

# Faculty of Classics

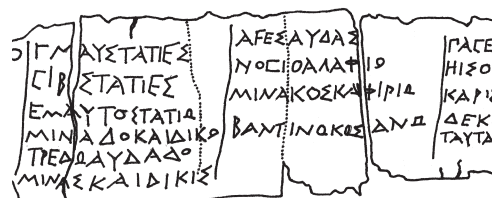
## NEWSLETTER 2015



See Inside...  
2



Around Turkey in an Old Suitcase



5

Cursing in Oscan



6

"The Orator shall welcome all visiting Princes and Nobles with a learned and elaborate speech."



9

Access & Outreach



10

235 Years of Classics at Newnham

### From the Chair of the Faculty Dr James Clackson

In *Iliad* 6 Glaukos recalls that his father told him αἰὲν ἀριστεύειν καὶ ὑπείροχον ἔμμεναι ἄλλων ('always excel and be better than the others'). The most difficult piece of this advice to follow is the first word: *always*. Many modern institutions, such as Apple Inc. or Manchester United Football Club, alternate between periods of spectacular achievement and apparent decline. The latest results of the national assessment of University research (entitled REF2014) show that the Cambridge Classics Faculty has remained at the forefront of the field for nearly thirty years.

We were ranked the number one department in the country in REF2014 as we had been in the last research assessment exercise, RAE2008. Earlier such exercises (in 2001, 1996, 1992, 1989 and 1986) did not rank institutions, but in each case Cambridge achieved the highest possible score.

REF2014 judged the research of the Faculty through a combination of measures. Each academic employed by the University submitted four published pieces of work, which were read and assessed by a national panel. We also submitted a lengthy description of the 'research environment', i.e. the factors that make Cambridge the leading place in the country for innovative thinking and excellent scholarship. Finally (and most controversially) we were required to give five specific case studies showing the ways in which our research had made a difference to the wider world—'impact' in the jargon of the exercise. The case studies are available

at <http://results.ref.ac.uk/Submissions/Impact/533> and show some of the diverse outcomes of our research—perhaps the most surprising is the rap celebration of CUP's *Cambridge Greek and Latin Classics* series (to the tune of Lil Wayne's 'Green and Yellow').

We don't just measure our success by the research assessment exercises and it was fortuitous that our REF result came out around the same time that we learnt the results of a review of learning and teaching in the Faculty by the University's General Board. Here again we were commended for excellence, and particularly the success of the relatively recent four-year degree programme, which allows students to read Classics who have had no previous experience of Latin or Greek. (The four-year degree received an extra fillip last year with the generous donation of £200,000 to provide needs-based bursaries to help pay for the extra year of University study). The findings of this internal review are corroborated by independent external assessments, such as the Complete University Guide 2015, which put Cambridge Classics top with a score of 100/100.

It is pleasant to be able to report our success in both research and teaching, but there is no need to remind classicists about the pitfalls of self-satisfaction and complacency. In *Iliad* 6 Zeus deprives Glaukos of his senses soon after his proud words leading him to swap his gold armour for Diomedes' bronze.



Prof. Andrew Wallace-Hadrill's *Herculaneum* project was one of our impact case studies. Find out more at <http://www.classics.cam.ac.uk/research/projects/hcp>



# TRAVELS WITH BEAN

*Dr Kate Beats*

## *Stories from George Bean's Suitcase*

In 1990 an old leather suitcase was brought into the Faculty of Classics. The rather sorry looking suitcase, with a broken handle and hinges long past working, remained largely unattended

members of the Faculty could not conceive of a trip to Turkey without a Bean in *their* suitcase. I had some catching up to do.

George Ewart Bean, born in 1903, studied the Classical Tripos, graduating in 1923. In his youth he was an Olympic tennis player. He went on from Cambridge to teach Greek at St. Paul's until 1946.



*Bean on his donkey with his team  
(Marmaris-Gölenye 1951)*

until it was happened upon in the depths of the Curator's storeroom in July 2014. The lid was temptingly ajar, with only one word written on it in capitals in red chalk – 'Bean'. This was the beginning of what is now known as the Bean Archive and my travels with Bean.

The suitcase contained dozens of old chemist's developing envelopes. Each envelope contained between 1 and 104 black and white photographs, most of them measuring 80mm by 60mms, along with their negatives. On the back of most, written carefully in pencil is the name of the site. Monuments, landscapes and people were clearly the subject of study for this photographer, but who was this Bean? This was probably not the same Bean as the BBC character from the 1990s.

The following days were spent pestering the long serving members of the Classics Faculty. This must be Pembroke College graduate George Bean, I was told, known for work on Turkish archaeology and his series of guidebooks on Turkey. Certain

His work for the British Council during the war took him to Turkey. From then on, George travelled extensively around Turkey, collecting archaeological and epigraphical data. He worked at the University of Istanbul where he helped to establish the Department of Archaeology.



*Grave stele with inscription  
(Bodrum c. 1946-56)*

His retirement in 1971 did not put a stop to George's travels in Turkey, which continued until his death in 1977.

I was determined to find George amongst the Turkish landscapes, but struggled to firmly identify him. After a tip off I sent an email to Jane Bean, George's widow now living in Australia, with little hope of a reply. Only a matter of days passed before an enthusiastic response came from Jane, delighted to help and with stories to accompany the photographs. If I had known, I could have spotted George in the few photographs in which he appears. At 6 foot 8 inches, George is hard to miss.

Of the several stories told by Jane, one sticks in the mind, accompanied by a photograph of an unfortunate George, sitting on an even more unfortunate donkey. Taken in 1951, this shows George at Marmaris-Gölenye on his steed, having suffered a serious knee injury. It was apparently common in Anatolia to sleep on the roof of a house, and one



*Colonnade supporting amphitheatre at Side  
(1946-56)*





*Theatre at Xanthus (1967)*

night George arose completely forgetting where was, stepping off the roof and into the garden. The donkey allowed for only limited travel so, before they could reach it, the man on the left holding a basket carried all 6 foot 8 inches of George on his back down the mountain.

After a recent count, the Bean suitcase contained over 3,000 photographs, ranging in dates from 1939 to 1971. Work on the scanning of these photographs began immediately by Cliff Jenkinson, and the archiving will begin in April. Some of Bean's epigraphic squeezes (copies) are already in our collection and they are being carefully cross referenced against the photographs. By July, the photographs and accompanying articles will

be accessible on the Museum of Classical Archaeology website. My travels with George Bean started nearly 9 months ago and I have learnt so much about the wandering adventures of post-war archaeologists. That dusty old suitcase certainly had a lot to say for itself.

*Kate is currently working on digitising the collection of photographs, thanks to a generous financial contribution from the Museum Committee. At the moment, the photographs are being removed from the suitcase and placed into more suitable long term accommodation. The photographs will be accessible via the Museum of Classical Archaeology website by the end of the summer.*



*Bean with his team, Jane on the front row on the right (1950-60)*

# TRIPOS REFORM

*Prof. Stephen Oakley*

Created in 1822, the Classical Tripos defies the normal rules of mortality, but, like much that is old, it has required repair and surgery over the years, and a full history of its metamorphoses might take up as much space as Ovid's poem.

The last twenty-five years have seen the introduction of a paper on classical linguistics into Part I, the introduction of a four-year degree for those without Latin A-Level, and the move from a sequence of examinations that started with a not quite compulsory preliminary examination, advanced through Part I, and ended with Part II to a sequence of compulsory Part IA, Part IB, and Part II.

The last of these has brought several benefits but does not encourage students to see Part I as a whole; and it repeats the pattern wearisomely familiar from life at school in which little new is learnt in the summer term. Therefore in 2015 Part IA will be taken for the first time at the beginning of the Easter Term. This will allow students to spend the rest of that term studying towards Part IB.

## CLASSICAL TRIPOS.

### PART I.

SATURDAY, May 20, 1933. 9—12.

#### ENGLISH ESSAY.

[You are requested to shew up your Essay with the **number** of the subject and your own name, **number**, and college written on the outside.]

1. ὁ Σόλων, Σόλων, "Ἕλληνας δὲ καὶ παῖδες ἔστε, γέρον δὲ Ἕλληνας οὐκ ἔστιν. PLATO.
2. "Greek Religion, even if outward observance is its essence, is far from being morally worthless." EARL.
3. Pindar's view of life.
4. A dramatic performance at Athens in the fifth century.
5. Alexandria.

By starting their reading of texts for Part IB rather earlier, students will find it easier to reach the high standard in knowledge of Greek and Latin that we still require; to this end we have also extended our support programme ('Intensive Greek') for those without Greek A-Level into the first term of Part IB.



# IN CONVERSATION

**Max Kramer discusses  
Classics today with  
Prof. Paul Cartledge  
and Prof. Malcolm Schofield**

business. I remember Mary Beard saying, “Yes, I’ve done a lot of stuff in the public eye, but let us not forget the teachers and the students grafting away at the language.” She focussed on the particle γε, and said, “let us not despise γε!” Some-



**MK:** What do you think is the biggest change in the world of Classics that you’ve seen?

**PC:** When I went to school, if you were any good and you weren’t on the science side, you would automatically be expected to be a classicist. But at University in the 60s, in the white heat of the technological revolution, Classics was regarded as having had its day. Also the subject came with this tag, this stigma of elitism in the bad sense. But in the 50 years since then, it’s no longer under this incubus of negativity. You can no longer say it’s only for the posh boys doing Latin and Greek at school.

**MS:** I agree. I remember becoming honorary secretary of the Classical Association in 1989. We were worried that Classics was virtually invisible to the wider world, and we actually appointed Peter Jones to be spokesman for the subject. But within ten years, that role was starting to become obsolescent. The impact of Classics in film, TV, theatre, the press, social media now is huge. You can’t avoid it.

**MK:** And what’s the most exciting development happening right now in Classics?

**MS:** Well, Classics is a multidimensional

thing that’s not so widely known is that there has been quite a fight to reinsert Latin into the curricula of state schools.

**PC:** Yes, with success!

**MS:** It had been squeezed out before. A number of enthusiasts have worked so hard to get it back in, the noisiest of whom is Boris Johnson. But a lot of the quiet slog is down to the Cambridge Schools Classics Project which produces the main Latin textbook for GCSE. It’s a fragile development, and some of us are worried that some of the current reforms to GCSE might make it harder for Latin in the state sector to flourish. But people think Latin’s coming back, and they want it to come back.

**PC:** There’s also been this growth in Reception Studies, which has at its heart the notion that how a society receives the Classics is every bit as important as understanding the Greeks and Romans themselves. Just one example: there’s an exhibition coming up at the British Museum called *Defining Beauty*, and it starts – and mainly finishes – with ancient Greek concepts of beauty, and how they have been received and how they differ from other cultures’ accounts of what is beautiful. The subject is so alive, it feeds into so many areas of

**Defining Beauty:  
The Body in Ancient Greek Art  
26 March - 5 July 2015  
The British Museum**

modern life, that it’s cutting edge, there’s no question about that.

**MS:** The BM exhibition is really a big change. It focuses on a concept: defining beauty. 30 years ago it was just the objects. The questions that we’re asking are just much more interesting than they used to be.

**MK:** Very positive! But if you could change something?

**MS:** This is an expression of a worry. We’ve been very successful here in teaching Greek to people who’ve never studied it before. But we’re noticing that there are very few students going on to graduate study in Greek Literature or History, although I gather that numbers for next year in Literature are looking up. This is a bit of a worry for the whole future of the subject, because we think of Greek as being at the core of Classics.

**PC:** It’s because it’s difficult. Difficult subjects are hard to fund and hard to develop. But within that, I think that amongst the profession Classical Civilization ought to be given more recognition as being valuable in itself, even if it’s not preparation for being a researcher in “Classics.”

**MS:** That’s true. Classical Civilization at school gets students thinking about a civilization in the round, and that’s also one of the attractions of Classics at Cambridge. It’s why our undergraduates often end up thinking they’ve chosen a much more interesting degree than most of their peers.

**PC:** And they’re welcomed into the world. Look at Rothschild’s. Rothschild’s recruiters go for Scientists, Computer Scientists, Mathematicians—and Classicists. That’s the value they place on the type of understanding you get from a Classics degree.

*To listen to the whole conversation (30 minutes) along with a range of other Classics talks please visit:*

<http://sms.cam.ac.uk/institution/CLASS>



# Explore the gateway of legends with Professor Geoff Horrocks

Dardanelles, Gallipoli, Troy and Istanbul

**Departing:** Saturday 19 September 2015

**Returning:** Saturday 26 September 2015

**Price from:** £1,395

**Trip Scholar:** Professor Geoff Horrocks

Join like-minded alumni and explore cities surrounding the Sea of Marmara, delving into history from the classical legends of Troy to the Allied invasion of Gallipoli, which marks its 100th anniversary this year. This tour concludes with a reminder of the might of the Byzantines and Ottomans at Constantine's glittering capital, Constantinople - modern-day Istanbul.

Your accompanying trip scholar will be Geoff Horrocks, Professor of Comparative Philology, whose research interests include the history and structure of the Greek and Latin languages, linguistic theory and historical linguistics.

To book, contact Temple World on +44 (0)20 8940 4114.

For further information, or to see our full range of tours, visit [www.alumni.cam.ac.uk/travel](http://www.alumni.cam.ac.uk/travel)

.....  
The Alumni Travel Programme is organised by the University's Development and Alumni Relations office. Trips provide a wonderful way to support the work of the University, with every booking made resulting in a donation from travel operators. Over the 23 years the travel programme has been running, donations have totalled over £ 1.1m.

## GREEK IN ITALY

*Dr Nick Zair*

The Greek in Italy Project began in 2014 and runs to the end of 2017. We aim to understand the nature and long-term effects of language contact between Greek and other languages of Ancient Italy. It's been a busy first year: in addition to working on books and articles, we've given talks at Cambridge's Festival of Ideas, and places as far afield as Helsinki, Boston and Rome.

In September, we welcomed Livia Tagliapietra, who is working on a PhD on the varieties of Greek spoken in southern Italy. Her first week coincided with our research trip to Calabria and Sicily, which was the definite high-point of the year. We were overwhelmed by the kindness and helpfulness of the staff at every museum and site we visited, and were thrilled to examine a

number of inscriptions that are normally kept in storage.

One of these was a curse tablet: a thin piece of lead containing a list of names of people who were to be cursed by Hermes; we were able to identify a new reading of part of the tablet which was previously obscure. It had been previously suggested that the tablet was written in Oscan, Greek and Latin. If correct, this would have been one of the earliest Latin inscriptions from South Italy, but (unfortunately) we are now sure that there is no Latin.

We think the reason for the switching from Oscan to Greek is because the writer was using a collection of templates for curses written in Greek, and wasn't able, or couldn't be bothered, to translate the last part into Oscan. Our findings will soon be published in *Zeitschrift für Papyrologie und Epigraphik*.

*This Project is funded by the Arts & Humanities Research Council*



*Members of the project examine an inscription in Messina*



# THE ORATOR

Dr Rupert Thompson

## How would you say 'twitter' in Latin?

Not, perhaps, a problem that many will have to grapple with, except for some in the Vatican and the Orators of Oxford, Cambridge and Trinity College Dublin.

the choice of Latin is customary rather than statutory. Ancient Greek is, unsurprisingly, often used, but Gathic Avestan, Chinese and even Elvish have made brief appearances.

Couching the eulogy of, say, a particle physicist, a philanthropic steel magnate



The University Orator meets Sir Ian McKellen

In Cambridge the office of Orator (not Public Orator, note, which is the title in Oxford) was founded in 1521 or thereabouts, with the injunction that he (it has, so far, always been he) shall 'welcome all princes and nobles with a learned and elaborate speech'.

Today the Orator's primary role is to present the recipients of honorary degrees, usually eight each year, to the Chancellor in the Senate-House with a speech specially composed for them, in Latin. Except for the presentation formula itself which closes the speech (*dignissime domine, Domine Cancellarie, et tota Academia, praesento uobis egregium hunc uirum*—or *egregiam hanc mulierem*—*ut honoris causa habeat titulum gradus Doctoris in Litteris*), which is prescribed by *Statutes and Ordinances*,

or a Fields Medal-winning mathematician in a dead language poses its difficulties. First, although a parallel text is provided for those at the ceremony, the modern audience's patience for Latin oratory is quickly tried. The Orator must therefore say all he needs to in a brief compass; about 240 words is today's standard. W. K. C. Guthrie, who held the office between 1939 and 1957, described it as 'a kind of gem-cutting in words.' Brevity, after all, is the soul of wit.

The second difficulty is the frequent need to say something for which the Latin words simply do not exist: *motor car*, for instance.

The first port of call is the splendid *Lexicon eorum uocabulorum quae difficilium latine redduntur* of Cardinal Antonio

The Higgs Boson

*quod si quis pedes it propriis membris iter urgens tardatur niuea, quasi uinctus compede, mole et pressus glacie uix se mouet artubus fessis. haud secus ac patiens clitellis bos oneratur.*

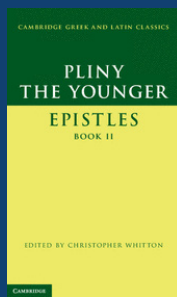
Bacci (fourth edition 1963), who, as Secretary of Briefs to Princes was the Vatican's Orator for 31 years. Discussing how his predecessors have rendered *autoveicolo* (the lemmata are Italian) Bacci dismisses *automatum* because it refers to any self-moving machine, not specifically to a vehicle; and *autocinetum* because, although Suetonius used it, *a nemine e latinitatis scriptoribus adhibetur* (the discussion, naturally, is Latin). Many, he observes, have used *automobilis raeda*; but this he dismisses as *partim ex graeca, partim ex latina lingua ductum*. *aptius dicitur*, he concludes, *automataria raeda* (the latter the word for a four-wheeled Celtic travelling-carriage). Bacci's *Lexicon*, like *Brewer's Dictionary of Phrase and Fable*, is easy to get lost in. You are always in danger of getting side-tracked by his fascinating discussion of a word on the way to the one you were looking for.

Bacci died in 1971. For more recent concepts one has recourse to his *Lexicon*'s 1992 replacement, the *Lexicon recentis latinitatis*, whose more prosaic title betrays its less discursive character. Given what Bacci has to say under *autoveicolo* one need not wonder long what he would think about the LRL's rendition of 'taxi' as *autocinetum meritorium*.

So how would you say 'twitter'? The Vatican calls its twitter feed *pagina publica Papae breuiloquentis*: neither breuiloquent nor particularly eloquent (unlike, it must be said, the Latin of Pope Francis's actual tweets). Others have suggested *pipare* for 'to tweet', but that describes the noise of small birds, not the act of sending short, often pointless messages over the air. Sometimes serendipity comes to the rescue. By chance while reading some Plautus I stumbled across the verb *missiculare*, simultaneously a frequentative and diminutive of *mittere*, 'to send little and often', which seems to me the *uerbum proprium*.

*tempora mutantur*, of course, *et nos mutamur in illis*. Who can say for how much longer the tradition of Latin orations will continue? For the moment, at least, there is wide agreement that the decent obscurity of Latin lends our ceremonies a certain grace and dignity: *qui enim cantus moderata oratione dulcior inveniri potest?*





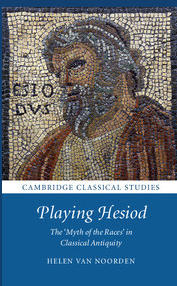
Christopher Whitton, *Pliny the Younger: 'Epistles' Book II*  
(Cambridge University Press, 2013)

*Christopher Whitton's commentary provides a resource for scholars, teachers, and students interested in Pliny's Letters. Often mined as a historical and pedagogical sourcebook, this collection of 'private' letters is now finding recognition as a rich and rewarding work in its own right.*



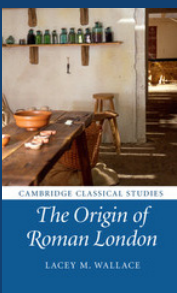
Paul Cartledge, *After Thermopylae: The Oath of Plataea and the End of the Graeco-Persian Wars* (Oxford University Press, 2013)

*Paul Cartledge's book explores what happened on the field of battle and, just as important, what happened to its memory. Through an analysis of the oath of Plataea, Cartledge provides a wealth of insight into ancient Greek internal propaganda and culture.*



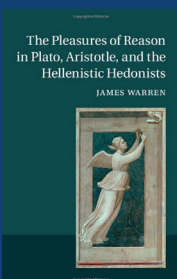
Helen van Noorden, *Playing Hesiod: The 'Myth of the Races' in Classical Antiquity*  
(Cambridge University Press, 2014)

*Focusing on key ancient responses to the five-part narrative of human history in Hesiod's Works and Days, Helen van Noorden's book argues that critical disciplines from philosophy to satire defined themselves in part through questions about 'Hesiodic' teaching.*



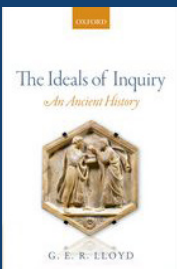
Lacey Wallace, *The Origin of Roman London*  
(Cambridge University Press, 2015)

*Lacey Wallace attempts for the first time to present a detailed archaeological account of the first decade of one of the best-excavated cities in the Roman Empire. Using a novel methodology she illustrates both the difficulties and complexity of 'grey literature' and urban excavation.*



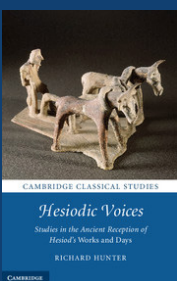
James Warren, *The Pleasures of Reason in Plato, Aristotle, and the Hellenistic Hedonists* (Cambridge University Press, 2014)

*Human lives are full of pleasures and pains. And humans are creatures that are able to think. James Warren's book is about what Plato, Aristotle, the Epicureans and the Cyrenaics had to say about the relationship between pleasure and reason.*



Geoffrey Lloyd, *The Ideals of Inquiry: An Ancient History*  
(Oxford University Press, 2015)

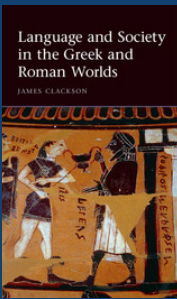
*Long before science as we know it today existed, sophisticated studies of the physical world were undertaken notably in Mesopotamia, India, China and Greece. Geoffrey Lloyd's book explores the methods, subject-matter, and aims and values of these investigations.*



Richard Hunter, *Hesiodic Voices: Studies in the Ancient Reception of Hesiod's Works and Days* (Cambridge University Press, 2014)

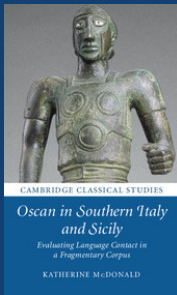
*This book selects central texts illustrating the literary reception of Hesiod's Works and Days in antiquity and considers how these moments were crucial in fashioning the idea of 'didactic literature'. A central chapter considers the development of ancient ideas about didactic poetry, relying not so much on explicit critical theory as on how Hesiod was read and used from the earliest period of reception onwards.*





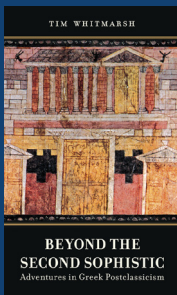
## James Clackson, *Language and Society in the Greek and Roman Worlds* (Cambridge University Press, 2015)

*The role of language as a source for understanding the ancient world is often overlooked. James Clackson's book provides an accessible account of ways in which linguistic evidence can illuminate topics such as ancient imperialism, ethnicity, class, religion, gender and sexuality.*



## Katherine McDonald, *Oscan in Southern Italy and Sicily: Evaluating Language Contact in a Fragmentary Corpus* (Cambridge University Press, 2015)

*In pre-Roman Italy and Sicily, dozens of languages and writing systems competed and interacted. Using new archaeological evidence and modern theories of bilingualism, this book explores the relationships between Greek and Oscan, two of the most widely-spoken languages in the south of the peninsula.*



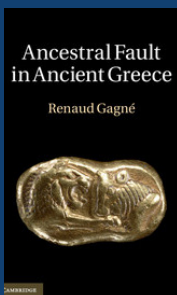
## Tim Whitmarsh, *Beyond the Second Sophistic: Adventures in Greek Postclassicism* (University of California Press, 2013)

*Covering popular fiction, poetry and Greco-Jewish material, Tim Whitmarsh explores a series of playful, imaginative texts to argue for a rich, dynamic, and diverse culture, which cannot be reduced to a simple model of continuity. Awarded the Charles Goodwin Order of Merit 2015.*



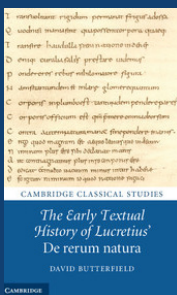
## Helen Roche, *Sparta's German Children* (Classical Press of Wales, 2013)

*From the eighteenth century until 1945, German children were taught to model themselves on the young of an Ancient Greek city-state: Sparta. From older children, from teachers in the classroom, and from higher authority came images of Sparta designed to inculcate ideals of endurance, discipline and of military self-sacrifice. This Spartan idealisation has now been examined for the first time in a monograph based on Helen Roche's doctoral thesis.*



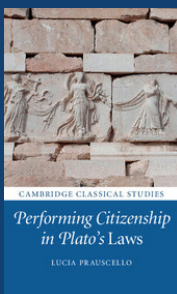
## Renaud Gagné, *Ancestral Fault in Ancient Greece* (Cambridge University Press 2013)

*Ancestral fault is a core idea of Greek literature. 'The guiltless will pay for the deeds later: either the man's children, or his descendants thereafter', said Solon in the sixth century BC. This notion lies at the heart of ancient Greek thinking on theodicy, inheritance and privilege, the meaning of suffering, the links between wealth and morality, individual responsibility, the bonds that unite generations and the grand movements of history. This book retraces the trajectories of Greek ancestral fault and the varieties of its expression through the many genres and centuries where it is found.*



## David Butterfield, *The Early Textual History of Lucretius' De rerum natura* (Cambridge University Press, 2013)

*This is the first detailed analysis of the fate of Lucretius' De rerum natura from its composition in the 50s BC to the creation of our earliest extant manuscripts during the Carolingian Age. Close investigation of the knowledge of Lucretius' poem among writers throughout the Roman and medieval world allows fresh insight into the work's readership and reception, and a clear assessment of the indirect tradition's value for editing the poem.*



## Lucia Prauscello, *Performing Citizenship in Plato's Laws* (Cambridge University Press, 2014)

*In the Laws, Plato theorizes citizenship as simultaneously a political, ethical, and aesthetic practice. His reflection on citizenship finds its roots in a descriptive psychology of human experience, with sentience and, above all, volition seen as the primary targets of a lifelong training in the values of citizenship.*



# ACCESS

Max Kramer

2015 marks the 10<sup>th</sup> anniversary of our unique 4-year Classics course, which enables students to come to Cambridge without an A-Level in either Latin or Greek and leave with the same Cambridge Classics degree as all our graduates. Two recent highlights from the life of the 4-year course indicate its success.

In 2013 we had a bumper year of 54 applicants, showing how interest in this new venture has grown, and in 2014 a 4-year student came top of the Tripos in Part II, confirming that the 4-year course provides the same rigorous training in Classics as the traditional degree. The 4-year degree has also opened up Classics to students from a broader social background. Between 61% and 83% of successful applications come from maintained schools.

Last year saw a huge expansion of our Outreach programme. We now run around 10 major events in Cambridge every year, which draw more than 1,000 participants. These range from Study Days in Latin, Greek, and Classical Civilization for sixth formers, to Open Days and a very successful Latin Taster Day for beginners exploring the language for the first time. Over the next few months we are hoping to run our first Classical Civilization INSET day for teachers and PGCE students (not necessarily Classicists), and a Classical Civilization and Ancient History study day for GCSE students – another first. Alongside this our lecturers continue to spread the word about Classics at more than 30 schools and outreach events elsewhere.

Everything changed for our outreach work in 2013, when a generous donation from Brian Buckley, a long-standing supporter of Classics and Cambridge, transformed what we are able to offer in encouraging students from state schools to consider Classics at Cambridge.

We used these funds to develop a programme called *Come, See, Be Inspired*.

*To find out more about supporting projects such as our access initiatives, see [www.classics.cam.ac.uk/directory/support](http://www.classics.cam.ac.uk/directory/support)*



This brings students from state schools to Cambridge to experience Classics here – hands-on. Visits include small-group teaching, museum tours, and other activities to demystify Cambridge, to inspire enthusiasm for the ancient world, to explain the 4-year degree, and to encourage applications. This project was successful in its bid for funding to the highly competitive Cambridge University Widening Participation Fund.

The same donation has also allowed us to engage school students in new ways. When our subject may interest one or two students in each school it's vital that we can reach those individuals directly, especially when there is no Classics teacher to help. So this summer we are launching a new Website, *The Greeks, The Romans, and Us*, which will host a number of videos made by our own students. These will not only explain what Classics at Cambridge has to offer, but also explore Classical topics, texts, and objects in interesting ways, and help students to see just how engaging the ancient world can be.

While much has been achieved, there is still a lot more work to be done. Application numbers are stable but fragile, and the very welcome increase in interest in the Classical world in the public sphere is yet to translate into large increases in applications to study the subject at University: making that connection is the big challenge we want to work on in the future.

We are always open to new ideas

I am glad to support the access and outreach programme at Cambridge because it seeks to promote interest in the study of Classics among school students of *all* backgrounds. In particular, it helps them to visit the University to find out for themselves about the work of the Classics Faculty and it encourages and assists those with the aptitude and enthusiasm to apply to study at Cambridge.

*Brian Buckley*

and suggestions, so if you would be interested in being involved in our Access and Outreach work in any way we would love to hear from you. You can email us on [schools.liaison@classics.cam.ac.uk](mailto:schools.liaison@classics.cam.ac.uk). If you would like to find out what events we are currently running and for the latest information about our Outreach programmes please do visit our website at:

[www.greeksromansus.classics.cam.ac.uk](http://www.greeksromansus.classics.cam.ac.uk)

## Classics Outreach Events 2015

Sat 20 June  
Latin Taster Day

Sat 27 June  
GCSE Class Civ INSET Day

Wed 1 July  
A2 Study Day

Sat 26 September  
GCSE Classical World Study Day

Tues 29 September  
AS Class Civ Study Day

Thurs 1 October  
AS Greek & Latin Study Day



# HAPPY 235TH, NEWNHAM!



*Mary Beard, Joyce Reynolds, and Pat Easterling share memories of 235 years at Newnham*

*Dr James Clackson*

## **235 Years of Newnham Classics**

The number 235 is correct—even though the first resident lecturer in Classics at Newnham, Margaret Merrifield, started teaching there in 1880, 135 years ago. Mary Beard's birthday this year brought the total age of a highly distinguished triad of Newnhamites to 235.



Joyce Reynolds, 95 last year, was Director of Studies in Classics at Newnham from 1951-1979 and inspired generations of students including Pat Easterling and

Mary Beard. Joyce is still active in her research on the epigraphy of the Roman Empire.

Pat was Joyce's successor and Mary's predecessor as Director of Studies between 1979 and 1987; she returned from a professorship at UCL to Cambridge in 1994 as the first (and so far only) female Regius Professor of Greek in the University. Pat's work on Greek tragedy, especially Sophocles, will be familiar to all Classicists.

Joyce, Pat and Mary share a reputation for outstanding scholarship, reflected by the fact that all three have been elected Fellows of the British Academy. Joyce and Pat have the further distinction of being members of an even more exclusive club: they are both Honorary Fellows of Newnham.

No other Cambridge College can offer a comparable recent example of three successive Classics Directors of Studies,



all of whom became FBAs. Indeed, few Colleges can rival Newnham's current number of teaching staff: Joyce, Pat and Mary are joined on the team by Lucilla Burn, Keeper of Antiquities at the Fitzwilliam Museum, Emily Knee-bone, Director of Studies in Part IA and Prelims, Paola Ceccarelli, Director of Studies in Part IB and Part II, and Jo Wallace-Hadrill, special supervisor in Latin. There are around six undergraduates in each year, and a lively MPhil and PhD community.

Long may Classics at Newnham flourish!



# TWO NEW PROFESSORS

## **Gábor Betegh** *Laurence Professor of Ancient Philosophy*

I come from a family of medical doctors, and it was taken for granted that I would continue the family tradition. Yet I gradually realised in secondary school that I was much more interested in the Humanities. The vibrant alternative music and art scene of the 1980s in Budapest was also a determining factor in my choice.

It was only at University that I decided to focus on ancient philosophy, to a large extent due to an informal discussion group I organised with my friends. We met every Sunday to read Plato's dialogues. After a few months of struggle with the different translations, I volunteered to learn Greek. Ever since, formal and informal seminars have been the most formative elements in my intellectual development. This is also why I cherish so much the strong seminar culture in Cambridge.

I did my doctoral studies at the École des Hautes Études en Sciences Sociales in Paris, writing my dissertation on the

Derveni Papyrus, a fascinating document found in 1962 in a Macedonian tomb, and dated to the 4th century BCE. This carbonised roll contains a rationalising explanation of rituals, and an allegorical interpretation of an Orphic Hymn to Zeus, translating the mythical narrative into a Presocratic type cosmogony.

The different strands of my current research branch out from this intriguing text. I continue to work on the interaction between natural philosophy, theology, and religion, as well as on the intersections of physics and metaphysics from the Presocratics to Hellenistic philosophy. I have two larger projects in the pipe-line. One will be the first edition and comprehensive interpretation of the fragments of Archelaus of Athens, one of



the last Presocratic cosmologists, and the purported teacher of Socrates. The other is a monograph on what characterises bodies from a physical and metaphysical point of view, from the Presocratics to Early Modern philosophy.

## **Tim Whitmarsh** *A. G. Leventis Professor of Greek Culture*

I arrived back in Cambridge in October 2014, after a gap of thirteen years first in

Exeter then in Oxford. I've often been asked how much the Faculty has changed in the interim, but it's a hard question to answer. The Faculty building has been glammed up, the personnel are a little different, but there are some reassuring familiarities too. The first Greek text students read is still Lysias 1 ...

But dig a little deeper and there have been big changes. When I left, Cambridge Classics was in the last stages of its romance with high theory. On every corner were structuralists, post-structuralists, post-processualists. That was the world that initially formed me as a scholar. My first book, *Greek Literature and the Roman Empire: The Politics of Imitation* (Oxford, 2001) was an unabashedly theoret-

ical book, which merrily invoked Judith Butler, Homi Bhabha, Pierre Bourdieu and anyone else I could.

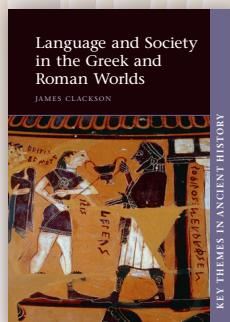
I soon found, however, that people outside Cambridge were less impressed by verbiage. I vowed to write in a more accessible way – but without sacrificing the intellectual ambition. It's been a long journey, the latest stage of which has been the writing of a book for a wider readership, called *Battling the Gods: Atheism in the Ancient World* (New York, 2015; London, 2016). This book is, I think, deeply theoretical, but you won't spot the engagement with Foucault (for example) unless you look very closely: I tried to let the story do the work for me instead.

This kind of approach feels like a good fit with the Classics Faculty as it is now. We certainly need to think hard – theoretically – about what we are doing and why, and what the obstacles are. But we also need to communicate. This is not just a question of impact and outreach; it is also about the classical virtues of rhetoric and persuasion. We can be radicals and communicators at the same time: and this, I think, is exactly what Cambridge Classics is offering the world at the moment.

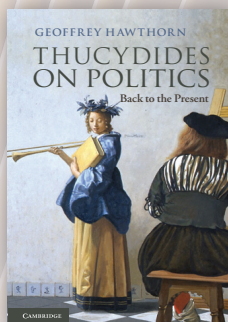




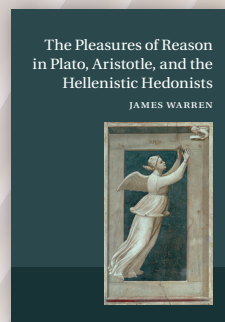
# Classics from Cambridge



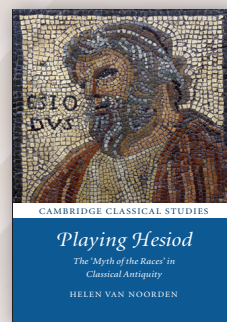
April 2015  
**James Clackson**,  
University of Cambridge



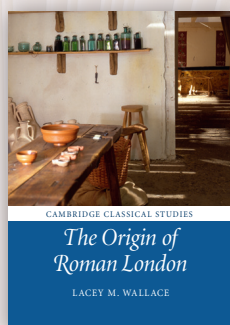
March 2014  
**Geoffrey Hawthorn**,  
University of Cambridge



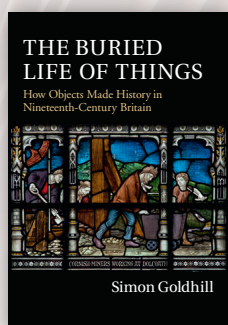
November 2014  
**James Warren**,  
University of Cambridge



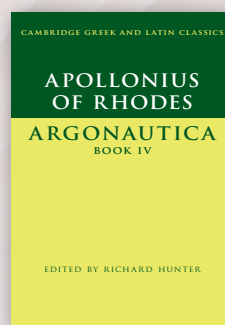
December 2014  
**Helen Van Noorden**,  
University of Cambridge



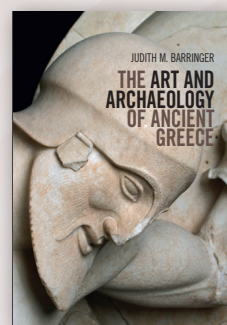
January 2015  
**Lacey M. Wallace**,  
University of Cambridge



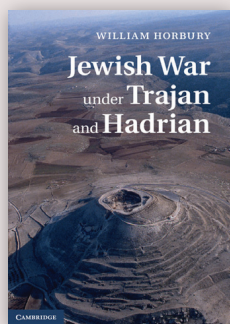
December 2014  
**Simon Goldhill**,  
University of Cambridge



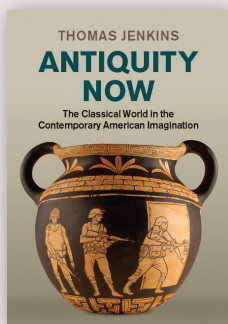
August 2015  
Edited by **Richard Hunter**,  
University of Cambridge



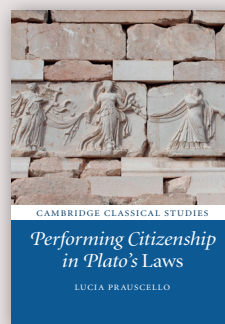
April 2015  
**Judith M. Barringer**,  
University of Edinburgh



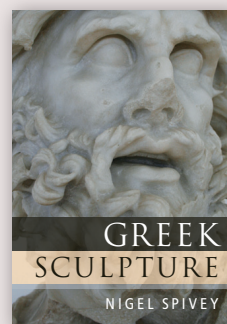
September 2014  
**William Horbury**,  
University of Cambridge



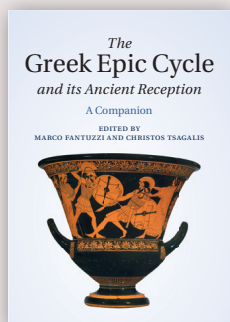
May 2015  
**Thomas E. Jenkins**,  
Trinity University, Texas



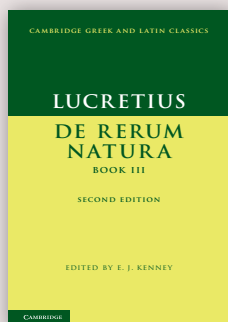
November 2014  
**Lucia Prauscello**,  
University of Cambridge



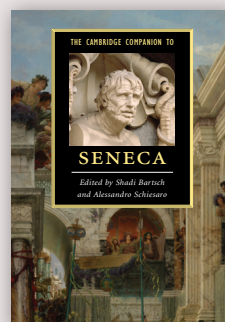
January 2013  
**Nigel Spivey**,  
University of Cambridge



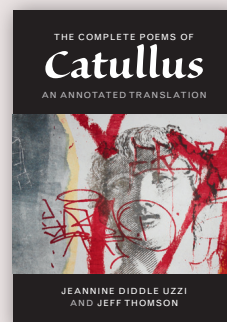
April 2015  
Editors: **Marco Fantuzzi**,  
Columbia University, New York  
**Christos Tsagalis**, University  
of Thessaloniki, Greece



August 2014  
Edited by **E. J. Kenney**,  
University of Cambridge



March 2015  
Editors: **Shadi Bartsch**, University  
of Chicago and **Alessandro  
Schiesaro**, Università degli Studi  
di Roma 'La Sapienza', Italy



June 2015  
Translator: **Jeffrey Thomson**,  
University of Maine, Farmington  
Editor and translator: **Jeannine Diddle  
Uzzi**, University of Southern Maine