From the Chair of the Faculty Board

When I took over the role of Chair of the Faculty Board in January 2022, it immediately became clear to me that the Faculty of Classics is going through a period of considerable and exciting change.

One of my first tasks was to manage the appointment of four new permanent members of academic staff and one temporary appointment. These five new colleagues and the new Laurence Professor of Classical Archaeology all join the Faculty for 2022-3 and mark one of the largest ever intakes of academic staff. I also took over the task of seeing through some important changes to the Prelims, Part 1A and Part 1B of the Tripos that will come into effect in 2022 and 2023. As I got to grips with this work and worried about all the ways in which things will soon be very different, it finally occurred to me that all these comings and goings are just a more extreme example of the kinds of change the Faculty always has to undergo. My own area of Classics, ancient philosophy, pointed out this kind of thing long ago. Aristotle notes that a city persists through the comings and goings of its citizens; more poetically, perhaps, Heraclitus famously asks us to realise that a river is both constantly different and remains the same. Cities, rivers, and Faculties for that matter, are the kinds of thing whose constancy over time in fact requires change. I am confident this change is of the kind that will allow us to keep alive and preserve what makes the Faculty of Classics what it is. New students and new colleagues are just what we need to keep us thinking about the Greek and Roman worlds in new ways.

In 2022-3 we will also be looking back to mark 50 years since the introduction of the Intensive Greek course and 20 years since the introduction of the four-year course for students who learn both Latin and Greek at Cambridge. The future health of the Faculty and of our subject depends on us making Classics available to a wide range of students and we need to make sure that our teaching and our expectations of our students adapt to fit changing circumstances, all the while retaining the intellectual vigour and excitement of looking at the Greek and Roman worlds in a variety of ways and with a variety of methods. We hope that you look back to your time learning Greek and Latin, no matter what you have done since leaving Cambridge, and can see the importance of maintaining the teaching of those languages at the heart of what we do. Over the year there will be opportunities to celebrate those anniversaries and to look ahead to the future.

Professor James Warren,  
Chair of Faculty Board, Faculty of Classics
Strange things happen at Greek Plays. In 2019 director Daniel Goldman set Sophocles’ Oedipus at Colonus in a hospital: Oedipus reclined on a solitary bed, in the glare of cold white light, with the rest of the cast at his bedside, wearing scrubs, surgical masks and stethoscopes.

Goldman wanted the audience to be immersed in the dramatic atmosphere and suggested that they should be asked to use hand sanitiser – the smell of hospital corridors would then waft through the Cambridge Arts Theatre. “Brilliant”, said the cast, and the students in charge of props scoured the market. Dispensers mounted to the walls of the foyer were hard to come by and much too expensive. Instead, they procured a large supply of bottles from which the chorus members, already clad in their scrubs, would offer sanitiser to the audience as they entered the theatre. Already at the first matinee, however, the plan had to be abandoned. Some audience members felt their personal liberty was under threat (and in turn threatened to defend it on Twitter). A representative of the Arts Theatre wryly commented that it had been clear all along that this was “the stupidest idea ever”. The rest is history. Less than five months later, the pandemic hit – the hand sanitiser which members of the Greek Play Committee had reluctantly stowed away had become an invaluable commodity and was quickly handed over to those who needed it, its alcoholic smell the olfactory signature of the age. The applause for the healthcare workers on the stage had given way to applause in the streets for the NHS.

As preparations for the next CGP are underway, the world seems to have changed fundamentally. While there is some sense of closure and a long-awaited new beginning, this year’s production is firmly in step with the Greek Play’s triennial rhythm. Has the span between two Greek Plays ever felt so long? The first Cambridge Greek Play was staged in November 1882 – Sophocles’ Ajax. At the time, it was far from clear that this was to be the first in a remarkable series. However, the huge success of Ajax fuelled the producers’ ambition to extend the project, and already a year later they restaged a comedy: Aristophanes’ Birds, which has seen four further revivals over the years.

The 2022 Greek Play, again under the direction of Daniel Goldman, will feature the double bill of Aeschylus’ Persians and Euripides’ Cyclops – neither play has ever been performed before in the history of the CGP. The idea of the double bill was revived in 2013, when Helen Eastman juxtaposed Prometheus Bound and Frogs, to be followed by Antigone and Lysistrata in 2016. This year’s Greek Play(s) draw on this tradition in presenting the oldest surviving tragedy and the only satyr play transmitted in its entirety. After a seemingly endless triennium that has seen a global pandemic and a new war of aggression in Europe, the juxtaposition of plays – Aeschylus’ exploration of the cost and suffering brought about by Xerxes’ invasion of Greece and Euripides’ satyr play on Odysseus’ fateful sojourn with the cannibal Cyclops – seems very topical. We can be certain, however, that Daniel Goldman and his team will not merely react to recent events. How prophetic or symbolic his staging will be this time we shall find out in due course.

For more information, links to book tickets, and teaching resources, visit: www.cambridgegreekplay.com/
From CREWS to VIEWS:
Writing in and around the ancient Mediterranean ... and beyond

Pippa Steele,
Senior Research Fellow at Magdalene College and Director of Studies at Wolfson College
Principal Investigator for CREWS and VIEWS

As I finish my work as Principal Investigator of the project Contexts of and Relations between Early Writing Systems (CREWS), I am delighted to know that I am going to be taking these research themes in new directions in a new five-year project starting in October: Visual Interactions in Early Writing Systems (VIEWS). With slightly different thematic focuses, both these projects look at writing and writing practices in the ancient world. I remember one occasion, in the early days of the CREWS project, when someone asked me why I had decided to host my project in the Classics Faculty, given that it deals with not only areas like Greece and Cyprus but also the Levant, Egypt, Mesopotamia and other places that are often not conceived of as part of the classical world. But I was non-plussed. The core territory of the Faculty might understandably lie in the Greek and Roman heartlands, but what is Classics if not the study of those ancient
peoples’ wider worlds of experience? Throughout the 2nd and 1st millennia BCE (the chronological focus of CREWS), the Mediterranean was a vibrant and interconnected place, marked by a very considerable degree of mobility as people sailed, traded, explored, settled and occasionally conquered pieces of the world around them. So part of my mission was always to show some interesting ways in which the field of Classics can and should embrace the study of a far wider area – and VIEWS is going to push these boundaries even further.

The CREWS research team has brought together a number of case studies and approaches to present a multidisciplinary outlook on our two core questions: How are writing systems passed on between societies and adapted for new uses? And how does the social and cultural context of writing affect its development? We have been able to show, for instance, that the epichoric alphabets of Archaic Greece functioned as fully independent writing systems; that writing in Bronze Age Ugarit, with its distinctive cuneiform alphabet, needs to be understood in relation to both local concerns and wider interactions around the Mediterranean and Near East; that the way words are variously perceived in languages like Greek, Hebrew and Phoenician affects the features of their writing systems; and that combining linguistic, contextual and material approaches to writing practices allows us to reconstruct aspects of the use of writing implements that have not survived in the archaeological record. Many CREWS publications are already freely available to download on our website.

VIEWS shifts the focus to the visual. For a concept that is so closely connected with vision and visibility, it is surprising that the potential to study writing’s visual features has never really been capitalised on, whereas linguistic descriptions of writing systems have tended to prevail in scholarship. My new research team will be working on novel topics: How do unrelated and linguistically different systems like Egyptian hieroglyphs and Mayan writing come to share striking visual features? How did cuneiform change as it went from tiny impressed signs on clay tablets to larger carved signs on stone? What was the place of cursive writing in the different visible landscapes of, for example, Roman, Egyptian and Phoenician societies? How did sign shapes and text layouts develop in relation to the local attitudes to the uses of writing, for example in Linear A and B, Anatolian Hieroglyphs and the Greek alphabet?

One of the most exciting aspects of VIEWS lies not only in its much wider geographical remit (also extending to parallels in East Asia and the Pacific), but also in a new sub-project aiming to use the study of ancient, ‘dead’ writing systems to inform studies of writing system endangerment in the modern day. For a writing system lost in antiquity, we can look back at periods when it had high vitality and visibility and we can investigate the factors that led to its eventual loss. This has the power to provide new insights for societies today who are struggling to conserve marginalised or threatened writing traditions, and I am greatly looking forward to pursuing a new area in which Classics can make an impact on the modern world.

For more information go to: https://crewsproject.wordpress.com/
A new collaboration with

THE UNIVERSITY OF GHANA

Frisbee Sheffield and Stephen Peprah discuss the Faculty’s plans for a new collaboration with the University of Ghana and the global interest in ancient Greek philosophy.

F: Hi Stephen. I’m really pleased about our collaboration with the University of Ghana, which came out of a chance meeting at a conference on Plato’s *Gorgias* in Prague. I remember that we quickly discovered that we shared a love of Plato, and in particular the *Republic*. We bonded over these common interests and then shared work over email. And now you’re here in Cambridge. So how have you found the MPhil this year?

S: It has been so great to be at Cambridge this year. First of all, the Faculty is a vibrant intellectual community with plenty of great resources for students and a wonderful team of language teachers. There’s a friendly and inclusive atmosphere.

F: It’s been great to have you here this year. I learned from you about the other scholars in Ghana who shared our interests, one of whom, Professor Ackah, came to give a talk to our Ancient Philosophy society, the ‘B Club’, in the Faculty. At that point we decided to propose a collaboration between our two institutions which I’m delighted to say will begin this October and run for at least one year. From your perspective Stephen, what is the thinking behind this collaboration?

S: Our interest in Classics in Ghana is very strong. Much of our interest is in Greek and Roman philosophy but the department is also strong in other areas like literature and history. And we thought it would be good to share our work. But the department is under pressure and we have launched a mission to recruit and train additional staff.

For example, undergraduate numbers reached around 900 in a year. And at least half of those continued to the following year. Our postgraduate programmes and the PhD have also been reconstituted. This collaboration will go a long way to help us train staff and also encourage students to continue their work.

F: For us, it’s a fantastic opportunity to collaborate with these scholars from Ghana. I think it’s very easy for us in Cambridge to become entrenched in a very particular set of questions when reading works like the *Republic* and it will be interesting to learn whether Classicists in Ghana are preoccupied with similar questions. We’re keen to diversify dialogue in our discipline, and I think investing in dialogue such as this is a great way to do that.

In the first instance, we’re going to be focused on the idea of political community in Plato and think about whether and how those discussions might offer useful reference points for modern community-building both in Ghana and in the UK. But Stephen, you have a particular area of interest. Could you tell us a bit about that?
S: First of all, we are interested in African readings of Plato’s *Republic*, though we also have an interest in other dialogues of Plato. But I also have an interest in investigating a Ghanaian philosopher from the early 18th century called Anton Wilhelm Amo. He was brought to Europe as a child by the Dutch West India Company and lived in the household of the Duke of Brunswick-Wolfenbüttel. He eventually ended up at university in Germany, the first African-born person we know attended a European university. Then he became a university professor at Halle University. One reason he is not better known is that almost all his works are in Latin. Many of them have not been translated into English or Ghanaian languages so part of this collaboration is to help to gather resources to make his work accessible to our students.

F: I’m looking forward to learning more about him. I think our general format for this year is this. We’re going to have a regular and weekly text reading seminar with a focus on a variety of political works from Ghanaian philosophers and from Ancient Greece and Rome. And then our project is going to host a conference at the University of Ghana dedicated to some of the topics central to this project. Amongst these will be Plato and modern political policymaking in Ghana, the individual and the community in Plato, and of course Stephen’s project on Amo. We aim to produce a collection of articles which will result from our collaborative conference. In addition, the Faculty of Classics will offer online teaching in Greek and Latin to support the reintroduction of Latin and Greek at the University of Ghana. That’s an important springboard for students seeking entry into UK graduate programmes in Classics, which I hope will increase as a result of our collaboration.

Stephen Peprah is currently an MPhil student in Classics specialising in ancient philosophy. This was made possible by the generous support for postgraduate students provided by a donation from Brian Buckley.

Frisbee Sheffield is an Associate Professor of Classics and a Fellow of Downing College.

The Faculty’s collaboration with the University of Ghana is funded by grants from the Leventis Foundation and the Cambridge-Africa ALBORADA Research Fund.
Anyone coming into Cambridge by train today is welcomed by one of two pieces of public sculpture: Matthew Darbyshire’s ‘Hercules Meets Galatea’ was unveiled last year outside the city’s new station, Cambridge North, and Gavin Turk’s ‘Ariadne Wrapped’ on the main station square in June. Both play with figurative types that have long been part of the classical canon: key to Darbyshire’s intervention is a version of the Farnese Hercules, discovered in Rome’s Baths of Caracalla in 1545/6 and then exhibited as part of Alessandro Farnese’s collection, and to Turk’s vision, a Roman Ariadne sculpture that had been installed earlier in the sixteenth century in the Vatican’s Belvedere Courtyard. Almost immediately, these prototypes, themselves copies of lost Greek originals, were reproduced in two and three-dimensions, each...
of these reproductions a challenge as much as a homage to the antique, each of them also a mark of education and status. In our increasingly global world, and a world of culture-wars, Black Lives Matter, and #MeToo, it is perhaps a surprise to find that their bodies are still relevant.

The Farnese Hercules is famed for his fatigue, as though exhausted not from holding up the heaven in place of Atlas, but from bearing the load of his own over-sized muscles. Is he laudable or laughable, ideal specimen or freak? These questions are unavoidable in Cambridge, where he shares the station forecourt with a second figure, a female nude, ‘Galatea’ (in Greek myth, a nereid, but also the name that is later given to the sculptor Pygmalion’s ivory creation). Arms and legs crossed casually as though she has just sat down, she bucks the trend that makes the woman’s body the object of the gaze to stare intently at the spectacle before her. Indeed she asks that we sit next to her to see what she sees. Do this, and it is his manufacture that is at issue, and, with it, the gender stereotypes that shape all of us.

If Darbyshire makes us look at ourselves and our fellow travellers differently, then Turk entirely frustrates our looking. His ‘Ariadne’ is both there and not there beneath the wrapping. Again, this is knowledge as power: it makes an abject female from a piece of lost luggage. And it turns the space into a performance of one of Giorgio de Chirico’s seven ‘Ariadne’ paintings (1912-13), complete with colonnades and steam-train. Back in antiquity, when the Vatican Ariadne was made, she was the ultimate passive female form, and one that was often envisaged being actively unveiled for the gratification of Bacchus and the viewer. If she is in Turk’s piece, is she protected or suffocated? These are questions this time that speak not only to issues of masculinity and femininity, but in dialogue with Turk’s œuvre, of transience, homelessness, migration.

What of the classical canon? Darbyshire and Turk are not unique in taking inspiration from Greco-Roman statuary, or rather from the legacy of this statuary as it has been traced from late Classical and Hellenistic Greece through imperial and Renaissance Rome into modernity. Other artists too, women like Kylie Lockwood and Rachel Kneebone among them, are still finding freedom in the Classical, and not just artists in the USA and Europe, or those working on large-scale commissions. From sculpture to street art, they are attracted by its bogus claims to universality to explore urgent issues of identity, class, race. It matters little that few vistors to Cambridge can name the Farnese Hercules, or know its collection history: it has form; has been a celebrity and a commodity since at least the Roman empire, when early in the third century CE not one but two colossal versions were displayed side by side in the Baths of Caracalla. There already, they presumably made visitors so body-conscious as to reach for their tunics.

Commodities are raw materials to be bought and sold. Darbyshire moulds Hercules in an everday aluminium, cast from a version of the statue made from polystyrene sheets that had been roughly cut with a kitchen knife. In this respect, Turk’s ‘Ariadne Wrapped’, which is bronze, painted to look like pale stone, is more traditional, but also a comment on the whiteness of classical statues, many of which in antiquity were enlivened by pigment. Will his and Darbyshire’s sculptures get graffitied? As statues in Bristol and other cities are defaced or pulled from their bases, others assume their position in the landscape. The Classical is still a powerful, if complex, brand that remains productive to think with.

Professor Vout advised Matthew Darbyshire on ‘Hercules and Galatea’ and was recently, in the theatre at Downing College, in public conversation with Gavin Turk about his sculpture. In 2024, she will co-curate the Fitzwilliam’s exhibition, ‘Paris 1924: the Art of the Olympics’.
The Four-Year Degree is about to have its 20th birthday! That is undoubtedly something to celebrate! Without wanting to sound over-the-top, it is something which has changed the face of Cambridge Classics irreversibly and positively. As one of its original creators, Simon Goldhill, puts it “The four-year course is a brilliant response to the fact that there are many – too many – young people who don’t have the opportunity to learn the ancient languages at school, or who discover their passion too late in our inflexible education system. We are still committed to the principle that all classicists at Cambridge should learn Greek and Latin, and the four-year course is integral to our mission. The results are clear and triumphant: not only is the course going from strength to strength but also it has produced some brilliant Classicists already in teaching positions at the university level.”

And the benefits are very much two-way; just as generations of individual students have gained from their access to Classics, Cambridge Classics has benefitted just as much from the greater diversity – of background, but also of outlook, learning style, educational expectations, political and personal interests – which the Four-Year Degree instantiates. I have been integrally involved with the Four-Year Degree right from the start and it has been one of the greatest pleasures and privileges of my life to guide, inspire, celebrate and learn from the great variety of students I have taught.

But it is not without its challenges. A Classics degree, with learning both Latin and Greek at its heart, alongside high-level engagement with the other disciplines within Classics, remains a challenging intellectual endeavour.
As well as requiring intelligence, commitment and focus, learning two complex ancient languages requires an enormous ‘slab’ of time: a differently-shaped investment of time than for many arts and humanities subjects. In recent years we have seen again what a huge benefit this brings: during the pandemic, when students were forced into isolating online learning, Classicists at many levels said, time and again, how the regular structure of engagement with language classes and the care for them and their progress which those classes represented was what ‘kept them sane’ in unprecedented times.

While I can dwell on the positives of the investment of time which learning ancient languages requires, it also has its downsides. Classicists on the Four-Year programme have to pay 33% more for their degree because of the additional year. This can feel uncomfortably at times like a levy for not having gone to a school with Classical subjects on its menu. Fundraising for bursaries for the additional year has been successful, but as the Four-Year cohort grows, both in absolute terms and as a percentage of the total cohort, we need to redouble our efforts. Likewise, to help fund the increasing language teaching costs for our expanding numbers of Four-Year students.

And those numbers are increasing, in a very healthy way. For 2022, we made 48 offers the Four-Year Degree. Our biggest cohort ever and approaching 50% of the new intake. These are exciting times and a good moment to celebrate!

But I would like to end with a series of short reflections from former Four-Year students: as usual, they put it better than I ever could. Leah says: “The four-year course is more than just learning Latin and Greek: it’s a lifestyle, an experience, and something which goes on to shape your life forever. Since the first days of Latin camp, our cohort was bound together, with bonds forged in the fire of endless verb lists and grammar tests. The camaraderie between prelin students sets us apart. Coming as we do from a variety of backgrounds, those who took the four-year course retain this identity throughout their time at Cambridge and beyond. The course is made up of such a variety of people, all with different backgrounds and perspectives, who bring something new to the discipline, and are the real lifeblood of Classics to this day. Without the four-year course, I would never have had the opportunity to study Latin and Ancient Greek to the level I did: it set me on a path for success and is the reason I’m now studying for my PhD in Classics.”

From the very first cohort, Naomi says: “Studying Classics at Cambridge would simply never have been possible for me without the four-year degree. I attended a state school where, despite two hugely passionate Classics teachers, languages were not offered. I feel so privileged to have been part of the first four-year degree cohort. The pace of learning was overwhelming at times, but it was also so exhilarating and exciting. I am now teaching Latin to disadvantaged children who would never usually get the opportunity to study an ancient language. I feel very proud to be continuing the legacy of the four-year degree!”

Danielle says “20 years ago I was on the first intake of the four-year Classics course and still proudly tell people about it now. I am working as a doctor in the NHS and I truly value the time and learning I gained doing classics – it gave me the tools to ask questions of my senior colleagues and to have the confidence that if I can do a degree in Latin and Greek from scratch I can just about do anything! I have friends for life from the course and am so grateful to have had the experience. Such a wonderful stepping-stone to so many things.”

What struck me – as well as their passion and pride and sense of intellectual opportunity – was the recurring theme of friendship. Our marking 20 years of the Four-Year Degree must bring a moment of reflection on the discipline and its direction, but also be a straightforward celebration of the bonds it has already forged, intellectually and personally, and will go on to forge in the future.

The Faculty wishes to secure funding for postgraduate and postdoctoral language teaching positions and to make sure that we are able to offer a Classics degree to the widest possible range of students. Please visit www.classics.cam.ac.uk/directory/support to find out more.
Ruth Allen (Emmanuel 2006) talks to James Cahill (Christ’s 2013) about his novel Tiepolo Blue (Sceptre, 2022). James is a Leverhulme Early Career Fellow at KCL and Ruth is curator of Greek and Roman art at the Michael C. Carlos Museum, Emory University.
R: When I read the novel I was immediately transported back to Cambridge. It was such a pleasure for me, thinking about being back there; there was something about your evocation of place I thought was amazing. Something about that wet greenness that you just captured so well. Cambridge is obviously a place that has meaning to you personally.

J: I’m glad that the settings resonated because I wanted there to be a really strong sense of place and, as you might imagine, the time I spent in Cambridge between 2013 and 2017 – when we were both there – was important in terms of developing that. In the early pages you learn how Cambridge as a place has defined the main character, Don: the changeless nature of Cambridge is his mirror image, an externalisation of his psyche. He has measured himself – his life and his identity – against this setting. He sees a sort of externalisation of himself. Of course, the story is set 30 years ago, so it’s before our time, but it’s one of those places which in so many respects is unchanging.

R: Why is classical art so useful to you in this novel?

J: Much of Don’s development in the novel is portrayed through the lens of classical art, or the very idea of the ‘classical’. The idea for the story began to coalesce when I was in Cambridge researching a PhD on the relationship between contemporary art in Britain in the 1990s and classical antiquity, particularly ancient statues and myths. This idea of a contrast or even collision was obviously in my thinking and began to percolate into the story. That collision is discernible at the very beginning, when Don, a lover of classical forms, comes face to face with an assemblage of found objects on the lawn of his college. It’s a work of contemporary art called ‘SICK BED’, although he’s incapable of seeing it as art. He can’t compute it, and it drives him into a mania of hostility.

R: Why is classical art so useful to you in this novel?

J: It’s a really intriguing idea how looking at art often entails those two things simultaneously, a certain loss of self or immersion in the work but, at the same time, enhanced self-consciousness.

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R: Yes. The museum gallery of white marble sculpture, with its perfect proportions is transformed into something far more Pompeian as Don’s personal journey continues. For me, I think you reveal something about the classical kind of connoisseurship that is almost sordid and distasteful. Throughout Don’s story you evoke sculpture that that we are familiar with from the ancient world, whether it be the hermaphroditic, or the Uffizi wrestlers, or Pompeian frescoes of Narcissus. How did that become a touchstone for exploring ideas of loss and recognition of self?
Clearly, there is no shortage of choice when it comes to museums in Greece: from the Acropolis (www.theacropolismuseum.gr/en) and the National Archaeological Museum (www.namuseum.gr/en/) in Athens to the Royal Tombs at Aigai (Vergina) (www.aigai.gr/) and the Museum of Byzantine Culture in Thessaloniki (mbp.gr/en/home).

What follows are some of my favourite collections with particular emphasis on recently opened museums:

1. Athens
   In the heart of Athens is one of the few preserved mansions dating to the first half of the 18th century in southern Greece – the Benizelos Mansion. Beautifully restored and recently opened to the public as a museum, it offers an excellent introduction to the histories surrounding the city of Athens in a period less well-known to most travellers and locals alike! archontiko-mpenizelon.gr/en/

   After years in the making, visitors to the city since 2021 have had the chance to admire the collections of the National Gallery of Greece in its renovated surroundings. With more than 15,000 artworks, the Gallery boasts the biggest post-Byzantine collections of art in the country, offering the best introduction to anyone interested in the arts of the Greek state, from around the 1830s to the 20th century. www.nationalgallery.gr/en/

   2022 marks 200 years since the birth of Heinrich Schliemann whose majestic home in Athens (the Ilion Melathron) one can visit today as it houses the Numismatic Museum with one of the most important collections of ancient Greek coins in the world. (www.nummus.gr/).

2. Thebes
   Just an hour’s drive from Athens is the city of Thebes – immortalised thanks to the classical literary tradition and some stunning archaeological discoveries, it possesses a wonderful museum. Opened in 2016, it tells the story of the city and its region, Boeotia, through things ranging in date from the Palaeolithic to the Ottoman period. www.mthv.gr/en/
Visiting Southern Greece

3. Pylos
In 2018, the Archaeological Museum of Pylos in Messenia, SW Peloponnese, opened its gates to the public. Situated in the Nichkastro Fortress and housed in the renovated buildings constructed under the French General Nicolas-Joseph Maison in the late 1820s, one gets an introduction to the archaeological discoveries in the Pylos area as well as the region’s diachronic history all the way to the Venetian and Ottoman periods and early Modern Greece. The fortress itself offers stunning views to the spectacular Navarino Bay, while the Museum of Underwater Antiquities immerses visitors to some of the most important recent discoveries in the maritime archaeology of Greece. archaeologicalmuseums.gr/en/museum/5df34af3deca5e2d79e8c1d7/archaeological-museum-of-pylos

4. Chania
Certainly worth a visit is the newly opened Archaeological Museum of Chania, the second largest on Crete after Herakleion.

5. Herakleion
Finally, this year is the 70th anniversary from the announcement of the decipherment of Linear B by Michael Ventris – those interested in the subject should most definitely head to the National Museum in Athens (www.namuseum.gr/en/) and the Herakleion Museum on Crete (heraklionmuseum.gr/language/en/home/), while smaller collections can be explored in the museums at Chania and Thebes mentioned above.

6. Santorini
The exhibition ‘Thera Murals – The Treasure of the Prehistoric Aegean’ in the Museum of Prehistoric Thera on Santorini showcases for the first time a large number of previously unseen frescoes, some 3600 years old, from the prehistoric town of Akrotiri following decades of painstaking restoration work.

Yannis Galanakis is also the Director of the Faculty Archives (www.classics.cam.ac.uk/library/archives) and last year in collaboration with the British School at Athens digitised the excavation records pertaining to the work of Alan Wace at Mycenae (cudl.lib.cam.ac.uk/collections/mycenae), a project that was shortlisted by the Apollo magazine for a digital innovation award in collaboration with the University Library and the British School at Athens.

You can view the exhibition of photographs by Robert McCabe of Mycenae, that featured in the Museum of Classical Archaeology last year, by clicking the link: museums.cam.ac.uk/story/mycenae-from-myth-to-history/
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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 or help to protect our exceptional collection 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.

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