

AUTUMN 2026

classics

The newsletter of the University of Cambridge Faculty of Classics



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Peek inside the Mill Lane
filing cabinet

From the Chair of the Faculty Board



This year's newsletter is all about continuity – and change.

Rebecca Naylor reports from the archive (where she is often ably helped by alumni volunteers) that Pat Easterling, former Regius Professor of Greek, has donated a precious collection of ephemera about the Greek Play, in which many “titans of the future” can be spotted. Pat herself was chorus-leader in the *Bacchae* of 1956 and our current Regius, Tim Whitmarsh, wrote programme notes for *Birds* as a postgraduate student in 1995. Grab your tickets now for the next Greek play, Euripides’ *Ion*, coming in October 2026.

As the Kennedy Chair of Latin passes from one esteemed colleague to another, Chris Whitton quizzes Stephen Oakley on the changes he has witnessed since his student days in Cambridge. New staff members Mar Rodda and Ben Gray tell us about exciting future developments: the Advanced Diploma in Classics and Ben’s British Academy-funded project on Hellenistic citizenship.

A few of us are long enough in the tooth to remember the old Ark and the Mill Lane library, with its lingering aroma

of professorial pipe or cigarette smoke and archaic cleaning equipment including the Hoover “dustette” (as librarian Stephen Howe reminds us in his perennially popular column). Some problems, like Faculty heating (or the lack of it), never seem to go away. The University Classics Society, known to many of you as the Herodoteans, rises from the dust in a new and lively incarnation. As always, we are regenerated by our students. Years of energetic access and outreach activities have recently borne fruit: a University Outreach award from Classics for All for our own Molly Willett. We are most grateful to you for the first kind donations to cover the sudden shortfall in postgraduate funding but we would certainly welcome further help.

Time now to dust off another year and refresh ourselves for the next one. I hope you enjoy reading this newsletter and thank you again for your generous support.

Professor Emily Gowers,

Chair of Faculty Board, Faculty of Classics

CLASSICS

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Award winning OUTREACH

Molly Willett, Access and Outreach Coordinator

We are absolutely delighted to announce that the Faculty of Classics, along with the Museum of Classical Archaeology, has been named the recipient of the University Outreach Award at Classics for All's 6th annual Impact Awards. This award represents a wonderful moment of celebration for our entire community, recognizing the extraordinary dedication of our staff, students, and volunteers who work tirelessly to widen access to the ancient world – and indeed, to you, for helping to make it all happen!

For many years, the Faculty has been committed to dismantling historical barriers to Classics education. Winning this award highlights the sheer breadth and depth of our outreach efforts – from local primary school initiatives to international research collaborations that you have, no doubt, read about in this very newsletter. We want nothing more than to demonstrate that the study of the ancient world belongs to everyone, regardless of background.

One thing that I am incredibly proud of is the extent to which outreach is integrated into the work of the Faculty. Right from the beginning we encourage students to participate in outreach events, and we offer training to graduate students on creating engaging school sessions, embedding a culture of outreach being an integral part of academic study and research. Nationally, we deliver free school visits, webinars, open days, and summer schools, as well as supporting the Classics for All Greek Academy.

We are also very lucky to have our very own museum here in the Faculty. The Museum of Classical Archaeology is an amazing resource for schools, welcoming over 2,000 students for dedicated school sessions in the past year alone and running the Minimus Latin programme, which recently celebrated its 12th year, with 21 student volunteers teaching Latin to local primary school pupils.

The impact of these efforts is already visible in our admissions numbers. The last admissions round marked

the first time we have achieved an equal number of home offers across our three and four-year courses – reflecting successful growth in our four-year degree which teaches ancient languages from scratch.

Beyond the UK, our horizons extend globally through the Classics Beyond Borders project, which actively works to improve access to classical learning in Ghana, and the Interamna Lirenas project in Italy, which brings the exciting world of Roman archaeology directly to the public and schools in the area.

Winning the Classics for All Award is not just a reflection on past achievements; we are keen for this recognition to be the start of even more exciting outreach work to come. This academic year we have a series of Teacher events lined up, including conferences on teaching the Aeneid and the place of AI in Classics education. We are also looking to launch an ambitious pilot mentoring scheme for state-educated Latinists.

This is an exciting time to be working in Classics outreach, and I can't wait to see what we can achieve next!



Molly Willett (right) receives award on behalf of the Faculty from the CEO of Classics for All, Jo Hobbs (left).

Outgoing and incoming Kennedy professors of Latin: Stephen Oakley (left) and Chris Whitton (right).



From one Kennedy Professor to another

Chris Whitton Interviews Stephen Oakley

In Cambridge, you have been an undergraduate, a research student, a Director of Studies, and Kennedy Professor of Latin. What have been the highlights?

Nothing beats being an undergraduate here. I had three wonderful years (1977–80) at Queens', being taught by James Diggle and Jim McKeown and with three fellow Classicists who were all very clever and who remain close friends. The

next best way to experience Cambridge is as a Fellow of a College: I loved directing studies at Emmanuel, when I was still close in age to the students, was eager to learn how to teach, and still had the retentive memory of youth. A highlight of being Kennedy Professor has been being part of a team of brilliant University Teaching Officers in Latin from whom I constantly learn things – John Henderson and

David Butterfield in the past, and in the present you yourself, Emily Gowers, Ingo Gildenhard, and Elena Giusti. Add Philip Hardie at Trinity, and I wonder whether any other University can match that talent. Another highlight has been the lecturing that I have been able to do: being able to teach the *Odes* of Horace (my favourite Latin poetry) at Part II was a dream come true, as was teaching the textual criticism of Catullus. Being a graduate student is tougher: many of your friends have graduated, and there you are alone in the Faculty Library trying to show that you too can become a scholar; I survived well enough, but it is a more lonely life.

You also taught at Reading for several years. What was that like?

Very different from Cambridge. The University was resourced much less well, and most of the students had not enjoyed so advantageous an education. It was very good for me to see what life in most universities is like and to realise how extremely lucky staff and students in Cambridge are. The highlight of teaching was Beginners' Latin. Before I went to Reading, I had never met students who did not know what a verb was! You have to think on your feet all the time and try to be as good at explaining grammar as you possibly can. The hours whizz by.

How has Classics changed in your time?

That would take too long to answer properly. When we wrote essays on the *Aeneid* in 1977/8, I don't think that it would have occurred to us (we were mostly male) to write about Virgil's treatment of female characters other than Dido and to think that much was to be gained from thinking about e.g. Euryalus' mother. The questions raised by feminism and the insights into ancient literature and culture gained by answering them are for me the most striking example of how the changing concerns of society change the way in which we look at Classics.

How do you see Classics evolving from here on?

Classics provides an education of which there is every reason to be proud. In that, it is no different from other subjects in the humanities such as English, History, or Modern Languages, but it does have two more or less unique advantages: its interdisciplinarity (literature, history, philosophy, art history, archaeology, linguistics) and the vast spans of time and space that it covers (from Homer to AD 600, longer than from Alfred the Great to today; from the

Roman colonies in Morocco to Alexander's conquests in the Middle East). Interest in the Ancient World is as strong as ever, but I do fear for the study of Ancient Greek and Latin. The collapse of both at school means that students now read far fewer texts than they did in my day and hence are deprived of so many riches. But we do our best to meet the challenge. When in 1998 I left to go to Reading, I was frustrated that the Faculty had no formal teaching of language, except for Intensive Greek. It was desperately needed. That changed in the years in which I was away, with the introduction of the Four-Year Degree, which is now taken by most of our students. In the last two years I have had some exceptional students on the four-year course taking the textual criticism option at Part II.

What are you going to do in retirement?

I want to make use of the extra time for reading and research. I have a great deal of material on Latin manuscript traditions

that I want to get into print as soon as possible and then I want to get back to historiography, working on Livy and Dionysius of Halicarnassus. But I also want to learn about things of which I have been ignorant for far too long – for example, the age of Aeschines and Demosthenes and more about the history and literature of Later Antiquity.

I've more than once heard uproarious laughter coming from a room where you're lecturing. Do you treasure any comic moments from your career?

That is a hard one. But in the early 1990s, when Mary Beard and John Henderson, both always far, far more 'with it' than I, had started showing

films in lectures, I thought that in semi-parodic fashion I would show a clip of Arnold Schwarzenegger in *Commando* (a wonderful film) taking out a whole army, just as Scaeva does in Lucan book 6. Philip Hardie told me a few days later that a visiting German student had taken it all very seriously and had written about the Schwarzeneggerish qualities of Lucan.

Do you have any tips for your successor?

Make sure that the Faculty appoints colleagues in Latin who keep you on your toes!



Revitalising **THE CAMBRIDGE CLASSICS SOCIETY**

Maria Wakenham, President of the Cambridge Classics Society

Over the last year, we, arriving as first years, have been revitalising the Cambridge Classics Society, cultivating it as a 'nexus of the social and super-curricular' for everyone at Cambridge with an interest in the classical world.

To this end, since its gestation early in Michaelmas, we have been hosting weekly events: we hold frequent socials – pub trips and quizzes, picnics and 'Pallas Athene' craft afternoons – alongside more academic events, like lectures co-hosted with Cambridge's Classical Association and our termly 'Yapathons', an informal opportunity to share a short lecture on a more esoteric topic of one's interest.

Perhaps my highlight has been enjoying the Cambridge student theatrical scene together. Termly theatre group trips, in addition to screenings and discussions of other plays, have been something we have really enjoyed this past year, and will continue to organise next year – especially with the upcoming Greek Play returning to the Arts Theatre in October.

Delighting in utilising the resources around us, the Cast Gallery has become a preferred venue for our events, and we often link up with other related student societies to provide opportunities for socialising with a broader array of people. One example was a joint event with the new

Classical Retellings Society at King's, where we watched Shakespeare's *Julius Caesar*.

Going forward, we are also planning exciting new events: at the start of Michaelmas, we have coordinated for the Hellenic Bookservice to come and sell books! We are also in the middle of arranging our Lent term dinner, which we would like to make an annual tradition.

In essence, we are looking to bring people together to bond over our shared love of antiquity.

Students from the Classics Society learning to weave in the Museum of Classical Archaeology.



From the Archives

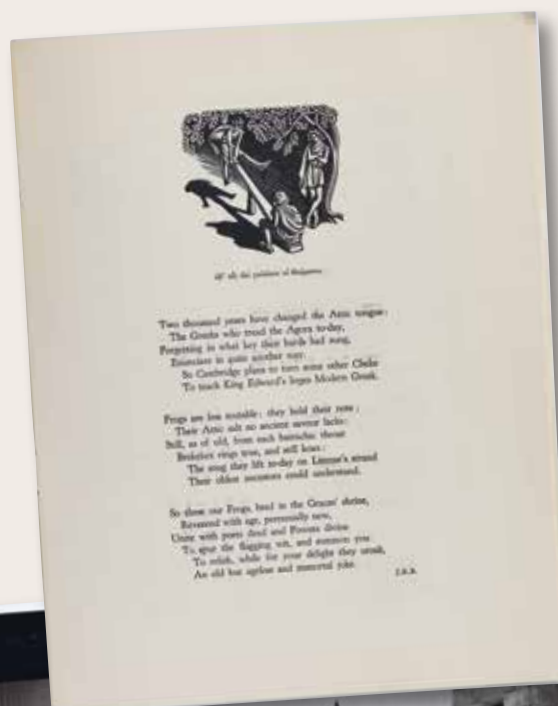
Frogs and Furies: A gift of Greek Play programmes

Dr Rebecca Naylor, Faculty Archivist

Recent accessions to the Faculty Archives include a gift of papers from Professor Pat Easterling and her son Tom, featuring Cambridge Greek Play (CGP) programmes and ephemera.



Top left: *Patricia Fairfax, 1955,*
photograph



Top right: *The Frogs 1936,* printed
programme, woodcut Seesaw
© ESTATE OF GWEN RAVERAT



Lower right: *The Bacchae 1956,*
photograph

Patricia Easterling and her husband John were generous benefactors of historic material to the Cambridge Greek Play archive at the University Library. Further duplicates of programmes from their collection have been donated, via Pat and their son Tom, to the Faculty of Classics Archives. Tom himself is a CGP veteran, performing 'Elder child' in the 1974 production of *Medea*, with MM McCabe in the titular role.

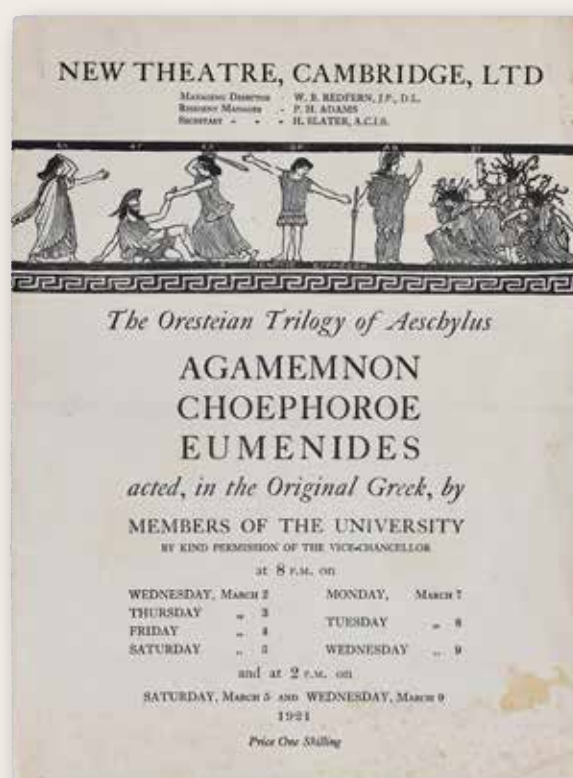
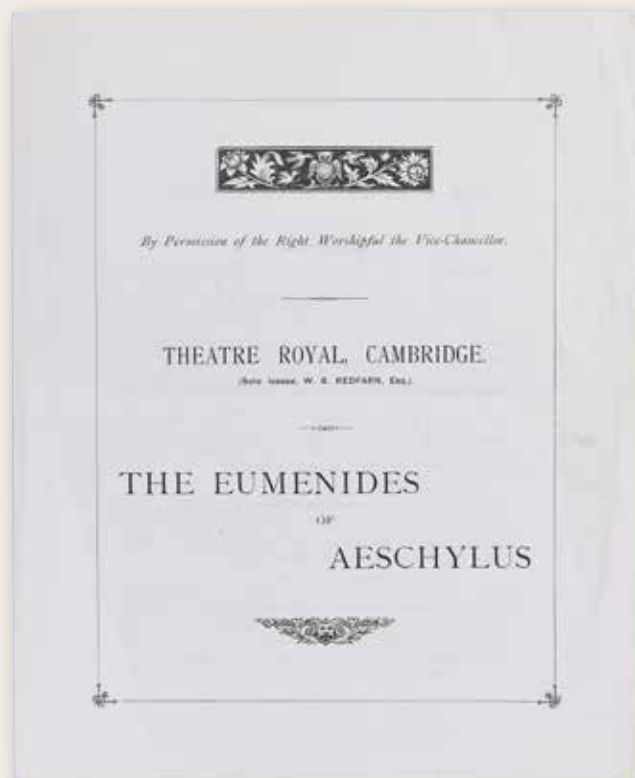
Sifting through this eclectic heap of print, one is struck by impressions of typeface, cast lists, revenue adverts, illustrations, introductory essays and cover art: syncopated glimpses of Town and Gown life since 1882 through the prism of productions of ancient plays.

A poem in the 1936 programme for *The Frogs of Aristophanes* combines contemporary fun with a celebration of Cambridge's history of teaching Greek since the Reformation:

*'So Cambridge plans to turn some other Cheke
To teach King Edward's lieges Modern Greek'.*

Janet Bacon, a don at Girton, puns on the name of Sir John Cheke (1514–1557, first Regius Professor of Greek, provost of King's College and tutor to Edward VI), writing in the year-long reign of Edward VIII. Unusually, both this poem and the cover design were reprised for 1947's CGP, except that George VI's name replaced that of his elder brother, diluting the joke somewhat.

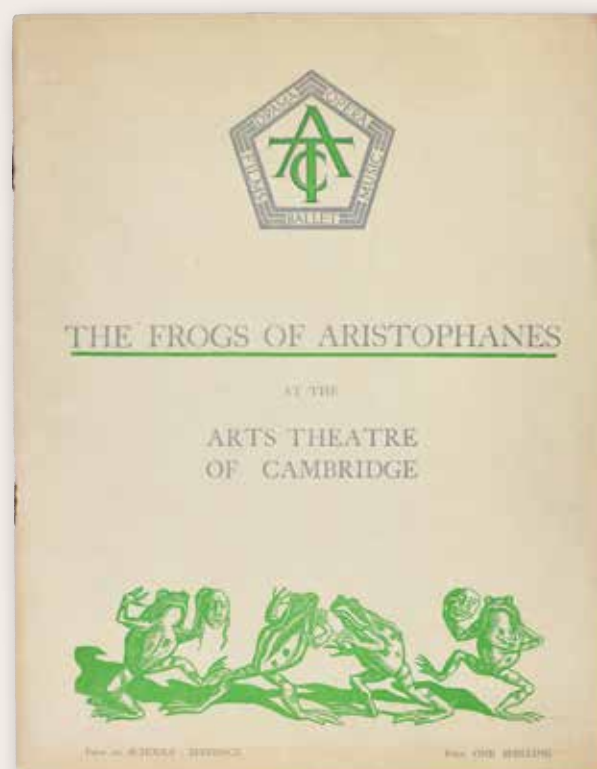
The 1947 programme for *Frogs* is printed on less luxurious paper, tangible evidence of wartime strictures, confirmed by the CGP Committee's thanks for the printers' work under 'difficult conditions'. Theatre goers are exhorted to donate money and books to 'the rebuilding of Greek schools' after wartime devastation. A memorial photograph commemorates Walter Leigh (Christ's), in the uniform of the Royal Armoured Corps. Leigh was already an established composer of documentary film music when he was commissioned to create the *Frogs* vocal and orchestral scores in 1936. Killed in action at Tobruk in 1942, he never heard his scores' post-war revival nor their later broadcast by the B.B.C.'s Third Programme.



CGP printed programme covers: *The Eumenides* 1885, *The Oresteia* 1921 and 1933, *The Frogs* 1936. *Furies* and *Frogs* woodcuts.
© ESTATE GWEN RAVERAT

Weightier paper and bolder illustrations coincide with the inclusion of lucrative advertising, from *The Electra of Sophocles/The Peace of Aristophanes* (1927). Ninety-nine years ago, as now, one could purchase pianos from Miller's and organise removals by Pickford's. In an era of more formal daily dress, one was never far from a Gentlemen's Outfitters or a purveyor of monogrammed linen hankies. Hairdressers provided

We conclude with a 'spot Classics titans in waiting' game. According to cast lists, 'Two Little Girls' in 1927's *Peace* were played by F. Wormald (palaeographer and art historian) and N.G.L. Hammond (historian and SOE operative in occupied Greece). A research student in 1995, Tim Whitmarsh – the current Regius Professor of Greek – wrote programme notes to accompany *Birds*. In 1956 *The Bacchae of Euripides* lists H. John Easterling (Trinity) as 'Attendant of Pentheus'. Alongside him, Patricia Fairfax (Newnham) took the role of Leader of the Chorus, fittingly for one who in 1994 would become the first woman elected Regius Professor of Greek at Cambridge.





Introducing the new Advanced Diploma

Mar Rodda, Assistant Professor in Greek and Latin Language Teaching

I still feel like a newcomer to the Faculty, having only joined at the start of this academic year, but this makes me even more excited to be at the forefront of a whole new degree provision. Designing and delivering a course that offers so many new opportunities for developing pedagogy has been a stimulating challenge, and I can't wait to meet this year's opening cohort.

The Advanced Diploma in Classics is a new taught postgraduate degree. It's designed for students who have had limited or no experience in ancient Greek and/or Latin (either because their undergraduate programme didn't offer languages, or because they are coming to Classics from a different background) and who wish to become independent learners and readers in one or both languages. We envisage this course as a way into further research in Classics at graduate level, postgraduate work in another discipline on topics that would benefit from knowledge of ancient languages, or a PGCE in Classics; it can also of course be an end in itself, or a way to enrich someone's cultural and creative practice.

This variety of potential careers means Diploma students will have different goals for how the course can help them towards their future career. The teaching is designed to foster a range of approaches to working with ancient languages, some taken from our existing Faculty teaching model, and some designed specifically for Diploma students: a series of weekly small-group

contact hours which we are calling "language labs" and will merge the advantages of a class (structured learning and group exercises) and a supervision (individual focus and feedback).

The Diploma will also offer the chance to explore an aspect of Classical culture in depth by taking a Part II paper, the opportunity to attend lectures and seminars in the Faculty, and integration in Cambridge life. It will be a space to acquire expertise in new areas of study and new specialist skills. We want students to learn their language(s) of choice, but also to broaden their knowledge of the ancient Mediterranean world through teaching informed by current scholarship, and to be equipped to use these resources for their further research in the most effective way.

We know that our commitment to teaching both Latin and Greek to all our undergraduate students is a valuable and unique advantage of the Cambridge Classics model. The idea behind the Diploma is to create a parallel opportunity for students who graduated

without acquiring Latin and/or Greek, in the form of a degree course at a recognised institution; it was also important to us that Diploma students are involved in postgraduate life at the Faculty, something that cannot be replicated through remote learning.

We already have a robust graduate provision for MPhil students who wish to learn or consolidate an ancient language for research. I have been teaching some of these students in the past year, and I've come to really appreciate what they all do in the space of nine already very intense months. The Diploma is aimed at students who want or need the space to focus on language learning and research development first, often by learning both Latin and Greek from a complete beginner level, an already intensive endeavour without the added pressures of full-time research. I have colleagues and friends who thrived as classicists despite having to learn a classical language at Masters' level; with the Diploma we want to create a space for more researchers to grow by putting exclusive focus on graduate language teaching.

From a professional and pedagogical perspective, the Diploma is an excellent opportunity to rethink

our language teaching practice, and how it can be adapted to graduate students' needs. I will spend most of my summer developing new teaching materials for a Beginners Greek intensive course (it says something about my personality that I am excited about this), thinking about how to best serve a graduate cohort while also recognising their ability to work independently, and that self-guided research can be more effective in consolidating learning for the long term. These lessons and practices will feed into our undergraduate and MPhil language provisions.

The Diploma is designed to widen access to postgraduate research in Classics, by offering a kind of teaching that is rarely if at all available in the UK. But in the longer term, this will not be a sustainable goal unless we can also offer access in the form of scholarships and financial support; this need is particularly intense for an Advanced Diploma degree, which is less often covered by existing financial support models like student loans. We want to be able to continue to offer funding for our most deserving Diploma candidates, as we do for MPhil students; support from our alumni community will be essential for this valuable work to endure.



BEHIND THE SCENES

of the Mill Lane Adventures

Stephen Howe, Assistant Librarian

Many of you enjoy the Mill Lane Adventures, which appear in the Faculty e-newsletter three or four times a year. The Adventures cast a genial light upon that distant epoch when the Faculty of Classics was located in and around Mill Lane. Much of the source material originated in the Mill Lane Library Office filing cabinet, which the removal firm Pickfords transported to the new Faculty Library in Sidgwick Avenue, in 1982.

But what do I, as the compiler of each episode, look for when I peruse documents of the era? First, the material must have a certain entertainment value. Second, the distinctive ‘Mill Lane’ style and tone must be present...that certain conversational tone.

Consider this letter from Moses Finley (Faculty Chairman) to the Secretary-General of the Faculties, and dated 7 November 1968:

Dear Sarlain

For more than two years we have been trying to get something done about the very inadequate heating in the Faculty Library... The other day the thermometer read 52, and staff and students have been protesting bitterly. I am told that Mrs. Easterling was compelled to conduct her palaeography classes in her coat.

I appreciate that this problem does not fall directly within the province of the General Board. But I am hopeful that the Board may take cognizance of it and direct that a solution be found as quickly as possible.

Yours sincerely,

The doyen of ancient Greek history gives us high style, with a masterly deployment of appropriate alliteration (*compelled, conduct, classes, coat, cognizance*), all on the subject of *cold*. And did Dr Finley (as he then was) type the letter himself? Indeed no. He dictated it to Mrs Kemp the Faculty Secretary, sitting behind the Chairman’s desk at 20 Silver Street, or striding up and down, perhaps smoking a Woodbine all the while, or extinguishing it with a flourish in the

inevitable ashtray. This is impromptu dramatic speech with a purpose, recorded for posterity by the indispensable Mrs Kemp.

Here is another example, from the Report of the Faculty Librarian, dated 27 October 1959:

I am not happy about the normal cleaning equipment however. There appears to be an almost total lack of modern equipment (scrubbers, polishers, etc.), the only piece being one Hoover “dustette”; surely in 1959 one woman scrubbing is not the best way?

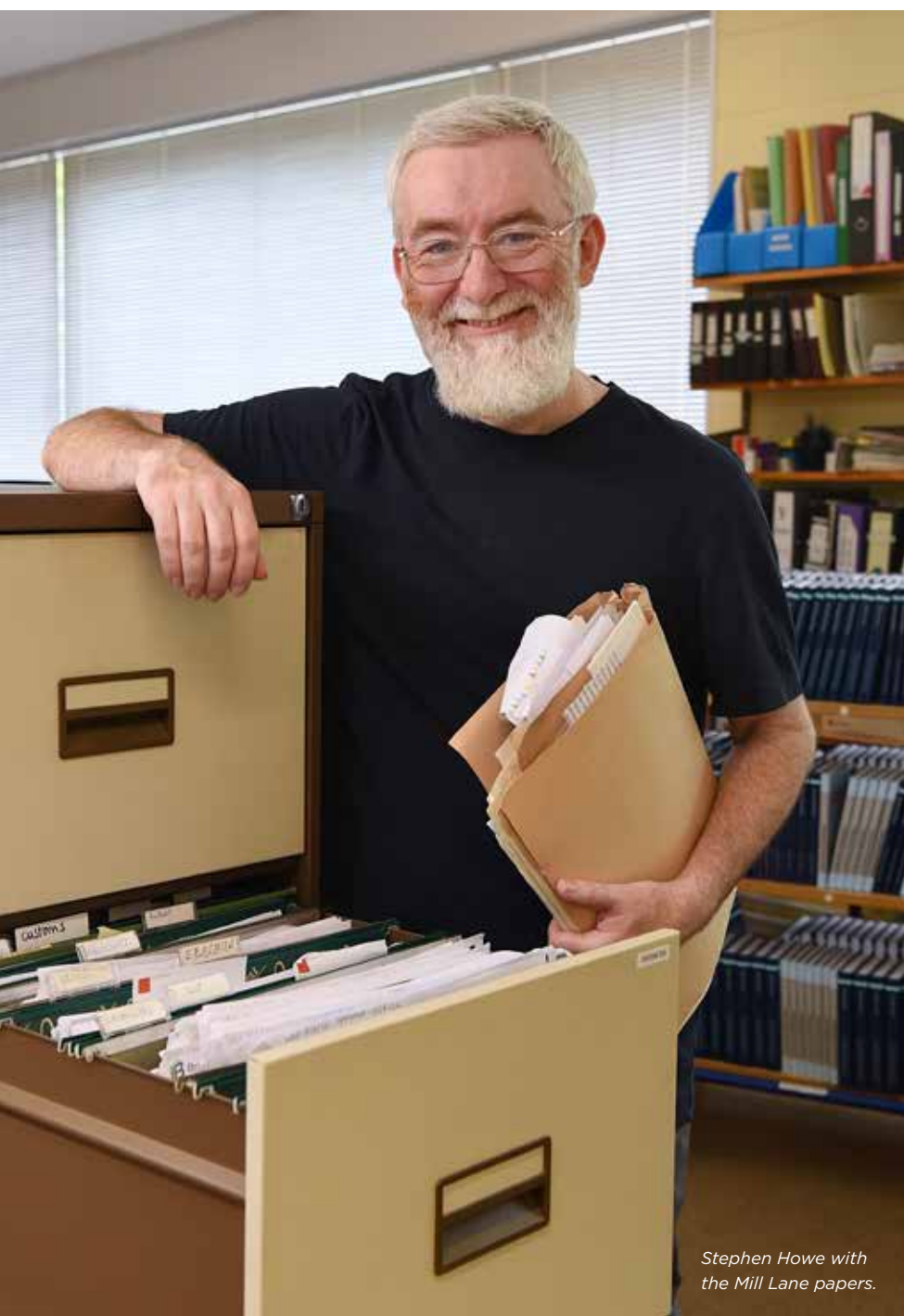
Readers may be reminded of the dialogue in a black-and-white British film comedy of the era... The fact that senior members of that era know nothing about cleaning (they have wives and college servants to do it for them) does not hold them back one whit when it comes to making robust *ex cathedra* pronouncements on the topic!

Or again, here is a snippet from the *Cambridge Daily News*, Tuesday 17th January 1961:

Cambridge undergraduates just up for the new Term heckled with uncontrolled vehemence the second feature at the Victoria Cinema last night, but gave ‘Never On Sunday’ a well-deserved and equally spirited round of applause.

No-one would write in this style for a local newspaper nowadays (more’s the pity, some might say.) Read it aloud: this is informal but sophisticated speech. It does not spell everything out – there is no need, for its readers are accustomed to *reading between the lines*.

Mill Lane articles are reviewed by Dr Dorothy Thompson, who has first-class Mill Lane credentials. Dorothy read Classics at Girton College in 1958–61, and her Ph.D. was supervised by Moses Finley. Dorothy was Classical Faculty Librarian in the period 1967–1975, when she worked in tandem with the long-serving Senior Library Assistant June Ethridge. Dorothy keeps a sharp eye on historical accuracy, and often suggests additional ‘period’ detail.



Stephen Howe with
the Mill Lane papers.

Where I supply a 'linking' passage to knit quotations together, I seek to match the original in style and tone, so that readers may enjoy a seamless experience. Regular readers relish Mill Lane's particularity: the precise *time*, the exact *price* (in shillings and pence, or *guineas*), the *telephone number* (without area code). Neologisms, such as health-and-safety 'issues', or 'retail outlets' may be neutralised by means of helpful apostrophes. And historical accuracy is as important as good style, for the Mill Lane readership is a discerning and knowledgeable one. Top people read Mill Lane!



Stephen Howe would be delighted to hear from alumni about their own Mill Lane memories of (among other things) the Mill Lane Library, favourite lecturers, the Old Ark, summer travel, romance, shopping, cinema, societies, exams, proctorial rules, coffee bars and restaurants, trips to London, dances, college life, dragon landladies, bedders, May Balls, summer jobs, the UL, an amusing (?) run-in with the Dean... because our readers find the world of Mill Lane endlessly fascinating! Drop him a line at: **sh345@cam.ac.uk**

And, if you would like to receive the e-newsletter, do contact the editor Molly Willett at: **mw855@cam.ac.uk**

Hugh Ferrier (Selwyn 1967) is keen to reconnect with the class of 1967–1970, 60 years since matriculation, when Classics was still in Mill Lane. If you would be interested, please do reach out via email to **hcferrier@outlook.com**.

Rejecting and reinventing the polis: **STUDYING HELLENISTIC POLITICAL THOUGHT IN CONTEXT**

Benjamin Gray, Assistant Professor in Classics (Ancient History)

The Faculty's new Greek historian Ben Gray introduces a new research project.



At first sight, one of the most surprising inscriptions to survive from the ancient Mediterranean is the Epicurean inscription of Diogenes of Oenoanda. This is the detailed account of Epicurean philosophy which Diogenes wrote and had inscribed on a stoa in his home city, the small polis of Oenoanda in Lycia, under the Roman Empire (second century AD). In much of my research in Greek history, I have been exploring the ways in which this inscription was not so eccentric after all. Inscribed monuments had long been an important means for Greeks to deliberate about ethics and advocate distinctive ways of life. Poleis were full of inscribed honorific monuments praising – and thereby arguing for – the life of committed citizenship. Diogenes seized the opportunity to turn this genre of civic monument against itself: to use an inscribed stoa to argue that the good life lies in turning away from civic politics and honour-seeking, in favour of Epicurean contentment and *ataraxia*, which rely on more informal social bonds. This was far from an unusual course for Diogenes as post-Classical philosopher: it is becoming clear that, even after Alexander, Greek philosophers were deeply engaged with everyday civic life and its problems.

Shortly after joining the Faculty as Assistant Professor in Greek History, I am fortunate to be starting a British Academy Mid-Career Fellowship which will enable me to put Diogenes' monument in a rich and long-term historical perspective. My project is entitled 'Rejecting and Reinventing Citizenship: the Polis and its Critics between the Hellenistic and Modern Worlds'. I will investigate how Greek cities and philosophers were

Below opposite and right: Fragments of the Epicurean inscription of Diogenes at Oenoanda in Lycia via

<https://commons.wikimedia.org/wiki/File:OinoandaInscription.JPG>

https://commons.wikimedia.org/wiki/File:DIOGENES_BLOCK.jpg



closely entwined – in a tense but fruitful relationship – throughout the Hellenistic period, in a way which prepared the way for the world of Diogenes.

It used to be thought that the polis was moribund as a way of life in the centuries after Alexander. Several decades of scholarship, mainly concentrating on inscriptions, have shown that, on the contrary, the polis was flourishing as institution and ideal, and spreading to many new parts of the world (from France to Afghanistan). Now that this new orthodoxy is established, this is an opportune moment to investigate how the polis, though ascendant and even dominant, was contested and even resisted across the Hellenistic world.

Several philosophical schools targeted civic parochialism through varieties of cosmopolitanism, or questioned whether the life of the ‘political animal’ sacrifices too many other dimensions of human flourishing. Philosophers were not the only ones to express scepticism that the life of fanatical devotion to local politics, and seeking honour from fellow citizens, is the key to happiness and the good life. The spread of the polis across new frontiers enabled cross-fertilisation with other civic traditions (especially in the Near East), but also provoked opposition to the idea of the polis and its human-centred virtues and honours – most visible to us in Jewish (and eventually also Christian) sources, but also more widespread. When Hellenistic philosophers critiqued widespread ideals of citizenship, they were partly channelling, partly defusing wider discontent, in complex ways which I plan to explore.

The cities were not passive targets of critique: active citizens reinvented and recast citizenship in new, more

flexible ways, which partly accommodated cosmopolitan demands and other critiques. My project will investigate these civic responses and ask what difference they might make to how we understand the relationship between ancient Greek and modern politics. The vast majority of scholarship on this relationship has concentrated on the reception and modern resonances of the Classical Athenian democracy. Yet the complex, multicultural cities of the Hellenistic world have much to offer to contemporary debates about the meaning and value of citizenship in a fluid and complex world. The critical part of the Hellenistic dialogue I am working on has had a formative effect on modern understandings of ethics and politics, especially through the influence of Stoicism and Epicureanism. But what if the Hellenistic cities themselves – relatively little known because the evidence comes from inscriptions – received similar attention?

I am delighted that this project allows me to develop, and connect more closely together, several areas of research in which the Faculty has long been particularly strong: the epigraphy of Anatolia, associated above all with Joyce Reynolds; the sources and context for Hellenistic philosophy; and the connections between political thought and practice in the Greek world, and why they matter for contemporary democracy and political thinking. This is also an exciting time for Ancient History in Cambridge more widely, and I hope my project will demonstrate how Greek history can contribute to current initiatives to study and teach ancient history in new ways: in particular, to expand the scope of what we understand as Greco-Roman politics and its reception, across the broadest possible social spectrum and geographical sweep.

Shape the future and preserve the past with a gift in your Will

Remembering the Faculty with a gift in your will is a wonderful way of making a significant and lasting impact.

A gift in your will to the Faculty of Classics could help the Faculty flourish far into the future. This support could open up a world of opportunity for future students, researchers and academics to help protect our exceptional collection for future use.

For further information about the impact of a bequest and guidance on how to leave a gift to the Faculty of Classics, please do contact us.

If you have already remembered the Faculty in your Will, please do let us know. We would be delighted to thank you for your generosity and foresight.

Kara Rann

Senior Associate Director of Arts and Humanities
University of Cambridge Development and Alumni Relations
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Stay in touch

Keep in touch with the Faculty of Classics through the Alumni page on our website:

www.classics.cam.ac.uk/directory/alumni

There you can read and sign up for our Alumni e-newsletter. This will also make sure you receive details of our webinar series.



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