
Biographical Dictionary of North American Classicists

Edited by
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publications, highlighted by her two papers in the *Journal of Hellenic Studies*, earned her wide recognition in Europe and led to her election as an honorary member of the Hellenic Society, an honor without precedent for a Canadian. Her whole career constitutes an embarrassment to those who would claim that women have always been second-class citizens in academe.

PUBLICATIONS: *Studies Norwood* (ed.); "The Duration of the Samian Tyranny," *JHS* 74 (1954) 36-43; "Greek Tyranny," *Phoenix* 9 (1955) 1-18; "The Dates of the Orthagorids," *Phoenix* 12 (1958) 2-14; "Some Agiad Dates, Pausanias and his Sons," *JHS* 84 (1964) 140-52; "Herodotus' Starting Point," *Phoenix* 23 (1969) 39-48; "Hippias and the Athenian Archon List," *Studies Salmon*, 81-95.

SOURCES: G. M. A. Grube, *PRSC* 4.15 (1977) 139-41; Queen's U. Registrar's office; T. M. Robinson, *Phoenix* 28 (1974) viii; personal knowledge.

John Cole

WHITESIDE, Mabel Kate. *Born:* 3 Feb. 1879, Bell Buckle, TN, to Samuel R. & Kate Tune W. *Education:* A.B. U. Chicago, 1902; A.M., 1915; Ph.D., 1932. *Prof. Exp.:* Instr. to prof. Lat. & Gk. Randolph-Macon Woman's Coll., 1904-34; counselor of Women, 1925-32; prof. Gk. & head dept., 1932-54. *Died:* 1 Mar. 1960, Lynchburg, VA.

Miss Whiteside was a remarkable teacher of ancient Greek. The giving of plays of the Athenian dramatists in the original language, for which she became famous, began casually enough, reportedly as a request from advanced students, in 1909. It soon became not just a yearly event but an integral part of the Greek program at Randolph-Macon Woman's College. Although a traditionalist in the teaching of Greek, "Miss Mabel," as she was affectionately known, came to concentrate in her heavily enrolled Greek classes on the pronunciation and sound of the ancient tongue. Her use of the texts of the ancient dramatists in this quite direct way, though she herself would not have claimed it, makes her very much a pioneer in the oral-aural approach to the teaching of any language, let alone classical Greek. What started as class exercises grew in refinement, including music and dance, and audiences from all over the country would assemble in "The Dell" for the annual spring rite. Students, in fact, were known to come to Randolph-Macon just to be a part of the "Greek Play." The production of some 41 Greek plays (including those of Aeschylus, Sophocles, Euripides, Aristophanes, and even Menander) over the period from 1909

to 1954 must be without parallel in the modern world. (One may wonder how many parallels there were even in the ancient world!) In the final year before her retirement she turned the entire campus on its ear for a production of the complete *Oresteia*. The cast was assembled in the summer of the following year for an abbreviated filming (pre-videotape) in three half-hour segments with television in mind.

DISSERTATION: "The Tendency to Word Repetition in Greek Drama" (Chicago, 1932).

SOURCES: *AmWom* 974; Roberta D. Cornelius, "Grecian from Bell Buckle," *CJ* 56 (1960-1) 143; *Time* (28 June 1954) 72.

Robert B. Lloyd

WHITMAN, Cedric Hubbell. *Born:* 1 Dec. 1916, Providence, RI, to George Alfred & Muriel Hubbell W. *Married:* Ruth A. Bashein, 13 Oct. 1941; Anne Miller, 7 June 1959. *Education:* A.B. Harvard, 1943 (class of 1938); Ph.D., 1947; Robert Frost Fell. Breadloaf School of English, summer 1941. *Prof. Exp.:* Instr. to prof. class. Harvard, 1947-66; F. R. Jones prof. Gk. lit., 1966-74; Eliot prof. Gk. lit., 1974-9; chair class. dept., 1960-6; ed. *HSCP*, 1957-64; adv. ed. *Clio* 1970-9; Goodwin Award, 1952; Christian Gauss Award (Phi Beta Kappa), 1958; Guggenheim fell., 1976-7; mem. AAAS, 1960-79; NEH grant, summ. 1969; APhS grant, 1970; mem. Acad. Lit. Stud., 1974-9. *Died:* 5 June 1979, Cambridge, MA.

Cedric H. Whitman's higher education and professional life were all spent at Harvard. He was very selective in the very few professional organizations to which he belonged and through which he also exercised a profound influence on the interpretation of key Greek authors. His love of Greece and Greek literature was deep and continuing.

The fact that Whitman's scholarly contributions were quickly and nationally recognized early in his career is a clear indication of his genius. The Goodwin Award for *Sophocles: A Study of Heroic Humanism* and the Phi Beta Kappa Christian Gauss Prize in Literary Criticism in 1958 for *Homer and the Heroic Tradition* are ample evidence. He received grants for study of the Modern Greek Shadow Theater from the National Endowment of the Humanities and the American Philosophical Society.

Whitman was a quiet, unassuming, gentle person, who taught without ostentation at his alma mater till his untimely death. He had thorough grounding in traditional classical philology but he was also conversant with modern literary criticism and was familiar with the discoveries of classical