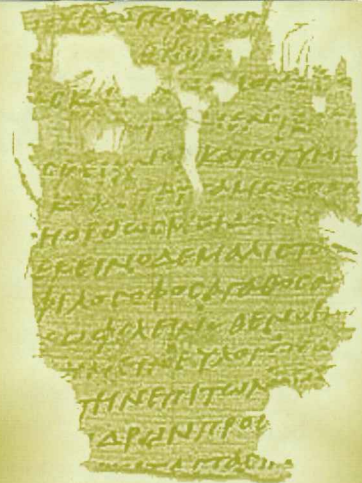


Classics Cambridge



Medea Returns: The Cambridge Greek Play, 2007



Bad news from the House of Atreus – an image from the 'Agamemnon' staged in 1900

'A Classics don', reported a student newspaper in 1974, 'is quoted as having said that no undergraduate should be allowed to play Medea "and if there's anyone who can, she should be sent down." Medea is a B.A.' Indeed she was – a graduate student called Mary Margaret McCabe, who is now Professor of Ancient Philosophy at King's College, London. Pictures show that 'M.M.' was an imposing presence on stage, dressed in oriental robes, and she managed to end the run without causing any actual bodily harm to the child actors (one of whom was the son of Pat Easterling). Perhaps more disturbing, to the modern eye, is the image of the young Richard Janko, now Professor of Classical Studies at the University of Michigan, sporting a skimpy tunic and unmistakably 70s hair.

It may be that fear of unleashed female emotion in Cambridge really has contributed to the neglect of Euripides' *Medea* by the Greek Play Committee. In all the 39 Cambridge Greek Play productions staged since 1892, *Medea* has only been put on once. In October 2007 it will be presented again. The play will be directed by Annie Castledine, the 'maverick genius' (in the words of the

Guardian) responsible for the breathtaking *Oedipus* in 2004. Yet even in this enlightened age no undergraduate will be entrusted to the role of *Medea*. Instead, the part will be taken by Marta Zlatic, the outstanding Croatian actress (now a Junior Research Fellow in Natural Sciences at Trinity) who played the title roles in the 2001 *Electra* and the *Oedipus* (sic), and was *Hecuba* in the 1998 *Trojan Women*. There's no doubt that the combination of Zlatic and Castledine will once again ensure a performance as memorable and unsettling as the *Oedipus*.

The Cambridge Greek Play in the twenty-first century is a professional enterprise. Costumes and lighting design will be of the standard of a West End production; the set designer and movement director are established figures in the theatrical world; and there is a national competition to compose an original musical score ('the Metamorphosis Prize'). Yet it will still retain the amateur and undergraduate contribution that has been so much a part of its tradition for the last 125 years. The chorus, the supporting actors and the assistant directors will all be drawn from the student body; while the Faculty's Greek experts

will ensure that the rhythms and melody of the original Greek are maintained, and a hapless offspring of one of the Classics Faculty staff will be persuaded to make a poignant appearance on stage. The Greek Play represents one of the few genuine collaborations between staff and students, professional and amateur, the old and the new in Cambridge. It is one Cambridge institution which is fully up-to-date.

James Clarkson



Doomed innocents: from the 'Medea' of 1974



Rehearsing the Chorus, from the 'Oedipus' of 2004

The *Medea*, directed by Annie Castledine and co-directed by Chris Mendus, will be staged at the Cambridge Arts Theatre October 10-13th 2007. For further information, go to <http://www.the-medea.co.uk>



UNIVERSITY OF
CAMBRIDGE

New Faces, I: Recent Faculty Appoint

The following appointments to the Faculty have been made during the last year

Rebecca Flemming has joined the Faculty as Lecturer in Ancient History. Rebecca is a social and cultural historian of the ancient world, with wider historiographic and comparative interests too. Best known for her groundbreaking work on the intersections of medicine and gender in the Roman Empire — explored most extensively in her book *Medicine and the Making of Roman Women: Gender, Nature, and Authority from Celsus to Galen* (2000) — she has also published on a range of other aspects of classical medicine and society, on the religious roles of Roman women, and on Roman prostitution. She is currently writing a book on medicine and empire in the Roman world.



Olga Tribulato obtained her M.Phil. and Ph.D. from the Faculty of Classics, having previously studied in Rome and Catania (Italy). After two years as a Woodhouse Junior Research Fellow at St John's College Oxford she comes back to Cambridge to take up a two-year lectureship in Philology and Linguistics in conjunction with Pembroke College.



Her current research interests include morphology and word-formation, the Greek dialects, and Greek scientific language. She is one of the editors of *Greek and Latin from an Indo-European Perspective* (Proceedings of the Cambridge Philological Society Suppl. 32), a collection of papers from the Cambridge 2005 conference.

Caroline (Carrie) Vout returns to Cambridge as a University Lecturer (and Director of Studies at Christ's) after teaching at Nottingham. She is a cultural historian with a particular interest in the Roman imperial period and its reception (see e.g. *Power and Eroticism in Imperial Rome*, CUP 2007). Her next monograph will be on Rome as a city of hills. She was curator of the recent exhibition of ancient sculpture, *Antinous: Face of the Antique*, at the Henry Moore Institute in Leeds and author of its accompanying catalogue. She is an editor of *Omnibus* and the Faculty's Access and Outreach Officer.

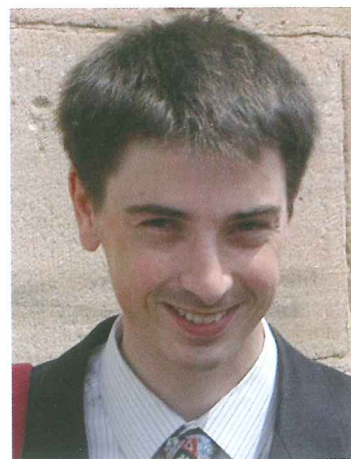


Christopher Whitton is our latest lecturing appointment. He works on Latin literature, with a particular focus on the interface of literature and history in Trajanic Rome. He was an undergraduate and graduate student at St John's College, and a Kennedy Scholar at Harvard University in 2002–3. He will submit his PhD on Tacitus' early historical works in summer 2007. Immediate research plans include further work on Tacitus and a study of Pliny's letters.

Christopher is also a Fellow of the Royal College of Organists and the Chorus Master of the Cambridge Philharmonic Society; he joins Emmanuel's fellowship as the College's Director of Music.



Michael Williams is currently in the middle of a two-year stint as a University Lecturer in Roman History — temporarily replacing Christopher Kelly. He started as an undergraduate in History at Cambridge, and went on to do his PhD in the Classics Faculty. Since then he has spent a couple of years abroad teaching in universities in Ireland and the US, teaching courses on every period of Roman history from the foundation to the Byzantine empire. This year it has mostly been Roman Britain and the Transformation of the Roman World — and finding time in between to finish his first book, on Christian biography in late antiquity.



A Day in the Life....

James Hennessey describes life as both undergraduate and paterfamilias

In October 2007 Stephen Oakley returns to the Faculty as Kennedy Professor of Latin and to Emmanuel College as Professorial Fellow after nearly nine years teaching at the University of Reading; previously he had been a student at Queens' (BA: 1980; MA: 1983; PhD: 1984) and a Fellow of Emmanuel (1984 — 98), where he directed studies in Classics. Most of his research has been devoted to Livy, on books 6–10 of whose history he has written a commentary for Oxford University Press, but he has also published a book on the topography of pre-Roman Samnium. His current project is a detailed study of the manuscript traditions of a variety of Latin texts.

Lucia Prauscello joined the Faculty's lecturing staff in October 2006. As an undergraduate and graduate Lucia studied at the Scuola Normale Superiore of Pisa (MA, PhD, JRF) and spent then two years at University College London, Department of Greek and Latin, as Momigliano Fellow in Arts. Her research interests include the tradition and transmission of ancient texts, lyric poetry (both archaic and classical), Hellenistic poetry, ancient reflections on music, drama and performance criticism.



Starting them young: James and Miles

My day began this morning at around half past six. Well, to tell the truth, it was more like four when I found myself fumbling around in the darkness trying to relieve my three month old son of pent-up wind, patiently bending his knees up towards his stomach and back down again with a sort of rhythmic pumping action, hoping against hope that he might go back to sleep. There's a sinking feeling which comes to you at such times, when you know that you'll be little better than a bumbling, sleepy oaf for the whole of the next day.

The best way to be in these situations is as organised as possible, and I do spend a lot of time apportioning my days into smaller, more achievable pieces. For instance this morning, as I was pushing Miles' tiny legs back and forth, I was mentally reviewing today's lecture timetable and fitting around it the preparation I had to do for my classes and supervisions. Today being

Friday, I had a nine o'clock (Greek Consolidation), followed by a ten (Intensive Greek), followed by a lecture at eleven (Plato's *Ion*). I worked out that if I allowed myself the half hour between twelve and twelve-thirty for coffee and a sandwich I would still have time to find a few select books for my essay on the Athenian empire so as to leave around one, and, considering it takes about thirty-five minutes to walk home, I should get back at twenty-five to two, and maybe even have time for a conversation with my wife before Miles' next feed. The rest of the day I split into two equal pieces, one half to make notes on the Delian League, the other to translate some Ovid (quite racy at it turned out) for a supervision on Monday.

I don't want to give the impression that it's all a chore. It isn't. Despite all the hard work my fascination with Classics is growing all the time, and it is such a varied subject that you don't have time to get fed up with any single aspect before you are moved onto the next. In fact I'm very proud to be working so hard, learning two, count 'em, two ancient languages, ancient philosophy, history, literature, classical architecture, philology — there is no other subject that offers such a range of learning, none which allows you to develop your thoughts in so many different directions.

I'm not the sort of parent who wants to push their child into following the path they themselves have taken, but as I crept back to bed through the darkness this morning, I couldn't help thinking how much I'd like it if Miles wanted to find out more about Classics. I already have him mastering the imperfect. Bam, bas, bat I say — bamus batis bant! It cracks him up every time.

New Faces, II: Additions to the Cast Collection

Senior alumni will remember 'the Ark' – the Museum of Classical Archaeology as it once existed in Little St Mary's Lane, housing not only the University's collection of casts from Greek and Roman statuary, but also an apparently separate department of the Classics Faculty, removed in clouds of professorial pipe smoke.



The Samian Kouros in transit

There was always an atmosphere of sanctuary about the gallery of casts, heightened by the fact that so many art schools had, in fits of modernist zeal, jettisoned their ensembles of antique plaster replicas. The collection was originally housed in the Fiotzwilliam Museum; largely assembled by Sidney Colvin for teaching purposes in the late nineteenth century, was moved to its current premises in 1982, as an integral part of the Classics Faculty. Still regularly used to instruct undergraduates about those aspects of Classical sculpture that no Powerpoint presentation can convey, the Cast Gallery also attracts students and schoolchildren from all over the country. But while its strength derives from keeping intact the 600-odd casts commissioned by Sidney Colvin, the ensemble is also growing.



Thanks to a bequest of £20,000 from the late R.M. Cook (formerly Professor of Classical Archaeology, retiring in 1976; died August 2000), the Museum has been able to purchase a number of new pieces. These include casts of such key statues as the Tetrarchs and the Prima Porta Augustus; recently joined by a 15-foot giant – a cast of the colossal archaic kouros discovered in 1980 on the island of Samos. Cranes hoisted the figure into the gallery, where he makes not only a welcome addition – but seems very much at home.



Colossus – at home

The Future

Depends, as ever, upon the goodwill and generosity of our supporters. If you would like to discuss contributing to the work of the Faculty, please contact Libby Wilson at the Faculty of Classics, Sidgwick Avenue, Cambridge CB3 9DA (email ckgw2@cam.ac.uk)