With a new programme of lectures for the year, there is no better time to showcase the talents and interests of the members of the LSA CA in the third issue of Agora. There are plenty of amazing lectures to be seen this year, with the few already having taken place proving to be as wonderful as ever.

This newsletter covers some equally wonderful topics, from Roman democracy to the influence of the Ancient World on Shakespeare.

On behalf of the team, enjoy!

Alex Melling, Editor
Living Up To Romulus and Augustus

SAM HOLDEN

Romulus Augustus went by many names, for instance Momyllus and Romulus Augustulus, but today he is known as the last emperor of the Western Roman Empire. You’d expect that the world’s most famous empire, with celebrated victories such as the Battle of Alesia and the Battle of the Catalaunian Plains, would have gone out with a bang, or at least some sort of heroic last stand. Instead, the Germanic king, Odoacer gave him an annual pension of 6000 solidi and exiled him to Campania where Romulus had family. Slightly anti-climactic I know.

Romulus Augustus is perhaps quite a fitting name for the last emperor of the Western Roman Empire, as Romulus was the first king of Rome and Augustus was the first emperor of Rome. It’s almost like having your life flash before your eyes prior to your death but instead it’s with an empire, and the flash is a ten month period of a century of Roman history. Despite the name being rather apt, it did result in Romulus being belittled about it. For example, Romulus was often swapped for Momyllus, meaning Little Disgrace, and sometimes Augustus was changed to Augustulus, which means Little Augustus. Most historians still refer to him as Romulus Augustulus which shows how little his subjects respected him, which has continued to this day, a century and a half later.

Romulus Augustus deposed by Odoacer

Even though today we regard him as the last Western Roman Emperor, the Eastern Roman Emperor, Flavius Zeno, would not even acknowledge Romulus as emperor. He still recognised his predecessor, Julius Nepos, as emperor who was in exile in Dalmatia. This is because Romulus usurped the throne from Nepos, thanks to his father, Orestes. Orestes was at one point an assistant to Attila the Hun, then after Attila died he joined the Western Roman Empire. Whilst serving under emperor Nepos, he was made ‘Master of Soldiers’ in 474 AD which meant he had support of the troops. In 475 AD, (the year after he was given his prestigious title!), he led a coup d’état against Nepos. They clearly did not have much honour back then! After Nepos fled, Orestes had complete power over Italy but bizarrely he did not make himself emperor. Instead he made his fourteen year old son, Romulus, emperor. This was very pragmatic and calculating because his wife was Roman, meaning Romulus had more Roman blood than he did, so he hoped the public would accept him. Sadly, Roman blood did not help Momyllus. Maybe Orestes wanted to hold the power without being in the limelight, so that if anything went wrong he could easily get out. Much good that did him, as only ten months later a mutiny was led against Romulus. Romulus gained power through his father and lost it because of him. Orestes had promised the German soldiers that if they helped him to depose Nepos they would gain estates in Italy, but somehow Orestes had forgotten about this. The man who led this mutiny, Odoacer, besieged Ticinum, took Orestes to Placentia and had him executed in 476 AD and his brother was killed in the fighting outside of Ravenna. After Ravenna was captured, Romulus was forced to abdicate and was exiled to Castel dell’Ovo in Campania with an annual pension of 6000 solidi on the 4th September 476.

After his abdication, very little was recorded of Romulus. We don’t even know when he died, or anything he did whilst he was there. He was only sixteen so presumably lived for quite a while after. The historian Cassiodorus suggests that he survived into the early 6th century AD. But apart from that nothing is known about him. He may have had children - he may not. I doubt he tried to reclaim his throne, as I would assume that if he had attempted, it would have been recorded somewhere. Romulus Augustus hardly lived up to his name sakes, but the collapse of the Western Roman Empire was inevitable and he was simply the unlucky one to be the last Roman Emperor. Perhaps it was fate that somebody with a name like his, harking back to the birth of Rome, would end up being a part of its death.
How Democratic was the Roman Republic?

DAN HUBBARD

Today democracy is taken for granted in the western world as the best type of government system – it may not be entirely perfect, but it is nevertheless generally considered to be the best form we have. What’s interesting however is that this was not always the case, indeed for the Romans to whom western civilisation owes so much democracy was an anathema, a dangerous experiment which the Athenians had attempted and which had not worked. This may seem strange to modern eyes, given the Romans in the Republican era did elect their magistrates had loathed the idea of hereditary kingship, however Rome was not a democracy.

Firstly, the word “Republic”, coming from the Latin “res publica” had few of the connotations with representative democracy that it does today, it merely meant business done in public, in view of the people, in contrast to kingship or tyranny. The republic was loosely organised around to power bases, the Senate and the assemblies of the people. The Senate was an entirely elitist body, made up of the three hundred or so richest men in Rome who could stand for election to one of the number of magistracies. In theory the Senate had limited power, it was not able to pass laws on its own or decide on domestic policy. What the Senate could do however was pass advisory decrees which while lacking the authority of law were often followed by the magistrates in power due to the prestige and esteem of the Senatorial body. Therefore, while the Senate had little de jure power, for much of the Republic’s history it was de facto the most powerful and influential body in Rome’s government.

Working alongside to the Senate were the legislative assemblies, of which the most important was the Centuriate Assembly. This was the assembly which formally passed laws and elected the magistrates who did the day to day running of the Republic and controlled the army. Following reforms in the 3rd century BC the Assembly worked as follows: it was divided in to 373 centuries, or groups of citizens. These centuries were not equally divided, but rather by wealth with the rich having more centuries with fewer people in them while the poor had fewer centuries with more people. As the centuries each had one vote with the richest voting first and a simple majority was all that was needed to win, this meant that often the poorest centuries which represented the largest section of the Roman population often did not have a voice in the Centuriate Assembly which passed laws and elected the most important magistrates.

Furthermore, the poorest in Roman society could never dream of standing for the elected magistracies as these were reserved for those who met the high property qualification. Therefore, even after plebs, those of non-aristocratic blood, were allowed to stand for election it was still confined to the economic and social elite of Rome even if in theory the only barrier to qualification was wealth. This meant that even if the plebeian’s vote did count in an election they were still ultimately only electing members of the elite who would often put their interests above that of the majority of Roman citizens.

All this considered I think it is impossible to call Rome a democracy is any modern sense of the word. Today the word democracy carries certain connotations from which it cannot being separated, first and foremost of them being that each person should have one equally important vote, and that there should be few bars to office. However, on these requirements Rome was far from being democracy, and ultimately it is important to remember that the Romans were just as suspicious of democracy as they were tyranny.
An Interview with Dr Adam Hart-Davis

LIV SAMPLE & KATRINA KELLY

Amidst all the excitement that comes with the beginning of a new year of fascinating lectures at the Classical Association, Ambassador Liv Sample and Chair Katrina Kelly sat down with Dr Adam Hart-Davis shortly before he was to deliver the first lecture of the new academic year.

Your background was initially in science, studying chemistry at Oxford University. When and how did you become interested in the ancient world?

Way back at school. I did Latin, but I really enjoyed Greek, it was much more fun. I did it up to O level – GCSE – and then I moved on to science. As it happens most of the TV programmes that I’ve presented have been historical and the BBC describe me as a historian but my only qualification in history is that I failed O level! So all the history I know I have learnt since.

Hypatia of Alexandria is a scientist and a mathematician from the ancient world whom I admire and am interested in. Which scientist or innovator from the ancient world do you most admire and why?

Lots and lots of them! I mean in Alexandria for example, Eratosthenes who was a fantastic bloke, worked out the size of the earth, in 240 BC. Hypatia was wonderful, a really bright lady, I agree.

Archimedes was probably the greatest mathematician in the ancient world, he lived on Sicily (Syracuse) and I’ve been there - I jumped out of a bath shouting Eureka, well, it was actually a kids paddling pool on a roundabout, with people going past on scooters, and I was in a wet suit as it was cold in February, so it was bit odd and I sort of lumbered out – not easy to jump out of a paddling pool!

And then there’s Empedocles who lived at the other end of Sicily, and invented the idea of the four elements, fire, water, earth, air. He wanted to prove to his followers that he was immortal so he took them up to the top of Mount Etna and jumped in, and a result we remember him to this day!

And I mean there are also Aristotle and Socrates and so on, but those are my favourites, oh and Eupalinos, he dug an amazing tunnel through Mount Kastor on Samos, about 550BCE, around when Pythagoras was born. They went half way through and became scared that the Persians were coming, so they decided to start from the other end. Now working out where to start from, and which angle to go on, was not trivial, even with Greek geometry. But they managed it and they met in the middle and you can see the tunnel to this day.

If you were stranded on a desert island, which three inventions from the ancient world would you want to have with you and why?

I’d like an axe, that could be a Stone Age axe or a Bronze Age axe, or a steel axe, if we have got that far. I’d want rope, to make a raft. Now I have to live too, so what about flint to make a fire, and I would get wood from the trees – and oh, yes, I’d need a hat for the sun!

And if you could save one historical text or artefact from permanent destruction, what would it be and why?

Artefacts – can I have something that has already fallen over? I would like either the Colossus of Rhodes or the Pharos in Alexandria, the Lighthouse, I’d love to see what that really looked like.

Could you tell us about your favourite place?

The best location when we were filming was to drop something off the leaning tower of Pisa – Galileo was supposed to have done it in 1597. We went up and we thought we’d drop tomatoes, they are very Italian, you can get little ones and big ones, so we bought a kilo of each, dropped them and they landed at the same time. The only trouble is the leaning tower of Pisa leans, and it’s 50 metres high, on the top the walkway it’s not very wide, and
there’s polished marble, and sloping, with trip hazards, and the safety rail isn’t high! It’s very rusty, you could easily slip, and I calculated it takes 3 seconds to get to the ground . . . I was thinking about that all the time, so you can see on the film my knuckles are white, but it was absolutely wonderful.

Going back further, it was terrific to see the well on Elephantine Island at Syene now Aswan. When Eratosthenes worked out the size of the earth, he knew that if you look down the well mid-day on midsummer’s day, you see the reflection of the sun. Therefore the sun must be exactly overhead. There is no other way. And in Alexandria, where he lived 500 miles north, if you stuck a stick in the ground and measured the angle of the shadow, it was 7 ½ degrees from the vertical, that’s one fiftieth of the circumference of the earth, so the circumference of the earth must be 50 times 500 miles. And we don’t know how accurate the Greeks were but it is quite close to the correct answer, and we get to that just by putting a stick in the ground! I’ve seen that well, and it is all filled in now, but it was very exciting to see at the time. No tourist would be faintly interested in it, it’s not a magnificent tower or a beautiful building, but it was a thing that I was really proud to see.

Which Roman invention in particular do you think has influenced us in Britain the most?

Well it could well be the two things I am going to show today which are the groma and the spirit level, they didn’t have spirit levels but they had an equivalent. Houses before the Romans came were posts knocked into the ground, covered with wattle and daub and some sort of covering for the roof. The Romans put pegs in the ground and then rested on them a beam so it never got wet and their beams were not just whole tree trunks they were sawn, they actually bought saws and they cut them as straight beams, which had never existed in this country before, and what’s more, they used the spirit level so they were level, and they created right angles, so they made wooden ‘boxes’, totally new. The Babylonians invented the saw by the way, not the Romans.

And wonderful flushing lavatories, of course, when they left, 100 AD, we sort of forgot about it, but you would have thought enough of the Roman soldiers would have stayed here, that the word would have got around. In fact on the east side of Hadrian’s Wall, there is a church and in the tower, are four lavatories arranged around, almost like decoration!

What is your favourite Roman site in Britain?

Good questions! I think the gold mine at Dolaucothi, in South Wales, they had been trading gold before the Romans came, so they made a beeline for it, but it flooded so they built pumps like great treadmills that lifted the water up. One was built for me by wonderful chaps, all built in oak, and all the spokes numbered in Roman numerals, but filming was an absolute nightmare because it was pouring with rain, and they had made the thing a bit wider so I wouldn’t slip so there was 30% more water being lifted up – almost exactly the same as my weight! I had to tread incredibly hard and I was sweating away and trying to do a piece to camera at the same time, it was very hard, almost as hard as the tomatoes...but all very authentic!

Also any Roman road, and Housesteads Fort on Hadrian’s wall is a terrific site when it’s not raining you can see for 30 miles, for huge distances, and they had a big camp there, to keep the Scots out.

QUICKFIRE ROUND:

Greece or Rome? Greece.
Science or History? Science.
Caesar or Pompey? Caesar.
Rome or Roman Britain? Roman Britain.
Trip to the Roman Baths or Games? Baths.
Roman Roads or Roman Heating? Roads.
Vindolanda or Aqua Sulis? Vindolanda.
This autumn, the LSA CA has launched its 2019 Classics Competition (https://lsacalcclassics.com/classics-competition-2019/) and invites students aged 11-19 to research and give a presentation in front of a friendly and encouraging audience in answer to the question: ‘What are your three favourite artefacts from the ancient world?’. On Saturday 9th February, four finalists, chosen from a shortlist of video entries sent in by competitors, will battle it out to be crowned the winner by our President and guest judge, Professor Michael Scott. They will have the chance to win a share of £400 and lunch with Prof Scott as well as our prestigious Classics Competition trophies!

We look forward to hearing your answers, but first, here are #MyTopThree.

In third place: the Francois Vase. The earliest Athenian krater painted in the black-figure style, used for mixing wine and water at the symposium, this vase was the first of its kind to show developed and distinct narrative, mythological scenes featuring Achilles, Theseus and others. It is remarkably precise, well-inscribed and captures characters’ emotions vividly. The sheer number of its figures, exceptional for its time, is a visual feast for any art historian!

In second place, a vat from a dyeing workshop in Pompeii, which shows rather less artistic skill but is vital for our understanding of the regional Roman economy. The number and presence of such stone structures, which were fuelled and heated to ‘mordant’ the cloth, point to the scale of textile production in Pompeii and therefore suggest that the town, if not producing for export, was producing enough dyed cloth to be both self-sufficient and supply the local hinterland.

My all-time favourite is another Greek vase, the polar opposite to the Francois Vase in terms of style, uniqueness and narrative, but still a beautiful example of Athenian vase-painting. This is a white-ground lekythos using for pouring libations, painted c.470BC by the Timokrates Painter and showing two women preparing a funerary basket with ribbons, a wreath and two lekythoi. The decoration, therefore, neatly reflects and promotes the vase’s funerary purpose and gives us an insight into the ritual treatment of the dead and the role of women in tending to tombs in classical Athens.
Classical Crossword!

Use the letters in the boxes highlighted in red to find the hidden word.

For a chance to win, email this word to lsaclassics@gmail.com, and one entry will be picked at random to win a £10 book voucher for the LSA CA book stall!

Across
1 Roman marketplace (5)
4 Primary sword for the Roman infantry (7)
6 River in which Antinous drowned (4)
8 Supposedly the first ever actor (7)
10 Two Oxford archaeologists who began excavation in Oxyrhynchus: ________ and Hunt (8)
12 Eleusinian mysteries honoured Demeter and ________ (10)
13 Word meaning military advance into another country, used as the title of many historical accounts of military expeditions (8)
15 Song sung by the chorus in a Greek tragedy (8)

Down
2 Julius Caesar crossed this river in 49 BCE (7)
3 Woman dressed up as Athene in a bid to restore Pelisstratos' rule according to Herodotus (4)
5 Hector of Troy's son (6)
7 Spartan kings came from the Agiad and ________ families (10)
9 Rectangular military formation, usually infantry soldiers/hoplites (7)
11 Father of Achilles (6)
14 Egyptian god of chaos and violence, ambiguity over the animal he represents (3)
16 The disc of the sun in Egyptian mythology, installed as a principle god by Athenaten (4)
To Copy or Not To Copy, That is the Question

ALEX MELLING

The Elizabethan age was a time of copying. Where you would be penalised and criticised for copying in today’s society, those living in the 16th century would be praised. Copying was not an easy way to tell a tale - it was a sign of intelligence. Shakespeare was not excluded from such people, and would often draw inspiration from Classical literature in both bold and subtle ways.

Shakespeare’s first two poems, Venus and Adonis and The Rape of Lucrece, fall into the bold category. Both of these works were influenced by those of Ovid, as were many of Shakespeare’s plays and poems. As 16th century author Francis Meres said, “the witty soul of Ovid lives in mellifluous and honey-tongued Shakespeare”. Ovid was widely used in the Elizabethan era, often as a frame for poetry such as this. Education in Grammar schools heavily involved reading and learning Latin texts by heart, and what better text to learn than that of one of the most esteemed Classical writers of Shakespeare’s time? Since Cardinal Wolsey introduced Metamorphoses into the English Grammar school curriculum, it became mandatory, and was likely the way in which Shakespeare became introduced to the writer. For Shakespeare himself, it is clear that Metamorphoses remained close to his heart when he painted his literary masterpieces. Within Venus and Adonis, Shakespeare makes use of two stories from Metamorphoses, the obvious being Book Ten’s Venus and Adonis (shocking, right?), but he also infuses this tale with Book Four’s tale of Salmacis and Hermaphroditus, making this poem somewhat of a Classical hybrid. As for The Rape of Lucrece, written a year after Venus and Adonis, Shakespeare used the tale of Lucretia as told by both Ovid and Livy. It even takes the form of a minor epic, similar to Venus and Adonis, a style that, although popular at the time, evidently traces back to Homer and his epics. Interestingly, however, Lucrece’s suicide was seen differently to a Christian, Elizabethan audience than it was to a Roman audience - the Romans deemed it heroic, and the right thing to do, whereas the Elizabethans saw it as shameful and sinful. In this sense, therefore, Shakespeare clearly enjoyed taking ancient conventions and squeezing them into his contemporary world, whether they fit properly or not.

Later on in his career, Shakespeare continued to use his Classical education to inspire his plays. One of the most obvious examples is Titus Andronicus. In almost exactly the same way as Philomela in Ovid’s Metamorphoses, Titus’ daughter Lavinia is brutally raped by Demetrius and Chiron, and as a way of preventing their condemnation, the two men have Lavinia’s tongue cut out and her hands cut off. However, not only does Shakespeare use Ovid’s tales as inspiration, he uses them within his works, to guide the plot, and in this case to take a different path to that of the poor Philomela. Lavinia uses her arms to turn to the story of Philomela in her own copy of Metamorphoses (which has somehow transcended into a different universe - arguably Shakespeare’s way of signalling its
timeless and endless brilliance). She then writes Demetrius and Chiron’s names in the sand, thus overcoming their hindrance and punishing them. Perhaps, in the same way as with the differences between the audience’s reactions to the poem *The Rape of Lucrece*, Shakespeare is again perfectly illustrating the ways that time had changed since Ovid, despite the timelessness of his works.

Moving closer to Shakespeare’s death, a lesser known but equally as phenomenal play of his is *The Winter's Tale*. This time Shakespeare draws upon more than just Ovid, but the element of change (or, well, metamorphosis) that is a key element of this play is clearly Ovid-inspired. Nevertheless, another source of inspiration for Shakespeare was Euripides’ *Alcestis*. This Greek play follows the queen Alcestis and her husband Admetus, for whom she sacrifices her life when he is fated to die. Both plays are deemed problematic due to their genre – they are what are known as ‘tragicomedies’; neither one nor the other, somehow blending both into one to create a confusing yet incredibly dynamic tale. Shakespeare’s queen, Hermione, is put on trial under the false accusation of adultery with her husband Leontes’ best friend, Polixenes. At the shock of her son’s death during her trial, Hermione herself dies, leaving Leontes to repent for what he had done to his wife and his best friend. Whilst the intricacies of the story vary quite a lot from that of *Alcestis*, the idea of the king’s wife ‘sacrificing’ herself for him remains a constant. Most of Euripides’ play consists of a sense of somewhat comedic dramatic irony, wherein Admetus grieves for his not-dead-yet wife, even though it is his own fault, and whilst Leontes is too blind with rage and jealousy to see what he is doing, the audience still feels this ironic atmosphere.

To add to the classical element of *The Winter's Tale*, Leontes even sends two of his servants to consult an oracle to find out if he truly is a cuckold, but when the oracle acquits Hermione, he exclaims “there is no truth i’ th’oracle!” This idea may be very un-classical indeed, but the inclusion of an oracle and this disbelief of such by Leontes is used to further emphasise the extremity of Leontes’ jealousy, to the point of rejecting what was regarded by the ancients as a divine truth.

In the end, despite the ‘deaths’ of both Hermione and Alcestis, they are revived in one way or another - Alcestis by Heracles, Hermione by her friend (who was probably a witch) Paulina. This reference has been made clear in Johan Zoffany’s 1780 painting, *Elizabeth Farren as Hermione in The Winter’s Tale*. Here, the 18th century actress is painted leaning on a plinth, upon which is an homage to Alcestis, as if to show that everyone in Shakespeare’s time and beyond was aware of where the great playwright’s inspiration came from, and that it was not at all a bad thing, but the sign of a genius.

![Elizabeh Farren as Hermione in The Winter’s Tale, Johan Zoffany, 1780](image)

And thus the answer to our original question, “To copy or not to copy”, is... to copy. That is the answer. Maybe not today, maybe not in the future either, but for Shakespeare it certainly was. By no means is this my way of diminishing or belittling the works and the mind of Shakespeare - he was a genius by anyone’s standards, and undoubtedly will continue to be loved and appreciated for centuries to come, just as those who inspired him will be.
Anyone who has been brought up in the North of England has likely been to Blackpool for a day trip or holiday. A visit to the Tower or the Illuminations (and always a fish and chips tea afterwards) were definitely things I used to look forward to when I was a child. But beyond the beach and bright lights, the town faces many socioeconomic challenges. There are areas of severe poverty, with some schools having more than 50% of their pupils receiving premium funding or free school meals.

But it’s not all doom and gloom. Peter Wright, who was born and raised in Blackpool, and is a former student of Blackpool Sixth Form College, decided he was going to make a difference to the aspirations of the young people of his community. After graduating from Lancaster University, he returned to his old college and was the first tutor to set up Classical Civilisation modules. Due to Peter’s popularity – in 2011, he won the Blackpool Sixth Teacher of the Year award – and passion for his subjects, those taking his classes average 130 per year.

National recognition of Peter’s skills came in 2015 when he won the Times Educational Supplement Teacher of the Year award. At a black-tie event hosted by David Baddiel, the judges commented on the “truly moving testimonials from staff and students, showing so many lives positively touched”. Pupils described how Peter was able to “transform the alien world of the ancients into an exciting learning experience”. An example of such an experience was a Skype teaching session to his students back home, which Peter conducted in Athens, live from the Acropolis!

Peter has also developed a stimulating enrichment programme which has included theatre visits, lectures by well-known classicists and historians, archaeology digs in conjunction with Oxford Archaeology North and trips to Rome, Athens and Pompeii. The excellent grades in Classical Civilisation, gained at both AS and A level, have allowed many of his students to enter their university of choice, which in the past has included King’s College London and Durham University. In 2018, Jack Webster, who gained a perfect score of 200/200 in his AS Classical Civilisation exams, gained a place at Oxford to study Ancient and Modern History, while his classmate, and runner up at our own national LSA CA Classics Competition, Ethan Lees, is now at Cambridge, where he is studying Archaeology and Egyptology.

Peter’s fertile imagination has meant that he is always finding new ways to communicate his love of the ancient world to younger pupils too. He has hosted a ‘Who Killed Caesar?’ taster session for Year 10s, posted revision videos on YouTube and written four e-books for children. Together with Blackpool Sixth students, he dressed up as a Roman centurion and “invaded” two local primary schools to bring the pupils’ learning alive.

When Peter spoke to me it was obvious that his motives come from a genuine wish to improve his community’s chances of gaining the social mobility and chances in life that they deserve: “The most important thing is the huge potential of pupils, students and schools here” said Peter, “I’m absolutely passionate about the relevance of the classical world to boost aspirations, broaden horizons and really
open up politics, literature and the world to our pupils here. I really do feel that 'Classics' can be a real tool in combating deprivation and under-performance."

But it had been a depressing fact that up until two years ago, no primary or secondary schools in the Blackpool area had offered their students regular opportunities to discover history, literature or language from the ancient world. With a grant from Classics For All, however, Peter created the Blackpool Classics Network, with its hub based at Blackpool Sixth Form College. The aims were simple: to raise the aspirations of local primary and secondary pupils through Latin classes and Classical Civilisation clubs.

Peter’s outreach project started with a set of teacher training to guide primary school staff at interested schools through the Minimus course for Year 3. Word soon got out about these sessions, and the hub was contacted by several other primary schools, while regular contact with nearby high schools led to several ancient history training days for their teachers, with lesson plans, resources and materials all created in advance by Peter.

Two years on, Latin has been placed on the weekly curriculum at six primary schools, there are literature and ancient history clubs at two high schools and two others have developed lunchtime Latin sessions. The feedback from the schools involved in this outreach work has been uniformly positive. The teachers have reported a huge leap in confidence of the pupils, which was very much evident this summer, when the children of St. John’s Primary School in Poulton le Fylde wrote, produced and staged their first Latin play ‘Perseus and Medusa’.

If you would like further information on the exciting developments of the outreach work done by Peter and his team, check out his YouTube video, Ab Roma ad Stagnum Nigrum, or you can follow him on Twitter (@alcibiadesisace).

Peter may be a fan of bad boy Alcibiades, but he and the impact of his work on the young people of Blackpool are nevertheless worthy of our admiration!

Sculpture of the Issue: Perseus with the Head of Medusa

Made between 1545-1554, this statue may not be of classical origin, yet it certainly takes inspiration from Greek mythology.

The Renaissance sculptor responsible for this masterpiece was Benvenuto Cellini, a man of multiple talents who took a daring decision to melt the bronze in only one casting, nearly leading to the destruction of the piece at the final stage of its creation. The risk paid off brilliantly, however, resulting in a seamless work of art.

It can be found in Piazza della Signoria, Florence, with Michelangelo’s David looking over at him in awe.
Lytham St Annes Classical Association
Lecture Programme 2018 — 19

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Dr Adam Hart-Davis
Scientist, Broadcaster, Historian, Photographer and Best Selling Author

Thursday 20th September 7pm

Septimius Severus in Scotland

Dr Simon Elliott
Archaeologist, Historian, Author; Honorary Research Fellow, University of Oxford

Thursday 18th October 7pm

Roman Art Beyond the Roman Empire: A View from Gandhara and China

Dr Peter Stewart
Associate Professor of Classical Art and Archaeology; Director of Classical Art Research Centre, University of Oxford

Thursday 22nd November 7pm

Venue: AKS, Main Entrance, Clifton Drive South, Lytham St Annes FY8 1DT

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Where Eagles Dare - Delphi at the Centre of the Ancient Mediterranean World

Presidental Lecture 2019
Professor Michael Scott
Historian, Broadcaster, Author Professor of Classics & Ancient History, University of Warwick

Thursday 10th January 7pm

The Secrets of Ancient Greek Music

Professor Armand D’Angour
Associate Professor in Classical Languages and Literature, Jesus College, University of Oxford

Thursday 7th February 7pm

Boudica: What If She’d Won?

Manda Scott
Columnist, Broadcaster and Best Selling Author of Boudica and the Rome series

Thursday 14th March 7pm

Herodotus: The Father of History, The Father of Non-Fiction

Tom Holland
Historian, Broadcaster, Best Selling Author of Rubicon and Dynasty

Thursday 4th April 7pm

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