

FACULTY OF CLASSICS

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LETTER FROM THE CHAIR



I hope this slightly delayed newsletter finds you and yours well in these unusual times. When lockdown was imposed a week after Hilary term ended, the majority of our under-

graduates had just gone or were going out of residence, and the Faculty had the Easter vacation to shift all teaching and supervision to remote operation, and to make adjustments to examining for finals. Still, many best-laid plans for undergraduate projects had to be revisited, the wait for final confirmation on modes of examining was trying, and for our graduate students the sudden closure of all libraries and the heightened sense of being alone with one's thesis project posed particular challenges.

Oxford's primary model of teaching of course depends on interpersonal contact in small groups, and examination under timed conditions remains the primary mode of assessment, which meant that we had further to go than most institutions. That the necessary adaptations were made with efficiency, in our customary spirit of collegiality, and in a manner which minimised disruption for students was due to an enormous collective effort by the faculty and the sterling support from the administrative team in the Ioannou Centre led by Audrey Cahill. I am deeply grateful to all of them.

Outreach continued online, including remote open days and remotely conducted UNIQ summer schools. Our bridging course, which helps students from disadvantaged backgrounds transition to study in Oxford, has been completely redesigned for 2020, so as to dovetail with the new University bridging scheme, Opportunity Oxford (in which the faculty is participating in addition). Bridging now begins with an

online module starting in early July, which involves independent study and feedback to foster the ability to write essays, and is followed up by a two-week residential course in early September which features language classes, study skills sessions, and lectures from academics on a wide range of subjects. At the time of writing, this residential course is still scheduled, but here, too, a shift to remote operation is possible at short notice. Access and outreach work is never done: it requires constant rethinking and adaptations, and alumni support has been vital to sustain the bridging course.

As always, it is easy to document the extraordinary range of research being conducted in the faculty (the full 'catalogue' is on the faculty website). Recent publications include *Agamemnon: A Performance History* (edited by Fiona Macintosh and Claire Kenward), *A Companion to the Archaeology of Early Greece and the Mediterranean* (edited by Irene Lemos and Antonis Kotsonas), *Anachronism and Antiquity* (edited by Tim Rood, Carol Atack, and Tom Phillips), *Vergil's Green Thoughts: Plants, Humans, and the Divine* (Rebecca Armstrong), *Sumerian Literary Texts in the Schøyen Collection* (Christopher Metcalf), *Polis Histories, Collective Memories, and the Greek World* (Rosalind Thomas), and *Treasures of Ethiopia and Eritrea in the Bodleian Library* (Jacopo Gnisci).

Honours bestowed on members of the Faculty include fellowships of the British Academy for Rosalind Thomas, Andreas Willi, and Ursula Coope, and the Kenyon Medal of the British Academy for Dame Averil Cameron. We congratulate them warmly.

Two colleagues in Ancient History won major research grants from the European Research Council: Andy Meadows, for a project

entitled 'CHANGE: The development of the monetary economy of ancient Anatolia, c. 630–30 BC', and Jonathan Prag, for his project 'Crossreads: text, materiality, and multiculturalism at the crossroads of the ancient Mediterranean', which will offer the first coherent account of the interactions and interplay of linguistic and textual material culture in ancient Sicily over a period of 1,500 years. Sadly, as a consequence of Brexit this was the last time that UK-based researchers could compete for ERC grants to be held at UK institutions, and there is no prospect of the scheme being replicated at the national level: UK funding is being directed away from basic research in the sciences and 'purpose-free' humanities research.

In December we welcomed the Ioannou family back to Oxford for a day of celebrations, since it had been a little over ten years that they created the Stelios Ioannou School of Classical and Byzantine Studies, which has transformed the life of the faculty. We cannot wait to regain entry to it once lockdown is lifted.

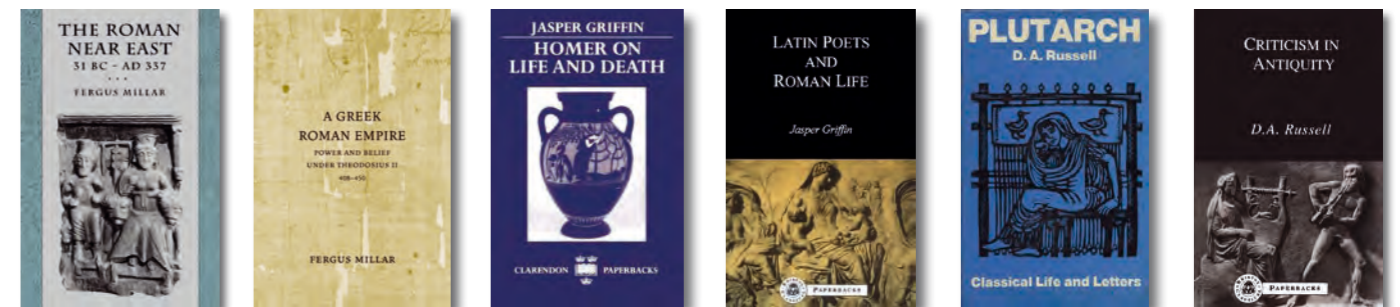
This is my last message as chairman of the Classics Faculty Board. Next year it will be Neil McLynn writing to you. I have very much enjoyed engaging with alumni in person and by correspondence (often to discuss the latest ever so slightly misleading report about Oxford Classics in the press) and wish you the very best.

Prof Tobias Reinhardt
Chair of the Faculty Board

FACULTY NEWS

SAD FAREWELL TO THREE EMINENT SCHOLARS

This year we mourn the loss of three great figures of the classical world – Fergus Millar, Jasper Griffin, and Donald Russell – whose illuminating scholarship and inspiring teaching have had a profound influence on so many of us. They will be remembered with deep admiration and great affection.



PROFESSOR SIR FERGUS MILLAR

5 July 1935 – 15 July 2019



Professor Sir Fergus Millar, Camden Professor of Ancient History from 1984 to 2002 died on 15 July 2019. Born in Edinburgh in 1935, after attending Edinburgh Academy and Loretto College, and national service (which he mostly spent learning Russian, with great pleasure), he read Literae Humaniores at Trinity College (1955–58). A Prize Fellowship at All Souls College enabled him to undertake his doctorate on the historian Cassius Dio. He then became Fellow and Tutor at The Queen's College (1964–76) and Professor at University College London (1976–84) before returning to Oxford to take up the Camden Chair and a fellowship at Brasenose College. He served as president of the Society for the Promotion of Roman Studies and chairman of the council of the British School at Rome. He was elected Fellow of the British Academy in 1976 and knighted in 2010.

At Queen's he was an inspiring tutor. His undergraduate pupils were never bludgeoned or hectorated – we just had to listen and watch what he did – including those hours of assiduous reading and note-taking in the old Ashmolean Reading Room. During his time at Oxford he took pride and pleasure in creating a real community of postgraduates (in both Roman and Greek history), by organising seminars, hosting coffee sessions and taking a genuine and constructive interest in their diverse subjects of study. Though he did not shy away from intellectual controversy, intellectual differences and disagreements were never obstacles to friendship or collegial relations. His contribution to college life

as a Professorial Fellow was manifested in the fact that he served for several years as Tutor for Graduates at Brasenose.

Millar's work transformed the study of ancient history. For him, Rome's empire was a vast and complex world, ultimately stretching from Newcastle upon Tyne to the Euphrates, with shifting borders, both defensible and permeable, and a rich tapestry of social and linguistic variety. The seeds of his distinctive multicultural approach to Roman imperial society can be found in an early publication of 1969, which focused on language and culture in Syria, and this theme was to burgeon into another book on the Roman Near East, 31 BC–AD 337, based on lectures delivered in Harvard in 1987. Although this book, like all his publications, was firmly rooted in constant and meticulous reading and research in the libraries, his understanding of the variety and complexity of the late Roman and early Christian landscape in Syria and Jordan had been transformed by a visit and a tour of the major ancient sites such as Palmyra, Petra and Jerash (Gerasa) a few years before the Harvard lectures. He was fortunate to have done this before it became totally impossible. His work on Jewish history was also informed by frequent and close contact with Israeli scholars and visits to archaeological excavations in the field.

Fergus Millar was a very great historian, an inspiring role-model for classicists and historians in Oxford and the wider world and, above all, a man of deep humanity and integrity.

Alan Bowman

PROFESSOR JASPER GRIFFIN

29 May 1937 – 22 November 2019

One of Jasper Griffin's pupils has described reading *Homer on Life and Death* as a teenager and feeling like Keats looking into Chapman's Homer: suddenly the *Iliad* spoke to him. Many readers of this book will have had a similar experience: Jasper was a formidable scholar, but also eloquent and humane.

His command of Latin and Greek was phenomenal, but he wore his learning lightly. Although he regarded himself as a Hellenist, his work in Latin is equally important. So much in that Homer book is now taken for granted that younger readers may not appreciate its original impact. It was a novelty to treat the *Iliad* as the work of a great mind, as one would treat Dante or Milton (he had earlier given a set of lectures provocatively entitled 'Homer: His Mind and Art'). This book is for everyone: so important that every scholar must read it, so lucid that any undergraduate can enjoy it.

His first article was also a blockbuster: 'Augustan poetry and the life of luxury'. This argued that much in Augustan poetry that had been regarded as conventional, deriving from Hellenistic literature, was drawn from Roman reality. Even those who thought that he overstated his case acknowledged that he had changed the terms of trade. He collected this and other articles into *Latin Poets and Roman Life* (1985). One notices the recurrence of 'life' in his titles: for him literature mattered because it illuminated human experience. He was also a master of popularisation, in the best sense: his little books *Homer* and *Virgil*, for the Oxford Past Masters series, are admirable introductions, written without

condescension or jolly along. He treated his readers as though they were as cultivated as himself.

Ved Mehta's *Up at Oxford* gives a vivid impression of Jasper's undergraduate years at Balliol. He seemed to have arrived already fully formed, like Athena from the head of Zeus. The striking consistency of his life derives from that early maturity and two events of his early twenties. The first of these was his election to a fellowship at Balliol: from his arrival as an undergraduate he spent his whole career there, apart from one graduate year at Harvard. The other was his singularly happy marriage to Miriam.

Jasper was Public Orator for 12 years, his Latin impeccably stylish. The Orator also gives an English speech: Jasper would tease the University's grantees, sometimes going quite near the edge. He was amused when the German ambassador told him, ambiguously, 'That is a speech which could not have been given in Germany'. He was genial, but with a touch of grand melancholy; in one of his books he declared that the tragic view of life was the most deeply true. But cheerfulness kept breaking in. Among other things, Jasper was fun. He was a brilliant teacher, loved and admired by generations of his students.

Richard Jenkyns



PROFESSOR DONALD RUSSELL

13 October 1920 – 9 February 2020

When Donald Russell was at kindergarten, one of his reports said 'Donald is a man of words and not deeds, and so is not good at gymnastics'. Whatever the case with his gymnastics – and in his nineties he could still touch his toes – his feeling for words remained through his long life, together with a fascination with the thought that lay behind them.

The language skills were useful during the war, when he was a code-breaker at Bletchley Park concentrating on Japanese despatches. He recalled 'one chap who was always writing about his expenses': his frequent use of 'yen' gave an invaluable starting-point. He resumed his undergraduate career at Balliol after the war, and soon after finals he faced a choice: should he accept a permanent post in ancient philosophy at a Scottish university or stay in a time-limited research position in Oxford? The Master of Balliol, Sandy Lindsay, told him it was a choice of Heracles, but unfortunately did not make clear which was virtue and which was vice. He chose Oxford, and that determined his career.

In 1948 he was elected to the Fellowship at St John's; his term of more than 71 years as a fellow is one of the longest in the college's history. 'You'll be all right at St John's,' said his tutor Russell Meiggs. He was a good deal more than 'all right', and his pupils remember his tutorials with affection as well as awe; the St John's classical society is now 'the Russell Society' in his honour.

He also supervised an unusual number of graduate students including the present writer, and we know how much we owe him.

In 1967 he married Joy Dickinson, History Fellow at St Hugh's, and as he put it 'the gates of heaven opened for me'. They were a delight to visit, with Joy the chatterbox and Donald smiling in pleasure; after her death in 1993 fresh flowers were always kept in his dining room in her memory.

His commentary on Longinus' *On the Sublime* was published in 1964, his *Plutarch* in 1972, and his *Criticism in Antiquity* in 1981; there were many more books and articles too, more than half of them after his retirement in 1988 including his five-volume Loeb text of Quintilian (2001). He was busy to the end, teaching prose and verse until well into his nineties, and suggesting textual emendations that were greeted by collaborators with a 'Bravo' or a 'Donald strikes again!' When asked which books he might take into hospital for what was expected to be a short stay, he chose a few Oxford classical texts.

Christopher Pelling



THE LANGUAGES OF FLOWERS

'There's rosemary, that's for remembrance...'

There is a tendency in casual thinking about the 'meanings' of plants to assume single correspondences, whether a flower's symbolic connection to memory, or a tree's association with a god. In practice, of course, the cultural frames we place around the vegetative are multifarious: from real life encounters to folklore, from religion to medicine and magic, from aetiology to science, from politics to poetics.

In my work on plants in Vergil's poetry, I have found this multiplicity of meanings fascinating and baffling in pretty much equal measure. As ever, some difficulties lie simply in the gap between our culture and that of the first century BC, but many more stem from the poet's allusive eclecticism and even invention. In his *Eclogues*, for example, the beech, previously a run of the mill and not notably poetic tree, becomes the primary symbol of the overlap in these pastoral poems between the poetic and the natural world. In the *Georgics*, however, Vergil offers alternative visions of the beech, at times preserving its new-minted pastoral associations, but at others co-opting it for the more labour-intensive worldview of the didactic poem. In a case where Vergil works with long-established tradition, meanwhile, his oaks enjoy the familiar connection with Jupiter, but more often implicitly than by a clear labelling. Alongside this, the poet offers a mutable association of all oaks with the famous prophetic oaks of Dodona in

a manner which upholds the intuition of a dignified, numinous quality to these trees, yet also presents them as representatives of a now lost and outmoded relationship between humans and the natural world.

We may think ourselves to be on firmer ground with laurel and bay trees, whose link to Apollo is amply attested, and connection with Augustus well known. The *Princeps* planted both real and artistic laurels in culturally important sites, not least at the entrance to his house. Yet Vergil, while happy to include these trees, avoids an explicit link to Augustus: contrast Ovid's Apollo predicting Daphne's arboreal presence at Augustus' very door (*Metamorphoses* 1.562–3). Instead, we find, for example, a sacred laurel in Priam's palace offering temporary shelter for Hecuba and her daughters during the sack of the city (*Aeneid* 2.512–17) and another in the palace of Latinus, around which the ominous transition from the peaceful rule of the old king to the war-torn advent of the Trojan settlers is focused (*Aeneid* 7.59–67). These trees combine religious, political and even antiquarian connections much as Augustus' did, yet the connection of these symbolic bay trees with those of the *Princeps* is oblique, instead evoking broader reflections on what it means for trees, gods and kings to be so intimately linked.

On a humbler level and a different tangent, even Vergil's weeds prove to have deep roots. For example, the *paliurus* (probably Christ's thorn) springs up only once but comes armed with associations. On the death of the pastoral hero Daphnis, the countryside undergoes a change from benevolent beauty to malevolent wildness, the assault led by the *paliurus* and its prickly companion the thistle (*Eclogue* 5.38–9). Like many a plant in this collection, the *paliurus* can also be found in Theocritus, but, tellingly, not in one of his centrally bucolic works – rather, within a list of wood to make a pyre for the snakes strangled by the young Heracles in the mini-epic *Idyll* 24 (line 89). In both narrowly poetic and broader (agri-)cultural terms, Vergil marks this plant as invasive and yet not completely alien: it belongs to the real Mediterranean landscape, it belongs,

Rebecca Armstrong,
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Bennett Tutorial
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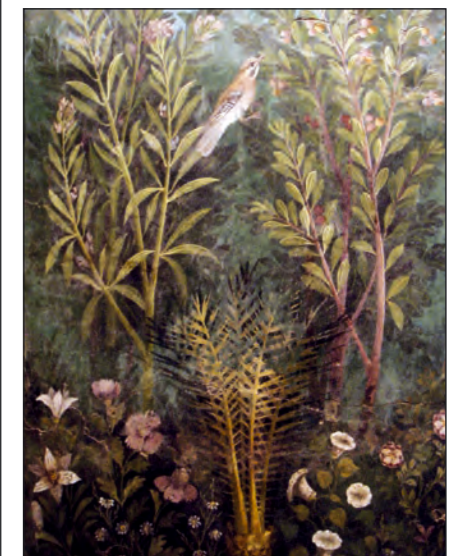


also, to a (non-pastoral) poetic landscape of Theocritus, and yet it is an unfamiliar presence in Latin poetry and here displaces the soft violet and colourful narcissus, a sharp-elbowed reminder of the precarious balance between nature as friend, and nature as foe.

Vergil was not a nature writer in the senses we might mean that nowadays, neither a Gilbert White nor a Robert Macfarlane, but his poetry encapsulates many of the concerns of ecologically engaged literature: how real and symbolic plants intertwine, how humans shape nature and how nature shapes us, how the plant world is at once sacred and profane, how nature is the seat of both primal fear and primal comfort. Vergil, in saying a lot about plants, also says a lot about humans.

Left: Fresco from Pompeii, House of the Orchard.

Right: Fresco from Pompeii, House of the Golden Bracelet, Garden Room.



SICILIAN EPIGRAPHY AT A DIGITAL CROSSROADS

In the latest round of European Research Council Advanced Grants, Jonathan Prag was successful in winning a five-year grant of 2.5 million euro to lead the 'Crossreads' research project, investigating the epigraphic culture of ancient Sicily. Here he explains some of the background and the ambitions of the project.

Jonathan Prag, Professor of Ancient History and tutorial fellow at Merton College

Crossreads has had a very long gestation – its origins lie in a chapter of my PhD, which started life as a poster at the Roman Archaeology Conference in Glasgow in April 2001. The significance of this lies in the lessons to be learned in tracing the evolution of the project from a crude poster, based upon ten years of data taken from the print editions of *Supplementum Epigraphicum Graecum* and *L'Année Epigraphique*, to a major European-funded digital corpus project. At the same time, the project offers an excellent example of the value of internal pump-priming, since the key advance in the project's development came from a John Fell Fund grant from the University in 2012.

As a doctoral student, interested in questions of local and regional identity in the face of Roman imperial expansion, focused

upon the case of Sicily, it seemed like a worthwhile exercise to undertake a survey of the epigraphic culture of ancient Sicily. Lying at the crossroads of the ancient Mediterranean, colonised by both Phoenicians and Greeks, and repeatedly invaded by Greeks, Carthaginians, Romans and others, the island offers a particularly interesting case study for cultural interactions (to use a falsely neutral term) and questions of identity. Or, as the Prince of Salina famously put it, in Lampedusa's *Il Gattopardo*, 'For over twenty-five centuries we've been bearing the weight of superb and heterogeneous civilizations, all from outside, none made by ourselves, none that we could call our own.' The texts written by the island's inhabitants, and often consciously displayed in public, offer a powerful window on these interactions (Fig. 1). However, to analyse the epigraphic culture, that is texts

engraved on stone (and any other durable material), is challenging, when faced with the vagaries of modern study and publication. Even the supposedly simple task of counting up the number of inscriptions in each language from the island proved to be nearly impossible (I still can't give you anything like a definitive number, although I'd now say that the total on stone from antiquity is somewhere between 4,000 and 5,000).

The 'answer' was to gather information on all the texts into a single database, where it could in turn be analysed. In its first incarnation, this was a crude MS Access database, based on a trawl of the published material. This enabled some basic but fundamental analysis, such as the distribution of texts by language over time, revealing the very specific nature of the Latin epigraphic habit of the high imperial period, but also the longevity of the Greek language on the island, in epigraphic culture at least. It was also possible to illustrate clearly the strong correlation between the Latin epigraphic habit and the cities which were transformed into Roman *coloniae* in the Augustan and Severan periods (Figs. 2 and 3).

In the years that followed, I was able to exploit this private database to great effect: the lack of any comparable resource gave me something of a monopoly on this aspect of Sicilian studies and enabled me to

Left: Fig. 1: Bilingual inscription (Greek/Latin), advertising production of inscriptions, marble, first century CE, Palermo, Museo Archeologico Regionale Antonino Salinas, inv. 3574.

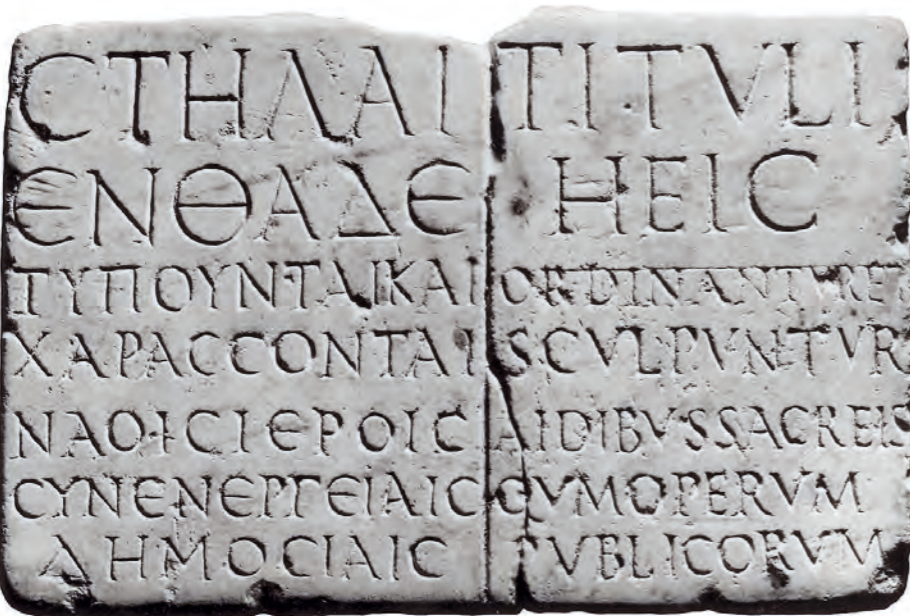


PHOTO: R. J. A. WILSON



contribute to a number of larger projects on epigraphy and the Roman empire. Over time, however, two things have changed, and with them my own approach. The first is the development in the last two decades of an increasingly standardised international format for the digital encoding of inscriptions (in other words, the possibility of systematically encoding epigraphic texts in a way which a computer can easily be programmed to read and analyse) – the EpiDoc schema, based upon the XML format of the Text Encoding Initiative (<https://sourceforge.net/p/epidoc/wiki/Home/>). In my original database I left out the texts themselves, partly due to a lack of time, and partly because of the difficulty of putting fragmentary texts in multiple languages into a database. EpiDoc offers a powerful method of including the text, as well as all the data about the text, at a level comparable to a full epigraphic edition but in a way that a computer can process, making the edition publishable in digital format and simultaneously enabling all the sorts of analysis for which one might use a database. The second is the rapidly increasing recognition in the last decade of the importance of open access to data (often referred to as 'open science' or 'open scholarship'). The latter point highlights a major problem posed by the creation and maintenance of a personal database of the sort described above: the data upon which my various published studies are based is not actually available to, or checkable by, anyone; and there is a very high chance that that data (and all the work that went into it) will in the end be lost. The approach is of course typical of the lone humanities scholar; but that does not make it a good thing, and indeed the more one thinks about it, the worse it seems.

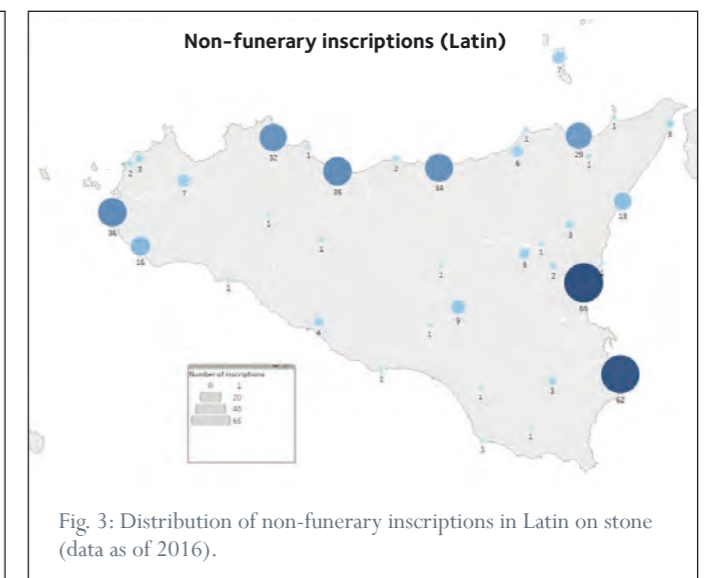
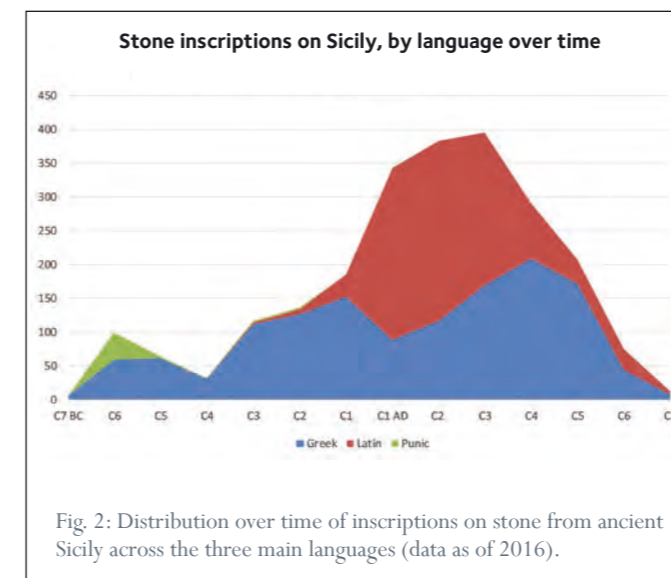
Consequently, with the help of a John Fell Fund grant from the University, from 2012 onwards I began an ambitious project to transform the private database into a full digital corpus using EpiDoc and published openly on the web – *I.Sicily* (<http://sicily.classics.ox.ac.uk/> and <https://isicily.org/>). This provided the opportunity to begin restudying the inscriptions in Sicily. The process of publishing the inscriptions freely online in fact made this task easier: through the construction of a database of the museums and archaeological collections on the island (<http://sicily.classics.ox.ac.uk/museums/>) the corpus could be made to generate up-to-date, free catalogues of the epigraphic collections of individual museums. The possibility of accessing such a resource in turn made collaboration extremely attractive to the museums themselves. Nonetheless, the scale of the undertaking (autopsy and encoding of several thousand inscriptions) was daunting, and new types of collaboration were needed.

The number of collaborators on the project (museums, students, colleagues, etc) keeps increasing, but the most successful collaboration to date was made possible by colleagues in Catania, together with the support of a Knowledge Exchange Fellowship from TORCH in 2016/17 (<https://www.torch.ox.ac.uk/exploring-sicilian-epigraphy-in-sicilian-museums-with-sicilian-schools>). Students at the Liceo Artistico Statale M.M. Lazzaro, Catania, worked with *I.Sicily*, the Catania civic museum, and the Institute for Cognitive Sciences and Technologies (ISTC) at Catania to catalogue the collection of c.500 stone inscriptions in the museum and to prepare both the files for

digital display and a permanent three-room exhibition at the museum, which opened in 2017 (see back page: students of the Liceo Lazzaro at work in the basement of Catania museum). The school won the Italian Ministry of Education's prize for the best work-experience project in Sicily, and the project was the basis for my being awarded the Vice Chancellor's Innovation Award (Building Capacity) earlier this year (<https://www.ox.ac.uk/research/vice-chancellors-innovation-awards>).

All of this laid the foundations for a successful ERC application. The Crossreads project will build upon the *I.Sicily* corpus: a team of post-doctoral researchers will first work with me to complete the cataloguing of all types of inscription from across the island, including stamps and graffiti; and then a trio of post-docs, specialising in historical linguistics, palaeography and petrography will each work to extend the data and the analysis in their respective areas using some of the latest digital tools.

The data is already being published freely in Zenodo (<https://doi.org/10.5281/zenodo.2556743>) and the files are worked on openly in GitHub (<https://github.com/JonPrag/ISicily>). The data underlying the two charts in figures 2 and 3 is now available from ORADData (<https://ora.ox.ac.uk/objects/uuid:a022c6c7-a5ad-4157-92ea-d302bf0a6e9e>). At the end of the next five years we hope both that Sicilian epigraphic data will be accessible in ways I might never have imagined when I embarked on the doctorate 21 years ago; and that we will have been able to write a wholly new and novel cultural history of the island in antiquity.



LOVE and the SOUL: Cupid and Psyche



Stephen Harrison,
Professor of Latin
Literature, Faculty
of Classics; Senior
Research Fellow,
Corpus Christi College

Over the last few years I have been working on a study of the reception of the long two-book love story of Cupid (*Amor* or 'Love' in Latin) and Psyche ('Soul' in Greek) in European literature since the time of Shakespeare. Cupid and Psyche (C&P henceforward) forms the centrepiece of the Latin novel *Metamorphoses* or *The Golden Ass* by the second-century CE writer Apuleius, on whom I have written two previous volumes, one a general account of the author and another which looks at the literary texture of the *Metamorphoses*. This current research is aimed at a third book to complete the series with a reception study, a joint enterprise with another Apuleian scholar, Regine May, Associate Professor at the University of Leeds (an Oxford DPhil).

Apuleius' tale narrates how the beautiful princess Psyche gains the enmity of Venus but the love of Venus' son Cupid, and how after a series of tribulations and adventures (involving jealous sisters, a husband of mysterious identity, a dramatic revelation scene, surreal speaking objects and animals, and an epic-style journey to the Underworld) Cupid and Psyche are united in happy marriage and Psyche becomes a goddess. This story has enjoyed an extraordinarily rich reception through the five centuries from the rediscovery of Apuleius' novel in the Renaissance to the present day. Our project ranges across literary genres in English, French, Italian, German and Dutch, encompassing poetry and drama as well as prose fiction, with occasional glances at opera, film and the visual arts.

This is the first full scholarly study which takes up the key question of the story's relationship to the development of the modern fairy-tale, which it obviously resembles in its fantastic elements and happy ending. The scholar Detlev Fehling has argued persuasively that Apuleius' novel generated some supposed folk-tale patterns rather than vice versa, as commonly held previously; the 'Cinderella' story with its malevolent pair of older sisters and its beautiful, suffering and ultimately gloriously married youngest sister derives from C&P, while the tale's

idea that a handsome husband could be a monster looks like the origin of 'Beauty and the Beast' (see further below). The consequences of this perception for the reception history of the *Metamorphoses* and its resulting key role in the history of the modern fairy tale have never been followed up.

A major context for the study is the court of Louis XIV of France in the 1660s, then the cultural centre of Western Europe. The fabulist Jean de La Fontaine's interesting 1669 adaptation of the story (presented as narrated in the gardens of the then-rising Versailles) was itself adapted for the stage by Molière and others with music by Lully. It also stimulated a controversy with one of the founders of the modern literary fairy-tale, Charles Perrault, who in the well-known 'quarrel of the ancient and moderns' suggested that his own verse fables were morally more improving than the equivalent stories of antiquity and that of Psyche in particular. As already noted, C&P was also a point of origin for the fairy story of 'Beauty and the Beast': in Apuleius there is initial ambiguity about whether Cupid is a monster, and his magic palace has invisible servants, both elements still recognisable in the Disney 'Beauty and the Beast' films of 1991 (animation) and 2017 (live action with Emma Watson).

This link with 'Beauty and the Beast', a story shaped in its best-known form by a series of French female writers between 1695 and 1757 as Marina Warner has shown in her excellent *From the Beast to the Blonde*, points to a fascinating feature of the reception of this particular classical tale. Unusually, C&P presents a narrative from the Greek and Roman world in which a woman is the successful protagonist; as in the Greek love novels of the early Roman empire to which C&P is clearly related, the heroine Psyche is the central character, who perseveres in her quest to find and marry Cupid and is rewarded with the immortality more often associated with male figures such as Hercules. Psyche has consequently been a popular topic with female writers, including Elizabeth Barrett Browning, Sylvia Plath and the Pulitzer-winning Mississippi novelist Eudora Welty.

This is the first full scholarly study which takes up the key question of the story's relationship to the development of the modern fairy-tale, which it obviously resembles in its fantastic elements and happy ending.

Illustrations of C&P in the period since Shakespeare are also legion, as they had been in the Renaissance. The story of Cupid and Psyche in La Fontaine's version became the subject of a celebrated series of high-art Empire wallpapers by Dufour (Paris) in 1816, while William Morris' extensive poetic treatment in the quasi-Chaucerian *The Earthly Paradise* (1868–70) led to a considerable number of artworks by Edward Burne-Jones; the two projected an illustrated edition for the beautiful Kelmescott Press which never emerged, but some of the illustrations survive alongside a number of important Burne-Jones paintings of the Psyche story, many now in UK and US public galleries.

C&P was also an object of fascination to the Decadent writers at the end of the nineteenth century, who saw Apuleius as late and mannered like themselves; *Marius The Epicurean*, the 1883 historical novel by Walter Pater, Oscar Wilde's Oxford tutor, contains a famous version of the story narrated by Apuleius as a fictional character, a version which had an impact on Wilde's early fairy stories. More recent receptions include a 1944 radio play by Louis MacNeice, a 1956 fantasy novel by C.S. Lewis (*Till We Have Faces*), and elements in A.S. Byatt's 1990 Booker-winning novel *Possession*.

This gives only a small taste of the rich material available. There is far too much for a single volume; Regine and I have just co-edited a multi-author conference book which contains more than 20 essays as part of the project (*Cupid and Psyche: The Reception of Apuleius' Love Story since 1600*, De Gruyter, 2020), and our joint monograph covers only some highlights from which the above details are in turn a selection. We hope to finish it in the next year or two. This should be easier for me as in October I am stepping down as an Oxford tutor after more than three decades – though I am continuing as an honorary research fellow at Corpus and will carry on supervising doctoral students.

One further reception project I am working on alongside this is the Oxford Classical Reception Commentaries series for OUP.

This is an exciting new joint initiative by myself and two colleagues (Lorna Hardwick in the UK and Elizabeth Vandiver in the US) which seeks to use OUP's splendid set of digital literary texts in Oxford Scholarly Texts Online (OSEO) to demonstrate and study the extent of detailed classical reception by major writers in English. The first stage of this is an online commentary on selected First World War poets, which will also have a book version, provisionally entitled *Classical Warriors*. This, alongside a few other projects, should keep me busy for a while...



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Opposite page: Cupid rescues Psyche – Herbert Granville Fell, 1926.

Top: The ass listens to the tale of Cupid and Psyche. Detail from a plate by the 'Master of the Die', published 1545.

Bottom: Cupid and Psyche, Edward Burne-Jones, c.1870.

BEAZLEY 50: FROM POT-PAINTERS TO PESHAWAR



Peter Stewart, Associate Professor of Classical Art and Archaeology; Director of the Classical Art Research Centre; Fellow, Wolfson College

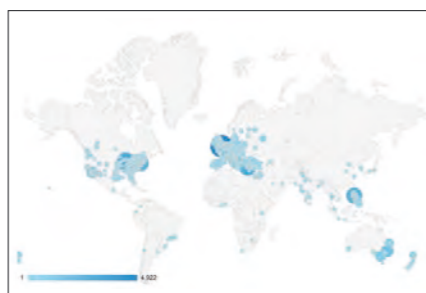


Early in 1965 the University completed the purchase of an archive intended to secure Oxford's position as a world centre for the study of ancient Greek painted pottery. The photographs and papers of Professor Sir John Beazley, who was then 80 years old, would remain in his possession during his lifetime but came into the care of the Classics Faculty when he died in 1970.

Beazley was the foremost expert on Greek vase-painting. Over a 60-year career he devoted himself almost single-mindedly to the effort of attributing vases to (usually anonymous) potters and painters through close observation of their stylistic traits. It was a distinctive method of connoisseurship which transformed the discipline. Today Beazley's attributions remain the underpinning of this subject, even for sceptics, and what may often appear as a rather dry exercise in classification retains immense potential for the understanding of Greek art in its social and economic contexts. It offers something unique in the history of ancient art: the opportunity to look at a 300-year art tradition at the level of individuals, interacting with each other and responding to their markets.

When Beazley died 50 years ago, his archive was moved into the basement of the Ashmolean Museum and was expanded and organised under the care of Donna Kurtz. Beazley's work was first complemented and then absorbed by an electronic database in 1979. Professor Kurtz's work was a pioneering project within digital humanities, and in 1998 the World Wide Web

provided the perfect virtual environment for the Beazley Archive to flourish. The physical archive continues to be visited by researchers from all over the world – with more than 100,000 mounted photographs it is the world's biggest image-archive of Greek ceramics – but its digital extension online allows it to reach a huge audience of all kinds across the world. Moreover, the Beazley Archive Pottery Database (BAPD) is a powerful tool for analysing ancient



pottery, particularly the vast body of visual evidence provided by the pots painted in Athens between the sixth and fourth centuries BC. With 120,000 records, the majority illustrated by high-resolution photographs, the BAPD is the single most important resource anywhere for the study of Greek vases (and we are delighted that it has continued to serve this role unhindered by lockdown).

But Beazley's legacy was not limited to pottery. He himself had wide art-historical interests. His small, personal collection of antiquities, now in the Ashmolean Museum, included Gandharan Buddhist heads and mummy-portraits from Roman Egypt,

and his archives included tens of thousands of casts and replicas of ancient and neoclassical engraved gems (perhaps the most important 'minor' art form of classical antiquity). The archive, which has gradually grown to include papers of other archaeologists, contains often surprising treasures: from documentation of Chinese antiquities to Byzantine archaeology; from Greek sculpture to the lives of the 20th-century writers and artists in Sir John and Lady Beazley's circle (including her son-in-law, the poet Louis MacNeice).

With the construction of the Ioannou Centre as a new base for Oxford Classics in 2007, the Beazley Archive moved into a specially designed suite of rooms on the top floor. It was given a new, overarching name – the Classical Art Research Centre (CARC) – to describe its expanding range of activity, including research projects on ancient gems, new digital projects and resources for the study of ancient world art. Beazley's archive remains at the heart of CARC's work but, boosted by £650,000 in grants from the Monument Trust between 2010 and 2015, we have evolved into a more proactive centre for carrying out, supporting and stimulating fresh research on many different aspects of the ancient world of art. CARC's operations are truly international. Our website receives nearly six million 'page views' from 150,000 users each year (www.carc.ox.ac.uk).

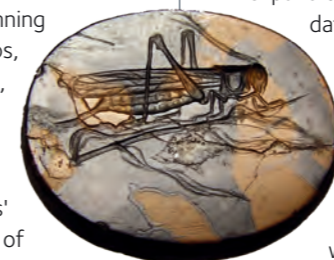
A particular emphasis is placed on galvanising research in strategically important or neglected fields, even beyond Oxford. For example, an annual workshop



(unfortunately postponed this year owing to Covid-19) brings together international researchers from different career stages and institutional backgrounds for a two-day, live webcast discussion of a key subject. On a larger scale, between 2016 and 2022 we have been running a programme of workshops, seminars, online resources, publications, and even an artist in residence, to advance the understanding of 'Gandhara Connections' – the ancient Buddhist art of Central Asia (centred on the area of northern Pakistan) and its still unexplained links with the Graeco-Roman world.

This 50th anniversary year is an opportunity to take stock and look ahead to our plans for the next five – not to say the next 50 – years. We will be building upon the tremendous success of our Gandhara Connections project to develop a long-term programme of research and events

on ancient world art: from Gandhara Connections to Ancient Art Connections. This will present Greek and Roman art in their complex global contexts, not as isolated Mediterranean cultures. We will expand the BAPD and our other online databases, embracing the highest technical standards in 'linked open data', so that the information generated by CARC's research becomes as accessible and dynamic as possible. We will relaunch our refreshed website and build upon our past work on ancient gems and gem-collecting. And we will increase our activities to help researchers across the world cooperate in looking at classical art in fresh ways. All of this depends on the generosity of our philanthropic donors, and we very much appreciate the help and advice of the Oxford classical community as we expand our network of supporters.



CLASSICAL ART RESEARCH CENTRE

UNIVERSITY OF OXFORD

Home | Beazley Archive | Pottery database | Gem research | Terracottas | Other databases | Events | Resources | Publications | People

Close | 1 of 1

275627, ATHENIAN, Oxford, Ashmolean Museum, Oxford, J.D. Beazley, 1966.721

- Vase Number: 275627
- Fabric: ATHENIAN
- Technique: RED-FIGURE
- Shape Name: CUP FRAGMENT
- Dates: -525 to -475
- Inscriptions: Signature: ..SEGR[APHSEN]
- Decoration: A: WOMAN (GODDESS ?), FIGURE, BIRD
- !: GOD OR GODDESS SEATED ON STOOL WITH LION FEET WITH SCEPTRE
- Current Collection: Oxford, Ashmolean Museum: 1966.721
- Previous Collections:
 - Oxford, J.D. Beazley
- Publication Record: Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 1698
- Beazley, J.D., *Paralipomena* (Oxford, 1971): 505
- Carpenter, T.H., with Mannack, T., and Mendonca, M., *Beazley Addenda*, 2nd edition (Oxford, 1989): 368

Opposite page top: The young John Beazley.

Below: CARC's online audience in 2019–20 (Source: Google Analytics).

This page left to right from top: Sir John Beazley studying Greek pottery in Ferrara, 1956. Photo: N Alfieri.

An Oxford student studying an ancient Athenian wine-cup in CARC's study-room. Photo: E Softe.

Drawings of a Greek vase in one of John Beazley's earliest notebooks, dated 1907. CARC's Beazley Notebooks Project digitised the whole collection for online consultation.

Dr Claudia Wagner leads a workshop on gem research skills at CARC.

CARC's study-room on the top floor of the Ioannou Centre in Oxford. The blue boxes house part of the Beazley Archive.

An extraordinary late fifth-century BC gem with the image of a grasshopper or cricket, now in the J Paul Getty Museum. It was first published within the Sangiorgi Collection by CARC's gem researchers, Professor Sir John Boardman and Dr Claudia Wagner.

A vase record from the Beazley Archive Pottery Database (BAPD).

THE RICH MAN AND THE TORTOISE: SOME PHILOSOPHY IN A GREEK GRAMMATICAL TEXT



Philomen Probert, Professor of Classical Philology and Linguistics, Faculty of Classics; Governing Body Fellow, Wolfson College

In the middle of a faculty meeting – taking place over Microsoft Teams, like everything else – I had an awful thought: I was in my pyjamas, and I'd forgotten to turn my video off. *Where do I click to turn off the video? Oh crumbs, where is it? Come on, stop panicking... but where is it? How will I ever live this down?*

With relief, I realised I wasn't in a faculty meeting. That was just a dream. The pyjamas were real, and it was time for a bath. *Now, where do I click to get to the bath?* When I'd washed and dressed, an invitation to accept cookies appeared on my screen. *Breakfast!!* Gratefully I clicked 'accept all'.

Over breakfast I turned to my Teams calendar, trying to remember what was on my agenda for the day. 'Bob, Jikke, and Niels', in ten minutes. Oh good – it was always fun to catch up with my collaborators in Leiden. We were working on a Byzantine text on Greek dialects; it was a modest little treatise, perhaps originally a teaching tool to accompany an introductory course. But it contained some unique and interesting features. Among these was a section devoted to Koiné Greek – ordinary postclassical Greek – alongside sections on Ionic, Attic, Doric, and Aeolic. I clicked 'Join meeting' and found the others already there.

We decided to discuss the most difficult passage – a quotation from an unknown text, provided to illustrate Koiné Greek and preserved in an impossibly corrupt state.

The topic appears to be the disadvantages of wealth; the source might well be a philosophical text of some sort. The transmitted text runs something like this:

'For why (πρὸς τί) does one who is said to be fortunate console himself for life by looking at his wealth? But this man is oppressed by the two most difficult things, impiety and bad judgement, inasmuch as ... always spending time with the worst sort of people. When... (nonsensical string of letters *δηψυχηψοφησικα*)... he becomes to his friends...tortoise...who duck inside concealing their need/poverty/use.'

We debated various questions: are the 'worst sort of people' the same group as the 'friends'? How does the tortoise come in? Who ducks inside what? What is being concealed? How should the text be emended, and what lies behind *δηψυχηψοφησικα*?

The late Donald Russell had shown us how the whole paragraph might conceivably be emended to make sense, with the rich man getting damaged by spending time with the worst sort of people. Whenever there is the slightest disturbance (*ὄταν ἡσυχῆ ψοφή τι*) he retreats like a tortoise under its shell, concealing his ability to help his friends. This was tempting: the tortoise as the stereotype of unsociability appears in one of Aesop's fables, in which Zeus invites all the animals to his wedding and the tortoise fails to arrive. But Niels had

a tempting emendation too, making the rich man a shelter to his friends like the tortoise's shell to the tortoise. And I kept wanting *δηψυχηψοφησικα* to contain the word *ψυχή* 'soul': was the rich man's soul weighed down by worldly things, like a tortoise by its shell?

'Could we go and find out?' said Jikke.

'What do you mean?' I said.

'If you go into your Teams calendar, you can scroll backwards and go into meetings which have already happened.'

Bob's face lit up. 'Let's go!' he said. Niels and I exchanged baffled looks. But soon we were scrolling back through our calendars, past the comments, emojis, and assorted debris from last week's and last month's meetings. Before long, a kaleidoscope of half-remembered objects flew past – a cassette player, a pound note, an easy reader from primary school. The electricity went off and cut me out of the call, then came back on; a man with a hula hoop whirled past.

'How are we going to find the answer to our question?' I asked. 'We don't know who wrote our treatise. We just know that it comes from somewhere in the Byzantine world, no later than the ninth century AD. Finding the author will be like finding a needle in a haystack. Or worse.'

'Shall we start with John Philoponus?' said Jikke. There was a chance that our treatise was ultimately based on a lost work by this philosopher and grammarian.

'Sixth-century Alexandria!' said Bob. 'Archaeologists have found a whole complex of lecture rooms there.'

'Can we get to Alexandria', I asked, 'once we're in the sixth century?' Jikke explained how to go into Settings and change our

Left: Codex Monacensis 310, showing the end of the treatise on dialects and the beginning of another grammatical work (with forms of *τύπτω* 'I beat').

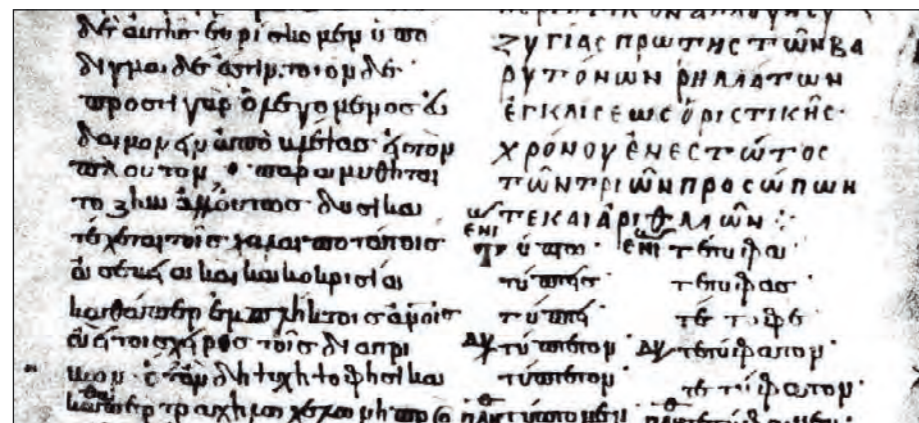
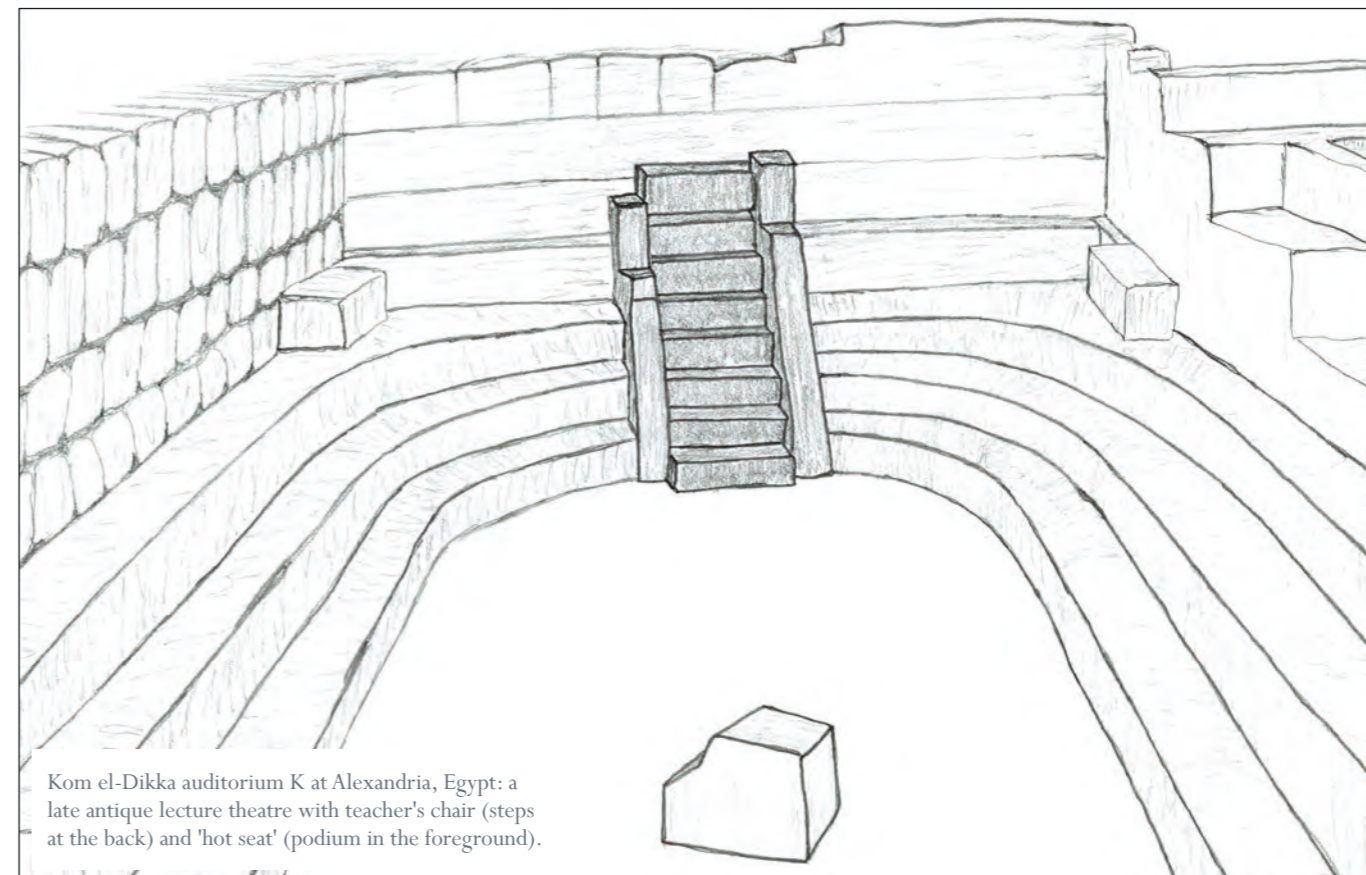


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Kom el-Dikka auditorium K at Alexandria, Egypt: a late antique lecture theatre with teacher's chair (steps at the back) and 'hot seat' (podium in the foreground).

DRAWING © ELEANOR DICKEY

locations. Soon we were standing in front of the impressive complex.

A doorkeeper waved to us, and I attempted to ask if he knew John Philoponus. But there was no hope of making myself understood. Niels tried next, drawing on his command of modern Greek. Soon the normally mild-mannered Niels appeared to be in a furious argument, and then the doorkeeper disappeared inside.

'What was that about?' I asked.

'He says John is inside and Bob and I may enter,' explained Niels, 'and that the womenfolk might like to explore the gardens. I said you and Jikke were our colleagues, not "womenfolk", and that you were coming in with us. He says he has to check with his boss.'

I wondered if Niels had done the right thing in insisting on principles here. After centuries of time travel it would be such a pity if none of us got to meet John.

'There's no point studying the past', said Bob as if he could read my thoughts, 'unless you do your bit to make it a better place in the event that you actually get there.'

Before I'd had time to think about this, the doorkeeper reappeared with a smile. 'We treat everyone who wants to learn the same,' he said. 'Do come inside.'

We were shown into a packed lecture room. John himself was on the imposing teacher's chair, and there was a student on a little podium – the hot seat – apparently being put through his paces.

Captivated, we observed proceedings until John motioned to us: would one of us like a turn in the hot seat? Niels explained that it was our first day at the school and we were not really ready to perform. But we would welcome a chance to talk to the teacher after the lesson.

Graciously, John agreed. We showed him the treatise we were working on, and asked if it reminded him of any work of his.

'That's rather a sore subject,' said John. 'I prefer to be known for my philosophy, but I teach grammar to make ends meet.'

Did the passage about the tortoise ring any bells?

'Not really,' he said. 'But you might have put the wrong accent on the second word.'

'Tell us more,' I said, starting to pick up a passable pronunciation. 'I thought interrogative τί always has an acute?'

'So it does. But are you sure you've got interrogative τί? You take *πρὸς τί* to mean "Why?", and that's possible. But *πρὸς τι* would mean "relative to something",

"relatively speaking". Philosophers like to discuss how some things are true only in relative terms. For example, elephants are big *πρὸς τι* – big relative to horses, but small relative to mountains. Your author might be saying that relatively speaking, rich people do alright. But only relatively speaking, because there are disadvantages too. I don't know if that's right, but it's worth being aware of words that differ in accentuation.'

'I've read your treatise on that!' I said.

'Please don't mention my grammatical works,' he said.

'What might the disadvantages of wealth be?' asked Jikke, also picking up a passable pronunciation.

'I'm afraid I wouldn't know,' said John. 'That's why I've got to teach accents and so on.'

'So,' said Jonathan Prag, chairing, 'I think that's passed *nem con*, and that brings us to the end of today's meeting.'

Philomen Probert is working together with Jikke Koning, Niels Schoubben, and Bob van Velthoven from the University of Leiden, on a new edition of the 'Grammaticus Leidensis'.

ACCESS & OUTREACH

The Access and Outreach Programme has had an exciting year evolving and adapting to the challenges faced in the wake of the pandemic. Our projects and events have been transformed into online offerings which have been well received by our target audience. We are particularly proud of our team for their efforts in creating exciting and accessible digital options.

OXLAT

A speedy response keeps Latin alive

OxLat – our scheme offering Latin GCSE provision to state school students – continues to thrive thanks to the generosity of the Stonehouse Foundation. This scheme offers free tuition on Saturday mornings for 30 students from state schools in Oxfordshire, Berkshire and Buckinghamshire who would not otherwise have the opportunity to study Latin. Our current cohort are halfway through the course and expect to take the GCSE exam in summer 2021.

This year we were delighted to welcome two new Latin instructors, Charlotte Causer and Elena Vacca, who together with scheme coordinator, Emma Searle, made an exceptionally swift response to lockdown: every lesson since 14 March has been conducted online. The students enjoyed engaging with the course in this way and were happy to have a little bit of their usual weekend routine continue through lockdown. Read more about this transition to remote teaching at www.humanities.ox.ac.uk/article/state-schools-latin.



Elena Vacca teaching OxLat during the lockdown.

FIRST ONLINE OPEN DAYS

Welcoming and informing potential undergraduates

More than 1,500 potential applicants, parents, and teachers from all over the world joined us for our first Virtual Open Days in July. Our team of tutors and student ambassadors answered hundreds of questions in a live Q&A including: *Is it better to go to a college with a big Classics cohort or a smaller one? Is there a year abroad? What differentiates Classics at Oxford from Classics at Cambridge?* And many more!

Virtual visitors also engaged with talks on admissions, interviews and Classical Reception, and a taster lecture challenging the idolisation of white marble: 'The Colour of White: When did Greek Statues become White?'

The success of the event was down to our student ambassadors – Clementine, Alice, Harry, Fathiya, Rachel and AJ – and our speakers – Llewelyn Morgan, Maria Stamatopoulou, Rhiannon Ash, Arlene Holmes-Henderson, Milena Melfi and Claire Barnes.



Running a Virtual Open Day from our homes.

UNIQU

Classical Archaeology, Rome and Greece go virtual

UNIQU is Oxford's summer school series for state school students in Year 12. Usually involving a residential stay, this year's offering, of course, moved online.

The Faculty of Classics ran three courses this year, focusing on Classical Archaeology, Ancient Greece, and Ancient Rome. As well as enjoying challenging academic activities, participants had the opportunity to get to know each other, meet student ambassadors, learn how to put together a strong application and above all, feel inspired and confident to apply to Oxford.



Course directors Barnaby Taylor, Dominic Dalglish and Marchella Ward were instrumental in the design and delivery of these exciting programmes. Themes included: Death, Burial and Memory; Identity in Greek Tragedy; and Social Mobility in the Late Republic; as well as taster sessions in Greek and Latin.

We encourage Year 11s who are studying at state schools to consider applying for UNIQU next year. Future applicants can apply between December and January for the 2021 course.

uniq.ox.ac.uk

APPLICATION PREPARATION DAY

In collaboration with Worcester College, the faculty is supporting a Classics Application Preparation Day for state school students who intend to apply to Oxford this autumn. This one-day digital event takes Year 13 students through each stage of the application process, offering advice, support and the chance to practise various aspects of the admissions tests and interviews.



Application Preparation Day with Marchella Ward.

WORKING COLLABORATIVELY WITH MODERN LANGUAGES

In July 2020, Arlene Holmes-Henderson participated in a national initiative to boost the teaching of (Modern) languages in schools. Funded by the British Academy, it provides specialist training to early-career researchers enabling them to share their research in an accessible way for school students, and connects them with teachers, national providers and policy bodies to share best practice for research-based engagement. Arlene provided insight from the many classics education outreach projects which she has led, and will work together with colleagues in modern languages to explore how classicists and modern linguists might work more closely on outreach and engagement in future.

mloerg.wordpress.com

ANCIENT WORLDS PROGRAMME / BEING HUMAN: ANCIENT AND MODERN PERSPECTIVES ON HUMANITY

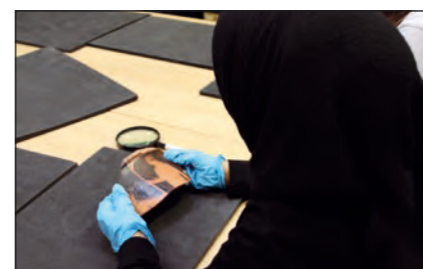
Inspiring young classicists in the North West

In collaboration with Worcester and Corpus Christi Colleges, the faculty supported a free six-part university preparation programme for Year 12 students at state schools in the North West of England, Yorkshire and the Humber. Participants joined Oxford academics in thinking through some of the modern world's biggest questions – by looking back to the ancient world.

Greenhead College in Huddersfield, where the programme took place, has been inspired to add Classics A-level to their curriculum, and the programme is set to welcome another 60 students in the forthcoming academic year.



Dominic Dalglish delivers the 'Being Human' Course in Manchester.



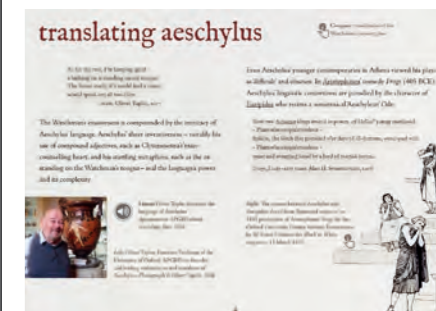
Classics handling session.

APGRD RESEARCHERS LAUNCH E-BOOKS WHICH SUPPORT CLASSICS IN SCHOOLS

The Archive of Performances of Greek and Roman Drama (APGRD) has released two interactive eBooks on the performance histories of the *Medea* and the *Agamemnon*. Freely accessible as eBooks, they support the learning and teaching of Classical Greek and Classical Civilisation in schools and sixth-form colleges.

The eBooks draw on a unique collection of archival material and research at the APGRD and beyond. They use images, film, bespoke interviews with creative practitioners and academics, and digital objects to tell the story of plays that have inspired countless interpretations onstage and onscreen, in dance, drama, and opera across the globe, from antiquity to the present day.

apgrd.ox.ac.uk/ebooks



OPPORTUNITY OXFORD AND THE CLASSICS BRIDGING PROGRAMME

Getting settled in Oxford

Our bridging course, which enabled 25 state-educated offer holders to have a head start to their course, by arriving at Oxford in week -1 of Michaelmas Term continued in 2019. This year the faculty is expanding its bridging course and is also participating in Opportunity Oxford, a University-wide bridging programme, specifically for students from disadvantaged backgrounds.

www.ox.ac.uk/admissions/undergraduate/increasing-access/opportunity-oxford

THE OUTREACH TEAM

Outreach Committee:
Develops and implements the outreach programme.
Maria Stamatopoulou, Tobias Reinhardt, Llewelyn Morgan, Rhiannon Ash, Arlene Holmes-Henderson, Audrey Cahill.

School Liaison Officer
Maria Stamatopoulou manages the planning, coordination, and delivery of the faculty's outreach and access initiatives for schools, colleges, and prospective applicants.

Research Fellow
Arlene Holmes-Henderson provides strategic advice and operational support. Arlene represents the faculty on collaborative Oxford Humanities projects and is a member of the Africa-Oxford Initiative's steering group.

Outreach Officer
Edith Johnson provides administrative support for the team, rallies student volunteers for events, organises open days and runs our social media. If you want to get involved, please email outreach@classics.ox.ac.uk.

I.SICILY WINS VICE-CHANCELLOR'S INNOVATION AWARD



Jonathan Prag

Jonathan Prag won the Building Capacity category in the Vice-Chancellor's Innovation Awards 2020 for his work on the I.Sicily project: enabling access to ancient Sicilian inscriptions. He worked with more than 100 school children in Catania to locate, record, and photograph over 500 inscriptions, and to transfer those records into digital format. The children then participated in the selection and conservation of material, and the design and construction of a new permanent exhibition. The open access corpus (I.Sicily) makes the material accessible to the wider public.



Students working on the I.Sicily project



CLASSICS IN COMMUNITIES WINS VICE-CHANCELLOR'S EDUCATION AWARD



The Vice-Chancellor's Education Awards celebrate high-quality education across the University – recognising new and innovative approaches to teaching.

We are proud to announce that the Classics in Communities research project, based in the Faculty of Classics and led by Arlene Holmes-Henderson, is one of

only five projects across the University recognised with this award in 2020.

Classics in Communities promotes and encourages the teaching of Latin and Ancient Greek at primary and early secondary level in UK state schools. Bringing together primary, secondary, and HE level teachers, the project

helps to create and develop sustainable networks of educators committed to sharing their knowledge and expertise.

[classicsincommunities.org](https://www.classicsincommunities.org)

Inset image: Arlene Holmes-Henderson with her book *Forward With Classics*
<https://www.bloomsbury.com/uk/forward-with-classics-9781474295956/>