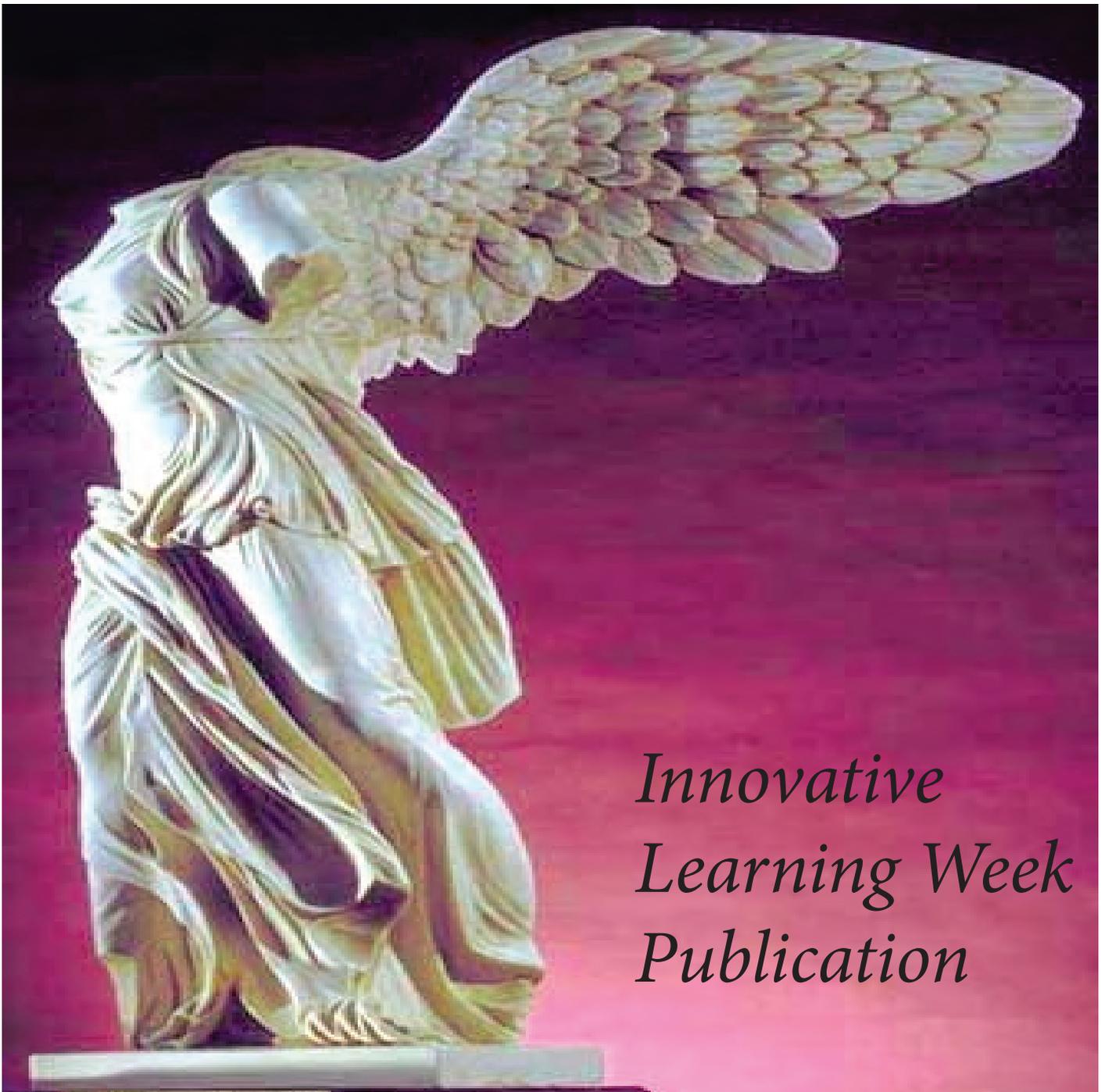
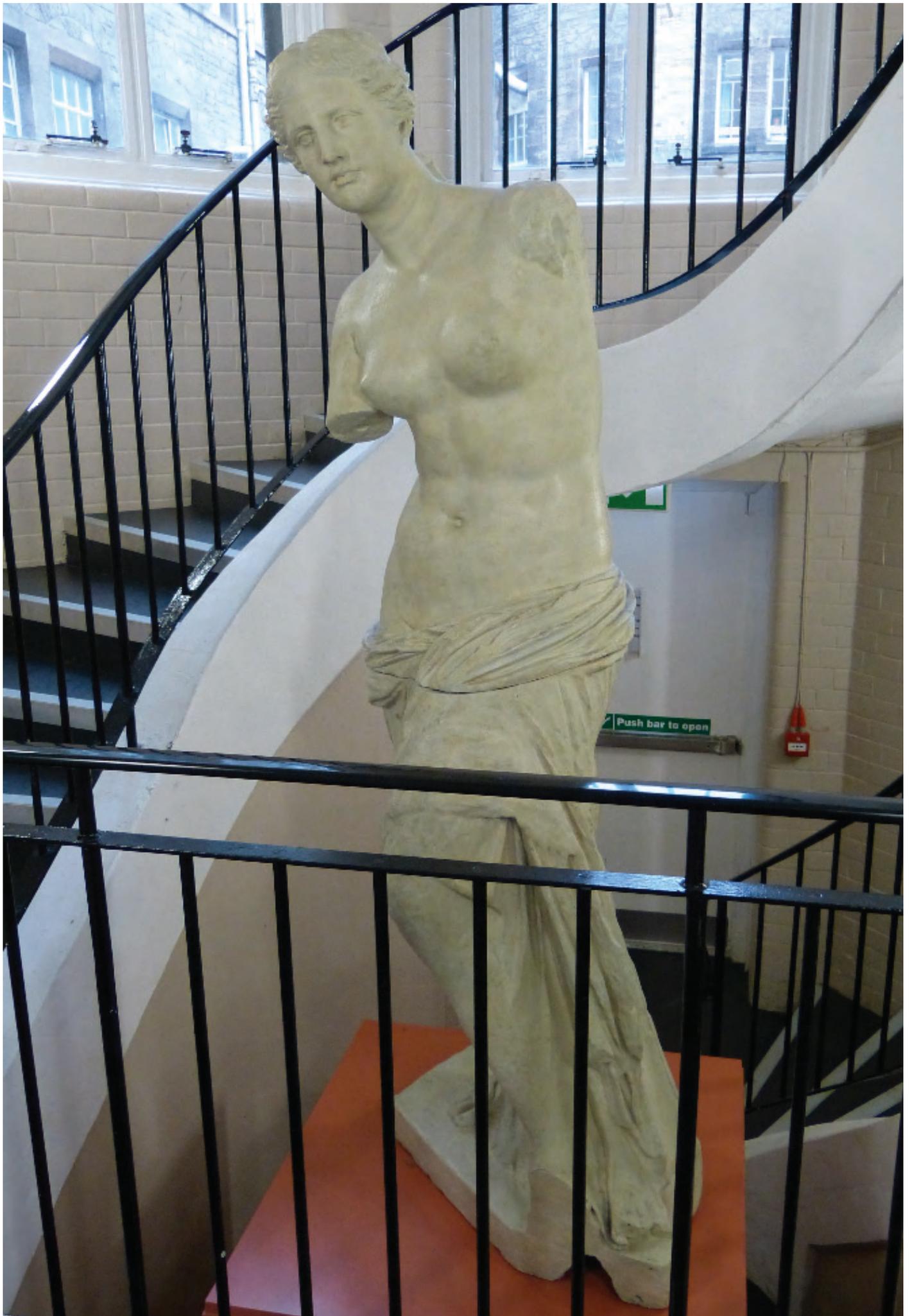


EDINBURGH
CLASSICS SOCIETY

Ecce Discipuli!



*Innovative
Learning Week
Publication*



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Classics Society Journal

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Editor's Note

Salvete, χαίρετε, and welcome to the inaugural issue of *Ecce!* the innovative learning week magazine! In this issue the features will concentrate on the theme of Classical scholarship and its place in the modern sphere of academics. Sophie Lavan will explore its reception, Brynmor Roberts will be asking about the use of languages, and Emily Wood will be encouraging us to teach it to our children! With the unfortunate closure of departments across the country, there has never been a better time to address our subject's importance, and we have some real food for thought in this issue. Not only are our academic institutions suffering, but our heritage sites as well. Henry-Martin Demasco will be meeting with Professor Barringer to discuss the recent robbery of the Olympia Museum and the loss of several highly important artefacts, and the effects of looting on Classical scholarship. Foremost, this is a magazine by students, for students and as such we have explored a variety of experiences which a Classics student might encounter, and discovered some interesting facts about several of our own fellows! We get an insight into the international student's life in our ERASMUS expose, Theo Barnes tells us about his passion for ancient pottery and Francesca Crick-Collins take us on a tour of Hadrian's Wall and its environs.

Short-lived though this publication might be (a merge with the History Society journal "Retrospect" is ensuring a continuation for Classical academic publication for students) it has been a highly enjoyable task, and hopefully will encourage all those of you who are passionate about Classics and would like to write about it to do so. It would not have been possible without all those who contributed, and of course the Classics Society committee and the support and ideas of Dr. Winder. Thank you all very much, and enjoy!

Rhian Morgan.





The Parthenon Frieze, British Museum, London flickr:Tilemahos_E

Sophie Lavan

‘What on earth are you going to do with that?’

A question many Classics students become accustomed to hearing over the years from those curious, probably well-meaning people (relatives, teachers, even fellow students sadly) after they have been informed of your choice of course. A close second is probably, ‘Classical what? Music?’ Or perhaps, ‘that sounds really cool/interesting/difficult’, often accompanied by a mystified look. So, for all those people, Classicists and non-Classacists alike, here is my humble opinion on the topic of why Classics is still relevant today. Perhaps, fellow Classicists, if you find it convincing enough, you can carry a copy around with you and thrust it towards the people who ask the above questions, perhaps while making a hasty escape.

So why is Classics still relevant today? Many see Classics as an archaic discipline, far removed from any relevancy to modern day life. To some extent, it still is. Since the education system has (quite rightly) expanded to a wide range of academic subjects, Classics in schools has become increasingly rare, unless you attend a private school. Since the initial introduction of the subject has resided for a long time in these halls of the privileged, it is unsurprising that the discipline remained relatively unvarying for so long under the influence of a mostly unchanging academic elite. However, since education has opened up, and many more now have the opportunity to study Classics at all levels of education (I

myself only learned Ancient Greek since coming to university),

the discipline has also opened itself up to different interpretations and reinterpretations of formerly unchallenged opinions.

“CLASSICAL WHAT? MUSIC?”

New theories have been brought to bear on Classical texts, for example, feminist interpretations have completely changed the way we view certain authors. In the past, the absence of, or dismissal of, women in ancient texts was taken as a given and much was left unexplored. At best, women were studied casually, often condescendingly, as a distraction from the ‘important’ parts of ancient literature and history. Syme himself stated, “Women have their uses for historians. They offer relief from warfare, legislation, and the history of ideas; and they enrich the central theme of social history, if and when enough evidence is available.” This prevailing sexist view has held back the discipline for a long time, and it is only recently that feminist interpretations have challenged and changed the way we view Classics and the Classical world. There is still much to do, particularly in the lesser-explored fields of Classics, such as Hellenistic Literature.





“Ancient News”?

Classicists to admit defeat?

The Parthenon Frieze, British Museum, London flikr:Tilemahos_1

Since the civilisations of the Greeks and Romans (amongst others) form the basis for our modern civilisations, any expansion of knowledge from new interpretations through modern theories, such as feminism, can only make the subject more exciting and relevant to modern times.

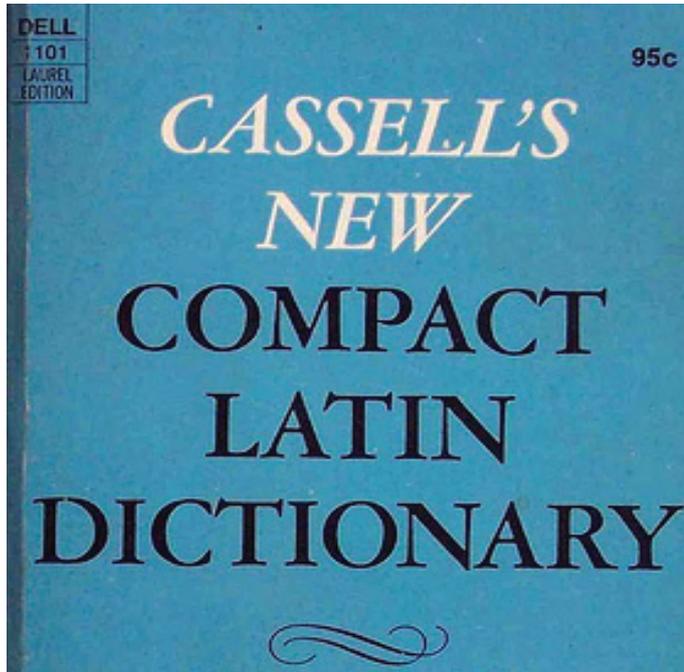
“HELPING TO KEEP LANGUAGES ALIVE”

Speaking of being the basis of western civilisation, on to my next point! As the famous Monty Python sketch asks, ‘What HAVE the Romans ever done for us?’ Expanding that to include the Greeks, quite a lot actually. It is from the Greek and Roman worlds that our concepts of democracy and law come from, as well as road systems and the Hippocratic Oath, amongst many other things. While there is a world of difference between us and our ancestors, it is worth bearing in mind that without the influence of ancient Greece and Rome, our world would be very different. Anything which has a bearing on modern day life is worth studying, and the study of the ancient world can answer questions that we have about the civilisation in which we live. In my own experience, some questions I had about the formation of Christianity were answered after attending a first year lecture on religion and ‘secret’ cults in Rome (not so secret anymore). Learning that a good deal of the stories we are taught about Jesus, such as rising from the dead, having 12 disciples and performing miracles (as well as many other things), are also aspects of the god Mithras, whose cult pre-dates Christianity and was popular in Rome. There are also similarities between Christianity and the cult of

Isis (which also pre-dates Christianity. There’s a pattern forming here). Learning that many aspects of Christianity were in fact taken from other religions can give us a greater understanding and awareness of how religion has developed, particularly when it has had, and for some still does have, such a large influence on our lives. This is just one of many instances in which study of the Classical world can benefit and enlighten us.

Let’s not forget the study of ‘dead’ languages. The Classical languages offer many benefits to those studying them, not least the fact that as they are dead languages, they are not liable to change. Learning a fixed language is more straight-forward than learning one which is in the habit of frequently changing. Also, the grammar rules and vocabulary I have memorised over the years have improved my own use and understanding of English, since it has strong links with Latin; many of our words have a Latin root. Also, being one of a small number of people in the world who can still understand these languages is appealing; helping to keep these languages alive for future generations is a good feeling.

And if all that doesn’t convince your friend/relative/fellow student/person in the shop who innocently/politely asked what you were studying whom you launched this defence on, there’s always the old, ‘we learn so many transferable skills!’ This is a particularly useful argument to use against irate or worried relatives who think you are unemployable and will never get a job (not that the job prospects are amazing, but they don’t need to know that. Who has good job prospects these days anyway?) since transferable skills can mean pretty much anything and sounds impressive enough to stall questions for a while, at least long enough to change the topic, or in dire circumstances, for an escape to be made. ■



Is it vital to know Latin and Greek in order to study the world which they come from?

Brynmor Roberts

Studying Latin and Ancient History allows an insight into two often vastly differing academic roles. The students of Latin and Greek initially, and often primarily, focus on the analysis of language, vocabulary, and textual criticism. In short, the examination of what the author meant and what the editor chose to include or even exclude. This is the role of the linguist or philologist. For a non-linguistic Ancient Historian, emphasis of study may fall upon interpreting texts which have already been painstakingly translated from the original language, by linguists, in order to diligently construct their own detailed image of the ancient world. From republic to emperors, from Solon's reforms to understanding the complex issues of ancient Greek slavery, from economic issues to those of a sociological nature, both Classicist and Ancient Historian often have their own speciality subject, and individually traverse their field of academia with the tools they possess. Both disciplines independently require separate skills and, whilst I am not saying that these two areas of study do not over-

lap (they inevitably always do), it left me wondering the role of the linguist in the 21st Century. Inevitably, this article could go on for thousands of words, but think of this as more of a "thought for the day" for a Classicist or Historian.

Let us begin with a remark renowned Ancient Historian Moses. I. Finley made in an interview. He said that he felt he was unable to study Ancient History until he had studied Latin and Ancient Greek for at least a year. A feeling many an Ancient Historian has contended with. Whilst discussing this historical episode in his life, he went on to conclude, somewhat surprisingly, that he felt it unnecessary to hold an extensive grasp of these ancient languages for his field of study. Inevitably, his knowledge of the ancient languages was highly useful to him in his work, but it was not entirely imperative for him to be able to reel off first declension nouns. Much of the work may have already been done for him. With myriad translations at the tips of an historian's fingers, one has choices. Lattimore or Fagles? Giles or Rose? This begs the question as to how necessary it is to know ancient languages in order to study the ancient world in our current times. Significantly, in the modern era, there are countless translations of texts, whether it is Virgil's Aeneid or Plato's Five Dialogues. More importantly, they are easily accessible via libraries or on the Internet. Does the decrease in number of those studying Latin and Greek correlate to the accessibility of translations? The two circumstances must undoubtedly be linked. So why then do people still study ancient languages?

Certainly, interest in their study is waning. The solution is nowhere near simple and I don't claim to have all the answers.

But the main argument consists of the ever-continuous need for those who know Latin and Ancient Greek. I myself currently study Latin and learnt Ancient Greek for a few undergraduate years. I wouldn't profess to be the best linguist, but I do find the knowledge invaluable in studying the other tenet of my degree – ancient history. The opposing argument of many ancient history students is to say that there currently exists a large number of translations and commentaries, easily accessible, as I have already noted. In turn this leads to them stating that there exists no need to know the original text. If new discoveries were made- just think of the recent scientific research conducted on the Archimedes Palimpsest- the non-linguistic historian would be unable to utilise the new material and



would therefore be lacking a wealth of new information.

Another issue which could be initially and unknowingly overlooked by non-linguistic Ancient Historians is the question of the reliability of a translation. Reception theory often deals with the problem of translations. Inevitably the translator will always deviate from a direct translation, no matter how precise they intend to be. It is often necessary for the transition in sense from one language to another; therefore the translator must change things for a reason. As a brief, but often vexing example, take the Latin *res publica*, which can mean any number of things: commonwealth; state; republic; civil or public affairs; politics. A non-linguist may see the word in a translation and take it at face value, not considering the implications of what the word actually means nor why the translator has chosen to use “state” instead of “commonwealth”. The linguist will see the Latin word and know that it could mean a number of things and will attempt to apply the most appropriate vocabulary according to the author’s intention and typical usage. We must be aware of the disparity which could occur. Furthermore, other issues can be necessarily linked to this, such as problems which arise throughout the world of textual criticism. Linguistic rows blaze behind dusty office doors and in conference rooms over many textual points and new ideas are suggested all too often, sometimes with significant bearing upon the interpretation of a text, making the role of the linguist in historical analysis instrumental.

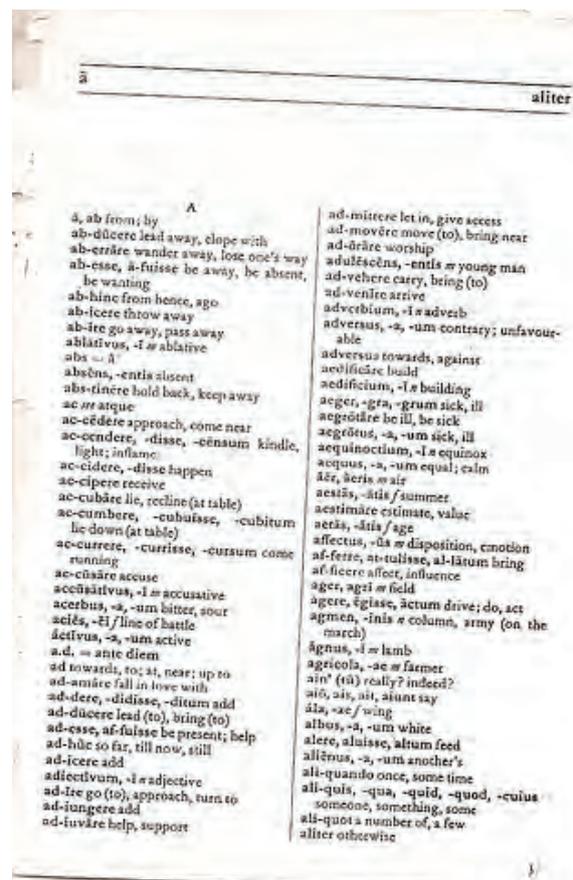
What I hope to have highlighted is the need for linguists in the modern era to assist Ancient Historians, and vice versa. Classics, being a highly diverse subject, will always be a discipline which may be taken up by persons with varying skills at their disposal. All those involved in the study of the ancient world understand this. Ancient historians can, therefore, always question the authenticity of the translation that they are using, whether they can translate the original or not, as any conscientious student of the subject shall. Those with a philological base rarely limit themselves to pure translation, for what would be the point of understanding language without interpreting the findings? Languages may be outdated as popular subjects of serious study but this should not diminish their use for a modern student of any persuasion.

Within Classics, mainly owing to the constant possibility of new discoveries, ultimately there will always be a need for those who know Latin and

Ancient Greek. Whilst it is not necessary for all, we cannot doubt or mitigate the essential need for linguists within Classics. The accelerating battle for language continuation is merely one facet of the war to keep Classics alive in modern scholarship. It should not need to be stated that it is a serious branch of learning, including the examination of Latin and Greek; hence we must not let their study slip into the realms of academic obscurity as mere eccentric fancies.

“THE ACCELERATING BATTLE FOR LANGUAGE CONTINUATION IS MERELY ONE FACET OF THE WAR TO KEEP CLASSICS ALIVE IN MODERN SCHOLARSHIP.”

Brynmor Roberts is currently in his third year at the University of Edinburgh studying for an MA Latin and Ancient History.





Simo dicit...



Legete!

Disney's Hercules and Megara, flikr:Loren Javier

Alpha, then on to Beta...

From rapping the Greek alphabet to Disney's Hercules, Emily Wood sheds light on the *Early Years Project*...

Emily Wood.

Rapping the Greek alphabet is an activity we dare not admit to partaking in but when it comes to teaching 10 year olds anything goes. This is our experience of the Early Years programme, an Edinburgh-run charity that encourages primary school children to think about further education. The Early Years Project takes students from Edinburgh universities into schools where they interact with the primary 7 classes to bridge the gap of primary school pupil and university student. In some cases the children may not know anyone who has attended university or college before thus it is the task of the student volunteer to open their eyes to the prospect that university can be for anyone. It is an incentive for them to keep their grades up in secondary school and offers them a goal in a society where so many pupils fall through the cracks and get lost in the system, without being able to realise their full potential.

Myself and Rhian Morgan, a fellow Classicist, had the opportunity to take our roles as volunteers a step further this semester. As part of the programme the

primary 7 classes come to the university for the day and take part in two lessons, generally subjects they do not study in school, to give them a flavour of university life. We took on the task of writing a Classics lesson plan for the visiting primary 7s. No mean feat. Recently we have been pouring over the works of the likes of M.I. Finley which, let's be honest, fairly sucks the fun out of the ancient world, so when this opportunity arose for us to adopt a more 'Disney-does-Hercules' mindset we jumped at the chance. Our task of writing a teaching plan without reference to Morwood or conjugating our irregular verbs was somewhat refreshing; putting a childish spin on Classics was fun and not impossible! It turns out the Classical world is tame when coated in a layer of innocence – a thick layer that is. Over the course of one hour the classes will learn 'fun facts', basic Latin, the Greek alphabet and the history of the gods and their myths. From Roman numeral maths to holding a basic conversation in Latin we hope to give them a flavour of what the Ancient World is about and why it sparked an interest with us.



Our aim is not to recruit future Classicists but to widen their horizons on the subjects university has to offer. If they go away remembering one fact or word from the hour then we have done our job.

So you ask why these children? The schools that take part in the Early Years programme are mainly below average in performance levels in the national curriculum. These pupils do not have the option to be held back to catch up therefore progress to high school under-prepared for the plethora of subjects which will be thrown their way. This alongside with a 'too cool for school' attitude can reflect on the more able students and deter them from further education. We want to show them that university is achievable and well within their reach. At the end of their trip to the campus we need them to walk away remembering our enthusiasm for our subject and lifestyles and hopefully holding on to it until the time comes for them to make their own decisions.

'Charity' often has negative connotations of donation boxes being shaken in your face or pushy volunteers interrupting your day on the streets but this is not that kind of charity. Time is all that we have invested in the programme and it has brought enjoyment and many moments of hilarity. We shall be teaching this semester and next year but after we graduate in 2013 (terrifying thought) we hope that someone else, staff or student, will fill our shoes and continue to deliver our work to the children. We encourage your participation if you love your subject and want to use it for the greater good. Either that or you are just dying for an outlet to rap the Greek alphabet and play 'Simo Dicit'!



flickr: RAYANDBEE

Convincing children that University does not have to be an irrelevance saved only for the privileged is the aim of the *Early Years Project*.

flickr: cometstarmoon



Since 2002-3 the Early Years scheme has worked with S1 and S2 groups in Wester Hailes Education Centre and with P6 and P7 groups in primary feeder schools for Liberton High School and WHEC. Due to all their hard work and support they now have the opportunity to work with nine primary schools with over four hundred pupils making visits to the University as part of the project.

***In order to get involved, do not hesitate to contact Dr. Neil Speirs, Early Years coordinator:
neil.speirs@ed.ac.uk***



Erasmus; the Italian job.

From battered mars-bars to spaghetti Bolognese... Trip of a lifetime? *Ecce!* finds out...

An ERASMUS year abroad is the perfect chance to broaden your horizons, add to your CV and have a ruddy good time doing it, according to our sources...

Exactly one year ago I was waiting to know whether my application for the Erasmus programme had been successful or not and whether I was going to spend one year in Scotland or in Germany (I had applied for Edinburgh and for Heidelberg). I was ready to go to Germany (it seemed easier to get the placement, since there were fewer competitors), but my first choice was Edinburgh: I had already been to Scotland as a tourist the year before and I had fallen desperately in love with it! My dream was to go back: not as a tourist anymore, but actually living there. At the beginning of April, they told me that my dream had become reality, since I was able to choose between the two destinations, and I remember it was a pleasure to plan my year abroad during the summer. I moved in September, just before Freshers' Week, and my university experience in Edinburgh began.

I found the university environment quite different from that I was used to in Bologna, especially

because of the new dimension of the student association and societies. There are no student societies in Italy (at least not that I know) and there are no spaces for students like Teviot, Potterrow or Pleasance. Also the amount of lesson hours is smaller than in Italy: that does not mean that you have less to study – in fact I think the amount of hours spent studying is pretty much the same -, but that each student can manage his time much more freely.

As for the city, I do think it is one of the best places to live. There are a lot of green areas, museums and the libraries are beautiful, the view from (and towards) the hills around is stunning, and there is no lack of shops and pubs. Edinburgh is a big city, with all the facilities and opportunities big cities have, but it is not too big: in fact I find it perfectly sized.

I enjoyed my stay in Edinburgh since the very first weeks; I met wonderful people and everybody was kind and patient with my English (which at the beginning was really poor). I might have been just very lucky, but I do think an Erasmus experience, approached with the right spirit and with open-mindedness, can be one of the best experience and opportunity a person can ever have.

Giulia Saggiardi, Edinburgh



(Image top: Edinburgh Royal Mile. flickr:Moyan_Brenn)

It is entirely without hyperbole that I declare my Erasmus exchange in Bologna to be the best decision I have ever made. I write those exaltative words in the hope that, first, they are taken, as intended, for the incentive to seize all opportunities laid at one's feet and not, secondly, for the enthusiastically ungrateful musings of a temporarily, hedonistically displaced academic to which they sound so incriminatingly alike. Life in our very own Athens borealis is great, but – given that it is as good as a rest – whatever wrong could there be with a change?

Despite the clarity of these sentiments, it is surprisingly difficult to pin down exactly why, if anybody were to ask me whether a Bolognese Erasmus year were worth it, my answer – almost embarrassingly emphatic – would be yes. Perhaps it's on account of now living in a country where it has rained a grand-total of seven times since August and the sunlight is almost always brilliantly abundant. Perhaps, rather, it is thanks to the intensely gratifying life-style to which one has almost immediate, wondrously facilitated access: there is always something to do. For example, I write on a lazy Sunday in one my favourite bars after a week of chic aperitivi (unlimited access to delicious buffets for the price of a €5 glass of prosecco), an elegant night at the opera, exploration of some archaeological excavations below the city's main library, a beautiful day's skiing and three nights' partying in Bologna's more alternative nocturnal offerings. These are all activities infinitely possible elsewhere, but there is simply something inef-

fably Epicurean about the Erasmus mentality which melds the experience together into one consistently delectable whole.

Now, to the more studious aspects of Bolognese life. Classics here is treated with such linguistically precise rigour that it feels almost as if it were considered a science. Classes consist primarily of two-hour stints in which every word is strained, tortured for its etymological history and thus philological, literary implications. The attentive brilliance of most students (and there is a considerably larger number of them) is at once surprising and inspiring – if only I could translate Greek so swiftly and fluently! The classical world still forms such an integral part of Italian culture that one cannot help but feel in the perfect place to further explore the profound depths delle Lettere Classiche.

The brilliance of Erasmus constitutes in its being a complete overture upon the world, an opening, a discovery of life's offerings, a rediscovery of self. Living immersed in a new culture, especially one which demands of you a different language, grants you passage into a fresh world of people, ideas, thoughts, views, expressions and sentiments. Translocation does not equate to a transposition or even loss of self, but an amelioration in perspective. In essence, although I am technically unqualified to say so, I imagine Erasmus as like the gap-year I often wished I'd had. Anyone for vino? ■

Benjamin Kendall, Bologna

Giulia Sagliardi is in her third year studying Classics, originally at *Universita di Bologna*, and she calls Salsomaggiore Terme home. Ben Kendall is a also a third year student of Classics, originally at the University of Edinburgh, and hails from Bidford-on-Avon.

“AN ELEGANT NIGHT AT THE OPERA, EXPLORATION OF SOME ARCHAEOLOGICAL EXCAVATIONS BELOW THE CITY'S MAIN LIBRARY, A BEAUTIFUL DAY'S SKIING AND THREE NIGHTS' PARTYING IN BOLOGNA'S MORE ALTERNATIVE NOCTURNAL OFFERINGS.”

Bologna city landscape. flickr:Kekka





Greek protesters in Athens. flickr:endiateron

Times of economic crisis often herald unfortunate news for Classical collections, and *Ecce!* sent Henry-Martin Demasco to learn about the recent looting of the Olympia Museum, Greece.

These days it is difficult to follow the current events without hearing of the sovereign debt crisis in Greece. The news broadcasts reveal a country suffering through long-standing turmoil, in which its citizens engage in (sometimes destructive) civil disobedience while its unpopular political elite seeks financial absolution in Brussels. In the midst of this unrest, the recent robbery of the Museum of Ancient Athletics in Olympia is of particular interest to us as students of the Classics. This week I had the opportunity to interview Judith Barringer, Professor of Greek Art and Archaeology here in Edinburgh, to see what she thought about this incident, as well how it reflects upon contemporary Greece. As the exact details of the robbery are as yet unconfirmed, I began by asking her to fill me on what she had heard from her own contacts in the country.

Henry-Martin Demasco: [So what happened last week?](#)

Prof. Judith Barringer: I know nothing more than

men, speaking broken Greek, appeared at the Museum of Olympic Games at about 7:30 am on a weekday and demanded objects from a female guard at gunpoint. When she refused, they tied her up, began smashing display cases, grabbed things and left.

But what I heard today, second-hand and not officially, is that one of the men involved was identified with help from a CCTV tape.

HMD: [What were the stolen objects, and what is their importance to the archaeological record of the ancient Olympic games?](#)

JB: Some 77 or so objects were taken; all have been published on the web to help prevent fencing and to assist recovery. The significance of the objects with respect to the Olympic games is not so great (especially the terracotta lamps), but they are significant with respect to the site of Olympia in several cases and to the history of athletics in Greece in others,

“TWO OR THREE MEN DEMANDED OBJECTS AT GUN POINT. WHEN SHE REFUSED THEY TIED HER UP AND SMASHED DISPLAY CASES.”



e.g., the Mycenaean gold ring that shows bull leaping. As an example, the bronze horse figurines are a few items of which hundreds more exist. They are from the Geometric period and were part of a large group of bronze and terracotta votives, including other animals, human figures, the tripods, chariots, which were found in the so-called Black Layer, the ashes of the ash altar to Zeus, which were dispersed across the Altis of Olympia c. 700 B.C. These objects give a glimpse into early worship at the site- what were considered appropriate offerings to whatever deity or deities were worshipped at Olympia then.

“THE LOSS IS TO CULTURAL HISTORY, TO THE PUBLIC, TO LATER GENERATIONS OF VISITORS TO OLYMPIA...”

Therefore, the items are extremely important with respect to the history of Olympia. Some artefacts stolen may give us insight into athletics in the Geometric period, hereto not decided, such as the “traditional date” for the inception of the games, as deduced from later chronographers, now held at 776 B.C.

HMD: You personally spend a lot of time doing research in Olympia. Will the, hopefully short-term, loss of these objects have an effect on your research? What about that of your colleagues who also work in Olympia?

JB: Yes, I work on Olympia but the loss of the objects will not affect my research or that of other scholars to my knowledge since these objects were studied and published some time ago. The loss is to cultural history, to the public, to later generations of visitors to Olympia.

HMD: Have there been any other robberies of Greek museums recently? If so, how does this one compare?

JB: Yes, as you will see from the newspaper reports, there was a robbery at the National Painting Gallery in Athens in January in which a Picasso, Mondrian, and another painting were stolen. How can one compare such losses?

I would say that the Athens robbery is bolder because there are usually more visitors there and often police stationed just outside the front door. While I would guess that both robberies were targeted hits for private collectors, it seems as if the Olympia robbery was bungled, wrong museum, wrong objects demanded, while the Painting Gallery robbery was probably ‘successful.’ A robbery at the Olympic museums (there are two) could have resulted in worse losses but so would dangers like fire, which threatened the Archaeological Museum at Olympia just a few summers ago.

HMD: Yiannis Mavrikopoulos, the head of the Greek Culture Ministry Museum and the National Site Guards Union, has said that at archaeological sites in Greece there are currently “2,000 [site guards], and there should be 4,000, while many have been forced to take early retirement ahead of the new program of layoffs”. Clearly the Greek debt crisis is having an effect on how well this country is able to protect its antiquities. Do you think that the robbery at the Museum of Ancient Athletics could have been avoided if there had been more guards on hand?

JB: Yes, the robbery may have been avoided had there been more guards on hand.

HMD: Budget cuts are happening across the public sector in Greece. At a time when the standard of living for virtually every living Greek is going down, why should their government allocate any more of its limited financial resources to protect the cultural heritage of Greeks who have been dead for millennia?

JB: Why spend money on this? As I said, I’m not sure more guards (and more money) are actually needed. Some amplification: the guards are government employees, whose numbers, in general, are grossly inflated beyond necessity in many sectors of the workforce. Whether 4,000 guards are mandated by unions or by necessity, I don’t know.



The Greek government receives enormous subsidies from the EU to maintain and upgrade archaeological sites and museums all over the country, and much of this cash seems never to be applied to its designated target. The results are catastrophic for cultural preservation, for scholarly knowledge, for visitors, for the future.

If you are asking about the rationale for spending whatever money is already allotted to cultural ventures during this financial crisis, I would say that if Greece neglects its past history, its physical monuments, and its cultural treasures, whether museum's collections of modern art or Bronze Age archaeological sites, it is doomed. An enormous portion of the Greek economy is dependent on tourism, and people come to Greece not only for beaches and the fine weather, but they also come to see "ancient Greece." This is the pragmatic argument. There is also a more philosophical argument: a culture that possesses no history, that loses or effaces its past, is lost, has no compass, no point of reference for the present. Countries and cultures often distort their pasts, but that's different from having no past. I am talking about modern Greece understanding the past that was ancient Greece, as well as Byzantine Greece, and Ottoman Greece. There is a moral and cultural obligation to preserve the physical traces of the past not only so that we can understand them (and it: the

past) but so that the future can understand them, as well. And for the modern Greeks themselves, not only distant ancient cultural treasures are important but so are the modern ones, art galleries and museums, music, theatre, for all the reasons that cultural treasures are good everywhere: as a balm for the soul, as a way of understanding human thought, expression, and perception, and as a way of expressing the human experience. And for future archaeologists, these utterances, on paper, in music, on canvas, etc., provide a means of understanding past cultures, as well.

HMD: Thank you very much Professor Barringer for your insight into this matter.

Henry- Martin Demasco is in his fourth year studying at the University of Edinburgh.

Greek protesters in Trafalgar square forecast overall doom. flickr:Pete Maclaine



Places such as the Athens Archaeological Museum, right, and even our own museums and collections must be entirely vigilant in order to prevent attacks on antiquities, as Renfrew says.



Looting remains a serious topic in the current climate of civil unrest which has swept Europe following the economic crisis, but Ecce! discovered that work continues to be done to attempt to control and stem the flow of antiquities dealing throughout the world, to ensure the future safety of artefacts such as those which were taken from the Olympia Museum. In an interesting article, N. Brodie and C. Renfrew denounce the museums and dealers as those who must act first in aid of discouraging looting:

“The incentive for the looting derives from the market, from the circumstance that the looted objects can be sold for significant profit. It has, however, been well documented (Brodie 1998) that it is not the looters themselves who reap the full financial benefit of their activities. The price of the objects in question increase as they move up the chain: from regional dealers to metropolitan dealers in the country of origin, to dealers trading clandestinely in international centers, to dealers and auction houses trading openly when the objects have changed hands sufficiently often that their illicit origin can no longer be firmly documented. It is there that the public international price is established. And it is there that the high sale value is determined which is such a powerful incentive to ongoing looting back at the beginning of the chain.” (Brodie and Renfrew, 2005) ■



Athens Archaeological Museum, Athens, Greece. flickr:Effervescing Elephant

For more information on the robbery itself see http://www.google.com/hostednews/afp/article/ALeqM5jCmRoCHQYcIo08hh5CiX1G_DBMWA?docId=CNG.d5e48e910f1b-c7e45824855c44596f20.161

Dabbling in Attic ceramics

Here at Ecce! we appreciate those who venture to bring themselves as close as possible to the Classical world. So when we heard about Theo Barnes and his penchant for Attic ceramics, we were certainly excited and eager to hear of his methods...

Theo Barnes

In Classics there isn't much opportunity for hands on experience. I probably won't be able to find out what hoplite warfare was like as I don't want to commit a stabbing, but it is possible to get a feel for some materials and crafts. With some experience of dabbling in ceramics I tried some experimentation in Attic techniques.

Modern ceramics is a subject of so many methods that you can spend a lifetime experimenting and never settle on a single style. In Athens the technique, terra sigillata, used a diluted form of their clay which was painted onto the body of the unfired pot and oxidised within the kiln to produce red and black figure pottery. I quickly found out that getting this technique to work would be....tricky. The clay mixture should be diluted a further degree but my attempts didn't go that far. I was really looking to see how some modern techniques could produce similar effects of the glossy deep black on rich red. After a little exploring with the techniques of raku (a traditional Japanese style), oxides, and smoke firing, I found the economical option was to paint the body of the vase in a pigmented black slip, made glossy using a transparent glaze.

The design of the urn was based upon an amphora by The Berlin Painter in the British Museum, an eye-catching amphora for its broad black belly and



tasteful Iliadic frieze. Not wanting to replicate used designs I looked to a modern story people would recognise which, when working in 2008, was the banking collapse. I hoped to tell a story of the rise and fall of the banks with underlying moral messages familiar in Classics. The icons of banks were ideal for creating incised geometric patterns similar to those used by the Greeks for ornamentation. I utilised character stances of famous Greek painters such as Exekias and Euphronios, replacing heroes with bankers in suits. The subject matter was adjusted to display Greek themes such as Bacchic revelry, avarice, and hubris for a storytelling frieze.

“I HOPED TO TELL A STORY...WITH UNDERLYING MORAL MESSAGES FAMILIAR IN CLASSICS...I UTILISED CHARACTER STANCES OF FAMOUS GREEK PAINTERS AND HEROES”



Designing a balanced piece became challenging as I encountered problems of the red and black figure styles. The black figure sometimes lacked distinction and animation but I still preferred its visual power to the red figure style. I figured that modern taste didn't require it to be one or the other, but that meant extra measures were needed to distinguish the figures from the background.



“I ENCOUNTERED PROBLEMS OF THE RED AND BLACK FIGURE STYLES”

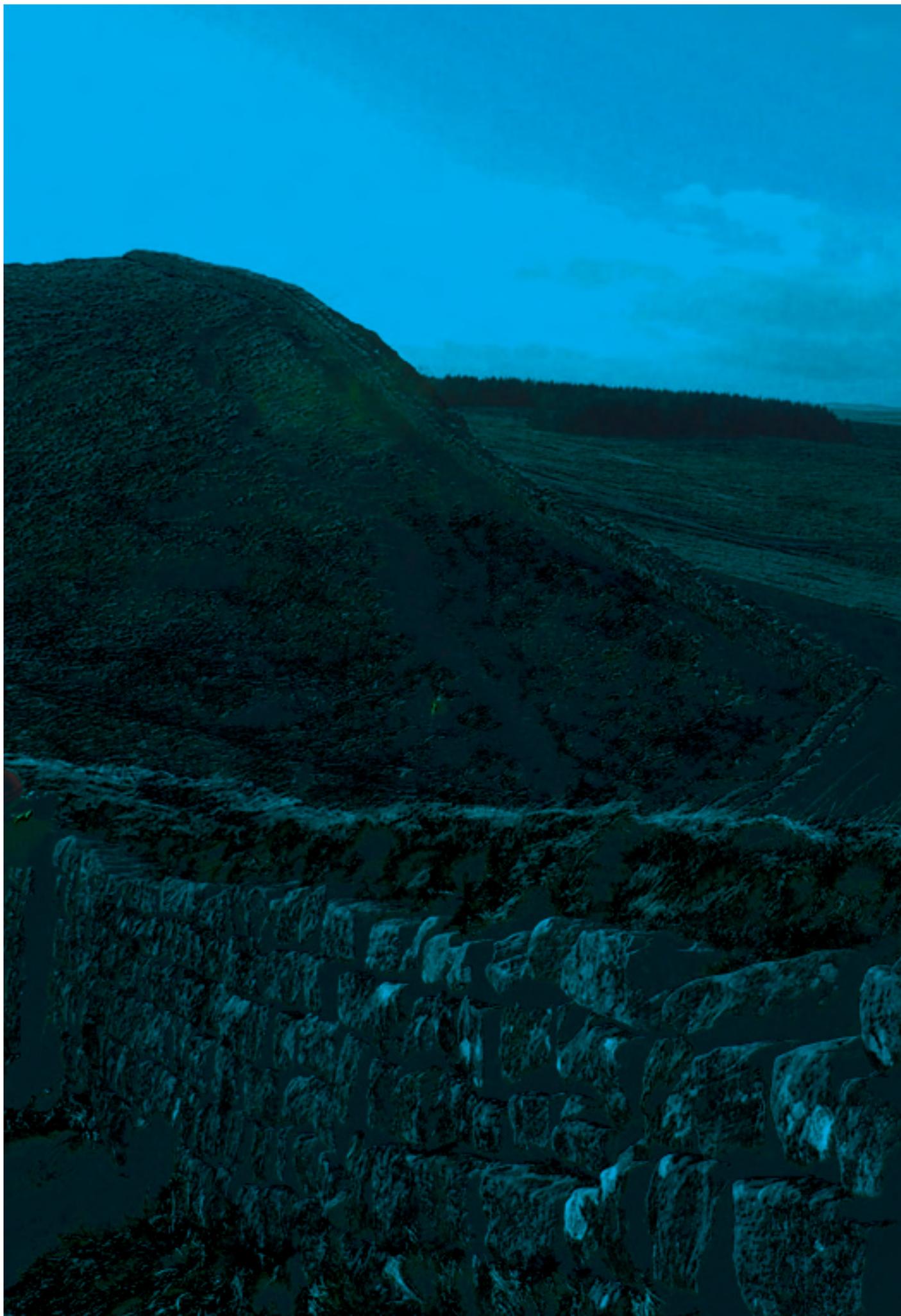
One can see Theo's inspiration in works such as the Achilles and Ajax boardgame scene, painted by Exekias, above, and, below, Euthymides' "Three Revellers".



A resolution was found by emphasising the outlines of the figures. To do this I moved away from inscribing the surface of the vase after firing as the Athenians did, but by carving the design into a plaster board and pressing the clay into it to create a relief. This method of raised figures found some balance of animation and distinction. The background of the frieze could be kept largely red to emphasise the figures as the black figure style did, while maintaining the benefits of a red figure design. ■



Theo is in his third year at Edinburgh University, studying Classical Studies.



Trip to Hadrian's Wall

Innovative Learning Week Review

Despite the temptations of 'International Holiday Week', Francesca Crick Collins and Veronica Bell thought they'd try out some Innovative Learning in the form of the Hadrian's Wall trip, organised by Professor Eberhard Sauer. They told *Ecce!* about their adventures...

Words- Francesca Crick-Collins, Photographs- Veronica Bell.

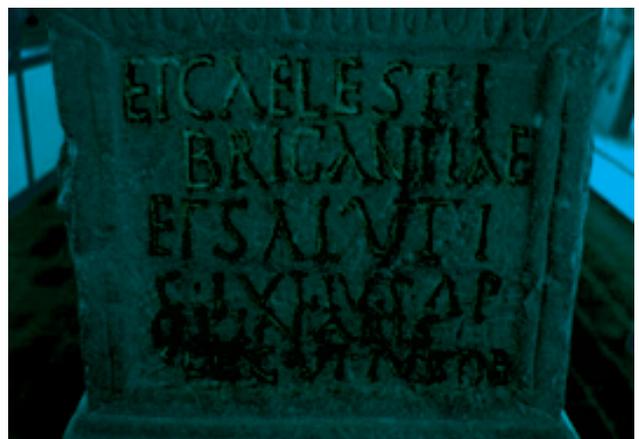
As I dragged myself out of bed at 7am, I couldn't decide which I regretted more: that sixth drink in Teviot the night before, or signing up for a trip that started at 8:15 on a Saturday morning. Little did I know then that this trip was going to join the list of the top five most memorable "school" trips I've had (I'm sorry but nothing can beat discovering tequila aged sixteen in a subterranean Florentine jazz club, or watching Peter Clark projectile vomit into Julie Kristeva's backpack at the tower of London, or the sheer vapidity of the year four trip to the sewage works). Coffee in hand, I pulled on some pseudo-sensible clothes and we half-ran, half-walked to meet the other seventy or so people waiting outside the Informatics building.

The group was a mix of young and old in a variety of coloured waterproofs. A number of other staff were present, including Drs Roth, Kelly, Grig and Professor Barringer. I don't know if it was due to the three and a half hours sleep, but being ticked off a list and herded into the awaiting coach was a particularly heady experience. We settled into our seats for a happy journey of scenic countryside, trickling streams and exciting hilly roads. Professor Sauer took to the coach tannoy more than once to explain the sights we were going to see, inscriptions to look out for, and some general history of the wall and limits of the Roman Empire.

I'm ashamed to say that we couldn't quite suppress the eruption of giggles at the line "by this time the Romans had penetrated much of Scotland".

Corbridge

Roughly two and a half hours (and three heron sightings) later, we arrived at the first site of Corbridge, a Roman garrison town. The museum was interesting, and as prompted by Professor Sauer we noted a dedication to the god Jupiter Dolichenus, Caelestis Brigantia and Salus, probably dating to the third century. The worship of the Jupiter Dolichenus cult was an alternative to the mainstream Roman religion, originating from a fusion of Jupiter, the Roman god, and a Baal cult from Asia Minor.



Pictured: Dedication to Jupiter Dolichenus



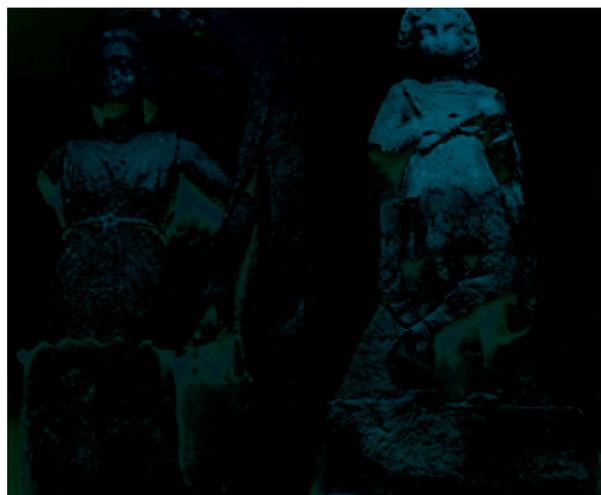
This was one of many objects which exemplified the cosmopolitan nature of the Roman Empire and its religion: an Empire which stretched as far as the Middle East and as far north as the Antonine Wall. Jewellery, oil lamps and game boards were the most easily recognisable items in the museum, and provided a picture of daily life in a Roman town. That the museum had inexplicably decided to place cuddly toy lions with speech bubbles in the exhibits, seemingly as tour guides, only added to the experience. Outside the museum we wandered around the well preserved ruins in the sunshine. Walking along the main street was a treat; particularly notable were the two granaries, with their raised floors to deter mice and damp. As soon as we had entered the gift shop darkness and rain overshadowed the entire sky, and by the time we left we realised it wasn't rain, but a fully-fledged hail storm. Surprised at this sudden change of weather, we ran back to the coaches trying to fend off the rather painful hail. No sooner had the coach started when the gods ceased the storm and everyone laughed about the freakish timing. Being asked if anyone's neighbour was missing (leading to the inevitable joke of "anyone not here put up your hand") added to the retro charm of the field trip, something which had been missing from my past three years' experience at university.

Chesters

As we drove alongside the wall and accompanying ditch, we soon came to Chesters: a Roman fort, built, we were informed, to guard the weak point of the crossing at the River Tyne. Walking through the gate house we arrived at the barracks and their compartments, which Prof. Sauer explained had once housed eight soldiers each. Highlights included the excellently maintained bath house; Veronica was rather enchanted by the niches in the changing room's (apodyterium) walls, where Roman soldiers would once have stored their clothes. The commander's house held the exciting treat of the visible under floor heating system (hypocaust), while a viewing platform by the river invited one to see and imagine the site of the Roman bridge. We also spotted a bird, which Veronica (being a keen ornithologist) informed me was an oystercatcher. The attached museum housed floor to ceiling displays of stone sculptures, altars and other dedications – many to Mithras and his companions.

A picnic bench provided a pleasant place to eat our packed lunch, and this time the gift shop had a much appreciated coffee machine and tasters of honey mead - which was so good we debated buying

a bottle for the remainder of the coach journey.



Pictured, left: Relief of Victory; right: Cautes, companion of Mithras.

The Mithraeum

Next was the temple to Mithras at the controversially pronounced Carrawburgh. As we tracked down the path, scaring a flock of sheep, another outbreak of hail announced its presence. Someone slipped in the mud, the first occurrence of a sight we would be very accustomed to by the end of the trip. Everyone gathered around the small Mithraeum for a short talk from Prof. Sauer, and whilst we cursed our outfit choices the wind and hail gently battered us. We were told about the popularity of the eastern mystery cult across the Roman Empire. Only men were allowed into the small windowless temple and two benches showed where the members would have sat with cult statues housed in the front. One of the reliefs had radiating grooves cut into the stone and a hollow space at the back where a candle or lamp would have been placed, allowing it to glow through the sculpture. It seems that this was the ancient equivalent of a Pink Floyd light show, and part of the attraction of the mystery cult.

Housesteads

At Housesteads fort we had another very welcome coffee and were told about the prospect of a five kilometre walk along the wall. We then went up a hill to see some barracks and "Britain's most famous latrines" when suddenly a grey mist could be seen advancing across the sky. This turned out to be a mini blizzard which left everyone covered in snow while Prof. Sauer continued his talk on latrines. Feeling rather intrepid, most of us continued up the hill. As the snow eased off, though cold and slightly damp we were told the walk would go ahead – at which point a few of the faint hearted were invited to turn back. The rest were lined up and counted;

again, it was extremely difficult to control the childish urge to shout out random numbers and thereby confuse the whole process. But with the grave vision of being left behind in the middle of Northumberland we managed to contain ourselves.

As it turned out, the walk was arguably the highlight of the trip. We followed a path alongside the best preserved part of Hadrian's wall with panoramic views of the Northumberland National Park. It wasn't a straightforward linear affair as one might have expected, but an exhilarating trek over some very interesting terrain. The path took us up and down hills, sometimes very steep, through small woods, alongside a cliff with a dramatic looking lake at the bottom and down a practically vertical set of stone steps. We watched countless people fall over in the mud (some at least three times); were scared of being blown away by sturdy winds which seemed equally strong on top of the hills as in the valleys, and even overheard comparisons to "Mordor" bandied about. All the time the neat stone wall with its attractive grassy top was present, and seemingly rolled up and down the hills with graceful ease.



Just as we were starting to wonder where civilization and the nearest pub were, we spotted the brown coaches waiting in a car park on a hill. We were welcomed and congratulated by a friendly American/German, who had stayed with the coach with his cute but candid nine year old daughter. "Daddy, why are you giving away all our food?" was her accusation when he kindly offered some weary travelers smoothies and a samosa. As we picked up some of the people who hadn't quite made the whole of the walk (Prof. Barringer had dutifully looked after a girl with a hurt foot), we happily reflected on what felt like the epic proportions of our walk. Five kilometres it might have been on a map, but with the ascents and descents it felt much longer.

And we were rather grateful that neither snow, hail nor lack of gloves had managed to dampen Sauer's enthusiasm and confidence in everyone's fondness for walking. All in all a superb trip: the first half containing all the charm of an old-school outing, the second half a beautiful but erratic excursion. It did not disappoint. Many thanks to everyone who helped arrange the trip, especially to Professor Sauer for his knowledgeable guidance throughout. ■

"Despite the rather changable weather, the trip to Hadrian's wall was definitely a memorable one, with Housteads looking beautiful in the snow and really giving you a sense of the frontierland. Along with the spectacular walk along the 5km of the wall, this was the highlight of our trip, as well-preserved archaeology brought the empire to life."

Gemma Scott, 1st Year History and Classics student.

**"WE WATCHED
COUNTLESS PEOPLE
FALL OVER
AND EVEN HEARD
COMPARISONS TO
"MORDOR" BEING
BANDIED ABOUT..."**

Pictured, above right: The wall;
below:
left: the group following the wall
on hilly terrain.





Pictured, clockwise from top-left: Professor Sauer in his element, against the elements!; examining the Mithraeum; a relief of Mithras at Corbridge; niches in the changing rooms of the baths; Hadrian's Wall overlooking a lake; the bathhouse at Chesters; the granaries at Corbridge.

New Publication
History, Classics and Archaeology
Journal

“Retrospect”

Next Theme:-
Renaissance

If you would be interested in submitting

any material, please email us at:

s0900827@sms.ed.ac.uk

Or visit our Facebook page:

<http://www.facebook.com/#!/uoe.grad.hca>

July 28th.
1973

Dear Professor Campbell,

I have now returned to Oxford after some further travelling, and write, rather belatedly to thank you for your part in the events of July 11th and 12th, which both in feasting and in ceremonial were to me the most resplendent academic occasion in which I have taken part.

The festive occasions to my own surprise I survived with unmarred pleasure, owing to the generous substitution of whisky for wine, and I am confirmed in my doctor's advice: 'you must transfer your allegiance wholly from Bacchus to Ceres'. At the laurication I felt like a hobbit would: as is exhibited in 'The Lord of the Rings', especially by Merry and Pippin: great pride and delight in the reception of high honour and title, combined with (and in a way enhanced by) a difficulty ^{in believing that} it was really happening to me, or was really deserved except by the generosity of my superiors. The words of the Address left me overwhelmed. Especially the words 'making him one of us'. I assure you that Edinburgh has gripped me fast; and though my 81 years had begun to make me reluctant to travel far, a journey back north, if opportunity and health allow, will not be reluctant.

Yours sincerely
J.R.R. Tolkien

One may note from date given on the letter that Tolkien visited Edinburgh just months before he passed away. The writing is exquisite, a real find for the Classics department.

Aiya Eärendil Elenion Ancalima!

Words and photographs Rhian Morgan

Behold, Eärendil, brightest of stars!

Growing up in the West-Midlands of England, I have long been acquainted with the world of the renowned novelist and scholar, J. R. R. Tolkien, the author of the epic *Lord of the Rings* trilogy, now made even more famous by Peter Jackson's cinematic adaptations. Exploring the idyllic green of Sarehole Mill and the surrounding rolling hills, or the mysterious and smoggy black-country to the north, reputedly some of the writer's inspirational spots, one can easily see the stimulus behind such ideas as the "Shire" and Mordor's "Mount Doom". Both his country and his literature have been a part of my life from very early on, and his fantastical story telling nurtured my personal love of myth and his fascinating linguistic creativity engendered an intense curiosity in language within me. So it was with great excitement that I learned of an indeed precious object which was discovered in the depths of the Classics department's archives last term; a letter written by Tolkien himself to Edinburgh University. An illustrious academic career was to be Tolkien's. Beginning in Birmingham's praised King Edward's school, he continued on to Exeter College, Oxford, where he gained a first-class honours degree in English Language and Literature. Interestingly, he originally began by studying Classics and he cites Sophocles' Oedipus Tyrannos as inspiration for aspects of *The Simarillion*, a posthumously published work. It becomes clear from the missive, and from a little delving into the internet-based archives of the University, that he is writing to thank Edinburgh University for bestowing upon him an honorary degree. His famed humility shines through, as he compares himself to a *hobbit*, overwhelmed by the lavish ceremonies and welcoming feelings with which he was greeted upon reaching the University to accept his tribute. His former Classical tastes are also obvious when he notes that he should "change his allegiance from Bacchus to Ceres"; Edinburgh obviously knew how to throw a good bash! He was a well-travelled man, but noted Edinburgh as a highly pleasurable place to visit, and expressed a desire to return.

The letter itself is a work of art. Intricate calligraphy belies Tolkien's creative spirit and encapsulates the feeling of age-old mystery and beauty flowing through his wonderfully fantastic tales.

A poignant and sorrowful feeling attaches itself to the epistle, however, when the date is noted. As we have seen, Tolkien notes how he would wish to visit Edinburgh again, having received such an honour in such a delightful manner; but it would never be. Shortly after returning to his home in Oxford, he then travelled to Bournemouth, England, and there died on the 24th September 1973. He indeed was one of the shining stars of our modern era, never to vanish into the misty mountains of obscurity. A national treasure, and one which Edinburgh University rightly honoured.

**“TOLKEIN ORIGINALLY
STUDIED CLASSICS
AND CITES SOPHOCLES
AS INSPIRATION...”**

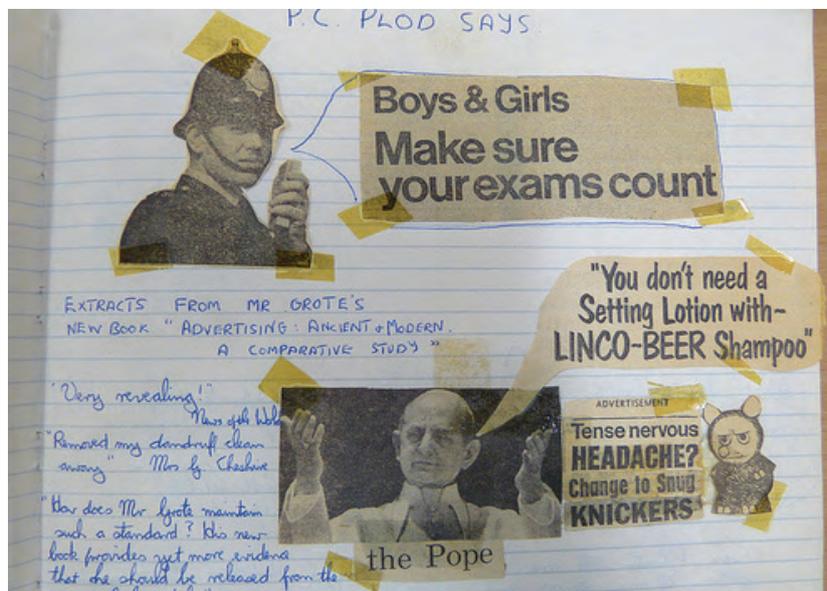
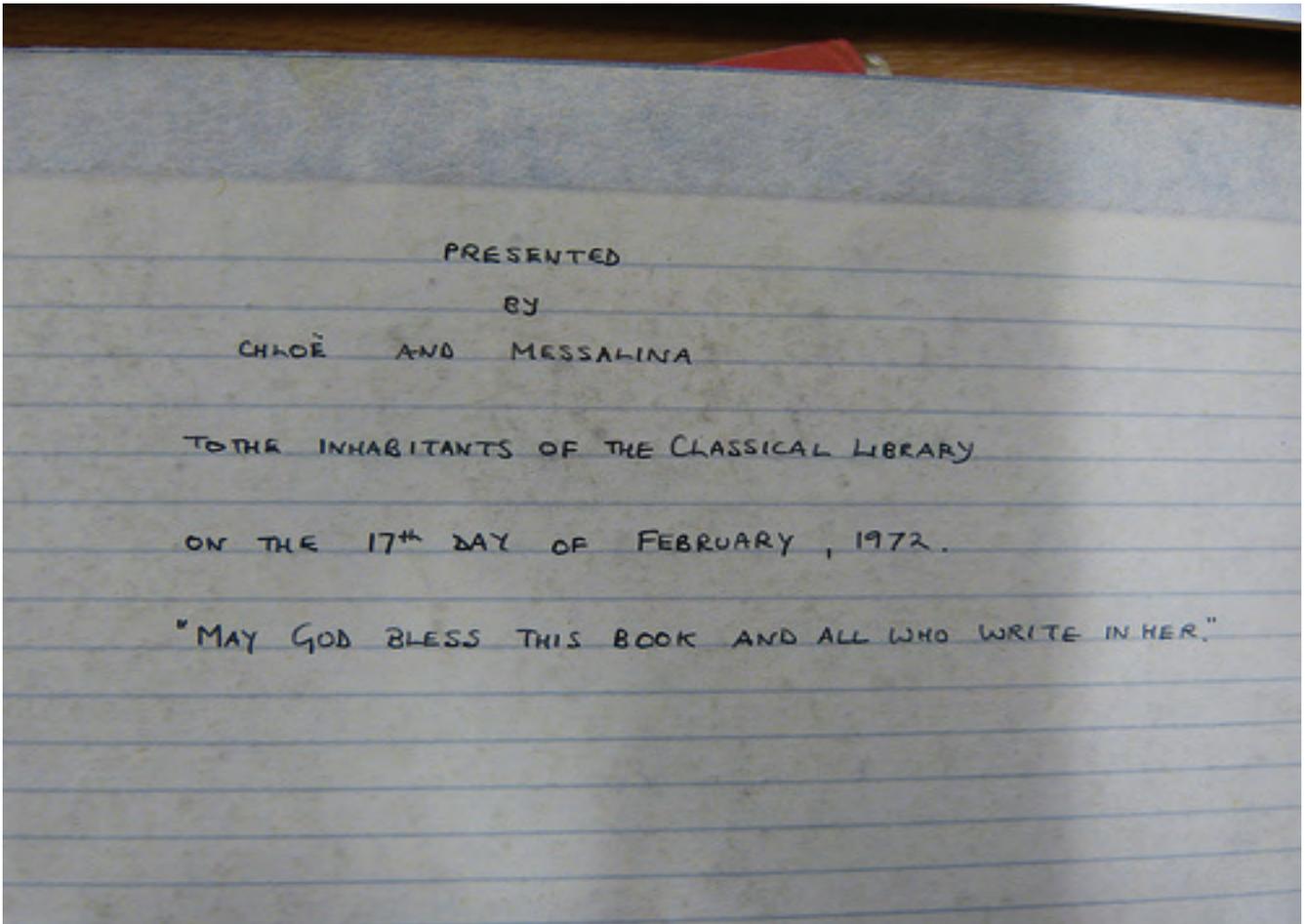


Sarehole Mill, Hall Green, Birmingham. flickr:ell brown



“Seek thy pleasure in mindless unreality; apply to the Classics Department, University of Edinburgh...”

Whilst excavating the historical site which is the Classics department archives, some other objects of interest were found, including the infamous “Classics Suggestion Books”, which help shed a rather intriguing light on the Classics students and department of the past...



UNIVERSITY OF EDINBURGH.

SONG OF THE CLASSICAL SOCIETY.

TUNE: I'LL GO NO MORE A-ROVING

1. Come hither, men and maidens all!
Come join our merry spree.
Come hither men and maidens all!
We'll celebrate in gay carol
The Fortunes of the Classical
Society.
Chorus:
Laudemus, laudemus
Societatem Classicam
Perfortiter, perenniter
Floreat.
2. For 'Varsity let's loudly vent
Our cheers vociferal.
For 'Varsity let's loudly vent
Our cheers, and therewith not content,
Let's cheer it's chiefest ornament
The Classical!
Chorus: Laudemus, laudemus, etc.
3. Beneath a corner of the dome
Ten Thousand stairs away,
Beneath a corner of the dome
The Classic Lares have their home,
There brains and beauty love to roam
Each Wednesday.
Chorus: Laudemus, laudemus, etc.
4. What wit and learning we display!
What eloquent discourse!
What wit and learning we display!
If Socrates came here to stay
He'd never get a word edgeway,
Though he grew hoarse,
Chorus: Laudemus, laudemus, etc.
5. O, Oxford men may swank and swot
And swear terrific! !
O, Oxford men may swank and swot—
Who cares for them a single jot?
Sure, we have men to beat the lot,
O Classical.
Chorus: Laudemus, laudemus, etc.
6. And who can tell the glories great,
The fame phenomenal?
And who can tell the glories great
That thine alumni win from Fate?
It dazzles us to contemplate,
O Classical!
Chorus: Laudemus, laudemus, etc.
7. For true it is the house of Par-
liament, (so people talk)
For true it is the house of Par-
liament, the Navy and the Bar,
Exclusively compounded are
From Classic stock.
Chorus: Laudemus, laudemus, etc.
8. O, sing we then in accents glad.
At sorrow let us scoff.
O! sing we then in accents glad—
Hurrah for every undergrad!
It's better to be young and mad,
Than be a Prof!
Chorus: Laudemus, laudemus, etc.
9. And so ye men and maidens all,
Come join our merry spree!
And so ye men and maidens all,
Just once again with gay carol
Let's celebrate the Classical Society!
Chorus: Laudemus, laudemus, etc.

3/3/72



And always ~~was~~ ^{was} a ΧΙΤΩΝ "

JUST IN
the Classical Top Ten

- At number 10 - Ben Joni with "Lay on a Prayer"
- At 9 Madonna and "Like a Virgin"
- 8 ABBA "Ring Ring, Why Don't You Give Me a Call - inachus"
- 7 Tina Turner "We Don't Need Another Hero - dotus"
- 6 Kate Bush "Hammers Glorace"
- 5 Bananarama "I Want You Bacch-ylicides"
- 4 Mire Mirene "My Baby Just Cares Pheromus"
- 3 The Beatles "Thucydides in the Sky with Diamonds"
- 2 The Weather Girls "It's Raining Menander"
- 1 Mary Soppine "Supercalofragilisticexpialidocious"

just hovering outside the charts
"The Postman, bring back My Solon"

Or how about The Beatles' "I Want to Hold Your Hand"?

I didn't know
but...

10/2/92

"IF" is the middle word of "LIFE"

"Hell" is the beginning of "Hello"

"EEK" is the end of "GREEK"

"TIN" is the end of "LATIN"

The Tin-Man had no heart.

"Phil" is the beginning of "philology"

Phil ^{Gwyn} was a folk singer

The revolution is only a folk-song away

"Way" is the beginning of "wayward" whose end is "ward."

but Howard played Robin in "Batman"

Bats hang upside down in ruined castles.

Pindar is the bat within my mind.

"Mind" indicates displeasure

Pleasure is mindless

"Plea" is the beginning of "pleasure"

"Plea" is an anagram of "peal"

"Peal" is a homophone of "peel"

"Pleasure" is the peel on the orange of life

The end of "pleasure" is "sure"

surely ends pleasure

Pleasure is uncertain

Uncertainty is the first step towards unreality

seek thy pleasure in mindless unreality

Apply to Dept of Classics, Univ. of Edinburgh.

By someone who told me only last week that entries in this book should be

classical!

Paraclausithron Aemides

20

If this is what Classics Honors does to one's brain, can I ch

Top Ten Moronic Comments Not to make to a Classics Student

- 1) What's the good of that then?
- 2) But no one speaks Latin anymore (really, I didn't know that)
- 3) Say something in Greek then
- 4) Can you translate this phrase? (produces bizarre mispelt ungrammatical highly elliptical medieval inscription)
- 5) So you're going to be a teacher then
- 6) Classics - is that like music then?
- 7) So you're obviously a member of the elitist over-privileged fascist ruling classes - you'll be first against the wall when the revolution comes
- 8) I didn't think they still taught all that
- 9) Obviously you're not living in the real world
- 10) Darling, how marvellous. don't you think that the 2nd line of the third scene in Euripes' lost epic "The little Iphigenia" is a true affirmation of the human spirit? Mwa... Mwa... Mwa



THE WOODEN HORSE OF TROY



THE GOLDEN SPIDER OF THE FIG-GROVED LEAFY HAUNTS OF PINDUS



JASON

WOODEN?

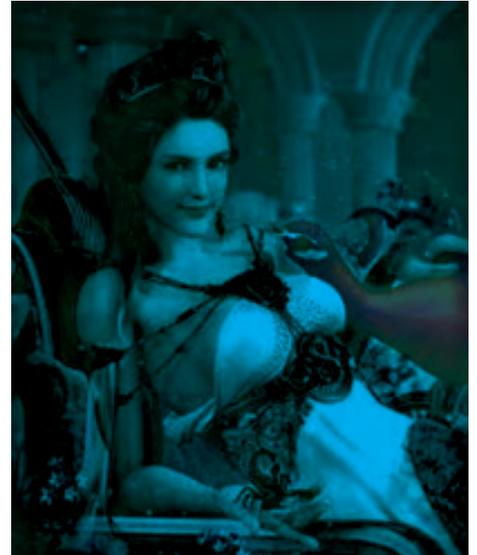
Visions of the past: images on page 24 show the dedication of the suggestion books, which span over thirty years, from 1972 to 1996, the last comment being in the final volume but written in 2006. As can be seen, the "suggesters" used Classical pseudonyms, like our friends Messalina and Chloe here. Letting off steam seemed to be another use of the books, often manifesting itself in comedic comments and additions, as with the law-enforcing note to "make exams count". Students also reveal their creative sides with various lyrical, poetical and pun-tastic insertions. Perhaps a tradition to experience a renaissance at graduation may be the "Song of the Classical Society" a lyrical concoction of laudation sung to the tune of Lord Byron's "We'll Go No More A Roving". Continuing the musical theme, another commenter has added a "Classical Top Ten" lampooning modern pop songs, giving them an ancient edge. Hits include a creative Beatles adaptation, "Thucydides in the Sky with Diamonds" and a modification, mercilessly drenched (oh yes) in cringe, of The Weather Girls' noted tune- "It's Raining Menander". The same contributor appears a number of times, with no Classical pseudonym nor modern title, expounding the wonders of studying Classics in a poem, and bemoaning the fate of those who do so, in the message "Top Ten Moronic Comments NOT To Make To A Classics Student". These intriguing and wonderful pieces speak volumes (there I go again..) about the exceptional and singular experience which is had at the Classics Department in our university, and it's nurturing creative environment. What with the unfortunate closure of so many equivalent departments around the country, it is items like this, which belie the true student experience which can be had; where degree and life coincide, affirming student satisfaction and making the time really something else. ■

"Laudemus, Laudemus, Societatem Classicam, Perfortiter, Perenniter, Floreat."



Aphrodite

Problem Pages



Hera

Your dilemmas solved by resident divinities

I saw your advertisement last week about accidents in the work place that weren't your fault- well I'm not too sure but I think I have a pretty good case against my employer. After making us stay in quite an unsafe environment (wild animals everywhere and quite frankly an unstable hostess) my employer was unable to provide safe accommodation complying with those health and safety regulations that you hear about- a roof to be more exact. Although I'm quite a heavy sleeper I feel that my employer neglected to warn me properly of our hasty departure and I woke with a start. Due to the inappropriate sleeping arrangement I, in my haste, ran off the roof and caused quite significant injury- well, death to be more exact. The story however doesn't end there- my employer was so neglectful that he forgot about me entirely and it wasn't until he summoned up old Teiresias and I managed to get a look in that he realised I wasn't there and they would have to go back and give me a proper burial. The thing is my employer is quite in there with a few of the gods and I don't know how to go about bringing this to attention- not without any consequences anyway.

E., Hades

**“OUR HOST WAS UN-
ABLE TO PROVIDE SAFE
ACCOMMODATION...”**

Hera

How awful! Your idiocy that is- YOU RAN OFF A ROOF! The only way in which your employer was wrong was having you working for him in the first place. Did your employer actually force you to sleep on the roof in the first place? Or did the enormous amount of wine you consumed have something to do with you coming to the decision that it was a sensible place to sleep? Furthermore the fact that you missed the step on a ladder provided for you to get up onto and down from the roof may have been more of a result of the alcohol than your employer's negligence in warning you of the departure.

I think you are lucky that your employer decided to return and bury you at all. His decision to mark your grave with an oar to remember you as a sailor, rather than allowing your memory to live on as a drunken fool is a credit to him.

Aphrodite

We all make mistakes and do stupid things when we are young (and doing unwise things under the influence of alcohol remains a constant throughout life). Suing your employer rather than accepting the blame will only prolong your inability to accept fault. I mean you're already in the underworld- how is compensation going to make it better?



I have it all; millions of fans, an adoring wife, literally hundreds of children (quite frankly I've lost count) and a pretty high powered job, yet it never seems to be enough; I love chasing women. The more of a challenge the better- I love the chase...for instance the other week one mortal thought he could outdo me by locking his rather attractive daughter away in a bronze chamber. The challenge was so irresistible that I spent rather a long time working out how to finally have her- the solution was ingenious even if I do say so myself. I am however getting a pretty bad rep for my

behaviour, my wife has quite a temper on her and the money spent in child support is pretty substantial. I like to reflect a lot about myself and think that my father may be the root of these issues- he had a small problem with control (and eating his children) I think this may be the reason why I like to control and play with the mortals- after all that is why they're there isn't it? I'm asking for your advice (make it good- I pay your wages).

Ladies' man, Mt. Olympus

Hera

Most of them only sleep with you because they are forced to and the others are briefly beset by that overwhelming charisma that clings to you like some potent aftershave- only briefly, then they realise their mistake. I only wish I'd been so lucky. There's only so long you can swagger around like an aging rock star before you're knocked off your pedestal; you mention our father Cronus- we all know the fate that befell him at the hands of his sons... "Ladies' man"... more like "old man"...

Aphrodite

There's nothing wrong with a little love in the world. You're a god- I'm pretty sure it's acceptable for you to be getting your rocks off morning, noon and night. As for the purpose of mortals- they are rather fun aren't they!?

Hera- I think you need to get over yourself. What fun would you have if you weren't constantly hounding your husband's newest conquest or offspring?

**"I LOVE CHASING
WOMEN..."**

I can't sleep at night, I can't eat, and I can't concentrate on my queenly duties. My problem is that I can not take my mind off bulls- their strength, their musculature, their eyes, the force and elegance with which they move. Everything about them, my desire is so strong that I tremble at the mere thought of them. I need advice on ridding myself of this anti-social obsession; there is after all only a limited amount of time that I can spend sitting outside watching them before my sanity and most importantly position are questioned.

Confused and horny, Knossos

Hera

Lost. For. Words.

Aphrodite

I get this. I mean you can't help who you fall in love with; even if it is an animal. I'm going to give you a name of a guy that may be able to help you out: Daedalus. He's made some quite bespoke pieces for me in the past too.

**"I NEED TO RID MYSELF
OF THIS ANTI-SOCIAL
OBSESSION..."**

Do you have a problem which you would like solved? Are you oblivious to the fates of other mortals who mix with the gods? Are you a lazy deity who cannot sort out their own issues?! Then write to *Ecce's* headquarters:
Ambrosia House,
Summit,
Mt. Olympus,
Nr Mortal Plane,
Ancient Greece.

Laura Blair and Amisha Dattani



**Remember, a new journal for
History, Classics and Archae-
ology will be launching in the
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**The theme is “Renaissance”
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