

# Editorial

Whether you, gentle reader, favour 1 January 2000 or 1 January 2001 as the first day of a new Millennium, this *JACT Review* edition will land on your doorstep near the midpoint of a year which seems marked by almost intolerable 'hype' from all areas of the media. (Despite the temptation to discourse at some length about the symbolism of the Dome and the possibilities of political 'spin' with respect to the London Eye wheel ride, I will heroically resist...) Has anyone yet searched for any parallels between the Millennium Hymn and the *Carmen Saeculare*? I suspect we have been here before. *Sat prata biberunt*.

The recently-adopted ARLT logo depicting Janus is not out of place at such a season; any date charged with significance seems to prompt both forward and backward glances, with some attempt to interpret the events under scrutiny in either direction. Suddenly each one of us is a self-appointed, instantly expert commentator! Classics teachers may well feel a heavier burden of history and tradition than most of their fellow-citizens, so perhaps we as a social group (or, in P.C.-speak, a 'professional community') run an above-average risk of this temptation; perhaps, all unawares, we are actually comparing our contemporary world on a minute-by-minute basis with Augustan Rome or some other selected

time-frame from antiquity.

On a more practical level, we can hardly avoid comparisons of a more sobering and immediate kind; clearly the present situation for the teaching of Classics in our schools, and the provision of teachers for subsequent generations of pupils, provide no grounds for complacency. Those of us who are still, despite everything, employed in this way might usefully spend a few millennial moments in considering just how privileged we really are. However doom and gloom are not intended as the main theme of this editorial; in Oxford plans are well under way for a Classics Centre which will be the envy of the world, as part of the wider developments envisaged within the Ashmolean Humanities Project, and the reorganisation of antiquities collections at the Berlin 'Museumsinsel' adds an extra dimension of splendour to another city already accustomed to impress its visitors.

The issue of Summer 2001 will appear under the signature of a new editor; it is therefore appropriate to thank everyone whose assistance and support I have enjoyed over the past five years.

Angela Felgate

## Deadlines & Instructions for Sending Copy

- ◆ *Features & Letters to the Editor* – should be sent to *Joint Features Editor (AUTUMN)*, Mr Alan Beale, c/o JACT Office, Senate House, London WC1E 7HU by the deadline of 1 August 2000.
- ◆ *Book Reviews* – should be sent to *Book Reviews Editor*, Mr David Standen, c/o JACT Office, Senate House, London WC1E 7HU by the deadline stated on the review request, and certainly by 1 August 2000.
- ◆ We appreciate any material that can be sent to the Editors on disk (preferably in RTF or ASCII format) or sent by e-mail. Our e-mail address is: jact@sas.ac.uk or croberts@sas.ac.uk All computer discs will be returned to contributors.

Thank you!

## The Origins of JACT

John Sharwood Smith

Anyone who in the new millennium goes in search of the origins of JACT should bear in mind that the experience will be less like looking for the source of the Nile than looking for the sources of the Thames. He, or she, will find no single dramatic sequence of events but many disconnected episodes, any one of which might be chosen as the definitive moment when JACT became inevitable.

One such moment could be the speech in which the Kennedy Professor of Latin (Charles Brink) described to the 1960 annual conference of the Classical Association his difficulties in defending O-level Latin as a requirement for Cambridge entrance. This speech provoked a resolution from the Conference calling for a 'general reconsideration' of O-level Latin. The resolution was translated by the Council of the Association into a questionnaire to their branches. The replies led to nothing, since the opinions of members when tabulated, neatly cancelled each other out.

Another definitive moment could be the heavy defeat in the C.A. Council of a proposal put forward by Professor Brink that the Council should raise the C.A.'s subscription sufficiently to give it the resources to tackle the crisis looming for Latin and Greek in the nation's schools. A

major reason given for the defeat was that the proposal went against one of the principles of the C.A., namely that it should cater for the needs of retired and impoverished classically-educated clergymen who wished to solace their retirement by refreshing their classical learning.

Yet a third definitive moment could be the heavy defeat of an overbold proposal by John Sharwood Smith to the Committee of the Association for the Reform of Latin Teaching that it should raise its subscription and change its name so that it could tackle these same problems in both Latin and Greek. A major reason given for the defeat was that it contradicted the principles held by W.H.D. Rouse when he founded the ARLT and gave it its name.

The third Classics teachers' association in existence at the time was the Orbilian Society. It had no subscription, so its potentialities were limited, but its Founder President could (and did) lend encouragement to the concept of JACT with the lapidary comment to one of its promoters *Plus potentiae ulnae tuae*.

The concept of JACT was based on the logic that if you had three associations doing good work but not suited to the particular needs of the moment, the only realistic strategy was to found a fourth association which



embraced all three, as well as having ambitions of its own. This required a great deal of negotiation – and of ingenuity on the part of JACT's Provisional Treasurer to accommodate the tender consciences of those members of the constituent associations who did not wish to belong to them all.

The solution proposed and eventually carried was hailed in a Christmas Card to JACT's Provisional Secretary as 'A masterpiece of organizational diplomacy'. This card was from another eminent stalwart of the old order who never lacked the imagination to look ahead: F.R. Dale. Dale's Christmas card was a reproduction of the celebrated bronze head of a griffin (from Olympia) dating from the mid-seventh century. The griffin, he wrote, was a portrait of his genius digesting the news that he was now (here followed the formula – devised by JACT'S Provisional Treasurer

and still in use to indicate this) a member of JACT and all the other three societies.

The twenty-first century explorer into the origins of JACT will find most of the clues he needs from the text and the bibliography of Martin Forrester's admirable study in curriculum development *Modernising the Classics*, particularly in the bibliographical entries under Extispex and Melliush, T.W. However I cannot suppress a timid hope that all the books and archives may be lost and the historian will be obliged to invent a mythological account of JACT's foundation, rich in heroes and heroines and dragons (male and female) and a founder (or foundress – *Dux femina FACTI* or *JACTI*) of preternatural foresight and tenacity.

John Sharwood Smith

## DE LATINE LOQUENTIUM CONVENTIBUS

Brian Bishop

In hac symbola tractabo conventus ubi participes Latine loquuntur et de animo quo illi tales conventus ferunt. De conventibus res ipsae loquantur; de participibus ipsorum verba loquantur. Quamquam linguam Latinam meam nullo modo Ciceronis orationibus forensibus elaboratis similem esse bene scio, tamen linguam meam non servorum eius infimorum sermoni cottidiano amico et ex tempore nimis dissimilem esse spero. Quo pacto hoc scribo? Ut quoque lectores commentarii J.A.C.T. Review sciant quam iucundissimum sit lingua Latina loqui si talibus conventibus non iam adfuerunt.

In fine huius symbolae tabulam conventuum Latinorum (et unius Graeci) secundum nuntios a me adhuc acceptos videbitis (Annexum). Si nova recentiora habere vultis, inscriptionibus datis scribe, quod constanter (plerumque quotannis) accidunt. Valde diversi sunt – alius nonnullarum horarum (ut Oxoniae), alius duorum mensium (ille Romae). In diversis orbis partibus collocantur – in Polonia, culturae slavonicae, in Germania, culturae teutonicae, in Italia Romanorum domo, in Civitatibus Foederatis, culturae a potione Coca Cola nuncupatae. Omnes conventus a moderatoribus vere linguae Latinae usu peritissimis reguntur; omnes participes etiam Latine loquendo incallidissimi excipiuntur.

Ut praeconii Universitatis Nostrae Dominae, in Indiana Civitatum Foederatarum ([www.urich.edu/~wstevens/englatviv.htm](http://www.urich.edu/~wstevens/englatviv.htm)), omnes conventus has rationes sequuntur: disce utendo (sicut Iohannes Amos Comenius ante IV saecula) – "Omnis lingua usu potius discitur quam praeceptis, id est audiendo, legendo, relegendo, imitationem manu et lingua temptando quam creberrime"; disce te immergendo – in loco omnino Latino; disce docendo – omnes participes inter se collaborant.

Ecce quoque verba nonnulla de Conventiculo Latino Lexintoniae Civitatum Foederatarum anno bismillesimo ([www.uky.edu/ArtsSciences/Classics/latinitas.html](http://www.uky.edu/ArtsSciences/Classics/latinitas.html)): "Eo in primis proposito congregabuntur participes ut peritiam aliquam ex tempore et volubiliter Latine sermocinandi permultaque Latine experiendi adipiscantur. Id tantum in ipsis sessionibus agatur ut socii facultate Latine dicendi, audiendi, intellegendi assuefiant. In hoc tantum cottidie ab horis matutinis usque ad vespertinas summa opera et contentione incumbetur. Non solum disseretur et disputabitur de litteris et libris, sed argumenta quoque ad res cottidianas domesticas, familiares spectabunt."

Est qui ad hoc symposium properare nequeat, postquam sequentia verba a moderatore Terentio Tunberg mihi scripta legerit? "Si quis ... Latine dicturiens unam duasve hebdomades hac aestate peregre degere paratus erit, conventiculo nostro procul dubio delectabitur. Pretium Lexintoniae derversandi est vilissimum. Quamquam nostris in conventiculis suis quisque sumptibus solet ientare et prandere, viget tamen in coetibus nostris mos ut fere quot noctibus (dummodo caelum sit serenum) cenam quandam sub divo ornemus...

.... Nostris praeterea in conventiculis lingua Latina continenter, nulla intermissione. usurpatur. In sessionibus sermone vernaculo ne hiscere quidem licet. Nulla lingua adhibetur nisi Latina. Homines multis gentibus oriundi conventiculis nostris interfuerunt et interesse pergunt non solum Americani, sed Australiani, Iapones, Germani, Itali, Belgae [...] Valde gaudemus quod conventicula nostra hominum e tot tamque diversis regionibus venientium, qui omnes communem habeant linguam optimam, linguam universalem, linguam perennem, linguam Latinam, apud nos in regione satis amoena agitantur. Sed, proh dolor!, perpaucos adhuc vidimus Britannos... Quo usque sessionibus nostris deerunt Britanni?" (Ex epistula electronica auctori a Terentio Tunberg, 25.11.99)

Et similiter dicunt ceteri moderatores conventuum. Nunc est tempus nonnullas sententias a participibus ipsis audire, ut per voces diversas quales revera sint illi conventus in diversis locis sciatur.

De Diebus cum Reginaldo in Universitate Sancti Iosephi Philadelphienae

"Specimina verae Latinitatis ab initio dat [sc. Reginaldus Foster, qui cursum aestivum octo hebdomadum Romae quotannis regit] discipulis. Exempli gratia, semel pars 'Cistellariae' Plauti fuit prooemium cursui linguae Latinae. Quotannis novas selectiones invenit et libro textuum non utitur. Lexica et librum de grammatica habent discipuli. Ludus domesticus (Anglice 'homework'), creativus et diligenter factus, magni momenti est in Via Fosteriana." (Epistula electronica a Dr. Rudolph Masciantonio ad Gregem Latine Loquentium, 20:08:99).

De Disputationibus Montellensibus

"[...] Quae septimana! [...] Sentimos nos globum fortunatum, et illa prope quarta pars eorum qui numquam antea adfuerant quoque stupebamus titubantes confusi per agenda strenua cottidiana dum Latinitatis fluctus immisericordes nos obruebant... Hospes nostri Italiani semper indulgentes et comites, nostri, qui ad linguam nostram obsoletam [sc. anglicam] in lingua Latina mirum quantum superante adhaerebamus, miserebantur ...

.... In valorem linguae Latinae totam vitam agnitus, aures mihi sicut nemo antea aperuerunt, et mihi quomodo revera suo munere elegans, sublimis, denique usui apta in consensu verballi fungatur monstraverunt." (Dr. David C.C. Daintree, Tasmanianus, 'Latina viva', CANews, m. Iunii 1999, p.12, e lingua anglica a B.R.B. versum).

De coetu Societatis Latine Loquentium in Universitate Oxoniensi

"Heri, die Saturni, [...] adfuimus coetui Oxoniae a Societate Classica Oxoniensi adparato. Certamen declamationis fuit, cui decem homines adfuerunt. Cacchinavimus et flevimus; pro Aenea atque Didone et contra eos clamavimus; a Catullo titillati sumus. Amiciter et liberaliter nos accepit Societas illa Oxoniensis, cui gratias satis agere nequeo, in horto secreto cum florum coloribus et avium cantibus et arborum tegmine



circumdato. Maximi tamen momenti, Latine antea, interea, postea locuti sumus; de iocis, de vitis; consensimus, dissensimus; multa risimus, multa discussimus. Et omnia Latine; nam ibi, in eius sede vetere, nostra lingua diuturna, velut vinum in pocula vel aqua in fontes, fluebat" (Epistula electronica ab auctore Gregis Latine Loquentium, 13:06:99.)

#### De Conventu Internationali Academiae Latinitati Fovendae

"Proximo autem die, 7-o m. Aug., programma orationum atque acroasium incohatum est. Duo autem themata generalia in hoc conventu rogabantur proponenda: primum spectabat ad conexus inter cultum civilem Latinum et regiones septentrionales, alterum spectabat ad problemata institutionis Latinae hodiernae. [...] ...in programme aspiciendo animadvertatur magna copia rerum propositarum: erant enim novem orationes plenariae atque sexaginta sex acroases. Itaque factum est, ut plerumque ternae, interdum binae sectiones parallelae praeberentur. Fuit quidem propter magnum numerum rerum distributio omnino necessaria, sed hunc in modum auditoribus semper est vexatio quaedam eligendi neque omnes acroases audiri possunt". (D.rix Sigrides Albert, 'De conventu Finnico (6.8.-13.8.1997, Vox Latina, Tomus 33, Fasc.130, m. Nov., 1997, p.497)

"Eramus circiter ducenti, ex omnibus nationibus Europae. Et hoc est vere singulare, quod, sicut in quolibet Latinistarum conventu, nos mersos statim animadvertimus in nova quadam fraternitatis atmosphaera ubi superbiae nationalisticae evanescent, disparent quoque memoriae iniuriarum, oppressionum bellorumque quae saeculis elapsis istae inquietae ac rixosae gentes Europaeae alterae in alteras exercuerunt, atque cuncti nos sentimus fraternos cives unius eiusdemque latissimae rei publicae Latinae, quae omnes amplectitur atque conciliat." (Vido Angelino, 'Italus in Finnia', ibid. p.53.)

#### De Seminario "Latinitatis Vivae" Matritensi

"[...] Nobis cunctis, qui ex Austria, Belgica, Germania, Hispania, Italia, Hungaria, America Septentrionali Matritum conveneramus, res fuit iucundissima totam per septimanam nulla fere alia lingua inter nos uti nisi Latina: non modo inter sessiones sed etiam in via aut in caupona. Illius itineris, quod die vicesimo primo mensis Augusti Salmanticam fecimus, numquam obliviscar: Iosephus Maria Sanchez Martin nos ad res in illa urbe praenobili visu dignissimas adduxit nobisque eas dilucide lingua Latina explicavit. Et in domo studiorum universitatis vetusta et in curia perhumane et comiter accepti sumus". (Volfangus Katzenschlager, ibid. p.607)

#### De Seminario Latino (Societatis Latinae) Brugis

"Brugis, quae pulchritudine inter alias urbes Belgicas eminet, a die septimo usque ad diem decimum quartum huius mensis seminarium Latinitatis vivae habitum est, quod apparandum curarunt Gaius Licoppe et Francisca Deraedt. Hoc seminarium, cui moderati sunt Caelestis Eichenseer et Sigrides Albert, circiter viginti quinque homines allexit, quibus colloqui Latine gaudium laetitia fortuna mihi fuit.

De minimis et de maximis rebus tractavimus, ut fuerunt quaestiones, ex.gr., ad unionem vel unitatem Europaeam et ad nostrum Gregem [sc. Latine Loquentium interretiale] spectantes. Cuius quidem Gregis mentio cum facta esset, vale Caelestis inceptum Conradi [sc. moderatoris G.L.L.] laudavit, monens tamen ut 'Grex Latine communicantium' rectius appellaremur. (Victorius Ciarrocchi, epistula electronica ad Gregem Latine Loquentium, 21:08:99)

Procul dubio nunc lectores huius symbolae statim festinabunt ut se in unum conventum Latinum venturum (nisi plures!) inscribant. Rogo ut mihi descriptionem de experienciis suis mittant, qua alios – quippe ceteros – hortari possim.

Brian R. Bishop

(Mr. Bishop would like to hear from any Living Latin event organisers or participants; he may be contacted at 155, Leighton Avenue, Leigh-on-Sea, Essex SS9 1PX.)

#### Annexum

##### Seminaria per Latinam

(ultima nota: si seminarium venturum non invenitur, scribe ad inscriptionem)

- ♦ 17-18.4.99 Biduum LVPae de Vergilii operibus, Freckenhorst Latinitati Vivae Provehendae Associatio, Inga Pessarra Grimm Nordstrasse, 39, D-59174, Kamen, Germania. <http://members.aol.com/LVPA> tel/fax 0(049)2307/15617 e-cursus Inga\_Pessarra-Grimm@compuserve.com
- ♦ 7.6.-31.7.99 Aestiva Romae Latinitatis (8 septimanae): Roma, Italia Reginaldus Foster, Piazza san Pancrazio, 5A, I-00152, Roma, Italia; tel 00390-6/58 54 02 06 fax 00390-6/58 54 03 00
- ♦ 1-27.7.99 Living Latin Course, South Bend, IN., U.S.A.: Prof. Brian Krostenko, Dept. of Classics & Oriental Languages, University of Notre Dame, 304, O'Shaughnessy, Notre Dame, Indiana 46556, U.S.A.
- ♦ 18-24.7.99 Ferae Latinae Tinienses: Tainach, Carinthia: Mag. Christianus Brandstätter, Kath. Bildungsheim Sodalitas, A-9121, Tinje/Tainach, Austria. tel: 0043-4239/2642; Dr. Felix Kucher, St.Margarethen 36, A-9100, Völkermarkt, tel: 0043-4231/2457
- ♦ 1-7.8.99 Septimana Latina Amoenburgensis XI: Amoenburgum, Marburg, Germania ("Latine loqui – Romane coquere"): Thomas Golzhäuser, Kleebergerstrasse, 40, D-35510, Butzbach, Germania; tel: (0049) 6033-16557
- ♦ 15-29.8.99 Dialogoi Hellenikoi (Colloquia graeca in Graecia ipsa): Patrai, Graecia: Andreas Dreki, GR-25100, Selianitika/Egion, Graecia; tel: 0030-691/72488
- ♦ 17-24.8.99 Ferae Latinae Ferigoletenses sub auspiciis Operis Fundati, Frigolet, Tarascon, France: Latinitas Clemens Désessard, Résidence des Collines C.9, 500, rue Léo Brun, F-06210, Mandelieu, France; tel: 0493 490191 vel 0493 086793
- ♦ 30.8-2.9.99 Symposium Latinum, Arimini: Rimini, Italia: "Lingua Latina – lingua interdisciplinaria": Academia scientiarum internationalis Sanmarenensis: Dr. Vera Barandovska-Frank, Kleinenbergerweg, 16, D-33100, Paderborn, Germania. tel: +49/5251-163522/64200; fax +49/5251-163533
- ♦ 6-9.10.99 Conventiculum autumnale Societatis Classicae Civitatum Atlantiarum, Easton, Pennsylvania, USA (Classical Association of the Atlantic States): Howard Marblestone, Conference Coordinator, Department of Foreign Languages and Literature, Lafayette College, Easton, Pennsylvania, 18042, U.S.A. tel: 610 330 256 fax: ...5656; e-cursus: marblesh@lafayette.edu
- ♦ 27/10/99 Societas Latine Loquentium: Oxoniae, Anglia: Richard Hewitt (Praeses, Societatis Classicae Universitatis Oxoniae), apud Collegium Corporis Christi, Oxoniae: "Sermones Latini multi conferuntur".
- ♦ 14-31/7/2000 Conventus Latine loquentium: Kentucky, U.S.A.: Prof. Terence O. Tunberg, Dept. Classical Languages, 1015, Patterson Office Tower, Univ. of Kentucky, Lexington, KY 40506, U.S.A. e-cursus <clatot@pop.uky.edu> <<http://www.uky.edu/ArtsSciences/Classics/Retiarius>>
- ♦ 23-29/7/00 Morsacense Seminarium Helveticum: Morschach, Helvetia Sedes Studiorum Neolatorum, Arbeitsstelle für Neulatein, Universität des Saarlandes, Germania tel: 0681/302-3192; e-cursus s.albert@rz.uni-sb.de
- ♦ ?/8/2000 Disputationes Montellenses: Montella, Italia: Luigi Miraglia, contrada S. Vito, n.5, I-83048, Montella, Avellino, Italia. tel: +39.827-601 643
- ♦ 5-12/8/00 Seminarium Belgicum: Jodoigne, Belgica: Fundatio Melissa, Guy Licoppe, 76, Tervurenlaan, B-1040, Brussels, Belgia. tel: 0032-2/7350408 e-cursus: guy.licoppe@pophost.eunet.be
- ♦ 12-18/8.00 L.V.P.A.e Seminarium Opoliense II. Opole, Silesia Superior, Polonia: Dr. Marius Alexa, Burgstrasse, 3, D-59368 Werne; tel: 49 02389 45334.



# A YEAR IN NEW ORLEANS

*Roger Davies*

In July 1988 while still teaching at Lord Wandsworth College I was privileged to be a tutor on a course for American Latin Teachers who were using the Cambridge Latin Course (I had then been teaching it for 20 years). This event took place at Wolfson College, Cambridge, and was organised by the Director of the Cambridge Schools Classics Project, Pat Story. The week was extremely stimulating and several friendships were formed.

One of the American teachers whom I met that week was Dr. Martha Beveridge of the Isidore Newman School in New Orleans. I had visited the city a few years previously and had liked it very much. We talked tentatively about the possibility of doing an exchange, but in the next few years other commitments seemed to have priority and I must admit that the exchange receded to the back of my mind.

It was something of a surprise, therefore, when a letter from Dr. Beveridge arrived at St Swithun's, Winchester (my present school) in September 1997 asking me if I would still like to do the exchange. The opportunity seemed too good to miss, my headmistress was very supportive, and the school in New Orleans was teaching the Cambridge Latin Course, so how could I refuse?

Teacher exchanges all over the world are organised by the Central Bureau for Educational Visits and Exchanges, in London, with support from the Fulbright Commission and the British Council. The Bureau is a very efficient organisation and arranges all the flights, visas and indeed all the other necessary documentation, making the official business involved in the exchange remarkably straightforward. Participating teachers had a one-day conference in London a few months before the departure date and then, in early August, a five-day orientation conference at the pleasant campus of American University in Washington DC.

So it was with a feeling of expectancy and trepidation that I flew into New Orleans on August 10th. What I knew about, but was not quite prepared for, was the incredibly stifling humidity, together with temperatures of 95 degrees. We simply do not have this combination in the UK! Dr Beveridge's house and car and school all turned out to be beautifully air-conditioned, however, so at least the worst features of the climate were suitably minimised!

The administration of the Isidore Newman School differed markedly from that of St Swithun's. Latin was taught in the 'Foreign Language' faculty, along with French, Spanish and Chinese! Students could choose only one of these languages for study, consequently all the classes for Latin were very small, the largest numbering ten! Although this meant that I spent a lot less time marking work, nevertheless teaching to small groups of very mixed ability did provide a real challenge.

I had to teach five groups altogether, one of which was split into two for academic reasons. The ability range was very wide indeed: two of the classes contained very able students, others for whom the language was a real struggle, one class was full of 'difficult' personalities while the other two were very good and a pleasure to teach. It was a great bonus however teaching the course with which I was so familiar, especially as all the periods lasted 50 minutes, whereas at St Swithun's they are 35. Each class had a generous allowance of five periods per week. I found this challenging at first, but it did mean that I was able to get through a lot of work each time and there was plenty of opportunity to vary activities and to discuss literature in depth.

American students differed from their English counterparts in two noticeable ways: firstly, they would ask a lot more penetrating questions if there was something they couldn't understand; secondly, they were much less inhibited about reading aloud. In general, however, some did not work as hard as they might have done, largely because the ethos of the school was so strongly biased in favour of sport. The emphasis given

to football, basketball, and soccer (boys and girls) far outweighed devoted to academia – and this is my main criticism. It was rare to have a full class in any one week – pupils would be missing for sports fixtures, debating tournaments, or were even pulled out by the school counsellor for talks about their (the students') problems! Requests to go to 'the bathroom' were also surprisingly frequent, until I started to refuse permission!

The class which differed most from the rest however was academically, the best. There is an exam called the 'Advanced Placement' commonly referred to as the AP). This is a very demanding exam and an extra credit is gained for university entrance if a pupil attains a good grade (a 4 or 5). The syllabus for Virgil (there are other options available) covers 1,800 lines of the Aeneid. We had to read large portions of books I, II, and IV, plus shorter selections from books VI, X and XII! In addition pupils had to be 'familiar with the rest of the poem'. The exam itself consisted of 2 passages for translation, one long essay and one short essay based on specific passages, and an essay based on the English section of the poem. This was a tall order by any standards. I was fortunate though in having a small group of very talented students who worked hard and had many illuminating and incisive comments to make. They were, in fact, the equivalent of a good A\* level set in the UK. As well as the Virgil pupils had to answer multiple choice questions on 4 passages, 3 of them unseen and 1 based on the Virgil prescription. This was a particularly demanding exercise which meant that we had to read quite a wide range of authors as a preparation – Cicero, Pliny, Livy, Catullus, Ovid and Martial being the most frequently read. An added complication was the fact that the sight passage papers were published only every 5 years (approximately) and were not allowed to be taken out of the exam room (the examiners claim that this is because a passage might be used again on a future paper; I think this is a mistaken policy when there is the whole of Latin Literature to choose from and it is also very unhelpful for preparing pupils). Those who gain a good grade in this exam certainly deserve it!

I have to say that, despite the over-emphasis on sport, the general atmosphere in the school was very relaxed and friendly. Many of the pupils were a delight to teach and I have a feeling that Winchester is going to see quite a few visitors from New Orleans in the next few years! My colleagues too were invariably helpful and pleasant; they went to great lengths to make me feel at home. Nothing was too much trouble.

What of New Orleans itself? It is a unique city. In general, the atmosphere is relaxed, laid back, but with a great spirit for partying and having a good time. The city's nickname is "The Big Easy". For those who like history and sightseeing, there is the French Quarter with its wonderfully elegant houses, shady courtyards, and wrought-iron balconies; there is the Garden District with its huge nineteenth century mansions; and for the gourmets there are the restaurants. These are simply wonderful! There is a very wide range to suit all tastes and pockets but the dishes for which New Orleans is famous are superb. Fried seafood (especially oysters and shrimp), soft shell crabs (a real experience), alligator (like chewy chicken), gumbo soup, jambalaya (not unlike paella) and all sorts of spicy sauces. The whole city is food mad! People talk about food, chefs, new recipes and changes of menus *all the time*. For a gourmet like myself this has been truly a memorable feast of gastronomy. So there you have it: a wonderful year by any standards. I have broadened my teaching experience, made many new friends and have got to know one of the USA's most interesting cities quite well. I thoroughly recommend the whole experience.

Roger Davies – St. Swithun's School, Winchester





## ARLT TEACHING RESOURCE SERVICE



The collections detailed below are available on loan to members of ARLT, the CA and JACT for a fee of 75p a month per item plus postage. Those with a genuine interest who are not members may borrow items on the same terms at £1.50 a month. Full lists and details may be obtained from the appropriate curator or from the Honorary Secretary of the Archaeological Aids Committee (sae please with enquiries). Enquiries may also be made by telephone, fax or electronic mail.

### ♦ ANTIQUITIES

Greek and Roman artifacts including pottery; building materials and articles of personal adornment. The collection is housed in light-weight polystyrene containers. Curator: Mrs L. Soames, Cedarwood, West Street, Childrey, Nr Wantage, Oxon OX12 9UL, Tel: 01235 751297

### ♦ COINS

Sets of Greek and Roman coins arranged thematically and housed in perspex cases. Curator: Miss K. Bedford, 4 Chestnut Terrace, Charlton Kings, Cheltenham, GL53 8JQ, Tel: 01242 235532

### ♦ AUDIO-VISUAL

A large range of audio and video cassette and other recordings, including radio and television broadcast items, guides to pronunciation, and slide sets. Also available are recordings of lectures from the Classical Association Tape Library, many of which will be of use to teachers and sixth-form students. (Both tape collections are available free to visually handicapped members, and to non-members at the members' rate). Curator: The Hon. Secretary, W.B. O'Neill.

♦ Honorary Secretary A.A.C. : W.B. O'Neill, 4 Stonecliffe View, Leeds LS12 5BE. Tel: 0113 263 4364; fax/answerphone: 0113 229 5212; mobile phone: 0966 460080; email <arlt.resource@classics.ukf.net>.

## REFLECTIONS ON A YEAR IN ENGLAND

*Martha Beveridge*

A new challenge. Something different. These were my thoughts in the summer of 1997 after my 19th year teaching Latin at Isidore Newman School in New Orleans. Other members of the Foreign Language Department had participated in the Fulbright Teacher Exchange Program, so why not I? While applying to this highly respected program, I was also doing some networking: ten years earlier I had met a British teacher, Roger Davies, during the Cambridge Latin Workshop at Wolfson College, Cambridge. With the help of Keith Rose, School Publications Director at Cambridge University Press, I located Roger, who was now teaching at St. Swithun's School for Girls in Winchester. For Roger, the question of coming to live for a year in one of his favourite American cities was a "no-brainer"; we each made brief visits to the other's school and community. I completed the thorough Fulbright application forms and in the spring of 1998, heard the joyful news that we had been accepted.

St. Swithun's, a Church of England foundation established in 1884, is located at the edge of Winchester on 45 acres of land. About half of its 500 pupils (aged 11-17) are boarders, and most of these are weekly boarders. The Classics Department consists of two full-time teachers and three part-time teachers. Latin is offered for six years, while Greek courses and Classical Civilisation courses are available for five years.

Most students study Latin at ages 12 and 13 and then must decide on the nine courses they intend to pursue during the next two years for the General Certificate of Secondary Education (GCSE). In the last two years girls select three subjects to study in depth (A level) In 1998-9, twenty-five girls took the GCSE Latin exam and nine girls sat for the A-Level Latin exam.

The number and variety of courses I taught would alone have satisfied my desire for a "challenge"! I taught first year Latin, second year Latin, and GCSE level Latin; I shared with my colleagues the task of teaching both the first and second years of A-Level Latin and of A-level Classical Civilisation; in addition, I prepared a ten-week General Studies course, "Follow that Myth", which was offered twice a week throughout the year.

With so many new courses, it was a relief to be on the familiar ground of the Cambridge Latin Anthology for the beginning levels. New to me was the Cambridge Latin Anthology which contained the set texts prescribed in the GCSE syllabus. My role in preparing the A-Level Latin students was to teach Book XI of the Aeneid and Terence's *Adelphoe*, and to set and mark weekly "unseen" translations from Ovid and Livy. The Classical Civilisation topics assigned to me were Ancient Historians (Herodotus, Thucydides, Tacitus and Suetonius) and Comedies of Aristophanes (5). I must hasten to add that all these classes did not meet every day. At the lower levels, classes met four times a week, and most upper-level courses met one or two times a week. Nevertheless I had a "full plate" and in retrospect wonder how I had time to do anything but teach!

In some ways St. Swithun's was very much like Newman: bright students, involved parents and a committed staff. However the school was much more traditional and the students more reserved. It was a new experience for me to have a formal assembly every morning with classical music, a hymn, a Bible reading. . . and orderly entrances and exits! The girls were very polite, but it took some time before they were comfortable chatting with me. An exception was a precocious girl who, on the first day of class, asked "Is there a House in New Orleans?" Immediately



catching on to her intent, I replied, "Yes, and they call it the Rising Sun." Eventually the other students warmed up, and I discovered that they enjoyed hearing me attempt an English accent or use some "American" words and phrases: "Xerox" instead of "photocopy" for example. My terminology changed also; I learned that a quiz is not a short test, but a game, and I was soon asking them to "revise" rather than "review."

Without a doubt the most significant difference I encountered was teaching for national exams. These produced a great deal of stress for the students not to mention me! Although we have the Scholastic Achievement Tests and the Advanced Placement Exams, I do not feel they are really comparable to the GCSE and A-Level exams in their significance to a student's future and in their impact on a national level. The performance on the first exam affects the choice of subjects for the second, and the performance on the second is crucial for admittance to a chosen college. In the days preceding the exam there were prayers in church and on the radio; when the results were announced a few months later, TV and newspaper reporters covered the event. I have mixed feelings about these exams. While they do provide a standard and ensure a somewhat similar preparation of students, I feel that the need to change the syllabus regularly results in setting some texts which may be rather obscure, too difficult and/or uninspiring for pupils of this age. The focus on these texts for two years and the accompanying stress sometimes seem to "kill" interest in anything not on the syllabus.

Twice during the year I encountered members of the Cambridge Latin Course "family": outside the Cambridge Arts Theatre following the yearly Cambridge Greek Play (Euripides' Trojan Women) I saw former North American Cambridge Classics Project board member Jim Johnson, and Pat Story, former Director of the Cambridge Schools Classics Project, spoke to the Southampton Classical Association about the upcoming new edition of Unit 2 (if it is anything like the new Unit 1, it will indeed be handsome).

The year provided much more than a change in teaching. I took seriously my Fulbright mandate to "work and live in the United Kingdom":

Winchester is a lovely old city located about one hour southwest of London in the rolling Hampshire countryside; some of my fondest memories attending Evensong sung by the renowned Winchester Cathedral choir performing Handel's *Messiah* at the Winchester College Chapel, walking home along the River Itchen, enjoying the welcoming fire and food at the quaint Wykeham Arms pub, feeling safe wherever I was. A sense of accomplishment I experienced when I finally mastered driving on the left side of narrow hedge-lined roads in a car with manual steering and no power steering!

I took full advantage of the city's proximity to Salisbury, Oxford, London and their cultural riches. Among the year's high spots were conferences for exchange teachers - one in Stratford-upon-Avon and one in Belfast, Northern Ireland. The focus of the former was Richard's lectures on history, earlier productions, stage makeup and food. Elizabethan times well prepared us for the play itself which featured Robert Lindsay in the title role. In Belfast, we learned much from lectures on education and politics, visited local schools, travelled to the beautiful Antrim coast, and experienced the wonderful Irish hospitality. We will not soon forget seeing neighbourhoods separated by barbed wire with powerful political murals and waving flags. My colleagues Elizabeth Swithun's and Roger's friends welcomed me most warmly. There were many dinner parties, evenings at the theatre and visits to museums; among the more unusual outings were the evening I spent playing skittles eating fish and chips and the evening I spent in Bognor Regis, dancing with a Cajun band from Belgium and the Netherlands!

By the summer of 1999 I had really begun to feel a part of my new community; I took delight in recognising people I saw on the High Street and felt some sadness that the wonderful enterprise was coming to an end. I had fulfilled my desire for "something different" and "a challenge," but I had also acquired a lifetime's worth of memories, made new friends and a "second home."

Martha Beveridge – Isidore Newman School, New Orleans

## COMPOSING LATIN VERSE IN THE TRENCHES

### Herbert H. Huxley

"So I stayed and tried to compose Latin epigrams, which was, in those days, my way of killing time – on ceremonial parades, for instance, or in the dentist's chair, or at night in the trenches when things were quiet."

(Robert Von Ranke Graves, *Goodbye To All That*, chapter 19).

Unfortunately, we have only one example of Robert Graves' versification, and it does not show our author at his best. It is quoted by Graves in his splendid account of his war-service, and is the first line only of "a maledictory epigram on a strapping young curate." The author's own translation follows the Latin:

*O si brachypotens qui fulminat ore clericus*

"O if the powerful cleric who fulminates with his mouth"

"I tried to remember whether the *i* of *clericus* was long or short, and couldn't; but it did not matter (my italics), because I could make alternative verses to suit either case." Here is his alternative:

*O si brachypotens clericus qui fulminat ore*

As the *e* of *clericus* is long and the *i* short, neither hexameter scans; one could also object that *brachypotens* is not found in Latin, but the formation is sound and the idea biblical; cf. *Psalm* 88.14 (Vulgate) *tuum brachium cum potentia*.

Graves went to Charterhouse with a scholarship, though his preference was for Winchester. The deciding factor was that Winchester had a daunting Greek grammar paper, and the boy had never mastered those baffling verbs *ἵημι* and *ἵστημι*. Had he become a Wykehamist, he would

soon have learned that in the important adjectival suffix *-ιος* the *o* is short. However, we might not then have had "I, Claudius" and his other books and poems.

## VIATOR ET VERITAS

### Herbert H. Huxley

*Iter facit arduum (nusquam via certa)*

*homo pede languido loca per deserta.*

*Dumque pergit acrius viribus collectis*

*solum videt virginem oculis dejectis.*

*Rogat ille "Tu quis es, virgo nobis grata?"*

*"Ego vocor Veritas" fatur haec rogata.*

*"Cur relictis oppidis (fac me certiores)*

*colis solitudinis aridum calorem?"*

*"Quod priore saeculo rectius vivebant*

*proavi: paucissimi fidem tunc fallebant.*

*Sed, viator, valet nunc peior status rerum;*

*namque de tot civibus nemo dicit verum."*

Herbert H. Huxley – University of Cambridge

(Both contributions from Prof. Huxley appear with grateful acknowledgement to the Classical Association of Canada/Société Canadienne des Études Classiques)



# THE BERLIN MUSEUMSINSEL: PAST, PRESENT AND FUTURE

*Jürgen Mrosek*

At the end of 1999 the UNESCO World Heritage Committee announced its decision to declare the Berlin Museumsinsel a World Cultural Heritage Site. In its statement of reasons for including this site on the UNESCO list, the Committee paid tribute to the Museumsinsel as 'a unique ensemble of museum buildings which illustrates the development of modern museum design over more than a century'. In order to understand this decision, it is necessary to describe the buildings on the Museumsinsel (please see map on page 9), but also to take account of its historical significance, since this provides justification for the vast financial outlay which is necessary for the restoration of the five buildings, all rich in tradition; this will certainly exceed the sum of two thousand million marks.

## *Development of the Museumsinsel*

The oldest building on the Museumsinsel, and certainly the one with the greatest importance in terms of architectural history, is Karl Friedrich Schinkel's 'Altes Museum' which was opened in 1830 and situated on the north side of the Pleasure Garden, opposite the palace of the Prussian kings and in immediate proximity to the (old) Cathedral; in this way the architectural embodiments of State, Church and Art were brought closely together in the centre of Prussia's royal capital.

The Altes Museum at first housed ancient sculptures (including some plaster casts) and on its upper storey were choice paintings from different regions and all periods of art. With the Rotunda, the architectural centre of the building, Schinkel created a place for the contemplative enjoyment of art. Schinkel himself commented: 'After all, the design of such a mighty building cannot do without an appropriate central point, which must be the sanctuary in which whatever is most precious is kept... here, the first glimpse of a beautiful and lofty space must make people receptive, and create an atmosphere for the enjoyment and appreciation of whatever the building contains.'

The idea of the Museumsinsel goes back to the 'Romantic' on the throne of Prussia, Friedrich Wilhelm IV. In 1841 he issued the proclamation that 'the whole island on the R. Spree should be transformed into a Sanctuary for Art and Science.' The building plans associated with this were devised by Friedrich August Stüler but never realised. They provided for a Forum of the Arts and Sciences with a central Academy in the form of a temple, surrounded by colonnades and the 'Neues Museum' to the west. The plan in this form never materialised; instead, in the years 1834-1855, the Neues Museum was erected as an extension of the Altes Museum; both were linked by a passageway. As well as ancient sculptures and plaster casts, the Neues Museum was also designed to house the prehistoric collection and particularly the Egyptian collection, greatly increased by the excavations of Lepsius. In comparison with the Altes Museum, the decoration of the Neues Museum was based on a different kind of museum concept: with the murals by Wilhelm Kaulbach, a large-scale series of pictures with many figures appeared on the principal staircase, presenting an outline of human history from 'The Destruction of the Tower of Babel' to 'The Age of the Reformation', so giving greater emphasis to the educational aspect of a visit to the Museum. Unfortunately these murals were largely destroyed in the Second World War. The next building to be constructed on the Museumsinsel was the 'Nationalgalerie' (1866-1875) from plans by Friedrich August Stüler under the direction of Johann Friedrich Strack.

The time between the establishment of the German Empire and the First World War was the most dynamic phase in the development of the Museumsinsel, even though it was a phase of intensive planning with the most varied of designs and the competition entitled 'Public Competition

for Development of the Berlin Museumsinsel' initially with 152 architects.

The Empire was essentially pursuing two aims with its museums policy: to achieve parity with the great centres for the arts through the higher quality of its collections and improvement of their presentation, and these displays were to document the global and imperial aspirations of the Empire. Both aims could only be achieved by means of further building projects on the Museumsinsel, especially after the decision was taken in 1882 to unite 'all collections of great art' on the Museumsinsel. A decision to route a line for the urban railway, then under construction, across the Museumsinsel proved an obstacle to further rapid building development. One complex of buildings to the south of the railway line was intended to cater for 'Antiquities' and another to the north for 'The Renaissance'. Over time, financial limitations caused a shift in the emphasis of the building work, in favour of the newer collections; the Kaiser-Friedrich-Museum was built, as was a small Pergamonmuseum, now regarded as a temporary measure.

At the north-western tip of the Museumsinsel, after seven years of building, the Kaiser-Friedrich-Museum (now the Bodemuseum) was opened on 4th October 1904 in the presence of the Kaiser and his family, together with other notables. It was named after Friedrich III, who had died in 1888 after many years as Patron of the museums. There was unanimous approval for the arrangement of the Museum: 'the first great art gallery of great style, which has been inaugurated in total accordance with the principles of modern museum policy.' Wilhelm von Bode, later General Director of the Royal Museums, was responsible for the museum; it was his declared intention 'not merely to give the most artistic appearance possible to the arrangement of each gallery and each wall, but to make the rooms more atmospheric by a combination of paintings and sculptures and embellishing them with good furniture and other decorative objects of the period.'

The 'old' Pergamonmuseum, designed by Fritz Wolff, was opened in 1901. While this was still under construction, it was decided to put on display not only the celebrated frieze from the Pergamon Altar, but also the entablature and the columned hall. In order to make this possible, the Altar's great flight of steps had to be halved; the height of the room was barely sufficient. The building, too small from its inception, had moreover been given inadequate foundations. By 1908 it was already demolished.

Before this in 1906 Alfred Messel had been assigned the design contract for the new Pergamonmuseum, which was planned to take the no longer extant 'Deutsches Museum', parts of the Collection of Classical Antiquities and the Museum of Near Eastern Antiquities as it then was. Messel planned a structure with three wings and a formal courtyard in the rather severe Prussian classical style. This turned out to be a 'historic' building in more senses than one: first it houses one of the greatest collections of ancient architecture, and secondly its planning and the beginning of its construction took place back in the time of the German Empire, while the building was completed during the Weimar Republic. When the building was opened in 1930 for the centenary celebrations of the State Museums, some found it to be 'an almost uncanny-looking posthumous child of the Wilhelminian spirit.' Anyone visiting the Pergamonmuseum today will still sense a hint of this.

With the opening of the Pergamonmuseum the development of the Museumsinsel was completed. In the course of 100 years, not only had five solitary museum buildings been completed; related areas of art in neighbouring buildings had also been structurally linked together. From the Altes Museum a passageway led to the Neues Museum, likewise from the Neues Museum to the Pergamonmuseum (South Wing, Near Eastern



Museum) and from the Pergamonmuseum (North Wing, formerly the Deutsches Museum) across the railway line to the Kaiser-Friedrich-Museum (now the Bodemuseum). Only the Nationalgalerie had no connecting passageways to the other buildings. On the open area between the Neues Museum and Kupfergraben, until their demolition in 1936, stood the buildings of the 'Packhof', the former City customs and goods depot. The Bodemuseum and Pergamonmuseum are distinctly separate from these buildings: the Bodemuseum has its entrance at the tip of the island, and the Pergamonmuseum opens to the west towards Kupfergraben. Considered in terms of their orientation, there were on the Museumsinsel in the 1930s a complex of three buildings plus two additional museum structures.

### *The Second World War and its Aftermath*

During the Second World War the museums on the Museumsinsel were closed; many of the museums' contents were evacuated, others were protected by security measures against destruction. In 1945 all the buildings on the Museumsinsel were seriously damaged and partially destroyed.

- ♦ The Altes Museum could be opened in 1966 after restoration, with exhibition rooms free from supports and with modern technical facilities.
- ♦ The Neues Museum remains a ruin today, but has been secured against further deterioration. In the meantime the foundations of the building have been entirely renewed.
- ♦ The Alte Nationalgalerie (there is now also the Neue Nationalgalerie built by Mies van der Rohe at the Kulturforum) suffered major damage. As early as 1949 the first exhibition rooms could be reopened; from 1955 onwards all exhibition areas have been open to the public. At present the building is undergoing restoration and modernisation in accordance with conservationist principles. Its reopening is planned for the end of 2001; then European art from the nineteenth century will be exhibited there.
- ♦ The reconstruction of the Pergamonmuseum began in 1948; by 1959 all exhibition rooms were once again accessible. The new entrance portico was only completed in 1982.

The division of Germany, made yet deeper by the building of the Wall in 1963, divided the contents of the museums between two institutions: in the GDR, the 'Staatliche Museen zu Berlin' and in West Berlin the 'Staatliche Museen' which were part of the SPK (Foundation for Prussian Cultural Heritage); to some extent this led to two collections with identical fields of interest. After the fall of the Wall, in accordance with the Charter of Unification, the two museums organisations of the two German states were united under the aegis of the SPK, since 1992 under the unified control of a General Director.

### *The Master Plan for the reorganisation of the Museumsinsel*

The integration of the State Museums offered the opportunity to consider the reallocation of the State Museums' seventeen collections among the five great permanent museum sites in the city. As the basis for these plans, the archaeological collections of the Berlin State Museums will be concentrated on the Museumsinsel: these comprise the Egyptian Museum, the Collection of Classical Antiquities, the Museum of Islamic Art, the Museum of Prehistory and Early History, as well as the Museum of Near Eastern Antiquities. As exhibition buildings for the archaeological collections, the Altes Museum, Neues Museum (to be rebuilt) and Pergamonmuseum will be available. Additionally the Nationalgalerie, with its collection of nineteenth century European art, will have its exhibition areas in the building of the Alte Nationalgalerie. The Collection of Sculptures, the Museum of Byzantine Art and the Collection of Coins and Medals will be housed at the Bodemuseum, currently undergoing complete restoration.

In 1985, some time before the fall of the Wall, it was decided to make the ruins of the Neues Museum safe for later reconstruction. It was already becoming clear that all buildings on the Museumsinsel were variously in need of restoration: the operations that had already begun were continued after the fall of the Wall.

In the summer of 1993 came the announcement of competition for the reconstruction of the Neues Museum and a building on Kupfergraben. The competition produced a series of designs, which in varying degrees took into consideration the listed buildings. The first prize was awarded to the Milanese Giorgio Grassi, who sought to complete the Neues Museum in its original form and structure, while leaving the earlier developments recognisable. The design favoured by most of the Museum was that of the American Frank O. Gehry, who created a new link between the Museumsinsel through a connection to the surrounding city. Gehry planned modern link structures between the individual buildings and planned a roof over the formal courtyard of the Pergamonmuseum in order to bring the great architectural exhibits of the museums together.

The master plan which has since then been approved by the Supervisory Committees of the Berlin State Museums was created by a design team from the offices of David Chipperfield Architects, Peter Tesar and Hilmer & Sattler. David Chipperfield was the second prize winner in the 1993 competition. The master plan proceeds from the principle that the buildings of the Museumsinsel should remain as they are, but for practical reasons (ease of moving between museums and cross-references in the contents of the various collections) all buildings except the Alte Nationalgalerie should be linked together. For the new link route below ground level, the title 'Archaeological Promenade' has been coined, because it is intended to be generously equipped with exhibition areas and broad links to the ground floors of the buildings. It crosses the Museumsinsel axially along its whole length.

The reconstruction of the Neues Museum is being designed by David Chipperfield. He has a difficult task: on the one hand to preserve the remaining historic substance including the replacement of lost parts of the building and on the other to bring about a working museum which satisfies modern requirements by adding functional architectural elements. The formal courtyard of the Pergamonmuseum is being opened on its west side (Kupfergraben) in order to improve the movement between the museums. The inner courtyard (by then to be roofed over) will be used for the presentation of large Egyptian architectural exhibits. The entrances of the individual buildings are to be retained; in addition a new entrance building is to be constructed near the Neues Museum on Kupfergraben, with suitable areas for special exhibitions and a function room for approximately 300 people. David Chipperfield is in charge of its design. The museum administration and workshops will be accommodated in the 'Museum Courtyards' to be built on the site of the former military barracks on Kupfergraben opposite the Bodemuseum. The open spaces of the Museumsinsel will be accessible to the public; the colonnade which surrounded Stüler's Forum will be reconstructed.

### *The Present Situation and Further Plans*

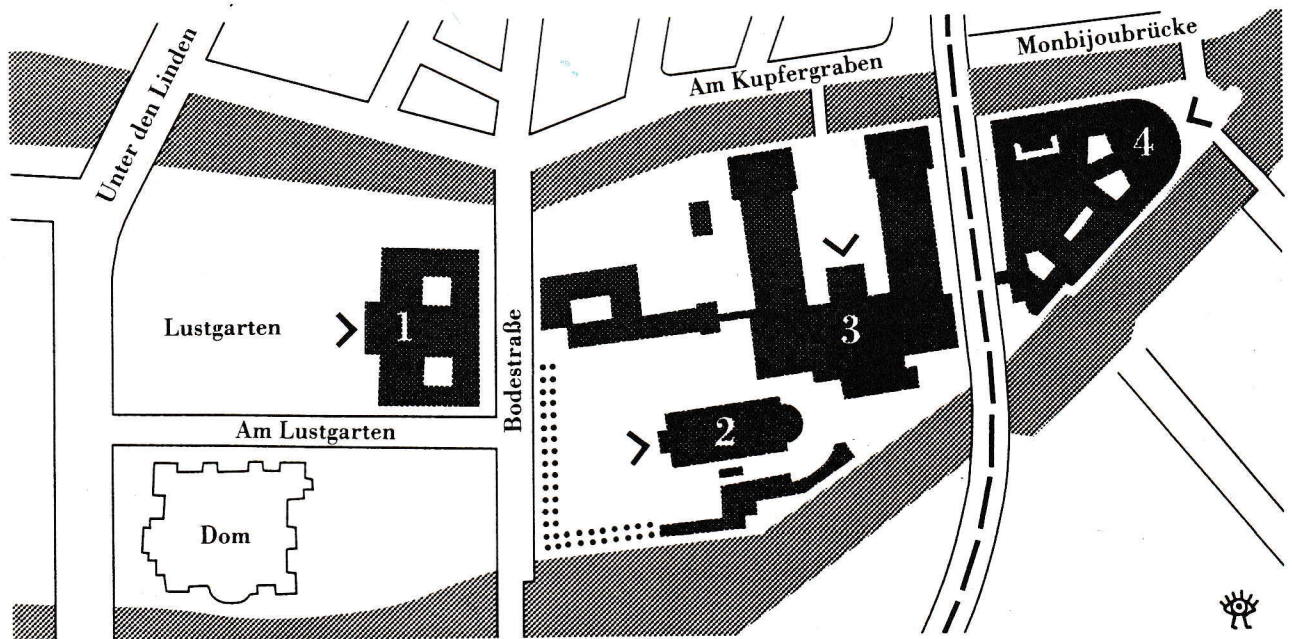
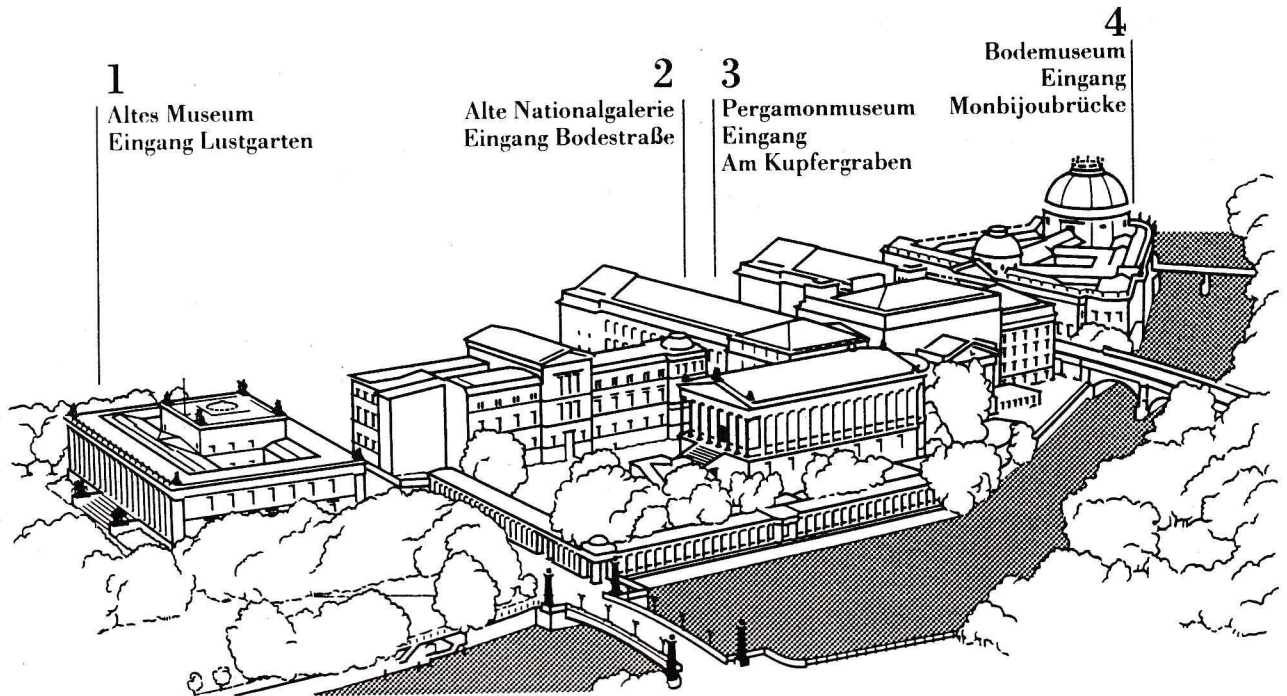
Since the adoption of the Master Plan for the Museumsinsel, there is a great deal of work to be done. The completion of the plan is a long process of completing its realisation in the next ten years. In planning the building work however consideration will always have to be given so that visitors can reach the Museumsinsel (and before the start of the various building operations, the premises had a total of some 2.5 million visits per year) and can be shown an appropriate range of the collections which exist there.

At present the Alte Nationalgalerie and the Bodemuseum are undergoing total restoration. The opening of the Alte Nationalgalerie is planned for the end of 2001; until then the principal works from the nineteenth century European art collection are being displayed in the upper storey of the Altes Museum. The opening of the Bodemuseum, with its Collection of Sculptures, Museum of Byzantine Art and the Collection of Coins and Medals is planned for the year 2004. With its examples of ancient architecture, the Pergamonmuseum is the main attraction on the Museumsinsel; in 1999 some 680,000 visits were counted, chiefly tourists. From 2004 or thereabouts there will be closures to individual parts of the building; total closure will be limited to a short period. After completion of the building operations, it will be possible to see the display of the Museum of Islamic Art with the Mschatta Facade in the entire north wing.



# THE MUSEUMSINSEL TODAY FROM THE SOUTH-EAST, GRAFIKBÜRO MÜCKE

## Standorte Museumsinsel



S | M  
P | K



in addition, the Collection of Classical Antiquities will present the large architectural items, including the Pergamon Altar, the frieze of which is at present being restored. In the south wing on both floors, the displays of the Museum of Near Eastern Antiquities are to be seen. Building work on the Neues Museum and the new entrance building is scheduled to start at the end of 2002. After completion of the Neues Museum, the contents of the Egyptian Museum, the Museum for Prehistory and Early History and parts of the Antiquities collection are to be presented there, partly following the previous style of display.

On current estimates the building work at the Altes Museum should start in 2007 or so; until then, the present displays of the Antiquities collection will remain on the ground floor. Until this building work

commences, a variety of special exhibitions showing contents of the State Museums will be presented on the first floor. After its reopening all three floors the Altes Museum will chiefly be displaying the contents of the Collection of Classical Antiquities, including the sculptures from the Archaic period to Roman times, which are now on show in the north wing of the Pergamonmuseum.

There are plans to show information on the Internet about the progress of the building operations. These building progress reports will be accessible at [www.smb.spk-berlin.de](http://www.smb.spk-berlin.de) and will be constantly

Jürgen Mrosek – Education and Information Department,

## REPORT ON THE ARLT SUMMER SCHOOL AT CANTERBURY 1999

*Rosalind Bailey*

I was apprehensive about going on a Summer School. Would it be too much like hard work for the summer holidays? Would I know anybody? Would everybody be six times more intelligent and studious than me? Would I be able to escape if necessary?

I need not have worried; everybody was very friendly, all of varying ages, interests and expectations, from as far afield as Scotland and Switzerland. Some came primarily for help in preparing set texts, to glean practical advice and to learn new skills. Many also came for activities of more general Classical interest and perhaps to read texts purely for enjoyment. Many came for the lively conversation, the encouragement from colleagues and the opportunity to make and meet friends. Christ Church University College was clean and comfortable, handily situated near the centre of Canterbury. The staff were friendly and the food good and plentiful, with a succession of regular beverage breaks.

The 'option groups' (two or three sessions each day) were varied in content and approach; discussion on how to deal with teaching A Level texts, with accompanying notes, was very useful, and the Latin pronunciation class made some progress with their grasp of long and short vowels. I shall not forget my turn as a wild boar in the drama group's production, or the Latin conversation group leader rocking with glee when his references to 'Via Triumphata' baffled those around him!

Lectures were generally given by those with a different take on the Classical world to ours; they included Deirdre Warden, who worked in the Roman Museum in Canterbury, and Fiona Gameson, who gave an erudite and entertaining talk about the use of Latin by the Anglo-Saxons. Lindsay Davis spoke about the pleasures and pitfalls of being a writer, relating how she had sent the ultimate in resignation letters ('I would rather sweep the streets', etc.). She signed copies of her latest book and was even prepared to answer a number of leading questions about details of Falco's personal life. Wednesday afternoon was free, a time to visit Roman sites at Richborough, Dover, or both. Friday evening was for entertainment, featuring items ranging from sixteenth-century choral music to the drama group's Plinian 'homage' and a mythological 'Give Us a Clue!' Proceedings ended in traditionally choral style, a fact that many people were planning an after-closure picnic lunch the next day clearly demonstrates how much the whole week had been enjoyed.

I would like to express my gratitude to those who gave up their time to organise the week and/or provide option groups and lectures; my thanks also go to ARLT for their Bursary. I would encourage anyone with an interest in Classics, as a teacher or otherwise, to consider taking part in the ARLT Summer School.

Rosalind Bailey – Notting Hill and Ealing High