

Faculty of Classics

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From the Chair of the Faculty

Dr James Clackson

One of the most important, and also one of the most interesting, aspects of serving as Chair of the Faculty Board is serving on the Faculty Appointments committee. Appointments of new lecturers to permanent positions are made by a University Committee chaired by a representative of the Vice-Chancellor, but I chair the Appointments Committee for the increasing number of temporary academic staff, filling in for University Teaching Officers when they win prestigious prizes and grants which allow for extended periods of research leave. For each of these appointments we can be guaranteed an exceptionally strong field, with applicants from around the world. Our success in securing the best candidates is shown by the frequency with which these temporary lecturers go on to permanent lectureships in Cambridge and elsewhere.

This year we are fortunate to welcome three new temporary lecturers to the Faculty: Tom Mackenzie is filling in for Lucia Prauscello, who will be spending two years as a Humboldt Fellow in, appropriately, the Humboldt-Universität in Berlin, working on a new edition and commentary of the papyrus fragments of the Boeotian poetess Corinna. Siobhan Chomse is replacing Emily Gowers, now in the final year of her Leverhulme Major Research Fellowship. Emily's replacement last year, Erica Bexley, migrated last summer to a permanent post at Swansea University. Ailsa Hunt stands in for Mary Beard, who also has a two-year Major Research Fellowship from the Leverhulme Trust; Ailsa will be taking up a lectureship at Birmingham University in 2017.

Hannah Willey was another new starter on the teaching staff in Michaelmas 2015, but to a permanent, not a temporary job. She is a historian, with a particular interest in Ancient Greek religion, and its intersections with law and society in the archaic and classical periods. Her source materials encompass not just inscriptions and ancient historians, but also a wide range of literary works, from philosophy to drama. Hannah is a Fellow and Director of Studies in Classics at Murray Edwards College, and her appointment is proleptic in advance of the retirement of Paul Millett—which is fortunately still some way off.

In 2016 we will, however, see the retirement of another long-serving member of the Faculty, Geoff Horrocks, Professor of Comparative Philology and Fellow of St Johns. Geoff was an undergraduate and graduate student at Downing, writing his PhD on Mycenaean and Homeric Greek under the supervision of John Chadwick. After a spell as Lecturer in Linguistics at SOAS, Geoff returned to Cambridge in 1983, becoming Professor in 1997. In his many books, Geoff has shown the insights that modern linguistics can bring to the study of ancient languages. His writing and teaching are notable for clarity, acumen, elegance and wit.

Geoff's retirement meant that the Chair in Comparative Philology was advertised last summer, and this gave me the opportunity to see what an appointments committee was like from the other side of the table, since I was an applicant. Reader, I got the job.



Inaugural Lecture
Prof. Tim Whitmarsh

A. G. Leventis Professor of Greek Culture

14 October 2016, 5pm

For further details check www.classics.cam.ac.uk

THE GREEK PLAY

*Dr Katherine
McDonald*

The Cambridge Greek Play, a Cambridge tradition since 1882, is returning in 2016. After the huge success of 2013's *Prometheus/Frogs* double-bill, we have

before your eyes, as formal photographic portraits and drawings in the national press give way to more casual snapshots (accompanied by a sad letter from the Play's 'official' photographer, asking the committee not to let the tradition of studio portraits end because of budgetary constraints). Colour photographs appear from 1989 onwards, and finally



Antigone 1959

gone for another tragedy/comedy pairing – this time, Sophocles' *Antigone* and Aristophanes' *Lysistrata*. Director Helen Eastman and composer Alex Silverman will be returning after their breath-taking, vibrant productions in both 2013 and 2010. Auditions have been held, the play has been cast, and the initial rehearsals will take place in March (to give everyone a head start on the Greek before the summer!)

But this year we have been looking back to the history of the Greek Play too. As part of the launch of the 2016 production, and thanks to some generous funding from Gifford Combs (Queens', 1983), we decided to set up a permanent internet home for the Cambridge Greek Play. Not only would this website act as a source of information on upcoming productions, but also as an archive of all 42 previous productions. Accordingly, I spent a week in August 2015 in the Manuscripts Room of the University Library, photographing as much as possible from the Cambridge Greek Play archive, with the help of archivist Vanessa Lacey.

Going through the archive is like watching the history of photography unfold

Antigone and *Lysistrata* will be performed at the Cambridge Arts Theatre 12 – 15 October 2016 at 2.30pm and 7.45pm every day. Schools talks will take place before each matinee, and an academic symposium will be held in Newnham College on 16 October (details to follow on our website). Tickets for the play are available through the Cambridge Arts Theatre website:
www.cambridgeartstheatre.com

the past seem to appear with suspicious regularity.

The archive has always been consulted by scholars of theatre and Classical reception, but has never been freely available on the internet before. Many of the cast and crew members from those 42 past productions have not seen the photographs for decades. Almost immediately after the website launched, I started getting emails from the huge international community of Greek Play alumni. Some simply wanted to thank us for allowing them to revisit some happy and unique memories. Others wanted to send in their stories and mementos of previous productions, adding considerably to the stock of photos, programmes and press cuttings in the archive.

I was particularly thrilled to receive an email from Isabel Raphael, née Lawson



Frogs 2013

Focus on Research



Alina Kozlovski

My research is about the relationship Romans had with the material remains of their past. Most societies have to deal with the tangible traces of past generations in some way. Some things remain because they are carefully collected and treasured in homes, tombs and public spaces, while others are left behind after being rendered unusable by deliberate destruction or the slow decay of time.

I am interested in how Romans thought about these heirlooms, ruins and fragments, and in how these objects were not only used as sources by those that wrote history, but also the impact they had on the history that was written. One of my case studies relates to how Romans may have conceived the reconstruction and restoration of buildings in their city.

In his *Res Gestae* inscription, Augustus claimed that he omitted his name from many of the structures he rebuilt, preferring instead to retain the names of the individuals who had originally paid for the buildings. I argue that this was an act of backdating of material culture, as buildings in styles that we know to be Augustan now received labels that made them seem older. Historians used inscriptions as sources and the confusion created by Augustus' actions is evident in later texts. Hadrian later also changed the appearance of Augustan Rome in the same way by putting Agrippa's name on a building from the early second century AD.

This confused Classicists' understanding of the structure up until the late nineteenth century and demonstrates how perceptions of material culture could be manipulated and could affect the writing of history both in the past and in the present.



Prometheus 2013

(New Hall 1957-1960) which started with the line 'I am the Antigone from 1959!' The *Antigone* 1959 production was the last time Sophocles' *Antigone* was performed as the Cambridge Greek Play – and the photographs are some of my favourite images from the archive, with sets and costumes inspired by the Bronze Age Minoan civilization. Making contact with a cast member – who just happens to have an original vinyl recording of the production in her attic – was almost too good to be true. We're hoping to transfer this recording to an electronic format soon, so that we can listen to the 1959 production again in time for 2016's *Antigone*.

The last time *Lysistrata* was performed as the Cambridge Greek Play was in 1986.

As well as showcasing some excellent 1980s hairstyles, the archive photographs show just how much energy and laughter went into this production. I am also a big fan of the set design drawings, the colour originals of which survive for this production, unlike almost every other production. The other major example of this is 1912's *Oedipus Tyrannus*, for which original watercolours of the costume designs can still be found in the archive, looking as though they were painted yesterday.

You can take a look at the website and archive at www.cambridgegreekplay.com – and if you have any mementos from a previous Cambridge Greek Play hidden away in your loft, please consider sending them in.



Lysistrata 1986



Graham Andrews

The third century CE is one of the murkier periods of Roman history. After the death of Septimius Severus in 211, it saw a rapid and violent turnover of emperors, with a minimum (depending on how you count) of twenty-seven men or boys in power before the accession of Diocletian in 284. This considerable unrest coincides with an acute lack of contemporary narratives after the year 238. Nonetheless, there is broad consensus regarding general political trends for this period. From the end of the second century, it is argued that the military become ever more prominent in imperial politics, ultimately assassinating and replacing emperors at will.

My PhD aims to challenge this militaristic narrative. Its foundations lie in the first four decades of the third century, for which we have the clearest evidence: the closely contemporary Greek histories of Cassius Dio and Herodian, which dominate modern reconstructions. In the first section of my thesis, I challenge the idea that these ancient narratives can be used as reliable sources for a political narrative, stressing the role of military and senatorial activity in their respective portrayals of imperial power, and – not infrequently – its abuse.

The second part will involve a much broader discussion, moving away from the simplistic model of conflict between senators and soldiers which the ancient writers portray. One key area of focus will be the restructuring of the political elite during this period of considerable strain on the Empire, as military skill became increasingly valued. The ancient narratives describe this as an attack against the authority of the Senate; I aim to produce a more nuanced picture of third-century political change by rejecting the assumption that they speak for the elite as a whole.

THE MUSEUM

Jennie Thornber

The Museum of Classical Archaeology has been a hive of activity over the last year with a busy programme of events for all ages. Alongside the usual roster of academic talks and children's activities, this was the year that saw the Museum stepping out of its comfort zone and introducing alternative events to appeal to new audiences.

Thanks to the generosity of various Faculty members, the Museum has been able to contribute academic talks to the University's Festival of Ideas and Science Festival, ranging from a panel discussion on uprisings in the ancient world with Professor Paul Cartledge and Dr John Patterson to a lecture on how the Greeks made sense of data gathered from observing the heavens with Professor Gábor Betegh. Additionally, particular highlights of our programme of children's events have included a retelling of the *Odyssey* for the under 5s, making hoplite shields, and the chance to dress up in Roman armour as part of a Roman-themed fun day.

This year also saw the Museum hosting more creative events for adults. Our Drink and Draw event celebrated the long-standing tradition of drawing from casts by offering participants the chance to join us for a glass of wine and to pick up their sketchpad and pencil. Artists were on hand to offer expert guidance in this special, after-hours opening. This event proved so popular that we hope to



Casts by Candlelight

make it a regular part of the Museum's event programme, alongside more artist-led workshops.

The most popular event of the year was *Casts by Candlelight*, an adult-focused event with a difference: with the lights down low, we strategically placed candles (battery operated, of course) around the Museum, before inviting visitors in for an opportunity to view the casts in a whole new light. Our staff worked tirelessly throughout the evening, delivering tours which aimed to recreate the torchlit museum tours undertaken by Grand Tourists in the eighteenth century. With lanterns in hand, we shared with visitors some of the sculptures most popular with those Tourists, such as the Laocoon and the Belvedere Torso.

It has been a delight to welcome so many people through our doors to a whole host of events and we look forward to building on this year's successes in next year's events programme.



Drink and Draw

WELCOME TO . . .

Dr Hannah Willey

I was introduced to the Classics early. When my older sister began Greek GCSE, I happened to be studying the ancient world in History at primary school. She decided to teach me the alphabet and when we made clay tablets in art class I inscribed mine, poorly, with the Greek letters. I took up Greek again at secondary school but did not return to inscriptions until my MPhil year.

As an undergraduate I focused on history and philosophy alongside literature. I was happiest, though, when viewing questions simultaneously from the various angles which the different disciplines of Classics afford. In my final year, I fulfilled the requirement to choose two papers from a single Caucus by taking both of the interdisciplinary courses on offer.

As a graduate I turned to the study of Greek religion. God(s) played no memorable part in my upbringing and it is

hard to pinpoint when my obsession with questions religious first surfaced. I am, though, a firm believer that religion provides a fascinating and eternally surprising way into Greek culture and thought as a whole and this is definitely part of its



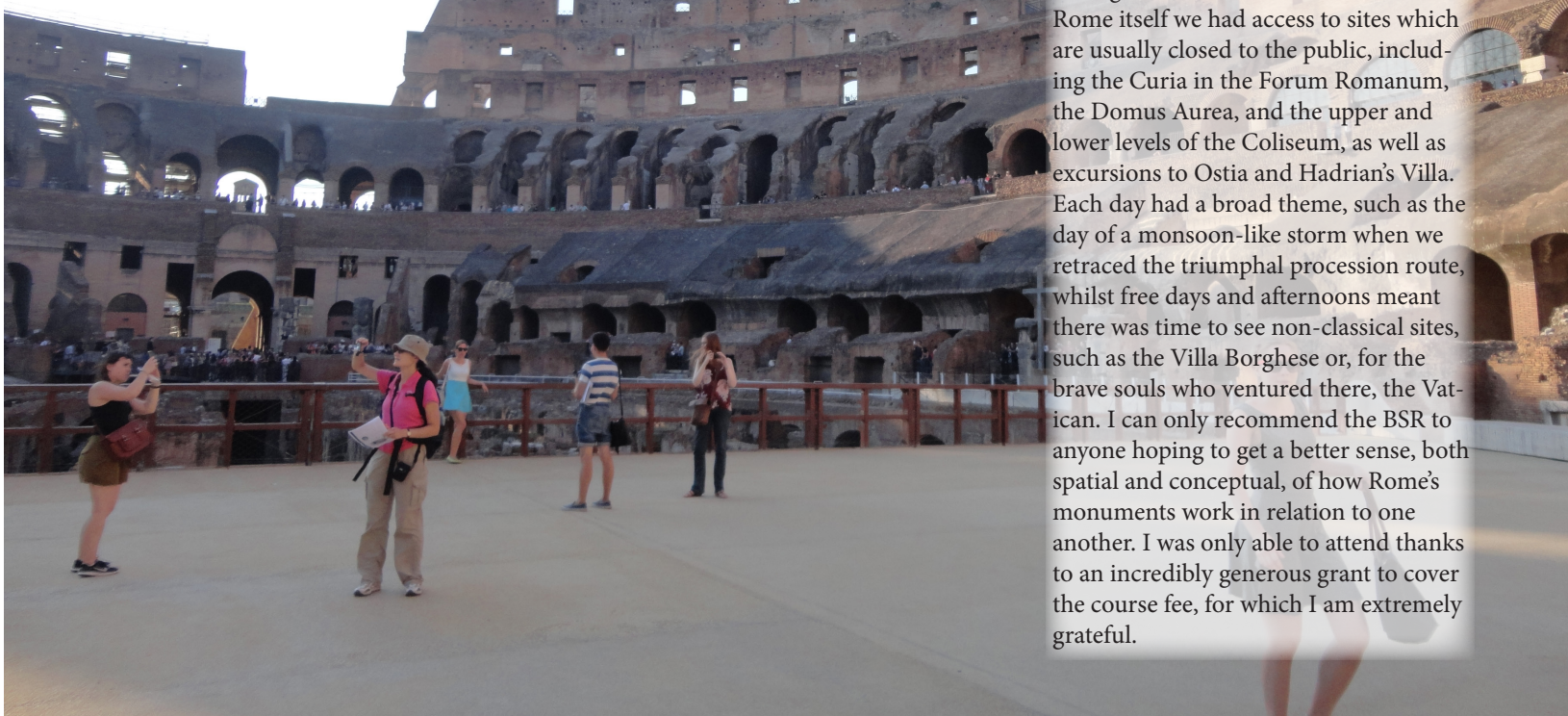
attraction. Religion, via pollution beliefs and *leges sacrae*, led to law.

I am currently writing a monograph based on my doctoral research, which explores the religious context of Greek law. I spend much of the rest of my time, besides teaching, thinking about the ways the Greeks introduced new gods and founded new cults and what the stories they tell about them can teach us.

FACULTY TRAVEL

Sarah Sheard

In August 2015 I spent two incredible weeks exploring Rome's most famous – and lesser-known – sites as part of the British School at Rome's annual undergraduate summer school. The school was a wonderful place from which to explore Rome and get to know other classicists from British universities. The timetable was crammed with early starts to get through the sheer volume of sites. In Rome itself we had access to sites which are usually closed to the public, including the Curia in the Forum Romanum, the Domus Aurea, and the upper and lower levels of the Coliseum, as well as excursions to Ostia and Hadrian's Villa. Each day had a broad theme, such as the day of a monsoon-like storm when we retraced the triumphal procession route, whilst free days and afternoons meant there was time to see non-classical sites, such as the Villa Borghese or, for the brave souls who ventured there, the Vatican. I can only recommend the BSR to anyone hoping to get a better sense, both spatial and conceptual, of how Rome's monuments work in relation to one another. I was only able to attend thanks to an incredibly generous grant to cover the course fee, for which I am extremely grateful.



NEVER JUDGE BY APPEARANCES

*Dr Alessandro
Launaro*

It all began in the Summer of 2010 as we started fieldwork at a Roman town in the Liri Valley, in Italy...not far from the one we were originally interested in. The latter had traditionally received a lot of attention, but Interamna Lirenas (for this is the name that has become quite familiar to many a student from the Faculty) had been largely ignored. Maybe this had something to do with the fact that the once-thriving town founded in 312 BCE amounted now to nothing but a series of crop fields devoid of any recognizable archaeological trace. As earlier scholars had pointed out, whereas all nearby Roman sites still boasted the remains of a theatre, Interamna did not – probably because it never even possessed one. It looked so unpromising that no excavation had ever taken place there – even though the local town council and the Italian Soprintendenza had been looking for a research

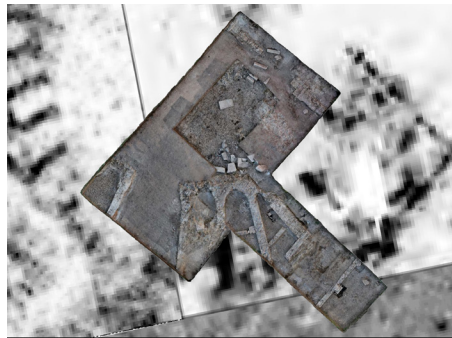


Classics students eagerly at work

partner for quite some time. In our eyes, the site featured the unique potential of a great archaeological challenge!

In collaboration with the British School at Rome, staff and students of the Faculty of Classics carried out an extensive geophysical prospection (magnetometry) of the whole site (2010-12). This made it possible to uncover the plan of the whole town and concretely appreciate how much of it was still preserved, buried beneath the ploughsoil. But one large building drew our attention and we decided to explore it further with a georadar. To our great surprise, it turned out to be a theatre – all of a sudden Interamna re-acquired that civic status that for a long time had been denied to her! The following year (2013), Interamna Lirenas was subjected to its very first excavation. The theatre turned

out to be much better preserved than we had originally assumed, with some of the stone seats still in place. A study of the material associated with the foundations allowed us to date its building to the second half of the first century BCE. This prompted us to look into the epigraphic record with renewed eyes and discover that in the third to fourth centuries CE a benefactor of Interamna had been rewarded with the privilege of a double seat...at the theatre. Although its later phases of use are still to be fully understood (the excavation is now in its fourth year), it is clear that the theatre of Interamna Lirenas set the scene for many a dramatic performance for a good three to four centuries. If there is one thing everyone who has come to visit us in the field has learned, it is that one should never judge by appearances.



The theatre of Interamna Lirenas

Bronzing the Boxer

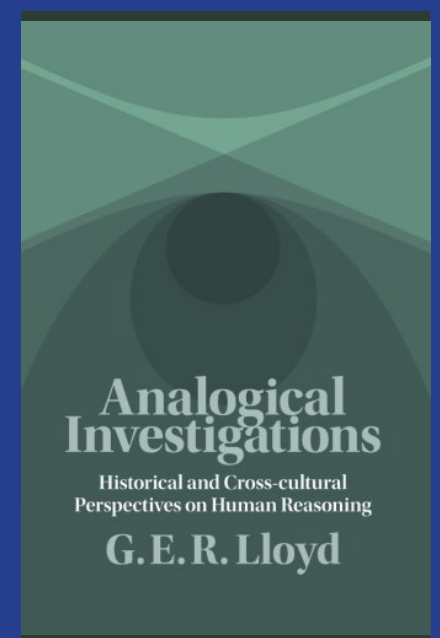
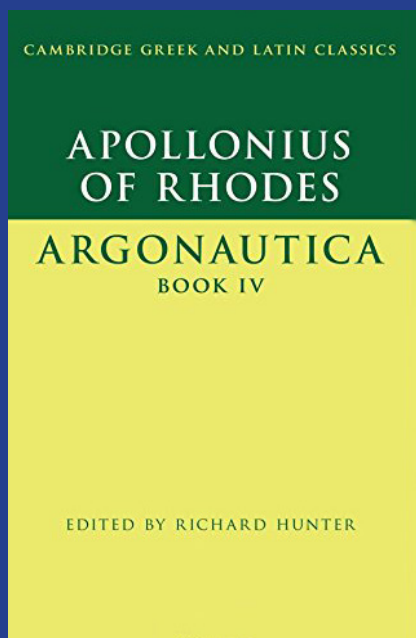
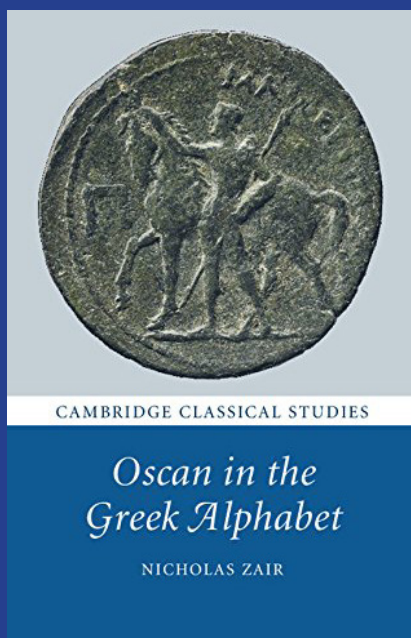
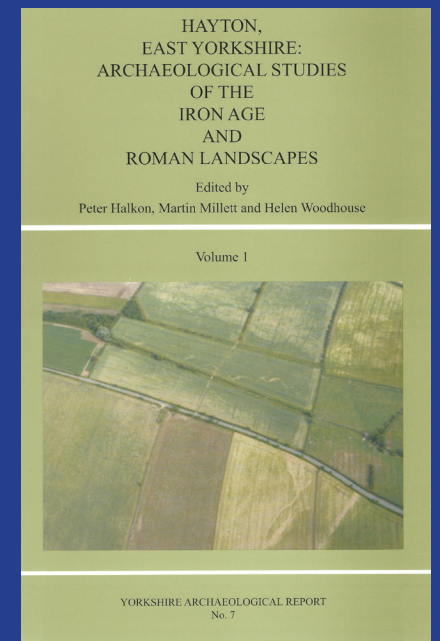
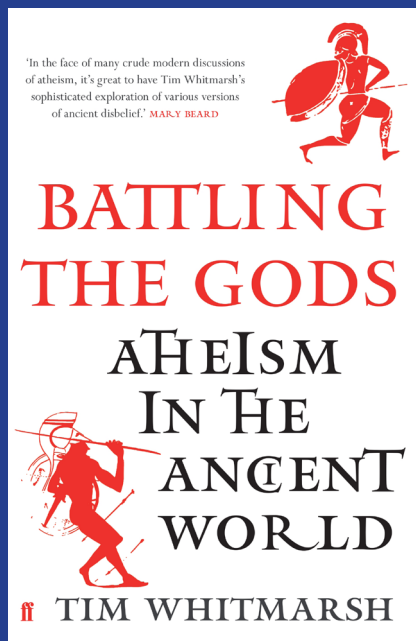
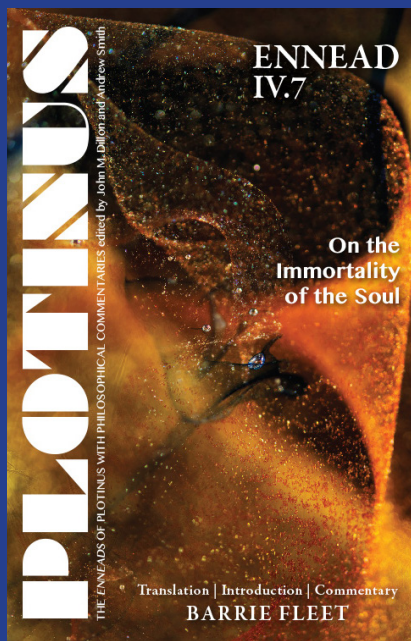
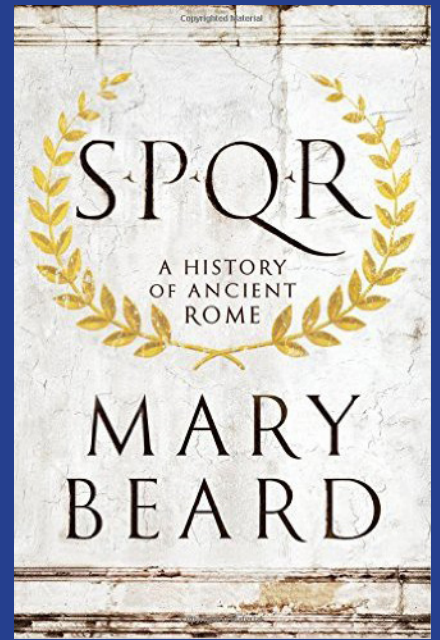
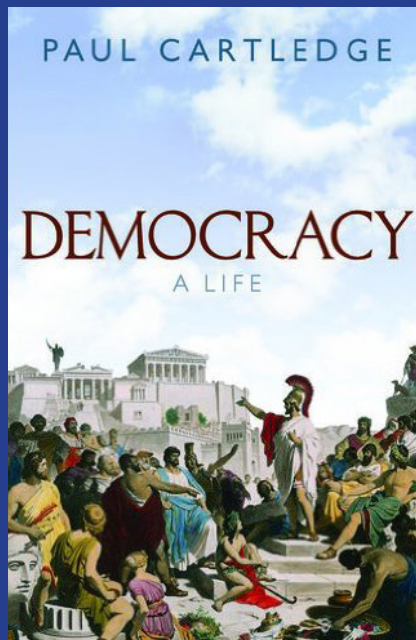
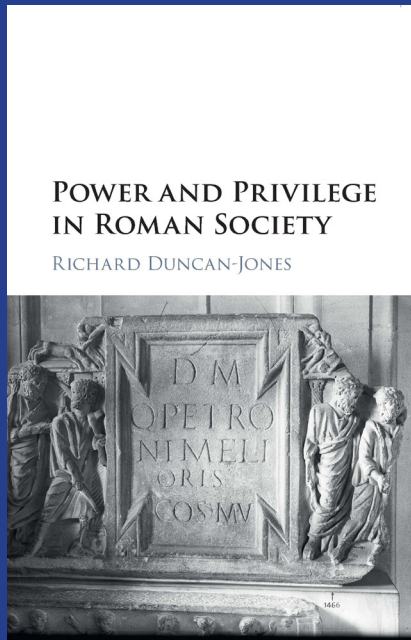
Last December, the Museum of Classical Archaeology welcomed a new addition to its Cast Gallery: the Terme Boxer. The original is one of the finest examples of bronze-cast sculpture to have survived from the ancient world. Bruises swell from beneath the battle-worn Boxer's skin and wounds cut into his flesh, dripping blood inlaid with copper. The piece is a masterwork not only in Hellenistic bronze-casting, but also in the pathos of Hellenistic realism, capturing the bearded fighter's weariness as he rests after a bout.

The Museum's version, however, began life not as a hollow and polychromatic bronze, but as a bright white plaster cast. Bob Bourne, of Museum Technical Services Ltd, spent a week turning his chalky whiteness to burnished bronze. A

time-lapse video, which can be viewed on the website, shows the process from beginning to end. First he was painted dark brown, then powdered bronze was applied to his surfaces and finally he was buffed to perfection with home-made beeswax. An atmospheric photograph of his discovery in 1885 on the south side of the Quirinal Hill in Rome provides an appropriate backdrop in Bay J.

New acquisitions help the collection to grow, aiding the Museum's mission to support teaching and research in the Faculty and to foster engagement with ancient art and archaeology among new and diverse audiences. The Museum's last large-scale acquisition was a cast of the Samian Kouros, one of the tallest *kouroi* discovered from archaic Greece.

Recent Publications



LISA @ 85

Launching the Mycenae Archive Project

Dr Yannis Galanakis

On Saturday 16 January the Faculty hosted a special keynote lecture for an important double celebration: the launch of the Mycenae Archive Project and the 85th birthday of Dr Elizabeth (Lisa) French. In a packed lecture room, Professor Jack Davis (Cincinnati) gave a wonderful talk on 'Lisa @ 85: The Mycenae Archives from a Blegen Perspective' (<http://sms.cam.ac.uk/media/2196660>). Drawing on his extensive personal experience working with archives both in the University of Cincinnati and the Blegen Library at the American School of Classical Studies in Athens, Professor Davis championed the enduring and interdisciplinary value of archaeological archives as powerhouses of knowledge.

Wace, herself a world-leading expert in Aegean archaeology and, like her father, a Mycenae excavator and former Director of the British School at Athens.

The Archive includes more than 240 notebooks, over 10,000 slides, numerous architectural and illustrative drawings, maps, newspaper cuttings, card catalogues, correspondence, publications and working papers – in short a treasure trove of knowledge relating to the archaeology and art of one of the world's most legendary sites. We are indeed immensely grateful to Lisa for her generous gift to the Faculty and her continuous unstinting support.

For the intellectual and physical arrangement of the archive we have now launched a nine-month intensive project. Our archivist, Sophie Hawkins, is working tirelessly towards the cataloguing and arrangement of this outstanding archaeological resource. She recently started a blog – a diary of sorts – with the intention of charting the progress of the project over the next few months (<https://mycenaearchive.wordpress.com>).



Lisa @ 85



Papers from the Mycenae Archive

One such powerhouse is the Mycenae Excavation and Publication Archive that the Faculty now houses – a unique and invaluable collection of primary and secondary resources relating to the British School at Athens' excavations at Mycenae, a UNESCO World Heritage Site. Focusing primarily on the archaeological work conducted at the site between 1920 and 1969, the Archive also includes the professional papers of Alan Wace (1879–1957), former Laurence Professor of Classical Archaeology in Cambridge, and of Lisa French, daughter of Alan

No birthday party could be considered complete, however, without good food, drinks and an excellent birthday cake! With a drinks reception in the Museum of Classical Archaeology, all participants enjoyed an outstanding lunch and had a slice of the wonderful birthday cake at Newnham College, Lisa's *alma mater*. And no celebration can be considered complete without a toast: to Lisa, many happy returns!



Discussing the Mycenae Archives

CLASSICS ON FILM

Max Kramer

Classicists have always been interested in how their subject comes off the page. Whether it is considering how the theatrical context might influence our understanding of Athenian Tragedy, how the *recitatio* affected the writing of Latin verse, or how the placement and design of an inscription can be as much a part of its message as the text it displays—we know that performance matters as much as content. And so it is natural that Cambridge Classics is now expanding into that most visual medium of film to bring our message to a much broader audience.

Since the launch of our website last year, we have been busy making videos that present both the life of Cambridge Classics students and also academic topics of interest from the ancient world. These range from looking at ancient gems in a new light, to learning more about the political significance of one of our cast gallery's inscriptions. We have always tried to make the visual aspect of the films as compelling as the academic content they convey—all on a very tight budget!

The completed films appear on our website, and they also make an appearance on Facebook, which tells us that (via some handy marketing from the University's central communications team) they have been viewed almost 30,000 times.

The Faculty has been incredibly lucky to



Ruth Allen explores the meaning of ancient gems in the Fitzwilliam

be able to make use of the talents and experience of Stephen Harrison, one of our recently-finished PhD students, to help with the making of films, and the training of students who get involved.

As Stephen puts it: 'The ancient world is full of fascinating stories that have grabbed our imagination for thousands of years, and the research within the Faculty makes for really interesting films. But, ultimately, what makes Cambridge special are the people who study here, so it is really important that the films we produce are focused on real students. By getting current members of the Faculty to explain why they enjoy exploring antiquity, we hope that some of their enthusiasm will rub off on the viewer and inspire them to learn a little more about Classics.'

We have been delighted with the success of our film-making so far, and as a celebration of our new entry into the online world have launched a schools video competition (www.greeksromansus.classics.cam.ac.uk/learn-more/video-competition-2016). The entries are a hugely creative range of documentaries, dramas, animations, and lego-spectaculars, and are testament to the power of film to

engage the creativity of the Classicists of the future. The winning films are now available to view online. At the moment we are trying to get the funds together to enable us to continue this very valuable work and we are hoping that the journey ahead will be as exciting as the journey so far.



Current students discuss what makes Classics special

Focus on Research



Ellisif Wasmuth

I am currently finishing my dissertation on self-knowledge in the *First Alcibiades*. It is a text whose authorship has been disputed since the beginning of the nineteenth century, when Schleiermacher found it 'very insignificant and poor, and that to such a degree, that we cannot ascribe it to Plato.'

Schleiermacher's attack on the *Alcibiades* is as witty as it is fierce. The dialogue contains, he writes, 'nothing in it too difficult or too profound and obscure even for the least prepared tyro', and as for its advocate, he can 'only congratulate him that his notions of Plato can be so cheaply satisfied'. No wonder people have been reluctant to devote themselves to the dialogue since!

Through exploring its discussion of self-knowledge, I challenge two of the most persistent charges against the *Alcibiades*: that it lacks unity, and that it adds little of philosophical value. I argue that one of the reasons why the dialogue seems disunified is that it treats of different conceptions of self-knowledge without making the shifts between them explicit. It is left to the reader to disentangle these conceptions and map out which one underlies each stage of the discussion.

By exploring the different conceptions of self-knowledge as well as their interdependence, I argue that the *Alcibiades* develops the traditional Greek notion of self-knowledge as knowing one's place by incorporating it into Plato's intellectualist ethics: self-knowledge is gained by realising and acting within the limits of one's knowledge, and only fully achieved by someone acting with wisdom. By engaging thoroughly with the philosophical content of the *Alcibiades*, I also hope to make it apparent that it is a complex text that bears the Platonic hallmark of having been very carefully written.

TO THE LETTER . . .

A Project on Early Writing Systems

Dr Philippa Steele



Di Yan

My research is about the ancient Greek myth of autochthony. The myth tells the story of how the Athenians originated from the earth. Building on previous French and American research, I intend not only to show how the myth interacted with the civic discourse of democratic Athens, but also to explore contemporary intellectual reflections on this myth. Autochthony can be seen as a 'political myth'. By connecting procreation with the earth (fatherland) rather than with women and family, the *polis* uses autochthony to incorporate individuals into a political and moral order without the need for a biological family.

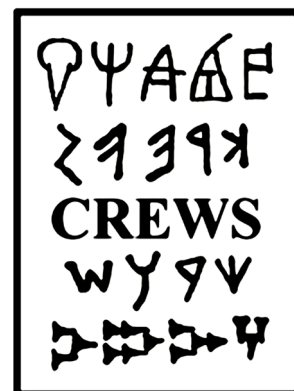
But the popularity of the idea of autochthony invites us to ask why this myth was so deeply rooted in the Greek mindset. One answer may be found in relation to the nature of Greek theology. Greek gods appear to be indifferent to human beings. Therefore, being anxious about human uncertainties and moral fragilities, as shown in tragedies, Greeks tended to see themselves as self-created. However, autochthony nevertheless embraces an intrinsic ontological paradox in the political and social use of its ideology. Are we born from one or from two? As we are born both from the earth (parthenogenetic procreation in myth) and from mothers' wombs (sexual reproduction in reality), the identity of the autochthonous race is torn in two.

This fundamental issue of autochthony was questioned further by Plato and Aristotle. Plato revised the myth into a form of 'communism' by demolishing the family and pursuing oneness. But to Plato such communism is also problematic. Aristotle, on the other hand, provided an alternative to the political use of the autochthony myth in a more radical way by taking the biological family as the natural origin and foundation of the polis.

I have recently been awarded a European Research Council grant of 1.5 million euros to run a research project on ancient writing. The project is called *Contexts of and Relations between Early Writing Systems*, and will run for five years from April 2016, with a team of four researchers housed in the Classics Faculty.

The CREWS project is going to take a new approach to the development of writing by looking at a number of different systems across the Aegean, Eastern Mediterranean and Levant in the second and first millennia BC. These will include Linear A and B, Ugaritic cuneiform and the Phoenician and Greek alphabets, taking in a number of different societies and linguistic groups with a broad chronological and geographical range. One of the innovative aspects of the project will be the interdisciplinary nature of the research, analysing not only the relationships between the graphic systems but also the material, linguistic and social context of ancient writing.

My previous research as a British Academy Postdoctoral Fellow focused on areas such as Cyprus and the Eastern Mediterranean, and spurred my interest in the development of writing in the region. Throughout this period the Mediterranean Sea was a very interconnected area and writing was just one of many ideas and technologies being passed on from group to group and developed for different so-



cieties who used it for different purposes. One of the problems of previous research is that different aspects of ancient writing have often been handled by different specialists, and we want to redress that by having a dedicated team working together on a range of case studies in order to piece together the broader picture.

Why do we find graffiti in Linear A but not in Linear B? How did the unrelated cuneiform Ugaritic and linear Phoenician alphabets come to have the same order of letters? Why were abecedaria – inscriptions consisting of only the alphabet in order – so popular among the ancient Greeks? It is clear that there is more going on than a simple correlation of writing and language, and this project is going to investigate the complex relationship between writing and its users.

To learn more about the CREWS project, visit the project blog at: <https://crewsproject.wordpress.com/>



The Marsiliana Greek abecedarium

DOUBLE TAKE

Daniel Anderson

Through the generosity of the Corbett Fund at the Faculty of Classics and the Robert Sloley Fund at St. John's College, I travelled to Greece over the past two summers to re-photograph images from the T.W. French Archive held by the St. John's College library. The archive contains a photographic record of Greek monuments assembled by Thomas Worden French on behalf of the UK War Commission during the final years of the Second World War (1944-46).

I travelled to Rhodes and Kos in the summer of 2014 with Branden Chan; this past summer, I visited Athens and sites on the mainland. The overt aim of French's pho-

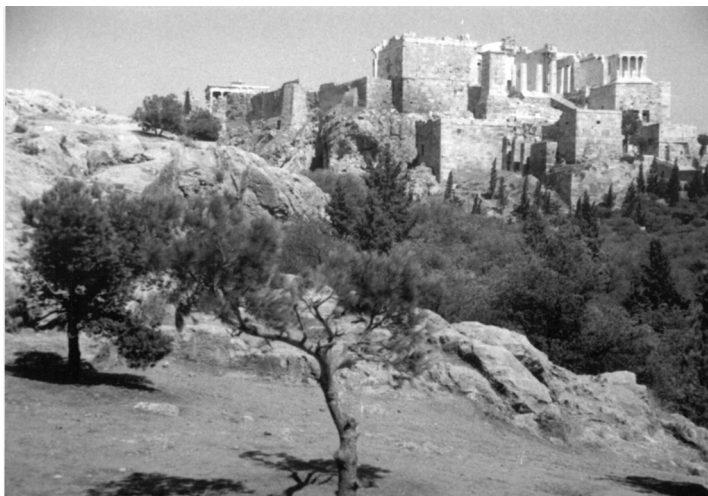
tographic project was to check on the state of preservation of important monuments during wartime. Our own project attempts to reproduce as nearly as possible the angles, lighting and lens apertures used by French in the 40s. It thereby provides a comparative document after a period of 70 years, registering changes to the cityscape, to levels of tourism at historic sites, as well as large-scale EU-funded restoration to many of the ancient monuments.

French's photographs are predominantly of ancient and ecclesiastical monuments, and images recording damage to structures made their way into various publications: *JHS* 65 (1945): 101-104; *ABSA* 43 (1948): 193-200; *Works of Art in Greece, the Greek Islands and the Dodecanese:*

Losses and Survivals in the War (London, 1946). One of the more notable features of French's photographic technique is a strong preference for elevated perspective, often from the top of landmarks, or the balconies and roofs of state-owned buildings.

Hard copies of all reproduced images (three albums comprising some 150 photographs) are now held alongside the French Archive in the special collections of the St. John's College library.

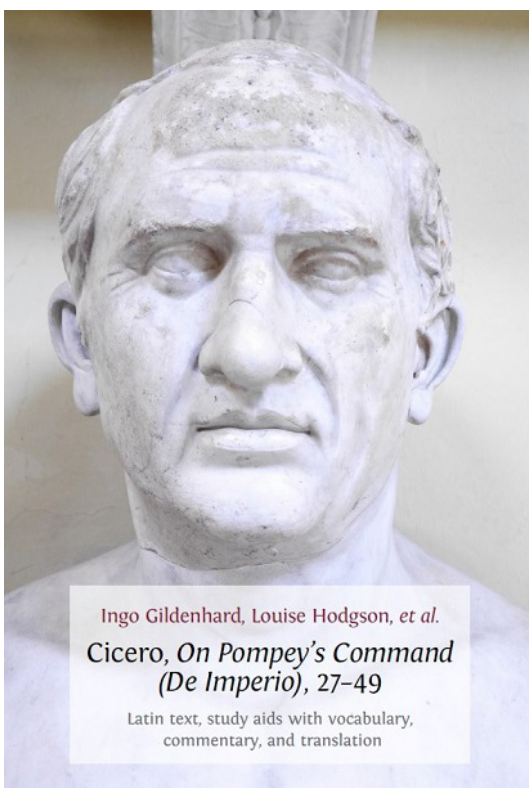
* Image from the Thomas Worden French Archive by permission of the Master and Fellows of St John's College, Cambridge.



*The Acropolis from the Areopagus, Athens 1945**



The Acropolis from the Areopagus, Athens 2015



Ingo Gildenhard, Louise Hodgson, et al.
Cicero, On Pompey's Command (De Imperio), 27-49

Latin text, study aids with vocabulary, commentary, and translation

Open Books

The rise of high-quality online publishing has enabled a new Cambridge-based initiative, designed to narrow the gap between the teaching of classics at school and at university. Since 2011, Open Book Publishers, a company founded in 2008 by a small group of academics at the University of Cambridge and committed to open access, has produced four AS- and A-level commentaries (a fifth is on the way...) on texts set by the OCR examination board from Cicero, Virgil, and Tacitus.

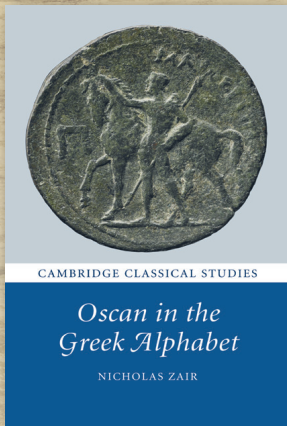
Designed to provide help for the weakest students and stretch the most able, these commentaries are available in various formats, from print-on-demand paperbacks to various e-editions, and can also be read for

free in their entirety online. Unlike the standard academic monograph, where sales tend to peter out after c. 500 copies, OBP has sold well over a thousand copies of each of these commentaries, and receives an even higher number of hits on their on-line versions.

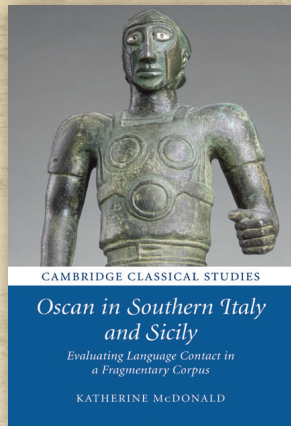
Another innovative feature of the Cicero commentary is that many of the co-authors are current Cambridge undergraduates. The commentaries allow them to share what they have learned with a wider audience—and feel the excitement of seeing their words in print for the first time!

For more details check out <http://www.openbookpublishers.com/section/31/1/classics-textbooks>

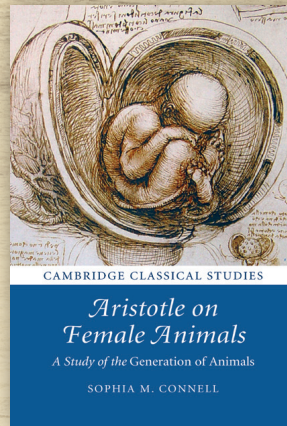
Classics from Cambridge



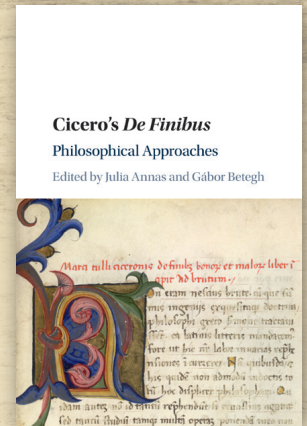
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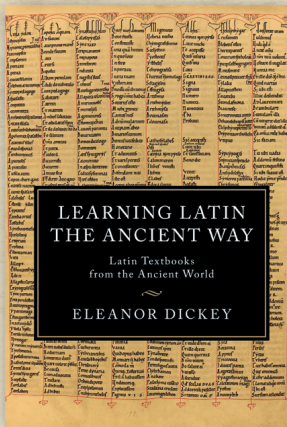
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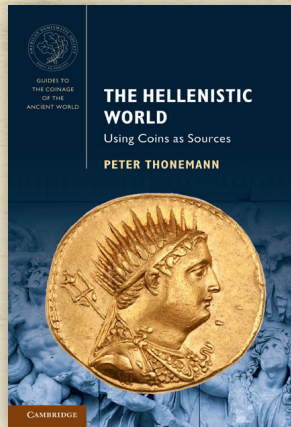
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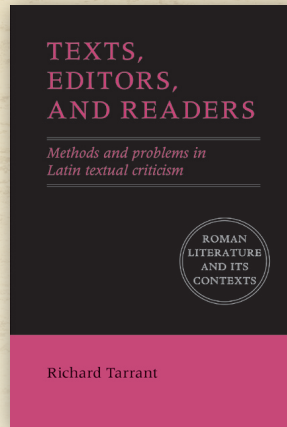
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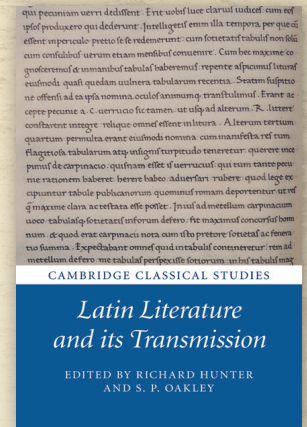
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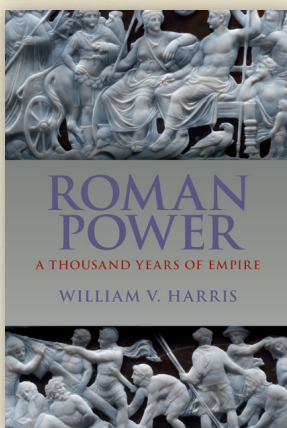
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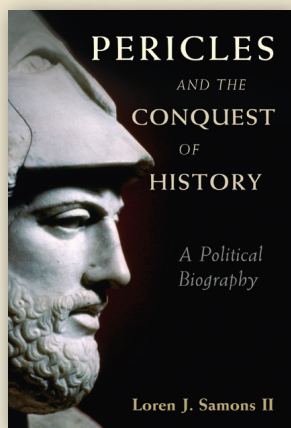
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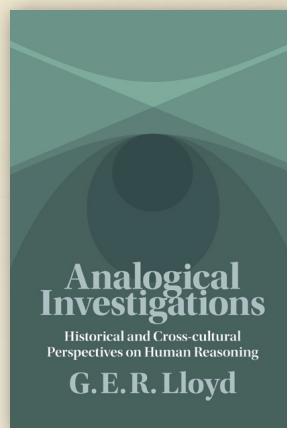
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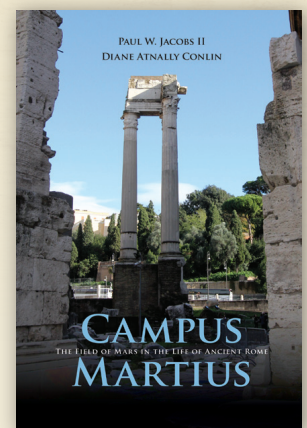
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