

Faculty of Classics

NEWSLETTER 2017



See Inside...

2



Impact of the Ancient City



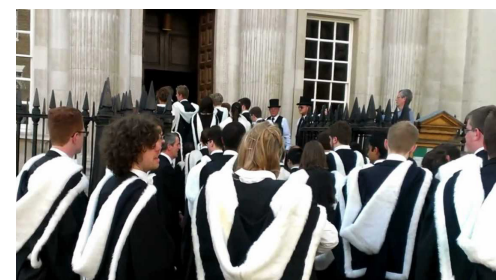
5

Greek Epic of the Roman Empire



6

The Bible and Antiquity



9

Life after Classics



10

Classics in China

From the Chair of the Faculty *Prof. Richard Hunter*

Heraclitus is popularly believed to have said that you cannot step into the same river twice. It turns out, however, that you can become Chair of the Faculty of Classics twice, though whether it is the same Faculty now as it was in 2003 and 2004 when I was last Chair is at least doubtful. It is not true that 'everything is in flux' but some things are. For one, it seems a busier, fuller place than I remember, in part because of the number of externally-funded research projects which employ post-doctoral researchers and/or train PhD students. The Faculty currently houses the Impact of the Ancient City (described at greater length inside) and Context and Relationships between Early Writing Systems, both funded by the European Research Council, three AHRC-funded projects on the Greek Epic of the Roman Empire, Greek in Italy, and Roman Republican Cities, and another archaeological project on the site of Lerna, funded by the American School of Classical Studies and the Newton Trust. This hive of activity means that one of the rhythms which structures the Chair's life is a round of formal and informal meetings with project-members to see how they are getting on. The Faculty is a much richer place for all of this, and the Chair much better informed about the breadth of the field of research in Classics – if also about HR regulations!

One thing which never changes is the pleasure that we derive from the academic success of members of the Faculty. In the 2016 Senior Academic Promotions round, Emily Gowers (Latin) and Christopher Kelly (Roman history) were promoted to Personal Professorships and Lucia Prauscello (Greek) to a Readership. As for our

graduate students, here is a partial list for 2016/17: Elena Giusti (Latin), Astrid van Oyen (Archaeology) and Lacey Wallace (Archaeology) have been appointed to Assistant Professorships at Warwick, Cornell and Lincoln respectively, and 3 of our graduate students have been elected to Junior Research Fellowships in Cambridge Colleges: Anna Judson (Linear B and the history of Greek, Gonville and Caius), Maya Feile Tomes (Latin American poetry, Christ's – cf. p. 10 inside); Livia Tagliapietra (the Greek language in Italy, Jesus College). It is the presence of such remarkable younger scholars (and, of course, at times everyone seems to me to be a younger scholar...) that makes the Faculty a very exciting place to work. No less remarkable are the careers that Classics graduates follow outside academia, and we are currently expanding our website archive of 'Life after Classics': there is a small taster inside recording the very different paths followed by two of our alumni.

The diversity of the current Faculty is, however, also a reminder that uncertainty hangs over us, as over the University more generally. Whatever one's view of Brexit, and whatever arrangements finally emerge, it would be an enormous loss to the vibrancy of the Faculty if we were no longer attractive, and able to extend the warmest welcome, to students and researchers from all over the world: the cosmopolitanism of Cambridge is one of its great strengths. 'We even let Australians in' was how I used to be teased: fortunately, we still do!



Inaugural Lecture *Prof. James Clackson*

Professor of Comparative Philology

*'Dangerous Lunatics':
Cambridge and Comparative
Philology*

Watch again at...

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

ANCIENT CITIES

Prof. Andrew Wallace-Hadrill

The Greek and Roman world was famously a world of cities: life in cities was synonymous with civilization. Modern urbanism is in many ways so remote from that of antiquity that we may ask whether the ancient city had an impact at all on

Elizabeth Key Fowden's on late antique/early Islamic Syria and Ottoman Athens. A team of postdocs extends this range. Javier Martínez Jiménez works on Visigothic and Umayyad Spain, including Mérida, one of the best examples of these transformations. His latest book is the most recent and up-to-date archaeological catalogue of the Roman aqueducts in

teries in Egypt, will look at the cities of the early Islamic Eastern Mediterranean, while Suna Cagaptay, an architectural historian of the late Byzantine and early Ottoman period, will explore the cities of Western Asia Minor and Thrace. Edward Coghill, currently completing a doctorate on medieval Arabic literature on Egypt, will explore the rich Arabic tradition of thought on cities. A PhD position is soon to be filled on the cities of Italy. The project also benefits greatly from the expertise of many colleagues in Cambridge and beyond, including Martin Millett, Robin Osborne and Alessandro Launaro in Classics, Amira Bennison, an expert on Islamic Spain and North Africa in the Faculty of Asian and Middle Eastern Studies, and Rosamond McKitterick in History; and from a full-time administrator and researcher, Alex Rocca.

Over the last three months, with the team gradually coming together, the project is beginning to take shape, with a series of seminars that have given a taste of the excitement of bringing together many disciplines. How did the cities of Spain fare under their new Visigothic rulers in the fifth to eighth centuries, followed by their Umayyad Arab conquerors in the eighth? On the one hand there is a contraction of the number of active centres, and a loss of technology, seen most clearly in the inability to sustain the water supply through aqueducts. But to read Isidore's *Etymologies* of the early seventh century, the city could still be described in its classical elements, and the Visigothic kings not only enforced Roman legislation on city administration, but founded new cities, starting with

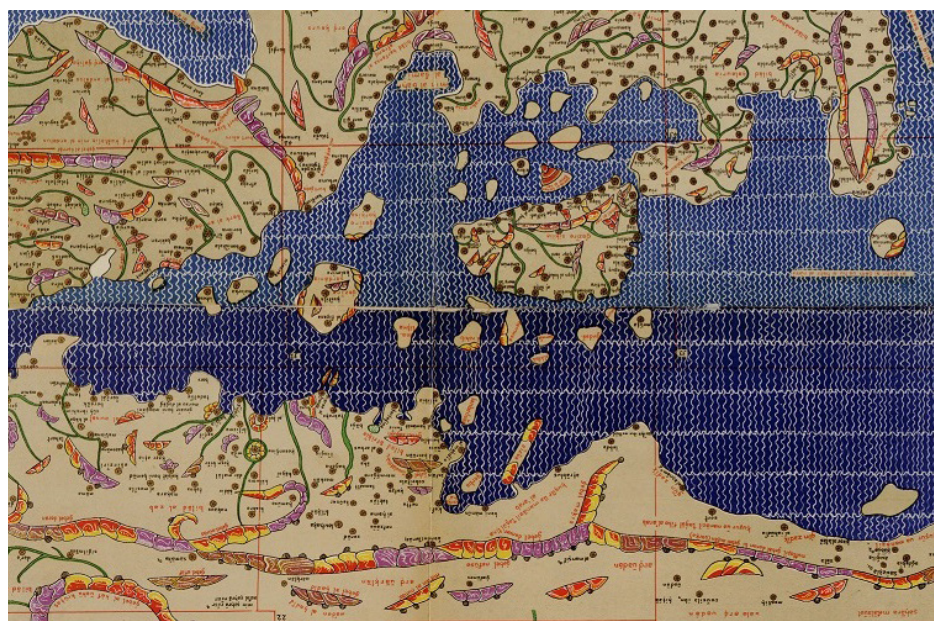


Peutinger map of the Roman world, showing the network of roads and cities around Rome

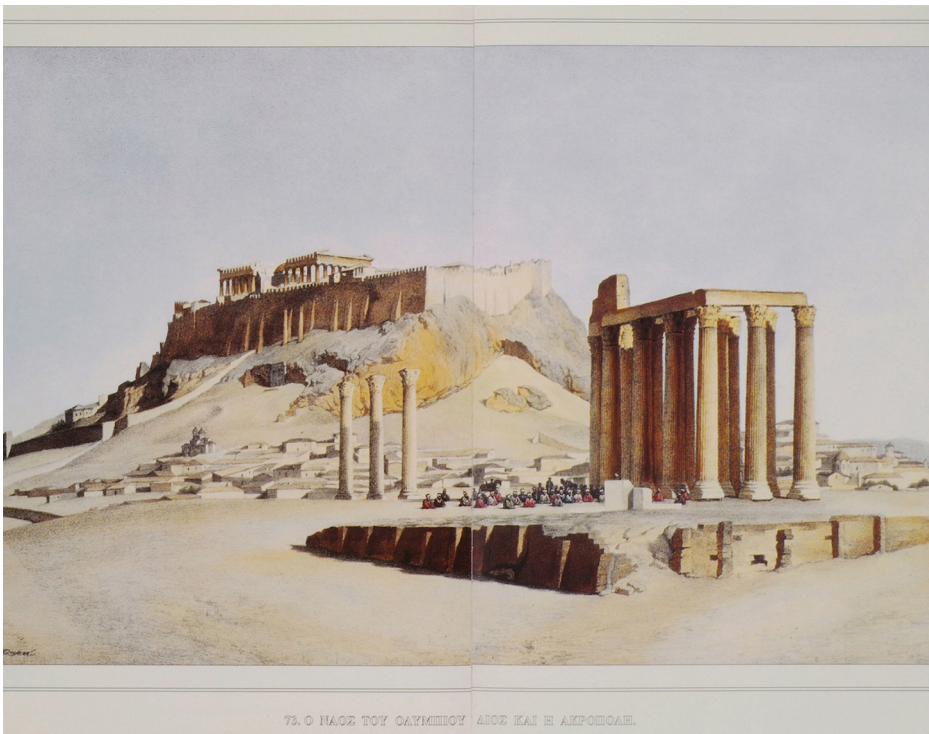
the contemporary city. A century ago, archaeologists felt the answer lay in urban planning, and above all the orthogonal grid. Yet there was surely more to ancient cities than the grid plan, especially as some of the greatest cities, Athens, Rome and Constantinople, made little or no use of it. From one perspective, late antiquity saw the end of the ancient city; from another, it proved remarkably resilient, adapting differently to changing conditions in the Christianized West and the Islamized East. The physical traces and the recollected image of antiquity exercised a powerful influence, not with one outcome, but with kaleidoscopic variations through space and time. The project is a tale of many cities, and so wide-ranging in scope that it requires a team of specialists with expertise that ranges from archaeology to cultural history, from late antiquity to the present, and from western Europe to the Middle East and North Africa.

It is only thanks to the exceptional potential of a European Research Council grant that it has been possible to dream of such a project. My own longstanding work on Italian cities is balanced by

Spain and Portugal. Sam Ottewill-Soulsby, with a doctorate on the relations of the Franks with Islamic Spain, is well positioned to trace thinking about the city in the early medieval west. Louise Blanke, with experience of excavation at Jerash and a current project on monas-



Map of the world by Al-Idrisi, twelfth century Arab geographer, showing Spain and North Africa



Athens: Olympieion and mihrab of open-air mosque in 1819, from Louis Dupré, 'Le Temple de Jupiter Olympien et l'Acropolis d'Athènes.' Photo credit: Aikaterini Laskaridis Foundation (www.travelogues.gr)

Reccopolis, the name of which combines a Gothic name (Reccared) with a highly classical termination. In coming weeks our attention will turn to Antioch, which enjoys a boom in late antiquity. Sacked in 540 by the Persian Chosroes (Khosrow), Procopius describes how he carried off precious marbles to Persia. By the tenth century, this story has grown in the Arab historian Al-Tabari into a tale of how the Sasanian shah founded a new city called Al-Rummiyah ('Roman') with the materials from Antioch and on its precise plan,

transporting the inhabitants of the old city to houses identical to their old ones. Mythical it may be, but it illustrates the potency of the image of the Roman city in the Islamic East as much as the Visigothic West.

The story we wish to explore is neither one of decline and fall, nor indeed of implausible continuity, but of the varied and surprising ways in which the ancient city has exercised a hold over the imaginations of diverse times and cultures.



The remains of the Visigothic city of Reccopolis

Focus on Research



Yung In Chae

I research the intersection of the Classics and critical theory—that is, how we can draw upon the ancient world in order to think about society—with particular interests in feminism and environmentalism.

In the course of my MPhil, this has taken the form of essays about genealogy in Plato's Republic, philology in nineteenth- and twentieth-century Germany, and ecofeminism in Sappho. I am currently writing a thesis on the classical references in Simone de Beauvoir's *The Second Sex*, a continuation of the project that I started last year as a Master's student at the École des hautes études en sciences sociales in Paris, France. There I focused on De Beauvoir's classical education: I dove into the archives of the Bibliothèque nationale and recovered her notebooks from Greek vocabulary class at the Sorbonne and annotations on a manuscript of *The Second Sex*.

Now I am turning to *The Second Sex* itself. I have chosen to focus on the idea that the mythical structure of patriarchy is a classical inheritance and how it lived on in our imaginations. I also wish to look beyond ancient Greece and Rome, and am in the process of contributing an article to a monograph spearheaded by Glenn Most and Michael Puett on wisdom literature in 'East and West.'

I am deeply committed to making Classics a more inclusive discipline. To that end, I work as the Associate Editor of *Eidolon*, an online journal for public Classics scholarship, where we publish scholars at all levels and articles that are unabashedly political and personal, feminist and fun. At Cambridge, I am co-organizing (with Tim Whitmarsh) a conference on Classics and political extremism on 20 May.

Focus on Research



Mark Darling

I'm a second-year PhD student in the 'E' caucus of the faculty, working under the supervision of Dr Torsten Meißner. I completed my BA (2010-13) at Selwyn College and my MPhil (2014-15) at St Edmund's, before moving back to Selwyn for my PhD. My interests are broadly in the history of the Indo-European languages, with a particular focus on the historical phonology and morphology of the Italic, Greek, Celtic and Anatolian branches of the language family.

My PhD looks at the development of the subjunctive and optative moods from Proto-Indo-European, the reconstructed ancestor of the Indo-European languages, into the daughter languages that we have attested. I am particularly investigating how these forms are used in early Italic and Celtic legal texts, since legal texts are generally linguistically conservative, and am currently creating a database of the contexts in which modal verb forms are found in these texts. The ultimate aim of this is to examine the development over time of the usages of these forms, and to compare these developments with findings from typological surveys of languages more generally in order to establish how it is most likely that these forms were used in the parent language itself. This represents a departure from the traditional comparative method used in historical linguistics, as it takes into account the fact that the semantics connected with verbal forms change over time, and attempts to incorporate the fact that there are regular patterns to these changes into the reconstruction of the parent language.

Alongside my PhD studies, I supervise undergraduates in linguistics and philology. I also help fund my doctoral studies by singing as a tenor in the choir of Ely Cathedral, which provides a welcome break from the faculty library!

THE LIBRARY

Stephen Howe

From time to time, we read reports that libraries are dying, or that the book is 'on its last legs'... Here at Classics, rumours of our demise are greatly exaggerated!

Has the electronic age changed the way the Library is used? Yes. We cleared 99 books from desks on Thursday morning...but only 5 journal volumes. 'Online' has become the predominant method for accessing articles in journals. On the other hand, some journals remain print only, and some readers prefer to check references on the shelf, rather than on a laptop.

As regards books, at least half the titles appearing on undergraduate reading lists are available in print only. Set texts and commentaries (important for a language-based degree such as Classics), are usually print only. So, although the advent of the eBook has reduced the number of loans, students continue to borrow large numbers of books.

It is also a distinctive feature of the Humanities that undergraduates 'disperse' across a wide range of titles. In the social sciences, by contrast, students use a small number of textbook titles intensively. If these are all available electronically, then a sharp fall in library loans becomes probable.

There is certainly no sign that the Library, as a physical space dedicated to quiet

Statistics are always popular, so here are a few for a typical day in Term, Thursday 26 January 2017.

- Number of books on loan: 1,666 (out of a total of 60,000)
- Number of books not on loan, but reserved on desks: 172
- Number of books borrowed: 98
- Number of books returned: 116

study, is losing its appeal. There were 68 people working in the Library at 11:50 on Thursday 26th January, and a creditable 53 at 16:20. Students come into the Faculty to attend morning lectures and afternoon supervisions – if they have a spare hour, the Library is the obvious place to work.

The Faculty's graduates are granted the privilege of using the Library 24 hours a day, and not surprisingly many of them choose to make the Library their main workplace, moving upstairs to the Museum when they supervise undergraduates. Librarians will be familiar with the phenomenon of 'nesting' in the Library. Clearing books from desks is complicated...unlike a conventional library, some readers are already in the Library when Library staff arrive. On the other hand, no-one can accuse the Classics Library of being under-used!



Old and new come together in the Classics Faculty Library

IMPERIAL EPIC

Prof. Tim Whitmarsh

When we think about Greek Epic, we usually think of the Homer's *Iliad* and *Odyssey*. If we're feeling contrary, we might offer Hesiod's *Theogony* and *Works and Days*. The learned might even suggest the *Shield of Heracles*, or Apollonius' *Argonautica*. But the image in most people's head remains, still, Homer.

By far the largest body of Greek epic poetry that survives, however, survives from the time of the Roman Empire. Nonnus' *Dionysiaca* alone has as many books (48) as the *Iliad* and the *Odyssey* put together – which is surely no accident. Undaunted, Nonnus proceeded to write 21 books of epic paraphrase of the Gospel of John – which means that we have 69 surviving books of his poetry alone (over 150,000 words). Although Nonnus is the best-preserved poet from the era (and from classical antiquity as a whole), he is far from alone in the field of imperial Greek epic: we know of over 800 poems and poets, and other surviving works include Musaeus' *Hero and Leander* (an early *Romeo and Juliet* – and, I think, the model for David Bowie's song 'Heroes' (get it?)), Quintus of Smyrna's *Posthomerica*, Oppian's *Halieutica*, Triphiodorus' *Sack of Troy* and much more.

That there is so much epic from this era may surprise for a different reason. We

have become very used to thinking of Greek literature of the Roman Empire as dominated by prose literature. After all, we tell ourselves, isn't this the era of the rhetoric-obsessed Second Sophistic? Wasn't everyone going around declaiming in the manner of Demosthenes, in flawlessly imitated Attic Greek? It is very easy to get seduced by that image, which was in fact overstated by Victorian Romantics who wanted to decry all late literature as decadent and artificial. Poetry remained at the heart of Greek literary culture from the beginning to ... well, to the present day.

The Faculty houses a project called 'Greek Epic of the Roman Empire: A Cultural History', funded by the Arts and Humanities Research Council, which aims to reclaim and popularise this late epic. More than that, as the subtitle suggests, it seeks to use this neglected body of text as a window onto the preoccupations and motivations of Greeks in the Roman era: whether these were to do with gender and sexuality (there is, predictably, a lot of that), new questions about animal ethics and relationships to the environment, the cultural identity of Greeks in a thoroughly Romanised world, or the tension between Greek polytheism and Christianity. In addition to our academic publications, we are completing a 3-volume set of translations of the poems themselves – so there will shortly be no excuse at all for your not having read them!



The Triumph of Dionysus, from a third-century CE Roman sarcophagus, now in the New York Metropolitan Museum

WELCOME TO . . .

Dr Nick Zair



At school I was lucky enough to study Latin at A-level and Greek, French and Italian at GCSE. I knew I enjoyed languages - the older and weirder the better! After considering ASNC at Cambridge, I chose to study Classics at Oxford, where I did all the linguistics/philology options I could, and then switched to linguistics for my Master's and Doctorate, with a particular focus on the Celtic languages (including Old Irish, Middle Welsh and Gaulish).

I came to Cambridge in 2010 and since then I've been primarily working on the Italic languages (Latin and its relatives in ancient Italy, primarily Oscan and Umbrian). The history and development of these latter languages is particularly

important, because we have no literature written in anything but Latin. They are known only from inscriptions on non-perishable materials - being able to understand what they say gives us an insight into the history, law and religion of ancient Italy from a completely different perspective.

My recent research has included trying to work out how Oscan speakers in the south of Italy decided to spell their language when they borrowed the alphabet from neighbouring Greeks, and what this tells us about contact between Oscans and Greeks; what Latin *r* really sounded like (think of English *r* - even though we write it at the end of a syllable in words like *car* or *better* we often don't pronounce it at all; and a Scottish *r* will sound different from a west-country *r*); and where the Romans got *ursus*, their word for 'bear', from.

BIBLE & ANTIQUITY

Prof. Simon Goldhill

Director of the Centre for Research in the Arts, Social Sciences and Humanities

In the nineteenth century there were two dominant ways of understanding the past: through the bible or through classical antiquity. Both routes dominated the cultural imagination – and the education system, where Theology and Classics made up the two most popular degrees. We might still be familiar with Matthew Arnold using ‘Hellenism and Hebraism’ as the matrix through which to understand the culture of the West, but we no longer live in a world where a sermon could cause a riot, where classicists and churchmen were celebrities, and where a discovery such as Schliemann’s excavation of Troy could lead to packed lectures across the country chaired by the Prime Minister, or where the publication of the facsimile of the Codex Sinaiticus – the earliest text of the Bible – could be a best seller. But how did these two ways of understanding the past – and through the past the cultural identity of the here and now – interrelate? How did the Bible and the Classics fit together? The history

of Christianity was a complex business. On the one hand, Christianity prided itself on rejecting the world of Greece and Rome: no games, no sex, no slaves, no polytheism. On the other, Christianity was unthinkable without its Neo-Platonism or its Roman institutions. When the nineteenth century looked back, how did they shift the lens of these two visions to produce an image of the past?

For the last five years, I have headed a project, funded by the European Research Council, with eight post-doctoral fellows and five professors exploring exactly this huge and fascinating question. It requires a fully interdisciplinary team. We have looked at how novels and poems explored this sense of the past – more than 200 novels about the early Roman Empire and its Christians were published after Bulwer Lytton’s celebrated *Last Days of Pompeii*; how the historiography of Jews, Christians, Greeks and Romans provided ways to think about democracy, the modern British Empire, and the place of religion in society. We have had to look for long happy hours at stained glass windows, where Christian saints emerge with classical bodies, or at the Pre-Raphaelite love of classical beauty.



Classical figures used the public world of political comedy in Punch: Disraelius and Gladstonius in 1876



In the British Museum: sages investigate the Rosetta Stone, the key to unlocking the hieroglyphs of ancient Egypt

The theology of the German universities and its reception in England is a particularly heady area – and we have investigated such surprising topics as the role of photography in the development of the sciences of antiquity, or the collectors of antiquities and their dynamic interaction with new ideas of archaeology, or the multiple ways St Paul is thought to fit into Roman society. More than sixty publications have emerged – but perhaps more importantly, a whole group of younger scholars have been equipped to explain to a modern society brought up on BBC costume drama just how complex and layered Victorian cultural life was, and, above all, how important classical antiquity and the Bible were for that era.

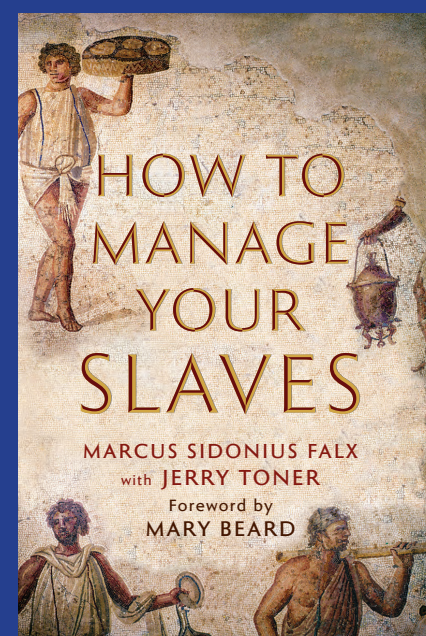
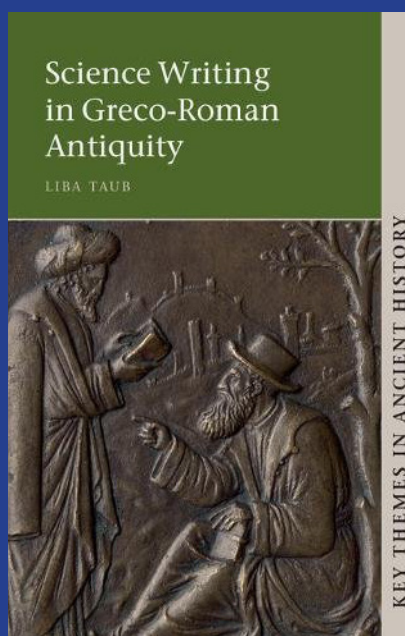
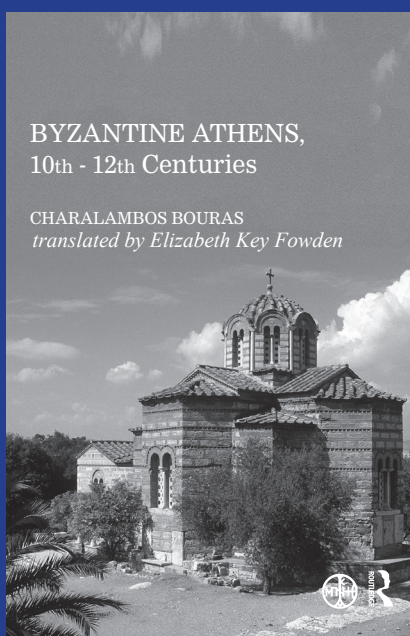
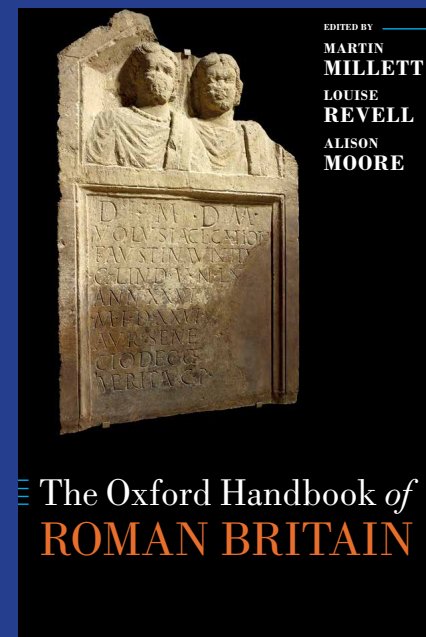
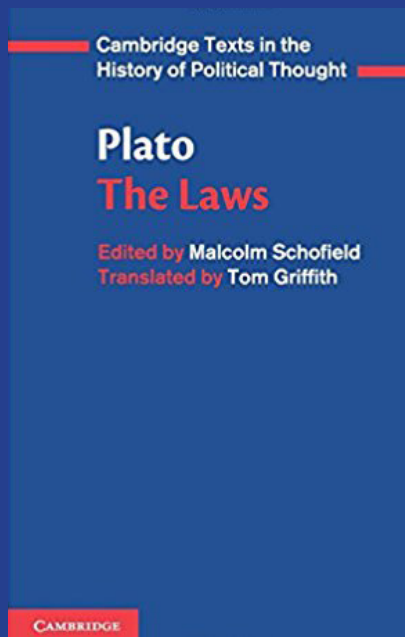
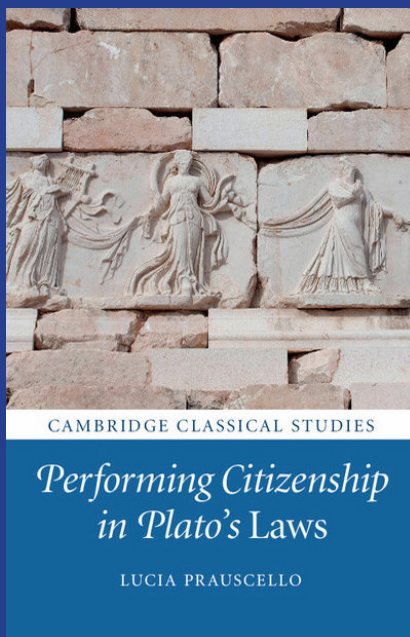
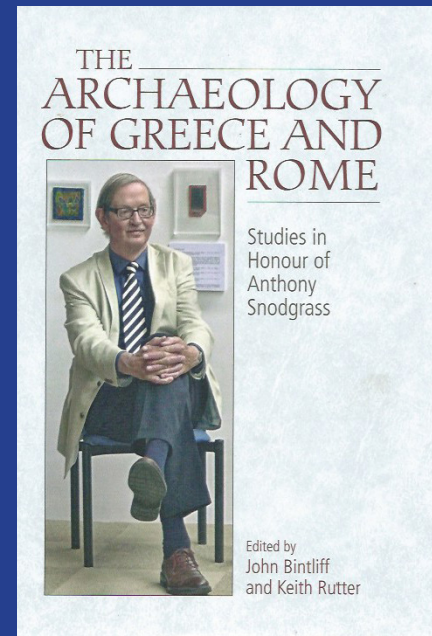
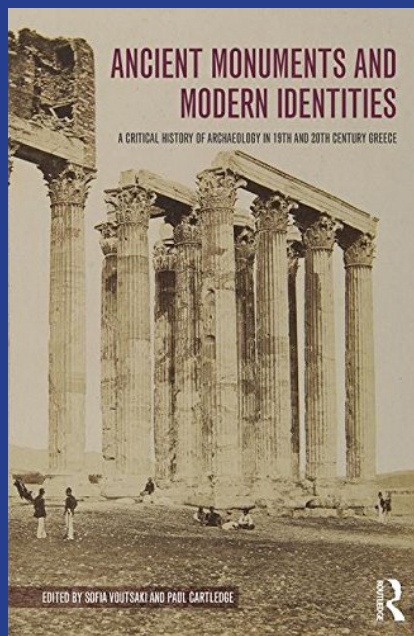
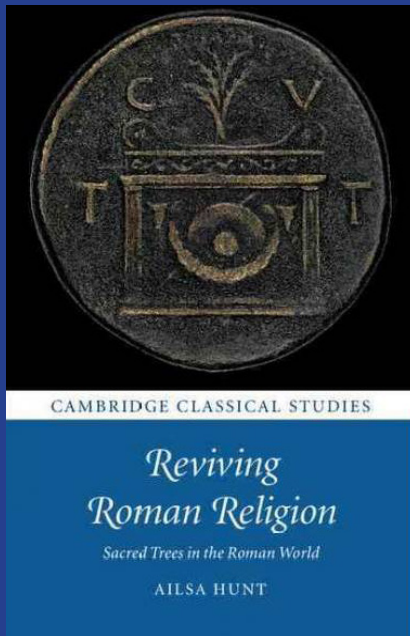
To find out more about the
Bible and Antiquity in 19th-Century Culture
Project visit:

<http://www.crassh.cam.ac.uk/programmes/bible-antiquity>

For the latest alumni news, online copies of
previous Newsletters and Faculty podcasts, visit our
alumni page:

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

Recent Publications



AFTER CLASSICS

John Kittmer

I left Cambridge in 1988, after completing my BA in Classics. The requirements of the two parts of the Classics Tripos were stretching, exhausting even. But I had had the most wonderful time (the Faculty was mind-awakeningly vibrant and creative) and did well academically, broadening my intellectual horizons and acquiring curiosity for knowledge across the disciplines. I was also able – thanks to university and college grants – to travel extensively in Greece and Italy. I had, somewhat lazily, started to formalise and improve my knowledge of modern Greek. All of this would turn out to be of great importance to me.

In my last term or so, I was trying to decide whether to pursue a PhD or a career in the diplomatic or broader civil service. My hesitations then may, from one point of view, have simply become a lifetime's pattern of indecisiveness, but

I seem, three decades later, to have been combining all three things with reasonable success. At first, I did doctoral work in Classics at Oxford and then, on and off, spent a decade or so working on domestic policy in various Government departments. In December 2016, I completed a four-year term as British Ambassador to Greece, and am now back in London on my fifth diplomatic posting.

Since habits learned at Cambridge die hard, I am also, in the early and late hours of the day, writing a PhD on the Greek poet, Yannis Ritsos. Cambridge Classics not only grounded me in the achievements of the Greeks across time, but also encouraged multifariousness, pluralism and respect for knowledge in all its fields. To the Faculty itself, and my teachers and friends there, I extend my abiding gratitude.



John Kittmer on top of Mt Taygetos



Clare McGregor

Coaching inside & out

I had an offer for Natural Sciences, but our brains, background, teachers and temperament decide 95% of our lives and I realised I couldn't give up Latin after translating Catullus's lament for his dead brother in my A-level exam. Fortunately, Mary Beard thought me 'interesting' and is always up for a challenge.

I never mastered Greek and my first essay came back with as much red ink on it as black - but I loved arguing, and discussing power and fate near rough-sleepers on King's Parade nurtured a sense of injustice that led to nightshifts in Wintercomfort's shelter, where I saw luck's part in who was in lectures and who was on the streets.

Hence my spending 25 years improving services for people in crisis, includ-

ing working locally and nationally on prostitution, mental health and counter-terrorism because others believed my training was transferable. Yet it took until I hit 30 for me to realise I didn't know anyone's world better than them and that simply asking questions can help us improve our lives and the lives of others. Taking this to the extreme I started a charity in a prison, Coaching Inside and Out, to coach women, men and children as I would you – as equals – without giving any advice whatsoever. Turns out Socrates was onto something after all.

I now use comedy and tragedy to prompt people to think about justice; giving talks and writing (including the book I tried to call *Shit at Shoplifting* that became *Coaching Behind Bars*). We encourage others to coach wherever hope is lost too.

Pandora may have slammed her box shut but there's more potential in every prison than any Cambridge college and coaching can help unlock it for the benefit of us all.

Potential students are more and more concerned about the career prospects of a Classics degree. If you can help us encourage them by sharing your story please email:

alumni@classics.cam.ac.uk

THE MUSEUM



Meet the Romans event, Summer at the Museums 2016

Sophie Hawkins

The Museum of Classical Archaeology is a small museum that punches well above its weight. Having been in the post of maternity cover Curator for just over two months, this has been my resounding impression of the incredible Cast Gallery that sits at the heart of the Faculty of Classics.

During 2016, the Museum welcomed over 15,000 visitors. This included over 3,600 school children and nearly 2,800 visits by Faculty members, all making use of this bright and busy space. The Museum averages three temporary exhibitions a year, supporting the work of local artists and Faculty members alike. If you're around Cambridge, or follow us online, you'll be familiar with the eye-catching publicity designed by Hannah. Our Education and Outreach Coordinator Jennie is equally creative in the range of events



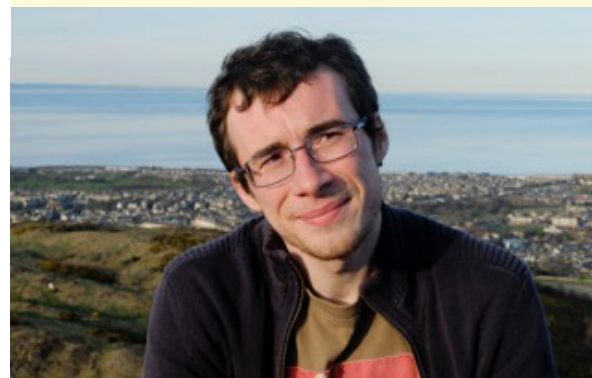
Lemnian Athenas in the Cast Gallery

on offer; from the ever popular 'Drink & Draw' to a pop-up apothecary for children learning about ancient medicine. Many of these events feed into Cambridge-wide programmes, such as Festival of Ideas, ensuring we fully participate in the impressive cultural and academic calendar of Cambridge. All of this is achieved with just three members of staff and a growing team of volunteers.

Of course, everything we do is underpinned by a love of the collection and an ambition to make it as accessible and engaging as possible. Luckily, the collection rather lends itself to that. The first question that visitors often ask as they walk through the door and are met by the Sounion Kouros towering above them is... "are they real?" There is never a sense of disappointment when you explain that they're looking at plaster casts, rather excitement to be able to see over 450 examples of some of the most famous Classical sculpture under one glass roof. Students are able to chart the progression of sculptural styles from the knowing smiles of the archaic *kouroi* to the contorted musculature of the Laocoön.

The Museum's tag line is that every cast has two stories, one ancient and one modern. Over the next seven months I will aim to delve into as many of these stories as possible. I am particularly lucky to be here at this time, as there are plenty of exciting things in the pipeline. Our next exhibition *Lost*, by Issam Kourbaj, opens on the 21st of April and in June our own Dr Hannah Price will be exploring Classical connections with ancient India, for *Imagining India*. Watch this space!

Focus on Research



George Medvedev

My PhD project focuses on Aristotle's thesis that Being (*to on*) does not constitute a single genus. This situates my research at the intersection of Aristotle's dialectic (we would call it 'logic') and ontology (talk about what really 'is'). I am currently working out a new reading of the proof given at *Met. B* 3, 998b22-28, which I hope to publish as a separate article. On my reading, the proof rests on two pillars of Aristotle's logic from the *Organon*. The first is that if Socrates is an animal, he is therefore some species of animal, and the second is that it is wrong to say 'all animals are men' (i.e. it is wrong to predicate a thing with a narrower extension of a thing with a greater extension). In this connection I am currently preparing a separate paper on the 'belonging further' requirement at *An. Post. II* 13 (which is that for any essential predicate Y to belong to a thing X, Y must belong to some other thing within the same genus).

I also side with those who think that the thesis that Being is not a genus is an important starting-point of Aristotle's ontology. On my reading, the proposition 'Being is not a genus' entails 'being is said in many ways'. It therefore motivates the doctrine of the irreducibly different categories of being (and answers some of our questions about it). It is, moreover, an important but overlooked chapter in Aristotle's polemic with Plato and his theory of the 'greatest genera' that we find in the *Sophist*. Since Aristotle's proof is premised on the logic of the genus-species relations, one wonders whether his departure from Plato in this instance should not be attributed to his different view on the theory of definition through division (as stated at *P. A. I* 2-4).

Focus on Research



Maya Feile Tomes

After 8 years in Cambridge, 7.5 of them working from home, I was finally converted to life in the library when a departing friend vacated and 'bequeathed' to me her lovely spot on the peerless Desk 13. It is a window seat, facing in what I very much hope is the direction of travel, on the side still fondly known as the non-laptop side. (Computing regulations have changed, but the split between the historically laptop and non-laptop sides lives on.) It has been an unexpected pleasure to join the daily library-using community, making new friends, investing in serious beverage-making technologies for break times—and actually being able to look up all my references instead of accumulating endless post-it notes reminding me one day to do so. Perhaps most importantly, it has enabled me to feel rooted in the final stages of a PhD that spans a number of different areas.

My research concerns the reception of the Classical tradition in Latin America during the sixteenth to eighteenth centuries and how the 'discovery' of the New World was represented in early modern Ibero-American Latin-language poetry (because yes, there was early Ibero-American Latin-language poetry, and lots of it). Specifically, I am interested in how Classical concepts and frameworks came to be expanded and revised in colonial-era literary culture in order to 'accommodate' a continent of which the ancient Mediterranean peoples who first developed that culture had, needless to say, no idea. In other words: how do you say 'America' in Latin? More broadly, I am interested in the interaction between all the literary languages of the Iberian imperial world—Spanish, Latin, Portuguese—and how these combine to form a single tradition of Iberian epic poetry. It is this which I hope to continue to research in the future—at Desk 13 or otherwise.

CLASSICS IN CHINA

Prof. Geoffrey Lloyd

What are classicists doing studying ancient China? How could that conceivably be relevant to our work trying to get to grips with what was happening in the ancient Mediterranean world?

One type of answer some might offer is to point out that there were eventually certain contacts between the ancient Chinese and the Roman empires involving the movement of goods and people and some mutual curiosity. But my answer proceeds rather differently.

What I am interested in, as a historian of philosophy and science, is how differently those pursuits were practised in the Greco-Roman world and in China. Some might immediately start worrying whether what the Chinese were doing can be counted as 'philosophy' and 'science' in the first place. Some have argued that the Chinese did not have philosophy, they just had wisdom. But that is to discount the very extensive discussions of the good life in Chinese texts that surely constitute contributions to what we call moral philosophy. Similarly 'science', whether ancient or modern, should not be defined in terms of results, so much as in terms of aims and methods.

We can study how the Chinese set about observing, explaining, predicting the physical world around them and compare and contrast that with how the Greeks and Romans did that. But if we do, we



Sir Geoffrey Lloyd

find that their key concepts and methods differ quite markedly from Greek ones. They have a very different set of ideas about showing, that is demonstrating, their results. They set about explaining the world around them in terms of interacting processes, but had no exact equivalent to the Greek notion of 'nature'.

The great benefit of comparing different ancient civilisations is to teach us that what we might take for granted as inevitable features of ancient Greek and Roman societies and of their intellectual pursuits turn out to be anything but - which leads us into a whole series of important questions about why that should be so. What, for example, might be the impact of the very different political institutions in different ancient societies?

For some of the answers you may consult *Ancient Greece and China Compared*, forthcoming from CUP.



'Waves' by Song dynasty painter Ma Yuan. Image courtesy of the Palace Museum in Beijing



Canton Tower

Dr Charlie Weiss

In the summers of 2014 and 2015 I had the privilege and pleasure of being a Senior Residential Scholar at Sun Yat-sen University in Guangzhou, China (old 'Canton'). The invitation came through the graces of a visiting student, Weimo Liu (Newnham), who studied Ancient Greek with me in the Faculty and eventually took an MPhil in Classics.

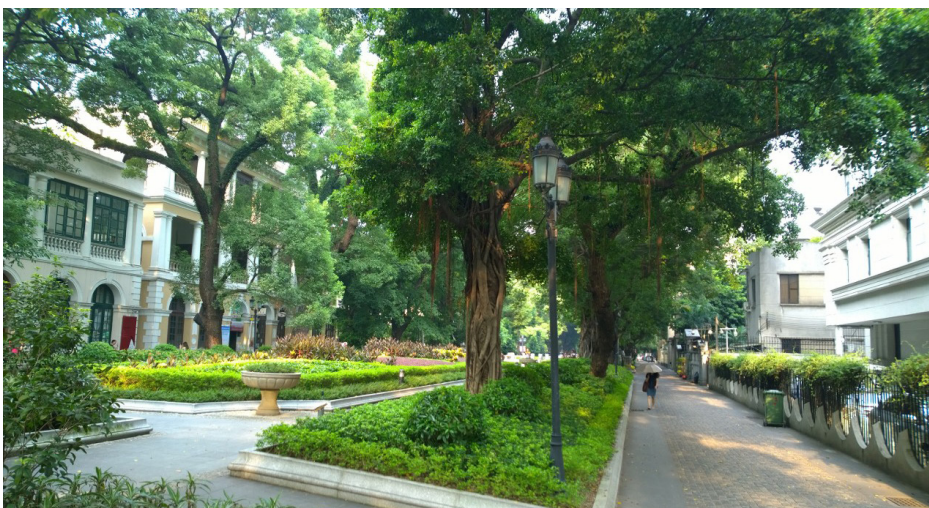
In both summers I taught Ancient Greek in medium-sized classes to mainly intermediate undergraduates, with a few graduate students sprinkled in here and there. In the space of five weeks we analysed and translated together a variety of Ancient Greek texts, some of my favourite

highlights, from Aeschylus, Aristophanes, Thucydides and Plato to some gems from the Greek Anthology. I also tested them on principal parts (everyone's favourite!) and vocabulary each week; the courses generated credit for each student within the SYSU system.

I was able to conduct every session in English, naturally, though I did pick up a little bit of the language myself: after our Ancient Greek sessions together I would frequently ask a couple of the students to teach me some Mandarin; they all refused payment but allowed me to purchase snacks! The students were all diligent and attentive; the teaching was delightful. The university generously housed my partner and me in a nearby block of flats on the very large and beautiful campus; we frequently cooked for ourselves there but one of the greatest thrills of visiting Guangzhou was of course exploring the street food, the markets, the restaurants, the culture and the city itself.

The main campus of SYSU is positioned right on the Pearl River (not dissimilar to the Thames running through the heart of London), not very far from Guangzhou's famous Canton Tower. We covered many miles on foot exploring the city but Guangzhou is twice the size of London, housing some 15 million people (depending on how you count), third in China only to Beijing and Shanghai.

Needless to say, the experience was life-changing and hugely stimulating: it has been a thrill to see how Classics can fascinate across the world, and no less a thrill to think about what we teach and love from a completely different set of perspectives. I was invited back to conduct some reading classes in Greek Lyric this April.



Shamian Island in Guangzhou

Pastures New



Max Kramer

According to Zenobius, Archilochus once said, 'the fox knows many things, but the hedgehog knows one great thing,' and if Isaiah Berlin is right that these different approaches to life can be applied figuratively to human beings, then I am certainly one of nature's foxes.

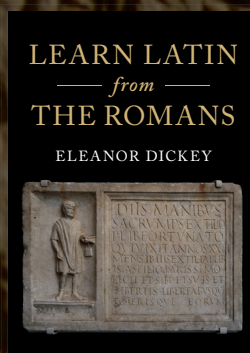
The last three years working in the Classics Faculty have given me plenty of opportunities to indulge my foxy nature. Here my work has included editing this Newsletter, the day to day organisation of the Tripos, making a short documentary film about the Greek Lexicon Project, looking after our Visiting Scholars and Students, launching our social media activities, building relationships with Classics charities and schools, and—the highlight of my time here—revamping our Access & Outreach programme. Alongside this, I've also thoroughly enjoyed teaching Classicists and Theologians Greek, Latin, and Hebrew, being an Affiliated Lecturer in Divinity, running a Seminar on Hellenistic Jewish Literature, and serving as Assistant Priest in Little St Mary's Church. As you can probably imagine, some weeks the singly-focussed life of the hedgehog has seemed rather appealing, but in my heart of hearts I know that foxes have more fun.

After a very happy time in Cambridge, though, it is time to move on, and I am delighted to have been appointed Precentor of Canterbury Cathedral. This involves singing the daily services and being responsible for organising the Cathedral's liturgical life. I'm very much looking forward to reconnecting with my musical interests, and there are two schools on site, two Universities nearby—one of which has a Classics Department—and a Lottery-funded Cathedral outreach programme just beginning. So I am sure that my *polypragmosyne* will soon re-assert itself there!

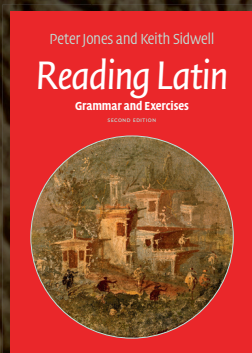


Classics from Cambridge

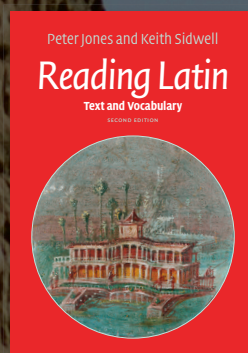
Visit our bookshop on Trinity Street and show your University card for your exclusive **20% off** our books!



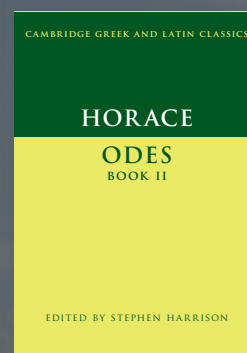
Eleanor Dickey,
University of Reading
£49.99 £15



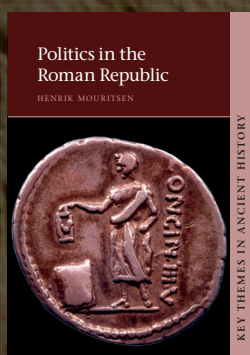
Peter Jones,
Friends of Classics
Keith Sidwell,
University of Calgary
£24.99 £17



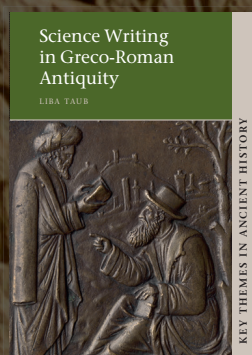
Peter Jones,
Friends of Classics
Keith Sidwell,
University of Calgary
£48.99 £15



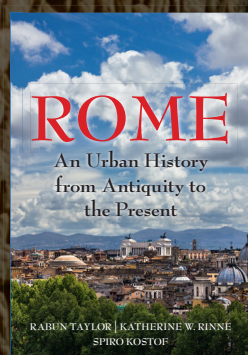
Stephen Harrison,
University of Oxford
£20.99 £16



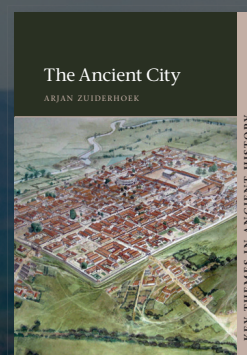
Henrik Mouritsen,
King's College London
£48.99 £15



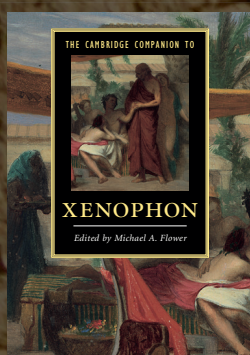
Liba Taub,
University of Cambridge
£48.99 £15



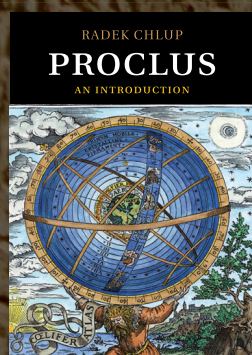
Rabun Taylor,
University of Texas, Austin
Katherine Wentworth Rinne,
University of California, Berkeley
Spiro Kostof,
University of California, Berkeley
£24.99 £19



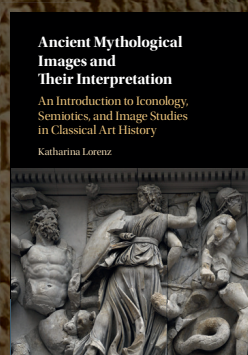
Arjan Zuiderhoek,
Universiteit Gent, Belgium
£48.99 £15



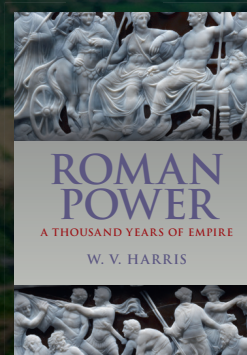
Michael A. Flower,
Princeton University,
New Jersey
£26.99 £21



Radek Chlup,
Charles University, Prague
£20.99 £16



Katharina Lorenz,
University of Nottingham
£49.99 £15



W. V. Harris,
Columbia University,
New York
£30 £24

cambridge.org/classicalstudies



CAMBRIDGE
UNIVERSITY PRESS