

FACULTY OF CLASSICS

NEWSLETTER

FACULTY OF
CLASSICS



2023



TOWARDS A DIGITAL ARCHIVE FOR LIBYAN BUILT HERITAGE: THE MANAR LIBYA PROJECT

BEFORE THE
CLASSICAL CANON

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COLONIALISM

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LETTER FROM THE CHAIR

Dear Fellow-Classicsists,

By the time this newsletter reaches you, the revels will have ended, with not a rack left behind of this Faculty Board Chair's insubstantial pageant; and as you read these words, my little triennium of bureaucratic bustle is in all probability being rounded with a sleep.

Or rather (for the academic register properly pertains more to the mechanical than the mage), let me jerk awake and exclaim: I have had a most rare vision! I have had a dream...

At Midsummer, indeed, the enchanted forest that is the Ioannou Centre played host to a spirit of no common rate, when the Vice-Chancellor made a visitation; the daunting invitation to demonstrate the continued significance of Classics to the university and beyond was superbly answered by two mesmerizing presentations, one from George Green on the new understanding of ancient coinage that is possible through muon ("fat atoms", he most helpfully glossed) analysis, and the other from Amin Benaissa introducing the fresh insights that the most recently edited papyri from Oxyrhynchus have yielded into the lived reality of ancient slavery. Combining the sharpest cutting edge of hard science with some of the most urgent issues in the humanities, our speakers engirdled the earth more briskly than even the liveliest sprite; and note was duly taken.

The backdrop to midsummer dreaming, of course, is cosmic disarray. And indeed the fold stands empty in the drowned field, with our little flock of statutory professors sadly depleted by three retirements in two years, leaving vacant the Lincoln Chair of Classical Archaeology, the Camden Chair of Roman History and the Regius Chair of Greek. The business of getting these vital posts refilled is not straightforward, and one of the more surreal challenges of the past year has been to master the dark art of the business case required by the Humanities Division. I am most relieved to report success in securing release of both the Camden and Lincoln, and as I write this letter we are putting the finishing touches to our renewed and much refined plea for the Regius.

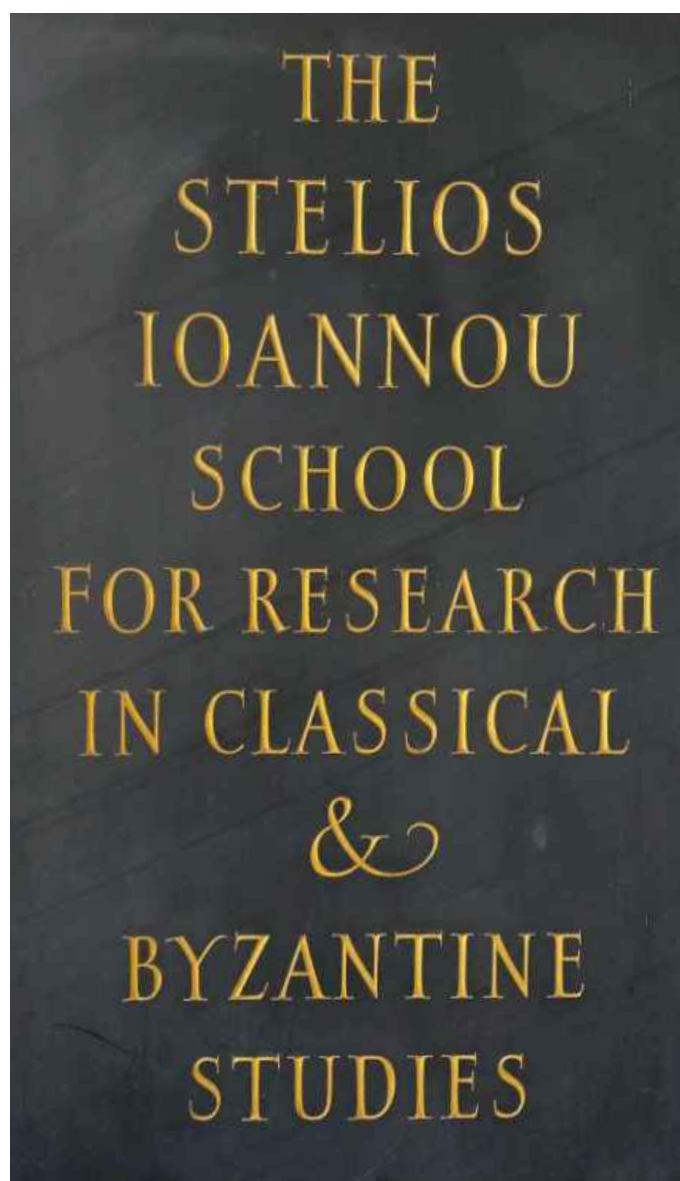
But no dream can end properly without a fresh dose of gentle concord in the world: and I am delighted to report that one of my last acts as Chair has been to seal a new partnership with Classics for All, through a redefined research post in Classics Education which incorporates the role of regional coordinator for CfA. Andrew Sillett, our appointee to this exciting new post, will be reporting on his adventures in a future newsletter.

Other happy encounters upon the primrose-beds of the Ioannou have meanwhile included the Alumni Day, of which more is said elsewhere in this newsletter, and also the Teachers' Day, which thanks to the energies of Tristan Franklins has become an established feature of our yearly round—as well as the usual bulletins by faculty members from the coal-face of Homer and Virgil research, this year's programme included a discussion session where the details of the new Mods were explained and subjected to some penetrating questions. We shall be developing this interactive aspect in future sessions.

All this, and so much more: I will (perhaps) get my successor Llewelyn Morgan to write a ballad of this dream. And as I awake from it, there remains above all a vivid sense of gratitude to the spirits that tended me

through the adventure: the members of Faculty Board who offered me patient support even at my most asinine; the administrative team who kept the ship steady through the contagious fogs of Covid; and above all my successive Heads of Administration and Finance, Audrey Cahill and Hayley Merchant. There remains, too, a more powerful sense than ever before of the charm, the wonder, and the magical quality of our discipline.

Dr Neil McLynn,
Chair, Faculty Board of Classics



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COVER IMAGE: Towards a digital archive for Libyan built heritage: The Manar Libya project

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HEAD OF ADMINISTRATION AND FINANCE

A year has passed since I was introduced as the 'new' Head of Administration and Finance (HAF) in the Faculty of Classics, and as I settle in I no longer feel new, but instead very much part of the Faculty.

This past year has seen many successes. In October, not only did we receive our Athena Swan Bronze Award, showing the Faculty's dedication to improving and strengthening equality and diversity within all areas of the work of the Faculty, but we also formed a new partnership with Classics for All.

On the 1st October we welcomed Dr Andrew Sillett to the post of Senior

Researcher in Classical Education & Regional Coordinator for Classics for All – a post that, for the first time, directly joins the important work of both organisations together. In addition to Andrew, we also welcomed Dr Alison Pollard as the new Outreach Officer. Together Andrew and Alison are proving to be a dream team in Outreach.

I look forward to seeing what successes the next year brings, and updating you on them in the 2024 Newsletter.

Hayley Merchant

Head of Administration and Finance

ALUMNI DAY

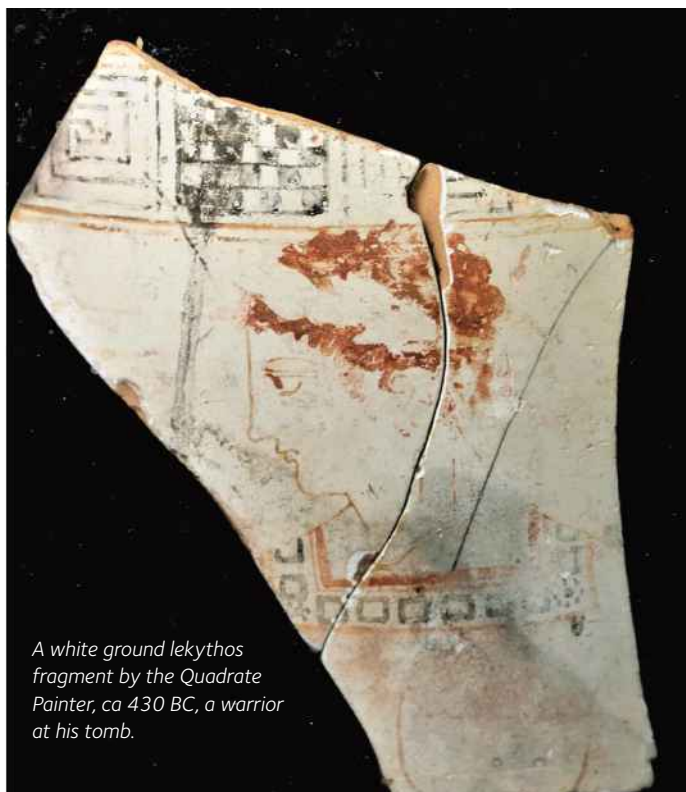
March 25th saw the Ioannou Centre abuzz with more than its usual Saturday traffic: following the success of the previous year's Alumni Day, and eager to compensate as much as possible for the disruption that the pandemic had caused, we had decided to break with the biennial tradition and run a second successive Alumni Day. It was most gratifying to find both an appetite for this among alumni, with all places booked well in advance, and a positive eagerness to contribute among faculty members, so much so that the reserve presentation offered by myself ('the Hot Seat: Confessions of a Faculty Board Chair') was not required.

The day began with Roel Konijnendijk, Career Development Fellow at Lincoln College, turning a page of history upside down as he revisited the battle of Plataea and took us carefully through what Herodotus actually wrote, revealing how little substance there was to the standard belief that Greek success depended upon the pushing-power of a tightly-wedged phalanx. We then had a voice from beyond the faculty, as Helen Eastman, who has applied her classical education to the theatre, as a playwright and Artistic Director of Live Canon, introduced her current production of *Cassandra*, by the Ukrainian poet playwright Lesia Ukrainka (1908); a number of attendees were able to include in their day a visit to that evening's performance at the North Wall theatre in Summertown.

Our subject is a lifelong encounter with the unexpected; and the unexpected duly ensued when Leo Aylen emerged from the audience to fill a vacuum created by an IT blip to present a new vision of Sophoclean choreography, complete with dance steps. A fuller development of his fascinating ideas can now be found in a podcast, hosted on the faculty website. The morning session was wrapped up by Llewelyn Morgan's account of Karl Heinrich Ulrichs' heroic revival of Latin as an international medium for liberal thinking in his late-nine-

teenth-century newspaper *Alaudae*; discussion of the magnificently impassioned reportage introduced some significant current issues, from the state of Latin education to the state of Europe.

The afternoon began with Thomas Mannack as Pied Piper, ushering an enchanted audience up to the giddy heights of the Ioannou top floor and a tour of the Classical Art Research Centre: feedback from last year had indicated a widespread desire to see more of the building and its works, and this year's feedback has confirmed just how much the exploration opportunity had been appreciated. We shall look to extend such opportunities as we plan our next session.



A white ground lekythos fragment by the Quadrate Painter, ca 430 BC, a warrior at his tomb.

Dr Thomas Mannack FSA,
Reader in Classical Iconography
Director of the Corpus Vasorum Antiquorum
Project of the British Academy
Senior Research Fellow LMH
Beazley Archive: Classical Art Research Centre

On their descent from Beazley's lofty lair the audience were again plunged into contemporary concerns, as Wolfgang de Melo offered some "Philological answers to modern questions", specifically upon how Latin and other languages assign gender.

We are particularly grateful to the two early career academics who sacrificed their Saturday to take us through the final session. Leah Lazar, Postdoctoral Researcher on the CHANGE project (which was introduced in last year's newsletter), presented, with lavish illustration, "New Evidence for Greco-Persian Cultural Interactions in North-Western Anatolia", and Tim Penn, Research Associate with the Manar al-Athar project, provided a fascinating survey

of the archaeological traces of Roman Board Games, and showed a remarkable correlation between the presence of the army and the carving of gaming boards. The enthusiasm of the audience throughout the day was palpable; the only collective sigh of re-crimination came when the Chair, projecting his own brutish imperatives upon the gathering, cut short Llewelyn Morgan's paper to call for lunch. Our limited resources unfortunately mean that we must now revert to biennialism, but we are already looking forward to 2025. And meanwhile, for the patience, efficiency, and great good humour with which she masterminded the whole operation, I offer my heartfelt thanks to Ellie Galloway.



Thomas Mannack

BEFORE THE CLASSICAL CANON: STRUGGLES OF ROMAN REPUBLICAN LITERATURE

The word 'classical' is nowadays a cause of embarrassment to some classicists, evoking notions of cultural supremacy, intellectual staleness, and unduly reverence to a small 'literary elite', which, in the Roman camp, includes the names of Cicero and Caesar, Virgil and Ovid, and a few other authors, all active between the mid-1st BC and late 1st c. AD. I must confess I feel this embarrassment less, perhaps because the object of my research is not 'classical' at all. This is both because there are arguably no ancient Roman authors as neglected and misunderstood as the ones I work with, but also because my authors lived well before the time of Cicero & Co., in a period traditionally known, from the Roman perspective, as the Middle Republic (3rd – 2nd c. BC). It was my doom, for better or worse, that contrary to most of my friends I became fascinated with this very period, from a young age, and I must confess I still find it much more interesting than the 'classical' one.

There are indeed few periods in European History as tumultuous and fascinating as the 3rd and 2nd centuries BC. In the 3rd BC the territory controlled by Rome did not extend much beyond the borders of Latium, within a Mediterranean world dominated by Carthage's empire and the Hellenistic kingdoms. Rome's cultural production at this time, whatever its 'value', was relatively limited and uninfluential. In contrast, Greek culture was reaching one of its acmes, and was exerting influence across the Mediterranean and beyond, thanks to its achievements in literature, art and philosophy, as well as the status of Greek as a *lingua franca*.

By the time the Latin poet Lucretius flourished, in the first half the 1st c. BC, the picture was completely changed: Rome was now ruling over a vast territory, with Latin language and literature competing with the Greek. What lies between these two pictures is an intense period of conquests, both military and cultural. The 'warlike' character of Roman relations with Greek culture was already recognized in antiquity. As Horace famously stated, "conquered Greece took captive her savage conqueror and brought her arts into rustic Latium" (Epistles 2.1.156–7).

Despite this defeatist narrative, the Romans did fight back against Greek cultural colonization, and strove to articulate a distinctive cultural identity, resisting or rather camouflaging and appropriating Greek influence – with strategies that can be easily paralleled in contemporary (cultural) battlefields. The most prominent fruit of this struggle is the birth of a Latin literature, whose origins and development are most unusual and unexpected, and which produced masterpieces such as Ennius' *Annales* or Plautus' comedies. These texts exerted enormous influence on later authors; but this influence was often denied or obscured, especially by Augustan writers who desired (and were encouraged) to supplant the old Republican masters with their new canon. This cultural project was largely successful and also explains why nowadays Republican literature is still overshadowed by its Greek or Roman 'classical' counterparts, in both scholarship and the University curriculum.

My research focuses on this fascinating cultural period, which I have investigated over the past years studying some of its main protagonists, including the satirist Lucilius – the inventor of the first (allegedly) 'Roman genre' – and especially the playwrights Plautus and Terence – whose comedies represent, in different ways, early attempts at creating a Latin literature openly in competition with Greek. It is no coincidence that Terence and Lucilius were apparently connected with the powerful Hellenophile (and yet proudly Roman) Scipiones, who were deeply invested in the adaptation and integration of Hellenistic culture in Rome.

Thanks to the recent award of a Leverhulme Prize, and the related gift of some research leave, I will continue to develop my research in Roman Republican culture in the next few years, through two projects in particular. The first is a co-edited volume on the cultural interaction between the Roman Republic and the Hellenistic kingdom of Pergamon, which offered

the Romans a gateway to Hellenism in many areas. From Crates' lectures to images of the Galatians, Pergamene culture was pervasive in Rome. This has often been neglected in modern scholarship, which has usually privileged the Alexandrian vision of Hellenistic culture, beholden to the 'shadow of Callimachus' and the bias of late-Republican discourses.

The second project is a commentary on book 4 of Lucretius' *De Rerum Natura*, which could be described as one of the earliest extant texts in the theory of imagination. The book discusses the nature and origin of images (*simulacra*), which Lucretius describes as physical entities that stream from the surface of objects into human minds, creating dangerous misconceptions and illusions, including religion, romantic sex, and literature. Although Lucretius can also be associated with 'classical' authors such as Cicero and Catullus, I will approach his work from the perspective of the Republican cultural tradition. Lucretius' goals and anxieties are indeed the same as those of his Republican predecessors, especially as regards the effort to appropriate and 'domesticate' Greek cultural discourses into a Roman framework. On a formal level this explains both his archaizing tendency and his linguistic experimentalism, and, on a literary level, the intense intertextuality with his Latin literary predecessors, which in the case of DRN 4 include particularly the comedy of Plautus and Terence. Roman comedy will indeed remain at the core of my interests, and I hope to help bring its importance and fascination to the attention of students and scholars, in Oxford and beyond.

Dr Giuseppe Pezzini

Associate Professor of Latin Language and Literature
Fellow and Tutor, Corpus Christi College



CASSANDRA

I'm a theatre director and writer. I'm also a classicist. I read Classics and English at Oxford, and I completed my doctorate in Classics at KCL. I've made quite a few valiant attempts to escape the clutches of Classics, but once a classicist, always a classicist. Time and time again, I find myself drawn back to the literature, plays, and stories of the ancient world.

My interest lies in how we retell those stories as a way of reflecting on our own time, society, and culture. I've had the privilege of directing Aeschylus, Sophocles, Euripides, and Aristophanes, both in the original language and in translation, and in various settings for diverse audiences (including an Aristophanes play adapted for children). I've also created a series of short films in ancient Greek (you can find more information at www.barefacedgreek.co.uk). I've served as a guest director of the Cambridge Greek play and as a Classics Advisor to the National Theatre, working on Kae Tempest's *Paradise*. From 2005 to 2010, I ran the Onassis Programme in the Oxford University Classics faculty, one of the most progressive cultural humanities programs I've ever encountered. It involved commissioning new professional theatre productions inspired by the ancient world, fostering a meaningful dialogue with academics at the university. I've also been involved in various productions unrelated to Classics (from opera to CBeebies) but time and again, I'm drawn back to these foundational stories.

In 2022, shortly after the full-scale invasion of Ukraine, I received a call from the Ukrainian Institute London, asking if I knew the play 'Cassandra' by Lesia Ukrainka. I vaguely recalled my supervisor mentioning it, but I had never read it. They sent me a draft translation by the talented Ukrainian-English translator Nina Murray, who had won the Ukraine Institute's literary translation prize that year. I readily agreed to direct a production of the play, which premiered in London and subsequently toured. Witnessing how a feminist writer in 1908 had reimagined the story of the Trojan War from a Ukrainian perspective was truly extraordinary. An outstanding team of collaborators dropped their current projects to work on this production. At various points in

Ukrainka's childhood and writing career, writing or publishing (or teaching) in Ukrainian had been banned by Russia, which sought to portray Ukrainian as a peasant language rather than one capable of reaching literary or poetic heights.

Ukrainka refused to conform to these restrictions and embarked on retelling many classical and canonical stories in Ukrainian, often from the viewpoint of women. There's been a flurry of recent novels doing just that – Pat Barker, Madeline Miller, and Natalie Haynes – but Ukrainka was doing this over a century ago. Her play begins with a scene between Cassandra and Helen, then moves on to a scene involving Cassandra, Polyxena, and Andromache. It certainly passes the Bechdel Test. Performing the show was a privilege; one weekend's audience were all displaced Ukrainians, who saw the solidarity in our amplification and celebration of their 'national' writers (Ukrainka is on the bank notes in Ukraine).

So, I'm delighted to report from Theatre-Land that there's still a tremendous amount of energy and passion for producing great drama and plays inspired by Greek literature and mythology. And doing so in a way which speaks to our particular moment in history.

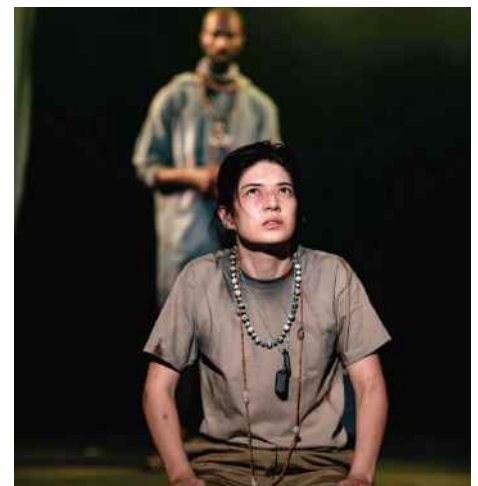
I often remind my playwriting MA students that *Antigone* is the most widely produced play in the world (they often mistakenly guess it's something by Shakespeare). Every culture and corner of this globe has used that story to make sense of their own time and gathered people together to experience the story together in live performance.

I've recently returned to Oxford and am now running a company called Creation (www.creationtheatre.co.uk). It specializes in site-specific performances around Oxford and has a rich 25-year history. I'm excited to introduce more Classical drama into its program – so feel free to send me your requests and suggestions. Once a classicist, always a classicist.

Dr Helen Eastman

Theatre and Opera Director, playwright & Artistic Director of Live Canon.

All images of 'Cassandra' are by Lesia Ukrainka and produced by Live Canon
The photographer for them all is Anna Watson



CASTS AND COLONIALISM



Plaster casts of classical sculptures are fascinating objects. Not only are they copies of famous masterpieces of antiquity; they are powerful means of education in the field of archaeology and art history. They are three-dimensional, one-to-one replicas of original archaeological objects. From the late 19th century onwards, plaster casts, because of their reproducibility and low cost, provided an invaluable opportunity for the world-wide dissemination and appropriation of Greek and Roman visual culture. The project 'Casts and Colonialism', funded by the Fell Fund of the University of Oxford and based in the Cast Gallery of the Ashmolean, investigates the use of plaster casts as bearers of the classical aesthetic paradigm in museums and higher education institutions. It also explores through casts the relationships between education, classical ideals, academic politics, and implicit or explicit colonial pursuits.

The cast collection of the Ashmolean was established in the late nineteenth century, in association with the Professorship of Classical Art and Archaeology (begun 1885) and with the inception of archaeology as a scholarly discipline: casts were needed for the teaching of archaeology. This is not untypical for museums of the time. The process is exemplified by the acquisition of the plaster cast of the central figure of Apollo from the west pediment of the Temple of Zeus at Olympia. In 1884, Henry Francis Pelham, promoter of a Cast Committee at the Ashmolean, purchased the colossal cast (just under 3 metres tall) with funds designated explicitly to create a collection aimed at educating university students. At the same time, Cambridge University purchased an identical plaster cast, now on display in the Cambridge Museum of Classical Archaeology.

Fragments of the original statue of Apollo had been found in Olympia, in the course of the German excavation campaigns at the site, between 1875 and 1878. Already in 1880 or 1881, the German archaeologists sent moulds taken from the original statue to Berlin's *Gipsformerei* (plaster mould workshop); from there partial and entire casts were made and sold worldwide to universities, museums and private collectors. The cast of Apollo can be still ordered from the *Gipsformerei* website—for around 35,000 euros.

The addition of the colossal Apollo to the Oxford and Cambridge collections in 1884 highlights how proactive universities were in acquiring the latest archaeological finds. This did not apply just to European institutions. The same cast was acquired by Cornell University,

Ithaca, between 1880 and 1890; a cast of the head of the statue, as a stand-alone object, was purchased by the Wilcox Classical Museum at the University of Kansas. In this sense, the power of casts was tremendous: they allowed the diffusion of images, forms, and knowledge. Our Apollo was displayed in university environments to exemplify the perfection and the perfecting value of original Greek art found at a key-site for western civilization; it was also meant to illustrate the amazing progress of archaeological discovery.

Meanings and values associated with objects are not fixed; they are constantly shaped and negotiated. The cast of Apollo from Olympia was in fact soon to exemplify how far archaeological plaster casts could become connected with politics and unrelated cultural narratives in the early 20th century.

In 1936, a cast of Apollo taken from the same moulds as the one in the Ashmolean was on display in Berlin as the centrepiece of the exhibition 'Sport in Hellenic times'. This exhibition was timed to coincide with the opening of the Olympic Games in Hitler's Germany. The exhibition was advertised in all media and would eventually count over 100,000 visitors. It formed part of elaborate preparations that included the first performance of the Olympic ritual of the torch relay from the sanctuary at Olympia to the site of the modern Olympics in Berlin. The passing of the torch and its arrival in a newly built stadium covered in flags and swastikas of the Reich was aimed at demonstrating a lineage of inheritance, at making Nazi Germany the living heir to ancient Greece. Similarly, the centrality of the display of Apollo and the other casts owned by the German State at the Olympia exhibition highlighted the civilizing and leading role of the country in the discovery of the Greek past and their support of the ancient Greeks' ideals.

Today the cast of Apollo, taken from the same German moulds and removed from its original didactic Cast Gallery settings, greets the viewer prominently in the atrium of the Ashmolean Museum; this atrium was designed by Rick Mather and opened in 2009. The effect is spectacular: the piece stands out greatly in the main hall. The cast carries at its feet a label that states: 'Apollo, Temple of Zeus, Olympia. Greece, about 460 BC'; no information on the actual cast and its story is provided. The god's wide gesture and skylight-lit brightness offers direction and guidance to the galleries; he provides visitors with 'a splendid, inviting vista into the new building (..) as a real tutelary deity in what is still an academic department of Oxford University' (S. Bayley, *Observer* 1.11.2009). Although he is made to highlight the excellence, and serve the needs, of classical culture in Oxford, the Ashmolean plaster statue of Apollo has really been displaced from all his previous contexts. It is undeniable that students and museum audiences would benefit from learning of the complex economics, national politics,

and educational debates imbued in this object.

Historical plaster casts are both copies and original, culturally loaded artefacts. As copies, they have contributed hugely to the study of classical archaeology and art from the end of the 19th century. Their continuous usefulness is still apparent today, especially when they are combined with modern technologies – such as 3D scanning, 3D printing, and digital reconstructions. As objects in their own right, casts can open up discussions on a variety of themes and approaches. Their making touches upon the history of modern Europe, the importance of classical archaeology as a discipline, the creation of a field of study in Higher Education institutions across the world—and the modern politics of museum display and cultural property.

Dr Milena Melfi

Lecturer of Classical Archaeology, Assistant Curator of casts of Greek & Roman sculptures, Ashmolean Museum and Lecturer of Classical Archaeology

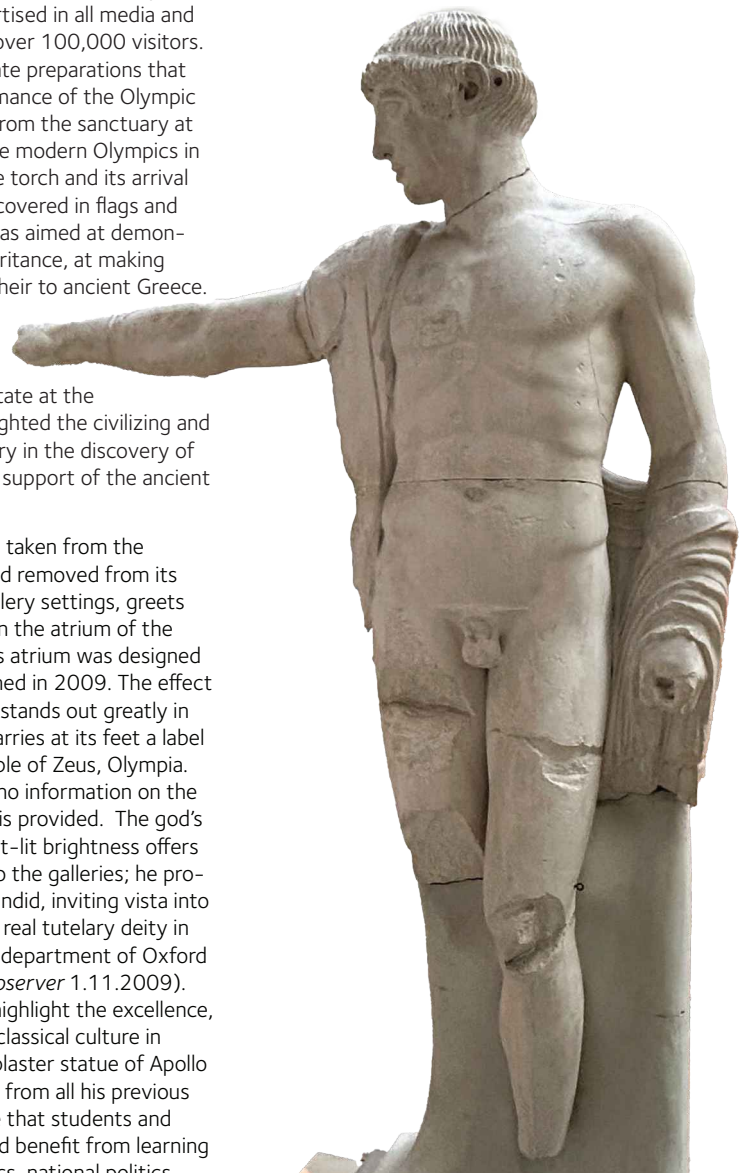




Figure 1: Tripoli medina, Arch of Marcus Aurelius with the 19th-century Gurgi Mosque behind it.
Credit: Andrew Wilson/Manar al-Athar.

TOWARDS A DIGITAL ARCHIVE FOR LIBYAN BUILT HERITAGE: THE *MANAR LIBYA* PROJECT¹*

During the political upheavals of 2011 and the Second Libyan Civil War (2014–2020), heritage sites in Libya were threatened by violent destruction in conflict and looting. These threats have now abated, but many Libyan heritage sites, like so many worldwide, remain under threat of modern development, as well as environmental degradation and coastal erosion: a number of key sites are on the coast. In view of political turbulence in Libya, travel within or to the country remains challenging, and many heritage sites are now difficult to access, especially for non-locals. Digital repositories documenting cultural heritage therefore offer an essential tool for researchers.

In the last decade the value of digital techniques for documentation of endangered heritage has increasingly been recognised, resulting in a boom in digital repositories. However, despite Libya's plethora of Phoenician, Greek, Roman, Amazigh, and Islamic heritage sites, its built heritage has not been well-served. Comparatively few photographic records are publicly available; and there is little interaction between repositories, which risks a duplication of efforts. The *Manar Libya* project, undertaken by the Manar al-Athar Digital Archive (<https://www.manar-al-athar.ox.ac.uk/welcome.html>) in the Faculty of Classics, aims to address this gap in existing resources; it takes a multi-faceted approach so as to increase accessibility to and awareness of Libyan built heritage.

Enhancing collections

Since 2021, Manar al-Athar has expanded its coverage of Libyan heritage sites to a total of c.7,500 photographs from across the region (fig. 1). These include substantial collections for the Graeco-Roman UNESCO World Heritage Sites of Cyrene, Leptis Magna, and Sabratha. The archive also holds growing collections for Islamic-period heritage sites, dating from the 7th to the 19th century, such as the medina (Old City) of Tripoli. The collections are made up of photographs donated by individuals from a range of backgrounds. Future work is intended to enable user-contributions by non-academic stakeholders, particularly local communities, for whom the documented heritage forms part of their lived experience. These collections represent a major resource for the study and documentation of Libyan built heritage.

Facilitating inter-searchability

The ability to search for digital resources relating to an individual heritage site from across a number of distinct repositories would offer significant benefits to research and heritage monitoring. It would allow different kinds of data relating to a site or building – e.g. contemporary and historic photographs, plans, excavation reports – to be collated; this would facilitate the mapping of changes to a site over time. For example, comparison of historic photographs of Tocra (ancient Taucheira) in Cyrenaica, taken in the 1960s and 1970s, with a more recent photograph, taken in the 2000s and held by Manar al-Athar (fig. 2), reveals significant degradation has taken place in the interval between the photographs being taken.

However, since most digital heritage repositories were developed independently, with different structures, platforms, and standards, few are directly inter-searchable. In response to this challenge, the *Manar Libya* project is currently developing a plugin for Montala ResourceSpace, the platform on which the archive is built, to cross-search and visualize material held by other Libyan heritage-focussed digital collections. This will use geographical Uniform Resource Identifiers (URIs), unique sequences of characters identifying physical places via web technologies. Partners in testing this approach to inter-searchability include the Historic Environment Image Resource in Oxford's School of Archaeology, Roman Provincial Coinage in the Ashmolean Museum's Heberden Coin Room, and the British School at Rome.

Libya's built heritage stands witness to significant cultural histories of multiple empires throughout time, as well as highlighting modern histories of colonialism and civil war. Digital repositories provide a vital means to document and safeguard

this testimony for future generations. The *Manar Libya* project's innovative approach to the digital heritage documentation ensures that it will both provide a valuable resource for researchers and other stakeholders, and make a significant contribution to the monitoring of historic and ongoing degradation as a result of conflict, climate change, and other factors.

Dr Ine Jacobs

Stavros Niarchos Foundation Associate Professor Of Byzantine Archaeology And Visual Culture

Dr Miranda Williams

Research Associate, Manar al-Athar

Dr Timothy Penn

Research Associate, Manar al-Athar

Ms Mona Habeb

Research Associate, Manar al-Athar



Figure 2: East Church at Tocra (Taucheira).
Credit: Jane Chick/Manar al-Athar.

¹ Expansion of Manar al-Athar's Libyan collections has been supported by the ALIPH Foundation (2021–2022) and the John Fell OUP Research Fund (2022–2024). IT development and work on intersearchability is supported by a Digital Scholarship @ Oxford (DiSc) R&D Fellowship (2023–2024).



Ine Jacobs



Miranda Williams



Timothy Penn



Mona Habeb

Professor Donald Russell FBA (1920–2020)

On 14 April nearly 150 of his pupils, colleagues and friends gathered in the University Church for the service in celebration of memory of Professor Donald Russell FBA (1920–2020), Fellow in Classics at St John's in 1948–1988, and a towering figure in Oxford Classics for more than seventy years.

The tributes included readings from Donald's translations of classical Greek authors, chosen to reflect on his legacy and character, a superb performance of Beethoven's Spring Sonata by Dr Ben Cartlidge, and four brilliant eulogies, by Prof. Chris Pelling, Prof. Michael Reeve, Dr Katharine Earnshaw and Prof. Patrick Finglass, addressing different aspects of Donald's intellectual contribution and moral influence.

Many of those present remarked on the incredibly consistent image of Donald's personality and achievement that emerged from the tributes. Some of the key themes were brought out in Katharine Earnshaw's eulogy. The first was kindness and 'ethics of care' as a fundamental part of being an academic. The second was 'gently provocative humour'. The third was 'welcome homeliness' as a tool of pedagogy.

Patrick Finglass spoke of Donald's role in shaping the *Literae Humaniores* syllabus, establishing 'the very principle that Classics at Oxford must be reformed to be preserved', and of his contribution to scholarship with books on 'language, style, the tools of criticism, the methods of persuasion', themes 'central to Donald's research, but also to his teaching, and to his life'.

Michael Reeve, who treated the audience to the picture of Oxford in Donald's younger years, said 'as a classical scholar ... he never put a foot wrong, and none of us can have known a teacher or colleague either wiser or kinder'.

Reflecting on a lifetime of knowing Donald, Chris Pelling summed it up: 'I know of no-one with so marvellous a feeling for style; an expectation that authors would have something serious to say as well as to be concerned to say it elegantly; and an infectious feeling of the joy of a life of letters. He once wrote that Cicero and Plutarch shared 'a serious, humane, unhysterical preoccupation with duty and morality', and he was the same – and he enjoyed a good story too. He was an inspiration.'

Dr Georgy Kantor

Tutorial Fellow in Ancient History



Professor Donald Russell by Mark Hancock, St John's College Oxford

LANGUAGE TEACHING

In recent years the Classics courses at Oxford have been attracting brilliant applicants in ever greater numbers – and one of the reasons for this success is clearly our aim of enabling students to read the texts in the original, and the Faculty's ever increasing support for the students' language work.

More than half the undergraduates studying Classics, or a joint school such as Classics and English, Classics and Modern Languages, Classics and Asian and Middle Eastern Studies, will be starting a language with us in their first year. (And around a third of those who started the first ancient language with us move on to learning the second during their degree!) All students who come with a school qualification in the languages are sped along in their linguistic progress by Faculty language teaching. Among the Classical Archaeology and Ancient History cohort, where language is an option, around a third of the cohort learn or continue a language with the help of the Faculty classes. In the graduate cohorts for Classics and related subjects (not least Philosophy and Byzantine Studies!), the language teaching team regularly supports regularly around 50 students in learning Latin or Greek and in reading texts in the original.

It is wonderful to see this committed interest in learning to read Greek and Latin texts. The outcomes are very encouraging indeed. Not a few of the present Classics graduates were Oxford undergraduates who started the languages with the language teaching team; many of them can now be found among the Faculty's team of highly gifted and effective graduate language instructors.



Leo Kershaw

Leo Kershaw, one of our DPhil Language and literature students says;

"I've been one of the graduate language instructors for about three years, teaching Greek language and translation classes for students at various levels in their learning, ranging from ex-beginners to advanced. I started learning Greek and Latin from scratch at Oxford as an undergraduate in 2016 and it's been a pleasure to have the opportunity to help students who are in a similar position to where I once was.

Teaching for the faculty and working on initiatives like Opportunity Oxford and OxLat has given me some fantastic experience which I hope to be able to continue full-time after completing my PhD"

The Faculty's commitment to the ancient languages is the foundation for this success; college tutors and the Faculty's language instructors accompany the students in their amazing progress in Latin and Greek. The Faculty has been supporting the language teaching team for a long time, and was one of the first Classics faculties in the UK to make this a priority. Since the early beginnings, set in motion so effectively by David Raeburn in the early 1990s and continued by James Morwood, the team has grown steadily. It now has four permanent teaching staff members, with fruitfully varied backgrounds and approaches to the subject (new ideas for supporting the students are much welcomed!). There are two fixed-term part-time career development positions; past post holders have successfully moved on to other teaching or academic positions (a very good support structure is offered by the Faculty for early career academics and DPhil candidates close to the end of their studies). And the team also trains graduate language instructors (with about 25 active instructors each year). They are a wonderful addition to the teaching team; they are encouraged by the Faculty to take up this opportunity to gain professional experience (and earn a little money!).

Many members of the wider language teaching team are involved in outreach programmes such as Opportunity Oxford; language acquisition is clearly a strong attraction for potential applicants and students. And a university society committed to the direct method for Greek and Latin learning was started by students: 'Latinitas'. It includes graduates and some college tutors, and has now developed a public arm: oxfordlatinitas.org.

Language learning and teaching is exhilarating, rewarding, and transferable in more than one way. It unlocks for all of us, students and staff alike, texts that are rightly thought to be among the most beautiful and intellectually attractive ever written. Classics at Oxford is an exciting subject.



Julianne Kerkhecker

JULIANE KERKHECKER
Grocyne Lecturer, Faculty of Classics

CLASSICS FACULTY EDI NEWS (2022-23)

The broad aim of the EDI (Equality, Diversity, Inclusion) Committee is to make sure that the Classics Faculty at Oxford is inclusive and as welcoming as possible to all its people. We want to foster an environment which promotes equality, values diversity, and maintains a positive working, learning, and social culture so that the Faculty is supportive of all our staff and students. We welcome too constructive engagement from our wider Alumni/ae community.

This past academic year has been a busy and productive one in delivering progress on many issues related to EDI in the Classics Faculty. Happily, we now have an EDI component on the Classics website as a first port-of-call for various resources and systems of support. In addition, Dr Lewis Webb wrote an excellent article for the website to coincide with Pride Month, entitled 'Queer desire from Sappho to Serapiakos'. On a practical note, I continue to run two 'EDI Office hours' each term, allowing members of the community to come and talk about EDI-related issues. We have also rolled out a system of language teaching support over the long summer vacation of 2023 for some of our on-course students whose language acquisition has been particularly disrupted as a result of the pandemic. Our Disability Officer, Nikki Carter, and our Head of Administration and Finance, Hayley Merchant, have been working tirelessly this summer to facilitate various 'inclusive teaching' practices, including producing an accessibility guide for our tutors and lecturers.

This year, we have held an array of EDI-related events in the Faculty. In March, we brought together students and staff for a constructive

discussion of crucial issues and ongoing challenges relating to the 'Pandemic Stories' report issued by the CUCD (Council for University Classics Departments). The Faculty also held a Bystander Workshop in April and an Anti-Racism Workshop in July. Such events are a useful way for members of our community to take time out from their busy lives to think through issues related to EDI and to brainstorm about practical ways in which we can make the Faculty a more inclusive place.

Thanks to the collective efforts and hard work of various members of our community (including our students), the Classics Faculty has recently submitted its application for a Bronze Athena Swan award. This is a framework used across the globe to support and transform gender equality within higher education and research.

Beyond the Faculty, the University welcomed a new Chief Diversity Officer, Professor Tim Soutphommasane, who is affably spearheading efforts to facilitate EDI work across the collegiate University. Members of the Classics Faculty met with Tim in February to talk about EDI initiatives in the Faculty and about possible future directions. There are also termly round-table EDI discussions (and informal teatime chats at the drop-in 'Equality-teas') bringing people together from across the University. In June, we had a visit to the Faculty from our energetic new Vice-Chancellor, Irene Tracey, with representatives from the EDI committee present. The University has also taken the important decision to rename the Sackler library, which is now called the Bodleian Art, Archaeology and Ancient World Library.

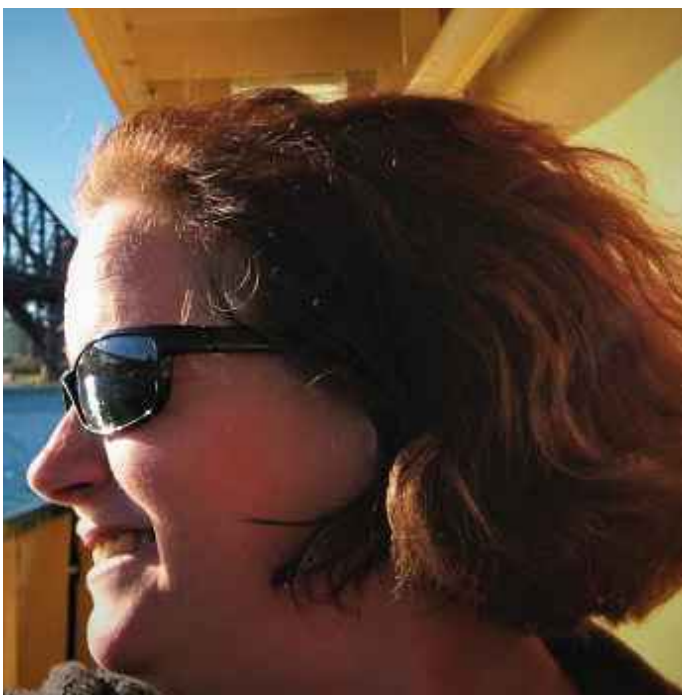
Our committee has seen some departures and arrivals this year. Sadly, we say farewell to one of our capable student representatives, Leah Mitchell; to the EDI Officer for the Humanities Division, Isabelle Pitt; and to our Outreach Officer, Edith Johnson, who has worked closely with the EDI committee since its inception in 2021. Happily, we have welcomed the new EDI Officer for the Humanities, Machilu van Bever Donker. We continue to benefit from the involvement of Mai Musié, our external advisor to the EDI committee. Last but not least, we owe a huge debt of thanks to our outgoing chair of Faculty Board, Professor Neil McLynn, who was instrumental in establishing the EDI committee and in appointing me as the first EDI Officer in the Classics Faculty. Finally, I could not do this work without the support and collective energy of the committee members. I thank them warmly for their work this year.

Link to the CUCD report 'Pandemic Stories': <https://cucdedi.wordpress.com/2022/11/23/pandemic-stories-report/>

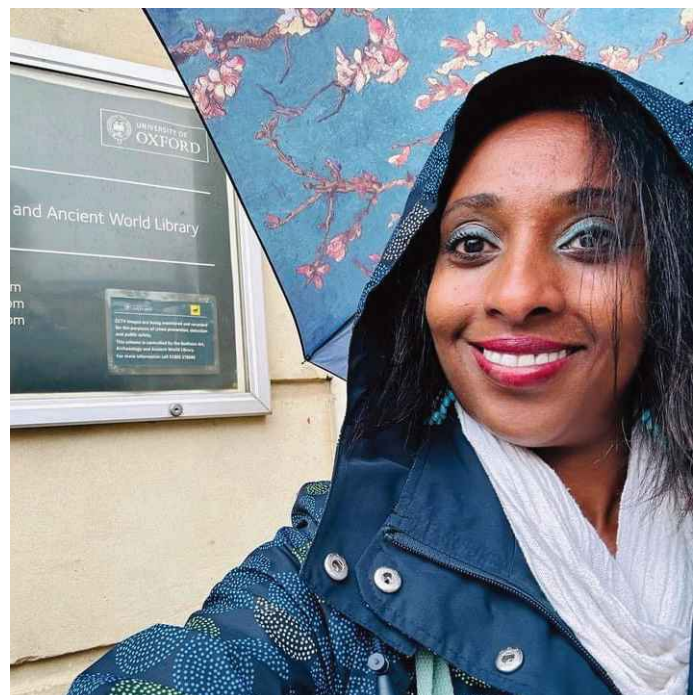
Link to the article by Dr Lewis Webb: <https://www.classics.ox.ac.uk/article/queer-desire-from-sappho-to-serapiakos>

Professor Rhiannon Ash (EDI Officer),
Merton College

'Dr Mai Musié, Public Engagement Officer
Swansea University and Associate Member of The Centre of the Study of Greek and Roman Antiquity, Corpus Christi College Oxford pictured outside the newly named Bodleian Art, Archaeology and Ancient World Library, July 2023'



Professor Rhiannon Ash



Dr Mai Musié

LOOKING BACK



I was asked to contribute some recollections of my time as a member of the Faculty, and clearly this is an invitation to combine personal memories with some wider reflections. For most of us the tutorial is the central element in Oxford teaching, but I thought it might be amusing to dwell instead on the institution of the lecture. The Balliol historian Russell Meiggs said that teaching is a branch of the acting profession, and that is especially true of the lecture. The gulf between the excellent lecturer and the merely competent or downright dull is more obvious than in the tutorial mode, and more immediately damaging, since those attending will vote with their feet: we've all experienced the downward curve.

One of the best performers in my day was Jasper Griffin, whose series 'Aspects of Homer' was one of the highlights of the week in my first term. Jasper was a showman, and he had tremendous presence. Gown blowing behind him, five OCT volumes under his arm, he

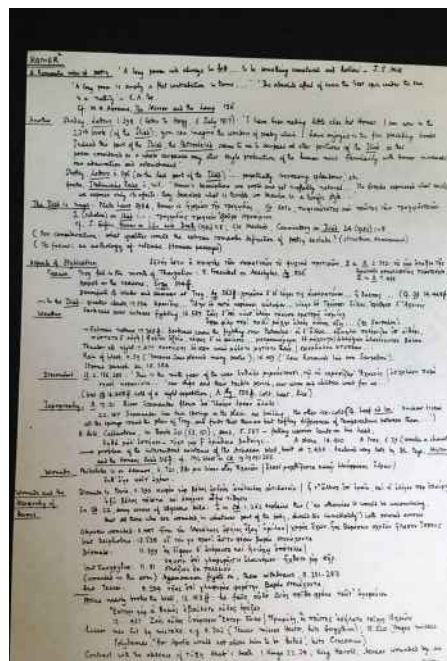


Jasper Griffin

stormed into the crowded hall at Balliol and startled everybody present by immediately launching into a quotation from Proust on the nature of poetry. Some of us were unsure if we'd actually come to the right place, until it gradually emerged that he was introducing a range of views on the nature of realism which he then went on to apply to Homer. I learned a lot from those lectures, and from many others: Oswyn Murray's 'The Public Voice of Horace' opened my eyes to the ways that history and literature could illuminate each other, and Roger Mynors' Virgil lectures were exhilarating even if we found it hard to work out what to write down in one's notes. Also of course there were special VIP lectures. One of the earliest I remember was a Gaisford lecture by Kenneth Dover, who to everybody's amazement was able to lecture on 'The colloquial stratum in Attic prose' without a note.

A slightly comical aspect was the way people usually lectured in their colleges, so that a diligent lecture-goer might have to dash from Taplin in Magdalen at 10.00 to Lyne at Balliol at 11.00 with no time for a coffee break. More centralisation was certainly desirable, and greater use of Schools (and the Ioannou Centre) has made that possible.

Another big difference was that the handout was still in its infancy. Photocopying was expensive, and many lecturers simply did without. Those who did use handouts often wrote them by hand, and if they did type, tutors generally used a manual typewriter, with all the imperfections of defective keys or worn-out ribbons. Scissors and paste were still familiar tools. For some reason ancient historians were readier to produce genuinely useful handouts than litterateurs: those by Geoffrey de Ste Croix and Peter Brunt are still preserved in my files.



Jasper Griffin handout from 1970s

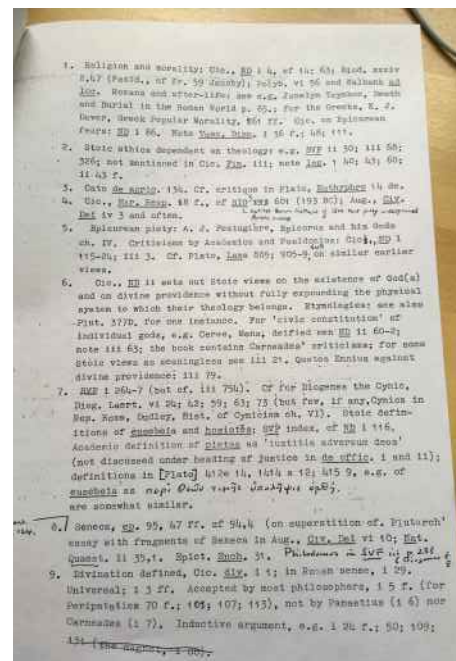
One of the advantages of the Oxford set-up is the freedom it allows tutors to lecture on subjects currently interesting them (subject to the gentle oversight of a committee). I've found it a splendid way to develop ideas which sometimes evolve into publishable form. My work on the *Odyssey*, on literary Plato and on tragedy all got an airing in lecture form first; and there was beneficial feedback into teaching as well.

During my time lectures have become more professional, but also sadly more marginalised. Partly this is because the average undergraduate has a more hectic schedule than was once the case—more language classes, probably also more tutorial hours, and (we hope) more study time. Partly the diversity of options means that more papers are taught in small groups, so that seminar is the more appropriate mode of teaching—and that means more scope for dialogue. A third factor is the abundance of material now available in published form and online. If lectures were once meant to supply information that simply wasn't available in English, and later to pull together material that was widely scattered, it's obvious that much of that work can now be done through the internet. But it's still the case that an expert can make more discriminating use of the material available; and of course some lectures present cutting-edge research, ideas or evidence not yet published anywhere else.

The in-person, real-time lecture may seem an archaic form, anachronistic in the age of Teams and Panopto; but the advantages for both lecturer and audience remain real. I've always enjoyed lecturing, and hope that retirement won't put an end to it.

Richard Rutherford

Tutor in Classics, Christ Church, 1982-2023



8. Seneca, ep. 95, 107 ff. of 94, 6 (on superstition of Plutarch's essay with fragments of Seneca in Aug. *Quaest. Nat.* vi 10; *Met. Quaes.* ii 35, 1. *Spicil. Soph.* 31. *Philosophicae* 2. *Avic.* 2. 286. 9. *Divinatione* defined, Cic. *div.* 1. 1; in Roman sense, 1. 29. *Universalis* 1. 3 ff. Accepted by most philosophers, 1. 5 ff. (for Peripatetics 1. 7; 103; 107; 113), not by Stoics (1. 6) nor Carneades (1. 7). Inductive argument, e.g. 1. 20. r. 1. 50; 109; 113. *The Academy* 1. 109.

OUTREACH NEWS

COMPETITIONS

Competitions are one of the key ways we engage teachers and students with the ancient world. We ran two competitions in 2022-3 year, which received over 400 entries.

THE ANCIENT DRAMA COMPETITION

In the Ancient Drama Competition – held in partnership with the Archive of Performances of Greek and Roman Drama (APGRD) – young people aged 13-18 performed either a piece of ancient drama or their own spoken word composition.

A panel of academics and performing arts professionals had great fun watching and judging over 50 short films. They said that it was a brilliant experience and the range of emotions that entrants were able to perform and deliver in just five minutes was consistently amazing.

The different interpretations and level of creativity meant that no two entries were the same.

We wish to extend our congratulations to everyone who took part – it was incredibly difficult to whittle down the entries! You can watch the winners here:

<https://classics.ox.ac.uk/outreach/ancientdramaprize2023>.



Later in the year came the Creative Writing Prize, which was held in partnership with the Oxford Centre for Byzantine Research. This competition invited students to produce a creative response to images from the Manar al-Athar photo archive.

We received over 350 entries, including short stories, play scripts, graphic novels and much more.

Keep an eye on our website for brand new competitions in 2025!
www.classics.ox.ac.uk/outreach/competitions

Extract from “The building blocks of history”, a poem by Sophie Juniper (year 10/11 category)

Every brick laid out to tell a story:
Stories of hope
Stories of Love
Stories of betrayal
Weathered bricks broken down reshaped, retold.
Memories becoming stories
Stories becoming facts
Facts becoming History

Read the poem in full and other winning entries here:

<https://classics.ox.ac.uk/outreach/creativewriting-2023>

THE OXFORD AND CAMBRIDGE CLASSICS OPEN DAY 2023

On Monday 20 March the Faculties of Classics at Cambridge and Oxford held a joint open day, giving prospective students an opportunity to find out more about studying our degree courses. This year it was held in Oxford; Cambridge will be hosting in 2024.

Visitors chatted to current students and tutors, went on guided tours of the Cast Gallery at the Ashmolean and attended a range of talks, including:

- Applying to study Classics at Oxford and Cambridge – Gail Trimble and Andrew Sillett

- What if? Alternative futures in Greek literature – Emma Greensmith
- Being Greek under the Persian Empire: Cultural interactions in western Turkey – Leah Lazar
- Augustus and Virgil: Poetry in the age of revolution – Tim Smith

A big thank you to everyone who helped out at the day. Particular thanks go to our friends at St John's College and the Faculty of Modern Languages who let us use their lecture spaces.

OXFORD UNIVERSITY OPEN DAYS

At the university-wide open days, we welcomed over 350 guests into the faculty. Our events included:

- Classics at Oxford admissions talk with Gail Trimble, Schools Liaison Officer for 2022-3
- Q&A stands with current students and tutors
- A wide range of taster lectures, including:

Martina Astrid Rodda

Getting around in Hephaestus' workshop. Greek epic, disability, and what we can do with them.

Andrew Shapland

From myth to archaeology at Troy, Mycenae and Knossos

Christopher Metcalf

From Sappho to Vergil, Andromache to Dido

Olivia Elder

The politics of the Late Republic

Milena Melfi

Cure and cult in ancient Greece: the miracles(?) of Asklepios

Armand D'Angour

Catullus and Lesbia



In July, the faculty was delighted to host three UNIQ summer school programmes for Year 12 students from state schools.

The Greece course was organised by Michele Bianconi, the Classical Archaeology and Ancient History course by Georgy Kantor and Rachel Wood, and the Rome course by Llewelyn Morgan.

Llewelyn writes: *The UNIQ Latin students this year studied Roman gods, hearing lectures about religious priests and practice in Rome and about individual gods and Roman attitudes to them. They divided into teams and studied in more depth three gods (four faces), Janus, Minerva and Mercury, presenting on them as groups and kicking off a general discussion. They also did four sessions of Beginners' Latin with some excellent, enthusiastic teachers, and visited the Ashmolean and a College, finding modern representations of Minerva and Mercury, and Janus on a very large Roman coin.*

Georgy writes: *The CAAH UNIQ summer school offered a range of lectures and tutorials on the broad theme of 'Family and household' in the ancient world. The students explored how to decorate a Roman house, how Athenian women felt about their work, took a look at Greek dining and at houses in Pompeii and Herculaneum as religious spaces, among other exciting topics. Handling fragments of Greek vases at the Beazley Archive with Thomas Mannack and Hellenistic and Roman coins at the Ashmolean with Volker Heuchert were particular highlights. It was a pleasure to see students so excited about the material and to read their fantastic essays.*

Michele writes: *The UNIQ Greece summer school aimed at celebrating the richness of Classics as a discipline, and exposed the students to at least five different areas: language, literature, the written texts themselves, history, and philosophy. Students were taught in language classes, lectures and tutorials, and had the chance to engage with tutors in a range of different workshops: from making Linear B tablets to performing a piece of a tragedy, from making squeezes and working with inscriptions to spotting patterns on Attic vases. It was a pleasure to see them engage with the ancient world and we hope to see many of them back in the future!*

OxLAT Scheme Coordinator Emma Searle writes:

The OxLAT programme continues to go from strength to strength and, despite intermittent periods of disruption to in-person learning, the 2021–2023 cohort of students completed their Latin GCSE in June. An incredible 95% of pupils achieved a grade 7–9! This is an excellent achievement and reflects their dedication and hard work, despite the difficulties of doing an additional GCSE on a reduced timetable.

Most of the cohort have joined Trinity College's OxLAT Extension Programme, enabling our alumni to explore the diversity of Classical studies (literature, ancient history, archaeology, philosophy and reception studies) alongside an intensive introduction to Ancient Greek and the opportunity to consolidate and expand their knowledge of Latin under the tuition of the Trinity Classics team: Gail Trimble, Katherine Backler, and Alexandros Kampakoglou.

This year – for the first time since 2019 – we were able to celebrate the end of GCSEs and the extension programme in style with a garden party at Trinity, where past and future cohorts were able to meet, eat cake and reflect on their achievements. Jamie Shann (OxLAT 2021–2023) was a runner up in the MASSOLIT Video Essay Competition (in partnership with Brasenose College) with his entry discussing the translation of ancient texts (available here: www.youtube.com/watch?v=JakD1P-dos8). Many pupils from previous OxLAT cohorts have continued to pursue Classics (and other related subjects) at university level. Jake Peto from the 2019–2021 cohort, who sat his Latin GCSE in the midst of COVID, has just started his first year in Lit. Hum. Course II at Christ Church College.

Our current cohort have just started their second year of the programme and, under the expert guidance of Elena Vacca and Sarah Burges-Watson, are making excellent progress through the language and their set texts. Their enthusiasm and effort continue to impress each of us.

Thanks to a generous endowment from the Stonehouse Foundation the Faculty are delighted to be able to offer another cohort of 35 places starting in June 2024. Applications open in December 2023 (all information will be available on our webpage from 1 December <https://www.classics.ox.ac.uk/outreach/oxlat>). Please do share this opportunity with eager young people currently in years 8 and 9 the Oxfordshire area who attend state schools with no Classics provision.

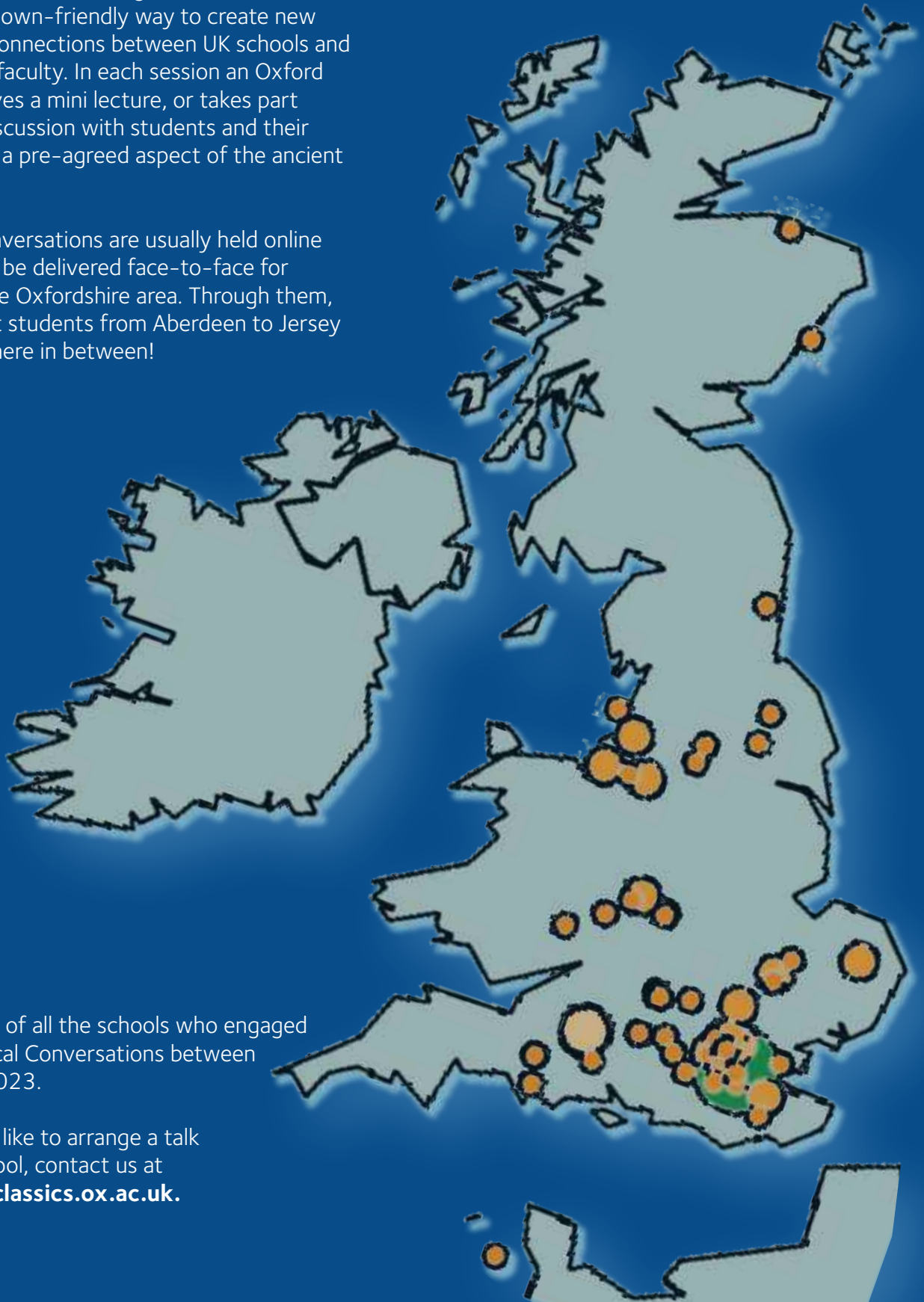
CLASSICAL CONVERSATIONS AND SCHOOL TALKS

Classical Conversations began in 2021 as a virtual, lockdown-friendly way to create new and lasting connections between UK schools and the Classics faculty. In each session an Oxford academic gives a mini lecture, or takes part in a wider discussion with students and their teachers, on a pre-agreed aspect of the ancient world.

Classical Conversations are usually held online but can now be delivered face-to-face for schools in the Oxfordshire area. Through them, we have met students from Aberdeen to Jersey and everywhere in between!

Here's a map of all the schools who engaged in our Classical Conversations between 2021 and 2023.

If you would like to arrange a talk for your school, contact us at **outreach@classics.ox.ac.uk**.



MEET THE NEW OUTREACH TEAM!

Dr Alison Pollard is the new Outreach Officer for the Faculty of Classics.

Alison is a Classical Archaeologist who has taught several graduate and undergraduate courses in Greek and Roman art and archaeology at the University of Oxford since 2012. She specialises in Greek and Roman sculpture and the ways that Romans decorate their houses and villas, especially when scenes from mythology and epic turn up on the walls. Alison was a curator at the Ashmolean Museum for many years, working with the Roman, Greek and Arundel Collections. She was the Research Curator for the exhibition: Last Supper in Pompeii, Co-Curator for the redeveloped Greek World gallery and Project Curator for the Randolph Sculpture Gallery and the redisplay of the Arundel Marbles. More recently she has been identifying and cataloguing a range of material excavated from the Roman fort and neighbouring village at Binchester (ancient Vinovia) in County Durham, including the gold, silver and bronze small finds, stone sculpture, Latin inscriptions, painted wall fresco and gems.



Alison comes from Accrington in Lancashire and so (correctly, she says) uses two syllables to pronounce to-ur, po-or, and su-re. She now regrets dropping Latin at school at the age of 13, but was happily reintroduced to the Classical World at A-level where she discovered her love of statues, ancient art and the stories of the Trojan War. Since then, she has studied at the University of St Andrews, Emory University in Atlanta and the University of Oxford.

As Outreach Officer, Alison is the first point of contact for outreach-related enquiries. She is one of the designated Safeguarding Leads for the faculty and manages the OxLat scheme.

Dr Andrew Sillett is the new Senior Researcher in Classical Education.

Andrew is a Romanist through and through. He has spent the last ten years at Oxford teaching and researching both Latin literature and Roman history. In this time, he has convinced his literature colleagues that he is an expert in history, and his history colleagues that he is an expert in literature. He hopes that they will continue not comparing notes.

He is a product of our own Faculty of Classics Course 2 programme, arriving as an undergraduate from a comprehensive school with no provision for Classics teaching, let alone ancient languages. Latching onto a fellow novus, Andrew wrote his doctorate on Cicero and has been ploughing that furrow ever since.

After seven years as a Departmental Lecturer, Andrew has this year taken on the position of Senior Researcher in Classics Education. In this role, he will be working closely Alison, the Outreach Officer, and the Schools Liaison Officer to direct the Faculty's strategic direction for outreach and widening participation. He will also be carrying out research to help the Faculty provide teaching that is suited to the needs and expectations of all our undergraduate students.

Dr Georgy Kantor is the new Schools Liaison Officer.

Georgy is the senior member of the Faculty working with the Outreach team and helps to plan and deliver the access and outreach initiatives for schools, colleges and prospective applicants. He is a Roman historian and teaches ancient history at St John's College. He is always keen to talk to applicants or teachers (or to give a talk on Roman history).

The Outreach Committee develops and makes decisions about the outreach programme. For 2023-4 its members are: Llewelyn Morgan, Hayley Merchant, Tristan Franklins, Georgy Kantor, Alison Pollard, Andrew Sillett, Olivia Elder, Dan Jolowicz, Elijah Munem and Megan Bowler.

We'd all like to say a big thank you to Edith Johnson, Arlene Holmes-Henderson and Gail Trimble who were the outgoing team for 2022-3 and who have left big shoes for us to fill!

