



News from the Department

So what happened this year?

Well, our new Professor of Latin, Maria Wyke, joined us in 2005. We were also joined by Luke Houghton as research fellow in Latin literature and its reception. Part of Luke's brief has been to work with Maria to develop a new MA programme in the reception of the classical past – that is the ways in which the ancient world has been transmitted, interpreted, appreciated, exploited and even distorted over the ages by individuals, groups and societies. The work on this programme has now been completed and the first graduate students will join us in the autumn of 2007. We also reviewed our undergraduate degree programme, introducing a range of new courses. Luke organised a one-day conference on the modern reception of the classical past in April. In July we hosted with the Institute of Classical Studies a major conference on the victory ode: this was a genuinely international conference with over 90 delegates from the UK, mainland Europe and North and South America, with the programme including 43 papers both from some of the most eminent living Hellenists and from younger researchers.

Rhiannon Ash was on leave 2005-6 with the support of the Arts and Humanities Research Council, completing her Tacitus commentary. We were joined by two temporary colleagues, Julia Wildberger, who has worked on Roman love poetry and whose interests embrace ancient philosophy, and Rob Tordoff, who works on Greek comedy. Rob has now left to take up a new post at York University in Canada. The other major piece of news is that Matthew Robinson has a new baby, Shaun, born on Thursday, 9 February. Sadly, in May came the death of Malcolm Willcock, former Professor of Latin, much loved and admired.

We have seen a crop of successful PhD examinations – Silvia Ferrara, David Leith, Emmanuela Bakola and Richard Rawles. Silvia has gone on to take up a research fellowship in Oxford, while David Leith will be working with Nick Gonis (who joined us as Reader in Papyrology) on a postdoctoral project funded by the Wellcome Trust.

The Greek play, staged in February, was Euripides' *Medea*, one of our most successful to date. We had public lectures on Greek cinema from Katerina Zacharia of Loyola Marymount University, who completed her PhD at UCL, and on Kavafy by Nasos Vagenas of the University of Athens.

I'm sure there was more. But that will do for now.

Chris Carey
Head of Department
Department of Greek and Latin

SAGACES WIN THE GVE CUP

Commitment and team spirit make the difference.

This year's race for the Beginners Latin GVE Cup ('Grammar Vocabulary Exercises') was breathtakingly close till the end, the two favourite teams finishing almost in a draw. All teams could build on a rich selection of talented players, but not all competitors played to their maximum potential. By excellent tactics, making most of the resources available, the Callidi, who had been handicapped by illness and other circumstances throughout, managed to score a record 175 points in one session and bring themselves back into the game. The Astuti, able to draw on some of the most brilliant minds, were in the lead for most of the season, at one point outscoring the other teams by an almost humiliating difference. However, the even, steady and committed performance of all team players, a loving devotion to homework assignments, supreme preparation for classes, active, vivid participation in class, and an exemplary team spirit were the determining factors which finally led to the spectacular, but well deserved, success of the Sagaces.



Julia Wildberger (Referee)
Lecturer
Department of Greek and Latin

Frankly Medea...

Work starts on the annual Classics play at least nine months before the actual production with preliminary planning, production designing, auditions at the beginning of the academic year, rehearsals from November to January, and finally culminates in a mad scramble the week before as members of a 40-strong cast and crew put the final touches to February's week-long run.

That scramble was slightly increased by 2006's choice of play: Euripides' Medea. For the previous three years the department had tackled Aristophanes, but tragedy presents different problems: while the success of a comedy can rest upon the delivery of individual lines for humorous effect, the impact of a tragedy rests on the overall intensity of the interpretation. Add to that the fact that Medea is one of the most enduring plays of the classical world; that it relies so much on the ability of the actress who plays Medea; that we were using a new, untested verse translation; that there would be certain elements of the production that might anger traditionalists (the cross-dressing Nurse and Tutor for example), and perhaps you might begin to understand how all of us managed to age two years in two weeks.

Whereas 2005's production Knights was a modern adaptation set in the present day, this production of Medea held within itself traces of both ancient and modern. Basically, the production was naturalistic in the dramatic emphasis: Creon, Jason and Aegeus debonair heroes in military jackets, breeches and boots, Medea sexually provocative and seemingly vulnerable in black robe and lingerie (all costume design by Heloise Reynolds); a minimalist set design with the mythology of Jason and Medea portrayed in an architrave above (designed by Steph Jones, Alistair Paton, Mark Steward and Emma Warren-Thomas); 'Greek-style' music (composed by Jack Penate). From this the directing team had to create a coherent whole.

Cesca Richards ably directed the chorus with a remit to make them 'more interesting' than had been attempted in recent productions. Celestial in nature, masked on entrance and at other points throughout the play, the chorus declaimed in a mixture of individually-spoken lines and group chanting. This was especially powerful in their horror and condemnation of Medea after the murder of her children and, for me, one of the highlights of the play. The second was the final confrontation between Medea and Jason (Dena Arya and Adam Greves respectively). Medea's reappearance on stage we presented as a semi-apotheosis. There seemed to us no other logical, dramatic way of interpreting this episode and Dena provided the audience with a chilling and disturbingly inhuman Medea, while Adam with a compellingly distraught, yet uncomprehending Jason. In that scene, I saw the power of Euripides' tragedy in performance.

Graham Kirby, Director, Medea 2006



Online Teaching in the Department of Greek and Latin



This last academic year, the department launched several e-learning courses to support and accompany the face to face in-class teaching: Latin for Beginners; Learning Ancient Greek; Latin Literature from the Augustan Age; Seneca, Epistulae Morales; Cicero, Pro Caelio; Tacitus, Agricola. The platforms have been created with WebCT which offers tools to set up documents of all kinds; apart from texts there are, for example, also images, links, and audio-files, and chats, discussion tools and quizzes or self-tests that offer the student immediate feedback and assessment of what has been achieved.

In some of the courses, students contributed significantly to the content of the e-learning site. In the Latin Reading List courses students acquired the skills to interpret an ancient literary text in the original language on their own, from a linguistic as well as a literary perspective. To teach these skills students cannot solely rely on the information transmitted in class but must also do considerable work by themselves. In order to ensure close monitoring and support of their progress, and also to generate a useful tool to work with, the text was distributed amongst the students in the form of individual assignments which students had to prepare for publication on the WebCT site.

In another exercise students translated teacher-feedback into something accessible for their peers. Those who presented an assignment became an important part of the course. It mattered for everyone in the group whether a member of the group made an effort to do his or her job properly. This was made visible by displaying the assignments on WebCT. The WebCT site is a space that subsists beyond the transitory hours of class, and in this space students are present with their work – those who wish, also with a photo or another icon they created themselves.

Jula Wildberger

Extra! Extra! Lege omnia de eo!

Slobodan Milosovic Mortuus!
Glacies Antartidis opinione citius dissoluitur!
Morbus Aviarius in Europa!

These are just some of the recent topical headlines from *Nuntii Latini*, the popular weekly review of world news broadcast by YLE, the Finnish Broadcasting Company. The programme was launched in September 1989 by producer Hannu Taanila and editors Tuomo Pekkanen and Reijo Pitkäranta (both university Professors). It naturally has a resident newsreader, Virpi Seppälä-Pekkanen, who reads Latin with a clarity that is much appreciated by the programme's listeners. As one would expect of any modern media outfit, there are also two regular e-mail correspondents Laura Nissinen and Outi Kaltio. For listeners who miss the broadcast itself, recent stories are also posted on the web (www.yleradio1.fi/nuntii); and you can also comment (in Latin) on items via the same site. People seem to find the show strangely addictive.

Despite the obvious challenges, the ingenious producers of *Nuntii Latini* persevere, and if listening figures are anything to go by, their audience is highly appreciative. Nor is YLE a lone bastion in using Latin as a medium to communicate in the twenty-first century. You can even consult the daily weather forecast in Latin (<http://latin.wunderground.com>). At the time of writing, London is said to be 9°C, the weather is serene and the wind direction is inter Austrum et Eurum, which feels fairly accurate. In case the Hellenists among you are feeling deprived, I can report that Dr Juan Coderich, a Spaniard who now teaches on the extensive Latin and

Greek language acquisition programme at Oxford University, has set up an interactive news site in ancient Greek, Akropolis World News (www.akwn.net). Recent articles include Depeche Mode's successful concert in Barcelona and the death of footballer George Best.

Some people may well question the real value of Latin in the modern world as a medium of communication. Of course, the reason why most people take the trouble to learn such a language is not so that they can listen to the daily news in Latin, but to read and enjoy the magnificent literature that survives, whether Classical, Medieval or Renaissance. That was certainly what drew me in at the start. There are times, however, when Latin can come in extremely handy, and in the most unexpected contexts. I end with a personal anecdote. When I was en route to Toronto in 1992 to study for an MA in Medieval Latin and was entering Canada, one of the immigration people wanted to check that I was a legitimate student. The way in which this (atypical!) officer decided to reassure himself about my purpose for coming to Canada was to produce a copy of Caesar's Gallic War, which he happened to have with him, and he asked me to translate some of it on the spot. The combination of jet-lag and a burgeoning queue behind me was not exactly a relaxing context for my impromptu translation, but he did admit me to the country, and I had a thoroughly enjoyable year in Canada. Latin can indeed open up doors in strange and wonderful ways.

Rhiannon Ash, Reader, Department of Greek and Latin

THE MODERN RECEPTION OF CLASSICS

What do Julius Caesar, Socrates, Sigmund Freud, Theodor Adorno and Xena Warrior Princess have in common? One answer (though other suggestions are welcome!) might be that they all feature among the subjects of papers delivered at the first of the Department of Greek and Latin's series of seminars on the reception of the ancient world, Appropriations of Antiquity. This one-day event, entitled Twentieth-century Receptions of Greece and Rome, was held in April, and involved nine different speakers – including a number of the department's current teaching and research staff – in three thematically grouped panels.

The first panel focused on Ideas and Intellectuals and was chaired by Chris Carey. Professor Carey underlined the increasing importance of the modern reception of antiquity in Classical studies and presented the main activities undertaken by UCL's Department of Greek and Latin and generally by the University of London for the promotion of reception studies in both teaching and research. One of these activities is the launch in September 2007 of a new MA programme in Reception Studies at the Department of Greek and Latin.

An influential strand in twentieth-century studies of the survival of the classics, the Kulturwissenschaft championed by Aby Warburg and his followers, was explored in a

paper by Dr Dorothea McEwan, Archivist of the Warburg Institute, on Warburg's interpretations of the Survival of the Classical Antiquity. The French writer Julien Benda's little-known *Properce, ou les amants de Tibur*, published in 1928, was the subject of a paper by Luke Houghton, Postdoctoral Research Fellow in Latin and Reception Studies at UCL, who considered the literary and intellectual contexts of Benda's study and its implications for modern readings of the Roman elegist. The first session concluded with Michael Trapp, Professor of Greek Literature and Thought at KCL, who presented an extraordinarily varied array of twentieth-century representations of Socrates, including cigarette cards and toothpaste advertisements.

The second panel was entitled Visual and Popular Culture and was chaired by Professor Catharine Edwards (Birkbeck College). The reception of the classical world in popular culture was brought into focus by a paper from Dr Antony Makrinos, Postdoctoral Research Fellow in Greek at the Department of Greek and Latin at UCL, who investigated the presence and absence of Homeric gods in the cinema of the twentieth-century. The department's new Professor of Latin, Maria Wyke, then considered the impact of Julius Caesar's figure on popular culture in her paper *Caesar and the Pirates: Popular Receptions of Julius Caesar*. Professor Wyke examined the process of challenging traditional history and the ideas of heroism and gender in pc games (*The Age of Empires*), detective novels, and Xena's meeting with Caesar in episode 36 of the series *Xena, Warrior Princess*. Xena appeared again in Nick Lowe's excavation of the eclectic classical background of the

Xenaverse in relation to both epic and tragedy. Dr Lowe, Senior Lecturer in Classics at Royal Holloway; referred to big narratological universes and megatexts and to their similarities and differences with the epic and dramatic traditions.

The third and final panel, *Imagining Oedipus*, was chaired by Professor Maria Wyke. Psychoanalytic approaches to the civilisation of ancient Greece were analysed by Rachel Bowlby, Lord Northcliffe Professor of Modern English Literature at UCL, focussing on Oedipus and Freud's analogies with Greek drama. Finally, Horst Stemmler, from Frankfurt, and Dr Julia Wildberger, Lecturer in Latin and Greek at UCL, demonstrated with previously unpublished archival evidence the ancient Greek roots of Theodor W. Adorno's ideas in a shared talk with the title *Oedipus, Fate, and Ulisses: Teddie Wiesengrund and Theodor W. Adorno on origins of the autonomous subject*.

The seminar was organised by Dr Luke Houghton and Professor Maria Wyke at the Department of Greek and Latin, and its success proves that the inter-disciplinarity of modern reception of antiquity can bring together scholars, researchers and students from a wide range of different backgrounds, and encourage a productive dialogue between them, with fruitful results.

Antony Makrinos
Postdoctoral Research Fellow in Greek

Luke Houghton
Postdoctoral Research Fellow in Latin and Reception Studies

The Department in Action: a Selection of Res Gestae

Bob Sharples has given a number of talks that relate to work in progress that will one day turn into a book or articles. At a colloquium on ancient science in London, and to the departmental seminar, he spoke on issues of method in editing the ancient reports of the writings of Strato, third head of Aristotle's school. He also gave the Trevor Saunders Memorial Lecture in Newcastle, a version intended for a more general audience of a paper called 'The Fates lead the willing but drag the unwilling'. At another colloquium, on ancient scientific literature, in Cambridge, he presented the latest version of a paper on the pseudo-Aristotle/pseudo-Alexander Supplementary Problems, the edition of which by Sophia Kapetanaki and himself – the first since 1859 – is nearing completion.

Rhiannon Ash addressed the Oxford Philological Society on 'Victim and Voyeur: Rome as a Character in Tacitus' Histories 3', and at Manchester spoke on 'Wine and Griffins: Pliny the Elder's Attitude to War'. She has a book called 'Tacitus', published by Bristol/Duckworth (in their Ancients in Action series – intended for the general reader). And there's also a special volume of Arethusa in honour of Judy Ginsburg edited by her (plus an article), 'but that may be a bit spoddy' she says.

Antony Makrinos gave a lecture at the departmental seminar on "Eustathius' Commentary on the Odyssey: Codex Marcianus 460 and Parisinus 2702 revisited", and gave talks at two 'Homer Days', one organised by Wellington College (Crowthorne, Berkshire), and the other by Camden School for Girls. He is working on Reception Studies, and at the Colloquium of the Reception Studies Training Series his title was 'Modern reception of Homer: the deviations from the Homeric mythography', and at the one-day seminar 'Appropriations of Antiquity' held at the Department of Greek and Latin, his title was 'Seen and unseen: Homeric gods in cinema'.

Susan Lupack gave a talk, part of the Mycenaean Seminar series at the University of London, called 'Secular and Sacred Collectors: How did they Manage to make a Living', and at the 12th Mycenological Conference in Rome gave a paper called 'The Northeast Building of Pylos and AN 1281' (which will be published). She will also have her first book out soon; it is titled, 'The Role of the Religious Sector in the Economy of Late Bronze Age Mycenaean Greece', published by British Archaeological Reports (Oxford). "It's basically my revised dissertation of the same name, but hey, it'll be great to have it out."

Jula Wildberger was busy with Seneca and Stoics. She completed the manuscript of an annotated bilingual (Latin/German) edition of Seneca's De ira; finished a paper on Ovid's Remedia amoris and ancient psychotherapy, to appear in a collection of papers 'Ovid: Werk – Kultur – Wirkung' for Wissenschaftliche Buchgesellschaft, Darmstadt; and finished an essay called 'Beast or god? - The intermediate status of humans and the physical basis of the Stoic scala naturae', in A. Alexandridis/L. Winkler-Horacek (ed.), Humans and Animals in Antiquity – Boundaries and Transgressions, and is now putting the finishing touches to a paper called 'Seneca and the Stoic theory of cognition – some preliminary remarks', in K. Volk/G. Williams (ed.), Seeing Seneca whole: perspectives on philosophy, poetry, and politics (Columbia Studies in the Classical Tradition), also to appear this year.

Finally, Richard Rawles, who has now taken up a post at St Andrews, addressed the Institute of Classical Studies on Simonides fr. 25W and the Greek and Latin Department on the newly discovered Sappho papyrus where the poetess wistfully compares herself to Tithonus.

UCL Classics Graduate Students Capture the Coldest Frontier

The 2006 annual conference of the Classical Association was called 'On the frontier', a reference to the geographical position of the host university Newcastle-upon-Tyne, on one of the most northerly (and this year one of the coldest) frontiers of Roman Britain. Despite the remote location and icy temperature, nearly 300 people attended for the long weekend. Among them was a panel of mainly UCL graduate students writing their PhDs in the Greek and Latin Department, who scored a notable triumph early on Day One. They were Peter Agocs, who had prepared the proposal on behalf of the panel, Maria Fragoulaki, and Carolyn Schofield. The fourth member of the team was Maria Pavlou from Bristol.

Their collective panel-title was 'Mythistorici: Greek historical consciousness in the Archaic and Classical Period'. Carolyn Schofield led off at 9am, treating a good-sized audience to a fascinating account of the colonising and other kinship relations between Crete and other islands, sweeping right across the Mediterranean and culminating in a very able discussion of the Sicilian dimension to the Minos story. Maria Pavlou offered an elegant account of Pindar's approach to the reconstruction of the past in his epinician odes, bringing out both their similarities to and their differences from the polemical manner of Herodotus, and identifying subtle divergences from Pindar's own non-epinician poetry. Peter Agocs gave us a virtuoso analysis of the structure of Pindar's mini-epic about Cyrene and its origins, Pythian 4; the paper shed a flood of light on the brilliant techniques by which the poet controls a complex colonial narrative extending over precisely 25 generations. Finally, Maria Fragoulaki returned us to kinship relations, by presenting an excellent investigation of 'Thucydides' Kerkyraika (events on Corfu/Corcyra which helped precipitate the Peloponnesian War), including the clever observation that the Athenian Phaiax, sent to Sicily in 422 BC, has a mythical eponym in a son of Poseidon and Corcyra. Perhaps the most successful feature of the panel as a whole was the way in which the papers overlapped, interlocked with each other, and developed each other's points, or returned to them from different angles.

Simon Hornblower
Professor
Department of History and
Department of Greek and Latin

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