AGORA

The Lancing College Classics Forum

Summer Term 2020

Artwork by Kaitlyn P (LVI)

The Contents...

The Editorial...

Cecily Moorsom UVI

I won't say 'Classics is for everyone' - it wouldn't be true, and there's no shame in not being interested in Classics. However, if English, History, Linguistics, Maths, Philosophy, Music, Law, Art (the list goes on) is for you, then a knowledge of Classics can be anything from potentially useful to almost essential. The Classical world has touched pretty much every aspect of life in Europe since the Renaissance; and even before then, as I've been learning this term from Dr Kerney's Enrichment and Extension course on twelfth century thinking and culture. Some of the contributors to this magazine don't even study a Classical subject. Poppy Hawkins and Dante Phillips were in my Gratin (Greek and Latin) GCSE class, but didn't take either to A Level. Poppy's article relates feminism, a very current movement, back to Sappho, a Greek poetess who lived more than two millennia ago; while Dante reviews the By Jove Theatre Company's response to demand for entertainment in lockdown - a live digital performance of a play based on the tragedy 'Medea' by Greek playwright Euripides. Whatever your interests are, there could be something for you in this first ever Classics Department magazine, so dip in and find out! I'd like to thank all the contributors for their hard work, and special thanks go to my co-editor Mr Mew who's been involved in the whole process, from the original idea to the finishing touches.

The Department...

Mr Mew Head of Classics

οὐ γὰρ ὡς ἀγγεῖον ὁ νοῦς ἀποπληρώσεως ἀλλ᾽ ὑπεκκαύματος μόνον ὥσπερ ὕλη δεῖται, ὁρμὴν ἐμποιοῦντος εὑρετικὴν καὶ ὄρεξιν ἐπὶ τὴν ἀλήθειαν.

"The mind is not a vessel to be filled, but a fire to be kindled,"
paraphrased from Plutarch (46-120AD), *Moralia*

I am delighted to present the first *Agora* magazine. This is the place for us to showcase Lancing Classical scholarship, share information and explore. I take the quote from Plutarch above as inspiration for this little journal; what you find here is not the end product, but just the starting point of what could be a lifetime exploring the past and as a result reflecting on the present.

This magazine will evolve and change as new pupils take it on. If you would like to get involved, please email me (rpm@lancing.org.uk) . I will be looking for feature writers, interviewers, reporters, photographers, reviewers – anyone with an interest in things Classical – or just ancient! I know I will be looking for pupils to review websites and games – any takers?

My thanks go to **Cecily Moorsom**, the editor, *sine qua non* etc.; this is a remarkable legacy which she leaves the College and Department.

Department News...

What a strange year this has turned out to be. Whilst working from home and adapting my plans for the future (can I take a trip to Greece next year?), I have found myself reflecting on past trips. So here are a few reminders of our last trip, to Italy and the Bay of Naples, in the Easter holidays last year.

In front of the Greek temples at Paestum

View from the hotel – Vesuvius looming in the background

Exploring ancient cityscapes:
views of **Herculaneum**

Mr Harman and Mr Mew anticipating the evening... (at a Pompeiian thermopoleum (bar))

The group in the Forum at Pompeii

Despite all the disruption and 'distance learning' (or perhaps because of it?), next year looks like being a bumper year for numbers of pupils taking a Classical subject. Our 29 Classics third-formers this year have chosen to study 34 Classics GCSEs! Work that one out! (Bear in mind we offer Latin *and* Classical Civilisation for GCSE... as well as Classical Greek for the really intrepid!). Add some new fourth-formers and we are expecting about 40 pupils just in the fourth-form next year. Who says Latin is dead? (As I delight in telling my classes, Latin can't be *dead* because it was never *alive* – but I'll save explaining that for the next issue...)

Classics and related subjects continue to be highly regarded at university and by employers; Latin and Greek are among the *facilitating subjects* required as A levels by Oxbridge and Russell Group universities. Every year we send pupils to well-respected universities to study Classics and related subjects:

2015:	Patrick Palmer	Durham University	Classics
2015:	Oliver Poole	Durham University	*Theology and* Classics
2016:	George Keville	Royal Holloway	*History and* Classics
2017:	Jacob Bishop	Cardiff University	Ancient History
	Charles Dickinson	Cardiff University	Ancient History
	Sean Van Eynort	Sheffield University	Archaeology *and History*
	George Greenacre	Manchester University	Classics
	Zoe Sutherland-Rowe	Warwick University	Classics
	Rosanna Wicks	Durham University	Classics
2018:	Sebastian Brooks	St Andrews University	Classics
2019:	Paris Queuezance	Edinburgh University	Classics and Archaeology
2020:	Vivian Ng	Cardiff University	Archaeology
	Loren Pepper	Cardiff University	Ancient History

Classical Connections...

Reflections on connections between subjects by two current Classicists, one about to leave Lancing, and one who has just started.

Language, Literature and Psychology

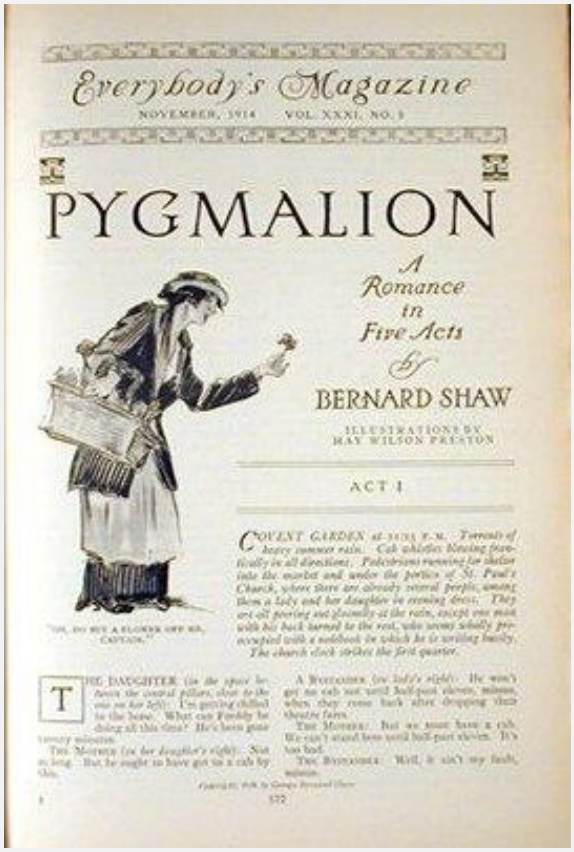
Anya Caro UVI

Pygmalion and Galatea, oil on canvas by Jean-Léon Gérôme, *c.* 1890; in the Metropolitan Museum of Art, New York City. 88.9 × 68.6 cm.

Photograph by dmadeo. The Metropolitan Museum of Art, New York City

On the surface, the civilisations of Ancient Greece and Rome may seem like times past, with no significant or direct influences on our modern world, but their impact is undeniable. Of course our complex system of road networks are accredited to the Romans, whilst the Greeks have influenced much of our architecture around the world. However, it is the more subtle, continuous influences which I believe to be more fascinating and noteworthy, and they are the ones which often slip under the radar. Who, for example, would link today's advanced theories of social psychology to an obscure Ancient Greek myth? Or make a similar connection between these theories and plays studied in an English classroom? These relationships most certainly exist, and I find them to be quite profound - the Classics world is more entwined in our society than you may think...

In this article I am going to focus on one particular triad of connections, and it begins with the Greek story of Pygmalion. A King, his story is brought to life in Book 10 of Ovid's *Metamorphoses*, where he is written as a Cypriot sculptor who carves a statue he eventually falls in love with. This comes after his declaration that he is no longer interested in women after seeing the promiscuous behaviour of the Propoetides; in Book 10 of the poem, Ovid writes 'they are said to have been the first to prostitute their bodies and their reputations in public'. However, after sculpting a statue so beautiful and lifelike, Pygmalion falls in love. Later at the festival of Aphrodite, he makes an offering at the altar and prays for a wife who resembles the beauty of his beloved creation. Upon returning home, he kisses the ivory statue, only to find that it begins to grow warm and soft at his touch, and soon, transforms into a real woman, thanks to his prayer to Aphrodite. The two later marry and give birth to a daughter, Paphos.


Everybody's Magazine

NOVEMBER, 1914 VOL. XXXI, NO. 5

PYGMALION

A Romance in Five Acts

By BERNARD SHAW

ILLUSTRATIONS BY MAY WILSON PRESTON

ACT I

COVENT GARDEN at 11:15 P. M. Torrents of heavy summer rain. Cab whistles blowing frantically in all directions. Pedestrians running for shelter into the market and under the portico of St. Paul's Church, where there are already several people, among them a lady and her daughter in evening dress. They are all peering out gloomily at the rain, except one man with his back turned to the rest, who seems wholly preoccupied with a notebook in which he is writing busily.

The church clock strikes the first quarter.

THE DAUGHTER (in the space between the central pillars, close to the one on her left). I'm getting chilled to the bone. What can Freddy be doing all this time? He's been gone twenty minutes.

THE MOTHER (on her daughter's right). Not as long. But he ought to have got us a cab by this.

A BYSTANDER (on Miss's right). He won't get no cab not 'until half-past eleven, mum, when they come back after dropping their theatre fares.

THE MOTHER. But we must have a cab. We can't stand here until half-past eleven. It's too bad.

THE BYSTANDER. Well, it ain't my fault, mum.

Thus goes the Greek story, but how is this relevant to anything in the modern world? There have of course been numerous recreations throughout history, but the first connection we are going to look at, takes us back to the early 20th century, with George Bernard Shaw's play *Pygmalion*. First performed in 1913, it tells the story of one Eliza Doolittle, a poor young woman selling flowers for a living in Central London. Aspiring to a life bigger than her own, she enlists the help of the phonetics professor Henry Higgins, after she catches him noting down her dialect at her flower-selling corner in Covent Garden. He teaches her the fine art of the English language, and turns her into a fine, respectable young lady who is welcomed into high society, which could not be further from the girl we meet at the start of the play; ill-spoken and struggling to survive on the street. There have since been many different versions of the play, specifically the ending, as many audiences wished for a happy, romantic ending between Doolittle and Higgins, much to Shaw's disgust, but regardless of this, the impact of the original Greek story is obvious; Henry Higgins takes a girl from the street and moulds her into something beautiful, exactly like Pygmalion creating his ivory statue. From this play came the 1938 film adaptation *Pygmalion*, the 1956 play interpretation *My Fair Lady*, and arguably the most famous of the recreations, the 1964 film *My*

Fair Lady starring Audrey Hepburn and Rex Harrison, which is still an iconic staple of the film scene today.

So that covers the connection between the literature of Ancient Greece and 20th century England, but how is psychology involved? I believe this is the most obscure and intelligent link of them all. There is a behavioural theory among social psychologists called the self-fulfilling prophecy, which states that an individual's behaviour is influenced by what is said about them, or done to them. It is frequently used as an explanation in criminal psychology. For example, a young adult being raised by aggressive parents in a tense and unpleasant household, could be a victim of said self-fulfilling prophecy; the prejudice of people saying things like "he'll grow up to be a criminal with the upbringing he's had", may be, according to scientists, the start of a vicious circle of behaviour determined by one simple action. The theory goes that comments like these are then internalised by the individual and become part of the fabric of how he views himself - therefore, if he hears people saying they think he will turn to crime, the likelihood of him actually doing that dramatically increases, and thus begins the vicious circle. The most incredible part of this theory, and the way it ties into the aforementioned triad of connections, is the fact that it is more commonly called 'The Pygmalion Effect', and it is not difficult to see why - someone making a comment or treating an individual/group a certain way, whether that be positive or negative, is just like Pygmalion moulding his statue into a wife, or Henry Higgins training Eliza to be a lady - the end result of a human action being something completely different to what was originally there.

The resemblance therefore between these three things is astounding, and has been one of my favourite niches of academia to look into. The Classical world is more entwined in our modern world than we may think, and more perhaps than we may ever fully comprehend.

Hannah C IIIrd form

The Similarities between Classical and Modern Languages

As both a keen Classicist and a learner of many foreign languages, the similarities that I come across when comparing the two are very intriguing. There are often new things that I find while learning Latin or Ancient Greek that I can relate to aspects of one or more of the modern languages that I know. The most obvious reason for this is that many European languages originated from Classical languages, something well known by many people. The research that you can carry out into the sheer scale of the similarities is infinite, but I have tried to talk about as much as possible in this article, focusing on the similarities between French and German (as they are the modern languages that I know the most well), and Classical languages.

French

There are many words and grammatical points shared by French and Classical languages. Perhaps the most easily spotted is that *et* means 'and' in both Latin and French. The difference, though, is that the 't' is silent in French. As an intermediate French speaker, this always catches me out – if I'm not concentrating on the right language then I am sometimes inclined to pronounce the hard 't' as in Latin!

Also, infinitives of verbs in Latin (*dicere, amare, esse)* often end in a similar way to those in French (the equivalents are *dire, aimer and être*). French infinitives end in *-er, -re,* and *-ir,* while present tense Latin infinitives end in *-are, -ere, -ire,* or *-e* if irregular.

The subjunctive mood in both French and Latin is 'triggered' by certain words. Although the words vary hugely between the languages, the main principle of using a word and having to follow with a word in the subjunctive verb is the same. In Latin you might have *ut cenam* ***consumeret,*** (in order that **he might eat** the meal), where the verb takes the subjunctive because it follows *ut.* This is like a 'wake word' for home assistants such as Alexa. In French you could say *bien que* ***je sois*** *très contente...,* (although **I am** very happy...). *Bien que* works in a similar way to *ut,* forcing the verb after it into the subjunctive mood.

German

The Definite Article in Greek:

Case	Singular			Plural		
	Masc.	Fem.	Neut.	Masc.	Fem.	Neut.
Nominative	ὁ	ἡ	τό	οἱ	αἱ	τά
Genitive	τοῦ	τῆς	τοῦ	τῶν	τῶν	τῶν
Dative	τῷ	τῇ	τῷ	τοῖς	ταῖς	τοῖς
Accusative	τόν	τήν	τό	τούς	τάς	τά

Like Latin and Ancient Greek, but unlike French and English, German is a language that uses cases as part of its syntax. In Latin, there are six cases (nominative, vocative, accusative, genitive, dative, and ablative). In Greek the ablative is omitted, so there are five cases, and the vocative endings in both languages are largely the same as those used for the nominative case, with only a few exceptions. In German, the nominative, accusative, genitive and dative cases are used.

Similarly to Greek, the definite article ('the') in German declines according to case, gender (masculine, feminine or neuter) and number (singular or plural). In Greek, the definite article starts with *ὁ, ἡ, το,* and there are 24 in total. In German it is similar, starting with *der, die, das,* and there are 16 in total.

In German and Greek, the dative case is used after some prepositions, and in German, Greek and Latin, the genitive case is used as a mark of possession (in Greek there is a common structure known as the 'genitive sandwich').

Additionally, there is a small similarity in word order between Latin and Greek. It is well-known that in Latin, the verb comes at the end of the sentence. In German, certain subordinate structures cause the verb to go to the end of the sentence too. The word *weil* means 'because', and is a good example of this. *Ich mag Latein weil es interessant ist* means 'I like Latin because it is interesting', or literally 'I like Latin because it interesting is'. Another example in German is the infinitive, which in some tenses is pushed to the end of the sentence. *Ich werde ein Haus* ***kaufen*** means 'I will buy a house' but again translates literally as 'I will a house **buy**'. The residing of verbs at the end of a sentence is a very common theme shared by both German and Latin.

Cecily Moorsom: *An interview with...*

Mr Harman: Head of English

Intrigued by Anya Caro's article on the relationship between Classics and her other A Level subjects, I got in touch with Mr Harman to hear his perspective on Classics in general and as an English teacher.

'As the saying goes, it's all Greek to me!', I was informed by Mr Harman. As a pupil from the state sector, he never had the opportunity to study any Classical subjects at school, and as time went on he realised how essential an understanding of Classical literature is to the study of English. In his opinion, Classical literature is one of the biggest influences on Western literary culture, along with the Bible - even the iconic modernist novel 'Ulysses' by James Joyce is heavily influenced by the Greek epic, the 'Odyssey', by Homer, which tells the story of a home-bound traveller, Odysseus (Latin Ulysses).

According to Mr Harman, Shakespeare was another author for whom the Classics were a major influence. For centuries, Classical language and literature was at the centre of education, and the dramatist Ben Jonson complimented him on his talent despite his 'small Latine and lesse Greeke' (but don't be fooled - by our standards he would have been an extremely able Classicist, having received an education in a grammar school!). Shakespeare used the Classics to insert extra meaning into his plays for the educated people in his audiences. Mr Harman pointed out an example from Act II of his tragedy 'Hamlet', where the title character draws parallels between himself and Pyrrhus, who, according to Virgil's 'Aeneid' kills King Priam to avenge his dead father, Achilles, during the Trojan war.

Going back to the fourteenth century, Geoffrey Chaucer's works also contain Classical-inspired plots and allusions to myth. These can, of course, be found in his most famous work, the 'Canterbury Tales', but Mr Harman drew my attention to his third-longest poem, 'the Legend of Good Women'. This tells the stories of several women from Classical myth, including Medea and Dido, and history, such as the Egyptian queen Cleopatra. It was possibly intended for a largely female audience, as a collection of cautionary tales or to provide instruction, but either way the fact that this poem focuses mainly on women is unusual and interesting.

When asked which texts he would consider essential to a study of English, Mr Harman named four texts - the Greek poet Homer's two epics, the 'Iliad', about the Trojan war, and the 'Odyssey'; the 'Aeneid' by the Roman poet Virgil, which describes the hero Aeneas's journey from Troy to Italy; and the 'Metamorphoses',

a collection of mythological stories each containing a transformation, by Virgil's contemporary, Ovid.

Of course, these are not the only Classical texts that a student of English (or indeed Western) literature should know. Mr Harman told me of an instance in 1944, during the Nazi occupation of France, when Classical literature helped the French stage a subtle act of resistance. Jean Anouilh's adaptation of Sophocles's 'Antigone' drew parallels between the French Resistance and Antigone, who rejects the authority of her uncle Creon. The play was ambiguous enough that it was able to avoid censorship - perhaps due to a lack of Classical education on the part of the Nazis? - but it would have sent a clear message to its audience at the Théâtre de l'Atelier in Paris.

Although, as an English teacher, Classical literature is important to Mr Harman, he acknowledges the benefits of learning the Classical languages as well. Over the years, he has picked up a fair amount of Latin, despite never receiving a formal education. Latin is useful for those studying any Romance language (such as French, which Mr Harman speaks), as it is the source of much of the vocabulary and grammar. Learning any language also enhances the understanding of our own, both in terms of grammar, and by helping us to think outside the box when we come across unfamiliar words. Furthermore, there are many good English translations of Classical texts, but nuances of vocabulary and syntax, which poets such as Ovid relied on for effect, are inevitably lost.

So Classics can help students of English and modern languages. What about other academic areas? Mr Harman mentioned History, and that a knowledge of the Greek alphabet would definitely help students of Maths and Physics. For mathematicians, also, the works of the Greek mathematician Euclid, sometimes referred to as the founder of geometry, might be of interest. No student of philosophy can avoid the Classical philosophers, such as Socrates, Plato and Aristotle. Mr Harman also recommended Classics to the 'intellectually curious' - those looking for a challenger or hoping to expand their horizons.

To round off, I asked Mr Harman about his Classical favourites. 'Tales from Ovid' (1997), by the poet Ted Hughes, is a retelling (or metamorphosis) of twenty-four stories from Ovid's 'Metamorphoses'. It won the Whitbread Award for Poetry and Book of the Year in 1997 and has been praised for the accuracy of translation coupled with Hughes's own narrative qualities. The myth of Daedalus and Icarus, which is not featured in this collection, also speaks to him. In his play 'Dr Faustus', the Elizabethan playwright Christopher Marlowe compares Faustus to Icarus in the prologue and epilogue - both are characters who seek new heights, but overreach themselves. Mr Harman suggested that the comparison is ironic, and that Marlowe actually approved of the endless search for knowledge. Luckily for us, then, what place could be better equipped for the search for knowledge than a school?

How to revise for GCSE Latin...

Rafi B-P Vth form

I asked my Vth form Latin set to produce a visual representation of their Latin verse set text (Virgil's *Aeneid* book 2) for revision. The narrative covers a few key episodes from the fall of Troy. This is what Rafi B-P came up with... Genius!

(The original can be seen on the walls of my classroom, Great School 19)

[Mr Mew]

The Essay...

Poppy Hawkins UVI

Does **Sappho** present a more nuanced version of female sexuality than feminism today?

Feminism /ˈfɛmɪnɪz(ə)m/ *Noun*

The advocacy of women's rights on the ground of the equality of the sexes.

Feminism is one of the most important social movements that has ever been conceived by humanity. Women have been oppressed for millennia and it is only in the last century that people have been protesting and things have started to change. However, there were women in the past who took a more peaceful stand. Some examples of this are Helen of Anjou, who established women's schools in the thirteenth century, Sophia Brenner, a writer and women's rights activist in the seventeenth century, and Anne-Josephe Theroigne de Mericourt, an eighteenth-century female politician. But one of the most famous early feminists, well before the aforementioned pioneers, was Sappho. An Ancient Greek poet, considered to be at least bisexual if not lesbian, she lived from c. 630-570 BC, and some ancient writers, such as Plato, refer to her as the "tenth muse". Often known as the "godmother of feminism" and the namesake of the Sapphic stanza, she depicts female sexuality as being passionate, yearning and tormented, which is very different from the way that modern day feminism presents it.

"Sappho" (1888). Gustav Klimt (Austrian, 1862–1918). Image via Wikimedia Commons.

We are currently in the fourth wave of feminism, which has the focus of reducing

sexual violence and harassment against women particularly, often using technology to further their cause. Manifestations of fourth wave feminism include #MeToo, the 2018 Women's March and Free the Nipple. All of these campaigns involve marching and actively protesting various laws and policies to achieve change and increase awareness, and in the West women are more equal to men than ever before. Feminism today is all about making sure the different genders are represented and treated as equal human beings in the workplace, the home and beyond.

However, in Ancient Greece generally women weren't allowed to vote, were segregated from the men, and were married when they were fourteen. Sappho was more subtle about her activism; just the fact that she was a poetess made her extraordinary. Lesbos, the island where she grew up and lived for most her life, was renowned for being tremendously liberal and free, and the pupils in her school and indeed women on her island were known for engaging in lesbian activities. Her ideas about sexual liberation were very much in line with the modern viewpoint. As women's rights became more openly discussed, she was viewed as a role model for the "New Woman" of the 19th century who was independent and sexually free. Many tried to heterosexualise her in earlier times, but it is clear from her poetry about being in love and lust with women and her reputation at the time that she was at least bisexual.

In the only full poem that we have of Sappho's, 'Ode to Aphrodite', the narrator calls Aphrodite a "terrible enchantress" which shows the captivating yet distressing nature of all-encompassing love. She also uses anastrophe, unusual word order, to help the reader pity the speaker's situation. It also takes a lot of inspiration from the Homeric epic, the 'Odyssey', which shows the long, arduous journey that

Pictures this page: views of Mytiline, Lesbos, from 1920s postcards

is on. These particularly show Sappho's perception of how female sexuality is filled with infatuation, torment and passion.

Sappho's narrator describes crying out to Aphrodite for help and being so tortured by love that she is physically in pain, but feminism now is more about empowering women and showing them the more carnal element of sex, which is often presented today as a simple bodily function. While Sappho does talk about this and does not hide her enjoyment of sex, the main focus is on the complexity of the emotions felt surrounding it. This depiction of female sexuality is backed up by psychological studies of women's subconscious responses to the double standard in society of encouragement of men to be promiscuous, and that is what modern feminism is trying to combat. Both approaches are valid, but Sappho's view is perhaps more in line with how many women see their own sexuality.

Sappho was famous during her lifetime and throughout history, and people have made judgements about her and her work based on changing moral codes. Some have pushed her down and tried to heterosexualise her, others have criticised her promiscuity, but now, with our fourth wave feminist way of thinking, we see her as a symbol of female empowerment in a culture in which women were oppressed. She was a role model for the suffragettes, and is still helping women today to defy societal norms and the patriarchy, and to exceed even their own expectations. She has shown the world, ancient and modern, what it is to be a strong woman who is secure in her identity and her sexuality, as complex as both may be.

Fragment of Papyrus preserving parts of two poems by Sappho. The text was written some time between the first and third centuries AD. The papyrus measures 176 x 111mm. The top 20 lines are the final five stanzas of the Brothers Poem; the final 9 lines are the beginning of the Kypris poem.
When it was whole, this sheet would have made up one column of a papyrus roll, equivalent to a page in a book. The papyrus was published for the first time by Dirk Obbink in 2014.

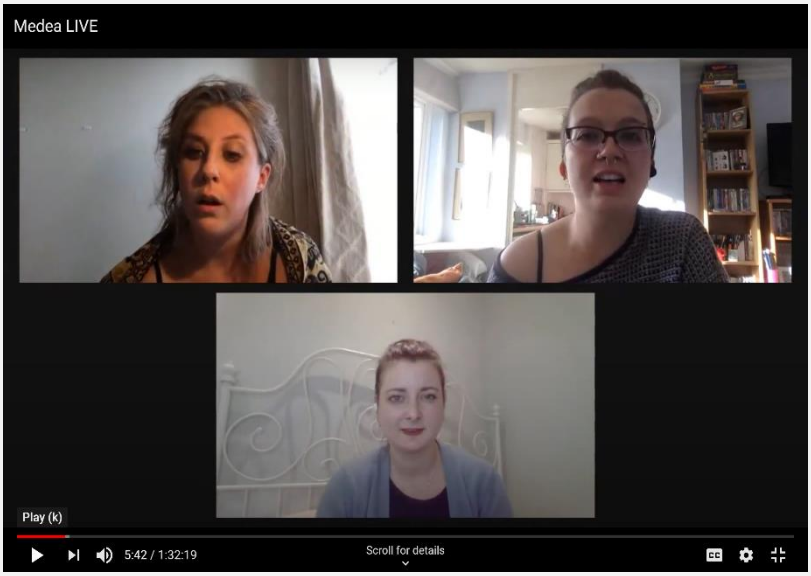
The Review...

Dante Phillips UVI

Medea LIVE by Wendy Haines

https://youtube/LehJ8TP1vAM

The continuing persistence of the current pandemic has proved problematic for many theatre companies in the country, and so many have resorted to streaming past productions of performances to ensure that theatres remains accessible despite their state of closure. The National Theatre broadcasts of productions such as Alan Bennet's *The Madness of King George III* (Nottingham Playhouse, 2018) and Tenessee Williams's *A Street Car Named Desire* (the Young Vic, 2014) are a case in point. However, By Jove Theatre's production of Wendy Haines's *Medea*, an adaptation of the tragedy by Euripides, was very unique in this regard, as online audiences were treated to a livestream performance of the show, immediately followed by a discussion of the play. I was greatly intrigued to see the methods used by the actors to convey the emotional state of their character through the medium of the technology that was used. The results were striking and the experience singularly inimitable.



Directed by David Bullen, this modern adaptation divided the eponymous lead role into three personas, played by SJ Brady, Sinead Costelloe and Rosa Wicker. Performing from their own homes, the audience viewed the monologues (or in this instance soliloquys, I suppose) of each of the three women from a tripartite screen which gave the feeling of a communal Skype call or a video log of women under desperate emotional strain. This effectively showed the inner psychosis of Medea's thoughts and feelings as the format of the play presented her in a light of schizophrenic mania.

The director cast Medea centre stage, and when other characters spoke (very rarely) the camera kept their faces hidden, forcing the audience to view the events retold to them by Medea through the protagonist's perspective.

Another layer of power and intrigue was added to this startling performance through movement. Whilst it would have been very tempting to deliver the lines in a static way when the audience can only see what the camera displays, the actors nevertheless used space and movement to emphasise the domestic nightmare that Medea was experiencing. This was particularly showcased when SJ Brady travelled to different areas of her house, and Rosa Wicker was seen from a distance standing isolated in her kitchen, also increasing the sense of domestic intimacy for audience members.

First performed in 431 BC, Euripides's play examined the role of women in Ancient Greek society and the consequences of their hypothetically accrued power, in an era when women rarely left the home and certainly never went to the theatre. Originally a cynical commentary on the relationship between women and power, the By Jove theatre company has successfully showcased in this feminist retelling why this remarkable play has remained relevant since the day of its first performance. It is a fresh dialogue which probes with merciless clarity the complexities and oftentimes unjust nature of marital relationships. This minimalistic production, using modern clothing for costumes and the authentic home as the setting, creates a brutalist reading of the play that seems very appropriate for this particular period of unprecedented change that we are living in. At a time when domestic violence has increased tenfold and when many have felt the constant strain of closer proximity with their families, the cry for help which this play personifies has never felt more pertinent and, more importantly, necessary.

Frederick Sandys *Medea* 1866-68 Oil on wood panel with gilded background. Birmingham Museum and Art Gallery.

According to a contemporary critic it shows the enchantress Medea "...in the act of incantation, the baleful light of her chafing-dish playing in the folds of her robe, and making the pale cheeks look paler, and the ashy lips more ashy, and kindling the array of foul ingredients and witch's properties that surround her tripod - foul toads and strange roots, and images of strange gods, and quaint shells filled with evil compounds." (The Times, 1st May 1869) In 1911 the picture was among paintings representative of the best British art sent to Italy for the international exhibition at Rome held in honour of the jubilee of the Kingdom of Italy.

Quiz

1. In pre-decimal currency, what does the abbreviation 's.' stand for?

a) shilling b) sestertius c) solidus

2. Which Greek island did Sappho come from?

a) Ithaca b) Lesbos c) Crete

3. Sappho wrote around 10,000 lines of poetry. Roughly how many survive?

a) 650 b) 800 c) 1,000

4. Where was Medea a princess of, before her marriage to Jason?

a) Corinth b) Colchis c) Corfu

5. How did Medea get her revenge on Jason?

a) kill his new bride b) kill her sons c) both

6) Nouns in ..... never take the dative after a preposition.

a) Ancient Greek b) Latin c) German

7) Which epic poem does Dido, Queen of Carthage, feature in?

a) the Iliad b) the Odyssey c) the Aeneid

8) Which term refers to the city-state of the Spartans in Ancient Greece?

a) Lacedaemon b) Sparta c) Laconia

9) Which Ancient Greek tragedian, known for works including Antigone and Oedipus Rex, won the dramatic competitions at Athens 23 times?

a) Sophocles b) Euripides c) Aeschylus

10) Which language was the New Testament of the Bible written in?

a) Classical Greek b) Koine Greek c) Ancient Greek

Marketplace Maths

In an Ancient Roman market in AD 120, a loaf of bread costs 2 asses (singular 'as').

Gaius buys 12 loaves with 2 denarii (singular 'denarius'), and received 2 sestertii (singular 'sestertius') as change.

Marcus buys 9 loaves and pays the exact price, 1 denarius and 2 asses.

How many loaves could you buy for 3 denarii and 1 sestertius?

Bonus Question

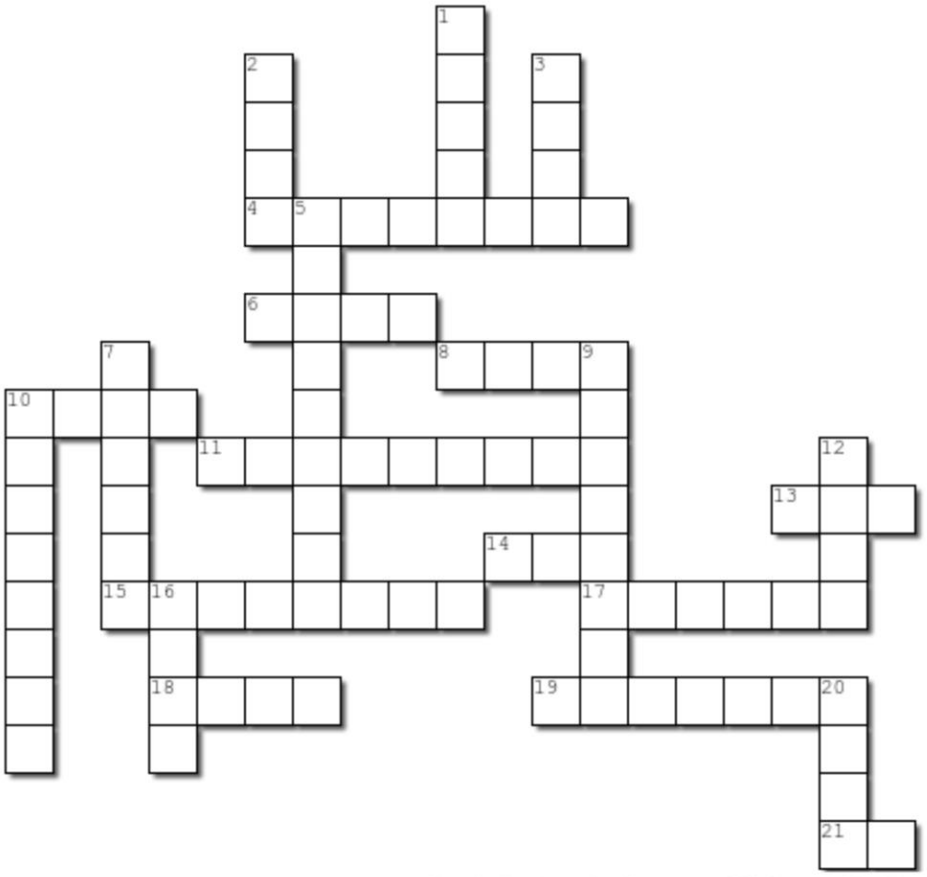
1 litre of ordinary wine costs 16 denarii.

Claudius buys 3 litres and pays 2 aurei (singular 'aureus'). He receives exactly enough change to buy 16 loaves.

How many asses are there in an aureus?

Crossword

Rara Avis - A Rare Bird



Across

4. manner of working (modus _____)
6. in the place of a parent (in _____ parentis)
8. enjoy the present (carpe _____)
10. not more beyond, acme, culmination (ne _____ ultra)
11. holy of holies (sanctum _____)
13. for this (particular purpose) (ad _____)
14. (so much) by the day (_____ diem)
15. Master of Arts (degree) (_____ Artium)
17. from the beginning (ab _____)
18. day of wrath, day of judgement (dies _____)
19. a title (feminine) given especially to a retired professor (_____)
21. a god out of a machine, providential intervention (deus _____ machina)

Down

1. through hardships to the stars (per aspera ad _____)
2. in wine there is truth (in _____ veritas)
3. which was to be demonstrated (_____ erat demonstrandum)
5. out of the depths (de _____)
7. much in little (_____ in parvo)
9. in memory (in _____)
10. one out of many (USA motto) (e _____ unum)
12. I do not wish to contest, plea in criminal cases (_____ contendere)
16. and others (et _____)
20. before noon (_____ meridiem)

Solutions to Mr Mew (rpm@lancing.org.uk)

Answers will be revealed in the next issue!

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https://www.metmuseum.org/art/collection/search/436483

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Brown University, http://www.brown.edu/Facilities/University_Library/exhibits/shaw/plays.html

Page 10:

http://acertaincinema.com/media-tags/harry-stradling/

Page 16:

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