

Faculty of Classics

Newsletter 2020

LETTER FROM THE CHAIR

*inde ubi per fauces pectus complebat et ipsum
morbida uis in cor maestum confluerat aegris,
omnia tum uero uitae claustra lababant.*

Not a far-sighted prediction of Covid-19, but Lucretius' reworking, in *De Rerum Natura* 6.1151–3, of Thucydides' description of the plague at Athens in 430 B.C. A reminder, in these strangest conditions, that Greeks and Romans were there before us, and something of a justification of Thucydides' own view that his history would prove useful because the circumstances he described would recur, given that 'the human thing' does not change. Not that Thucydides' observation that the worst aspect of the plague was the despondency it produced, has been much heeded: obsession with the phenomenon of contagion, which he was the first ancient author to note, has overwhelmed all other considerations.

In Cambridge it has not been Covid-19 itself which has pre-occupied us, since the city and University have had mercifully few cases, but the effects of lockdown. In a University where reform moves at a glacial pace, alternative modes of assessment were introduced within days, and teaching that had always been face-to-face was taken seamlessly on-line. Our language-teaching programme is reliant on the heavy programme of reading classes for Prelim and Intensive Greek teaching. These classes have gone virtual, and hours of expert guidance have been provided in real time to students in different time zones, taxing the powers of concentration of the Senior Language Teaching Officers and Graduate Teaching Assistants even more than usual. Lent term completed itself with lectures in person, Easter term opened with lectures available for download, to be consumed at leisure.

'At leisure'? Were my undergraduate students reading this they would properly be offended. Not only has Covid-19 drawn magnificent efforts from my colleagues, for whom the acquisition of a whole range of new skills, using on-line platforms of which they had never previously even heard, has been time-consuming and often stressful, but this transition has demanded a great deal of our undergraduate and postgraduate students. On-line lectures take longer to prepare and prove harder to give: only on lecturing to the unblinking eye of your laptop do you realise how much you rely on continuous feedback from the faces of students. They also take longer to digest, as students pause them to check that they have properly understood, and find the 50-minute lecture somehow lasts 90 minutes – even when the lecturer, not about to be booted out of their kitchen (or wherever) by the arrival of the next lecturer, keeps to time.

But we are learning a lot! The essays I have had from my undergraduates this term have included some superb work that has shown close engagement both with lectures and with materials that librarians and colleagues have put a great deal of work into making available on-line. And we have learned what is, and what is not, important about face-to-face meeting; I, for one, hope to attend far fewer meetings out of Cambridge in future, now we know that much administrative business can be done effectively on-line.

But being together matters. There is nothing social about distancing: Thucydidean despondency is an entirely proper reaction. But that it is social is what makes education in the Classics Faculty special: the buzz in the room is the really magic moment when minds are bent and hearts are changed. Still, we can be proud that, when we welcome our students back to that buzz, their Classical education will not have been hampered, and we will all have taken a little profit from learning together distantly in the most extraordinary year of any of our lives.



UNIVERSITY OF
CAMBRIDGE

INTERVIEW: PROFESSOR EMILY GOWERS ON HER PRESTIGIOUS SATHER LECTURESHIP APPOINTMENT AT UC BERKELEY 2021-2022

When and how did you come to the Classics?

I chose Classics for all the wrong reasons: Latin because it was a shamelessly competitive subject in my egalitarian school; Greek because it was a different alphabet and felt like joining a secret society; Classics because it was a stepping stone to History of Art. Nor did I go on to study the reception of Philostratus' *Imagines* at the Warburg Institute, which was another plan – just as well, as I later learned that Ruth Webb had done exactly that. By then, I was too hooked by Classics itself. Having come to Cambridge in love with Greek literature, I ended up interested in things at the lower end of Latin culture, like food, sewers and plants. And I pretty soon realized that there is enough in Classics – especially now, when it's become such a capacious subject – for several lifetimes.

Of the previous Sather scholars, whose work do you most relate to and/or who has most influenced your own work?

It's going to be invidious to answer that question. I was actually taught by one of them: Geoffrey Lloyd supervised the first term of my PhD and I learned all about Ayurvedic medicine and yin and yang from him. Obviously Mary Beard has inspired me, with her miraculous powers of communication, David Sedley, with his sage observations on Greek and Latin literature, and Nicholas Purcell, with his sheer range. The latest trio of Latinist Sather Professors – Feeney, Barchiesi and Hardie – are giants in whose footsteps I tremble to walk.

What do you think it says that of the 11 (incl. yourself) women to have taken up the Sather lectureship three of them have been part of, or had close ties to, the Faculty?

Cambridge has always had a reputation for fostering radicals – including radicals at the conservative end of Classics – and Mary Beard and M. M. McCabe are among the leading ones in recent years. But M. M. forged decades of her brilliant career in London, so we can't entirely claim credit for her. Of course I'm incredibly proud to be among those eleven women, the first of whom, historian Lily Ross Taylor, by the way, was appointed as far back as the 1940s.

What's influencing your thinking on potential topics for the Sathers?

I'd like to produce something original, of course, and I'm guessing that I've been appointed because of my interest in the material things of ancient Rome and the way they're represented in literature. There's some pressure for it to be topical – but I'm probably not the person to speak on things like climate change or race or pandemics. Watch this space.

Do you think your position as a Professor and as an academic taking up the Sather position, as well as colleagues such as Mary Beard, is indicative of an upward trend in the academic prospects of future female Classicists?

Definitely. When I came back to Cambridge in 2002, there were only three female UTOs in Classics (Mary, Helen Morales, now at UC Santa Barbara, and me). We once drove off to have a sympathetic hug-in with our Oxford equivalents and found fourteen of them. Now the situation is much better numerically: about a third of our UTOs are women and three of them, now with Carrie Vout, are professors. There are plenty of institutional initiatives to make life easier, but some



inequalities are subtle and ingrained. I've had a very patchy career myself: I've been childfree, a stay-at-home mother, a divorced mother, a working mother, both part-time and full-time, and been unemployed. For better or worse, I've not been a man. As for the Sathers, I'll be the start of a hat-trick of women, which is something unheard of. After me it'll be Yopie Prins of Michigan, then Victoria Wohl of Toronto.

Do these present times spell good things for the wider dissemination of learning and access to scholarship? Do you think technological advancements being used now will persist and could the output of your Sather lectureship be influenced by these changes and their potential to provide a platform with greater outreach?

There's a certain grim topicality to this question. Imagine if we were self-isolating without JSTOR, academia.edu, Zoom, etc. As it is, those of us with good wifi can get by, and we're very lucky that we can work from home, though I miss serendipitous rummaging in the library. As for technology, I'm honestly a bit scared about having the lectures filmed, which is a recent development. I've been told that the best Sather lecturers turn up with only half a script, if that, and it all feels much fresher. That's terrifying, too, though I've learned over my years on the front-line of IB lectures to be more spontaneous and interactive. I never turn up with a script now.

The Sather Professorship has been going for over a century, what would be your hopes for it in its next century?

The Professorship has tended to rotate around subject areas in a way analogous to our traditional caucus structures: literature, history, philosophy, etc. I could see that changing. Yopie Prins, for example, represents reception studies, and that's something new. I could imagine the lectures pushing further into areas like law or science or even creative writing.

What are you looking forward to most when you take up the position?

One of the Professor's duties is to teach a graduate seminar and I'm equally looking forward to that, as I've enjoyed teaching at that level in the US before and because UC Berkeley has such stellar students. Berkeley itself is one of my favourite places, because of the markets, the flowers, the Bay and the life in the streets. I have lots of friends there, and not just in the Classics Department. As one of my children put it: "She loves vegetables. She'll have a great time."

Zephyr Brügger

I graduated from King's, Cambridge, with a degree in Classics in 2017. That same summer, I became an undergraduate again at the Amsterdam University of the Arts. Here, I am starting my final year of studies in theatre directing. I'm up to no good next year, as I am planning to graduate with a double staging of Aristophanes' *Lysistrata* and Euripides' *Bacchae*. It will be an artistic — and urgent! — research into the mechanism of revolutions and collective action, and hopefully a recipe for a good party, sharing food and wine with the audience. Only this party ends in horror and bloodshed, as Greek parties do.

In my final year at Cambridge, I had the chance to take papers that have proved to be bottomless sources of inspiration: *Being Human* was an exceptional course taught by Ingo Gildenhard and Nigel Spivey that connected faraway corners and theories of humanity from Mesopotamian myths to Donna Haraway's *Cyborg Manifesto*, and the Tragedy paper from the English faculty, venturing out into a world informed by or revolting against the classics. Lucian's science fiction work *Verae Historiae*, and his 'poetics of post-truth' (very theatrical), were the subject of my dissertation. I was interested in the world, and Cambridge showed me how to use Classics as a way to discover it. Arriving at theatre school it was a big personal challenge to translate academic knowledge into something subjective: as a theatre director, my job is not to research, analyse, or explain, but to interpret, experiment, and play with material. Studying Classics has gifted me an analytical mind, a lot of fun and inspiration, and the comfort of knowing the shoulders you stand on.



Zephyr and fellow cast members create limb and face masks for a show (based on the myth of Philomela)



Yaseen Kaders

I work as an assistant producer and researcher in television. I'm a freelancer so I change companies and productions often and the roles can vary, but it's mostly research, writing proposals, generating ideas for segments, contacting contributors, and sometimes small script contributions. I've worked on a travelogue around Central Asia presented by Joanna Lumley, an ITV sitcom about the asylum process, several panel shows, a board game, and on every series of BBC Two's topical satire *The Mash Report*.

I think it's important to acknowledge that television, like all media, is an elitist industry where certain educational backgrounds are favoured regardless of tangible skills they've provided. Aside from that, though, Classics has helped me in several ways. The reading and summarising techniques I learned from weekly essays at Cambridge have proved to be essential research skills. In TV, the sources can vary from historical texts to dense government policy and legislation.

Being able to digest sources quickly ("skimming the right way," I think my DoS once called it) is definitely something my degree taught me. Also, while I object to the arbitrary privilege bestowed on certain institutions and graduates for what I believe should be democratised information, the lifetime alumni JSTOR access has been very helpful and I'll continue to use it because I'm a hypocrite.

I do a lot of fact-checking and copy-editing, which I enjoy because it allows me to monetise my pedantry. Studying Latin and Greek gave me quite a forensic understanding of sentence structure and grammar, I think. When I have to check a seven-minute satirical monologue with a lot of reported speech and dependent clauses, all that Cicero and Tacitus really reminds me how to parse a sentence. I've also worked in development, generating new concepts for programmes and pitching them to commissioners. I'd be researching for a slavery documentary one day and a sitcom about taxidermy the next; the adaptability is something I picked up from weekly supervisions across the caucuses.

Honestly though, the things I loved learning about the most while doing Classics at Cambridge are with me every day outside of work: narratives of humanity and dehumanisation from *Being Human* with Ingo Gildenhard; the dynamics of gender, age, and family from *Youth in Rome* with Chris Whitton; lessons in how to read visual culture from Nigel Spivey. I engage with these now in so much of what I read and watch. I feel very lucky that Cambridge helped me to pursue a job where I get to be part of making things that other people can engage with too.

Maeve Lentricchia tells us about organising and running the Cambridge Graduate Conference in Ancient Philosophy in Lent 2020

Early this Spring, the B Caucus' graduate cohort welcomed six students and two distinguished keynote lecturers for the tenth annual *Cambridge Graduate Conference in Ancient Philosophy*. Since its inception, the idea behind the conference has been to explore a particular question, recurrent theme, or problem within ancient philosophical tradition and stimulate discussion among the conference attendees and the Cambridge hosts. This year, we selected 'Evil' as our focus.

Although one of the aims of many ancient philosophers was to define goodness and articulate the path to the Good Life, the good's opposite always loomed in the background. In choosing 'Evil', we hoped to foster a discussion about philosophical conceptions of evil and badness across antiquity, including conceptions occurring in more literary and theological texts. We also invited papers which explored the relationship between modern and ancient philosophical discussions or views of evil. Thus, as much as we wanted applicants to focus on individual thinkers and texts, we hoped some would look diachronically at the issue of evil.

To our delight, during the two-day event we were able to host graduate students from a variety of disciplines in the humanities—philosophy, literature, theology, political theory, and reception studies. Professor Christian Wildberg (Pittsburgh) delivered a talk on Parmenides and the moral philosophical problem of evil and Dr Karen Margrethe Nielsen (Oxford) presented a psychological investigation of the Tyrant's vice in the *Republic*. Although each graduate presenter made their paper's connection to evil clear, the topics and texts addressed were diverse: the poetics of Stoic revenge, a Nietzschean reading of Euripides' *Trojan Women*, and Iamblichus on the impossibility of evil daemons, to name a few. After each paper, a member of the organizing committee provided a critical response and a set of questions to open up discussion of the paper. We were pleased to have a number of faculty members and graduate students from across the caucuses in attendance.

In Michaelmas 2020 the Faculty will be welcoming Dr Leah Lazar as a Lecturer in Ancient History; Dr Lazar tells us a little about herself:

I grew up in London and got hooked on Latin at school. I studied for an undergraduate degree in Classics at New College, Oxford, and then stayed on for graduate work in ancient history. Since completing my doctoral thesis at the end of 2019, I've been a lecturer in Greek history at Corpus Christi College, Oxford. I'm excited to join the Cambridge Classics Faculty for the next academic year.

My research focuses on the political history of the Greek world in the Classical and Hellenistic periods. I'm particularly interested in inscriptions, but I work with a wide range of evidence, from comedy to coinage. My doctoral thesis offers a new analysis of the fifth-century B.C. Athenian Empire; it argues that the relationships between the Athenians and their subjects were varied, multidirectional and determined by regional dynamics. I've been lucky to root my research in regular fieldwork in Greece and Turkey, where I've examined inscriptions, visited sites and developed understanding of landscapes – and I've picked up a bit of modern Greek and a love for local pastry varieties on the way.



I really enjoy teaching, and find that it has a symbiotic relationship with my research – I learn a lot from students. I'm looking forward to teaching ancient history in Cambridge. I'll be giving first-year lectures on the fifth-century B.C. Greek world and teaching the new Part II course on Thucydides.

FOCUS ON RESEARCH

My doctoral research, under the supervision of Tim Whitmarsh, focuses on Aristophanes and his relation to Athenian democracy. My interest in antiquity's (and the world's?) premier comic poet was piqued by two experimental MPhil essays I wrote, one on issues of genre in *Birds* and another on the problem of closure focusing on Aristophanes' latest extant play *Wealth*. But it was really contemporary events of our time that drew me to thinking about Aristophanes and politics: the demagogue in the White House, the chaos of Brexit, the climate crisis. Aristophanes would have a field day if he were still alive. What his poetry offers is not mere comic relief from everyday problems, but an urgent call for reflection about political agency and a spur to action in times of crisis – the seemingly permanent state of affairs in late fifth-century Athens as well as today.

While many have seen Aristophanes as a 'political' poet, he has seldom been seen as one who is committed to democracy in its most radical manifestations. But that is exactly how I see him. Shifting the focus from content to form, in my doctoral research I read Aristophanes' plays, in which anything can happen and in which anyone can make anything happen, as the formal embodiment of a version of democracy that is quasi-anarchic and hyper-egalitarian. This is a version of democracy which modern political theorists (particularly Hannah Arendt, Jacques Rancière and Judith Butler) can help us reconstruct in the absence of any fully-fledged ancient theorising of democracy, and which we can extract by reading Aristophanes' plays carefully. Moreover, like Bertolt Brecht many centuries later, it is my contention that



**Zack Case
King's**

Aristophanes sees the theatre as a genuine space for instigating political change. In times of crisis poetry can make something happen, not in the straightforward manner of giving advice but in the complex manner of mobilising an audience to act on democracy's core principles of freedom and equality.



**Sarah Sheard
Peterhouse**

My doctoral thesis, tentatively entitled 'The representation of the female body in Roman visual media', does what it says on the tin: focusing on evidence from imperial Italy, it analyses the female body as it is represented, and how representation itself helps define the female body, relative to other gendered bodies, within Roman culture. My research is driven by broad questions that emerged from my undergraduate and MPhil theses, both of which analysed images of specific female bodies in highly specific contexts: what are the conventions, priorities and limitations of representations of the body in Roman visual culture, and how far do they depend upon the gender of the body depicted?

My doctoral thesis is loosely structured around three contexts – the domestic, the public and the funerary – to encompass a broad range of material and enable analysis that cuts across narrow definitions of media or strict periodisation. Consequently, the evidence examined ranges from frescoes to sculpture to miniature figurines. The variety of the visual material is indicative of the diversity of representations of the female body, and the role of visual culture within the complex construction of gender more broadly within Roman thought and society.

EDUCATION AT THE MUSEUM OF CLASSICAL ARCHAEOLOGY



School pupils visiting the Museum

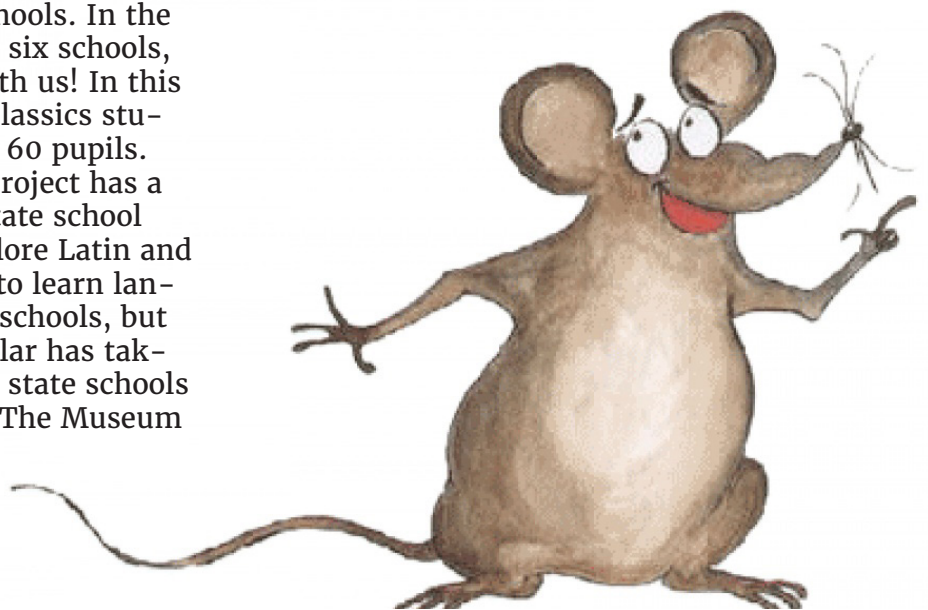
Justyna Ladosz, Education and Outreach Coordinator in the Museum of Classical Archaeology, tells us about the Minimus Primary Latin Project

Since 2013 the Museum has been running the *Minimus* Primary Latin Project. The aim of the project is to introduce pupils to Latin and the Romans and provide them with fun and educationally-rewarding entertainment. We send both undergraduate and graduate students from the Faculty of Classics to teach Latin as an after-school club in state maintained primary schools. We use the *Minimus* Latin course, written by Barbara Bell especially for 7–11 year old children. When the Project began there were two participating schools. In the last seven years it has grown to six schools, and the original two are still with us! In this academic year we recruited 15 Classics students who together taught over 60 pupils.

The *Minimus* Primary Latin Project has a simple *raison d'être* – to give state school children the opportunity to explore Latin and the ancient world. The options to learn languages are shrinking across all schools, but Latin in state schools in particular has taken a big hit; by 2018 only 5% of state schools in England offered GCSE Latin. The Museum

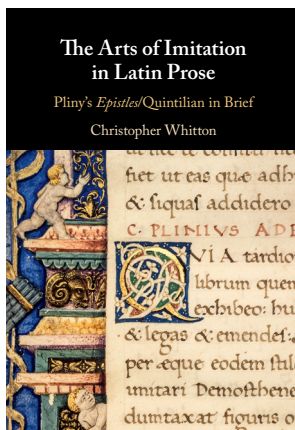
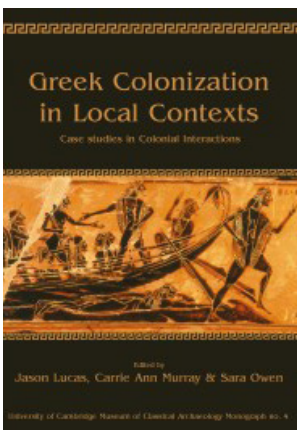
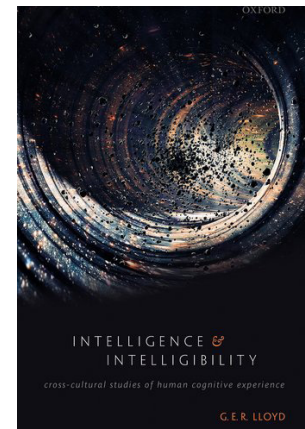
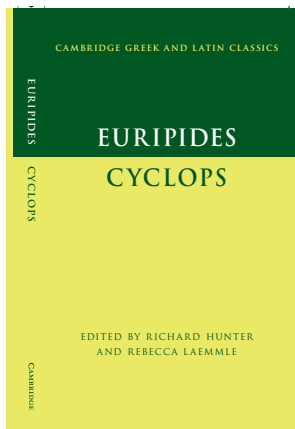
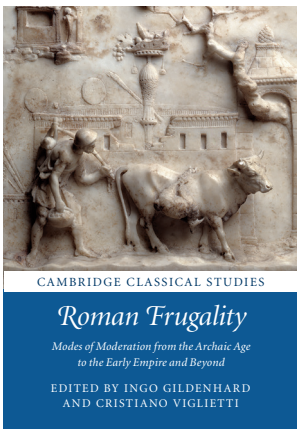
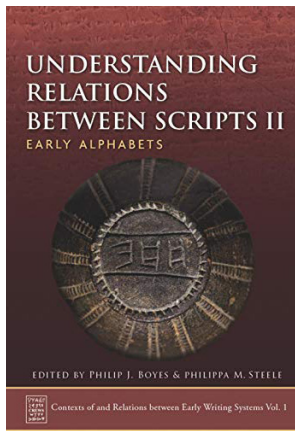
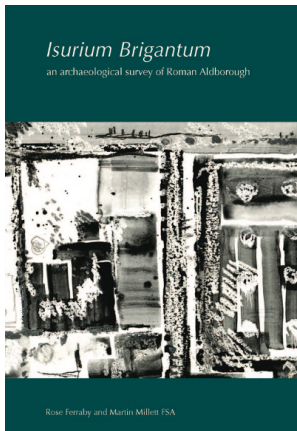
decided to do what it could to introduce more children to the joys of learning about the ancient world and provide the first step for them on that educational journey. This project is a big part of that, and it allows us to implant little seeds of passion for Latin and Rome in the hearts and minds of the pupils. We know how much the children enjoy the course from the feedback forms they fill out at the end of each year. Here are some choice quotations: “ancient people are interesting”, “I get to learn things my friends don’t know and teach them so they can come”, “we have not only learnt how to speak Latin, but facts as well”, and my personal favourite “It’s so cool!!!!!!!!!!”.

We are also planning to change some of the content of our Museum taught sessions to include more diverse content and themes. We will be reworking both our Greeks and Romans content for KS2 pupils as, just to note one example, currently very little of what we teach focuses on the lives of women in the ancient world. In the next few months we will be creating worksheets on women in the Roman Empire, focusing on Imperial families. We are very excited to be able to tell the rich stories of these women and share them with our audiences. We have more exciting plans in the pipeline that, unfortunately for our readers, we are not at liberty to reveal right now, but suffice it to say we are all very excited to be able to offer even more stories to our young audiences!



The Minimus mouse, illustrated by Helen Forte.

RECENT FACULTY PUBLICATIONS



ACCESS & OUTREACH AT THE FACULTY



Qasim Alli, our Access & Outreach Leader, brings us up to date on Faculty outreach activities

My name is Qasim Alli and I am the new Access and Outreach Leader for the Faculty. I studied the 4-year Classics course followed by an MPhil from 2012–2017, and I'm very happy to be back in Cambridge. For the past three years I've been the Oxford Classics Outreach Officer and I'm hoping to combine my experience there with my familiarity with the Cambridge Classics Faculty to develop and deliver a robust access strategy for the future.

Classics struggles to attract and admit students from demographics underrepresented at the university and in Higher Education on the whole. We are keen to address the different points at which we lose target students in the application process, from school attainment to admissions, to accepting the offer and performance on course. Access work must take into account the whole student journey, and we are being proactive in targeting and evaluating the schools we work with and what we can offer them.

We are busy developing a broad and accurate network of target schools, and designing new content focused on enriching the curriculum. We are also exploring ways in which our content might be delivered virtually, whilst maintaining our commitment to targeted and focused activity. Our *Come, See, Be Inspired* programme will take on some of these new challenges and we are in the process of adapting it to both

our new strategy and the current situation. We plan to follow up visits to the Faculty with sustained contact with schools, complementing our recruitment work with curriculum and skills based activities.

Though our slate of face-to-face activities has been disrupted, we were able to run one of our regular Latin Taster Days earlier in the year. Dr David Butterfield gave a captivating lecture on the intertwined history of Latin and English, and our TA Dr Antonia Reinke and postgraduate student Krishnan Ram-Prasad delivered introductory Latin sessions to a group of enthusiastic students from a range of backgrounds. We look forward to returning to running our full programme of events in person in the not too distant future.

We have been working closely with the Museum of Classical Archaeology to make the best use of our collections and resources. Dr Susanne Turner, Justyna Ladosz, and Sade Ojelade are instrumental to our Access work, and the Museum plays a vital role in bringing schools into the Faculty and making it an exciting and vibrant place to visit.

Access and Outreach work relies on people from all parts of the Faculty giving their time and energy, and we are especially grateful to Dr Hannah Willey for her tireless work as a Schools Liaison Officer over the past few years; her expertise and compassion have made an incalculable difference to Cambridge Classics Access work, and we wish her all the best during her maternity leave.

A LETTER FROM THE LIBRARY

In October last year, which should perhaps be calendarised as October BP (Before Pandemic!), here at the Faculty of Classics Library we undertook the usual preparations and as always witnessed a very busy start to the 2019–2020 academic year with over 25 briefings and tours to groups of new students. So far, so nothing out of the ordinary, and the Michaelmas term went smoothly and quickly. Library life was uninterrupted: we were purchasing new books, cataloguing them and updating records, as well as processing numerous book donations. We added reading lists on Moodle (the University's Virtual Learning Environment), packed periodicals to send to the binders, and, of course, dealt with queries and provided our usual efficient assistance at the issue desk with continuous smiles!

While the Lent term started normally, not even the Roman and Greek gods could have foreseen how our old Empire was to end. Soothsayers had predicted nuclear wars, others climate disaster, but none mentioned a pandemic that would force us all to work from home, ending all forms of human contact with the introduction of social distancing. For some of us setting up home offices was easy, with minor or no complications at all. But for others, it was quite a challenge to get all the necessary technology up and running. The IT team has been fantastic solving all these issues and answering all our queries.

We have shifted work patterns from processing print and electronic resources to concentrating just on e-resources. There are those that the University already subscribes to, and then there are a growing number that publishers have made temporarily available for free. However, they still have to be findable and this involves searching across different platforms as not everything is loaded into *iDiscover*, the University's resource discovery system. We are also trying to source electronic versions of books we need since we cannot access the print copies at the moment. This involves searching across 5 ebook suppliers as well as the temporary resources. Members of the University Libraries e-resources team have been working hard to make information available and temporary free resources may be found at <https://www.libraries.cam.ac.uk/access-additional-e-resources-during-covid-19-outbreak>. Of course most of the resources do still require a Raven login.

Throughout the Arts and Humanities libraries, there is a spirit of community and support. We keep in touch with our colleagues, which makes the days less tedious, and share information now via virtual meetings. Although our physical spaces are closed the library staff are still working to provide information and resources to support teaching and learning as well as research. Libraries are no longer just buildings with books! The members of the team are working from their homes so please do contact us at library@classics.cam.ac.uk if you have any questions. We are always happy to help you.

THE MUSEUM OF CLASSICAL ARCHAEOLOGY – MEDUSA’S RESCUE



The huge west pediment from the Temple of Artemis at Corcyra is one of the most striking casts in the Museum of Classical Archaeology’s collection: the grimacing figure of Medusa stares down at visitors almost as soon as they enter at the Cast Gallery, snakes wrapped around her waist and flanked on either side by two enormous panthers or leopards. It is an object both beloved and rare; no other collection in the UK has a cast of this same pediment.

But can you imagine the Cast Gallery without it? If you had visited MOCA in Michaelmas term of 2019, this is exactly what you would have seen: an empty wall, devoid of the central Medusa figure. Some of the smaller parts remained, strewn along the central bench instead of mounted in their usual hanging position. But Medusa herself was gone. In November 2018, we undertook a condition survey of our high hanging casts. The casts had all been mounted when the collection moved into the current building in 1982, and they were too high above our heads for us to get a good enough look to assess their stability. Those two weeks atop a mobile scaffolding tower revealed that the cast of Medusa herself had certainly seen better days: the huge central figure was developing cracks, mainly through the neck but also snaking through the rest of the body. It was clear that it would need to come down for essential conservation, and that the cast would also require a new mounting system in order to ensure the long-term preservation of the object for audiences in the future as well as for the safety of our visitors. We contracted a specialist team at Cliveden Conservation to undertake the work, beginning in September 2019.

The work to remove the cast from the wall would take a week – and it was not a task for the faint hearted. The cast of the Medusa figure is the single largest wall-mounted cast in the entire collection, and although we knew it was hollow we could be certain neither of its weight nor of its existing mounting system until we removed it. A decision was made to build a wooden frame around the cast while

it was still on the wall, which would both support it during removal and conservation, and would also form the foundation of the crate used to protect it during transportation. The smaller cast fragments surrounding the central figure were removed first; the weight of the arms and legs had been hanging on metal struts inserted into the main body, with no additional brackets to help take the weight. It took an hour to nudge the body of Medusa, inside the frame, from the fixings upon which she was hanging using a hoist built by the Cliveden team in situ – and when it finally came free, it seemed to jump from the wall with an energy all of its own! The frame had done its job, supporting the cast so that there was no damage, but the source of the cracks became clear: the heavy central figure had been gently rotating on its fixings in the c.35 years since it had been mounted, creating stress points at the neck and elsewhere.

The cast was removed to Cliveden Conservation’s workshop in Houghton (Norfolk) for repair. A purpose-built steel frame was inserted in the back to add additional support – and would also double-up as a mount when it was rehung on the wall. Cleaning and the filling in of the cracks would be undertaken as a final job, when the cast was safely remounted. The cast was finally returned in the first week of December.

This conservation project gave us an opportunity to reconsider the label for the Corcyra pediment, creating a model which gives information about both the cast and the original which we hope to roll out throughout the Museum in the future. It also allowed us to learn more about the cast itself. On the back, we found the date ‘FEB 1930’ inscribed into the plaster – we know the cast was purchased in 1930, ten years after the original was discovered in 1920, but we don’t know where from. However, since we found English-language newspaper embedded in the plaster, we can probably rule out a European workshop.

The Museum of Classical Archaeology has now committed to an ambitious rolling programme of replacing and improving the fixtures for our wall-mounted casts. The majority of our casts date to the nineteenth century and they are now showing signs of age – and so we are committed to preserving our collection for future generations to enjoy.

*‘FEB 1930’
inscribed
on the
back of the
Corcyra
pediment
cast*



THE MUSEUM OF CLASSICAL ARCHAEOLOGY – EXHIBITIONS

Every year, the Museum hosts temporary exhibitions. 2019 was a bumper year of international collaborations and ambitious installations.

Ashkelon, March–April

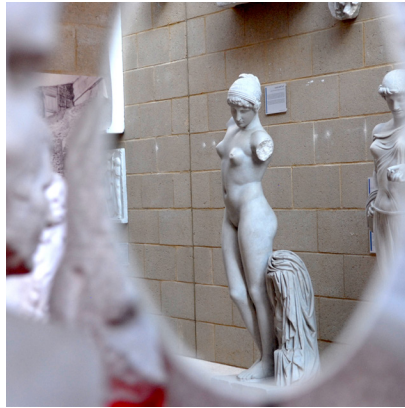
This exhibition saw Israeli husband-and-wife team Chaim Bezael and Yonnah Ben Levy fill the Cast Gallery with works inspired by an archaeological site on their very doorstep. Ashkelon is one of the oldest occupied cities in the world, with a rich and diverse history of occupation by the ancient Egyptians, Phoenicians, Greeks, Romans, Persians, Assyrians and many others. Bezael and Levy have been directly inspired by this archaeology just a short walk from their home for the duration of their relationship and collaboration.

The works on display were eclectic, ranging from prints to ceramic. Bas reliefs of classically-inspired faces by Bezael vied for attention with contemporary owl skyphoi by Ben Levy. Empty wall spaces were turned into gallery walls filled with colourful prints created by the couple collaboratively, photographs of the local archaeology taken by Bezael and overpainted by Ben Levy.

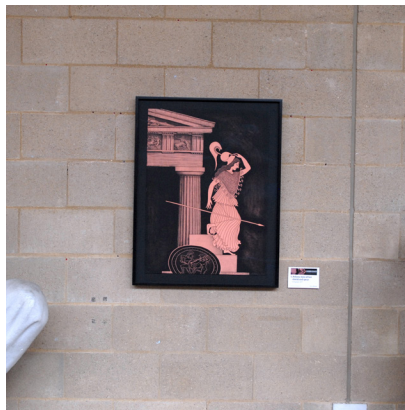
The Silence of Time, June–September

The summer saw the Cast Gallery taken over by local artist Loukas Morley. He has been a long-time friend of the Museum, as one of the resident artists who helps inspire during our annual *Drink and Draw* events. In this exhibition he put on display not only his commitment to sustainability but his place within the local Cambridge community. Morley's artworks are created out of donated or found objects, often sourced from Faculties and Departments in the University. In fact, the wood for the En Pointe stools came from shelves removed from a room in the Faculty of Classics. This was an exhibition embedded in Cambridge itself.

Morley's show was ambitious, featuring works from his back repertoire as well as new additions created in dialogue with the nooks and crannies which they were always intended to inhabit. It transformed the Cast Gallery, bedding down into the spaces in-between. A large abstract canvas hung behind the Laocoon, seemed to scream with the emotion and pain of the sculpted father and his sons as they were bitten by snakes (*seen in abstract behind the Title of this newsletter, p.1*). Carefully placed mirrors, industrial in



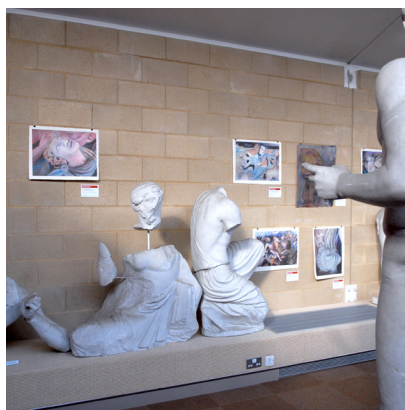
The Silence of Time



Goddesses



Ashkelon



Out of the Darkness, into the Light

style, bent the Gallery back on itself, framing viewpoints behind the visitor and causing momentary discombobulation. And a series of cast plaster hands, scattered around and displayed on found pieces of wood, created a community of the artist's inner circle, testament to his own personal Cambridge.

Out of the Darkness, into the Light, June

Every year, MOCA collaborates with Cambridge Community Arts to host an exhibition of student photography. Learners taking the accredited photography course at CCA come from a range of backgrounds. Cambridge Community Arts helps to build community, connections and confidence through creativity, and participants benefit from increased confidence and improved mental health. MOCA is proud to play a small part and host this exhibition, allowing CCA's learners to take pride as they see their photographs on display in the Museum context. Every year, we celebrate with a Private View for the photographers and their families.

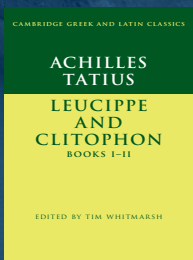
Goddesses by Marian Maguire, September–December

The final exhibition of the year was a series of colourful lithographs by New Zealand artist Marian Maguire. In this short series of five colour lithographs and one monograph etching, Maguire asks: what would the ancient goddesses think, if they could see us now? Would they choose to continue to occupy their traditional roles – or would they want to shake them off and step into new identities? Athena throws away her weapons, Aphrodite turns away from men, Hera (finally!) leaves philandering Zeus... The exhibition grappled with very timely contemporary issues, finding the relevance in the ancient world for modern audiences.

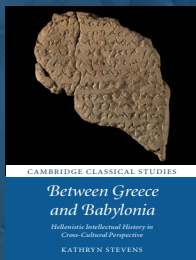
Maguire's work borrows from ancient Greek pottery and sculpture; although none of the figures are exact copies. Sharp-eyed readers may remember this was our second collaboration with Maguire: we hosted her series of colour lithographs and etchings, *The Labours of Herakles*, in 2015. In this previous exhibition, Maguire transported the Greek hero to the colonial landscape of New Zealand – where he tilled the earth, finding that colonial occupation was an altogether more difficult undertaking than fighting monsters on his home turf.

Classics from Cambridge

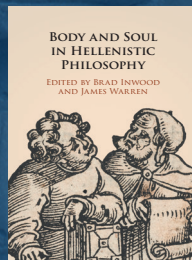
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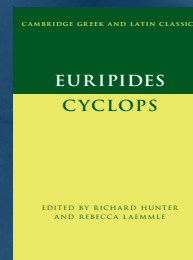
Achilles Tatius: *Leucippe and Clitophon* Books I-II
 Edited with Introduction and Notes with Tim Whitmarsh
Cambridge Greek and Latin Classics
 £24.99 **£20**



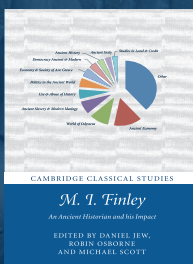
Between Greece and Babylonia
Hellenistic Intellectual History in Cross-Cultural Perspective
 Kathryn Stevens
Cambridge Classical Studies
 £105 **£84**



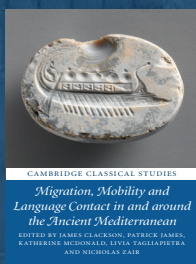
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 Edited by Brad Inwood, James Warren
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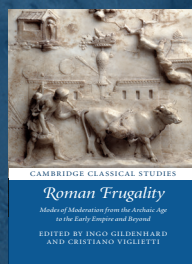
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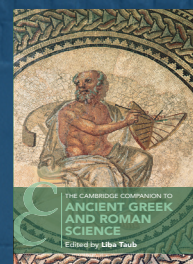
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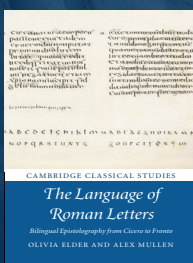
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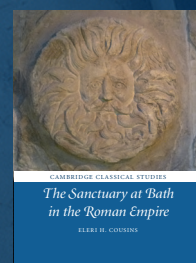
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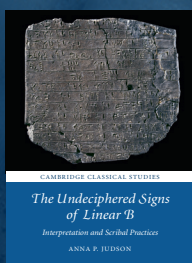
The Cambridge Companion to Ancient Greek and Roman Science
 Edited by Liba Taub
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