CONTENTS

The *Bulletin* is published annually in hard copy, and is also available at:
www.rhbnc.ac.uk/Classics/CUCD/bulletin.html

CHAIR'S REPORT, 2004–5

In 1944 J. R. R. Tolkien lamented how 'human stupidity … (as "planners" refuse to see) is always magnified indefinitely by "organization"'.[1] His protest against modernism, while it is bound to strike a chord with any academic of the present day (or of the past half-century), must not be taken as a cue to blacken the efforts of all administrative agencies without exception. Some are more intrusive than others; the incoherence of some communications from the Quality (!) Assurance Agency (QAA) inspires little confidence. At the same time, CUCD finds itself cautiously optimistic about the Higher Education Academy, and is pleased with the keen support and interest displayed by the new Arts and Humanities Research Council (AHRC), as was the case in its previous incarnation as a Board (AHRB). We can choose to respond to 'initiatives' by ignoring, deflecting, or subverting them, but the mature response—assuming their intentions do not seem inimical to what we value—is (cf. last year's report) to find in them what we can turn to mutual benefit, without going so far as to make them our vocation.

University staff today have no option but to see their role as leaders of the entire research community in their particular subject, both inside and outside Higher Education. Our research commitment qualifies us for the roles of teachers who can, alone perhaps, change public (especially graduates') attitudes to Greece and Rome. It is thus a genuine cause for celebration that Classics has begun to receive National Teaching Fellowships. Equally, we must respect the aspirations of Ph.D. graduates who progress into academic management or similar careers.

That said, renewed calls for nominations and increasingly frequent consultations mean that it has not been a quiet year at Standing Committee. The intervals between requests grow ever shorter. Standing Committee's wide-ranging discussions can be read on the website, but for a permanent record it seems right to round them up again briefly.

~*~

The undoubted highlight of the year was our reception at Parliament on 17 March 2005, held jointly with Friends of Classics. It is a pleasure again to record thanks to our host, Linda Perham (then MP for Ilford North, and a Leicester classics graduate); her assistants Edith Millar and Charlotte North (herself a Leicester and London graduate in ancient history and archaeology); the Banqueting Co-ordinator at the House of Commons, Jason Bonello, and his diligent and tactful staff; and especially Jeannie Cohen of Friends of Classics, who carried out nearly all the admin on our side.[2]

Invited guests included members of both Houses, MEPs, members of the Press, and distinguished Patrons of Friends of Classics. Some twenty parliamentarians, eight media representatives, forty university staff, representatives of learned societies, and eighty other members of Friends of Classics also attended (the list of attendees appears on p. 20 of this *Bulletin*). The event took place in the magnificent surroundings of the Members' Dining Room, under the watchful eyes of the famous parliamentarians whose portraits hang on the walls. It provided a valuable opportunity to thank parliamentarians for their support and to allow the different groups to exchange views on the present state and future prospects for Classics in the UK. Opening the formal speeches, Linda Perham recalled her days at university (among her tutors was Peter Wiseman, also present), the invaluable legacy of a classical education, and the loss of opportunities in state schools since the 1970s. The Chair's speech (reprinted in this *Bulletin*, p. 19) invoked the strength and creativity of university Classics today and the radical innovations of the past generation, which made it a relevant and living subject that could stand up to any scrutiny regime. Michael Fallon, MP, reminded the audience that a Classical education could also be justified on its own terms. Peter Jones concluded the formalities by praising (as, indeed, the other speakers had) the grass-roots work being done in both state and private schools, and conjured up a disquietingly Aristo-

[1] H. Carpenter, ed., *The Letters of J. R. R. Tolkien* (London 1995) 78–9 no. 66, at p. 78.

[2] The Chair wishes to record personal thanks for assistance, in his department, of Miss Angela Baxter and Dr Sarah Scott.

phanic image of a former Education Secretary.

Guests enjoyed convivial exchanges and there was much mingling between different interest groups. The evening continued well beyond the allotted time, until we were decanted via the stunning medieval interior of Westminster Hall to seek our Underground trains. A list of those attending.

A very positive account of the event by Lucy Hodges appeared in the *Independent*. One direct impact of the active networking that evening was in connection with the production and distribution of DVDs of the *Cambridge Latin Course E-Learning Resource*[3] on behalf of the Department for Education and Skills, which had been subject to delays and hitches. As a result of questions in the House by Michael Fallon (briefed by Will Griffith of the Cambridge School Classics Project and by Peter Jones), Cambridge University Press took over the task. Book 1 is now available, book 2 expected next September.

Standing Committee plans to organize a similar event once in each Parliament. We eagerly await the formation of an All-Party Parliamentary Group for Classics, which will do much for public awareness of our subjects.

~*~

CUCD's stature grows in other ways. We routinely receive invitations from funding agencies to attend meetings or put forward our views. The Chair, for example, represented CUCD at the AHRC's very first meeting under its new name, a day-long seminar with representatives of learned societies and subject associations. This allowed us to publicize our particular needs and aspirations, and to learn how other subject associations carry out their roles. The meeting is expected to be repeated annually. We have also responded to AHRC consultations on its Strategic Initiatives programme and on the funding of postgraduate courses (where there are indications that two-year master's courses and four-year Ph.D.s may, in some circumstances, be funded). We have supplied the AHRC with information on specialist or minority subject networks (less numerous here than in North America), and have continued to nominate potential members of the Peer Review College and grant-giving panels. The Chair sent a balanced letter in response to the then AHRB's poorly presented consultation (not, in fact, directed at Classics but at selected other subjects) about a 'top ten' journals list, recognizing that the motives were laudable but unwelcome consequences might result. The journals initiative (AHRB's response to pressure from the Office for Science and Technology, and thus ultimately from the Treasury) will re-emerge in a new guise this session.

Responses to other agencies include our working party led by Professor Robin Osborne (Cambridge) which has been preparing a detailed (but not radical) revision of the Benchmarking Statement on Classics and other subjects for the QAA. Other consultations have concerned the guidelines for the next RAE and, at the time of writing, the Burgess Report on credits and degree assessment.

The Chair served on the appointing panels for the Director of the new Subject Centre in Classics, which now succeeds the Learning and Teaching Support Network (LTSN) which Professor Lorna Hardwick and the project manager, Dr David Fitzpatrick, have so impressively headed at the Open University for the past few years. We welcome the new Director, Professor Christopher Rowe, and the new Project Manager, Dr Richard Williams, and look forward to new initiatives and continuing inspiration on the part of the Subject Centre. The Chair will serve *ex officio* on the Advisory Panel of the Classics Subject Centre. We thank Professor Colin Brooks, overall Director of the Subject Centre in History, Classics, and Archaeology (under the aegis of the Higher Education Academy), for his support and wise guidance. Thanks to his initiative, the Higher Education Academy is looking into employability among humanities graduates, in connection with which a working group is looking towards an update of *Classics in the Marketplace*.[4]

Partly in connection with our role vis-à-vis the Subject Centre, the Chair serves as chair of the steering committee of the AHRC-funded pilot project aiming to develop collaborative postgraduate research training. The project, based at the Institute of Classical Studies, is directed by Professor Mike Edwards (Deputy Director,

[3] See www.cambridgescp.com/latin/clc/clc_home.html.

[4] *Classics in the Market Place: An Independent Research Study on Attitudes to the Employment of Classics Graduates* ([London]: Council of University Classical Departments 1990). See also A. Wallace-Hadrill 'Classics in the market place: towards a dialogue', *BCUCD* 19 (1990) 19–23.

ICS). The research assistant, Dr Anastasia Bakogianni, has visited every CUCD department and will be presenting the results of the data-gathering exercise in due course. We hope that this initiative (originally that of Professor Christopher Carey when Acting Director of the ICS) will develop into a regular forum coordinating training resources across the UK, as well as feeding into activities of the Subject Centre. It was in this connection that at the last Council meeting we enjoyed a stimulating presentation by Dra Marije Martijn (Leiden) on the Dutch 'Oikos' network for research postgraduate training, well known to UK staff who have taught within it. In this connection, too, CUCD is reviving the practice of sponsoring a panel at the Classical Association conference; in 2006, at Newcastle upon Tyne, it will be on a theme designed to be of interest to research students.

We now send the *Bulletin* to other societies both here and abroad. Members of departments who would like copies for publicity purposes (for example to distribute at conferences) may contact the Editor, Chair, or Webmaster, of whom one or more can usually lay hands on spares. The Webmaster, because of his London base, has agreed to store back numbers, and more importantly intends to put them on the website in both HTML and PDF formats.

We have been deemed worthy of an entry in *Whitaker's Almanack* for the first time.[5] This was made possible by acquiring a permanent postal address (c/o the Institute of Classical Studies), kindly arranged by Professor Edwards, which obviates the need for an annual update except when the Chair rotates.

During the past two sessions the Chair has also been involved in various ways with developments surrounding the ICS, including an internal review by the School of Advanced Studies and a London University review. While these have resulted in the welcome upgrading of the post of ICS Director, there have been knock-on or contradictory effects whose ramifications, yet to work through, may be negative. The news of the rewiring of part of Senate House and the temporary move of the ICS and Library have been something of a bolt from the blue. CUCD is watching the situation.

Paradoxically, when the Council and other subject associations are listened to with increasing attention in public forums, Classics (like the humanities in general) are under-represented in the biannual UK Honours List as compared with, professionals in education and science. Whatever members think of the List, the highlighting of distinguished academics heightens the standing of a subject. Generally these honours originate from a nomination from members of the public or a profession (see the Cabinet Office website).[6] Members of departments may wish to consider whether any senior figures in our discipline group might be suitable.

Beyond a merely responsive mode, CUCD can be switched into a pro-active role in response to news or questions. Our watching brief continues at Jordanhill: we are glad that the last Classics PGCE in Scotland is recruiting again, but its future remains insecure. Anxieties expressed to the Chair at several non-CUCD meetings—first about the competitiveness of UK Ph.D. graduates in job appointments, particularly in Ancient History, and, second, about the retention of female staff—were reflected in the Treasurer's questionnaire to departments. Both issues, however, turned out to resonate only sporadically, but Standing Committee minutes urge departments, as far as possible within university constraints, to protect both early career staff and parents of young children from overload. Competitiveness had also been raised by other subject associations at the AHRC meeting (above), where all agreed to call for more postdoctoral funding. Partly this need is covered by the AHRC's Research Leave Scheme, which under the new Full Economic Costing regime should give more scholars a toehold on the lecturership ladder, which will stand them in good stead whether or not they end up on an academic career path. But humanities subject associations are united in their desire to see more numerous, and more flexible, postdoctoral funding awards.

~*~

Finally, I should like to welcome our latest member, the Warburg Institute, and to thank my fellow Officers and members of Standing Committee. It seems likely at the time of writing that the Treasurer and Elections Officer may each be with us for a further term, but I thank them for a happy collaboration to date. The Secretary, Dr Philip Burton, completes his term at this year's

[5] Page 672 of the 2006 edition (published October 2005).

[6] www.cabinetoffice.gov.uk/ceremonial/.

Council, and deserves the particular gratitude of us all for his efficient and calm handling of a complex range of business. Not least, I thank the many Contacts and heads of departments who frequently respond to requests for information, often at short notice. Tolkien himself remarked that 'the wheels of the world' are turned by the accumulation of small actions.[7]

GRAHAM SHIPLEY
UNIVERSITY OF LEICESTER
October, 2005

[7] Not in those exact terms, but see e.g. Carpenter (n. 1), 143–61 no. 131, at pp. 149, 160.

THE STANDING COMMITTEE OF THE COUNCIL AS AT SEPTEMBER 2005

Elected Members

Chair	Prof. Graham Shipley, University of Leicester
Secretary	Dr Philip Burton, University of Birmingham
Treasurer	Dr Patricia Baker, University of Kent
Bulletin Editor	Dr Fiona McHardy, Roehampton University
Statistics	Dr Paul Millett, University of Cambridge
Elections	Dr Costas Panayotakis, University of Glasgow
	Prof. Philip Hardie, University of Oxford
	Dr John Morgan, University of Wales Swansea
	Dr Peter O'Neill, University of Exeter
	Dr Susanna Phillippo, University of Newcastle upon Tyne
	Prof. Jonathan Powell, Royal Holloway, University of London
	Dr John Rich, University of Nottingham

Co-opted Members

Friends of Classics	Dr Peter Jones, Emeritus, University of Newcastle upon Tyne
Webmaster	Dr Nick Lowe, Royal Holloway, University of London
JACT	Mrs Gill Partington, Our Lady of Sion School, Worthing
Languages	Dr James Robson, Open University
Subject Centre	Prof. Christopher Rowe, University of Durham
	Dr Miriam Plantinga, University of Wales Lampeter

Ex Officio

Prof. Mike Edwards, Acting Director, ICS

Communications should be addressed, as appropriate, to:

Chair: Prof. Graham Shipley,
School of Archaeology
and Ancient History,
University of Leicester,
LE1 7RH
(gjs@le.ac.uk)

Editor: Dr Fiona McHardy,
School of Arts,
Roehampton University,
Roehampton Lane,
SW15 5PH
(f.mchardy@roehampton.ac.uk)

Treasurer: Dr Patricia Baker,
Dept of European Culture
and Languages,
University of Kent, Canterbury,
CT2 7NF
(P.A.Baker-3@ukc.ac.uk)

Web: Dr Nick Lowe,
Dept of Classics,
Royal Holloway University of London,
Egham Hill, Egham,
TW20 0EX
(n.lowe@rhbnc.ac.uk)

Secretary: (until 2005) Dr Philip Burton,
Dept of Classics,
University of Birmingham,
B15 2TT
(burtonph@hhs.bham.ac.uk)

Statistics: Dr Paul Millett,
Downing College,
Cambridge,
CB2 1DQ
(pcm1000@hermes.cam.ac.uk)

RECEPTION AND THE CLASSICS OF THE FUTURE

In 2004 six classics departments (Bristol, Durham, Nottingham, OU, Oxford, Reading) formed the Classical Reception Studies Network in order to promote the study of reception within the discipline and help address some of the problems such study currently faces at both teaching and research levels. The Network decided to launch itself in public at the Classical Association Conference at Reading in 2005 with a debate on reception between Charles Martindale and Christopher Rowe, whose addresses are given below essentially as delivered.

This is a shortened version of the introduction to *Classics and the Uses of Reception*, edited by Charles Martindale and Richard Thomas, to be published by Blackwell in 2006, and reproduced here with permission.

In *Redeeming the Text* (1993) I issued what was in effect a manifesto for the adoption of reception theory within the discipline of classics, a position at that time somewhat controversial. Since then there has been a significant expansion of activities carried out under the banner of 'reception', particularly in the UK. One sign of the change of attitude was the decision by Cambridge University Press in the mid 1990s that Cambridge Companions to ancient authors should contain a substantial reception element. Another was the addition of 'reception', in 2001, to the categories of work specified within classics in the Research Assessment Exercise.

Reception has thus helped to challenge the traditional idea of what 'classics' is (something most classicists, including myself, simply took for granted 30, or even 20 years ago), prompting reflection on how the discipline has been constituted, variously and often amid disputes, over past centuries. It is not merely a matter of looking at what happened to classics after what we now like to call 'late antiquity', but of contesting the idea that classics is something fixed, whose boundaries can be shown, and whose essential nature we can understand on its own terms. Many classicists (though by no means necessarily the majority) are in consequence reasonably happy, if only to keep the discipline alive in some form, to work with an enlarged sense of what classics might be, no longer confined to the study of classical antiquity 'in itself'—so that classics can include writing about *Paradise Lost*, or the mythological *poesie* of Titian, or the film *Gladiator*, or the iconography of fascism. However, most Anglophone classicists (whatever they may claim) remain largely committed to fairly positivistic forms of historical enquiry, the attempt through the accumulation of supposedly factual data to establish the-past-as-it-really-was, of the kind I criticised in *Redeeming the Text*. To my thinking this commitment is mistaken, partly because such positivism is conceptually flawed, partly for pragmatic reasons because, given the overwhelmingly 'presentist' character of the contemporary scene, a classics which overinvests in such historicist approaches risks failing to attract tomorrow's students, or achieve any wider cultural significance. Above all such positivism misses the opportunities for much fascinating work, including work that is 'historical' in a broad sense.

One symbolically important date for the adherent of reception is April 1967, when Hans Robert Jauss delivered his inaugural lecture at the University of Constance, 'What is and for what purpose does one study Literary History?'. Jauss argued for a paradigm shift in literary interpretation which he called *Rezeptionsästhetik* (sometimes translated as 'the poetics of reception').[1] It was to be one that would avoid the mistakes of Russian Formalism on the one hand (which paid insufficient attention to the sociology and historicity of literature) and of Marxism, with its grim historical determinism, on the other, while also building on their insights. The new model would acknowledge the historicity of texts, but also allow for the aesthetic response of readers in the present (any present of reading). It thus involved a significant turn to the reader, something which was to characterize a whole range of literary approaches over the remaining years of the century. A text (I am using the word in the extended post-structuralist sense, that could mean a painting, or a marriage ceremony, or a person, or history) is

[1] The lecture was subsequently retitled 'Literary History as a Provocation to Literary Scholarship', and under that title included in *Toward an Aesthetic of Reception*, trans. Timothy Bahti (Brighton and Minneapolis 1982).

never just 'itself', appeals to that reified entity being mere rhetorical flag-waving—rather it is something that a reader reads, differently. Most versions of reception theory stress the mediated, situated, contingent character of readings, and that includes our own readings quite as much as those of past centuries; there is no Archimedean point from which we can arrive at a final, correct meaning for any text. Jauss' approach owes a great deal to the hermeneutics espoused by his teacher Hans-Georg Gadamer. Modifying Gadamer's idea of the fusion of horizons of text and reader, Jauss speaks of 'the horizon of expectation' of the text, 'an intersubjective system or structure of expectations',[2] which enters, and may substantially modify, the different 'horizon of expectation' of the reader.

A clear consequence of all this for classicists is, in the words of Julia Haig Gaisser, author of an exemplary study of the reception of Catullus in the Renaissance,[3] 'the understanding that classical texts are not only moving but changing targets'. We are not the direct inheritors of antiquity. As Gaisser colourfully puts it, such texts 'are not teflon-coated baseballs hurtling through time and gazed up at uncomprehendingly by the natives of various times and places, until they reach *our* enlightened grasp; rather, they are pliable and sticky artifacts gripped, molded, and stamped with new meanings by every generation of readers, and they come to us irreversibly altered by their experience'.[4] On this model the sharp distinction between antiquity itself and its reception over the centuries is dissolved. A particular historical moment does not limit the significance of a poem; indeed the same Roman reader might construe, say, an ode of Horace very differently at different historical junctures—texts mean differently in different situations. One objection to historicism thus becomes that it is not historical enough.

Given the stress, within reception, on the situatedness and mediated character of all readings, there is no necessary quarrel between reception and 'history' (that most elusive of jargon terms)—though, for the reasons we have just seen, Jauss was hostile to what he called 'dogmatic historicism and positivism'.[5] Indeed one value of reception is to bring to consciousness the factors that may have contributed to our responses to the texts of the past, factors of which we may well be 'ignorant' but are not therefore 'innocent';[6] hence the importance of possessing reception histories for individual texts. A poem is, from one point of view, a social event in history, as is any public response to it. But we also need to avoid privileging history over the other element in Jauss's model, the present moment in which the text is experienced, received, partly aesthetically (though that moment too is always potentially subject to historicization). If we respect both elements, our interpretations can become 'critical', self-aware, recognizing our self-implication, but they will not thereby (necessarily) stand forever. History, as Duncan Kennedy well puts it, 'is as much about *eventuation* as it is about original context'.[7]

My own view is that reception, on a Jaussian model, provides one intellectually coherent way of avoiding both crude presentism (in the words of Isobel Armstrong 'the reading that too peremptorily assimilates a text to contemporary concerns'[8]) and crude historicism. Antiquity and modernity, present and past, are always implicated in each other, always in dialogue—to understand either one, you need to think in terms of the other. James Porter, arguing that classics 'so far from being an outmoded pursuit' is 'essential and vital', observes that 'modernity *requires* the study of antiquity for its self-definition: only so can it misrecognize itself in its own image of the past, that of a so-called classical antiquity'.[9] But that is only to give half of the picture, for the reverse is also true;

---

[2] Robert C. Holub in Raman Selden, ed., *The Cambridge History of Literary Criticism Volume 8* (Cambridge 1995) 323.

[3] *Catullus and his Renaissance Readers* (Oxford 1993).

[4] 'The Reception of Classical Texts in the Renaissance', in *The Italian Renaissance in the Twentieth Century*, ed. Allen J. Grieco, Michael Rocke, and Firela Gioffredi Superbi (Florence 2002) 387. Like Christopher Rowe in his response, however, I would demur at 'irreversibly' (p. 14 below); it suggests a view of historical process that is too teleological, insufficiently contingent.

[5] Rien T. Segers, 'An Interview with Hans Robert Jauss', *New Literary History* 11 (1979–80) 84.

[6] I take my terminology from Jerome J. McGann, *The Beauty of Inflections: Literary Investigations in Historical Method and Theory* (Oxford 1985) 87. McGann offers a spirited defence of what we might call 'historicist' reception studies.

[7] Review of *Literature in the Greek and Roman Worlds: A New Perspective*, ed. Oliver Taplin, *Greece and Rome* 48 (2000) 88.

[8] 'A Fine-knit Tribute', *TLS* (November 21, 2003) 29.

[9] 'The Materiality of Cultural Studies', *Parallax* 9 (2003) 64.

moreover, to use the word 'misrecognition' rather than 'recognition' is to move too swiftly to a particular hermeneutic stance. This is no new insight. In 'We Philologists' (1875) Nietzsche writes, 'This is the antinomy of philology: *antiquity* has in fact always been understood *from the perspective of the present*—and should the *present* now be understood *from the perspective of antiquity*?'[10] Charles Baudelaire, in what became a founding text for Modernism and theories of modernity, 'The Painter of Modern Life' (1863), sees antiquity and modernity as always interpenetrating, superimposed.[11] He starts by arguing that 'beauty is always and inevitably of a double composition', an eternal element, and 'a relative, circumstantial element, which will be, if you like, whether severally or all at once, the age, its fashions, its morals, its emotions'. The second element is the element of modernity, 'the ephemeral, the fugitive, the contingent'.[12] Baudelaire would almost certainly have recalled a passage about Pheidias' building programme in Athens from Plutarch's *Life of Pericles*:

> So then the works arose, no less towering in their grandeur than inimitable in the grace of their outlines, since the workmen eagerly strove to surpass themselves in the beauty of their handicraft. And yet the most wonderful thing about them was the speed with which they rose … For this reason are the works of Pericles all the more to be wondered at; they were created in a short time for all time. Each one of them, in its beauty, was even then and at once antique; but in the freshness of its vigour it is, even to the present day, recent and newly wrought. Such is the bloom of perpetual newness, as it were, upon these works of his, which makes them ever to look untouched by time, as though the unfaltering breath of an ageless spirit had been infused into them.[13]

Thus from the moment of their creation the Parthenon sculptures were both old and new. But even in the work of the illustrator Constantin Guys, Baudelaire's 'painter of modern life' himself, whose rapidly executed sketches brilliantly caught (or should that be catch?) the fleeting contingencies and ephemera of the modern world, the eternal element necessarily enters in, because the immediacy of the moment of modernity has been frozen in a finished work of art, destined to become itself antiquity to our modernity. As Baudelaire puts it, 'for any "modernity" to be worthy of one day taking its place as "antiquity", it is necessary for the mysterious beauty which human life accidentally puts into it to be distilled from it'.

The desire to experience, say, Homer in himself untouched by any taint of modernity is part of the pathology of many classicists, but it is a deluded desire (even were such a thing possible, it could not satisfy, for it would no longer be 'we' who were reading Homer). Walter Pater, classicist, philosopher, and aesthetician, makes the point with characteristic suavity in his review of the poems of William Morris (*Westminster Review*, 1868):

> The composite experience of all the ages is part of each one of us; to deduct from that experience, to obliterate any part of it, to come face to face with a people of a past age, as if the middle age, the Renaissance, the eighteenth century had not been, is as impossible as to become a little child, or enter again into the womb and be born. But though it is not possible to repress a single phase of that humanity, which, because we live and move and have our being in the life of humanity, makes us what we are; it is possible to isolate such a phase, to throw it into relief, to be divided against ourselves in zeal for it, as we may hark back to some choice space of our own individual life. We cannot conceive the age; we can conceive the element it has contributed to our culture; we can treat the subjects of the age bringing that into relief. Such an attitude towards Greece, aspiring to but never actually reaching its way of conceiving life, is what is possible for art.[14]

The religious language that saturates the passage suggests that Pater felt in full the lure of the idea of an originary experience (according to Christ, if we are to enter the kingdom of heaven, we must become as little children), but he also knew

[10] Cited James I. Porter, *Nietzsche and the Philology of the Future* (Stanford 2000) 15.

[11] Walter Benjamin, *Charles Baudelaire: A Lyric Poet in the Era of High Capitalism*, trans. Harry Zohn (London and New York 1983) 87.

[12] Charles Baudelaire, *The Painter of Modern Life and Other Essays*, trans. Jonathan Mayne (New York 1964) 3, 13 (subsequent quotation from pp. 13–14).

[13] *Pericles*, ch. 13 (translation by Bernadotte Perrin, from the Loeb Plutarch, vol. 3).

[14] 'Poems by William Morris', *Westminster Review* ns 34 (1868) 307 (subsequent quotations are, in order, from pp. 300, 305, 307, 300).

the limits, and the advantages, of the possible. Accordingly he commends Morris, in his retelling of the old Greek stories, for eschewing a pastiche, and therefore fake, classicism in a merely antiquarian spirit, as well as, conversely, something that is 'a disguised reflex of modern sentiment'. We cannot read Morris' Greeks either as stock classical characters or as 'just like us' in some vision of eternal human nature; instead the early-ness of Greek myth is interpreted through the earliest stirrings of the Renaissance in late medieval art and literature. By thus setting the medieval against the Hellenic Morris creates, in Pater's words, 'a world in which the centaur and the ram with the fleece of gold are conceivable', even if 'anything in the way of an actual revival must always be impossible'. The medievalism makes it evident that Morris' project is neither a mere reproduction nor one of unthinking modernisation, erasing the difference between past and present. What we have in Morris is a kind of 'double-distancing'[15] (like the multiple-distancing in the passage from Pater's essay on Morris), and the friction between the various historical layers evoked allows the construal of our relationship to the past to be made in a sophisticated way.

For a classicism to be successful, in Pater's terms, it needs to be significant in both its classical aspect and in its modern one, not to subsume either one into the other. Indeed modernity can only be modern insofar as it postdates or supersedes the past, the embedded traces of which are, indeed, the very proof of modernity. Thus Pater shows us we cannot have antiquity without modernity, something which gives us a classics that does not belong merely to the past, but to the present and the future. In general Pater's thought is always dialectical in just this way. He is drawn to historicism, attracted by the absence within it of absolute values, the underlying relativism; but he also believes in the 'House Beautiful', as something that exists in the present and is (at least potentially) alive for us, not in the form of some coercive Western tradition but as a sodality of artists who communicate across the ages.[16] Things that have had value from different times and places in the past are available in the here and now, with the result we are not doomed either to a narrow and relentless presentism or to any form of historical teleology.

Since 1993 few have attempted, within classics, to theorise reception, or explore how such studies should best be pursued; indeed reception has been largely turned back into a form of positivist history, often of a rather amateurish kind (the principle needs to be this: research on, say, the Victorians must be credible to Victorianists as well as classicists). An exception to this reluctance to theorise is Simon Goldhill, who argues for a move away from a primarily literary approach to investigate broader cultural formations.[17] This seems to be part of a wider trend to collapse reception into cultural studies, witness the title of a recent collection from outside classics, *Reception Study: From Literary Theory to Cultural Studies*.[18] Goldhill's chapter on Plutarch shows both the strength and the blind-spots of his approach. From the Renaissance to the early nineteenth century Plutarch was one of the most admired ancient authors. The *Lives* was one of the works given to Frankenstein's monster to teach him about humanity and its ways. However Plutarch then suffered a catastrophic decline in reputation from which he has not yet recovered. Plutarch, it thus might seem, is exactly the kind of author who invites resuscitation through reception studies. Goldhill is primarily interested in what Plutarch shows us about being Greek in the Roman world, about cultural self-definition. He does not seem to envisage the possibility that Plutarch could be truly alive again for us, other than as part of a purely historical enquiry. At one point he comments, 'A modern reader *must* be bored by Plutarch'—like so many of our current historicists Goldhill is, in his heart, a Hegelian, sharing Hegel's belief in the relentless and

[15] I borrow this term from Michael Ann Holly, who used it in a response at the conference "'Old Fancy" or "Modern Idea"?: Re-inventing the Renaissance in the 19th Century', held in the Victoria and Albert Museum, 10–11 Sept. 2004.

[16] *Appreciations* (London 1913) 241: 'that *House Beautiful*, which the creative minds of all generations—the artists and those who have treated life in the spirit of art —are always building together, for the refreshment of the human spirit' (from the Postscript). Pater anticipates, though in a much less authoritarian form, the arguments of T. S. Eliot's famous essay 'Tradition and the Individual Talent' (1919), another key text for students of reception.

[17] *Who Needs Greek? Contests in the Cultural History of Hellenism* (Cambridge 2002) 12 (subsequent quotations are from pp. 292–3, 297).

[18] Ed. James Machor and Philip Goldstein (New York and London 2001).

progressive forward march of *Geist*. Goldhill concludes his discussion thus:

> The title of this chapter posed the question 'Why Save Plutarch?' not so that I can answer simply 'because he is a good and interesting writer whose huge influence in pre-nineteenth century Europe and America requires attention rather than ignoring, especially if writers of the stature of Rousseau, Shakespeare, Emerson are to be fully appreciated.' Rather, it is because this question opens up the issue of cultural value itself, and of our inevitable complicity with its construction.

The trouble with this formulation is that, for such a purpose, countless other writers would do just as well. To my thinking Goldhill's account ignores too much of what constitutes Plutarch's special 'virtue' (Pater's word, in *The Renaissance*, for the unique aesthetic character of an artwork). As a result of that virtue Plutarch at least once changed the world, as the scholar and literary critic Arthur Quiller-Couch, in a defence of the value of Greek, observed:

> I warn my countrymen … that gracious as the old Greek spirit is, and, apt to be despised because it comes jingling no money in its pocket, using no art but intellectual persuasion, they had wiselier, if only for their skins' sake, keep it a friend than exile or cage it. For, embodying the free spirit of man, it is bound to break out sooner or later, to re-invade … You may think this a fancy: but I warn you, it is no fancy. Twice the imprisoned spirit has broken loose upon Europe. The first time it slew over half of Europe an enthroned religion; the second time it slew an idea of monarchy. Its first access made, through the Renascence, a Reformation: its second made the French Revolution. And it made the French Revolution very largely (as any one who cares may assure himself by reading the memoirs of that time) by a simple translation of a Greek book—Plutarch's *Lives*. Now Plutarch is not, as we estimate ancient authors, one of the first rank. A late Greek, you may call him, an ancient
>
> musical at close of day:
>
> an easy garrulous tale-teller. That but weights the warning. If Plutarch, being such a man, could sway as he did the men who made the French Revolution, what will happen to our Church and State in the day when a Plato comes along to probe and test the foundations of both with his Socratic irony? Were this the last word I ever spoke, in my time here, I would bid any lover of compulsory 'Natural Science'—our new tyranny—to beware that day.[19]

Quiller-Couch shares the dominant estimate of Plutarch of his time. But for some reader who dares break through the *zeitgeist*, somewhere—who knows?—Plutarch might yet change the world again. I fear too that, if we abandon a serious commitment to the value of the texts we choose for our attention and those of our students, we may end by trivialising reception within the discipline; already a classics student is far more likely to spend time analysing *Gladiator* than the *Commedia* of Dante. I find that worrying. This is not to decry the study of a wide range of cultural artefacts (there are many more good things in the world than the canon knows), and certainly not to criticize the study of film or of popular culture; it is simply to say that we form ourselves by the company that we keep, and that in general material of high quality is better company for our intellects and hearts than the banal or the quotidian (often we use the latter, archly and somewhat cheaply, merely to celebrate our own cultural superiority). We need to believe in the value of what we do, and whatever we do we need to do it in all seriousness.

It is worth asking if the concept of 'reception' today serves any useful purpose, now that the word's power to provoke has largely subsided. Simon Goldhill thinks it 'too blunt, too *passive* a term for the dynamics of resistance and appropriation, recognition and self-aggrandisement' that he sees in the cultural processes he explores. Perhaps so, but it is worth remembering that reception was chosen, in place of words like 'tradition' or 'heritage', precisely to stress the *active* role played by receivers. Reception can still serve the interests of a wider range of those receivers than classics has traditionally acknowledged, by recovering or rescuing diverse receptions. In that sense there could be said to be a democratic politics of reception. Lorna Hardwick talks of the power of such a classics to decolonize the mind[20] (though we should beware of complacency in that regard); certainly part of the potential virtue of reception is a com-

[19] *Cambridge Lectures* (London and New York 1943) 192–3.
[20] *Reception Studies* (Oxford 2003) 110.

mitment to pluralism. More worrying perhaps is the sheer diversity of the procedures and assumptions that reception embraces, or on occasion occludes. For some, reception is defined in terms of its postclassical subject matter, for others (including myself) it is a way of doing classics that is at odds with the positivism of much that is now labelled 'reception'. Others rather hope, through reception, to strip away accretions, and see antiquity for itself with greater clarity. What follows is taken from a bid to the AHRB for ring-fenced doctoral awards in classical reception, in which Christopher Rowe, among others, was involved:

> Although sharing with more familiar and traditional approaches to Classical scholarship a commitment to advancing collective understanding of Greek and Roman antiquity, this new approach is also quite distinct: it is set apart by its conviction that the ancient texts can only ever be truly understood in the social and cultural contexts which originally produced them if the layers of meaning which have become attached to them over the intervening centuries are systematically excavated and brought to consciousness … By considering how individual texts, authors, intellectual currents and historical periods have been 'received' in diverse later contexts, this approach enhances the clarity with which texts can be seen when returned to their original producers, now separated, to an extent, from the anachronistic meanings imposed upon them.

I have already given reasons against such an approach, and there are others. How could one ever know if one had truly stripped away all the layers of 'anachronism' in this process of intellectual ascesis? And, even could one do so, what would be left might turn out to be rather evidently insubstantial. We shall not, for example, find a 'real' Sappho if by that we mean one for which there is convincing corroborating evidence from her own time (we have anyway only about 3% of what she wrote). We may sneer at Wilamowitz's view that Sappho ran a girl's school; but is a widespread current view that she created 'a cohesive social group for women' any less transparently ideological?[21] Our self-implication is more than usually self-evident in such cases—and why should we seek to pretend otherwise? Whatever the case in Archaic Lesbos, the certainty is that Sappho is now a lesbian (as Emily Wilson wittily puts it, 'it is only a slight exaggeration to say that Baudelaire, through Sappho, invented modern lesbianism, and Swinburne brought it to England'). Should we give up all this richness—in exchange for nothing?

What's in a name? In the years to come people may, or they may not, find 'reception' a useful label for certain scholarly activities. But the issues raised by Jauss's *Rezeptionsästhetik* will not readily go away. Two things above all I would have classics embrace: a relaxed, not to say imperialist, attitude towards what we may study as part of the subject, and a subtle and supple conception of the relationship between the past and the present, modern and ancient. Then classics could again become a leading player among the humanities, a classics neither merely antiquarian nor crudely presentist, a classics of the present certainly, but also, truly, of the future.

AFTERWORD

A few additional reflections, following the Reading debate:

First, I am not, of course, saying that everyone should adopt my theory of reading, only that we should all think through what we are doing when we read.

Secondly, if the process of unmediated transhistorical communication desiderated by Christopher Rowe is possible, why is it so difficult? Why has no-one else except Professor Rowe and his collaborator, and possibly Aristotle, discerned what Plato was 'actually *saying*' in the *Lysis*? Rowe's very intellectual integrity and his willingness to press his argument to the point when it risks self-destruction produces a result that is (perhaps to the surprise of some) rather evidently less commonsensical than mine. The underlying disagreement between us, of course, is about where, and how, meaning is to be located. When Rowe says that I will try to respond to what I suppose he is saying, rather than *just* my view of what he is saying, I would replace his 'either/or' with a 'both/and', or point out how easily this distinction can be reconfigured or deconstructed.

[21] 'Tongue Breaks', *LRB* (Jan 8, 2004) 27–8 (the subsequent quotation is from p. 27).

Thirdly, it seems misguided to dismiss (say) the rich reception of Sappho in the last three centuries (when many believed she was among the greatest poets of all time) as worthless and indeed 'comic'. More than that, it seems unduly presentist and parochial. Surely it is more productive to explore the possible intellectual frameworks within which that reception might assume coherence and indeed evince a continuing power and authority. We should not too quickly assume that the men and women of the past were stupider than we are.

Fourthly, if you strip away all the 'accretions' of reception, you don't get the 'original' truth, you get something far more impoverished. You need a method for compensating for losses, and reception theory provides such a method.

Finally, to my thinking Christopher Rowe operates throughout with a major category error. When it comes to readings of complex texts or to aesthetic judgements, the stark binary 'correct'/'incorrect' is unlikely to prove helpful. Judgements of value are not facts (even if they might be held to be, in some sense, 'true'). Professor Rowe completely misunderstands my aesthetic position, which derives from Kant's Third Critique. Thus there are no 'reified entities' in the Kantian aesthetic, and the Kantian judgement of taste ('this poem is beautiful') is always singular, never hierarchical. For the reader who is interested I have set out my position in full in *Latin Poetry and the Judgement of Taste: An Essay in Aesthetics* (Oxford 2005).

CHARLES MARTINDALE
UNIVERSITY OF BRISTOL

REPLY TO CHARLES MARTINDALE

The text that follows is almost exactly the text that was read, and then discussed, at the 2005 Classical Association Conference in Reading, under the auspices of the recently established Classical Reception Studies Network (of which Charles Martindale and I are both among the founder-members). I have merely added a final paragraph, which builds on a point that was raised in the discussion. I am grateful to the editor of the *Bulletin* for agreeing to print Charles Martindale's paper and my response to it: it was an extremely lively session, as befits the importance of the issues we debated, and it would, we think, have been a shame if the debate itself disappeared entirely without trace. We both hope that it will have served to stir further, and equally passionate, argument.

In the same year that Charles published his *Redeeming the Text*, I myself began a collaboration with the philosopher Terry Penner, in Madison, Wisconsin, that has lasted ever since, and will this year reach a culmination in the publication of a large book on a very small Platonic dialogue: the *Lysis*. As it happens, the book—adventurously entitled *Plato's Lysis*—will be published by the same press that published Charles's. But the two volumes could not be more different. Charles wrote against 'positivistic forms of historical enquiry, the attempt through the accumulation of supposedly factual data to establish the-past-as-it-really-was' (p. 6 above); for the five years it has taken us to write our book, Terry Penner and I have been doing what Charles rails against—for what we have been trying to do, and what we reckon we have succeeded in doing, is precisely to re-establish what Plato was actually *saying* in the *Lysis*, in the process rejecting practically every other reading of the dialogue, over the last two-and-a-half millennia, that we have been able to track down (though it has to be said that the *Lysis* seems not to have been much read in much of that time). I say 'practically every other reading': in fact we think Aristotle knew pretty well what the *Lysis* was about, but he thought it philosophically so unrewarding that he—not untypically—prefers to recall the dialogue (as he does quite a lot) in an already Aristotelianised, philosophically cleansed, form.

The essence of our reading of the dialogue is that it proposes a theory of desire, and of action, that is not only systematic and internally coherent, but actually succeeds in grasping an aspect of the world as it really is: that is to say, we propose that the *Lysis* gets some sort of grasp on the truth about what makes us human beings tick—and a better grasp than other, rival, and more familiar theories like Aristotle's, or St Paul's, or Augustine's, or Kant's. In fact the

evidence for the existence of this theory in Plato (who was later himself to abandon it) doesn't just depend on the *Lysis*; it is simply that—as we propose—the theory is more coherently and systematically argued there than anywhere else. But in order to see that, we (Penner and Rowe) had progressively to throw overboard whole shiploads of philosophical assumptions, and assumptions about the way to do philosophy, that seem to come so naturally to anyone brought up in the analytical tradition (or indeed in the Kantian; but to admit that Plato is no Kantian is now no longer quite as controversial as it used to be). What has emerged, after five years of hard slog and frequent sleeplessness, is a reading that *explains more* of the *Lysis* than any other, and one that moreover appears to have hardly less power when it comes to the explanation of other Platonic dialogues.

All of this will help to explain why I sign up so readily to that view of 'reception' that treats it (*inter alia*, of course), as a way of 'see[ing] antiquity for itself with greater clarity' (p. 11). Charles dismisses this view, on grounds provided by Jauss, 'poststructuralism', and Gadamer (I'll return to them), but also on the extraordinarily flimsy grounds, first, that one would never know 'if one had truly stripped away all the layers of "anachronism"', and second that 'what would be left [at the end of the stripping away] might turn out to be rather evidently insubstantial' (p. 11). On the first point, we might still be using assumptions that Plato never shared (if I may stick with my own example), but that hardly means that it will be better to put back the ones we've managed to strip off; and on the second, it is actually the *modern* readings that make the *Lysis* 'insubstantial'. As for Sappho, I myself would be perfectly happy to admit and enjoy the fact that all the 'richness' of modern readings is a sort of ideological dance upon the ruins—and then at once reject the whole lot (as Charles seems to suggest no one should), some at least because they now look, after the event, so comic. (So much for 'richness'.)

But this is still skirting round the differences between Charles and myself. In Charles's view, my approach must be 'positivistic', and 'positivism [he declares: 6] is conceptually flawed'. He does not give much in the way of grounds for this, apart from the Jauss lecture, the 'turn to the reader' that came to 'characterize a whole range of literary approaches' (safety in numbers?), and an ideological statement about the nature of a 'text'—'A text … is never just "itself", appeals to that reified entity being mere rhetorical flag-waving—rather it is something that a reader reads, differently … there is no Archimedean point from which we can arrive at a final, correct meaning for any text' (p. 7). But as Charles must be the first to accept, some readings will be more 'correct' than others, since otherwise there would be no way of establishing the membership of that 'sodality of artists who communicate through the ages' (p. 9—more on this later). Of course, we can never be sure of having exhausted the meaning of any but the simplest of texts. (The 'poststructuralist' line will include even these, thus itself indulging in 'mere rhetorical flag-waving'.) But only the stupidest of 'positivists' would insist that they'd got *every* detail right; nor do Penner and I insist on it. We just insist that, if readers follow our argument (rather than just forming their own, perverse, view of what our argument is), they will see more clearly what Plato's text is saying—where the clarity is a matter of things *coming out right*, of our being able to see how Socrates gets from *here*, precisely, to *there* rather than somewhere else. Nor does this presuppose a 'reified' text 'in itself'; it presupposes only that Plato is trying to communicate something systematic, in the same way as I presuppose that Charles is trying to communicate something systematic, and as Charles will, I imagine, will try to respond systematically to what he supposes I'm saying, rather than *just* his view of what I'm saying.

Now one might say that Charles and I are talking about different kinds of texts: he about literary texts, I about philosophical. But that line is not open to Charles; he wants to claim that reception, and classics, *as a whole* are inseparable from the 'poststructuralist' insight about texts. That approach seems to me strangely 'imperialistic' (cf. p. 11); it certainly seems exclusive, even elitist—though the latter adjective I reserve specifically for that moment, near the end of Charles's piece, when he talks about how 'we form ourselves by the company we keep, and … in general material of high quality is better company for our intellects and hearts than the banal or the quotidian' (p. 10). Compare also the reference to that 'sodality of artists' I mentioned just now. But I won't mind elitism if it can be justified. My real problem, as I've already hinted,

is with the peculiar combination in Charles's piece of this certainty about 'quality', and the 'eternal', with poststructuralism; well, that combination, plus the assertion of post-structuralist ideology itself. Let me deal with that first, and all too briefly.

Charles's appeal to Gadamer, and to his pupil Jauss, is evidently meant to reassure us of the respectability of his, Charles's, position (and presumably to frighten 'conceptually flawed' individuals like myself). And it is certainly true that intersubjectivism, of different varieties, is nowadays quite the rage: the late and redoubtable Donald Davidson, for one, was a supporter. I even concede that in order to begin accounting for our relationship with the world, we can't do without intersubjectivism, insofar as the world does not present itself to us ready-formed. But any decent intersubjectivist theory, as I understand it, will accept that *things happen*, and that *different* things happen, whether in the UK, in Turkmenistan, or Rome, modern or ancient; that is, it will allow both that our various perceptions have *causes*, and that different perceptions will be explained, at least in part, by a difference in those causes. Any decent intersubjectivist theory, moreover, will allow for *regularities*, or patterns, in things, even while claiming, perhaps rightly, that we should never suppose that we shall ever fully and finally understand them.

What Charles appears to me to be doing is to assimilate intersubjectivism to a kind of Protagorean relativism; a mistake into which he is lured by the apparent coincidence between a theory that seems to privilege the observer and a reader-centred theory of literature (and especially poetry)—which he then feels himself justified in extending to all 'texts', i.e., apparently, to everything, insofar as everything needs to be 'read' (my inference from the bottom of his p. 6). History itself, like a poem, will apparently on Charles's view 'mean differently in different situations'; by his argument, it seems that history will also be (to adapt the sentence he quotes from Julia Gaisser, on p. 7), no less than classical texts, a 'pliable and sticky artifact gripped, molded, and stamped with new meanings by every generation of readers, and comes to us irreversibly altered by its experience'. I have to say that I find no sympathy with that 'irreversibly' even in the case of poetry: Gaisser has a point, precisely in that case, but even there it is overstated; in the case of history it won't look remotely attractive to anyone who isn't already committed to a theory that demands that it be true. It will look unattractive not least because even while pretending to privilege the reader it sets extreme limits on what the reader is capable of doing—and because even while arguing for an '*active*' role for that reader (p. 10), actually makes him/her, in one respect, rather distinctly passive. But I shouldn't put too much weight on this criticism, because Charles himself seems to waver on it, e.g. when he declares (p. 10–11) that 'certainly part of the potential virtue of reception is a commitment to pluralism'. Evidently our responses even to literature are not (merely) culturally determined. But in that case, what Charles dismisses as 'historicism' seems already to get a foot in the door; or at least, it would be able to, if Charles could see his way to softening his stance against 'positivism'.

And this I think he must do in any case. That talk about 'quality' ('in general material of high quality is better company', etc.) cannot coexist with any sort of Protagoreanism. Charles eats his cake and wants to have it as well: historicism 'appeals to [a] reified entity', but Martindalian aestheticism apparently does not. But surely it must. [In the discussion following our exchange at the Classical Association conference, Charles's allegiance to Kantian aesthetics became ever clearer. But merely appealing to Kant is not enough; great person as he was, he managed sometimes to get things wrong—as, in my view, he got things really horribly wrong in ethics.] Who is to establish which material is of 'high quality', and which not? Only, it seems, some group whose membership is established by Charles himself: a group who will be happy to flirt with talk of an 'eternal element' (p. 8), 'mysterious beauty' (p. 8), and the '"House Beautiful"' (p. 9)—that 'sodality of artists who communicate across the ages' (p. 9). Maybe the latter phrase is meant to lull us into thinking that Charles is still being a genuine Gadamerian intersubjectivist, even here; but that is mere smoke and mirrors, for the artists (and presumably critics) who are being said to 'communicate' do so only by virtue of—supposedly—sharing the same sensitivity to, and capacity to express, beauty. The very idea seems to me to entail that this beauty somehow *exists*, dare I say it, as some kind of reified entity. So even while railing

against historical 'positivism', Charles proposes to introduce an aesthetic positivism of his own.

Yet here too I cannot press too hard, because Charles also talks about '[t]hings that have had value from different times and places in the past' (p. 9), and about resurrecting the reputation (e.g.) of Plutarch, apparently just because he was so highly regarded in the past. So value is, for Charles, at once relative and, somehow, absolute: something will be of high quality, perhaps, just insofar as it has been accorded value. But that won't work very well, because one then has to say *by whom* it has been accorded value, which will reintroduce the idea of aesthetic sensibility. Here too I cannot avoid the suspicion that Charles is trying to eat his cake and still have it as well.

However all this is becoming too *ad hominem*. What is the upshot for reception studies? Charles, in broadening the field of 'Classics', narrows the field properly to be labeled as belonging to 'reception' excessively, and for no good reason. I think Charles is quite wrong to find the 'sheer diversity of [what] reception embraces' 'worrying' (p. 11). I appreciate his subtle approach, to the extent that I understand it, but at the same time I find it merely one possible approach, among many; its main weakness is that it tries to treat an insight into part of the whole as if it *were* that whole. And there is room, I claim, for the larger perspectives of a Goldhill; even for myself and for Terry Penner, busy boring our way, as we claim, down to Platonic/Socratic strata—a process which throws as much light on modern approaches to Plato as it does, or so I and my fellow-author claim, on Plato himself. (That, in turn, is my main claim to being a 'receptionist' myself, apart, that is, from my interest in reception *theory*.)

If [and this thought surfaced during the discussion] it may seem extraordinary, if not just plain arrogant, to claim that one might have discovered something that other readers, over twenty-three centuries, have missed, nevertheless it seems to me—*pace* Charles—in principle impossible to say in advance that that could not happen. And if the only alternative is to say that perhaps after all the Penner-Rowe reading, or anyone's argued interpretation of any text (especially a philosophical one), is *just another reading among many, proposed to divert the audience*, I can only say that that is not how it seems to us (Penner and Rowe), nor do we see any reason even to pretend that it does. The only way in which our reading will be shown to be 'just another reading' will be if someone else comes along with a reading which illuminates and explains more of what Plato has Socrates and his interlocutors in the *Lysis* say, and/or explains it better. (That may indeed happen, but at present we do not see how it could.) If this is arrogance, it is not intended, and it seems a better option than succumbing either to false modesty or to bad arguments about the general nature of 'texts'. Some such a defence, I may finally add, may well be needed if we are to retain at all the very notion of 'research' in the sphere of the arts and the humanities.

CHRISTOPHER ROWE
UNIVERSITY OF DURHAM

THE STATE OF GREEK HISTORY

On 25 May this year, Liverpool hosted a colloquium on the teaching—and definition—of Greek history. There were five presentations on different aspects of Greek history today: two general, attempting to frame the issues of the day (by David Fitzpatrick and myself); and three more specific, on the definition of Greek history in 19th-century Manchester (by Peter Liddel), on the realities of language learning (by Lynette Mitchell), and on the disciplinary boundaries of ancient history (by Emily Greenwood). An overall focus of the day—not entirely planned or foreseen—was the retention of students to postgraduate level and into the profession. The event was funded, very generously, by the Higher Education Academy, with a contribution to postgraduate studentships from the Hellenic Society. I should like, in particular, to thank Lorna Hardwick, Colin Brooks, and especially David Fitzpatrick (who did much of the organising of the colloquium) for all their help—and the speakers, participants, and all those with whom I corresponded, for their contributions.

The following is an *attempt* at an impartial, if condensed, record of the issues raised in the course of the day. It also draws on correspondence I had with a number of Greek historians and others in advance of the colloquium.

Job market

One of the motivations for organising the day was the inchoate sense that the fields for Greek history posts, at least in traditional areas of Greek history, were worryingly thin (which is not to say that posts had not been filled with excellent candidates, as was made clear on the day). Views here varied: both as to whether there was indeed a problem and as to its nature. Two prestigious Oxford posts, one correspondent pointed out, had exceptionally strong shortlists (including established figures). On the other hand, another correspondent (with experience of filling two posts in a non-Oxbridge university) suggested that his experience 'would suggest that [we had] hit on a serious issue, one which needs to be addressed.' The applications they had received were largely from Roman historians, with some archaeologists and others who worked in 'the area of history of ideas'.

On the day, opinions on the seriousness of the situation varied depending on the value put on 'traditional' areas of study (there was one rousing critique of others' addiction to period-divisions). A number of important qualifications were offered to the view of a problem in Greek history. First, of course, we are dealing with (funding for) very small numbers overall within Classics—or indeed within the Humanities more generally (if the Second Sophistic is booming, it is only a blip in a wider context). Second, many of the issues that affect Greek history are clearly common, in varying degrees, to other periods of Ancient History. Third, the question was raised of whether an effect of the RAE had been to raise the threshold of 'appointability', so making the fields for jobs appear weaker. On another topic, one correspondent noted that Greek history (in his experience) was still predominantly a male field—and asked what, if anything, that signified.

Language

There was widespread agreement that language learning was a serious issue affecting Greek history specifically, and that the current configuration of taught postgraduate degrees (supplemented by summer courses) was inadequate to bridge the gap between (most) undergraduate degrees and doctoral work. One correspondent talked trenchantly of a tendency towards self-delusion on this topic. There were differing views as to the extent to which the language shortfall mattered (or to which it was an adequate explanation of any problem in the progression of students to research in Greek history: 'if so, how do you explain the boom in, say, the second sophistic or the Greek novel?', according to one correspondent). One participant took a strong line that an ancient historian needed a high level of linguistic skill, sufficient to pick up nuances in literary texts; another felt that previous historical training was as important as linguistic ability for postgraduate work.

Opinions varied more starkly when it came to how to prepare students for doctoral work. One participant suggested that we should cherry-pick likely postgraduates at 2nd year for intensive language training (at the expense of historical work); others felt strongly that this would be impracticable (and, in many cases, that it was

undesirable). Changes in the structure of post-graduate degrees, e.g. towards two-year Masters, as a result of the Bologna agreement might, it was noted, be helpful here. Finally, Colin Brooks of the Higher Education Academy offered advice from outside Classics: first, that we should take a more flexible approach towards curricular structure (rather than seeing it as a straitjacket); second, that we should not speak in terms of a 'market' and 'consumers' for languages, but instead in terms of 'access' and 'entitlement'.

Individuals and institutional factors

In a small subject area, clearly the retention of students to postgraduate level is in the hands of a small number of individuals (especially—given the dominance in postgraduate training, of the Golden Triangle—individuals in Oxbridge and London). So, according to a non-Oxbridge ancient historian, whose opinion was that there has been a dearth of Greek historians but that things may be looking up, the problem is that the 'opinion-formers', in the past at least, 'were proclaiming the superior seriousness (and sexiness) of Roman history'. 'Given different personalities', another correspondent suggested, 'I can easily imagine a British classics configured more like that of France' ('epigraphy has stifled French Roman history … in just the way it stifled British Greek History').

At the same time, more institutional causes were discussed. One participant, in particular, spoke fiercely of the clique-ridden and off-putting small-worldishness of (British) Greek History—as evidenced, for example, in the footnotes of publications—contrasting it to literary studies. There was also discussion of, as some saw it, a growing gulf in understanding between Oxbridge (especially Oxford) and provincial universities: in particular when it came to the qualifications suitable for appointees to academic posts.

Definition of the subject

Perhaps the topic of the most sustained discussion was the definition of the subject area of Greek history. It was noted by a number of correspondents and participants that a large number of the candidates for any Greek history or ancient history posts were likely to define themselves as cultural historians or historians of ideas, or indeed not as historians at all. As one correspondent put it, 'there were very, very few people working on the areas traditionally defined as Greek history, let's say people working on anything from the archaic period to the late Hellenistic who have good Greek and work with both literary texts and inscriptions etc. There are of course good reasons for attacking this traditional view, but it is striking that there are very few of these people around.' One correspondent noted, interestingly, a difference between Greek and Roman history here: since 'Gender, Alterité and Religion became the sort of thing doctorates were encouraged in, [he had often been struck that] they were taken up by Greek *Literature* rather than Latin and Roman history rather than Greek. So … if the Edith Halls went into literature while the Mary Beards went into History that might form part of your explanation.' (Conversely, the same correspondent added, 'there is something similar to be said about the differential success with which classical Archaeology advanced into social, cultural and economic fields in Greek studies while hardly at all in Roman.')

Opinions inevitably varied as to whether this greater stress on cultural history was a good thing. Some, for example, felt that the range of questions asked within (traditional) Greek history was narrow by comparison with other periods of history, and that the experience of being taught history alongside literature was too often to confirm the boundaries between areas of study rather than break them down. (This sense was reinforced by discussion of the exam papers from 19th century Manchester, which both depressed by showing the lack of any great change in approach, and impressed by their comparative approach and their focus on the regions of the Greek world.) Consequently, for some, the problem of numbers (if there is one) vanishes as soon as you change your definition—either by including a broader range of historical questions, now perhaps studied by self-styled literary scholars, or by changing the chronological goalposts (and including, e.g. the history of the Greek city under Rome). As one correspondent put it, 'there are loads of wonderful 'Hellenists' doing marvellous work out there … and the paucity is caused by the template ('what is a historian?') that we still operate with'. On the other hand concerns were expressed that 'traditional' questions and other types of evidence might be being excluded, and that this might be damaging in the long term. (Similar concern was expressed by one corre-

spondent about the current state of Greek literary studies—now that everyone is a cultural historian, 'it would be very difficult to hire what used to be called an expert on Greek Lang. and Lit., too, who could actually tell you how to scan an iambic properly'.)

What emerged most clearly perhaps was a confusion as to the boundaries between sub-disciplines within Classics. This is not to say that the boundaries are vanishing—as some felt, indeed, they persist inevitably and insidiously—only that we are operating with a number of different distinctions simultaneously and without always being aware of it. This lack of any clear 'referential purchase' was, for some, a result of the huge span that history now claimed for itself; for others there was a difficulty as to how to integrate new approaches (from other disciplines) into a traditional discourse without a lack of focus. For some, this confusion was a cause of concern (and confusion); for others, on the contrary, a sign of health.

This confusion is reflected in a (seemingly new) diversity in approaches to teaching.[1] It was clear, in particular from discussion, that the type of course which simply bashes through the events of Greek history chronologically, with occasional apologetic diversions to take in women, slaves etc. (the 'diluted Greats' model, according to one participant) is not nearly as prevalent now as it may have been in the past. Now, for example, some courses adopt a 'skills-based' approach to the teaching of ancient history, while, significantly, some have distinct modules and courses in Ancient History and Classical Civilisation (though in practice the content of the courses is converging), while others have introduced first year modules that integrate Classical Civilisation and Ancient History, with students having the opportunity of moving between (still distinct) degrees at the end of the year. (The rationale for this, as it was put to me, was that 'ancient historical research had … become so catholic in approach … as to be indistinguishable from Classical Civilisation'). There was widespread agreement that students still needed clear orientation within a narrative framework—though this did not require an 'idiot's guide to narrative history'.

Grounds for optimism?

I was surprised, finally, in the responses I received from some Greek historians with whom I corresponded, by a persistent sense that Greek history suffered from intrinsic disadvantages (in terms of recruitment) by comparison with Roman history. Factors cited included: the lack of 'Greek villas or Greek legionary camps to visit on school trips', leading to an early pro-Roman bias; the greater accessibility of Latin; a more focussed subject-matter in Roman history; a 'greater preponderance of people and events one can relate to' in Rome; and above all, the greater quantity of sources in Roman history. As one correspondent expressed this final point, 'the paucity of sources on the Greek side makes them fear there is nothing new to say, the gap between the area where the new evidence mostly comes from (Hellenistic) and the central undergraduate teaching areas makes the subject seem static.'

Discussion on the day reflected a more positive attitude. Some expressed the feeling that Greek history is in an exciting period, with new connections being made with other disciplines, and (as mentioned above) that that the lack of any common template of history might actually be healthy. One participant expressed the view that the decline of Latin at school level might actually be responsible for an increased uptake of Greek at university (as students would not just continue with the one language of which they had experience). On the other hand, another view expressed was that we, as Greek historians, were underselling ourselves—in particular, that we should be trying harder to avoid the 'static' impression of some areas of Greek history, and to bridge any gap (in terms of areas studied) between our undergraduate courses and postgraduate research.

More generally, it is my hope that some of the issues raised at the colloquium—about the teaching of Greek history at undergraduate level, disciplinary boundaries, or the job market—might continue to be discussed in the open at similar forums. To judge from the energetic discussion on the day, I am not alone in this.

TOM HARRISON
UNIVERSITY OF LIVERPOOL

[1] See the report 'Ancient History and its Friends': hca.ltsn.ac.uk/resources/reports/Ancient_History_05-03-2003.pdf. For alternative approaches to assessment see www.hca.heacademy.ac.uk/resources/case_Studies/morley-nontrad-assess.php.

CUCD Chair's Speech at Reception in Parliament

The following is a lightly edited version of Graham Shipley's speech at the reception in the House of Commons on 17 March 2005. After thanking our host, Linda Perham, MP (a Classics graduate of Leicester), Peter Jones, and Jeannie Cohen, he continued:

We are here tonight because we believe it is important to study and celebrate ancient Greece and Rome, and because we in universities place great value on our parliamentary contacts. So this evening is first and foremost an opportunity to thank members of both Houses for their interest and support. It is also an occasion to exchange ideas about the present state, and the future, of Classics.

I believe our academic community can be justly proud of its achievements. Both in research and in teaching, Classics is one of the UK's greatest academic successes. Our work has a reputation equal to the best in the world. We attract many staff and students from abroad—there are many people here tonight who have come from other countries to teach and research here.

To this audience, I do not need to justify the study of the Classical world; but I would like to remind you how far Classics has changed in the past generation. We have put ordinary Greeks and Romans back into the frame; we have become more aware of our own reactions to Greece and Rome; and we have been enormously creative and imaginative in re-designing and re-thinking our subject. For example, there are people here tonight who could tell you about how a Greek farmer made a living in a poor landscape; how Alexander's successors in Asia and Egypt successfully ruled over their multi-ethnic kingdoms; what it was like to experience politics in Rome as a citizen; what the ancient Britons did with Roman art after the army left; who read ancient novels and what they got out of them; why the Greeks and Romans feature so often in Hollywood films, and what it tells us about ourselves; or the weird and wonderful realities (for both men and women) of being treated by Greek and Roman doctors. These examples illustrate how Classics today is creative, evolving, and relevant. It reflects 21st-century concerns, as well as the search for a true understanding of the past.

A hallmark of Classics at university has always been its accessibility—the open door. Nowadays we are promoting ourselves in new ways: new BA degrees, new part-time modes of study, new master's courses, new kinds of outreach. To give just one example (a spectacular one) of success in widening participation: the beginners' language courses at the Open University recruit literally thousands of people. Across all our departments, there are nearly 20,000 students taking classical subjects in some form, and that figure has been going up for at least 15 years.

Yet despite the importance of our subject, and its success, it is under threat: from school curricula that squeeze minority interests out of the timetable; from exam authorities, forced by excessive adherence to bottom-line economics to close down small subjects, as the AQA did last year; and from regional government that fails to support Classical teacher training. Such derelictions are hard to square with our much-vaunted national commitment to equal opportunities and fair access.

But let me end on a positive note: everywhere there are green shoots. The Primary Latin Project, telling the story of Minimus, the little mouse who lives on Hadrian's Wall, has been adopted by over a thousand primary schools. The DfES has made the Cambridge Latin E-learning Resource available to every secondary school. Finally, the public is always thirsting for knowledge about Greece and Rome—look at the *Radio Times* programme listings. We will continue to build on that bedrock of public interest, to keep Classics in the forefront of media awareness and public policy.

We thank our supporters in the Friends of Classics, in the media, and especially in Westminster and other parliaments, for helping us achieve our goals.

Graham Shipley
University of Leicester

List of those Attending the Reception at Westminster

(those who were unable to attend at the last moment are indicated by an asterisk)

Parliament
Tam Dalyell, MP*
Michael Fallon, MP
Chris Grayling, MP
Boris Johnson, MP
Michael Meacher, MP
Eddie O'Hara, MP
Linda Perham, MP
Parmjit Singh Gill, MP

Melvyn Bragg (Lord Bragg)
Peter Brooke (Lord Brooke of Sutton Mandeville)
Robin Butler (Lord Butler of Brockwell)
Richard Faulkner (Lord Faulkner of Worcester)
Emma Nicholson (Baroness Nicholson of Winterbourne) MEP*
Rupert Redesdale (Lord Redesdale)
Margaret Sharp (Baroness Sharp of Guildford)
Mary Warnock (Baroness Warnock)

Charlotte North, MA (Mrs Perham's office)

Media
Lucy Hodges, *The Independent*
Tom Holland, *BBC*
Christopher Howse, *Daily Telegraph*
Fiona McPhillips, *Daily Mail**
Greg Neale, *'Newsnight'*
Peter Stothard, *Times Literary Supplement*
Philippa White, *Time*s Educational Supplement
Philip Howard, *The Times*

CUCD Standing Committee
Dr Patricia Baker, *Treasurer*
Dr Philip Burton, *Secretary*
Prof. Philip Hardie
Dr Peter Jones
Dr Fiona McHardy
Dr Paul Millett
Dr John Morgan
Mrs Gill Partington
Prof. Jonathan Powell
Dr James Robson
Prof. Graham Shipley, *Chair*

Universities
Dr Kim Ayodeji
Dr Mary Beard
Dr Charlotte Behr
Mr David Blackman, *British School at Athens*
Prof. Michael Edwards
Dr Will Griffiths, *Cambridge School Classics Project*
Dr Lucy Grig
Mr David Hibler, *UK Erasmus Office*
Dr Fiona Hobden
Dr Jean-Michel Hulls
Dr Elena Isayev
Dr Paula James
Prof. Ahuvia Kahane
Prof. David Levene
Dr Ardle MacMahon
Prof. Roland Mayer
Dr Torsten Meissner
Prof. Fergus Millar
Prof. Judith Mossman
Dr Gideon Nisbet
Dr Rosanna Omitowoju
Dr Peter Pormann
Dr Lene Rubenstein
Dr Sarah Scott
Dr Amy Smith
Prof. Brian Sparkes, *Primary Latin Project*
Dr Diana Spencer
Dr Nigel Spivey
Prof. Oliver Taplin
Mrs Gaynor Taylor
Prof. Peter Wiseman, *Society for the Promotion of Roman Studies*

Friends of Classics
Jeannie Cohen, *Executive Secretary*
Colin Dexter, *Patron*
Philip Howard, *Patron*
Dr Peter Jones, *Editor*
Sir Jeremy Morse, *Patron*
Professor Erich Segal, *Patron*
Dr John Timney, *Webmaster*
Baroness Warnock, *Patron*

Richard Abbott
Charles Addinall-Biddulph
Judith Affleck
Stephen Anderson
Anthony Bainbridge
Nicholas Barber
Roger Barnes
Sir David Bean
Barbara Bell
Juliet Besley
Geoffrey Biddulph
Barry Bracewell-Milnes
Fiona Breeze
Dee Bryan-Brown & guest
John Davie
Audrey Dickson
Oliver Dickson
Judith Drew
Garth Eaglesfield
Geoffrey Fallows
Jo Fallows
Carolyn Foreman
Jonathan Fry
Marilyn Fry
Verona Gamble
Jenny Gibbon
Ilya Haritakis
Judith Hibbert
Philip Hooker, *Treasurer, Classical Association*
Harriet James
Nicholas Johnson
Mrs Nicholas Johnson
Sheila Lee
Helen Lezard
Anne Longden
Anne Maier
Gill Markham
Tim Maxwell
Ian McAuslan
Robin McCoubrey
Margaret McManus
Peter McManus
Bernie McWilliams
Chloe Milburn & guest
Catherine Millais
Edward Millais
Jane Millais
Rosie Millais
Sylvia Moody
Gervase Morley
Belinda Morse
John Muir
Joan Newey
Peter Newey
Angus Nicholas
Pat Nicholas
Nesta Phillips
Stephen Plaister
Mrs Stephen Plaister
Joyce Powell
David Raeburn
Mary Faith Raeburn
Susan Raven
Valery Rees
Claudia Rosoux
Marie-Louise Rossi
Mary Rowe
Francesca Segal
Karen Segal
Tessa Smith
Ann Snow
Peter Snow
Linda Soanes, A&LT
Robert Soanes, A&LT
Margaret Stylianides
Bob Tatam, *Society for Promotion of Hellenic Studies*
Bill Walker
Gregory Wilsdon
Jessica Yates
Yana Zarifi

CLASSICS AT UK UNIVERSITIES, 2004–5
STATISTICS

Thanks are owed to all those colleagues who found or made time to complete the annual statistical return. Only three sets of figures were unforthcoming. Fortunately, it proved possible in these cases to substitute reasonably accurate estimates, so that the reliability of the overall figures has been maintained, at least for the current year. We are only too well aware of the increasing administrative demands being made of Departments and their staffs, but there is a general feeling that annual collection of statistics by CUCD has a practical purpose beyond any intrinsic interest. Apart from making it possible to dispel at a glance the popular and enduring myth that Classics in universities is in general decline, the more detailed returns held by CUCD have twice been deployed over the past year in defence of classical posts which were under threat. The Statistics Officer would be glad to hear of any other cases where figures as presented in the Bulletin have proved helpful.

As in previous years, data are divided into (*a*) 'traditional' Classics courses (BA Classics, Greek or Latin), (*b*) 'modern' variants (classical civilization, classical studies, ancient history, and classical art and archaeology, and (*c*) 'others' (combined honours, supplementary students and non-honours students. Open University data are fully integrated.

The 'Overview' provided by Table A continues to offer encouragement, with increases in recent years in Full-time equivalent student numbers being maintained. We are surely now entitled to identify this as a 'trend'. Gains were registered in both 'traditional' and 'modern' Classics, with the only slight falls occurring in joint-honours courses (the absolute numbers involved are small). In 'traditional' single honours courses, there have been in the past two years, for the first time, more students than in 1993–4. In 'modern' single honours there are about half as many again as twelve years ago. The figures are presented in Table B with Table C adding further detail.

Reports for the past two years have noted a worrying decline in *ab initio* language teaching: it seems crucial that we maintain the 'core business' of supporting language-based Classics courses. It is therefore encouraging to note in Table E modest increases in numbers of undergraduates being taught Beginners' Greek and Latin.

Table D shows small reductions in almost all categories of Staff, but colleagues regularly note in their returns the problems in providing precise figures for these categories. In Table A, a figure to watch next year will be the effective student–staff ratio, which reflects staff on leave as well as their replacements, if any. This figure has crept up in the past three years from 12.6 to 14.3, an increase of 13 per cent, which seems significant enough not to be the product of inaccurate recording.

Several Departments added to their returns general comments about Classics courses offered to the wider public by way of Continuing Education. To gather systematic data about this important category of Classics teaching would create an additional administrative burden, but the figures may well be significant. A quick calculation suggests that Madingley Hall, the Cambridge centre for Continuing Education, last year supplied residential courses in Classical subjects (including Greek and Latin) to more than three hundred individuals, the majority of whom were awarded credits. No doubt other Universities have a similar story to tell.

PAUL MILLETT
DOWNING COLLEGE, CAMBRIDGE

TABLE A: OVERVIEW																		
	Honours students (SH + JH)				All students (incl. Other)								Staff FTE	Student–staff ratio	1st yr honours (SH + JH)			
					excluding OU				including OU				excluding OU					
	no.	**FTE**	% *change FTE*	*index (1993–4 = 100)*	no.	**FTE**	% *change FTE*	*index (1993–4 = 100)*	no.	**FTE**	% *change FTE*	*index (1997–8 = 100)*			no.	**FTE**	% *change FTE*	*index (1993–4 = 100)*
1993–4	5,214	**3,848**		*100*	9,549	**5,316**		*100*					352	**15.1**	1,939	**1,339**		*100*
1994–5	5,731	**4,011**	*4.2*	*104*	9,731	**5,445**	*2.4*	*102*					379	**14.4**	2,168	**1,340**	*0.1*	*100*
1995–6	5,606	**3,804**	*-5.1*	*99*	9,356	**5,317**	*-2.4*	*100*					361	**14.7**	2,152	**1,288**	*-3.9*	*96*
1996–7	5,647	**3,812**	*0.2*	*99*	9,269	**5,095**	*-4.2*	*96*					365	**14.0**	2,122	**1,272**	*-1.3*	*95*
1997–8	5,762	**4,006**	*5.1*	*104*	9,219	**5,289**	*3.8*	*99*	16,616	**6,252**		*100*	356	**14.9**	2,109	**1,351**	*6.2*	*101*
1998–9	5,610	**3,898**	*-2.7*	*101*	9,878	**5,148**	*-2.7*	*97*	16,610	**6,119**	*-2.1*	*98*	351	**14.7**	2,071	**1,291**	*-4.4*	*96*
1999–2000	5,869	**4,121**	*5.7*	*107*	8,882	**5,233**	*1.7*	*98*	18,922	**6,961**	*13.8*	*111*	343	**15.3**	2,275	**1,405**	*8.9*	*105*
2000–1	5,499	**3,803**	*-7.7*	*99*	8,665	**4,996**	*-4.5*	*94*	16,634	**6,475**	*-7.0*	*104*	360	**13.9**	2,125	**1,362**	*-3.1*	*102*
2001–2	5,673	**3,858**	*1.4*	*100*	8,244	**4,549**	*-8.9*	*86*	18,786	**6,195**	*-4.3*	*99*	361	**12.6**	2,293	**1,399**	*2.7*	*105*
2002–3	5,571	**4,225**	*9.5*	*110*	8,577	**5,016**	*10.3*	*94*	17,507	**6,394**	*3.2*	*102*	377	**13.3**	2,177	**1,585**	*13.3*	*118*
2003-4	5,854	**4,527**	*7.1*	*118*	8,399	**5,129**	*2.2*	*96*	17,866	**6,460**	*1.0*	*103*	388	**13.2**	2,302	**1,552**	*-2.1*	*116*
2004-5	5,834	**4,571**	*1.0*	*119*	8,475	**5,325**	*3.8*	*100*	16,986	**6,349**	*-1.7*	*102*	371	**14.3**	2,205	**1,599**	*3.0*	*119*

Student–staff ratio in previous years		
	FTE staff	**SSR**
2001–2	361	**12.6**
2002–3	377	**13.3**
2003–4	388	**13.2**

TABLE B: SINGLE AND JOINT HONOURS

	'Traditional classics' (Classics, Greek, Latin)								'Modern classics' (Class. Studs, Anc. Hist., Art/Arch.)							
	single honours				joint honours				single honours				joint honours			
	no.	**FTE**	% *change FTE*	*index (1993–4 = 100)*	no.	**FTE**	% *change FTE*	*index (1993–4 = 100)*	no.	**FTE**	% *change FTE*	*index (1993–4 = 100)*	no.	**FTE**	% *change FTE*	*index (1993–4 = 100)*
		trad SH				**trad JH**				**mod SH**				**mod JH**		
1993–4	1,345	**1,264**		*100*	269	**139**		*100*	1,813	**1,630**		*100*	1,787	**816**		*100*
1994–5	1,335	**1,198**	*-5.2*	*95*	307	**148**	*6.3*	*106*	2,370	**1,889**	*15.9*	*116*	1,719	**776**	*-4.8*	*95*
1995–6	1,234	**1,162**	*-3.0*	*92*	323	**139**	*-6.1*	*100*	2,099	**1,661**	*-12.0*	*102*	1,950	**842**	*8.4*	*103*
1996–7	1,165	**1,098**	*-5.5*	*87*	299	**130**	*-6.7*	*93*	2,011	**1,704**	*2.6*	*105*	2,172	**881**	*4.6*	*108*
1997–8	1,243	**1,159**	*5.5*	*92*	263	**118**	*-9.2*	*85*	2,207	**1,822**	*6.9*	*112*	2,049	**908**	*3.1*	*111*
1998–9	1,241	**1,181**	*2.0*	*93*	333	**155**	*31.6*	*111*	2,001	**1,711**	*-6.1*	*105*	2,035	**851**	*-6.2*	*104*
1999–2000	1,178	**1,074**	*-9.1*	*85*	298	**120**	*-22.9*	*86*	2,375	**2,036**	*19.0*	*125*	2,018	**892**	*4.7*	*109*
2000–1	1,109	**1,019**	*-5.1*	*81*	219	**97**	*-19.0*	*70*	2,068	**1,824**	*-10.4*	*112*	2,103	**863**	*-3.2*	*106*
2001–2	1,082	**968**	*-5.0*	*77*	265	**127**	*31.3*	*91*	2,363	**1,958**	*7.4*	*120*	1,963	**805**	*-6.7*	*99*
2002–3	1,108	**1,022**	*5.6*	*81*	238	**120**	*-5.3*	*86*	2,525	**2,255**	*15.1*	*138*	1,700	**828**	*2.9*	*102*
2003-4	1,362	**1,150**	*12.5*	*91*	221	**126**	*4.7*	*91*	2,582	**2,363**	*4.8*	*145*	1,689	**879**	*6.1*	*108*
2004-5	1,482	**1,225**	*6.5*	*97*	232	**114**	*-9.4*	*82*	2,518	**2,424**	*2.6*	*149*	1,602	**809**	*-8.0*	*99*

TABLE C: ALL STUDENTS													
	'Traditional classics'							'Modern classics'					
	Classics		Greek		Latin			Class. Civ./Studs		Anc. Hist.		Class. Art/Arch.	
	No.	FTE	No.	FTE	No.	FTE		No.	FTE	No.	FTE	No.	FTE
SINGLE HONOURS													
1999–00	1,072	**1,001**	24	**15**	82	**58**		1,353	**1,108**	933	**844**	89	**84**
2000–1	1,039	**953**	17	**17**	53	**49**		1,179	**1,067**	791	**685**	98	**72**
2001–2	1,011	**920**	19	**13**	52	**35**		1,235	**1,094**	1,006	**781**	122	**83**
2002–3	1,025	**951**	29	**24**	54	**47**		1,281	**1,172**	1,072	**935**	172	**148**
2003-4	1,237	**1,059**	41	**31**	84	**59**		1,179	**1,118**	1,296	**1,090**	106	**146**
2004-5	1,346	**1,133**	44	**31**	92	**60**		1,280	**1,214**	1,109	**1,056**	129	**154**
JOINT HONOURS													
1999–00	54	**27**	84	**21**	160	**71**		729	**353**	1,159	**488**	70	**51**
2000–1	53	**26**	30	**12**	136	**59**		627	**292**	1,180	**498**	216	**72**
2001–2	11	**7**	43	**19**	211	**101**		694	**306**	913	**403**	357	**95**
2002–3	34	**20**	19	**8**	185	**92**		461	**245**	1,149	**532**	90	**51**
2003-4	64	**36**	12	**6**	145	**84**		522	**313**	1,046	**512**	122	**72**
2004-5	72	**36**	17	**8**	143	**70**		477	**260**	1,063	**498**	62	**51**
OTHER													
1999–00	41	**18**	98	**23**	109	**27**		8,865	**1,432**	249	**76**	121	**32**
2000–1	9	**7**	48	**20**	105	**33**		*7,449*	***1,355***	318	**75**	140	**38**
2001–2	3	**2**	538	**139**	946	**244**		*10,163*	***1,570***	1,168	**287**	244	**73**
2002–3	3	**2**	*809*	***208***	*742*	***206***		*8,778*	***1,366***	1,236	**303**	368	**85**
2003-4	74	**13**	*575*	***147***	*642*	***165***		*9,020*	***1,220***	1,365	**377**	425	**97**
2004-5	7	**4**	633	**151**	637	**162**		8,100	**924**	1,452	**441**	323	**97**
ALL													
1999–00	1,101	**986**	95	**49**	294	**141**		9,255	**2,714**	2,289	**1,258**	454	**182**
2000–1	1,025	**928**	600	**171**	1,209	**381**		*12,092*	***2,971***	3,086	**1,471**	723	**251**
2001–2	1,062	**973**	857	**240**	981	**345**		*10,519*	***2,784***	3,457	**1,769**	630	**284**
2002–3	1,062	**973**	*857*	***240***	*981*	***345***		*10,519*	***2,784***	3,457	**1,769**	630	**284**
2003-4	1,375	**1,108**	*628*	***185***	*871*	***309***		*10,721*	***2,651***	3,707	**1,979**	653	**315**
2004-5	1,425	**1,173**	*694*	***191***	*872*	***292***		*9,857*	***2,397***	3,624	**1,994**	514	**302**
Figures in italics include Open University data.													

TABLE D: STAFF

	Full-time				Part-time				Other	
	permanent		temporary		permanent		temporary			
	no.	FTE	no.	FTE	no.	FTE	no.	FTE	no.	FTE
2001–2	335	**315.5**	39	**36.8**	5	**2.8**	84	**24.5**	122	**33.6**
2002–3	332	**329.8**	47	**43.5**	12	**4.4**	74	**27.8**	156	**48.1**
2003-4	333	**323.0**	49	**49.0**	9	**20.0**	82	**37.0**	142	**29.0**
2004-5	327	**323.9**	41	**40.5**	12	**5.0**	75	**34.6**	148	**34.7**

Summary 2004–5 (all staff)

	no.	**FTE**	% *change*	on leave (FTE)	**effective FTE**	% *change*
2001–2	585	**413.2**		52.6	**360.6**	
2002–3	621	**453.6**	*9.8*	67.9	**385.7**	*7.0*
2003-4	615	**458.0**	*1.0*	63.0	**395.0**	*2.4*
2004-5	602	**438.7**	*-4.2*	59.9	**378.8**	*-4.1*

FTE since 1992–3

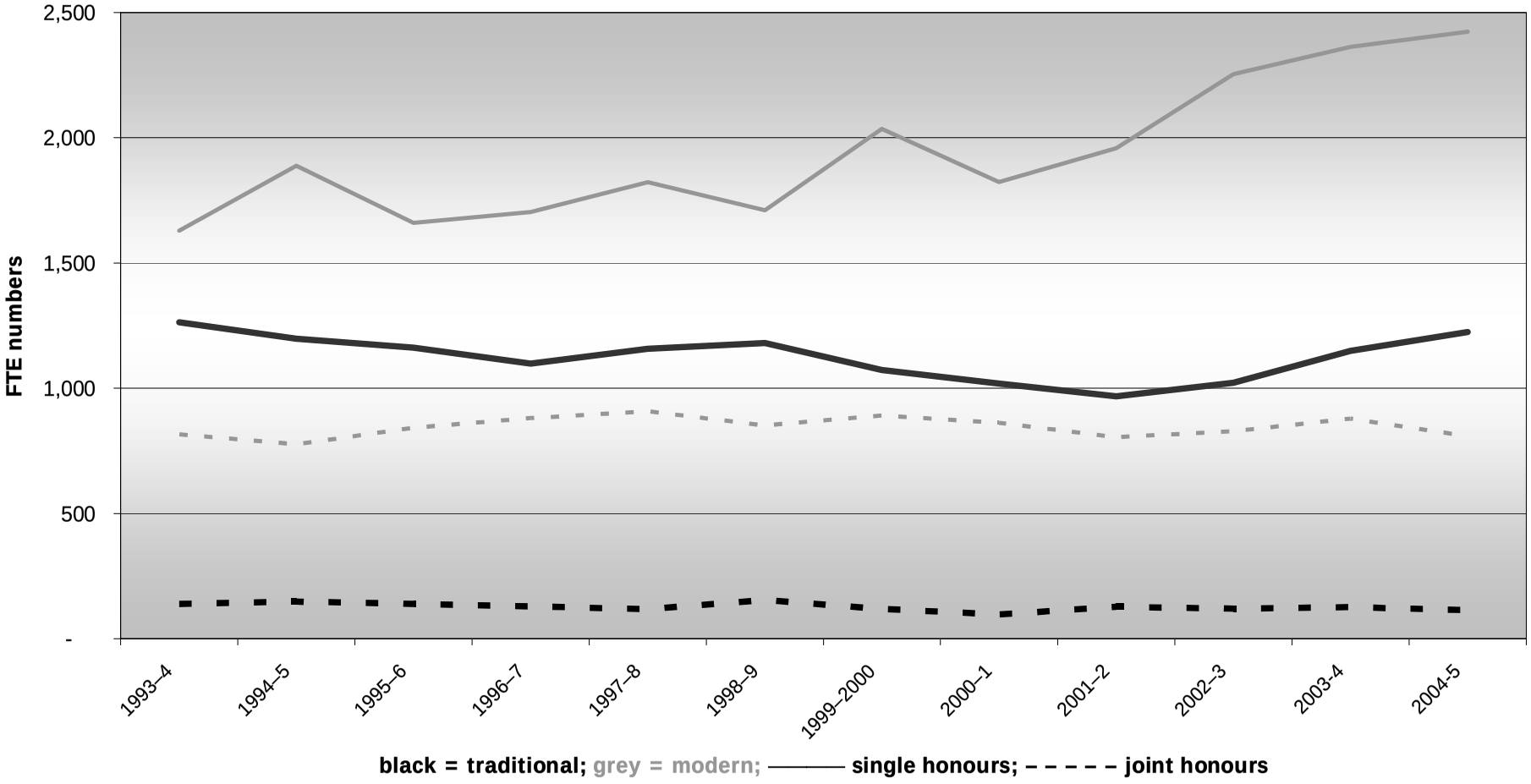
	no.	% *change*		no.	% *change*
1992–3	347		*1999-2000*	343	*-2.3*
1993–4	352	*1.3*	*2000-1*	360	*5.1*
1994–5	379	*7.6*	*2001-2*	361	*0.1*
1995–6	361	*-4.6*	*2002-3*	386	*7.0*
1996–7	365	*0.9*	*2003-4*	395	*2.4*
1997–8	356	*-2.3*	*2004-5*	379	*-4.1*
1998-9	351	*-1.5*			

Figures exclude Open University

TABLE E: BEGINNERS' LANGUAGES										
			Greek				Latin			
			no.	FTE	% change		no.	FTE		% change
Undergraduates	*1998–9*		773	**181.2**			314	**83.2**		
	1999–2000		665	**148.1**			1,211	**286.6**		
	2000–1		626	**133.6**			1,206	**269.6**		
	2001–2		1,052	**278.0**			1,398	**359.0**		
	2002–3		983	**259.4**	*-6.7*		1,234	**309.5**		*-13.8*
	2003-4		901	**232.0**	*-10.6*		1,228	**321.0**		*3.7*
	2004-5		976	**255.8**	*10.3*		1,319	**326.1**		*1.6*
Postgraduates	*2001–2*		44	**12.9**			72	**19.6**		
	2002–3		33	**9.2**	*-28.7*		41	**15.2**		*-22.6*
	2003-4		33	**6.0**	*-34.5*		72	**16.0**		*5.5*
	2004-5		55	**9.2**	*52.8*		81	**14.3**		*-10.7*

TABLE F: POSTGRADUATES								
		Full-time	Part-time	Other		Total no.	FTE	% *change*
				(FTE = 0)				
TAUGHT	*1998–9*					246	**186.2**	
	1999–2000					168	**145.6**	
	2000–1					319	**244.8**	
	2001–2	240	183	11		434	**331.0**	
	2002–3	246	242	8		496	**357.1**	*7.9*
	2003-4	268	256	9		533	**373.0**	*4.4*
	2004-5	277	222	9		508	**354.1**	*-5.1*
RESEARCH	*1998–9*					555	**465.0**	
	1999–2000					534	**449.5**	
	2000–1					420	**363.1**	
	2001–2	339	126	41		506	**393.2**	
	2002–3	361	123	39		523	**409.5**	*4.2*
	2003-4	388	157	14		559	**442.0**	*7.9*
	2004-5	411	131	18		560	**482.0**	*9.0*

Fig. 1. FTE student numbers in UK for 'traditional' v. 'modern' classics, 1993 to 2005. (Source: CUCD.)



BULLETIN OF THE COUNCIL OF UNIVERSITY CLASSICAL DEPARTMENTS
CONTENTS OF ISSUES 1–33 (1972–2004)

compiled by Graham Shipley

The *Bulletin* (of which a complete series is held at the ICS; we hope to make electronic versions available soon) is undoubtedly an under-used resource. Reading the whole series, I was struck by the occurrence a generation ago of issues still familiar today (particularly language teaching), by the admirable self-critiquing that classicists go in for when faced with sustained threats, and by the force with which the personalities of certain Chairs shine through (for feisty Chair's reports, Peter Wiseman takes the prize).

Those interested in reflective discussion of classical pedagogy will enjoy, among other pieces, Adkins 1972, Carey *et al.*., Cartledge, Chadwick and Powell, Davies *bis,* Finley, and D. West. Languages crop up under Bell, Bowen, Bulloch, Gratwick and Randall, Griffiths, Langslow, Lister 1997, Long 1976, Lowe *et al.* 1995, Mattingly, Raeburn, Randall *bis*, Roueché, Saunders 1987, and elsewhere. An impressive dossier could be compiled from the above-mentioned articles together with others that have 'teaching' in the title, such as those by Barnes, Hardwick (*ter*), Landels, Longrigg, Muir *ter*, Percival, Sparkes, Stafford, M. L. West and Kirk,[1] and Williams and D. E. Hill 1976. One notes how widely the field has been defined: see the 1976 conference pieces on archaeological teaching (esp. Branigan and Potter, Chalk and Eames, and Sparkes and Prag) or the pieces by Warren and by Mitchell; the series of reports on later Latin by Bate; and those on classics in relation to other subjects (e.g. Stern and Morris; Wilson). Future Subject Centre activities (cf. Harrison, this volume) might benefit from the occasional glance back to these earlier dialogues.

In recent years there are rather fewer articles per issue, particularly since the abandonment of CUCD conferences and of panels at Classical Association conferences. Other discussion forums multiply, and a good thing too; but reflection upon *BCUCD*'s development raises the question what the scope of the journal should be. Suggestions are welcome. In the meantime, be it known that the Editor plans to revive publishers' reports (cf. here Betts, Cordy, Fowler, Hire, K. Richardson, and Stoneman). Reviews did not become a fixed feature (1984 and 1985 only), but inaugurals almost took off and could do so again (Costa 1992–3, Janko, Martindale). News from other associations, notably JACT, has surfaced periodically (see e.g. Dowden 1978, S. Hill 1999, Jones 1975 and 1980, Osborne, Roberts and Sharwood-Smith, Robertson 1981), as has news from schools (e.g. Muir 1983, Reeve, Bell, Lister). We have had occasional 'guest' writers (notably Jack Straw, now the Foreign Secretary; earlier Walden *et al.*). Would 2006, after our recent visit to Westminster, be a good time to think of asking today's parliamentarians for their thoughts? Particularly in view of CUCD's developing links with associations elsewhere in the EU and in North America, might we revive the tradition of inviting news from other countries (see anon. 1997, Barsby *et al.*, Bremmer, Hallett, Matier, Milham, Muecke, and Rankin)?

Above all, don't assume that the *Bulletin* is not the place for your work, whether related to teaching, careers, or research (see Parsons and Warren on the future of research in their subfields). We gladly welcome all suggestions as to future content.[2]

D.G.J.S.

[1] One of the rare examples known to me of a citation of the *Bulletin*: R. Lamberton, *BMCR* 1995.03.03 (reviewing Buxton's *Imaginary Greece*).

[2] From vol. 1 (1972) to vol. 20 (1991) the *Bulletin* appeared annually. Vol. 21–2 is dated 1992–3, and the regular series resumed with vol. 23 (1994). In volumes 1–12 the name appeared as *Bulletin of the Council of University Classical Departments* on the inner title page, though the wording on the cover was typically in the form 'Council of University Classical Departments / Nth Bulletin: year'. From vol. 13 the inner title page was dropped and the title, almost by default, was that on the cover: *Council of University Classical Departments / Bulletin*. I suggest that the older form be used when citing articles, including those later than vol. 13, and that it be abbreviated to ***BCUCD***.

THE INDEX

Notes

Multi-part articles (e.g. reports of two-speaker presentations at CUCD conferences) are sometimes indexed as single works, sometimes (where, for example, each part has its own subtitle) as more than one work. Absolute consistency is not to be expected.

Authors' initials have been standardized.