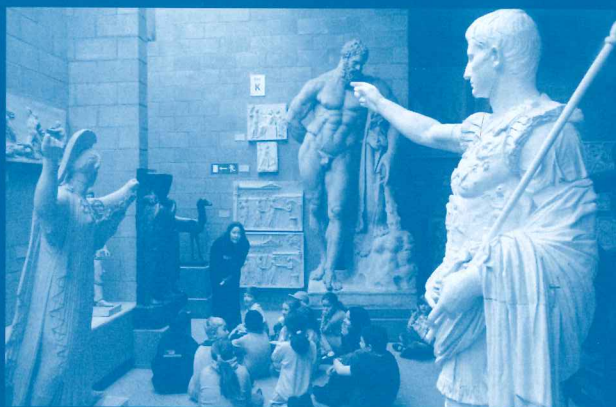


Classics Cambridge



What's going on in the museum? Education, education, education...

The late Victorian gentlemen who founded our Museum of Classical Archaeology had no doubt where children belonged. Soon after the grand opening of the collection of plaster casts in 1884 (in its original site in Little St Mary's Lane—the old 'Ark', as we used to call it), they proudly proclaimed the museum a child-free zone, explicitly forbidding any 'nurse-maids' from entering with their charges. If these gentlemen were to come back today, they would be in for a shock. For a start, the museum's bright modern setting on the first floor of the Faculty building gives the casts a

very different feel and impact from the austere classicism of Little St Mary's Lane. Even more shocking though would be the huge number of under-eighteens and families who now enjoy what the museum has to offer.

In 2003 we had visits from almost 200 school parties. We attracted 400 people from the local community to our Family Events, which ranged from the wonderfully messy session entitled 'Towering Temples' (when, under the guidance of local artists, kids looked at Greek temple architecture and then constructed their own versions in the museum) to the somewhat more cerebral 'Codecrackers' (exploring Greek writing and symbols, with a follow-up workshop on beginning Linear B). Our latest half-term event, 'Make Mosaics', was fully booked within an hour of the advertisement being posted and the repeat session we then decided to run was fully booked within the day. The mastermind behind all these activities is the museum's Education Officer, Jacqui Strawbridge (pictured here), who herself read Ancient History at Swansea University and came to us in January 2002 from the Cambridge and County Folk Museum. Jacqui works half time; her post is currently funded jointly out of the museum's endowment and a three year grant of £35,500 we received after a successful bid to the Heritage Lottery Fund.

We had not been entirely inactive before Jacqui's arrival. Throughout the 80s and 90s we had tried to attract more school visits, conscious that the collection was a wonderful way of introducing children to ancient art and culture and may be even tempting them to opt for classical subjects if they got the chance. We had also started a variety of family events, story telling and meet-the-author sessions; on one memorable occasion, for example, Lindsey

Davis (of Falco fame) came to get to know her local fans over drinks among the casts— attracting a large number of people who had never been into the museum before or didn't even know of its existence. Having our own Education Officer has enabled us to put these tentative beginnings on a firmer footing and expand the programme dramatically; we now have family events every half-term and school holidays, and school parties have more than doubled from the 80 there were the year before Jacqui arrived. Jacqui has devised workpacks and teacher support material for those doing 'The Greeks' at Key Stage 2 (this is for seven and eight year olds and is the only point in the National Curriculum when anything 'classical' is compulsory). She has managed to entice older students, up to A levels, into the collection (teenagers are a notoriously difficult group to encourage into any museum except the London Dungeon). She has also launched a workshop programme for teachers and student teachers, to help them get more out of museum visiting. All these events and services are offered at no charge. And any child who gets hooked on the ancient world this way, but is at a school where Greek is not available, can take advantage of our after-school Greek classes—also free, and run under the general aegis of the museum. The Heritage Lottery Fund grant runs out at the end of 2004. But we feel so committed to offering a full education and outreach programme of this type that we are actively seeking to raise the money to continue the post. Even if our illustrious Victorian forefathers would be turning in their graves.

Further information about the Museum can be found on www.classics.cam.ac.uk/ark.html.

For enquiries about school visits or children's activities, email the Education Officer via js443@cam.ac.uk or telephone (0) 1223 767044.



UNIVERSITY OF
CAMBRIDGE



The 'four year degree'

Last October the first students arrived for what we now call 'the four year degree'. This was the culmination of several years of planning. The problem we faced was how to offer Classics to students who had not done either Latin or Greek at school without dumbing down or devising what would be—or be seen as—a second class degree. In particular we wanted to give students the opportunity to study ancient literature and culture through the original languages (this was not to be a degree in 'Penguin-Classics'). At the same time, we wanted to ensure that we were not just consigning them to years of grammar grind. This had to be a degree which not only taught ancient languages well but also opened up all the intellectual excitement that comes with studying the ancient world, showing why it was worth taking the trouble to learn Latin and Greek. That, after all, is what you go to university for. The scheme we devised left the three year degree pretty much intact, but 'bolted on' a preliminary year at the start. During that year students with little or no experience of either Latin or Greek before coming to Cambridge take an intensive course in Latin, as well as being introduced to the different areas of study of the ancient world. The next year (their second year at Cambridge) they feed into the old three year course, joining students who come up with an ancient language at A level standard and beginning Greek on our long-established Intensive Greek programme.

It is a challenging course, which has the students reading original Latin by the middle

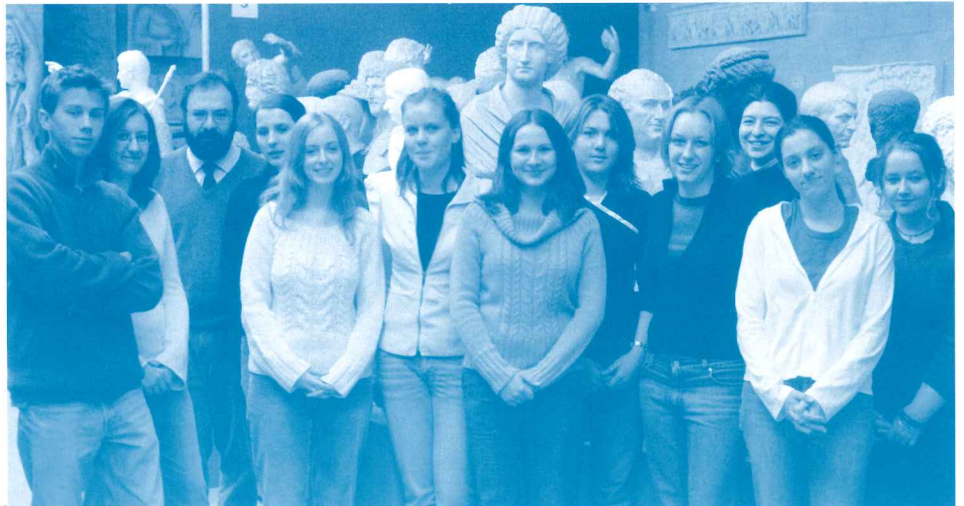
of their first term. By the end of the year, they will have read Cicero's speech, *Pro Archia*, some Catullus, the third book of Ovid's *Metamorphoses* (featuring such highlights as the stories of Narcissus and Diana and Actaeon), plus Augustus' *Res Gestae*. The scheme has been devised to give them a taste of the sheer variety of Roman culture, from the *cursus honorum* to the care of the body. There is plenty of material here for essay and supervision work in colleges, which runs parallel to the language classes which are organised and staffed by the Faculty.

Has it proved an attractive option? In this first year we have ten students on the course. We had 14 applicants of whom we took eight; the other two 'changed in' from other courses. But the word is obviously getting around. For next year we had 26 applicants and if they all make their grades we shall be taking 11. There is no doubt that it is hard work, but the best

advertisement for the course is (as always) the words of the students themselves. One of the first group puts it very well. "It's been really enjoyable," she writes, "and we have a great sense of group identity and spend a lot of time together outside classes." It was a bit odd at first, she admits, "being the only ones in the Faculty library who are struggling over the Cambridge Latin Course book with pictures in it while everyone else is doing something deeply intellectual in books with no pictures at all! Now we're past that stage though. It's really exciting and was worth all that hard work and I'm even looking forward to starting Greek for the first time soon at the Summer School."

More information on the four year course and other courses in the Faculty can be found on the Faculty's website: www.classics.cam.ac.uk.

For information on entry requirements, visiting the Faculty as a potential applicant, please email: schools.liaison@classics.cam.ac.uk or write to the Schools Liaison Officer, Faculty of Classics, Sidgwick Avenue, Cambridge, CB3 9DA



A note from the Chairman

I hope that this Newsletter has given you a flavour of the life (and personalities) of the Faculty. Showing six-year olds around the Museum of Classical Archaeology or playing 'Gods and Goddesses Hangman' on the Faculty website may seem a far cry from Torsten Meissner's forthcoming book on 's-stem nouns and adjectives in Greek', Christopher Kelly's 'Ruling the Later Roman Empire', or Laura Preston's study of 'tradition, innovation and regionalism in coffin use on Late Minoan II-III B Crete'! But the Faculty has always recognised that the present has no value, if we do not also have a future.

Many of the activities described in this Newsletter are expressions of our commitment to the future of the classical past and our belief that the study of that past is rewarding and challenging in the present.

Variety is not necessarily always good—the Greek *poikilos* means 'cunning, shifty', as well as 'many-coloured'—but it certainly describes the education and research which takes place in the Faculty building. We are now perhaps unique in the world in offering the high-level study of the whole of Greek and Latin antiquity—literature, philosophy and religion, history, art and archaeology, linguistics—within the one institutional structure, and we do this not for historical reasons (there have been times when the Faculty could well have taken a different path), but because these

disciplines nourish each other. One of the 'joys' of the current term (and indeed of the Christmas vacation) has been writing the Faculty strategic plan requested by the University (of strategic plans there shall be no end ...). One of the few sentences of which I am entirely confident reads: 'If there are two aspects of Cambridge Classics whose preservation we place above all other goals it is the centrality of language-teaching and our holistic approach to the subject'. Whatever your metaphor (Classics as a can of worms? a thousand flowers blooming?), there is a great deal going on. Please feel free to get in touch in one of the ways described throughout the Newsletter: thank you again for your interest and your support.

Richard Hunter: chairman@classics.cam.ac.uk

What's new?

Sharp-eyed readers may have spotted two unfamiliar casts in the photograph of the Museum. Thanks to a bequest from Professor Robert Cook (a familiar figure in the Faculty until his death in 2000), we have been able to fill two Roman gaps: the Prima Porta Augustus and the Tetrarchs from Venice.



If you know any youngsters who you think might enjoy the Iliad, why not order them *The War with Troy*—a new CD produced by Bob Lister (who has a shared post in Classics and Education) and featuring two of the country's leading story-tellers. We hope that it will be used widely in schools, but it is great listening at home too. You can order the three CDs at a cost of £23.50 plus £2 postage from Sheila Skilbeck in the Faculty of Education (Tel: 01223 361458; srs33@cam.ac.uk) payable to the 'University of Cambridge SCP'. A three CD pack together with teacher's guide is also available at a cost of £52.88 plus £2 postage.



The CATR (Computer Assisted Text Reading) team is complete for now, with the arrival of Dr Margaretha Debrunner Hall. Originally from Switzerland and with a PhD in Ancient History from the University of Basel, she has wide teaching experience both in schools and universities (London and Keele). You can find more information on the CATR project at www.classics.cam.ac.uk/CATR/index.html.



David Sedley, the Professor of Ancient Philosophy, will be giving the Sather Lectures in Berkeley next year. The 'Sathers' must count as the most prestigious series of classical lectures anywhere in the world. David's subject (which developed out of a Part II course here) is 'Creationism and its Critics in Antiquity'. 'I'll be reconstructing,' he writes, 'the ancient debate about whether the numerous example of beneficial order in the world (cycle of seasons, biological structures etc) require one to postulate an intelligent creator—or whether they can adequately be explained by mechanical, accidental or natural causes.'



Who's new?

Charlie Weiss is the newest recruit to our appeal-funded team of Language Teaching Officers. In October Charlie joined Rosanna Omitowoju and Franco Basso, who together have the important job of co-ordinating and developing our teaching of Latin and Greek from absolute beginner's level upwards—as well as doing a substantial amount of language teaching themselves.

Charlie is an American (from near Atlanta in Georgia) who did his first degree at Columbia University in New York, then a PhD on Apuleius at Yale (where he worked with Gordon Williams). He has nearly finished a book on Apuleius' *Metamorphoses* (aka *The Golden Ass*) which sets out to describe the surprisingly complex techniques of fiction at play and to trace their connections back to earlier Latin and Greek literature. After Yale he crossed the Atlantic and spent a couple of years as Faculty Lecturer in Oxford (a post similar to our LTO). He now comes to Cambridge, and to a fellowship at Clare, with his wife Karena and their baby daughter Lexie. He hugely enjoys teaching Latin and Greek at

all levels, everything from *ab initio* Latin to Greek iambic verse composition; and he particularly relishes the chance to do so at Cambridge, where language learning (and with it the direct access to ancient texts and culture) is given such a high priority. "Here I have the fullest chance possible to explore different ways of teaching and learning and to build on the experience and resources that we have. Ultimately I want my students to become independent readers, and to use and enjoy their knowledge of Greek and Latin." Cambridge in particular, he says, "offers a superb learning environment, while the Tripos system is not only flexible but it also sets educational goals that are clearly defined every year. And it doesn't hurt to have some of the world's brightest students to work with!"

If you would like to contribute to the projects described in this Newsletter or to any other of the Faculty's activities, you can send a donation (payable to the 'University of Cambridge') to:

Mrs T James, Faculty of Classics, Sidgwick Avenue, Cambridge CB3 9DA.

She can also answer any queries about giving that you may have and may be contacted by email: administrator@classics.cam.ac.uk.

We are very grateful indeed for all the financial and other support we receive from alumni/ac.

Anthony Bowen arrived in Cambridge in 1990 as the Faculty's first Lecturer (or, as we now call them, 'Language Teaching Officers'). Anthony had been an undergraduate at St John's (1958-62) and enjoyed a distinguished career in school teaching (most famously at Shrewsbury) before making the switch to university language teaching. As many readers will remember from their classes with him, he quickly became indispensable in the Faculty. But he also had a wider role in the University and the local community: he took on the responsibility of being University Orator (no sinecure; it means composing and delivering speeches in Latin to honour those receiving Honorary Degrees) and won a seat on the County Council. Anthony decided to retire from his day job with us in September 2003, though he remains the Orator, a councillor for Market Ward and President of Jesus College (and is still to be found teaching part-time in the Faculty!). Some of his closest colleagues gave him a send-off dinner last summer, at which James Diggle (the previous Orator and renowned editor of Euripides) unveiled 'a newly discovered papyrus' that was read out to the assembled company. Professor Diggle has generously allowed the Newsletter to publish this fascinating text, to be cited as 'Papyrus Bowensis'. Readers should be warned, however, that its contents caused much puzzlement at the dinner, several of the guests wondering if Diggle's recent stint of Tripos marking had affected his reading of some passages. One or two even felt that its provenance was more likely a bundle of exam papers than a mummy case from the sands of Egypt. Decide for yourselves:

Papyrus Bowensis...?



A History of Greek Literature (P. Bow. I)

Greek literature never began, because the first writers (a) were illiterate, (b) spoke Linear B, which nobody could understand. Homer was the first Greek poet, except that he was really the last of a line of wandering minstrels, invented by a Yugoslavian guslar called Milman Parry. Homer did not use words but formulas. Making poems out of formulas is child's play, because formulas are like the bricks in a set of lego. He wrote two poems: one is about a war played between the home team, the Trojans, and the away team, the Argentines, in which the captain sent his star player back to the dressing room for sulking because his girl friend had left him. The other is about a Nobody who circumnavigated the world single-handed, after his shipmates had been deafened by Sirens, and

returned home in the nick of time to stop his wife marrying a hundred suitors. They were called suitors because she had refused to marry them until she had finished weaving a great web, from which they were each to have a suit of wedding clothes; and it was in the nick of time, because she had nearly run out of wool. The next poets were Lesbians. Their poems were shorter because (a) their drinking and love-making left them little time for writing, (b) the stock of lego bricks was exhausted. The great period of Greek literature was the fifth century, because a god called Dionysus, with his followers the Satires, came to Athens and arranged to have an annual festival. The festival was run by three writers, Aeschylus, Sophocles, and Euripides, who were called the trilogy. Their plays were called tragedies, because they ended unhappily. The Greeks did not mind being unhappy, because a local philosopher, who taught in a school called the Peripeteia, told them that unhappiness purified their emotions.

Eventually they went in for light entertainment, when a comedian called Aristophanes started writing plays about dung beetles. These plays were also topical: they made people laugh at politicians, and so were like party political broadcasts. In the fourth century literature, like Athens, became second rate. The best known poet, Menander, acted as a script-writer for a foreigner called Plautus. Greek literature then moved to Egypt, and the writers lived at Alexandria in a Library [marginal variant Lighthouse]. They were very modest about their writings, because they buried them in the sand on papyri. A shepherd called Theocritus wrote some idyllic poems; and a Librarian called Callimachus caused a stir by writing only fragments, which had to be filled in by his friend Pfeiffer. The Romans put an end to all this. They translated Homer into Saturnines. But at last, thankfully, they found out how to scan hexameters and got a new set of lego bricks.