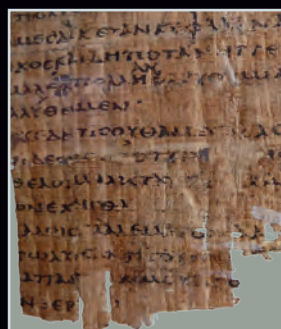


FACULTY OF CLASSICS

NEWSLETTER

UNIVERSITY OF
OXFORD

Song of Sappho

EXCITING NEW DISCOVERY FROM THE ANCIENT WORLD

From obelisk to orbit

THE CENTRE FOR THE STUDY OF ANCIENT
DOCUMENTS GOES INTO SPACE

Manar al-Athar

A PHOTOGRAPHIC ARCHIVE
WITH CLASSICAL HERITAGE
FROM TRIPOLI TO DAMASCUS

Bronze rostra

INTRIGUING FINDS FROM
THE FIRST PUNIC WAR

Coin hoards

A GROWING DATABASE
OF HOARDS FROM
THE ROMAN EMPIRE

PLUS!

ANNUS MIRABILIS:
ASHMOLEAN LATIN
INSCRIPTIONS PROJECT
CELEBRATES ITS
FIRST YEAR

ALUMNI NEWS

A double first: the Faculty
launches a new webpage for
alumni, and a range of new
alumni events

OUTREACH

A busy year for the Outreach
Programme: the return of Saturday
Morning Latin, the start of Classics
in Communities, and more

PEOPLE

Undergraduates; Postgraduates;
Arrivals; Departures; Major
research funding awards

BOOKS

New books and recent
publications

LETTER FROM THE CHAIR

DR ANGUS BOWIE
CHAIR OF THE FACULTY BOARD



As I slowly fade out as Chair of the Faculty, it is good to end with continued good news. This year, a notable event was our first Alumni Day held on (we hope not inauspiciously) the Ides of March, which was very oversubscribed and by all accounts very successful: we plan the same next year. Our developing links to a wider public were boosted also by two pleasing occurrences. First, the Division's generous permission to fill our Outreach Officer post on a permanent basis, a generous acknowledgement of our national and international efforts; the University's van Houten Fund also contributed £15,000, which stands beside other grants mentioned elsewhere. Secondly, we are very glad to look forward to restarting our Saturday Latin Teaching Scheme for local state schools, as a result of the Stonehouse Foundation's generous gift.

We have seriously addressed our financial situation. The Faculty has again been very successful in securing posts under the Teaching Fund scheme, in conjunction with colleges, and now has some ten posts funded in perpetuity. Major research grants are still

being won: Tobias Reinhardt (Major) and Justine McConnell (Early Career) secured Leverhulme awards, Dirk Obbink major awards from the AHRC and JISC (which funds IT projects in British Universities), and we will welcome Chris Dickenson on a European Union Marie Curie Fellowship. After a small but not unprofitable start last year, we began to experiment seriously with the use of the Ioannou Centre for generating income from conferences, and we have just welcomed our first large summer school. There is obviously a balance to be struck between the academic demands on the building and our need to address our financial situation, but we have put in place ways which we hope will strike it. Finally, we are now in a position to appoint to a new post in Byzantine Archaeology and Visual Culture, in association with History and the School of Archaeology. Other successes are mentioned elsewhere, but one must highlight here the magnificent achievement of Martin West in becoming one of only 24 members of the Order of Merit.

As I leave, I must thank very warmly for all their help the five Heads of Administration and Acting Heads who have guided my steps: we have just said farewell to Peter Meredith and now welcome Dr Lindsay Rudge. I am enormously grateful too to my colleagues, especially on the Faculty Board, for their generous advice, guidance and wisdom. I close by welcoming my successor, Teresa Morgan, and hoping she gets as much from her time as I did myself. ■

NEWS FROM THE CURATOR

PROFESSOR FIONA MACINTOSH



The Ioannou Centre continues to serve its original purpose as the hub of serious intellectual exchange amongst classical scholars from around the world. Its architectural beauty contributes in no small measure to its success.

There have been some minor building works undertaken during the past few months, including the siting of a reception desk outside the Outreach Room and the work on the second floor to enclose the Centre for the Study of Ancient Documents with glass windows on safety and also temperature grounds.

The Reading Room on the ground floor is now the home of a sizeable collection of books, which will shortly be catalogued. It is an invaluable space for young scholars as well as retired senior Faculty members, who are able to make use of the cupboard for their personal possessions.

Finally, Christ Church has kindly loaned the Centre a portrait of Gilbert Murray, which will shortly be hung, together with

portraits of E R Dodds (already in the Faculty's possession) and other eminent Oxford classicists (male and female), outside the First Floor Seminar Room. We would be most grateful to hear of any suggestions for suitable subjects for inclusion and of any portraits that might be made available to the Centre on loan.

If you have any concerns or thoughts about how we can improve the Centre, don't hesitate to contact me: fiona.macintosh@classics.ox.ac.uk ■



The Ioannou Centre

© CLASSICS FACULTY

FACULTY NEWS

ARRIVALS

Dr Andrew Meadows will join us in October as Associate Professor in Ancient History at New College. Previously, he was Deputy Director of the American Numismatic Society.

Prof Constanze Güthenke will join us in October as Associate Professor of Greek Literature and the E.P. Warren Praelector at Corpus Christi College. She was trained both in Classics (BA Cambridge) and in European and Comparative Literature (MPhil Cambridge, DPhil Oxford). From 2003–14 she taught in the Classics Department at Princeton University where she was also affiliated with the Program in Hellenic Studies. Her main research interests lie in the field of antiquity after antiquity, and in questions of the disciplinary shape of Classics: why, and how, do classicists ask the questions they ask?

Dr Barnaby Taylor, currently Esmée Fairbairn Junior Research Fellow in Classics at New College, will start a three year post in October as Departmental Lecturer in Latin Language and Literature while Prof Tobias Reinhardt is on special research leave.

In January, **Dr Nicholas Ray** joined the Faculty as Assistant Director of the Oxford Roman Economy Project following his role as Research Associate for the Trans-Sahara Project at the University of Leicester.

Ben Cartlidge and **Henry Spelman** have joined the Faculty's language teaching team as part-time Language Instructors in Latin and Ancient Greek.

DEPARTURES

This year we lose two people who have been very prominent in the Faculty, not only for the excellence of their own scholarly output, but for their major contribution to the taking of classical scholarship out into the wider community.

Mr Robin Lane Fox retires after more than 40 years as a Lecturer, Reader and Fellow of Magdalen, Worcester and finally New College. During those years he has entertained and instructed generations of undergraduates, graduates and colleagues with views on the ancient world that combine deep scholarship with an innovative and often unexpected angle on the topic. His books on subjects like Alexander, Christianity and Greek mythology have been models of how that deep scholarship can be employed also to make substantial, authoritative and yet eminently readable studies for the non-specialist, an enviable talent which gained him his own television series. And all the while, when not instructing Oliver Stone on *Alexander* and taking part in the cavalry charges, he was improving the nation's gardens with his weekly advice on plants and planting.

We must too say farewell to **Prof Tim Whitmarsh** who has been appointed A G Leventis Professor of Greek Culture at Cambridge. We were very happy to welcome Tim from the University of Exeter when he took up his post at Corpus, and now Cambridge is claiming back its own. It is hard to think of a better person to promote the study of Classics in the wider world than Tim: he has been prolific in publishing, in directing innovative research projects and in framing ways in which Classics can increase its impact outside the Academy, through his writing in the print media and appearances on television. Congratulating him most warmly on his appointment, like Zeus we find ourselves seeing him go 'happily, with unhappy heart'.

Dr Richard Ashdowne is leaving his post as Senior Editor of the Medieval Latin Dictionary from British Sources, a project which he led to its triumphant completion a century after its conception (see www.dmlbs.ox.ac.uk). During his term as Senior Editor from 2011, and in the years before when he instigated a series of changes to the dictionary's routines while still an Assistant Editor, Richard's contribution was vital not just for the actual lexicographical work, but also for obtaining the last tranche of funding needed to reach the end of Z. It is hoped that Richard's unique combination of scholarly, organisational, and administrative skills will benefit the University in some other capacity in the future.

AWARDS

It was an enormous pleasure to open one's newspaper on New Year's Day and find that **Martin West** had been awarded the signal honour of the Order of Merit. This is a very special honour, created on his coronation in 1902 by Edward VII and given by the monarch 'to such persons as may have rendered exceptionally meritorious services towards the advancement of the Arts, Learning, Literature, and Science'.

There are only 24 at any one time, and Martin is one of only 28 scholars to have received it. Previous holders from Classics have been Sir Richard Jebb, Henry Jackson, Sir James Frazer, J W Mackail, Gilbert Murray, and Sir Ronald Syme. A E Housman declined it, and Isaiah Berlin would have done so, because he believed it would involve wearing a funny hat, had a tearful mother not persuaded him to accept.

We were able to celebrate Martin's award with a party and an inscribed cake, but unfortunately were not in a position to imitate the Bishop of Ely's action when M R James received the award: he offered to sell him his car, which just happened to have the registration number 'OM1'. We congratulate Martin most warmly on this remarkable and well-merited achievement. ■

FROM OBELISK TO ORBIT

THE CENTRE FOR THE STUDY OF ANCIENT DOCUMENTS GOES INTO SPACE

MAGGY SASANOW

The Centre for the Study of Ancient Documents (CSAD) has recently become involved in a remarkable cross-discipline enterprise, which becomes more interesting by the day. Combining two of the Centre's current projects, the *Corpus of Ptolemaic Inscriptions* (CPI), and *Reflectance Transformation Imaging* (RTI), the CSAD has recently begun preparation for the capture of RTI and 3D interactive images of the 6.7 metre tall obelisk from Philae in Egypt, now situated in the grounds of the Kingston Lacy estate in Dorset. The obelisk was discovered in 1815 by William John Bankes, heir to the Kingston Lacy Estate, 'at whose suggestion and expense' it was transferred from Egypt to Dorset under the direction of the flamboyant Italian circus performer and archaeologist, Giovanni Belzoni. Today the obelisk forms part of the largest private collection of ancient Egyptian artefacts in the UK, now on permanent display in the house and grounds at Kingston Lacy.

The CSAD's CPI project is creating a corpus of up-to-date editions of over 500 Greek and multilingual inscriptions on stone from Egypt during its rule by the dynasty founded in 323 BC by Ptolemy I. Egypt is unique in that public writing survives in its own Egyptian languages alongside the Greek of the Ptolemies, and it is this co-existence of essentially the same text in two or three different scripts that in the 19th century provided the clue to deciphering Egyptian hieroglyphics. The obelisk at Kingston Lacy is one of these inscriptions, in which Greek and Egyptian hieroglyphic scripts exist alongside one other.

RTI is a photographic method that captures a subject's surface shape and colour and enables the interactive re-lighting of the subject from any direction. A particular strength of RTI is that it can reveal surface information that cannot be seen with the naked eye. While the scripts on the Kingston Lacy obelisk are in a reasonably good state of preservation, and reading is still possible, the opportunity to improve the accuracy of the text, and to find and identify elements of pigment in the inscription, provide sufficient reason for re-examining the monument. For the National Trust, which now owns the Kingston Lacy estate, there are also conservation benefits to be gained from the creation of a permanent, accurate, interactive virtual image of the obelisk as it is today, since gradual deterioration of the original over time is inevitable.

As well as its particular epigraphical interest for the CSAD, the obelisk is set to achieve considerably wider significance later this year: its name has been given to the robotic craft that in November 2014 will attempt a landing on Comet 67P/Churyumov-Gerasimenko, as part of a mission launched in 2004 by the European Space Agency (ESA). The main robotic spacecraft is named Rosetta, after the famous Egyptian basalt slab, featuring a decree in three scripts, and the lander is named after the Nile island of Philae, where the Kingston Lacy obelisk was discovered.

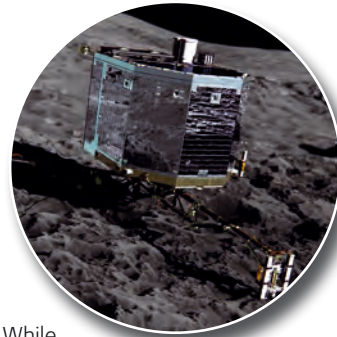
Having identified the obelisk as a rewarding though challenging object for RTI and 3D imaging, the CSAD team has been encouraged by this exciting coincidence to carry out the exercise

as part of a multidisciplinary focus on the obelisk planned to culminate at the time of the comet landing in November. Imaging of the obelisk, together with another obelisk fragment and a sarcophagus nearby in the Kingston Lacy grounds, will be carried out in the early autumn, and time-lapse photography will record the whole process. An exhibition and a short documentary film on the obelisk and its flamboyant history, and the CSAD's part in recording it, are also being discussed, all to be ready to mark in style the landing of its namesake, Philae, on the comet in November. ■

Far left: The Philae obelisk in Kingston Lacy grounds.

Left: A printer's block from 1821 recording the arrival of the obelisk at Kingston Lacy.

Top: The Philae robotic lander.



EXCAVATING ARCHIVES

AT THE CLASSICAL ART RESEARCH CENTRE

DR PETER STEWART

'...I am going to become a kind of soldier... A colleague of mine who is home from Flanders says the humours of the war are grand, but there is too much dirty work for a sportsman and a gentleman... they were sent into action, and afterwards the brigadier handed out a little speech to them saying that they had done well and he would pay them the compliment of not sparing them in future: "this was received without comment, but without applause..." Economists say the war will finish in April; but they are always wrong.'



So wrote John Beazley, tongue-in-cheek to his friend, the Boston curator Lacey D. Caskey in November 1914. Six months later: 'Dear Caskey, I have decided after all not to be a soldier, at least until I must. When the fit was on me I couldn't, and now the fit has past.' And in February 1916: 'The War Office is still coquetting with me, I have no idea what will happen. Meanwhile I am learning Roumanian with a vague idea it might be useful!'

His subsequent letters are from the Censors' Office in Boulogne, where he was able to carry on some of his pioneering work on Attic pottery for the remainder of the war. Beazley's correspondence with Caskey, which runs from 1912 until the latter's death in 1944, gives a fascinating insight into the scholar's life and work. It is only one of many sets of manuscripts and documents in the Beazley Archive which still offer a trove of potential new discoveries to researchers. Along with the archives of several other important figures in classical archaeology, the original Beazley Archive remains a key part of the resources offered by the Classical Art Research Centre (CARC), and we have continued to research them and make them increasingly available to academics and students over the last year.

One of the most important recent developments, anticipated in last year's newsletter report, was the completion of the Beazley Notebooks Project, generously funded by CARC's donors. This digitisation project now makes available the little-known manuscript notes and drawings used by Beazley in the early part of his career, mostly between 1907 and 1927 (www.carc.ox.ac.uk/tools/beazley). There was an exceptional response when the notebooks went online in February, as students, curators and vase-researchers around the world could study for the first time in detail exactly how Beazley went about examining Greek vases and developing his attributions to artists – connoisseurship that still underpins most work on the subject. We hope and expect that users of the digitised notebooks will make discoveries about them and CARC researchers will also be examining them further over the next year.

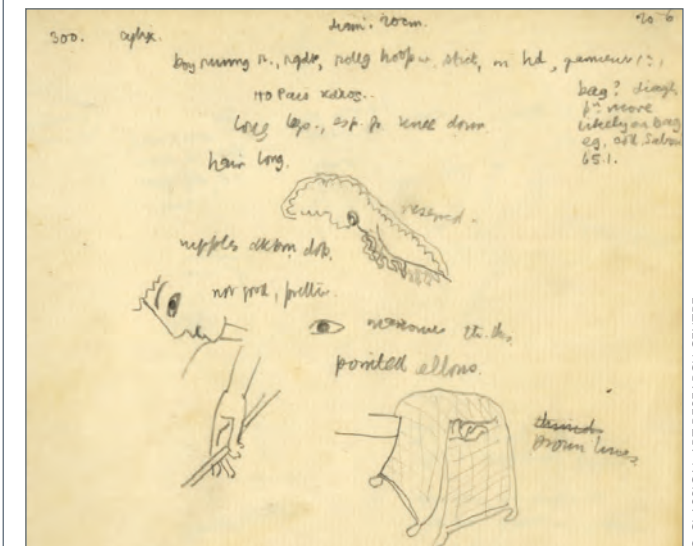
Meanwhile CARC's existing suite of databases and online resources has continued to grow and CARC's website (www.carc.ox.ac.uk)

has a huge international audience, receiving nearly 8 million page views in the past year from nearly every country in the world. The largest of the databases, the Beazley Archive Pottery Database (BAPD) – which is based on CARC's physical collections – now contains nearly 110,000 records of Athenian and other ancient Greek figure-painted pots, more than half of which are illustrated. The records are regularly updated with new bibliography. The Gems Database has been augmented with more than 400 additional records and many new photographs.

The latter resources relate to the long-standing Gems Research Project conducted by Dr Claudia Wagner and Sir John Boardman (formerly one of Beazley's successors in the post of Lincoln Professor at Oxford). The team's research in the last year has continued to cast new light on old collections of engraved gems, both ancient and neoclassical, and they are bringing to press their catalogues of the eighteenth-century Beverley collection at Alnwick Castle as well as the important Ladrière and Sangiorgi collections.

Finally, CARC has continued to stimulate and disseminate fresh research on all aspects of ancient art by developing a wide variety of events, projects, and publications. Recent highlights include a special lecture by Prof Salvatore Settis and the appearance of *Greek Vases in the Imperial Hermitage Museum* by our colleagues and collaborators in St Petersburg, A Bukina, A Petrakova, and C Phillips, which is the latest volume in the CARC series, *Studies in the History of Collections*. ■

Above left: A Bukina, A Petrakova, and C Phillips, *Greek Vases in the Imperial Hermitage Museum*, (*Studies in the History of Collections*, vol. IV), 2013. Below: Beazley's notes on a cup in Athens, taken after his graduation, in the summer of 1907.



NEWS FROM THE APGRD

ARCHIVE OF PERFORMANCES OF GREEK & ROMAN DRAMA

PROFESSOR FIONA MACINTOSH

During this past year, the APGRD team has organised a number of major events and exhibitions in Oxford and continued to develop our partnerships with colleagues in the creative industries around the world.

In September 2013 the APGRD director, Prof Fiona Macintosh, together with the two founding directors, Edith Hall and Oliver Taplin and our archivist, Naomi Setchell, were invited to Lublin, Poland to mark the inauguration of the Centre for European Theatre Practices. In addition to giving lectures, we co-curated an exhibition in the Centre in Gardzienice on 'Ancient Drama in Modern Theatres'.

In November we organised a major exhibition and event in the Classics Centre in Oxford to mark the twenty-fifth anniversary of the premiere of Tony Harrison's *Trackers of Oxyrhynchus* at Delphi (in collaboration with the Jocelyn Herbert Archive, the Brotherton Library, the National Theatre Archives, and the Bodleian Library). The exhibition was accompanied by talks from Peter Parsons on Oxyrhynchus, Tony Harrison (poet/playwright) and Barrie Rutter (original cast member) and a performance of the

satyr chorus by the original members of the chorus (Laurence Evans (choreographer), Conrad Nelson, and Colin Campbell).

This year we have continued to organise numerous events under the auspices of the APGRD's Leverhulme-funded 'Performing Epic' project. In September 2013 our first colloquium 'Performing Epic to 1800' included experts on early modern performances of epic and a recital from the world-renowned baroque soprano, Emma Kirby, accompanied by lutenist Jakob Lindberg. We also hosted a number of speakers in our termly lecture series: the opera director Stephen Langridge on Theseus operas and prize-winning performance poet Kate Tempest in conversation with Justine McConnell about her recent collection *Brand New Ancients*. There were also lectures from leading scholars: Colin Burrow on 'Shakespeare and Epic' and Sukanta Chaudhuri on 'Metamorphosing *A Midsummer Night's Dream*'. On 18–19 September 2014, 'Performing Epic to the Twenty-First Century' will include talks by experts on epic on stage, film, opera, music, and dance; a performance by German poet Barbara Koehler; excerpts from a new epic-inspired opera; and a danced version of the *Iliad* by New Movement Collective.

For our twice termly lecture series, we hosted talks by leading scholars Roderick Beaton (KCL), Mary Hart (J Paul Getty Museum), and Jonathan Kent (Opera and Theatre Director), who spoke on his work with Greek tragedy. We continue to co-organise the Faculty's very popular Reception seminar series in Michaelmas term and after last year's theme 'Reception and Genre', the focus this year will be 'Reception and the Senses'.

After a hugely productive year, we have said one very sad farewell. After four and a half years as inspirational archivist for the APGRD, Naomi Setchell is leaving us to move to Australia. However, we are delighted that she is remaining with us as Honorary Curator/Archivist on a number of our forthcoming projects. Her successor is Researcher/Administrator, Dr Claire Kenward, who has been working on our Performing Epic project for the past year.

We are also delighted to report that our Leverhulme Performing Epic Postdoctoral Research Associate, Justine McConnell has been made the first TORCH (The Oxford Research Centre for the Humanities) Leverhulme Early Career Fellow and will take up her post in October after three highly successful years with us. Justine will continue her association with us as she moves down the road to the Radcliffe Humanities Building.

For details of all APGRD events and publications, visit our website www.apgrd.ox.ac.uk. ■

CALL FOR ENTRIES: ARS LONGA 2014

ESSAYS ARE INVITED ON THE THEME OF
THE OPERAS OF RICHARD STRAUSS AND GREEK DRAMA

DEADLINE FOR SUBMISSION:
6 JANUARY 2015

WIN
£250!



MANAR AL-ATHAR

A PHOTOGRAPHIC ARCHIVE WITH CLASSICAL HERITAGE FROM TRIPOLI TO DAMASCUS

SARAH NORODOM AND MARLENA WHITING

Manar al-Athar and Classics Outreach held their first joint outreach event on 21 June 2014, to mark the uploading of over 10,000 photographs of buildings and art in the Middle East and North Africa onto the Manar al-Athar open-access photo archive. The event, titled 'Classical Heritage: From Tripoli to Damascus', gave its audience a visually dazzling tour of some of the region's archaeological treasures. Using images from the online archive, the Manar team provided a glimpse of the astonishing breadth of material available on the website.

Dr Judith McKenzie, director, opened the event with a compelling presentation of the evidence for classical continuity in early Islamic art, as seen for example in the scantily clad figures in the bathhouses at Khirbet al-Mafjar and Qusayr Amra. Sean Leatherbury, Visiting Fellow at the Kenyon Institute in Jerusalem, showcased the website's rich collection of over 2,500 photographs of mosaic pavements, with subjects from Odysseus and the sirens to striking examples of the repurposing of classical subjects in Jewish and Christian buildings. The audience was taken on a whirlwind tour of architectural manifestations of power and authority from the Roman to Islamic periods in the region by Marlena Whiting, post-doctoral research assistant. Andres Reyes and research assistant Sarah Norodom (Greys, LMH, 2013) gave an introduction to the wealth of archaeological material in Lebanon, with examples of the conversion of ancient pagan religious sites to Christianity or Islam.

To encourage the audience to use the Manar al-Athar website, deputy director Elizabeth Macaulay-Lewis, of the City University of New York, gave an instructional talk on how to navigate the site's resources and offered examples from her own classroom experience of using the website as a teaching tool. Jeremy Worth explained the development and theory of the site's IT, based on labelling and sorting images in the metadata, which was useful for those looking to start a similar project.

The event was aimed at the general public and anyone with an interest in Classics or the Middle East. It attracted a diverse audience of non-specialists, Classics teachers, and experts in the field, which added to the liveliness of the

THE ONLINE PHOTO ARCHIVE CURRENTLY HAS A WIDE RANGE OF MATERIAL SUITABLE NOT ONLY FOR RESEARCH BUT ALSO FOR TEACHERS TO USE IN THEIR CLASSROOMS

Q&A sessions and provided an excellent opportunity for knowledge exchange between the University and the local community. The event was organised by Marlena Whiting, with the assistance of Mai Musié and Dr Judith McKenzie. Oxford students working on the project have included Tiffany Chezum (DPhil, Exeter) and Meseret Oldjira (MPhil, Corpus).

Future aims, subject to funding, include adding images of Spain and Algeria, as well as further information such as geo-coordinates, site and building plans, and more searchable keywords. The online photo archive currently has a wide range of material suitable not only for research but also for teachers to use in their classrooms. This includes mosaics of classical mythology and daily life as well as theatres and bathhouses, all of which show the common classical heritage of the Mediterranean region, from Tripoli in Libya to Palmyra in Syria. ■

MANAR AL-ATHAR ONLINE OPEN-ACCESS PHOTO ARCHIVE

DR JUDITH MCKENZIE

The Manar al-Athar website (www.manar-al-athar.ox.ac.uk) provides freely downloadable and searchable high-resolution images for teaching, research, and publication. It covers buildings and art in the areas of the former Roman empire which later came under Islamic rule, such as Syro-Palestine/the Levant, Arabia, Egypt, North Africa, and Spain. The chronological range is from c. 300 BC through the Islamic period to the present.

The name Manar al-Athar, Arabic for 'Guide to Archaeology', has been chosen because Manara, in Egypt, refers to both the Lighthouse of Alexandria (the Pharos) and to minarets. This conveys the transition, and often continuity, covered by the chronological range of the material.

Pilot development is part of the Late Antique Egypt and the Holy Land Project (Principal Investigator: Neil McLynn) in the Classics Faculty, funded by a Leverhulme Trust Research Project Grant, the Oxford University Press John Fell Research Fund, the British Academy, and other sponsors (see www.manar-al-athar.ox.ac.uk/support.html).

Performance Poet
Kate Tempest
In conversation

2.15pm Monday 24 February 2014

Corpus Christi Auditorium, Oxford
Everyone welcome, no booking required
For more information visit www.apgrd.ox.ac.uk



The mosaics project was part funded by the Classics Conclave.

CLASSICS OUTREACH PROGRAMME

MAI MUSIÉ, CLASSICS OUTREACH OFFICER

It has been a very exciting year for Classics Outreach; the programme has grown from strength to strength! Our open days, Classics Taster Days, and Ashmolean Museum tours are as popular as ever, drawing students from all backgrounds across the state and independent sectors. In addition we are looking to expand our work with primary schools as we firmly believe that the earlier we can reach out to pupils the better informed they will be about their university choices in the future.

We encourage state-independent school partnerships and over the last year we were delighted to host such a partnership with Thomas Kensington Prep School and its neighbouring state primary schools (St Mary's, Colville School and St Thomas') for their Latin programme. We have a number of primary school visits to the Faculty planned for the next academic year and look forward to developing and supporting Classics in these schools.

Something new this year for Classics Outreach has been the Oxford Classics Documentary Shorts under the supervision of Dr Jane Masségia. The film-making workshop took place in the Ashmolean Museum on 29 October 2013. Fifteen Year 12 students from schools from all over the UK came for the one-day course, to learn how to plan and film short documentaries on objects in the museum's collection. These short documentaries are now available to view on our website: www.classics.ox.ac.uk/OxCDocs.html.

We continue to build on the success of The Iris Project and the Faculty of Classics Outreach Programme partnership through the Literacy through Latin scheme and the East Oxford Community Classics

THIS YEAR WE SHALL BE HOSTING THE FIRST EVER CLASSICAL ARCHAEOLOGY & ANCIENT HISTORY AND ANCIENT & MODERN HISTORY SUMMER SCHOOL

THE IRIS PROJECT IS AN INDEPENDENT CHARITY WHICH WORKS WITH A NUMBER OF UNIVERSITIES NATIONALLY

Centre. The East Oxford Community Classics Centre, based at Cheney School and run by the Iris Project in association with the Faculty of Classics, has been open to the public for almost a year, and it's been a very eventful one! A multitude of workshops and classes for the local community, ranging from Beginners Greek to Palaeography, have taken place. There have also been several large events and projects including a Roman Medicine Day, a mosaics project and six re-enactment shows for hundreds of local primary school pupils as well as students from Cheney School and community visitors.

We are also proud of our collaborative work with Oxford colleges offering special Classics events for students and supporting university-wide access programmes such as the Pathways, Murder in the Cloisters and UNIQ Summer Schools programmes (www.pathways.ox.ac.uk; www.ox.ac.uk/local-community/Outreach-and-education; www.uniq.ox.ac.uk). This year we shall be hosting the first ever Classical Archaeology & Ancient History and Ancient & Modern History summer school.

Our collaborative work extends beyond Oxford and we are now (among other HE institutions) supporting Classics for All (a Classics education charity) in its new initiative 'Capital Classics' (www.capitalclassics.org.uk). Classics for All had been awarded £250,000 by the Mayor of London's London Schools Excellence Fund to lead a partnership which will train 70 teachers to work in London schools, teaching Latin and other Classical subjects.

Our biggest achievement has been reviving the Saturday Latin Teaching scheme and the introduction of Classics in Communities. The Classics in Communities project is largely based in the Faculty of Classics at Oxford, with external partners such as The Iris Project, Swansea University,

and the Faculty of Education at the University of Cambridge. The aim of the project is simple: 'to promote and encourage the teaching of Latin and Ancient Greek at primary and early secondary level (and beyond) in UK state schools'. In addition, we are aiming to bring together primary, secondary, and higher education level teachers, to enable the creation and development of sustainable links.

The first stage of the project was to organise an international conference on 'Theories and Practices to develop Classics Outreach in the 21st Century'. The conference was held at Corpus Christi College and we were overwhelmed by the positive responses in the lead up to the conference and on the day. Over 100 participants attended (some coming from as far as the USA and South Africa). We were extremely lucky to have inspirational keynote speakers in Prof Edith Hall and Dr Michael Scott as well as outstanding workshop leaders.

The second stage of the project was to deliver seven teacher training workshops across the UK in order to provide teachers (non-Classicists and Classics specialists) with the confidence and support to teach Latin or Ancient Greek. In addition, Classics in Communities plans to provide teachers with detailed information about teaching approaches, available resources (course books, online resources), and funding. We have currently completed five workshops which took place at King's College London, the University of Oxford, the University of Cambridge, Birmingham's Lordwood Girl's School, and the University of Glasgow. Plans are afoot to deliver further workshops in Exeter, Wales, and Northern Ireland. As part of the project we are looking to undertake research on Classical language education to enhance and support professional practice in the classroom. ■

We have been very lucky in being granted funds from the following organisations for the Classics in Communities project: the Classical Association, the Society for the Promotion of Roman Studies, the Society for the Promotion of Hellenic Studies, the Knowledge Exchange Seed Fund (Oxford), the John Fell Fund (Oxford), Classics for All, and the Greek Embassy. Not only has this given us the chance to develop this project but to expand our team and employ an administrative assistant, Emma Searle (a DPhil student), to work on the day-to-day running of the project, and a postdoctoral researcher, Dr Arlene Holmes-Anderson, to work on the research and impact of the project.

We are looking forward to yet another great year in Classics Outreach!

DON'T MISS THE CLASSICS FESTIVAL!

To celebrate the East Oxford Community Classics Centre's first full year, there will be a large Classics Festival on **3 October 2014** from 3.15 to 7pm. As well as many stalls, activities and exhibitions, it will include talks by Caroline Lawrence, Lindsey Davis, Tom Holland and Adele Geras, and a performance by poet laureate Carol Ann Duffy. All are welcome - please see The Iris Project website at www.irisproject.org.uk for more information. We are extremely grateful to our wonderful and dedicated Classics students and academics for their support in this scheme!



The re-enactments part funded by the Hellenic Society.

SATURDAY MORNING LATIN

500 SCHOOLS HAVE TAKEN UP LATIN IN THE LAST FEW YEARS, ALMOST DOUBLING THE NUMBER OF STATE SCHOOLS OFFERING THE SUBJECT

PROFESSOR CHRIS PELLING

It has been a good year for Latin, and Oxford has been playing its part. Elsewhere in this Newsletter Mai Musié describes the successful launch of 'Classics in Communities', in which she has been playing a leading role. We are very proud of her energy and enterprise, and are delighted to report that the University has now made her position a permanent one.

We continue to work closely with Lorna Robinson and the Iris project, with undergraduate and graduate students going into local schools to give Latin lessons; the launch last October of Lorna's East Oxford Community Classics Centre was another highlight, and here too there has been enthusiastic support from the faculty.

Meanwhile I was myself appointed by Michael Gove to lead a project supporting Latin in the state sector, where again there is a lot of good news to report: something like 500 schools have taken up Latin in the last few years, almost doubling the number of state schools offering the subject at some level. Now Latin is once again taught in more state schools than independents, though not to so many pupils. I am working closely with Will Griffiths and the Cambridge Schools Classics Project, who are administering the scheme – another sign of the collaboration across universities and organisations that is so important if we are to do the best for the subject that we love. I am proud too that I have just been asked to become a patron of Classics for All, the charity that has given so many teachers and learners a crucial helping hand. There is, indeed, a lot going on.

And there is about to be more. In last year's Newsletter I reported on our Saturday Morning Latin scheme, and expressed the hope that we could get this restarted. Thanks to a very generous donation from the Stonehouse Educational Foundation, that hope has been realised. Thus we will shortly be contacting local schools to begin our recruiting, with classes planned to start in January 2015. We are expecting it to run on similar lines to those we have tried in the past. We are aiming for an age range around 13 or 14 when they start, and are expecting two groups of perhaps twelve to fifteen; we will take them through to GCSE

NOW LATIN IS ONCE AGAIN TAUGHT IN MORE STATE SCHOOLS THAN INDEPENDENTS, THOUGH NOT TO SO MANY PUPILS

in two and a half years, taking the examination in the summer of 2017. The teaching will be offered free of charge, and anyone is eligible to apply provided (a) that the school supports the application and (b) that the school does not itself offer Latin on its syllabus. There will be a separate part-time administrator to run the scheme, working closely with Mai Musié; and, given the pace at which the teaching and learning has to be done, we shall also ask some experienced teachers to take this on. We might ourselves know one or two things about Latin, but there is also the little matter of knowing about children – and that's where we need the professionals. But of course we will be closely involved ourselves, just as we were before.

We are very excited about this, and are deeply grateful to Richard Stonehouse and the Stonehouse Foundation for making it possible. We still hear from some of those who benefited from our earlier runs, including one who is now an Oxford undergraduate. There is still, though, the future to consider, and we cannot count on such generosity from foundations for further rounds. Our long-term aspiration is still the same as it was a year ago, to build up a fund which will allow us to appoint a full-time teacher who will combine this with undergraduate language teaching: Julianne Kerkhecker and her team are doing a terrific job on our various courses which teach Greek and Latin from scratch, but there is a lot to do, and they need reinforcement.

Many who read Classics in the past will be uneasily aware, as I am, that we had opportunities that are closed to our young equivalents today. Donations from our alumni and supporters really can make a difference, and for this reason, we enclose a donation form. From teaching posts to student support and resources, philanthropy will help us to achieve our goals and support projects like the Latin Teaching scheme. We hope that you will join a growing number of donors who want to support staff and students in the department.

When I entered upon my present post ten years ago, I said in my inaugural lecture that language teaching was the most important thing that we do. That took some by surprise, but as I near the end of my term I still think the same way. We will be deeply grateful for anything that you can do to help. And so, more importantly, will those young people who might, thanks to you, have the chance to learn some Latin after all. ■

COIN HOARDS

A GROWING DATABASE OF HOARDS FROM THE ROMAN EMPIRE

DR PHILIPPA WALTON

Thousands of coin hoards have been discovered throughout the geographical area which once constituted the Roman Empire. The information provided by these hoards is an important resource, with the potential to transform our understanding of the Roman economy, but until now, no comprehensive summary of hoards has ever been compiled.

In January 2014, as the result of a generous donation by the Augustus Foundation, the Coin Hoards of the Roman Empire Project was set up. It is a joint venture between the Ashmolean Museum and the Oxford Roman Economy Project and has the aim of collecting information about hoards of all coinages in use in the Roman Empire between 30 BC and AD 400.

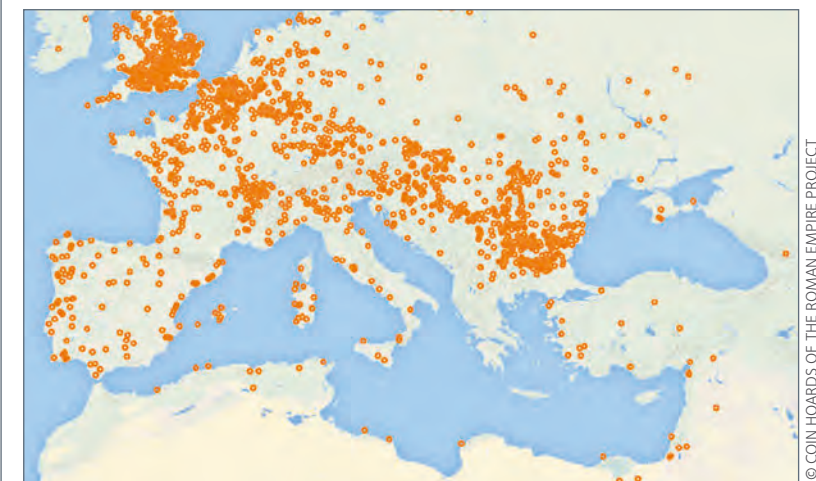
During the first phase of the project, Research Fellow, Dr Philippa Walton will be working with several postgraduates at the University of Oxford as well as a range of partner institutions, both in the UK and abroad, to collect summary hoard data from as many Roman provinces as possible. These data will include details of the contents, date and context of each hoard. For a selection of hoards we will also be inputting data at the level of the individual coin with accompanying images, where available. In the first six months of the project, the team has entered data on 2,254 hoards!

It is envisaged that the data the project collects will provide the foundations for a systematic Empire-wide study of hoarding and will promote the integration of numismatic data into broader studies of the Roman economy. As the project progresses, the database with accompanying analytical and mapping tools will be made available to the general public as a web application on the OXREP website. A conference to be held in 2016 will focus on the analysis and discussion of hoard data and its implications for the Roman economy and a monograph based on this conference will be published by Oxford University Press in the series *Oxford Studies on the Roman Economy*. ■



© ASHMOLEAN MUSEUM

Above: A hoard of 4,957 Roman coins in a pottery vessel found in Chalgrove, Oxfordshire in 2003. Below: The distribution of the 2,254 Roman coin hoards for which the project has information thus far.



© COIN HOARDS OF THE ROMAN EMPIRE PROJECT

To find out more about the Coin Hoards of the Roman Empire Project and our partner institutions please visit our website:

http://oxrep.classics.ox.ac.uk/coin_hoards_of_the_roman_empire_project/

or our Facebook page: <https://www.facebook.com/CoinhoardsRomanEmpire>

SAPPHO: A NEW DISCOVERY FROM THE ANCIENT WORLD

THE NEW POEM

DR DIRK OBBINK

Earlier this year a new poem of Sappho was identified along with parts of four stanzas from the beginning of a love poem. Both are preserved on a second/third century AD papyrus. The longer fragment mentions prominently two figures, Charaxus and Larichus, identified in the ancient biographical tradition as the brothers of the poetess. In an already known poem (5) she prays that an unnamed brother should get home safely, 'atone for all his past wrongs' and cause us 'not a single misery'. The new papyrus adds the fact that this prayer was addressed to 'Queen Nereids'. Herodotus later told that 'the poet Sappho's brother Charaxus' was a traveller to Egypt and paid a vast sum to buy the famous courtesan Rhodopis, 'and when he got back to Mytilene Sappho wrote a poem roundly abusing him (or her)' (2.135). Later sources add that Charaxus was a wine trader, and give the name of his girlfriend variously as Rhodopis or Doricha. Larichus was a young cup-bearer to the aristocrats in the Prytaneum in Mytilene – according to Athenaeus, who says Sappho praised him in her poems 'often'. (A third brother, Erigyus is mentioned by the ancient biographers, but we hear nothing about him in the new poem.)

The speaker, presumably Sappho herself, after a missing stanza, addresses someone – we do not know who – and is annoyed at the 'chattering' about Charaxus' arrival:

Oh, not again – 'Charaxus has arrived!
His ship was full!' Well, that's for Zeus
And all the other gods to know.
Don't think of that,

But tell me, 'go and pour out many prayers
To Hera, and beseech the queen
That he should bring his ship back home
Safely to port,

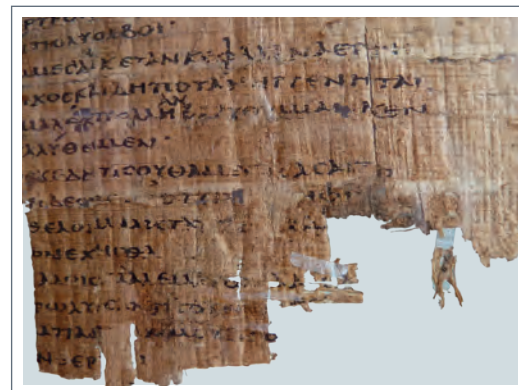
And find us sound and healthy.' For the rest,
Let's simply leave it to the gods:
Great stormy blasts go by and soon
Give way to calm.

Sometimes a helper comes, if that's the way
Zeus wills, and guides a person round
To safety: and then blessedness and wealth
Become one's lot.

And us? If Larichus would raise his head,
If only he might one day be a man,
The deep and dreary draggings of our soul
We'd lift to joy.

(Translation by Chris Pelling in TLS, 5 February 2014)

The new poems appear to show a cycle of poems that centre on the family's role in civic, social, and business life. They frequently employ images of sea-faring, commerce, and military service, and focus on the anxieties of the siblings growing up and adopting contrasting roles as adult merchants and worshippers. We now know these poems alternated with the love poems in Book One of Sappho. The poetess's reference to her spirits here correlates with the devastating erotic love we find elsewhere in her poems. ■



PHOTOGRAPHS © IMAGING PAPYRI PROJECT, OXFORD. ALL RIGHTS RESERVED.

For further reading (and the second new poem) see D. Obbink, 'Family Love: New Poems by Sappho', *The Times Literary Supplement*, 5 Feb 2014 (www.the-tls.co.uk/tls/public/article1371516.ece) and *Zeitschrift für Papyrologie und Epigraphik* (ZPE) vol. 189 (2014) 1–49. Help us identify more new literary papyri: see www.ancientlives.org.

THE SONG OF SAPPHO

DR ARMAND D'ANGOUR

'You're always chattering on...', we read, but the poet who artfully crafts these words with their simple immediacy is not chattering back: she is singing. The story is told of Solon of Athens, who on hearing a boy singing one of Sappho's songs, begged someone to teach it to him 'so that I may learn it and die'. Similar sentiments occur in modern contexts of musical appreciation: a swooning comment posted below a Youtube video of a popstar singing to the guitar states 'I love this song so much I want to die'. Was Solon struck by Sappho's words alone? Surely it was the total effect that struck him with such mortal rapture – *mousikē*, words, rhythm and music combined.

When we read this extraordinary new fragment, then, as with all the fragments of Sappho's poetry, we are reading the lyrics of a song. What difference would it make to us if we could hear the words sung to their original music? We are told that Sappho performed her songs to the accompaniment of a lyre, in this case the elegantly elongated *barmos* (or *barbitos*). The gut strings when plucked emit a soft and gentle tone that accompanies the voice without obscuring it. Lyres have been reconstructed from images on vases by scholars of ancient music such as Stefan Hagel of the Austrian Academy of Sciences, who is adept at demonstrating the different capacities of ancient instruments. Also instructive are performances by non-Western folk musicians such as players of the Ethiopian *krar* (< *kithara*), who sing songs in traditional style accompanying their singing note for note on their instrument (Youtube is an invaluable resource for hearing examples of such music).

But what hope do we have of recovering Sappho's own music? It's not an entirely hopeless quest. First, we should remember that at least half of what counts as the 'music' is the rhythm; and the rhythm is to some extent recoverable from the metrical patterns into which the syllables of Greek words are made to fall. The rhythm of the Sapphic stanza has a wonderful lightness and vitality. Three lines are set to a repeated near-



© J.J. HORNER, BILDER DES GRIECHISCHEN ALTERTHUMS (1828), PL. 24

Sappho und Alkaios playing the barbitos, red-figure kalathos (Munich, Staatliche Antikensammlungen).

(and possibly invention) of the Mixolydian mode, whose relative note-pitches, including quarter-tone intervals, can be recreated. Meanwhile, the pitches on ancient Greek words (conventionally marked from the third century BC on with signs for acute, grave, and circumflex) made it an inherently musical language. The few dozen surviving fragments of Greek melodic notation show that melodies tended to be composed in accord with the tonal inflections of Greek words; broadly speaking, syllables on which the voice would rise in pitch would be set to higher notes than other syllables. The Aeolic dialect of Lesbos was notable, however, for having a different pitch structure from other dialects, in that the higher-pitched syllables tended to occur as early as possible in each word – the

pitch-accent is regularly 'recessive'. Sappho's Greek would thus have sounded slightly foreign to the Athenian Solon, and we are told that the Mixolydian mode had a lamentatory quality (it was later used in tragedy). Partly thanks to recessive accentuation, every stanza here ends with a melodic cadence falling from a high-pitched antepenultimate syllable. With its music, this poem would have struck ancient listeners as vigorous, exotic and hauntingly lovely. ■



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Armand D'Angour has been conducting research into the reconstruction of ancient Greek music with the support of a British Academy Mid-Career Fellowship.

OXFORD CENTRE FOR PHOENICIAN AND PUNIC STUDIES

DR JONATHAN PRAG & DR JOSEPHINE QUINN

There was a lot more to the ancient Mediterranean than Greece and Rome, and the study of ancient history is now opening up to other people, places, and languages alongside these 'classical' cultures, a movement in which Oxford is leading the way. One example of this is the Oxford Centre for Phoenician and Punic Studies, or Octopus, which was only launched last year but already has its tentacles in plenty of pies, providing graduate students, faculty, early career academics and visiting scholars with opportunities to carry out and (just as importantly) talk to each other about their research.

In March 2014, the centre, which is co-directed by ancient historians Jonathan Prag and Josephine Quinn, and now generously funded by Baron Lorne Thyssen's Augustus Foundation, again hosted the UK Punic Network's annual graduate workshop in Phoenician and Punic Studies. Students from Oxford, Stanford, Calgary, Malta, Bristol, Gent, Barcelona and Bochum gave presentations on their dissertation work to students and academics from the Oxford faculties of Classics, Archaeology and Oriental Studies, as well as specialists from Italy and elsewhere in the UK. As ever, the most valuable part of the experience for the students was the chance to meet each other and swap ideas, contacts and future plans.

We also held a Faculty workshop with scholars from the Italian Institute for the Study of the Ancient Mediterranean on child sacrifice and the 'tophet' sanctuaries in which it took place. The seminar was prompted by the publication of a new book on *The Tophet in the Phoenician Mediterranean*. As well as talks from the book's contributors, we heard a series of commentaries on the book's subject and themes from Oxford scholars Nicholas Purcell, Scott Scullion, and Stephanie Dalley, who work in adjacent fields of ancient history, ancient religion, and near eastern studies. Cultures that are only hundreds or even tens of miles distant from the Phoenicians geographically are usually several light years away in the neatly dissected world of academic scholarship, and these talks offered some startling new perspectives.

DON'T MISS
THE 2ND ANNUAL
OCTOPUS LECTURE
IN DECEMBER 2014

2014's actives will wrap up in December with the second annual Octopus lecture, which will be given this year by Corinne Bonnet from the University of Toulouse-Le Mirail, author of a new book on religion in Hellenistic Phoenicia. The lecture will also be a chance to celebrate the publication of a new collection of essays on the Punic Mediterranean by Cambridge University Press.

Octopus also helps bring foreign scholars to Oxford, especially graduate students and early career academics. This year we welcomed Adriano Orsingher as a post-doctoral scholar for the academic year 2013–14 to write up his doctorate from La Sapienza (Rome) on the pottery from the tophet sanctuary at Mozia in Sicily. The book provides for the first time a ceramic sequence to match the excellent stratigraphic chronology from the site. Graduate students from French and Spanish universities have also spent periods from two weeks to three months in Oxford as Octopus Research Associates, working in the Sackler library on dissertations on Greek and Phoenician bilingual inscriptions, mining technologies in the early colonial period in the Western Mediterranean, and the Phoenician colony at Cadiz in the Roman period. ■

The ancient Punic port of Sabratha in Libya.



© JOSEPHINE QUINN

BRONZE ROSTRA INTRIGUING FINDS FROM THE FIRST PUNIC WAR

DR JONATHAN PRAG

What did ancient warships look like? We still only have a very limited idea, since no wreck of an ancient trireme or other warship from the ancient Mediterranean has yet been recovered.

However, an underwater survey off the western coast of Sicily (*The Egadi Islands Project*), begun in 2005, has located an extensive debris field on the sea bed, which marks the site of the final battle of the First Punic War.

The Battle of the Aegates Islands was fought on 10 March 241 BC, and the Roman destruction of the Carthaginian fleet brought an end to the 24-year long war, an account of which we find in the Greek historian Polybius. Archaeologists from the Sicilian Soprintendenza del Mare and RPM Nautical Foundation have so far located and recovered ten bronze rostra – the rams mounted on the front of ancient warships.

Only one other bronze ram was previously known from an archaeological context (a Ptolemaic ram, from Israel). The rams provide crucial information about ancient warships, since they were individually moulded and cast onto the bows of the ship, and so provide a negative image of the bow timbers of the vessels. These rams are surprisingly small (weighing a mere 125 kg) and raise difficult questions for our attempts to reconstruct ancient warships, since they imply a ship significantly smaller than the reconstructed trireme *Olympias* – and yet our ancient narratives describe this battle as being fought by fleets of the even larger quinqueremes.

The majority of these rams also carry prominent Latin inscriptions, recording the efforts of individual Roman quaestors to oversee the manufacture of the rams – and it was to an Oxford ancient historian, Jonathan Prag, that the excavators turned for assistance in interpreting these spectacular and unusual early Latin texts. Only one ram carries a Punic text, which by contrast contains an appeal for divine support. The cultural contrast is striking. ■



© STEFANO ZANGARA, SOPRINTENDENZA DEL MARE, REGIONE SICILIANA

THESE RAMS ARE SURPRISINGLY SMALL AND RAISE DIFFICULT QUESTIONS FOR OUR ATTEMPTS TO RECONSTRUCT ANCIENT WARSHIPS, SINCE THEY IMPLY A SHIP SIGNIFICANTLY SMALLER THAN THE RECONSTRUCTED TRIREME OLYMPIAS.

ANNUS MIRABILIS: THE ASHMOLEAN LATIN INSCRIPTIONS PROJECT CELEBRATES ITS FIRST YEAR

DR JANE MESSÉGLIA

Approaching the end of its first year, the AHRC-sponsored Ashmolean Latin Inscriptions Project (AshLI), a joint venture between the Centre for the Study of Ancient Documents (CSAD), Warwick University, and the Ashmolean Museum, has been celebrating a run of good news and research success.

With the help of Ben Altshuler and Sarah Norodom, AshLI has already completed the Reflectance Transformation Imaging (RTI) needed for its large stone collection and, well ahead of schedule, is ready to move on to small inscribed objects in the Autumn. Among the exciting advances afforded by RTI technology has been a new reading of a red sandstone altar from Roman Chester, with an inscription that had been illegible since the nineteenth century. AshLI's Principal Investigator, Prof Alison Cooley, was able to use the RTI results to test and amend earlier transcriptions from the seventeenth century and confirm that the altar was dedicated by a Spanish soldier of the 20th Legion Valeria Victrix in AD 154, to the Romano-Celtic god Jupiter-Tanarus (fig 1). RTI was also used on a large, unpublished stone inscription which was re-discovered by the team in an off-site storage depot. The large marble block, heavily worn and erased in places, comes from Ephesus in Turkey, and minute inspection has revealed a tantalising list of Roman names (fig 2).

As part of the project's commitment to make Latin inscriptions accessible to the public, and especially to children, AshLI now has eleven schools ready to test-drive the teaching resources being designed by Dr Jane Mességlià to meet the needs of students studying Roman Life topics in History, Classical Civilisation and Latin from Primary Key Stage 1 to A-level. AshLI has also organised its first training day for secondary teachers on teaching with ancient artefacts. The event, supported by the Joint Association of Classical Teachers, and free of charge thanks to both Warwick and Oxford Classics faculties, will be held on 22 November in the Ashmolean Museum, with over 40 teachers coming from around the country.

In April 2014, AshLI became an affiliated partner of EAGLE (Europeana Network of Ancient Greek and Latin Epigraphy), a project to collate the major ancient epigraphic collections in Europe into an integrated online repository. AshLI will be in good company, alongside projects from Greece, Italy, Germany, France, Spain, Austria, and a fellow Oxford Classics Faculty Project, The Last Statues of Antiquity. All of the Ashmolean Latin inscriptions which appear in our catalogue, as well as accompanying information, should be searchable in EAGLE by autumn 2016, and freely accessible to all.



Fig 1: The rediscovered text of the altar to Jupiter-Tanarus from Roman Chester, illegible since the 19th century. Left, the altar under museum lights. Right, the text starts to appear with the aid of RTI technology. Read more on our blog, at <http://bit.ly/ChesterAltar>.

Finally, the AshLI team is delighted that Dr Hannah Cornwell has accepted the role of Research Assistant. She will be responsible for the Epidoc encoding of the collection and the project's digital media, and will join us in CSAD in the autumn.

The new academic year promises to be a busy one, with the AshLI team preparing for new displays of Latin inscriptions in the Rome, Mediterranean, and Reading & Writing Galleries of the Ashmolean. Visitors to the museum should start to see these new arrivals in early 2015. ■



Fig 2: Ben Altshuler and Sarah Norodom used RTI technology to capture the text on a badly worn marble block from Ephesus. Subsequent study by AshLI has revealed a list of Roman names.

READ MORE
ABOUT ASHLI
AND OUR ONGOING
DISCOVERIES ON
OUR BLOG 'READING,
WRITING, ROMANS'
AT [HTTP://BIT.LY/
ASHLI-BLOG](http://bit.ly/ASHLI-BLOG)

UNDERGRADUATE FOCUS: CLASSICAL ARCHAEOLOGY AND ANCIENT HISTORY

DR ANNA CLARK

The first undergraduates studying Classical Archaeology and Ancient History (CAAH) arrived in 2001, and the degree course is now fully established alongside Literae Humaniores, its Joint Schools, and Ancient & Modern History, as one of the routes available in Oxford into study of the classical world.

We take pride in the way in which this course integrates archaeological and historical approaches from the first term. Undergraduates benefit from all the strengths of the tutorial system in many of their papers, but they also learn from the start in small groups of six to eight, with two tutors (an archaeologist and an ancient historian), writing essays, making presentations to the class on different kinds of evidence, and engaging in formal debates as well in as class discussion. At present there is an option to learn Latin or Ancient Greek *ab initio* or at intermediate level as part of the CAAH course, and from the academic year 2015–16 language papers will also be available to those who arrive with A2 or equivalent in Latin or Ancient Greek, allowing them to further their knowledge of a language as part of their degree course.

The long vacation at the end of the first year is the time for some hands-on training in archaeology. As well as attending the local dig (presently in Dorchester-on-Thames), students have chosen to dig in places including Rome, Majorca, the Adriatic coast of Italy, the Bay of Naples, Israel and, closer to home, Vindolanda and York.

The opportunity to focus on a particular area of interest in the final year, and to use archaeological material to answer historical questions, comes with the museum or site report: topics range from a coin hoard in the Ashmolean Museum to Caesar's Forum in Rome, a house in Pompeii, or a white-ground lekythos.

Many of our undergraduates have gone on to pursue further study of the classical world. Others have entered a wide range of professions including museum curatorship, teaching, law, cultural consultancy, merchant banking, accountancy, and more. ■



Isabel Williams

STUDENTS HAVE
CHOSEN TO DIG IN
PLACES INCLUDING ROME,
MAJORCA, THE ADRIATIC
COAST OF ITALY, THE BAY OF
NAPLES, ISRAEL AND, CLOSER
TO HOME, VINDOLANDA
AND YORK

ISABEL WILLIAMS

CLASSICAL ARCHAEOLOGY AND
ANCIENT HISTORY STUDENT

I had been interested in archaeology and ancient history from a young age, but at the school I attended there were no opportunities to pursue this interest, not even through the study of Greek or Latin. I remained sure, however, that this was the subject I was most fascinated by and was determined to study it as a degree.

When I looked at the university courses available there were few that combined both archaeology and ancient history, and those that did took them to be quite separate entities. What caught my eye about the Oxford course, and what I believe still makes it particularly special, is that it operates on the basis that the two subjects are most effective when fully integrated. As such, the first year of the course works around core papers combining literary and archaeological evidence, from which students can expand to more specialist papers in their final two years.

When I began the course my interest leaned more towards archaeology, but now, at the end of my second year, I have found myself taking a range of archaeology and ancient history papers and am thoroughly enjoying all of them. I have discovered over the course of two years at Oxford that what I am most interested in is historical architecture, which I have been able to engage with in my site report – a detailed examination of a site or museum collection which is the equivalent of a thesis in other courses. This is a great feature of the course because it provides the opportunity to study a site in great detail, and to contribute new ideas to its interpretation.

The course also allows plenty of opportunity to take part in fieldwork, and funding from the faculty allowed me to excavate at the Apolline Project, a Roman villa on the slopes of Mount Vesuvius; an amazing experience and one unlikely to have been available to me elsewhere. ■

POSTGRADUATE RESEARCH FOUR DPHIL STUDENTS REVEAL ALL...

MARLENA WHITING

Travel in the Late Antique Levant: a study of networks of communication and travel infrastructure in the 4th–7th centuries

The world of Late Antiquity (4th–7th centuries CE) was a world on the move – a world of speeding couriers, marching soldiers, junketing bishops, wandering monks, intrepid sailors, and merchants steadily making their way across desert sands with an undulating train of camels in their wake. Even for ordinary people, the world was one of broader horizons than one might initially think. This was made possible by the breadth of the Roman imperial road network, mainly a product of the 1st–3rd centuries – the empire's expansionist heyday. And yet travel remained an important component of daily life well after that time not only as a means of moving people and goods, but also of transmitting information and ideas. The rise of the cult of holy places and holy men made travel even more attractive to all classes of society.

In order to demonstrate the responses of the road system to the various changing political, economic, and social phenomena of the Late Antique Near East I devised a series of four microregional case studies (connections between the Levant and the imperial capital; military routes to the Mesopotamian frontier; caravan routes through Syria; and pilgrim roads leading to Jerusalem), seeking to ascertain the mechanisms and motivations that facilitated or constrained travel for different groups of people.

It is often assumed that travel in the later Roman Empire was beleaguered by the supposed wide-spread decline in classical standards that many believe took place from the 4th century onward. In reality, the picture is much more nuanced. Through a combination of literary sources, archaeology and first-hand fieldwork I was able to establish that the development of travel infrastructure in Late Antiquity was characterised not by decline but rather by adaptation and even improvement dependant on regional circumstances. Trade and, in particular, pilgrimage, ensured continuing investment in travel infrastructure despite the withdrawal of Roman military presence in the Near East, and endured even after the Arab conquests. ■



Marlena Whiting



Valeria Riedemann

VALERIA RIEDEMANN

The death of an individual is a decisive moment in which the moral and local values underlying a community's life are revealed. Outside the Greek world, in the Italian Peninsula, Greek heroic stories were part of this value system, and the local communities used them in a way that the Greeks seemed never to have done. This subject forms the basis of my research, which involves a regional comparative study of the uses of Greek mythology as it appears in the surviving funerary art of Apulia and Etruria during the 4th century BC.

In the archaeological study of myth, context is often neglected. However, it is essential to bear in mind that the images displayed on different media were part of the whole burial assemblage; and when removed from this context, they can become almost meaningless.

So in order to understand how Greek heroic stories were used in the tomb context of different cultures during the 4th century BC, my research examines both the local context and the different media on which myths were displayed during the funeral. For example, in my study of vase-paintings from various Apulian tomb-groups from Peucetia and Daunia I consider how and when viewers were able to see them: these vases were usually displayed in groups and not in isolation, an aspect frequently neglected by other ceramic studies.

As one considers different kinds of burial customs among different communities, the particular use of heroic myths in funerary contexts turns out to be a very interesting phenomenon that occurs in the 'periphery' of the Greek world, as in Italy and other places, such as Anatolia. My research focuses on the mythological imagery on funerary material from two Italian regions (Apulia and Etruria); and the ways locals were able to express their own ideas through the implementation of mythical models adopted from the Hellenic repertoire. ■

'The death of an individual is a decisive moment in which the moral and local values underlying a community's life are revealed.'

MICHAEL MALONE-LEE

The scope of classics has broadened enormously in the last forty years. Even my research into the transmission of Plato through the writings of Cardinal Bessarion and the large collection of Greek manuscripts which he brought with him from Constantinople to Italy in the 15th century is happily tolerated by the Faculty. In fact the influence of Neo-Platonism in the 15th century and the philosophical writings of the Greek emigrés and the Italian humanists turns out to be a niche waiting to be explored in Oxford.

Not everybody in humanist Italy welcomed Plato or the Neo-Platonists. Bessarion had to plead the cause and tread gingerly through a mine field of suspicion. At the time Aristotle enjoyed pole position, and in educational circles he was regarded as a model of clarity compared with Plato. The trouble with Plato was that he was not systematic. His dialogues rambled all over the place and you could not tell what he thought because the dialogic form gave voice to so many different opinions. In any case the dialogues often lacked a clear conclusion. Not only that, but buried within the dialogues were some dangerous opinions like arguments for the transmigration of souls and support for homosexuality and for holding wives in common.

Bessarion, as an Orthodox Archbishop turned Roman Cardinal and a near miss as Pope, for all his belief in Plato as the wisest of philosophers could not be seen as an advocate of such heterodoxy. He found a way through this mine field with the help of the Neo-Platonist philosophers and commentators on Plato, particularly Proclus. They too were regarded with suspicion but they taught Bessarion how to read below the surface of texts for hidden meaning. This enabled him to argue that Plato wrote in enigmas and metaphors and needed to be interpreted.

His interpretations, of course, were designed to make him more palatable to a suspicious readership. This did not stop Bessarion's enemy, the arch-Aristotelian and scourge of Plato, George of Trebizond suggesting in covert language that Bessarion was the last of four Platos. The four 'Platos' were Plato, Mohammed, the reputedly pagan philosopher, Gemistos Plethon, who had been Bessarion's teacher, and now Bessarion. ■

'I expand on these ideas and interpret ways of thinking about the theatre in the light of ideas about seeing and not seeing.'



Michael Malone-Lee



Marchella Ward

MARCHELLA WARD

This year has been the first year of my doctorate in Classics, funded by the Arts and Humanities Research Council (to whom I am incredibly grateful!). I am supervised by Prof Fiona Macintosh and work on blindness and the theatre, attempting to trace and interpret the theatrical history of blindness from the ancient world onwards. This builds on work I did for the Master of Studies in Classical Languages and Literature (at St Hilda's College) and on the comparative focus invited by my first degree, Classics and English (again in Oxford, at Regent's Park College).

The project largely came out of an essay I wrote for the Master of Studies 'Theories and Methods of Reception' paper, on the way in which Milton navigates classical ideas about blindness (wanting, perhaps to identify himself with Homer's creative blindness but not with the blindness which Tiresias suffers as punishment for his transgressions). In the doctorate I expand on these ideas and interpret ways of thinking about the theatre in the light of ideas about seeing and not seeing. I look for differences and similarities in ancient and modern theatrical treatments of blindness, both 'real' and metaphorical.

My doctoral work also builds on the breadth of focus encouraged by a Classics and English BA, a fantastic three years during which I was encouraged to read as widely as possible across literature ancient and modern and to develop mechanisms of reading comparatively across different bodies of text.

I have also had so many opportunities to be involved with theatre practically as well as academically (including putting on an adaptation of Sophocles' *Antigone*, which allowed me to try out different ways of staging Tiresias!) during my years at Oxford, and am currently president of the Oxford University Classical Drama Society, which is putting on Aeschylus' *The Furies* in Greek this October.

All of these opportunities as well as the multitude and variety of seminars and lectures on offer at the Classics faculty help to enliven and enrich my research, and after a first year spent reading as much as possible about the various different aspects of blindness and the theatre which may at some point be of relevance to my doctorate, I am excited to take on the next two years of the project. ■

DR LUCY JACKSON

KNOWLEDGE EXCHANGE FELLOW

DR LUCY JACKSON

For the past six weeks I've been sitting in on rehearsals for the upcoming production of Euripides' *Medea* at the National Theatre (NT). I've been able to do so through a new partnership set up between the National Theatre and the University of Oxford, supported by the Oxford Research Centre in the Humanities (TORCH).

Contrary to what most of my fellow academics expect, I haven't been there to 'correct' pronunciation of names or advise on any aspect of the production. I have been there as an observer, furiously absorbing all the information I can about what it means (and what it takes) to put a production of a Greek tragedy on stage in a major venue today.

In my role as Knowledge Exchange Fellow, I'm using what I know about ancient theatre and working with the Learning department at the NT to provide a range of materials that will, hopefully, enrich people's experience of the play. As well as writing a number of articles for the Education Pack – a pdf that can be freely downloaded from the NT's website for every show – I will also be running a Continuing Professional Development session for teachers, an Archive Learning Day for secondary school students and (together with fellow classicist and Oxford alum Dr Rosie Wyles) two 'In Context' sessions for members of the (paying!) public.



The resources that the NT have shared with me have made this much more than a one-way transfer of knowledge, as can often be the case with some forms of outreach. Through the incredible generosity of all those involved in the production, I've been able to gain a unique and thorough insight into how theatres run and all the factors that affect the choices made in the rehearsal room or theatre space. This has already started to inform how I think about theatre ancient and modern. Once the next two weeks are over and all my duties are discharged at the National, I'll be able to turn back to my own research projects with all this new information. I shan't be so quick to criticise modern productions, that's for certain! ■

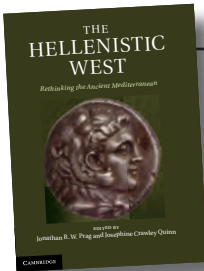
'In my role as Knowledge Exchange Fellow, I'm using what I know about ancient theatre and working with the Learning department at the NT to provide a range of materials that will, hopefully, enrich people's experience of the play.'

MAJOR RESEARCH FUNDING AWARDS IN CLASSICS IN 2014

Chris Dickenson	European Commission	Marie Curie Fellowship	A mosaic of memories: monuments and public space in Roman Greece (c. 200 BC – c. 200 AD)
Justine McConnell	Leverhulme Trust	Early Career Fellowship	Socrates and Anansi: between orality and literacy in African, Afro-Caribbean, and Ancient Greek poetics
Dirk Obbink	AHRC	Research Grant	Proetus: capturing the big data of ancient literary fragments
Dirk Obbink	JISC	Research Grant	Resurrecting early Christian lives: digging in papyri in a digital age
Tim Whitmarsh	AHRC	Research Grant	Greek epic of the Roman Empire: a cultural history
Tobias Reinhardt	Leverhulme Trust	Major Research Fellowship	A commentary and a critical edition of Cicero's <i>Academica</i>

NEW BOOKS

A SELECTION FROM FACULTY MEMBERS



HELLENISTIC WEST: RETHINKING THE ANCIENT MEDITERRANEAN

JONATHAN PRAG AND JOSEPHINE QUINN

The Hellenistic period – traditionally dated from the death of Alexander the Great in 323 BCE to the final defeat of Cleopatra in 31 BCE and the imposition of Roman empire across the Mediterranean – is one of the most exciting areas of ancient history: a dazzling landscape of fighting cities, freebooting generals and great kings in ridiculous headgear.

However, the western Mediterranean usually gets left out of this picture; despite having plenty of cities, soldiers and kings, they tend to fall under the shadow of the great cities of Carthage and Rome, and the great rivalry between them.

The Hellenistic West: Rethinking the Ancient Mediterranean, edited by Oxford ancient historians Jonathan Prag and Josephine Quinn and published by Cambridge University Press in November 2013, offers a new look at the archaeology, history, inscriptions, art and coinage of the Western Mediterranean in the Hellenistic period.

It argues that the rift between the 'Greek East' and 'Roman West' in this and other periods is more a product of the traditional importance of, and separation between, Roman and Greek history as academic subjects than a reflection of the Hellenistic world, when the Mediterranean was a strongly interconnected cultural and economic zone, with the rising Roman republic just one of many powers in the region. Indeed, it is a world in which the concepts of 'East', 'West' and even 'Hellenistic' stop making real sense.



TWELVE VOICES FROM GREECE AND ROME: ANCIENT IDEAS FOR MODERN TIMES

CHRISTOPHER PELLING AND MARIA WYKE: TO BE PUBLISHED IN OCTOBER 2014

'Stand in the trench, Achilles...': how could it be that Achilles, the most special of special cases, could mean so much to some of those amid the horrors of the First World War? How much difference does it make that Sappho's love was same-sex? Is Herodotus' history a foundation text, or a critique, of racism and 'Orientalism'? Should international relations theorists stop reading Thucydides? Is there any comfort to be found in Euripides' gods? Is Caesar a safe text to put in the hands of the young? If Barack Obama's rhetoric might make him the new Cicero, why do his enemies see him as a new Caesar instead? Why do we cry for Dido? Is Horace really fit only for the middle-aged? Why did the Nazis care enough about Tacitus' Germania to want to steal the manuscript? Do we sneer along with Juvenal, or find him the butt of his own posturing wit? And

do Lucian's gods undermine belief in religion, or might we wonder if polytheism might make more sense than monotheism after all?

This book, based on our contributions to a Radio 3 series, deals with our own and others' 'conversations' with twelve classical authors. That notion of a conversation is important to us: we have chosen texts to which readers can keep going back, and bring new questions, find new things, and go away with new reactions. We have certainly chosen writers that have meant a lot to us personally as readers, as teachers, and in several cases as the teenagers we once were. What matters more, though, is their capacity to stimulate thoughts and reflections about the modern world: 'ancient ideas for modern times', indeed. Our fondest hope is that we may provoke our readers to some fresh conversations of their own.

ROMAN FAITH AND CHRISTIAN FAITH: THE SHAPE OF PISTIS/FIDES IN THE EARLY ROMAN EMPIRE AND EARLY CHURCHES

TERESA MORGAN, OXFORD UNIVERSITY PRESS, 2015

This book developed out of a simple question: why is faith (*pistis* in Greek, *fides* in Latin) so important to Christians? It's an oddly little-discussed question, falling between theology (which tends to take faith for granted) and cultural history (which is rarely interested in primitive churches). But *pistis* is so important to Christians that in the earliest books of the New Testament they are already called *hoi pisteuontes*, 'the faithful'. *Pistis* appears far more often in the New Testament than love, hope or salvation, and by the second century Christianity is known simply as *hē pistis*, 'the faith'. Why?

Pursuing this question has led me through a vast range of Greek and Latin literature, inscriptions, and papyri in an interdisciplinary classics/theology project with input from anthropology, sociology, and economics. I have tried to understand not just the semantic ranges of *pistis* and *fides* (which encompass 'trust', 'trustworthiness', 'faithfulness', 'good faith', 'credit', 'guarantee', a legal trust, a philosophical proof, and a religious belief), but how they operate, conceptually and practically, to create the distinctive shape of *pistis/fides* in early imperial society. I have investigated who and what people found it easy or difficult to trust, how *pistis/fides* are related to fear and doubt, and how they are used in cults from Jupiter and Isis to Hellenistic Judaism to Christianity.

One guiding principle has been that the shape of early Christian *pistis* must be closely related to at least some aspects of its shape in the wider world. I argue that some aspects of Christian *pistis* are inherited from Hellenistic Judaism, while others derive from its Graeco-Roman context. When, for example, Greeks and Romans talk about trust in this period, it is usually during a crisis and the question is 'Whom can I trust?' Christians become part of this tendency, proclaiming, 'The world is in crisis – the end is near – put your trust in Christ now or be lost'.

NEW BOOKS CONTINUED

First-century Greeks and Romans tend to trust themselves and their families; they rarely trust their rulers, and they want to trust their friends but find it difficult. Early Christians (like some Jewish groups) are encouraged to put their trust in God and Christ as more reliable alternatives to earthly powers. But they are never told to trust one another (though they are told to love one another) – perhaps because trust between friends at this period is so problematic.

One of the challenges for early Christians is understanding what kind of being Jesus Christ was and how he ‘saved them from their sins’. They use *pistis* language in different ways to develop varying models of the nature and work of Christ, placing Christ in several slightly different relationships with God and humanity.

These are just a few of the arguments of the book, which comes out next year from OUP.



WORSHIPPING DEITIES IN THE DESERT: THE NABATAEAN TEMPLE AT KHIRBET ET-TANNUR, JORDAN, VOL. 1. ARCHITECTURE AND RELIGION, AND VOL. 2. CULTIC OFFERINGS, VESSELS, AND OTHER SPECIALIST REPORTS

Annual of the American Schools of Oriental Research 67 and 68 (Manar al-Athar Monographs 1 and 2), (2013).

J S MCKENZIE, J A GREENE, A T REYES, ET AL

(Vol. 1: 368 pages, 455 illustrations, ISBN 978-0-89757-035-0; Vol. 2: 349 pages, 152 figures, ISBN 978-0-89757-036-7)

Khirbet et-Tannur is a sanctuary of the 2nd century BC to 4/6th century AD, near Khirbet edh-Dharih, the third caravan stop on the King's Highway, 70km north of the rock-cut Nabataean capital Petra. With a striking hilltop location, it has a fascinating zodiac,

vegetation goddess, and busts of astral deities. The exceptionally preserved cult offerings and vessels provide unique information about Nabataean religious practice. Specialist examination of these reveals continuity of Iron Age religious customs after the Roman conquest of Arabia (in AD 106) in a sanctuary of local design, but with architectural decoration and gods in classical form.

These results come from the previously unstudied archaeological material and records of the 1937 excavations preserved in the ASOR Nelson Glueck Archive at the Semitic Museum, Harvard University. Recent scientific analyses of these by an international multi-disciplinary team of experts directed by Judith McKenzie has produced remarkable results.

This work is presented in two extensively illustrated volumes. Volume 1 outlines the intellectual and historical contexts in which Glueck was working, then focuses on the reconstructions and phases of the sanctuary, its iconographic programme, and what the results tell us about Nabataean religious practice. Our research has also determined the original location of the sculptures within the temple, revealing a cohesive decorative programme and shedding new light on the ways in which the Nabataeans used the iconography of the surrounding cultures in representations of their deities. The volume concludes with an analysis of iconoclastic damage to sculptures there and at Petra.

Volume 2 explains Glueck's excavation records and methodology, followed by specialist reports on the cultic offerings, which include carbonised grains, cakes, sheep, goats and cattle, the incense altars, lamps for night-time sanctuary use and crockery for ritual feasts. Chemical analyses revealed local glass production and use of ultra-high carbon steel. ■

The project has been funded by the Oxford University Press John Fell Research Fund, the Palestine Exploration Fund, the Seven Pillars of Wisdom Trust, the British Academy, the Wainwright Fund and the Craven Committee of Oxford University, and supported by the Semitic Museum of Harvard University and the Dillon Fund of Groton School. Marlena Whiting has been awarded a Knowledge Exchange Fellowship, hosted by TORCH, for the presentation of the results to the public.

SOME OTHER RECENT PUBLICATIONS

Allan, W, *Classical Literature: A Very Short Introduction*, Oxford University Press (2014).

Cameron, A, *Byzantine Matters*, Princeton University Press (2014).

de Melo, W D C, *Plautus V: Stichus; Three-Dollar Day; Truculentus; The Tale of a Traveling-Bag; Fragments*, Loeb Classical Library, Harvard University Press (2013).

Harrison, S., *Horace [New Surveys in the Classics]* Cambridge University Press (2014).

Harrison, S (jointly with A Wrigley), *Louis MacNeice:*

The Classical Radio Plays, Oxford University Press (2013).

Harrison, S (joint ed. with T Papanghelis and S Frangoulidis), *Generic Interfaces in Latin Literature. Encounters, Interactions and Transformations*, de Gruyter (2013).

Harrison, S (joint ed. with L Hardwick), *Classics in the Modern World: A 'Democratic Turn'?*, Oxford University Press (2013).

Henig, M and Paine, C (editors), *Preserving and Presenting the Past in Oxfordshire and Beyond: Essays in Memory of John*

Rhodes, British Archaeological Reports British Series 586, Oxford, Archaeopress (2013).

Millar, F, *Language and Community in the Roman Near East. Constantine to Muhammad*, Oxford University Press for the British Academy (2013).

Scott-Kivert, I, Tatum, J, Pelling, C, *Plutarch: The Rise of Rome*, Penguin (2013).

Thonemann, P, *Monumenta Asiae Minoris Antiqua XI: Monuments from Phrygia and Lykaonia*, Society for the Promotion of Roman Studies (2013).

Thonemann, P, *Roman Phrygia: Culture and Society*, Cambridge University Press (2013).

Thonemann, P, *Attalid Asia Minor: Money, International Relations, and the State*, Oxford University Press (2013).

Whitmarsh, T and Thomson, S, (editors) *The Romance Between Greece and the East*, Cambridge University Press (2013).

DMLBS Fascicules XVI and XVII (www.dmlbs.ox.ac.uk/publications/dictionary) came out during 2013, completing the Medieval Latin Dictionary.

ALUMNI NEWS

MAJOR DEVELOPMENTS IN CLASSICS ALUMNI ENGAGEMENT

KATE MACDONALD

kate.macdonald@classics.ox.ac.uk

This year has seen the Faculty take some major steps forward in developing its alumni programme. We hope that this will be beneficial to us all and we look forward to welcoming you to future events. There is now a page on the Faculty website dedicated to alumni activities and we are continually looking to update it with interesting news and stories from our alumni members, so please do get in touch.

On 15 March 2014 the Faculty held its first alumni event entitled 'Classics from Helen to Hijaz'. Our keynote speakers were Tom Holland who gave an illuminating and inspiring lecture on 'Islam: executioner or heir of antiquity' and Dr Bettany Hughes whose lecture on 'Helen of Troy – myth or reality' was both entertaining and enlightening in equal measures! Tom and Bettany were joined by our eminent Faculty members who gave lectures on their specialist areas. Prof Sir John Boardman spoke on 'Studying classical gems', Prof Nicholas Purcell on 'The Roman empire's new place in the world', Prof Tobias Reinhardt on 'Matters of perception in Latin poetry and philosophy' and Dr Fiona Macintosh on 'Why classical reception?'. We were overwhelmed by the positive feedback we had from this event! Our alumni appreciated the chance to engage once again with the Faculty and its members and to reconnect with each other. It was also the first chance for many to visit the Ioannou Centre (opened in 2007), which proved to be a popular attraction.

Following the success of this event, the Faculty will be hosting two sessions at the Ioannou Centre as part of the University-wide 'Meeting Minds – Oxford Alumni Weekend'. Dr Llewelyn Morgan's talk entitled 'On classic ground' will look at some of the ways in which the study of the Greco-Roman world was used to justify European imperial adventures in Asia, such as those of the British, Russian and also French. Prof Stephen Harrison will be speaking on 'Rome and Hollywood', focusing on Hollywood's interest in the representation of Rome in film, especially in *Spartacus* (1960) and *Gladiator* (2001). The talks are open to all Oxford alumni and the hope is they will attract a wide audience from those with both a Classics and non-Classics background. The Faculty hopes to be involved in future alumni weekends in Oxford and potentially ones further afield.

The Faculty's third alumni event of the year will be held on 16 December at 6pm at Lady Margaret Hall, with Prof Chris Pelling (the Regius Professor of Greek at Christ Church) and Prof Maria Wyke (Professor of Latin at University College London) discussing their vibrant and distinctive new book *Twelve Voices from Greece and Rome: Ancient Ideas for Modern Times*. If you wish to sign up for this event please email kate.macdonald@classics.ox.ac.uk. ■

OXFORD ALUMNI TRAVELLERS NEW 2015 TRIPS

The Oxford Alumni Travel programme is pleased to announce the launch of an exciting new range of Oxford Alumni Travellers small-group, educational trips departing in 2015. Details of the trips are available on their website, where you can also download a copy of the latest brochure: <https://www.alumni.ox.ac.uk/oxford-alumni-travellers>.

The academic leads on three of the trips (Ancient Sicily; Greek Peloponnese – Homer to the Parthenon; and Hidden Rome – Secrets of the Eternal City) are members of the Faculty, Dr Milena Melfi, Dr Maria Stamatopolou and Prof Nicholas Purcell.

The Travel Programme team will be adding more trips over the next few months and you should have received the main edition of the brochure with your newsletter. ■

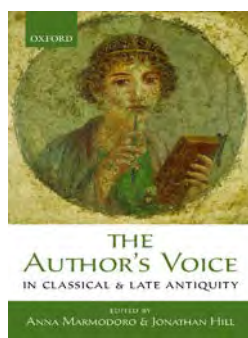
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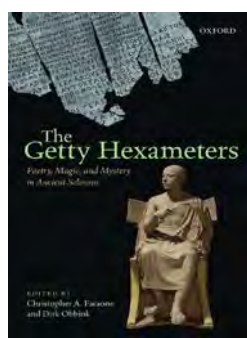
Blackwells book stall at the 'Classics from Helen to Hijaz' event.



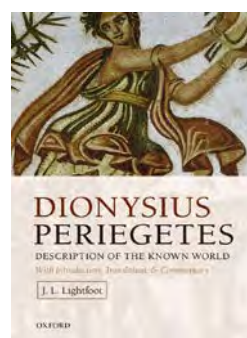
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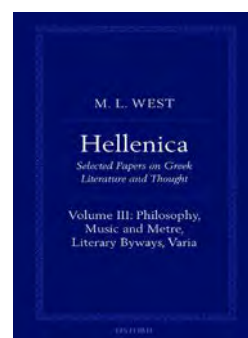
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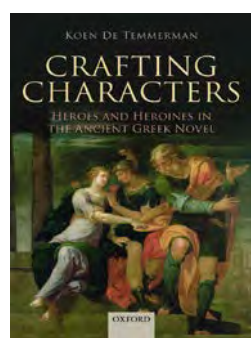
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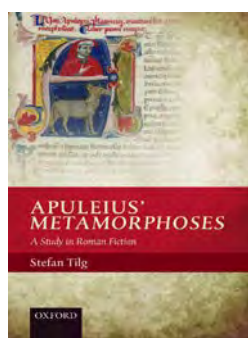
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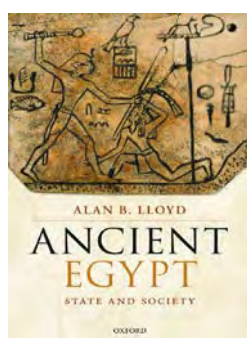
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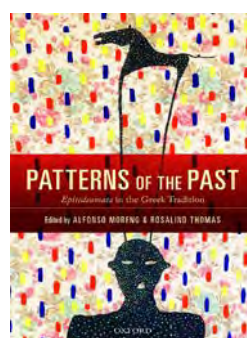
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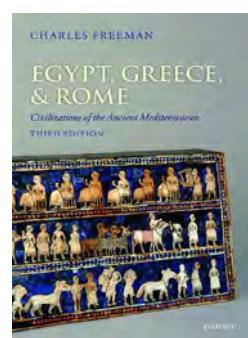
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