



Classics Newsletter

September 2022 | Issue 20

INTRODUCTION BY HEAD OF DEPARTMENT



Welcome to another issue of the Newsletter from UCL Greek and Latin, the annual overview of what has happened in the Department over the past academic year and what is planned for the year to come. As you will see throughout this Newsletter, the past academic year saw a partial return to 'normal', but it was more like a 'new normal', with a lot of teaching, events and meetings still offered 'virtual' or 'hybrid' due to continued absences and disruptions because of the ongoing pandemic situation, but also the continuation of positive developments experienced during periods of lockdowns and strict social distancing in the past few years. Again, the Department's excellent and committed staff and students adapted swiftly to the changed environment and carried on with numerous great initiatives or even capitalized on the circumstances by introducing new activities or expanding existing ones. The examples in this Newsletter demonstrate this vibrancy of the Department; they feature mainly activities undertaken in addition to the day-to-day business of teaching, research and administration (for details on individual members of staff see the [staff pages](#)).

This academic year started with a partial return to campus: while, at least at the beginning, large-scale in-person events were still not allowed, smaller-group teaching and individual meetings could again take place in person. Remaining appropriately cautious, both students and staff welcomed the opportunity for more personal interaction, which many had missed. This resurgence of face-to-face engagement was felt to be beneficial both academically and socially, supported on the part of the Department by extracurricular activities, such as museum trips, discussion sessions and workshops. Over the course of the year more and more activities returned to campus, punctuated, unfortunately and unavoidably, by periodic absences of staff and students due to Covid infections. Again, all colleagues did a superb job

in adjusting teaching and assessment to the different (and sometimes simultaneous) requirements for online, in-person or hybrid delivery and have become true experts in the various modes of teaching; the academics were wonderfully supported by the professional services staff team, who were equally versatile and up to date in adjusting to the ever-changing situation and were always at hand to assist staff and students. All staff again deserve a huge thank you for working tirelessly to accommodate student needs as much as possible in this new world. Students, understandably, needed some time to get used again to in-person teaching and to switch between the different formats, but were grateful for the teaching, support and additional activities the Department provided and also organized their own group activities where possible (see views of students below). Thus, with a lot of dedication staff and students mastered the challenge: students obtained their degrees or met the requirements for progression to the next stage, some with very pleasing results. Congratulations to everyone and best of luck for the next phases of their studies or careers! At least in-person graduation ceremonies have now returned, with a catch-up event in March for those who missed them during the last two years (and only had virtual ceremonies); thus, the great achievement of completing a degree can now again be properly marked and celebrated.

With people getting used to hybrid sessions and some in-person events becoming possible again, there were again more conferences and workshops than in the past two years. For instance, the Housman Lecture, which continued throughout the pandemic as an online event, returned to an in-person format: this year's lecture was delivered by Gregson Davis in May 2022 and was a well-attended stimulating presentation on the reception of classical texts in the Caribbean (see report below). The Classical Play returned to its traditional home, the Bloomsbury Theatre, in February 2022, for an exciting performance of Euripides' *Electra* (see report below). Some members of staff organized conferences, such as the annual roundtable discussion with the author of a recent or forthcoming scholarly book, this year featuring Professor Victoria Wohl, and book launches (see details below). Open Days, Taster Days and Summer Schools continued with a mixture of online and in-person offerings to make them as accessible as possible and to reach a large audience (see reports below).

Amid the focus on dealing with the continuing fallout of the pandemic what would have been the main events of the academic year in normal circumstances might not have received the attention they deserve: it is worth mentioning that over the course of the year the Department had a positive and appreciative Internal Quality Review (IQR: a regular element of UCL's quality assurance processes to check on governance and quality of teaching), received encouraging results on the general standard of research as part of the Research Exercise Framework (REF) 2021 (the periodic national evaluation of research quality), passed an audit by KPMG on governance and compliance procedures and won another Gold Award for Green Impact (UCL's scheme to support sustainable practices around the university).

For the coming academic year the plan is to deliver all teaching in-person on campus and to offer all events at least with an in-person option. Everyone hopes that it will be possible to realize this plan, but remains ready to switch back to online, hybrid etc. if required by the circumstances, as everyone is now familiar with all available formats. Irrespective of the situation, the Department is looking forward to maintaining and enhancing offerings in line with trends in the subject area more widely and the developing staff profile. The Department is now firmly established as a department that offers teaching and research on ancient Greek and Latin, but also on post-antique Latin and other ancient languages. With the arrival of a new colleague last year, Hittite was added to the syllabus; next year Sanskrit will also be available as well as a module on vernacular Latin. In the light of these changes and in view of discussions among staff and students on the appropriateness of a traditional Classics curriculum in the modern world, the department is working on adjustments to its BA and MA programmes. The most obvious changes will happen on the BA level, when, in a few years' time, all the Department's programmes will be united under a single umbrella degree programme, offering a number of parallel pathways and combinations with emphasis on different areas of the study of the ancient world, including a new pathway in Middle Eastern Studies.

In terms of personnel, we are sorry to have to say goodbye to Dr Caterina Pellò after only a year, but we are delighted to see that she has found a new post at the University of Nottingham, where she will be an equally valuable colleague, and she will remain an Honorary Research Fellow at UCL (see portrait below). During her time at UCL, in addition to delivering key modules on ancient philosophy and ancient languages, Dr Pellò has contributed a lot to discussions on equality and diversity and to enhancing awareness of this aspect in relation to the curriculum by winning funding for extra activities jointly run by staff and students. As the families of colleagues are growing, several of them will be on parental leave next year. While we will miss these colleagues temporarily (and wish them all the best with the new arrivals), we are delighted that this means that Dr Elizabeth McKnight and Dr Dimitra Kokkini will be able to stay with us for another year to make sure that all relevant teaching will be covered. There will also be changes within the professional services staff team, as one of them, Alex Balciunas (also responsible for putting together this Newsletter), is moving to another department within UCL, to take up a more specialist and higher-grade job in line with his interests and experience gained while working in this Department. We are sorry to see him leave, but are delighted for him and pleased to see that he will remain at UCL and we will be able to stay in touch. We are hoping to welcome Alex' successor in the near future.

As we are getting ready for the new academic year, everyone is determined to make the return to campus and the creation of a flexible environment for research, teaching, administration and events a success. On the basis of the experience of the past two years everyone knows what they are doing; there is a collaborative spirit and the belief that everyone, each in their own way, contributes to the greater good; this makes the Department a pleasant place to work and ensures that it remains successful and flourishing. We are delighted that so many talented and eager students at all levels (BA, MA, PhD) are keen to join us, as the study of Classics continues to have a wide appeal. We look forward to welcoming them and introducing them further to the exciting world of Classics.

At the same time the Department will continue its outreach activities to engage an even wider range of people in future and also offer a number of regular events again. As always, we are inviting readers to the next [Housman Lecture in March 2023](#) and the [Classical Play in February 2023](#); and we encourage everyone to watch out for announcements of further events. As ever, the Department is open for enquiries (via email or by phone) and requests for talks, grateful for any support, delighted to receive comments and welcomes everyone at public events.

Prof Gesine Manuwald
Head of Department, UCL Greek and Latin

Newsletter 2022

Choosing Your Words: Lexicalisation and Grammaticalisation in Greek and Latin



The international conference “Choosing Your Words: Lexicalisation and Grammaticalisation in Greek and Latin” took place at the UCL Institute of Advance Study on 1 and 2 April 2022. It was organised by Mathilde Bru, Baihui Cheng, Stephen Colvin and Tomaž Potočnik. The conference took place in a hybrid format and was very well attended both in person (27 participants and speakers, from the UK and Europe) and online (between 5 and 20 participants, depending on the paper session, from the US, China and Europe). We were fortunate enough to receive funding from the Society for the Promotion of Hellenic Studies, the Classical Association, the Institute of Classical Studies, the UCL Institute of Advance Study, the Leventis Foundation and UCL alumni.

The aim of the conference was to examine change in the lexicon and constructions of Greek and Latin. The lexicon and construction of languages, though they have traditionally been viewed as two separate fields of linguistic study, can be understood as continuous entities. The continuum between constructions and the lexicon is an area where traditional boundaries between lexicon, morphology, syntax and semantics may be unhelpful in understanding how and why changes occur. This is symptomatic of a more systematic issue with terminology: compounds, for example, are the result of a lexicalisation process by which all these factors interact with each other. One of the main topics of discussion throughout the two days of the conference concerned how to resolve this question of terminology and how to develop better frameworks for the explanation and analysis of linguistic innovation. We were fortunate enough to have speakers who covered a wide range of historical periods and authors (from Homer to Josephus) as well as topics (grammaticalisation, lexicalisation, and everything in between). The breadth of research made for fascinating discussion on how to solve this problem of terminology and frameworks, both in the discussions directly following the talks and in the coffee breaks, at the lunches and the drinks reception and conference dinner, which took place after the first day of the conference.

The topic of this conference spanned both the field of Linguistics and the field of Classics, and, as a result, brought together distinguished experts from both Classics and Linguistics Departments worldwide, with the speakers flying in in from multiple universities in Belgium, Denmark, Germany, Italy and Spain. The conference programme and the speakers’ abstracts can be found on the [conference website](#).

Mathilde Bru
Research Degree: Greek and Latin

Classical Play 2022

This year's Classical Play was (finally!) back in its usual 'home', the Bloomsbury theatre, with an unusual choice of play, Euripides' *Electra*, the least performed of the 'Electra plays' on the modern stage (fig. 1). Director Zoë Morris, Assistant Director Lucy Ruddiman and Producer Meg Grant decided to go for Emily Wilson's modern translation of the ancient work and played on its humoristic elements, so much so that tragedy and comedy blended together in this new revisitation of Euripides' retelling of the Orestes-Electra myth (figs. 2, 3, and 4).

[Pre-show talks](#) featured world-leading academics: Emily Wilson, Rosa Andújar and Isabelle Torrance spoke extensively about Euripides and his reception as well as the play and its myth; workshops were led by theatre practitioners and academics, including Theatre Director and Dramaturg David Bullen, Theatre Director Helen Eastman, and Assistant Director of the British School of Athens Michael Loy.

As usual, a rich [Study Guide](#) was provided for school students, containing short essays and videos on Euripides' dramatic technique, his *Electra*, and the play's reception. Anastasia Bakogianni (Massey University) was interviewed on the reception of the play in modern cinema; Antony Makrinos (UCL) wrote on the play's themes; and Michael Loy offered a piece on the original setting of the ancient play. The Study Guide also featured a series of interviews with theatre experts and academics on the many aspects involved in the staging of an ancient play for a contemporary audience: Estelle Baudou (Dramaturg) and Oliver Taplin (Oxford) spoke about the dramaturgy of ancient plays in a modern setting; Giovanna Di Martino (UCL) and Fiona Macintosh (Oxford) about translating ancient Greek plays for a modern audience; Michael Loy (British School of Athens) and Rosie Wyles (Kent) about costumes, props and scenery in the ancient as well as modern settings; and Alex Silverman (Music Director, Composer) about modern ways of approaching as well repositing ancient music for a contemporary stage production. Pre-show talks as well as contributions to the Study Guide, together with photographs, sketches and designs from workshops and rehearsals, are now contained in a digitally accessible [Living Archive](#) (figs. 5 and 6).

The play was a huge success, with 2235 tickets sold; attendance was high at the pre-show talks and workshops too, with 568 attendees, between school students and theatre amateurs. Because of this year's huge success, Zoë Morris, Lucy Ruddiman and Giovanna Di Martino were invited by the Oxford Classical Drama Society to offer a day of workshops to Oxford students on 10 June and discuss the artistic and research choices made regarding the staging of the play (figs. 7 and 8). They also presented some of the results of their successful partnership at a workshop on [Practice Research in and out of Classics](#) (3 May) with theatre practitioners and academics and demonstrated how fruitful and productive theatre practice is for the learning and teaching of ancient Greek drama, and how partnerships between students and academics can produce interesting, new and exciting research.

Building on the play's success, Giovanna Di Martino has also made arrangements to tidy up the rich and interesting archival material (booklets, programmes, photographs and other items) from past productions, i.e. from the very first production of a Greek play, Aeschylus' *Agamemnon*, in 1987, to this year's production of Euripides' play. Work has already begun: the students involved in the archiving process (Zoë Morris, Lucy Ruddiman and Lowry White under the supervision of Giovanna Di Martino) are now digitising and cataloguing this exciting material (figs. 9, 10, 11 and 12); it is hoped that an exhibition showcasing the production history of the UCL Classical Play can be prepared for 2024.

Photograph captions:

Fig. 1: Poster for Euripides' *Electra*, Bloomsbury Theatre 2022

Fig. 2: Electra (Deepali Foster) persuades Orestes (Rob Davidson) that he must kill their mother

Fig. 3: Electra (Deepali Foster) confronts her mother Clytemnestra (Cicely Halkes-Wellstead)

Fig. 4: The Chorus retell the murder of Clytemnestra

Figs. 5 and 6: Screenshots of *Electra*'s Living Archive, designed and put together by Lucy Ruddiman.

Fig. 7: Electra (Deepali Foster), (Orestes), and Lucy Ruddiman (Pylades) in the recognition scene from *Electra*, presented at the Oxford workshop at the Old Fire Station on 10 June

Fig. 8: Deepali Foster (Electra), Orestes (Rob Davidson) in the recognition scene from *Electra*, presented at the Oxford workshop at the Old Fire Station on 10 June

Figs. 9 and 10: UCL Classical Play Archive in progress

Figs. 11 and 12: Lowri White (11) and Lucy Ruddiman (12) working on the UCL Classical Play Archive

Fig. 13: The archive team Giovanna Di Martino, Lowri White, Lucy Ruddiman and Zoë Morris

Fig. 14: Zoë Morris working on the UCL Classical Play Archive

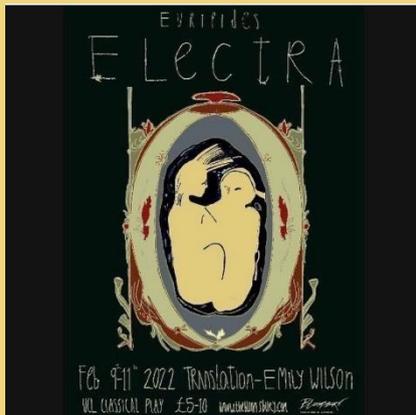


Fig 1.

Fig 2.



Fig 3.



Classical Play 2022 (cont.)

Fig 4.

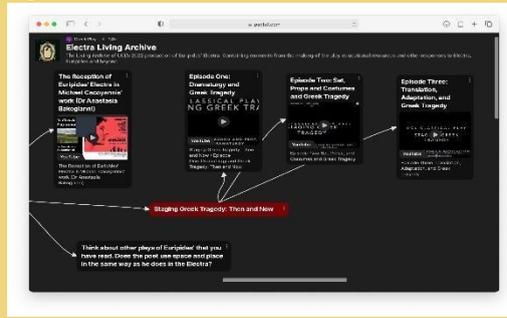


Fig 5.

Fig 6.



Fig 7.



Fig 8.

Fig 9.



Fig 10.



Fig 11.

Fig 12.



Fig 13.



Fig 14.

Dr Giovanna Di Martino
Leventis Research Fellow in Ancient Greek Literature

Bloomsbury New Directions in Classics

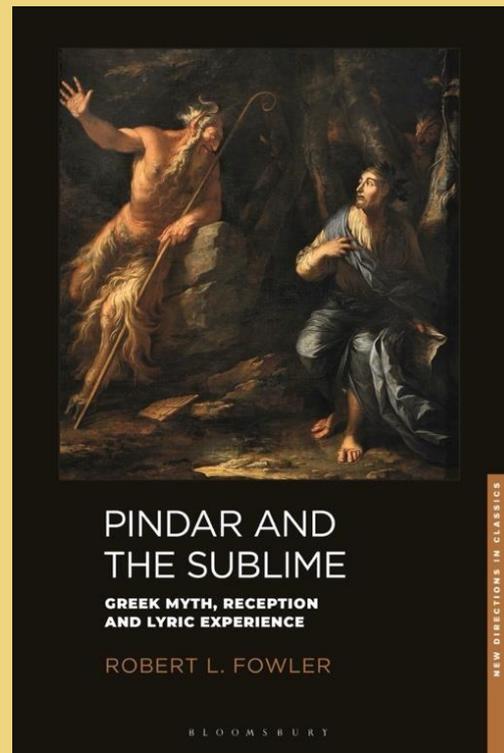
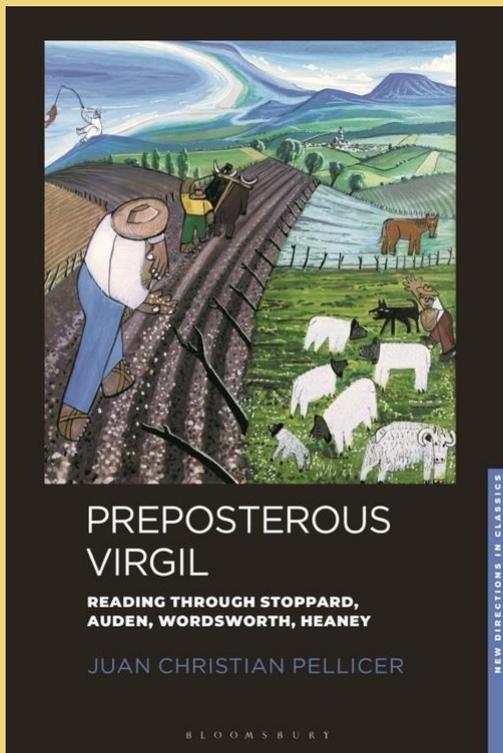
An event was held at UCL on Monday, 13 June 2022, to mark the relaunch of the book series [Bloomsbury New Directions in Classics](#). The event was in two parts: a mini-colloquium in the Haldane Room and a reception in the Housman Room.

Two new books were launched at the event: *Pindar and the Sublime: Greek Myth, Reception, and Lyric Experience* by Robert L. Fowler; and *Preposterous Virgil: Reading through Stoppard, Auden, Wordsworth, Heaney* by Juan C. Pellicer. The books were introduced by the authors, and each book was celebrated with a brilliant oral review by two scholars from UCL, Dr Peter Agócs, Lecturer in Classics, who introduced *Pindar and the Sublime*, and Amaryllis Campbell, an alumna of the MA in Classical Reception, who introduced *Preposterous Virgil*.

In addition to the launch of the two new books, the three series editors (Nora Goldschmidt, Fiachra Mac Góráin, Charles Martindale) outlined their vision of the series and its future, and gave an overview of some of the books that are forthcoming in the series. There was discussion of the newly published books, and also of current and expected future trends in Classics publishing, including the issue of open access publishing.

About 45 people attended the event, both academics from the UK and abroad and members of the public, including a healthy showing of graduate students. Everyone had plenty of opportunity for formal and informal discussion, and there were many conversations between graduate students and seasoned academics, and between colleagues at all levels of seniority.

We are very grateful to the A. G. Leventis Foundation and Bloomsbury Academic, who provided financial support towards the cost of the event.



Dr Fiachra Mac Góráin
Associate Professor of Classics

Newsletter 2022

Summer School in Homer 2022



This year's Summer School in Homer was hosted for the first time with hybrid teaching gathering both an onsite and an online audience from Monday, 1 August, to Friday, 5 August 2022. Once more the Summer School had immense success and hosted 123 participants of various ages (11–78 years) and from 18 different countries.

This year's Summer School included nine classes:

Homer in Translation and Gender in Homer, Greek for Beginners 1 (online) and 2 (onsite), Intermediate Greek, Advanced Greek 1 (online) and 2 (onsite), Ancient Philosophy and Homer, Comparative Literature and Homer and Novelisations and Homer. The tutors for the classes were: Antonio Cartolano and Alexandra Meghji (Homer in Translation and Gender in Homer), Serena Cammoranesi and Marina Pavlidou (Beginners 1 and 2), Theophano Charalambous (Intermediate), Dimitra Kokkini and Naoko Yamagata (Advanced 1 and 2), Nicolò Benzi (Ancient Philosophy and Homer), Stefano Bellin (Comparative Literature and Homer) and Ellice Hetherington (Novelisations and Homer).

The Summer School also offered many online and onsite afternoon events, including a roundtable on "Metaverse and the future of Homeric studies" with many undergraduate and graduate students participating as speakers (Alexandra Meghji, Safa Malik and Amelie von Kuhlberg). There was an event on Students' Voices in which Alexia Burrows-Charalambidou (Nottingham) and Peter Xiao (UCL) talked about "Imagery, representations and 'reconstructions' of Helen of Sparta in art and literature" and "The Romance of three kingdoms". There were also two amazing talks delivered by Dr Caterina Pellò (UCL / Nottingham), who talked about "Plato's quarrel with The Poet" and

Dr Maddalena Italia (UCL) who talked about "The *Iliad* and *Odyssey* of India? Myths and controversies in the modern reception of the Sanskrit *Mahābhārata* and *Rāmāyaṇa*". Events took place onsite with online live links, and they were free and open to the general public.



Summer School in Homer class (Gordon House, room G09)

Feedback from the students of the Summer School in Homer has been very positive, as always. Many of the participants commented that next year they would like to participate in a double SSH to celebrate the milestone of 10 years of Summer School in Homer. They have also praised the organisers and the tutors for the high-quality hybrid classes, the organised approach and the successful afternoon events.

Finally, as the Director of the Summer School, I wish to thank the Department of Greek and Latin, and especially Prof. Gesine Manuwald for her kind advice and support, the Secretary of the Summer School Elloise Knight-Smith and the helpers Peter Xu and Safa Malik for their laborious efforts and precious help, the departmental manager Robbie Macaulay and our events manager Alex Balcianas, our speakers for the engaging talks and discussions, all our committed teachers and all those who helped and supported the Summer School in their own way.

Summer School in Homer 2022 (Director to the left and speakers to the right)

Next year, if circumstances permit, we intend to hold the SSH2022 face to face or with a hybrid system of both face-to-face and online classes. We will try to introduce new exciting classes including 'Gender in Homer', 'Homer and inscriptions' or 'Homer and Plato'. We are planning to hold the Summer School in Homer in the summer of 2023 in London and Chios, for which preparations have already started.

For more details about the Summer School in Homer, please visit our website:
<https://www.ucl.ac.uk/classics/outreach/summer-schools/summer-school-homer-2022>

or contact Dr Antony Makrinos on a.makrinos@ucl.ac.uk

Dr Antony Makrinos
Associate Professor in Classics (Teaching) and Director of the Summer School in Homer



Summer School in Ancient Philosophy 2022

The School of Athens (after Raphael), by Anton Raphael Mengs (1728–1779)



The sixth edition of the UCL Summer School in Ancient Philosophy took place from 11 to 15 July 2022. The Summer School offered a five-day intensive programme on the major themes and thinkers of ancient philosophy. After two years of online setting due to social distancing rules, the Summer School was back in person with live classes and afternoon lectures. Alongside face-to-face classes, some modules were offered online or in hybrid format, in order to make the courses accessible to a wider range of students both nationally and abroad. We welcomed 61 students from all over the world, who studied the following modules: Introduction to Ancient Philosophy; A Week With Plato; World Philosophy: Early Indian Philosophy and Europe; Beginner's Greek with Plato.

Throughout the week, students had the opportunity to discover ancient philosophical theories as well as to engage with the questions and challenges posed by philosophers. Students were invited to reflect on how ancient philosophical issues are still relevant to today's world and on how ancient philosophy can help us develop that critical outlook on our society that is essential to becoming fully-formed citizens. In addition to classes, students further engaged with ancient philosophy through a series of interactive afternoon lectures and workshops: 'Tell me from which genos you come, and I'll tell you who you are' (Pauline Sabrier, Université Libre de Bruxelles); 'Why bother with Plato (or anyone else)? Authorship, Intention, and Meaning' (Dave Preston, Royal Holloway, University of London); 'Human and divine knowledge in Xenophanes and Parmenides' (Nicolò Benzi, University of Kent / UCL).

As the director of the Summer School, I wish to thank everyone who contributed to its success: first and foremost, our fantastic tutors for their passion, commitment and excellent teaching, our wonderful students and, last but not least, the staff and colleagues of the Department of Greek and Latin for their invaluable support. This year I am particularly grateful for all this help because of my unexpected absence due to Covid, which made me follow all the activities remotely.

The seventh edition of the Summer School in Ancient Philosophy will run in summer 2023. We are planning to revise our module offer and further expand our afternoon activities. We will keep offering classes both in-person and online to ensure that ancient philosophy is accessible to anyone interested in this revolutionary and exciting period of human culture. We will do our best to provide an engaging, intensive and challenging – but very rewarding – week spent in company of ancient philosophers, who continue to charm us and, most importantly, invite us never to stop thinking, reflecting and asking questions.

Keep philosophizing!

Dr Nicolò Benzi
Honorary Research Fellow and Director of the Summer School in Ancient Philosophy

London Summer School in Classics 2022

The London Summer School in Classics (LSSC) took place from 19 to 28 July 2022, exclusively online for the second time in its long history. The decision to go with the online-only route was made late last calendar year, when the uncertainty about the Covid-19 pandemic outbreak was still prevalent. This year it was a rather modest affair, with 201 students applying and 181 completing the course. The students were distributed over 28 language classes and represented 15 countries in Europe, Asia, North and South America.

We offered Classical Greek and Latin at all levels (from complete Beginners' to Advanced reading classes), Beginners' Sanskrit, Beginners' Hittite, Beginners' and Intermediate Biblical Hebrew, and Intermediate Byzantine Greek. All classes and afternoon lectures/workshops (except one, as it contained original material to be included in a forthcoming publication) were recorded for the benefit of students in different time-zones.

Since we could not hold any in-person events, we arranged for more live afternoon lectures/workshops on various topics. Afternoon lectures were given by Dr Caterina Pellò (UCL) on 'Philosopher Queens in Plato's *Republic*', Dr Will Wootton (KCL) on 'Making Ancient Mosaics', Dr Giovanna Di Martino (UCL) on 'Identity and Greek Tragedy: the case of Euripides' *Helen*' and Professor Gesine Manuwald on 'Letter-writing in the Roman World'. Moreover, workshops were delivered by Dr Matt Jay (UCL) on '*Via efficax*: the benefits and joys of speaking Latin, whatever your goals', Dr Peter Haarer (Oxford) on 'Reading Greek Inscriptions', Dr Caroline Barron (Durham) on 'Reading Latin Inscriptions' and Dr Katherine Slinger (Liverpool) offering an 'Introduction to Egyptian Hieroglyphs'. Dr Matt Jay kindly offered an extra, optional one-hour Beginners' class, for people interested in Living Latin. Since all the afternoon slots were taken, we arranged for a lunch-time free session on Friday 29 July (after the official end of the Summer School). This was surprisingly well-attended, with over 30 students turning up.

Feedback on the online edition of the LSSC has been overwhelmingly positive. This year we consulted on preferred modes of delivery in the future, and the outcome was that many students find the online option extremely beneficial due to distance/financial restrictions. The results show that a plan to deliver a hybrid event with blended face-to-face and online teaching seems to be the preferred option. A number of students also expressed gratitude on the availability of recordings and other online material until the end of August (especially those in different time-zones and/or other commitments that prevented them from attending the Summer School live).

As the Director of this year's LSSC, I would like to thank Anna Andreopoulou, who was in charge of the Administration and carried out her duties admirably for another year, taking all setbacks in her stride; Alex Balciunas, whose help with IT issues was invaluable; and all the tutors who taught at the LSSC, endured all the issues caused by the online system in good humour and offered an invaluable educational experience to all the students. The London Summer School in Classics will return in 2023, hopefully in in-person/hybrid format, hosted by KCL after a couple of years' hiatus.



Image obtained from the website: <https://classicalassociation.org/events/ucl-london-summer-school-in-classics/> on 11 August 2022

Dr Dimitra Kokkini
Lecturer (Teaching) in Greek and Director of the London Summer School in Classics

Dr Enrico Emanuele Prodi

I am delighted to join the Department of Greek and Latin as a Research Fellow with the UCL-Oxford joint project 'Hexameters beyond the Canon'.

I studied Classics first in Bologna (BA 2007), then in Oxford (MPhil 2009, DPhil 2014). Already during my doctorate I was appointed to a Junior Research Fellowship at Christ Church, Oxford, which was followed by an EU-funded Marie Curie Fellowship at Ca' Foscari, Venice. I then returned to Oxford to teach, first as a Stipendiary Lecturer in Greek and Latin Language at Balliol College, then as a Departmental Lecturer in Greek Literature and organising tutor in Classics at Magdalen College for the past three years. I have also been a Visiting Professor at the Scuola Normale in Pisa and at the University of Milan.

My research interests are papyrology in the broader context of ancient book culture; archaic Greek lyric, especially the fragmentary works of Pindar; scholarship on Greek poetry in the Hellenistic and Imperial period; and Greek tragedy, with a particular focus on fragments of Aeschylus and Euripides. In recent years I have written on the Alexandrian editions of the archaic lyricists, which interest me on both the literary and the material level as key instances of the formation of the ancient poetry book.

This AHRC-funded project aims to study non-canonical hexameter poetry in Greek in Imperial and Late Antique Egypt through the lens of previously unpublished papyri from Oxyrhynchus. We will examine this multifarious body of occasional, user-oriented, mostly anonymous poetry for insights into the textual, cultural, and historical dynamics of mid- to low-brow poetry and its reception of more canonical authors. In the time not taken up by the project I will finish my monograph, a text and commentary of Pindar's *Prosodia*.

Dr Enrico Emanuele Prodi

A Roundtable Discussion with Victoria Wohl (June 2022)

Our roundtable seminar this year was based on the work of Victoria Wohl, Professor and Chair of the Department of Classics at the University of Toronto. Professor Wohl will be familiar to some from her Housman Lecture of 2019. She is the author of numerous important books and articles on the ancient world, including a recent volume on *Euripides and the Politics of Form* (2015). On this occasion, she offered a glimpse of two chapters of her forthcoming work on *The Poetry of Being and the Prose of the World in Early Greek Philosophy*. She describes the book in the following way: 'The Presocratic philosophers invented new ways of thinking about the natural world, human life, and the structure of reality. In doing so, they also conceived new ways of speaking about the world: new ways of using language and novel forms of expression. This book-in-progress examines these two innovations and the productive relation between them. Through close readings of the fragments of Parmenides, Heraclitus, Empedocles, Anaxagoras, and Democritus, it aims to show that the poetics of these early philosophers not only conveys their thought but enables and shapes it.' The participants included two respondents, Duncan Kennedy (Bristol) and Shaul Tor (King's College London), and about twenty-five other scholars from London, Oxford, Cambridge and beyond. There was a lively and intense discussion, which carried over into drinks and dinner. Professor Wohl's book promises to be an original reading of the Presocratic philosophers, and its publication will be hailed as a significant event in the study of early Greek philosophy.



Victoria Wohl

Prof Phiroze Vasunia
Professor of Greek

Translating Greek Drama in the Early Modern Period (1600–1800)

Fig. 1: Giovanna Di Martino and Giulia Fiore during the latter's paper on 24 June, in G11, ground floor, South Wing, IAS



On 24 June UCL Greek and Latin hosted a conference on [‘Translating Greek Drama in the Early Modern Period \(1600–1800\)’](#), the fourth in a series spanning translation of ancient Greek Drama (www.earlymoderntranslation.com) and organised by Giovanna Di Martino with the generous support of the Leventis Foundation, the Centre for Early Modern Exchanges (UCL), the Institute of Advanced Studies (UCL), the Archive of Performances of Greek and Roman Drama in Oxford, Paris 13 and the University of Grenoble (fig. 1).

The conference explored early modern translation theories and practices in relation both to ancient theory and performance, and to early modern theatre theories and practices. It featured specialists from all over the world and spanned translation of ancient Greek tragedy and comedy into Spanish, English, Italian, French, German and Czech. Building on previous conferences on the topic, this event was a step forward in formulating a difference between ‘translation’ and ‘translating’ in the early modern period. Whereas translation should be understood as the production of a full-length target text, often (but not necessarily) the work of a scholar, acts of ‘translating’ can be found in texts that are not necessarily conceived of as ‘translations’ nor as explicitly drawing on ancient Greek material. ‘Translating’, in this sense, represents the intertextual reworking of one, or the fragmentary combination of different, ancient Greek and early modern sources in a dynamic and creative way, typically, though not exclusively, by a playwright or poet.

Fig. 2: Annaïg Briand (left; Prometheus), Claire Barnes (right; Prometheus), Laura De Marchis (back of the room; Force), Guia Mauri (front of the room; Hephaestus), Estelle Baudou (left corner; dramaturg) interpreting the prologue in Melchiorre Cesarotti's (1754) translation of Aeschylus' *Prometheus Bound*



The conference also highlighted how both ‘translation’ and ‘translating’ of ancient Greek drama in this period should be understood as acts of interlinguistic and intersemiotic transactions which, in addition to involving two linguistic systems, also encompass a reassessment of both the source's and target's contextual and cultural meanings as well as a recodification of the source's cultural and theatrical conventions. The implications of such a recodification are brought to the fore when these texts are explored through the lens of their dramaturgical potential: i.e., as translations of dramatic texts and thus (if only ideally) conceived for the stage, but also as themselves dramaturgical acts of understanding and assembling meanings, ancient and modern alike, in a mutual relationship of influence. The conference gave prominence to this particular aspect of the translation of ancient Greek drama in this period by featuring a joint paper by Giovanna Di Martino, Cécile Dudouyt and Estelle Baudou (Dramaturg), and a demonstration performance by actors James Aldred, Annaïg Brand, Laura De Marchis, Guia Mauri, and Claire Barnes interpreting three early modern translations of Aeschylus' *Prometheus Bound*. Di Martino had chosen the three translations and, with Estelle Baudou and Cécile Dudouyt, led a one-day theatre workshop on 23rd June, where the actors explored the different dramaturgies at play in these texts (figs. 2, 3 and 4).



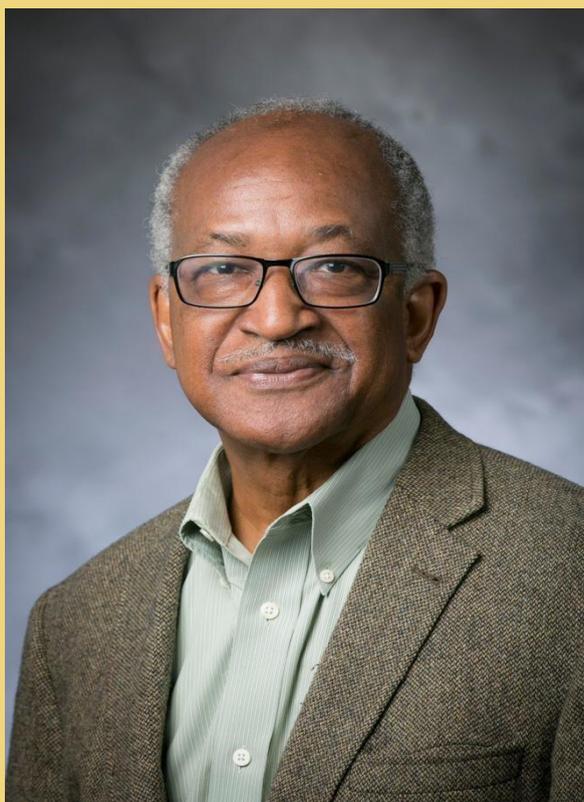
Fig. 3: Guia Mauri (back of the room; Prometheus), James Aldred (on the chair, left; Hephaestus), Annaïg Briand (on the chair, right; Force) interpreting the prologue in Jean-Jacques Lefranc de Pompignan's 1770 translation of Aeschylus' *Prometheus Bound*



Fig. 4: James Aldred (Hermes), Claire Barnes (Chorus), and Annaïg Briand (Chorus) finding and perfecting a gesture that may encapsulate their character's emotions and position of power in Robert Potter's 1777 translation of the last scene of Aeschylus' *Prometheus Bound*

Dr Giovanna Di Martino
Leventis Research Fellow in Ancient Greek Literature

Gregson Davis: Housman Lecture, May 2022



Gregson Davis

This year's [Housman Lecture](#) was delivered on 18 May 2022, by Gregson Davis, Professor Emeritus at Duke University. The title was: 'The reception of Lucretius' *On the Nature of Things* in Aimé Césaire's *Journal of a Homecoming*'. Professor Davis is one of a handful of scholars who can speak with such flair and authority on both Lucretius and Aimé Césaire. Long before it was trendy or fashionable, he wrote about Derek Walcott as well as Horace, Vergil and Ovid. I have followed his work from the day I was in graduate school and have read it ever since growing admiration and interest. At the Housman Lecture we heard how Césaire explored Lucretius' poetry in his work and especially how Césaire thought about Lucretius in relation to 'the imperialist subjugation of enslaved Africans' and 'the spiritual abjection of the colonized subject'. I scarcely expected to find Lucretius deployed in these contexts when I first read him. The lecture also touched on plagues and disease, Epicureanism and the Caribbean situation. Professor Davis showed us how ancient Greek and Latin texts continue to surprise and challenge us in the modern world. I found the lecture to be a learned and moving explication of two very difficult poems, and I was honoured to deliver an appreciation at the close.

Prof Phiroze Vasunia
Professor of Greek

Student Experiences:

MA Student

I completed my BA in Greek & Latin at Hunter College in my native New York, NY, in 2019, but took two years off during the pandemic to ensure that I would be able to fully experience London when it came time to move here! I wanted to explore a new country and continue my Classics education in a department with ample ancient language courses, and UCL's Department of Greek and Latin seemed like the perfect place to do so.

All of my modules – Greek Dialects, Greek Drama (reading Euripides' *The Bacchae*), Virgil (reading *Aeneid* 11) and Hittite – brought unique challenges, but I found it refreshing that we were not constantly assessed as I was during my undergraduate studies; I was able to concentrate on learning and enjoying these subjects rather than anxiously studying for quizzes or tests. I especially enjoyed getting to know a completely new language, Hittite. The Greek alphabet now feels like a breeze in comparison to Hittite's syllabic script, but I enjoyed the challenge immensely.

I was able to concentrate on my interest in languages through these courses, but also learned about other aspects of Classics through our Research Methods module taught at King's College London. Each week a different lecturer would join us to discuss topics within Classics – everything from digital humanities to epigraphy – that I might have never explored without the module. This course also allowed me to meet other students from KCL and Royal Holloway, broadening my already lovely UCL cohort.

One perk of the MA that I was not aware of before I started is the Institute of Classical Studies Library. Not only is it a great location to buckle down and study, but it also contains all the books necessary for your research. I do not know how I would have finished a paper on hendiadys without obscure German articles from the library!

Though I knew little about linguistics prior to starting the degree, this interest has developed into my dissertation on the semantics of one proverb in Homer, a project I would not be able to pursue without the knowledge I gained this year. As I transition into my position teaching Greek and Latin at a secondary school here in London, I will carry these experiences with me. The MA programme has been imperative to my growth as a scholar, and the kindness and encouragement from the faculty and staff, the friendships I have developed, and the information I have received all shaped this extraordinary time.



Madeline Crawford
MA Classics

Student Experiences: PhD Student



My first year at UCL as a postgraduate researcher within the department has been one filled with opportunities for growth, theoretical stimulation and thrilling experiences to engage with not only my own research but also the research of my peers. The cohort of PhD students who have come into Greek and Latin in the last year as well as previous cohorts have varied and fulfilling projects that have made me question and interrogate aspects of my own research in order to analyse and critically engage with aspects of the classical world that encourage interdisciplinarity. These students have all made me feel less isolated in the process of starting my PhD whilst we begin to emerge from the Covid-19 pandemic, and I have formed some solid friendships, which I hope will only continue to flourish.

My supervisors have been an amazing source of pastoral and intellectual support during this year, and I was able to rely on them both to suggest what aspects of my work needed more attention and how I could become a better researcher. Although most of our meetings had to be online, I still felt supported and encouraged by both of my supervisors and felt that I was able to express my hopes and worries to them easily. When the time arrived where we could hold in-person meetings, I felt that the dynamic and enthusiasm of my supervisors was only more apparent, and I am looking forward to having more meetings with them in-person in the future.

Since last September I have developed and created new connections with the staff and students of Greek and Latin, and the Department have provided plenty of occasions to do this whether that be trips to the British Museum to see the latest exhibitions, social gatherings hosted by the Department or talks held both with internal and external speakers.

In particular, I really enjoyed the Housman Lecture this year where Professor Gregson Davis was invited to speak about the reception of Lucretius in Césaire's work. Even though there were no direct connections between this talk and my own research, it was useful to see how I could use different branches of Classics like reception to enhance and qualify my theoretical arguments.

Overall, I think that this year the staff and students in the Department have really contributed a copious amount to my student experience and have revealed some interesting things about how I conduct my research and my project as a whole. Without a doubt, Greek and Latin really treasures research and building connections irrespective of your research interests or stage of your academic engagement. I am really looking forward to all next year will bring, and I can only hope that it will be one filled with more personal and academic growth where I can (hopefully) meet with more of the wonderful scholars who exist within the Department of Greek and Latin.

Antonia Aluko
Research Degree: Greek and Latin

Audio / Visual Romans: Women Speak Up

Audio / Visual Romans is a research project I began four years ago with Monika Woźniak at Sapienza, the University of Rome, to explore the imaginative power of modern media to shape our perception of the distant Roman past. For it is often in A/V media that, nowadays, we find our most personal and seemingly authentic experience of ancient Rome.

We began in 2018 with a series of events in Rome concerning audio-visual representations of Nero, especially as they have been driven by the huge success of the nineteenth-century Polish novel *Quo vadis*. In 2019, we screened a silent Italian film from 1914 about the life of Julius Caesar that was given extraordinary emotional energy through the piano accompaniment. And after a Covid gap year, we ran an online conference in 2021 also dedicated to audio-visual Caesar.

This May, to our great delight, we were once again able to gather in Rome for a set of conference panels dedicated to Roman women. Interestingly, it is often through A/V media that Roman women gain the centrality, the agency and the voice denied them in the distant past. Yet, when they gain this opportunity, what do they do and say?

We observed how many types of modern media (cinema, television, computer games, dramatic performance, popular literature and online technologies) try to break through the silences or misogynistic narratives of the primary sources, disregarding the supposed truths of conventional history-writing. The Roman women who speak in modern media also have a strong connection to modern women, because they are created by them, are inspired by them or are designed as inspirations. Sometimes they function to attack the difficulties modern women face or to advance their rights, but equally they can function nostalgically to invoke a time of greater constraint or exploitatively to justify spectacles of female subservience. We found, therefore, that audio-visual Roman women raise important issues about the truths of history, given that traditional history describes only their shadows or traces.

We also ran a workshop for students (including some of our own MAs and PhDs) that required them to audio-describe a scene from the HBO television show *Rome*. Audio-description provides a verbal version of visual media for visually impaired consumers and is used in museums, art galleries and heritage sites to enhance accessibility. In performing arts, such as theatre, opera or dance, and in film, DVDs and television, audio-description addresses settings, gestures, expressions and lighting effects. This training therefore enriched student understanding of the strategies by which Roman women are represented in modern media.

We were generously supported in all this by UCL and Sapienza. We are now setting in motion another conference on A/V Roman Women for May 2023, as we felt that there was still so much left unsaid. We will be putting the papers together soon after that for a book to be published, we hope, by Bloomsbury.

links

A/V Nero: <https://classicalreception.org/audio-visual-romans/>

A/V Caesar:

<https://www.facebook.com/events/215143473316166/?ref=newsfeed>

A/V Roman Women: <https://avromans2022.wordpress.com/>



Image obtained from the website:

<https://www.historyextra.com/period/roman/what-did-they-wear-in-ancient-rome/> on 4 August 2022



Image obtained from the website:

<https://en.kinorium.com/name/133105/gallery/?photo=39691670> on 4 August 2022

Prof Maria Wyke
Professor of Latin

Open Days and the Outreach Summer School 2022



*Image obtained from the
website:*

<https://www.ucl.ac.uk/prospective-students/open-days/> on 12 August 2022

This year we ran three widening participation open days, all of which were online, and two offer-holders open days, which were in person. We also participated in the UCL-wide Open Days, which were also in person. It is fairly clear that the Department needs to make even more of an effort to ensure that prospective students from backgrounds that fall under the widening participation remit are reached and encouraged to come to these. Partially to address such discrepancies, we decided to put on two Summer Schools, one for prospective students who had done some Greek and Latin at School, and one for those who had not, working on the hypothesis that Greek and Latin are more usually taught at fee-paying schools. The first one, for those who had done Greek and/or Latin at School, ran during the very hot week of 18 July, and some 13 students turned up for it despite the weather and associated transport difficulties, while about 20 attended online. The second Summer School in the following week attracted about 22 students in-person and another 20 or so online. Both events were great fun, but it will take some time to digest whether they contributed to our goals of trying to get people from more diverse backgrounds than currently the case interested in studying Classics and the Ancient World in London. The Summer Schools were supported by a record number of nine PhD-student teachers, which really seemed to appeal to the attendees, who were thus given an intimate insight into research in progress at the Department. There was a full range of different approaches to teaching on view as well, including some very interactive approaches. Thanks to everyone who contributed lectures/classes, and of course to the team of Robbie, Alex and Stephanie as well as Emma, who helped with the organisation.

Dr Mark Weedon
**Associate Professor in Ancient Middle Eastern
Languages**

The UCL Lyceum Classics Community Seminar 2022

Another challenging but rewarding year for the Department's Lyceum Classics Community Seminar. Along with the whole Department we moved gradually back to normal while implementing the new practices that were introduced in the previous year. Picking up the torch from last year's organizers, who enlarged our community amidst the pandemic by moving the seminar online, we decided to try the double format that the Department encouraged for our seminar as well. Despite some challenges (mainly technological ones) we managed to hold almost all our sessions this year both in person and online, and enjoyed the best of both worlds.

While maintaining the largest participation rate and impact that our seminar had last year as the online format allowed it to reach larger audiences, we were able to bring back the in-person sessions that mean so much to our community of postgraduate students in the Department. Every week we had a good turn-out both in person and online, and we were delighted to welcome back a lot of familiar faces along with many new ones.

Every Wednesday at 5pm we welcomed postgraduate students from our Department as well as other departments within the UK, Europe and the rest of the world, who joined us in our discussions of inspiring papers on a range of Classics-related topics. The topics included, but were not limited to, archaeology, drama, philosophy, classical reception, linguistics and even modern museums. Each term was in this way propitious for new debates and new insights on a large variety of classical subjects.

The fundamental purpose of the UCL Lyceum Seminar is to give postgraduate students the opportunity to practise conference papers, present work-in-progress or simply get some experience in giving an academic presentation in a friendly environment. This goal we managed to achieve yet again despite the challenges that our double format presented. For one more year the online format of the seminar opened up this opportunity to an even wider range of students from all over the world. At the same time the in-person format brought back the more informal atmosphere and interactions that we had missed so much throughout the pandemic. So, once again, the UCL Lyceum Seminar remained a special and stimulating place for students to connect and exchange on topics they were already passionate about or developed a new interest for.

Moreover, every UCL Lyceum Seminar was concluded by a pub session, a tradition we managed to bring back along with the in-person format. After holding the formal seminar, speakers and attendees moved the discussion to the pub, which gave everyone the occasion to get to know each other and discuss all sorts of matters, academic or not. In fact, besides its academic purpose, the UCL Lyceum Seminar also serves a crucial social function, which we felt was especially important for and appreciated by our attendees, who were deprived of such opportunities amidst the pandemic.

Overall, the UCL Lyceum Seminar has continued to thrive as an intellectual community of exchange, support and debate, and we are confident that it will continue to do so in the coming academic year.

Marina Pavlidou-Elamin and Anna Andreopoulou

UCL Lyceum Seminar Chairs 2021–2022



Dr Caterina Pellò



I joined the Department of Greek and Latin as an Associate Lecturer in September 2021, and I am now moving to the University of Nottingham, where I will be teaching History of Philosophy.

This year I taught two ancient philosophy modules (*Plato's Dialogues* and *Stoics, Epicureans, and Sceptics*), Advanced Greek A (Euripides' *Medea*), Intermediate Latin B and Latin for Beginners B. I also had the opportunity to participate in an Open Day, the Classics Summer School and the Homer Summer School. Despite the occasional challenges of hybrid teaching, interacting with the students in class has been a rewarding experience. I enjoyed our discussions about philosophy and ancient languages. I was overall very pleased with their performances at the end of the year, and I expect them all to do well in the next stages of their career.

As a member of the EDI committee, I organised a speaker-series titled "The Mediterranean and Beyond: Improving Diversity in the Greek and Latin Curriculum". The aim of the series was to invite students and staff members to give short lectures to improve the diversity and inclusivity of the current Greek and Latin curriculum, and to create a platform where staff and students could engage with, reflect upon, and exchange ideas on how to diversify existing modules. Talks were focused on neglected ancient figures and neglected topics, such as gender, race, age, disability, class, religion, and sexual orientation. We had a total of 3 staff speakers, 2 postgraduates and 3 undergraduate speakers. Each session was attended by a large audience of students and staff members, and each talk was followed by a lively and enjoyable discussion. I was impressed by the level and quality of the students' contributions, and I learnt a lot from their presentations. I am especially grateful to Annemarie Schunke and Mridula Gullapalli for their help and contributions to the organisation of the series.

I had a great time working at UCL this year, I met brilliant students and wonderful colleagues, and I am thrilled to stay affiliated with the Department as Honorary Research Fellow. I owe special thanks to Gesine, Robbie, and Stephanie for their invaluable support.

Dr Caterina Pellò
Associate Lecturer



Image obtained from the website:

https://commons.wikimedia.org/wiki/File:Poet_of_Tragedies,_inv._2266,_a_portrait_of_Euripides,_head_replaced,_formerly_at_Giustini_Palace_-_Braccio_Nuovo,_Museo_Chiaramonti_-_Vatican_Museums_-_DSC00935.jpg on 27 July 2022

www.ucl.ac.uk/classics