (*IG* XII.5 444), from his 1904 *Das marmor Parium* (Weidmannsche Buchhandlung)

GOING VIRAL IN AFGHANISTAN

Prof Llewelyn Morgan



An Afghan newspaper is not somewhere I would have expected to find myself published a few years back, but earlier this year I had the honour of seeing my words translated into Persian for *Ettela'at Ruz* in Kabul, Afghanistan's only independent newspaper.

A comprehensive account of how these words ended up as *Ettela'at Ruz*'s most popular article in March 2017 would involve a book I wrote about the Buddhas of Bamiyan in 2012 and the friends and issues this subject introduced me to. A shorter version of the story has more to do with a blog that I started keeping after finishing my Bamiyan book. It was initially designed to promote it, and I followed up various Central Asian adventurers, in most cases also Classicists, for whom I hadn't had space in the book. Since then, however, I've found myself blogging, once a month or so, about Roman and Greek poetry, the history and architecture of my college, and lots of things in between. What my blog offers to me is an arena for chasing ideas that interest me but may or may not grow into academic publications. In the 1,500 words of a typical blog I can pursue a 'mindworm' to a satisfactory conclusion, or I can develop more fully an idea I only had room to sketch in a lecture. There is a bit of outreach in this (schoolchildren interested in Classics can catch an accessible glimpse of academic work), but a bit also of our fundamental impulse as teachers to share things we find interesting.

> To my surprise this esoteric discussion of Greek coins and twentieth-century Afghan history went viral in the UK, picked up by a popular tech site called Hacker News, and bringing 10,000 visitors to my blog for the month of March...

Earlier this year, at any rate, a British-Afghan friend stimulated a blog by pointing out to me something fascinating I had not noticed about Afghan banknotes. At the top right-hand corner of each note there is a tiny reproduction of a Greek coin, specifically one side of a tetradrachm of Eucratides, one of the Greco-Bactrian kings who ruled in this part of the world, in the wake of Alexander, in the third and second centuries BC. Among numismatists it is a celebrated design, an image of the two Dioscuri Castor and Polydeuces, mounted, with the words ΒΑΣΙΛΕΩΣ ΜΕΓΑΛΟΥ ΕΥΚΡΑΤΙΔΟΥ, 'of the great king Eucratides,' surrounding the figures.

But what is this coin doing on an Afghan banknote? As I explained in my blog, it is the seal of the Da Afghanistan Bank, the central bank of Afghanistan, and was added to the notes in 1979, around the time of the Soviet invasion. But the seal itself, so I am led to believe, dates back to the original establishment of the Bank in 1939, and this makes it a very meaningful choice. At least two relevant things were happening in Afghanistan in 1939: one was the archaeological investigation of the country led by the French, with stunning discoveries at Begram, Hadda and elsewhere. This ancient, non-Islamic history of Afghanistan, in the process of being unearthed, was starting to play a role in official expression of Afghan identity. At the same time Afghanistan, under the modernising campaigns of king Zahir Shah, was seeking to establish itself as an equal player in the international community, a nation state with all the necessary institutions, including such essentials as a National Bank. This Bank was thus from the beginning an outward-looking organisation, and the coin of a Greek king, as a logo, expressed perfectly Afghanistan's claim to significance and respect, financial and otherwise, in a wider world dominated by the West.

To my surprise, this esoteric discussion of Greek coins and twentieth-century Afghan history went viral in the UK, picked up by a popular tech site called Hacker News, and bringing 10,000 visitors to my blog for the month of March as compared to the 1,500 I can normally expect. But it was a special feeling when the Persian translation on the *Ettela'at Ruz* website became *their* most read article of the month. This history may be interesting for us; but it is potentially essential information for Afghans themselves.

The Afghan newspaper who published me, Ettela'at, is run on a shoestring by committed, courageous journalists who represent the best hope for a healthy, pluralistic civil society in this troubled country. I mentioned earlier that writing about Afghanistan has alerted me to many new issues, and here is one: I am trying to help them to raise money to ensure their future. If you'd like to help too, you can contribute here: https://www.gofundme.com/etilaatroz.

My blog is also a cause close to my heart, and may be read here: https://llewelynmorgan.com.

@oxfordclassics

CLASSICS OUTREACH PROGRAMME

OxLAT students after their final lesson. *Valete discipuli discipulaeque!*

OXLAT TEACHING SCHEME

Regular readers of the newsletter will be familiar with the OxLat Teaching Scheme, whereby the faculty (thanks to a generous grant from the Stonehouse Educational Foundation) offers free tuition in Latin language and literature to state school students in Years 9 and 10 (13-15 year olds). The tuition runs *ab initio* through to GCSE.

The first cohort (comprising 25 students from 15 schools across Oxfordshire, Berkshire, Buckinghamshire, and Northamptonshire) started in January 2015. The last two and a half years have passed very quickly (*tempus fugit* after all!) and the students have now sat their GCSE examinations after many months of intensive work. Despite the challenging nature of the work, this cohort achieved absolutely stellar results, including 15 x A*; 4 x A; and 1 x B.

Although the Latin teachers and I were sad to see our first cohort of students go, we do not have to say goodbye completely as Trinity College have very generously organised a curriculum enrichment programme in Classics for students who have completed the OxLAT course. This 'Advanced Programme in Classics and the Ancient World' (organised by Dr Gail Trimble and Dr Peter Haarer) offers our OxLAT alumni the opportunity to extend their Latin language skills post-GCSE and encourage them to explore other areas of Classics and the ancient world: literature, ancient history, archaeology, and beginners' Ancient Greek.

Applications for the 2017–2019 cohort opened in March 2017 and we again received a very high level of interest, with applications from more than 60 students across 10 schools in the Oxfordshire, Berkshire and Buckinghamshire area. We were thoroughly impressed by the high level of enthusiasm and ability from all applicants; competition was very, very strong, making it difficult for the selection panel to decide who should be offered a place on the Scheme. Lessons for this cohort (consisting of 25 students from 7 schools) started in July and we have very much enjoyed beginning the Latin-learning journey all over again with our bunch of fresh recruits.

Of course we have had to disappoint some applicants, and although we are loath to have to turn away enthusiastic learners, it is gratifying and encouraging to know that there is such a high level of demand and interest in learning Classical languages and about the ancient world more generally. Another aspect of the OxLat Scheme is to help schools introduce and embed Latin and Classical Civilisation into their timetable, and the OxLat team look forward to supporting schools to achieve this goal, so that even more students have the opportunity to explore this diverse and inspiring subject area.

Emma Searle
DPhil Ancient History
OxLAT Teaching Scheme Co-ordinator

NEW OUTREACH OFFICER

My name is Qasim Alli, and I started as the new Outreach Officer for the faculty in September 2017. I studied Classical Civilisation at a state school in South London, before going on to do my BA and MPhil in Classics at Cambridge. I'm excited to become part of the Oxford faculty's amazing Classics outreach, and am keen to bring my own enthusiasm and ideas to encouraging students from a variety of backgrounds to consider Classics.

Look out for our new monthly podcast, VoxPop, which hopes to bridge the gap between Classics at universities and Classics as experienced by everyone else. We're kicking off with two episodes in December, one on Ovid to align with the 2000th anniversary of the poet's death, and one on Christmas and Classics. The podcast features Oxford academics and students and aims to be accessible and interesting for audiences of any or no Classical background. For more updates, follow us on Facebook and twitter @oxfordclassics!

PHOTOGRAPHS © EMMA SEARLE

STUDENT PROFILES

TWO STUDENTS SHARE THEIR OXFORD STORIES

NEFELI PIREE ILIOU

DPhil in Classical Archaeology, 1st Year

AN EASTERN ROMAN LANDED GENTRY? ROMAN VILLAS, FARMS AND VILLAGES IN EPIRUS, 2ND CENTURY BC – 5TH CENTURY AD

The ancient Roman countryside was a busy place: farmers went to and from their homes and villages, tending to their orchards, their sheep, their bees, and frequently visiting local land-based tycoons at their luxuriously decorated villas. The villas were cultured leisurely retreats, competitively charged social environments and the bases of productions, from oleo-culture to fish-salting and sulphur mining, run through large-scale human labour. The fruits of these industries were transported across the Roman Mediterranean, feeding concentrations of soldiers and bustling cities. While the Roman world is known for its big cities, the majority of the population lived in the countryside. Rural dwellers often worked in villa-centred networks that contributed to the economic and cultural dynamism which made possible the world's first city boom.

Villa culture and villa-based economies were studied in the Western Mediterranean. In the East, 'Old Greece' was long seen as the culturally superior but decadent remnants of Classical Greece, with little change over the Roman period. This perception has been changing, but the Eastern countryside has lacked attention. My research as a Master's student at Oxford showed that 21st-century rural rescue archaeology has led to the unearthing of Roman villa-like estates in Greece. Villas worked with farms and villages towards a new exploitation of the countryside, especially in Epirus (modern north-western Greece & southern Albania), where the phenomenon's origins might lie.

In my project I intend to produce a synthesis of Roman Epirote agricultural systems, combining excavation evidence with surface survey data and studying Roman rural sites in Greece from social, economic and cultural perspectives and in dialogue with other provincial examples. This work will investigate the spread and nature of villa culture eastwards of Italy and how villas along with new and pre-existing farms, villages and estates contributed to an Epirote network of cities and ports, such as Nicopolis. By exploring the little-studied Roman Greek countryside, this project will shed light on how incorporation into the Roman Empire transformed the Hellenistic rural sphere and uncover the Epirote countryside's role in the larger socio-economic networks that underlay the transition from the Hellenistic into the Roman worlds and came to characterise the Empire.

Below: Nefeli at the Roman city of Nicopolis, observing the interior of a small nymphaeum

ROBERTA BERARDI

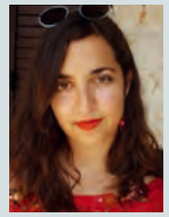
DPhil in Classical Languages and Literature, 2nd Year

'FRAGMENTS OF HELLENISTIC ORATORS: TEXT, TRANSLATION AND COMMENTARY.'

As I always say when introducing my current DPhil project, if we were in a library looking for a collection of fragments of Hellenistic orators, the results of our research would be extremely disappointing, as at the moment such a work simply does not exist.

There are multiple reasons for this: oratory in the Hellenistic age has been seen for a long time as a minor aspect of the social, political and literary scenery. Furthermore, the myth according to which oratory quite mysteriously dissolved itself after the battle of Chaeronea in 338, retreating suddenly in the anonymity of rhetorical schools, was widely accepted and taken for granted by centuries of Classical scholarship: it is only recently that the need for a re-evaluation of oratory in the period has been recognised.

In 1972 Wooten in his doctoral thesis tried to write an account of the situation of oratory in the Hellenistic period, although he argued mainly that it was still too much dependent on Demosthenes and had no distinctive new elements. Kremmydas' and Tempest's recent book 'Hellenistic oratory: continuity and change' provides, on the other hand, a more open-minded approach to the subject, which underlines some aspects of originality, of 'change', alongside those of continuity (hence the title). While the book presents an important reconsideration of Hellenistic oratory, no role has been given to the actual personalities: the orators, the people who delivered and/ or wrote the speeches whose nature we want to study.



A major question still remains: who were the Hellenistic orators? As a step towards answering this question, my DPhil project will consist in the first comprehensive commented edition of these fragments – mostly transmitted by indirect tradition in both Greek and Latin, but also sometimes preserved on papyrus – aiming to reassess the role of oratory and to shed new light on its forms in the Hellenistic age.

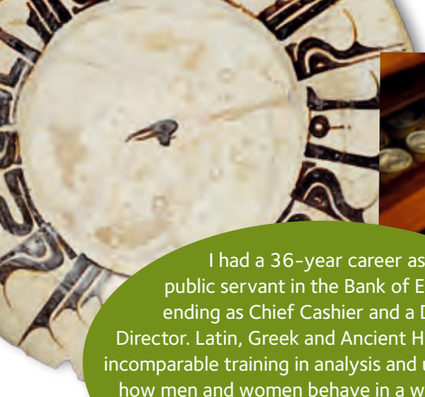
LIVES CHANGED BY CLASSICS...

Last summer we invited our alumni and alumnae to share their thoughts — via a supplied postcard — on the difference that the study of Classics has made to their lives. Although our alumni span seven decades and over seventy countries, these differences have had a lot in common, and it has been fascinating to see similar themes emerge from such a broad range of life experiences (it has also been fascinating to read some of the more unusual ones!). The Faculty plans to use these stories to inspire current and future classical scholars, so please do keep the postcards coming. Here is just a brief taste of some of the replies we have already received...

Mappa Mundi. Our geographically diverse alumni now span more than 70 countries

The absolute intellectual rigour and sheer quantity of work set me up perfectly for life outside academia.

Jeremy Westhead, 1995



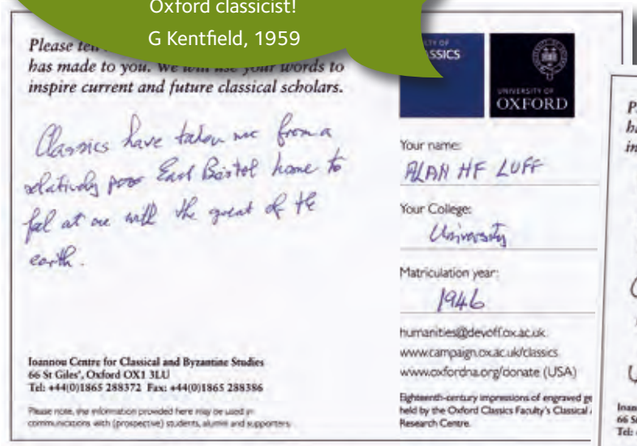
WANT TO SHARE YOUR STORY? EMAIL TO REQUEST A POSTCARD: HUMANITIES@DEVOFF.OX.AC.UK

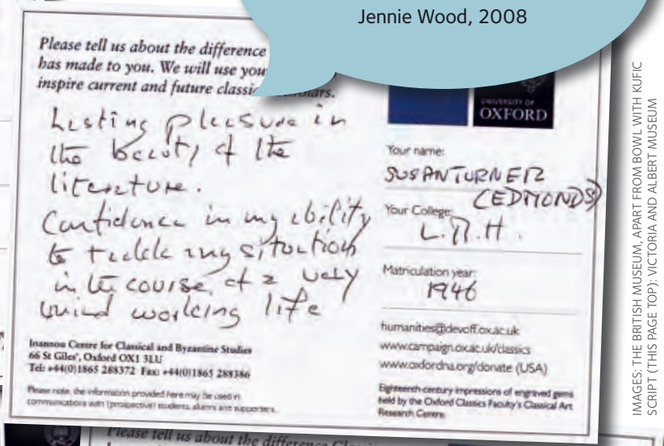
I had a 36-year career as a public servant in the Bank of England ending as Chief Cashier and a Deputy Director. Latin, Greek and Ancient History are an incomparable training in analysis and understanding how men and women behave in a wide range of circumstances. Also I met my wife – also an Oxford classicist!

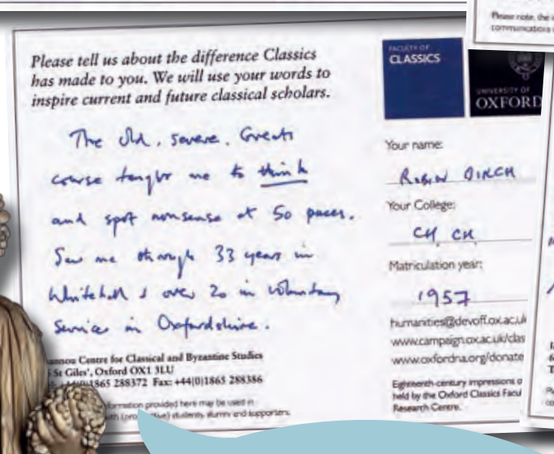
G Kentfield, 1959

Every time I visit an art gallery, read a poem, go to the theatre; I value my knowledge of Classics.

Jennie Wood, 2008







The rigour of learning the Latin and Greek languages and wrestling with the challenges of Ancient History taught me to think more clearly and to communicate more clearly in English.

Nicholas Barber, 1959

After a degree in 'Greats' and two years National Service I applied for a job in Shell. Someone had told me that Henry Deterding, the powerful head of Shell in the later thirties had said that 'he liked people who had learned Latin and Greek; they sell more oil'! Anyway, I was accepted.

Peter Sterwin, 1948

If 'the limits of my language are the limits of my world', then the Classics have extended my world in every direction.

Graham Dyer, 1957

Mods required you to process large amount of information swiftly and accurately. Greats assumed precision and accuracy and required you to organise and analyse relatively complex material. I used both skills every day of my working life.

Roger Barnes, 1957

IMAGES: THE BRITISH MUSEUM, APART FROM BOWL WITH KUFIC SCRIPT (THIS PAGE TOP): VICTORIA AND ALBERT MUSEUM

ALUMNI EVENTS

TO JOIN THE CLASSICS FRIENDS MAILING LIST AND RECEIVE UPDATES ON THE FACULTY'S SEMINARS, LECTURES, AND EVENTS PLEASE EMAIL RECEPTION@CLASSICS.OX.AC.UK

THE FOWLER LECTURE 2018:

LIVY'S FALISCAN SCHOOLMASTER

PROFESSOR CHRISTINA S KRAUS

3 MAY 2018, 5PM

OPEN TO ALL, FREE OF CHARGE

Lecture Theatre, Stelios Ioannou Classics Centre, 66 St Giles, Oxford

The lecture will be followed by drinks in the Centre at 6pm, and a dinner (three courses with wine, followed by coffee and dessert, and priced at £45) in Jesus at 7.30pm. Those who wish to attend the dinner should contact Professor D'Angour (armand.dangour@jesus.ox.ac.uk).

Livy, the Roman historian of the 1st century BC, tells this story about the war against the Italian town of Falerii Veteres in 395 BC:

The School-Teacher Punished

IMAGE FROM H A GUERBER *THE STORY OF THE ROMANS* (AMERICAN BOOK COMPANY 1896)

It was the custom of the Faliscans to employ the same person as the master and as the attendant of their children; several boys used to be entrusted to one man's care. … This man had started the practice of taking the boys outside the gates for games and exercise, and he kept up the practice after the war had begun …. Seizing a favourable opportunity, he kept up the games and the conversations longer than usual, and went on till he was in the midst of the Roman outposts. He then took them into the camp and up to Camillus. There he aggravated his villainous act by a still more villainous utterance: he had, he said, given Falerii into the hands of the Romans, since those boys, whose fathers were at the head of affairs in the city, were now placed in their power. Camillus replied: 'You, villain, have not come with your villainous offer to a nation or a commander like yourself. … These men you, as far as you could, have vanquished by an unprecedented act of villainy; I shall vanquish them by Roman arts, by courage and strategy and force of arms.' He then ordered him to be stripped and his hands tied behind his back, and delivered him up to the boys to be taken back to Falerii, giving them rods with which to scourge the traitor into the city (trans. Roberts).

Professor Christina S Kraus will deliver the 18th Fowler Lecture, 'Livy's Faliscan Schoolmaster', on Livy's narrative and historiographical approaches to this edifying tale. Professor Kraus is the Thomas A. Thacher Professor of Latin at Yale University. She was Tutorial Fellow at Oriel College Oxford before taking up her position at Yale in 2004. Her research interests embrace historiography, Latin prose style, and the theory and practice of commentaries. She co-founded the Yale Initiative for the Study of Antiquity and the Premodern world (now ARCHAIA), and has recently published (with C A Stray) *Classical Commentaries: Explorations in a Scholarly Genre* (Oxford 2016).

TRINITY TERM LECTURES

Sybille Haynes Lecture

PROFESSOR GIOVANNA BAGNASCO (UNIVERSITY OF MILAN), ON 'TARQUINIA AND THE ORIGIN OF ETRUSCAN RELIGION'

23 APRIL 2018, 5PM, IOANNOU CENTRE

Gaisford Lecture (Greek language & literature)

DR NICK LOWE (RHUL)

17 MAY 2018, 5PM, IOANNOU CENTRE

David Lewis Lecture

PROFESSOR WERNER ECK (UNIVERSITY OF COLOGNE)

23 MAY 2018, 5PM, IOANNOU CENTRE

Lectures are free and open to all. There is no need to book, just turn up!

FOR ALL THE LATEST NEWS, EVENTS, LECTURES AND PODCASTS PLEASE VISIT THE FACULTY WEBSITE:

CLASSICS.OX.AC.UK

FSC www.fsc.org MIX Paper from responsible sources FSC® C013002

CATHERINE CHARNOCK CREATIVE

PRINTED BY OXUNIPRINT ON FSC® CERTIFIED PAPER, USING VEGETABLE-BASED INKS. PRINT PRODUCTION SYSTEMS REGISTERED TO ISO 9001 & ISO 14001 STANDARDS

COVER IMAGE: FOOTPRINTS OF THE BUDDHA, CARVED STONE. DECCAN, INDIA, 2ND CENTURY © TRUSTEES OF THE BRITISH MUSEUM

DESIGN: WWW.CATHERINECHARNOCK.CO.UK

UNIVERSITY OF OXFORD