



# Nuntius

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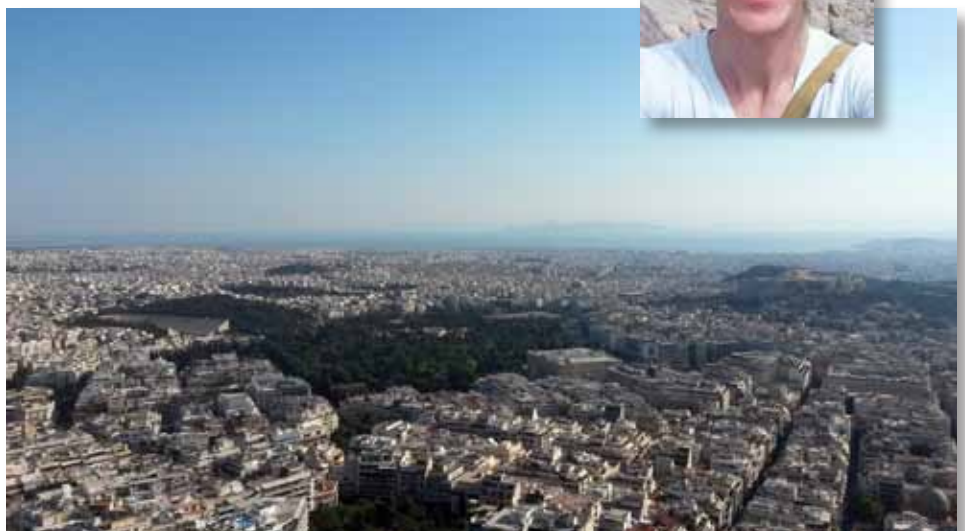
From top to bottom:

Mieka Van Scoyoc excavating in Italy (p. 22)

Alicia Dixon in Rome (p. 4), with a challenge for all of us

Samantha Cassidy (p. 14), walking through history

Buck Roberson in Greece (p. 24), Athens spread out below



# ETA SIGMA PHI: Statement of Purpose and Benefits of Membership

The purposes of Eta Sigma Phi, the national Classics honorary society, are to develop and promote interest in Classical study among students of colleges and universities; to promote closer fraternal relationship among students who are interested in Classical studies, and to stimulate interest in Classical studies and in the history, art, and literature of ancient Greece and Rome. Members are elected by local chapters which have been chartered by the society. Most members are undergraduates but chapters can also initiate graduate students, faculty, and honorees. There are more than 180 chapters of Eta Sigma Phi throughout the United States. Benefits of membership include:

- membership card, lapel pin and certificate
- subscription to *NUNTIUS*, the biannual newsletter of the society
- an annual national convention including a certamen and banquet
- the opportunity to give academic presentations before an audience of peers and scholars
- annual sight translation exams in Latin and Greek
- honor cords and sashes for graduation
- bronze and silver medals of achievement
- eligibility for summer travel scholarships to Greece, Rome or southern Italy
- eligibility for a Latin teacher training scholarship

## About *NUNTIUS*

*NUNTIUS* is the newsletter of Eta Sigma Phi, the national Classics honorary society. It is published twice a year, in September and in January. Copies of the *NUNTIUS* are sent free of charge to active, associate, and honorary members at active chapters. A lifetime subscription to the *NUNTIUS* is also available to members who wish to continue receiving the newsletter after graduation. The cost of this lifetime subscription is a single payment of \$50. Non-members interested in subscribing to the newsletter should contact the editor for further information. The editor is Dr. Georgia L. Irby of Omega at the College of William and Mary. Graphic designer is Jon Marken of Lamp-Post Publicity in Meherrin, Virginia. *NUNTIUS* is printed by Farmville Printing of Farmville, Virginia.

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# Address of the Megale Prytanis

Greetings one and all! My fellow officers and I have carried on with the time-honored tradition of posting *Certamen* Questions on the facebook page for the organization and we have seen avid participation and the occasional creatively funny answer! We urge you all to also take advantage of the facebook page as a platform to showcase your chapter's works and deeds. Also, do not pass over the countless opportunities offered through and by Eta Sigma Phi. We had the pleasure of representing the organization at the joint AIA/SCS meeting in San Francisco where we met alumni, and many former and current chapter advisors. It was a wonderful illustration of what we strive for as an organization: to bolster each other in our pursuit of Classical studies.

The Gamma Omicron chapter at Monmouth College in Monmouth, Illinois has been hard at work planning some

fantastic activities for the 88th annual meeting on April 1–3, 2016. I am especially looking forward to the Old World banquet. The convention is a great opportunity to meet members from all over the nation and join forces as an organization, making the trip well worth it.

Whether we will see each other at Monmouth or not, don't be strangers. If you have questions or want to show us what you've been up to, reach out to us. Email us! Send us a facebook message, we love to hear from you! I leave you with these words until we meet again:

ἐξελαύνετε, ὦ φίλοι!

Vanessa Pierre  
Epsilon  
University of Iowa  
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## Fasti



**March 16–19:**  
CAMWS, College  
of William and  
Mary, Williamsburg,  
VA

**March 20:** *Ovid's birthday*

**March 26:** *Vespasian's birthday*

**April 1–3:** 88<sup>th</sup> annual conven-  
tion at the invitation of Gamma  
Omicron at Monmouth College

**April 21:** *Parilia, Happy Birthday,  
Rome!*

**April 26:** *Marcus Aurelius' birthday*

**May 15:** Chapter *Res Gestae* due

**May 24:** *Germanicus' birthday*

**July 12:** *Caesar's birthday*

**August 1:** *Claudius' birthday*

**August 24:** *Hadrian's birthday*

## 2016 ΗΣΦ National Convention



*Gamma Omicron on the Beach in Atlantic City, eager to host HΣΦ again!*

SALVETE ET XAIPETE from the Gamma Omicron Chapter at Monmouth College, your host for the 88<sup>th</sup> Eta Sigma Phi convention. We hope that you'll join us from April 1–3, 2016 in Monmouth, Illinois for a wonderful weekend.

# Brittle Bones

by Alicia Dixon

For someone who has never been abroad, stepping off a plane in Rome can be a bit overwhelming. The sheer volume of history that is preserved all around you is simply striking. It may not hit you while you are fighting your way through the crowd at passport control (a process that I can only compare to being herded through a cattle chute), or even when you first step outside into the Italian sun, but the awe-inspiring amount of culture, both ancient and modern, is sure to leave you dumbstruck by the time you pass that first sign for Vatican City.

Still, if you know what to look for, if you really recognize what you are seeing, those same magnificent monuments and astounding architectural feats that are so astounding may leave you a little sad—a little nostalgic for the magnificent grandeur the bones of these sites must once have held. We have unearthed only hints and ghosts of what was once the height of opulence. Even so, many of the ruins that I was fortunate enough to see while touring Rome, Tuscany, and the Bay of Naples with the Vergilian Society left me speechless.

Unfortunately, the mastery and ingenuity of the ancients evident in what remains of their cities and towns was not the only part of the trip that struck me dumb. Already crumbling and disintegrating in many places under the crushing hand of time or the slow whittling of natural forces, the preservation of ancient sites poses an extraordinary challenge to those who work to conserve what is unearthed in archaeological sites and to learn more about the amazing civilizations of ancient people by researching these discoveries. As such, witnessing first-hand many tourists' treatment of such treasure troves as Pompeii, Herculaneum, the Catacombs di San Callisto, and the Imperial Forum in Rome, to name just a few, was heartbreaking. In one striking instance, I happened to read a sign in one of the houses of Herculaneum requesting tourists' help and care in preserving the ruins. The sign specifically referred to places in the house where paintings in the entrance had faded due to tourists' backpacks rubbing against



*Alicia right after tossing a coin into the Trevi Fountain (under renovation).*

*Alicia poses in front of a statue of Minerva on display in the Capitoline Museum's Tabularium, which overlooks the Roman Forum.*





them and where a dividing wall was crumbling due to visitors sitting on it. I looked up and realized that, despite new security measures on site, both issues were continuing right in front of me.

Now, this is not to say that my tour of Italy convinced me that tourists and tourism are inherently bad. These people are not maliciously destroying ancient material. The truth is quite the opposite, in fact. These are the same people who have taken time out of their vacations to see sites from antiquity, rather than going to the beach on Ischia or spending the day shopping and eating gelato in the streets of Rome. They simply do not understand the effect that their actions have on the sites that they visit.

This creates a problem for archaeology. The goal of archaeology is, fundamentally, to unearth what the past has to say and to share that knowledge. Unfortunately, in the name of introducing the public to amazing archaeological finds, the objects and ruins often suffer. This begs the question of whether it is possible to keep Classical sites like Pompeii open to tourists and still preserve the integrity of the knowledge yet to be unearthed in them. If not, how could the archaeological community justify walling up such a place and denying entrance to the layperson? Of course, it cannot. To make such world culture available only to the small portion of its inhabitants who are trained in archaeology is unthinkable. In this way, the two key goals of archaeology seem dauntingly incompatible.

So what is left to us? My experience has led me to only one real conclusion: education. Those who visit Classical and historical sites do so out of some interest in what there is to be learned from them,



*The spectacular view after touring Temple Iovis on Capri.*

but these people often arrive with little or no prior knowledge of, and only the most basic appreciation for, the importance of the site they are visiting. These visitors generally do not intend to do harm; it simply never crosses their minds that they

may cause damage so easily, just by sitting on a crumbling wall, entering a home with a large backpack, or rubbing their hands over what remains of a mosaic. In a society where math and science rule the world, the humanities have, in many ways,

## Brittle Bones (Continued)

been pushed aside, and Classics and Ethics are two things that have only a minimal following, comparatively.

I certainly don't have a fantastic solution to the problem. I will not even assert that what I have to say has not been said before, probably many times. Still, I think it is worth reiterating. When I tell people that I am a Classics major, some think I mean that I am studying the collection of fairly modern literature that we all understand to be "classics." Others simply have no idea what I am talking about. If people do not even know what the Classics are, how can they be expected to appreciate what remains of antiquity in a way that also lends itself to the preservation of such things? Even amongst Classics students, if we are never encouraged to explore the ethics of how modern society treats antiquity, then how can we rightfully be expected to know that we shouldn't touch that, we shouldn't sit here, or we shouldn't take this?

In Italy, I saw and experienced spectacular things. I learned about sites that I had never heard of, and I visited places that I had only dreamed of. I stood atop Mount Vesuvius; I entered the Sybil's Cave; I strolled through the streets of Herculaneum; I witnessed the spectacular preservation of the Pantheon; I drank from a Roman fountain on the Palatine; I entered the depths of the Piscina Mirabilis and the amphitheater at Cumae, and so much more. Still, despite such new depths of understanding and appreciation for the sites themselves, I most overwhelmingly came home with a new appreciation for how important it is to talk about these places, even if we never see them. I now have a new sense of why I should start conversations with those who, after learning that I am a Classics major, ask me, "What is Classics?" rather than just giving the most basic answer possible. And for all of this, I am grateful to Eta Sigma Phi for awarding me with the Theodore Bedrick Scholarship to the Vergilian Society at Cumae.



*A sign at Oplontis declares Villa Poppaea (also known as Villa A) a UNESCO World Heritage Site.*

As such, I end with a challenge. This is where Classics departments and organizations like Eta Sigma Phi become essential. I challenge us all (myself included) to take the zeal common in those who have discovered Classics as a calling or a passion, and do our best to inspire it in those around us. I challenge us to start conversations about things like the preservation and ownership of cultural property and world heritage with those peers who already share our fascination with antiquity. You do not have to be an archaeologist to have a hand (however small) in preserving antiquity. Indeed, you never have to visit a Classical site (though, another thing that my trip taught me is to stop making excuses, and just go). Instead, each of us can take some part in making sure that the awe-inspiring sites and exhibits available to us are passed on to the next generation simply by seeking out more information and talking about it. If we can spread our love of antiquity, we can regain some ground in saving it.

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### **About the Author**

Alicia Dixon is a junior undergraduate student at the University of Mississippi, where she is the current president of the Lambda chapter of Eta Sigma Phi. Alicia is a triple major in Classics, Philosophy, and English at the University. In addition, she is involved in the Ole Miss Mock Trial Team, the Sally McDonnell-Barksdale Honors College, and is a co-founder of the University of Mississippi Archaeological Ethics Bowl team. She also works for the UM Writing Center as a peer tutor and volunteers at the University of Mississippi Museum. Alicia has not decided what her career path will be, but knows that she will continue to develop her passion for the Classics throughout her adult life. She considers herself blessed beyond measure to have been allowed to visit Italy with the Vergilian Society and to have experienced antiquity firsthand through the trip.



# The Next Generation: Papers by Undergraduate Classics Students

A Panel Sponsored by Eta Sigma Phi at the  
2016 Annual Meeting of the Society for  
Classical Studies. January 6–9, 2016.  
San Francisco, CA

## ABSTRACTS

### “ἵνα κλέος ἐσθλὸν ἄροιτο κεῖσ’ ἐλθῶν”: Kleos in the Voyage of Telemachus

by Joshua Benjamins

Commentators on Homer’s *Odyssey* have offered several unsatisfactory or incomplete explanations of Athena’s repeated affirmation (*Od.* 1.93–95; 13.421–424) that *kleos* will come to Telemachus in the course of his voyage to Pylos and Sparta (Clarke 1967; Rose 1967; Jones 1988; Van Nortwick 2008). I propose an interpretation of Athena’s statement which takes into account the broad scope, lineal roots, and social character of *kleos* in the Homeric world.

In Homer’s epics, *kleos* denotes not only “rumor,” “news,” or “good report” (its most basic etymological meaning) but also integration into cultural memory and, at the deepest level, a certain social identity based on the “news” or “story” about oneself (Vansina 1985; Redfield 1975). *Kleos*, in this sense of social identity, has a lineal structure and flows from father to son (Petropoulos 2011).

Applying this paradigm of *kleos* to the *Telemacheia*, I argue that Telemachus’ indecision and self-doubt at the beginning of the *Odyssey* stem from the fact that he lacks a proper self-definition in relation to his long-absent father, Odysseus. In the course of his journey across the Peloponnese, Telemachus gains a proper self-definition as he is educated in the meaning of *kleos* through the models of Odysseus and Orestes, mediated by Mentor/Athena, Menelaus, and others. First, Telemachus comes to understand who his father is, and becomes assured that he is indeed Odysseus’ son. Crucially, in this process, Telemachus discovers his own social identity (the deeper meaning of *kleos*) as closely bound up with Odysseus’, and begins to adopt his father’s character as a man of both words and deeds (Petropoulos 2011). Secondly, through the story of Orestes (D’Arms and Hulley 1946; Olson 1990), he receives and actively apprehends an apposite paradigm of the meaning of *kleos* and of the route to obtaining it. I argue, finally, that *kleos* has a spatial dimension in the Homeric world and that, like Odysseus,



HSΦ at SCS. From left to right: Rachelle Ferguson, Hayley Barnett, Erich Gruen, Mason Johnson, Joshua Benjamins, Emma Vanderpool

## Next Generation (Continued)

Telemachus becomes τηλεκλυτός (“far-famed”) through his journey to the Peloponnese as he moves from the house (the world of women) to the world of men and of heroic culture. This entire process makes possible the slaughter of the suitors later in the *Odyssey*, by which Telemachus climactically fulfills the Oresteian paradigm.

### Subdivisions: The Containment of Femininity in Aristophanes’ *Ecclesiazusae*

by Mason Johnson

In the *Ecclesiazusae*, Aristophanes presents his audience with a radical political question: what if the entire Athenian democracy were turned over to the women of the city, and they became the custodians of democracy rather than the men? As Zeitlin (1999) notes, the overall effect of this radical change is never fully explored within the play, and thus there is ambiguity as to whether or not this “communist” innovation deserves political approbation or blame. However, as Lape (2004) explores, Greek comedy had a powerful ability to reinforce norms and laws in society. Given the attitudes of Greek men concerning the nature and roles of gender, as explained by Carson (1990), these norms starkly contrast with the image of gynecocracy presented upon the stage. However, the “women” on stage are not really women: both within the plot of the play itself as well as in its performance, the notion of a female identity is a fractured one. In order to be palatable to a male audience or to win power in the state, the women must physically and culturally assimilate to the roles of men; however, when presented as women, they are caricatured as totally reckless. Given the normative power of comedy in Athens, and using an analysis in line with that of De Beauvoir (1969), I will show how this inversion of the male dominant society is hardly an inversion at all but rather an affirmation of that very society. Further, it reveals the Athenian perceptual framework which divides women’s subjective experience between stereotypes and confines their freedom to express this subjectivity with the same validity as men.

### The Sparrow before Catullus

by Emma Vanderpool

Catullus 2 and 3 offer two of the most prominent appearances of the sparrow in Classical Greek and Latin literature. While poems about pets, and especially dead pets, were already popular in the Hellenistic period, Catullus was the first to introduce the sparrow to this genre (Hooper 162). Following the dedicatory poem to Cornelius Nepos, the *passer* poems also stand out as the first two in the Catullan corpus. The importance of these poems is suggested by Ovid’s deliberate imitation of Catullus 3 where Corinna watches her parrot pass away (*Am.* 2.6), and by Statius’ later elegy to Atedius Melior’s parrot, which imitates Ovid, and makes, as Hooper notes, an “imitation of an imitation” (168). Martial and Juvenal, in contrast, directly mention Lesbia’s *passer*

in the *Epigrammata* (1.7, 1.109, 4.14, 7.14, 11.6) and the *Satires* (6.1). Because of these references, Italian Renaissance scholars such as Poliziano and Voss have debated the possible sexual double entendre behind this innocuous word, and this debate has continued until the present day.

In this paper, I offer a reorientation of this discussion by looking at the life that the Latin word *passer* and the Greek equivalent στρουθός had before Catullus. I examine chronologically the use of both *passer* and the Greek equivalent στρουθός in order to discuss the literary tradition that Catullus builds upon in his depiction of the pet sparrow of Lesbia.

Beginning with a scene in the *Iliad* (2.302–330) depicting a snake eating a mother sparrow and her eight chicks and the subsequent interpretation of the scene by the soothsayer Calchas, it is clear that the sparrow has been a persistent presence in the literature of the Greeks and Romans in the centuries preceding the Catullan corpus. Sappho provides the next literary evidence of the sparrow as well as the first evidence of the sparrow used in conjunction with the goddess Aphrodite/Venus (fr. 1.9–12). This association of the bird and the goddess reappears in the works of Aristophanes (*Lysistrata* 723), Xenophon of Ephesus (*Eph.* 1.8), and Apuleius (*Met.* 6.6). By its association with the goddess of love, the sparrow became an important symbol not only of the goddess but also of affection itself.

The *passer*’s association with love was furthered by observations from authors such as Aristotle who reported not just on the physical attributes of the bird, but also on the quickness of its copulation (NA 539b33). Brief selections, quoted by the later author Athenaeus in his *Deipnosophistae* (361c; 391f), further demonstrate an understanding of the bird’s lascivious nature. These combined connotations of the στρουθός resulted in the use of the Latin equivalent, *passer*, as a term of affection in Plautine comedy (*As.* 666, 694; *Cas.* 138).

In this paper I demonstrate the transformation undergone by the sparrow in the literature preceding Catullus and the lengthy literary tradition that Catullus builds upon when he briefly describes the life and death of Lesbia’s *passer*. Instead of using the *passer* as a term of endearment, Catullus returns the bird to its status as an actual, physical pet so that the bird serves not just a literary symbol, but as a physical symbol of the capacity for love.

### *Incertas Umbras*: The Mysterious Pastoral in Virgil’s Eclogues

by Rachelle Ferguson

The poetry of Virgil famously inspires a plethora of antithetical interpretations. In particular, the Eclogues have instigated unending dispute about Virgil’s intentions in employing the pastoral mode and his opinion of the pastoral world itself. Does Virgil approve of the bucolic ideal, or does he denounce it? Scholars abound on both sides of the debate. In an effort to decipher Virgil’s true understanding of the pastoral world and its poetry, in this paper I examine Virgil’s use of the quintessential pastoral trope: *umbra*. On a first reading of the Eclogues, one observes Virgil’s



frequent use of the classic bucolic image of a shepherd singing in the cool shade of a tree or cave. This picture recurs throughout the poems with slight variations, but each time Virgil seems to portray umbra in a positive light, thus apparently endorsing the pastoral ideal. Upon looking more closely, however, one notices other uses of the word umbra, instances in which Virgil introduces a much more pessimistic mood. More than once he incorporates umbra in descriptions of nightfall's chill shadows cast across the land after sunset. Such ominous uses of umbra complicate the reader's understanding of Virgil's intentions. Why does he introduce a sense of foreboding with the same word that epitomizes the simplicity and beauty of the pastoral world? I argue that Virgil's two-edged use of umbra demonstrates his view of the pastoral itself. While he refuses to reject the bucolic ideal, allowing it to retain a certain peaceful grace, he simultaneously hints at a perilous aspect of pastoral life. Through his equivocal use of umbra, Virgil reveals his nuanced understanding of the bucolic world and its literature. As Christine Perrell writes, "This lack of clarity, this real impossibility of uncomplicated and definitive moral judgment, is Virgil's hallmark" (181). His reader must take into account both Virgil's positive and his negative portrayals of the pastoral trope of umbra in order to fully recognize Virgil's well-rounded, complex view of the bucolic as a fascinating but mysterious world.

## The Lack of a *Rogator* and Its Implications in Pompeian Electoral Programmata

by Hayley Barnett

Space and physical environment have emerged as a popular lens with which to study graffiti, particularly from Pompeii. Scholars like Rebecca Benefiel have explored the idea that graffiti convey not only textual information, but spatial information as well (Benefiel, AJA). In this vein, I will address the electoral advertisements (*programmata*) in Pompeii, specifically the *programmata* with no declared sponsors (*rogatores*), traditionally wealthy, politically important friends of the candidate. A spatial interpretation of these *programmata* allows for an understanding of the relationships between *rogatores* and candidates. More specifically, it reveals the importance the ancients themselves put on space, and how the utilization of space in some cases may have been more effective than the utilization of text. I examine the *programmata* on the house and property of Trebius Valens, the inn (*caupona*) of Masculus, and the apartment wall (*insula*) next to the *caupona*. A large percent of the *programmata* has no *rogator*, despite being immediately next to *programmata* with a given *rogator*. With a spatial analysis, one can understand the meaning and significance of these *programmata* without *rogatores*. Ultimately, one can see that when candidates could not draw on their social connections, they associated themselves spatially with potential *rogatores*, thereby establishing a sort of symbolic *rogator*. All of these *programmata* occupy a certain area to make associations both with a neighboring *rogator* and with a heavily peopled space. Spatial relationships with other *programmata* were just as valuable as the text itself, if not more so.

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# The Next Generation: Response

by Erich Gruen

If these papers are any indication, the next generation of Classics scholars will be quite a treat. The profession, despite many claims to the contrary, is safe and secure. Each of these essays shows impressive research, careful grappling with the texts, and independent thinking. I would be happy to praise them all, and then retire quietly from the arena. My role as responder, however, requires me to provide some form of overall assessment and an appraisal of what they amount to as a collective body.

That turned out to be a formidable task. The papers for this panel were chosen on the basis of their quality, as they should be, and the panelists should all feel proud that they rose to the top in an open competition, without having to conform to some pre-chosen theme or motif which would limit the number of applicants to those with some prior knowledge of or previous work in that special category. That is a boost to the participants' self-esteem—but it does make my job difficult.

The five papers share no topic in common. Telemachus' quest for *kleos*, Aristophanic comedy, Catullus' sparrow, Vergil's pastorals, and Pompeian electoral notices don't possess a great deal of overlap. Try as I might, I could not conjure up an issue that coursed through all of the papers or a single hook on which they could all hang. With some stretching and pulling, however, I identified two general labels that help to characterize and draw together the essays. They are "identity" and "ambiguity." Sweeping, broad, and vague formulations, to be sure. But they may do the job for us. They allow me, at least, to find some common ground among the papers, and to ask a question or two of each presenter that could prompt some further thinking.

Joshua Benjamin's contribution on the voyage of Telemachus and the quest for *kleos* does have the issue of identity at its very core. As Joshua rightly observes, Telemachus' lengthy voyage to seek news of Odysseus whom he had initially given up for lost is closely linked to an effort to attach himself to his father's *kleos* and to develop a sense of his own self-worth. But *kleos* itself, as Joshua realizes, is an ambiguous and multivalent term in Homeric language. It can connote rumor or report, but also repute, the repute that comes from an illustrious career, reflected in oral tradition and commemorated in funerary monuments, and, as it takes shape, it comes to define the identity of the person who partakes of it. The ambiguity here accounts in part for Telemachus' own dilemma as he questions Odysseus' fate. And his own identity remains in limbo, for it is so closely tied to the paternal *kleos* for which he grasps but has not yet attained. The paper brings out very well the intimate connection between father and son in the attainment of Telemachus' sense of himself. The voyage is patterned upon Odysseus' own wanderings, and it reinforces the conviction that the *kleos* of Telemachus emerges in the light of his father's deeds and repute.

On the matter of identity, however, the essay might be pushed somewhat further. Joshua refers more than once to Telemachus' discovery of his "social identity." How exactly are we to understand "social identity" as contrasted with personal identity? The paper, unintentionally in this instance, I think, leaves the matter

ambiguous. It would be worth expanding on this and suggesting where the lines are to be drawn. Further, Joshua, utilizing the work of Redfield and Segal, suggests that Homeric epic conceives of man as narrative and *kleos* as possessing an objective existence in the lives of societies. This too needs additional clarification insofar as it applies to the narrative of Telemachus. Too much is left unsaid here.

Perhaps more problematic is the association of Telemachus' experience with that of Orestes. The *Odyssey* does indeed make the comparison, and the paper properly picks up on the figure of Orestes as a paradigm for Telemachus and a precedent for his *kleos*. Is there not ambiguity here as well to complicate Telemachus' sense of identity? Orestes' vengeance for his father's demise entailed the killing of his mother. That may confer *kleos* of some sort, but it carries within it the seeds of dreadful internal turmoil so eloquently displayed in Aeschylus' *Oresteia*. The incoherence or ambiguity here could perhaps receive additional probing.

This not so subtle allusion to Greek drama provides a segue to the fine paper of Mason Johnson—although we move from tragedy to comedy. Mason's incisive study of Aristophanes' *Ecclesiazusae* also concerns itself with identity, but of a very different sort. The subject is the social identification of women in Athenian democracy. Aristophanes' cynical and often uproarious topsy-turvy comedy explores the fantasy of women taking political power in the state. Needless to say, this is no feminist drama. As Mason notes, the conventional identity of women in Athenian society is one that is imposed upon them by men, the familiar subordinate and dependent status that robs them of any significant role in politics and governance. Aristophanes' mocking portrayal of role reversal that has women obtain power and install a wholly new state system does not, of course, really challenge the status quo. It simply subjects to ridicule the altogether fanciful idea that women could successfully overturn tradition and substitute a viable alternative. Mason recognizes this very clearly and correctly presents the *Ecclesiazusae* as the projection of female identity by a male author in a male dominated society. The very success of the women in taking control, however temporary it may be, comes only through adoption of men's guise, attire, and demeanor. The play therefore reinforces the traditional order rather than questions it. Despite all the upheaval, female identity remains fundamentally intact.

All this is quite clear. But Mason points to an intriguing aspect of the play that is not so clear-cut. The comedy, in fact, concludes ambiguously. The abrupt ending leaves it uncertain whether the female dismantling of the whole social and political order would ultimately prevail. The audience is left to its own devices. Mason leaves the ambiguity ambiguous. What is one to make of that? Is Aristophanes testing his audience, provoking them to consider the appalling consequences of women actually seizing power and turning order into chaos? Is he confronting the Athenian leadership with the proposition that, in the aftermath of the Peloponnesian War, their governance is so incompetent, unstable, and corrupt that the only way to make it worse is to have women take over? Or is he simply engaging in comedic mockery and derision, and deliberately avoiding any suggestion that resolution is even possible? The ambiguity is glaring. Perhaps that is something to consider further.



From over-the-top women we move to lascivious sparrows. Not a smooth transition, and there is little chance that we can discern a question of identity in Catullus' *passer*. But there is definitely some ambiguity. Emma Vanderpool does an excellent job of researching the image of the sparrow in Greek and Latin literature prior to its most famous appearance in Catullus' poems. She shows that it did not have a monolithic character. The bird appears already in Homer and again in Sappho, but in a surprising context. It represents augury, prophecy, and divine omens. Yet it also has a very different connotation: a close association with Aphrodite. That too goes back to Sappho, and recurs in a number of later writers. The *strouthos* could also substitute for "phallus"—thus doing at least triple duty. Of course, Aphrodite and the phallus have their own connection. Further, Emma's resourceful collection of testimony reveals that Aristotle and some subsequent authors attributed lust, lechery, and lasciviousness to the little sparrow which, in the hands of Plautus, could serve as a term of endearment. The multifarious usages to which the bird could be put are fascinatingly assembled through Emma's thorough research. It could serve a variety of purposes and carry a host of ambiguous meanings.

What does this tell us of the symbolism attached to the *passer* by Catullus? The diverse possibilities lent themselves to an ambiguity that offered several symbolic options. Catullus had a range of significance to choose from. Emma prefers not to choose. She has Catullus somehow embrace them all. That may place a bit too big a burden on his verses. The erotic implications are certainly there in the intimate relations between the sparrow and Catullus' sweetheart. Venus also gets explicit mention, and the affectionate qualities of the *passer* hinted at by Plautus are indirectly echoed in Catullus. But the claim that the sparrow somehow also carried

religious significance and served as bearer of omens may stretch the interpretation too much. Catullus need not have had the whole bundle of meanings in mind. We are fortunate, however, in having the whole bundle, thanks to Emma's assiduous labors.

Paradox and ambiguity certainly constitute the focus of Rachele Barnett's stimulating piece on the role of *umbra* in Vergil's *Eclogues*. In my naiveté, I had never seen a problem or an issue here. *Umbra* for the bucolic life simply indicated the cool shade of rest for the weary shepherd or goatherd, the locus of relaxation and song, a respite from labors and a welcome refreshment for the soul. What could be bad about that? But Rachele has acutely perceived that Vergil does not always ascribe a positive connotation to the term. After contemplating the laze in the shade at the beginning of the first Eclogue, we are brought up short at the end of the poem to see *umbra* utilized in a darker, even somewhat menacing, guise. The larger shadows fall from the high mountains, signaling perhaps not only the gloom of approaching night but the imminent exile of Meliboeus, heralding the loss of his pastoral pleasures. It is to Rachele's credit that she noticed this double and conflicting significance of *umbra* in Vergil's poem. And not just in the First Eclogue. In Eclogue 5, she finds *incertae umbrae*, not perhaps "uncertain shadows" but "shifting shadows" that are unsettling, quite different from the agreeable shade that brings calm and comfort to the herdsman. Similarly, *umbra* in the 8<sup>th</sup> Eclogue is the "cold shadow of night," not a particularly inviting image. The concluding lines of the final Eclogue also cast a negative tone upon the word, especially with its triple repetition, underscoring its baleful effects for singers and for the fruits of the earth. That the same term can deliver both an affirmative and an adverse significance is hardly accidental. The

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## Next Generation: Response (Continued)

poet was not given to inadvertent pronouncements. How should we understand that calculated incongruity?

Rachelle ascribes it to deliberate ambiguity. There is no resolution of the inconsistency, nor was there meant to be. The restorative qualities of *umbra* for the tired herdsman are matched with the foreboding aspects of the word when attached to the fall of night or indeed to coming calamity. On this view, there is no need to resolve ambiguity. We must live with it. Vergil calls attention to the dissonance, but does not offer any comforting conclusion. Rachelle may well be right on this. Ambiguity prevails. But is there any larger purpose on the poet's agenda here? Rachelle subtly suggests that the double-edged deployment of the term reflects Vergil's own questioning of the bucolic genre itself. Juxtaposition of the cool shade with the chilling shadow is designed to challenge the very idea of the placid pastoral. That is a provocative idea, and well worth considering. Has she perhaps gone too far here? Can the small number of appearances of *umbra* with disturbing overtones really carry the burden of engendering doubt about the virtue of pastoral life as a whole? It is a question that merits further thought.

Identity emerges significantly as a topic in Hayley Barnett's paper, even if not articulated as such. The question of how candidates for office in Pompeii sought to project their identity is indeed central to her analysis. And, perhaps not surprisingly, the identity is ambiguous.

Endorsements for electoral hopefuls in Pompeii were a widespread phenomenon, as is well known. Advocates for individual office-seekers regularly boosted their favorites by scrawling graffiti on the walls of private homes and street corners. These *programmata* or declarations of support were common in that city and doubtless in many others for which we do not have comparable evidence. But Hayley has raised a very interesting question that few have asked. What about those electoral notices that do not have a *rogator*, i.e. a self-proclaimed supporter or advocate of the candidate? They, after all, constitute the majority of surviving examples. Candidates could not advertise themselves, at least not directly and openly. It was perfectly reasonable that they should solicit the backing of prominent and influential local personages whose names would resonate with voters and whose declared public support would doubtless bolster any campaign. Indeed many did lend their names to the cause of one aspirant or another. How then to explain those graffiti that lacked the name of a *rogator*? How would the candidate project his identity in ways that would appeal to the electorate? That is the question that Hayley shrewdly explores.

Trebius Valens was not always shy about expressing his patronage of those who sought office. Such declarations, as Hayley recognizes, not only benefited the candidate but served as a form of self-advertisement by the *rogator* who could thus put his standing and influence on display. But what about the *programmata* that do not contain the name of the patron, including those at the home of the very same Trebius Valens? Hayley is right to shine the spotlight upon them. How should we understand an anonymous endorsement? In the case of L. Popidius, one might suppose that he posted a notice on Trebius Valens' home simply to suggest that Trebius

backed him, or perhaps to prompt his support, a view that Hayley adopts. Indeed she goes beyond this. She offers the intriguing proposal that, by placing the *programmata* on Trebius' wall, Popidius associated himself with Trebius spatially, thus prompting onlookers to presume that they had a political connection. Indeed location might have enough potency that even a poster in the vicinity of someone's establishment could give a hint of indirect affiliation. Hayley notes anonymous *programmata* for candidates set in a wall neighboring the *caupona* or shop of Masculus who endorsed other candidates but not these, thus to coax viewers into thinking that Masculus, evidently a person of some means, also looked favorably upon them, a pattern that Hayley finds elsewhere. She argues, with some plausibility, that the place where an anonymous *programmata* is situated can carry meaning not only with regard to a nearby *rogator* but, if set in a busy thoroughfare, would also give access to a substantial number of passersby—like a modern-day billboard on a highway.

By focusing on spatial relationships, Hayley has certainly provided a valuable perspective on how candidates who lacked prominence themselves and had not attracted a *rogator* with clout could still project an identity to voters through a more circuitous connection. That is an appealing hypothesis. One might well consider, however, the possibility that such an identity could carry with it an inherent ambiguity—and one that might not be to the advantage of the candidate. Would not a campaign notice without a *rogator* juxtaposed to or in near propinquity to the residence or establishment of a man who did endorse others, cause onlookers to wonder whether the candidate had inadequate clout himself? Hayley raises that very possibility when she suggests that the spatial association might signal the absence of a political connection. So, why would a candidate want to do it? Vicinity could have a double connotation: the hint of a link that might add stature but also a suggestion of inadequacy that might risk diminution. The very ambiguity of the presentation gives it its intriguing flavor. And it invites further thought to resolve, or at least to address, that ambiguity.

So, a very big thank you to all our contributors who have given us much to think about, and whose papers should stimulate still more discussion about the problematic ambiguities to which they have so successfully called our attention.

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### About the Author

Educated at Columbia, Oxford, and Harvard, Erich S. Gruen is Professor Emeritus of History and Classics at the University of California Berkeley. Among his many awards are a Rhodes scholarship, Guggenheim Fellowship, and the Austrian Cross of Honor for Arts and Letters. Professor Gruen continues to foster the careers of doctoral candidates (and undergraduate Classicists). Widely published (with more than a dozen monographs and contributed books and over 90 articles), Professor Gruen's seminal work on the Hellenistic World and Republican Rome is well known to students of Mediterranean history.



# The Hippopotamus of Papremis

by Robert Yancey

This poem is based on the sacred hippopotami in Papremis. The major influences for this poem are Herodotus, from whom I directly borrowed some language, and the Homeric Hymns, which I tried to emulate in regard to the tone of the poem. I also attempted to write this poem in dactylic hexameter, and it is pretty close, but I was unable to make it exact.

Ὁ ἵππος ὁ Ποτάμιος Παπρημίτης  
ὑμῶ σοι, προστάτη τοῦ τῶν ὑδάτων Νείλου δῆ,  
καὶ τοῖς σοῖς ὀστέοις κομίζεις τὸν ἐκκάμνον σῶμα,  
οὖν μετὰ τοῦ πληρῶν αἰχμῶν στόματος ἀλαίνεις  
οἱ κατὰ τὰς ποταμοῦ ὄχθας δάιοι κάρτα φοβοῦνται,  
αὐτοὶ ποιοῦσι γὰρ σύννοιαν γινώσκοντες οὐ σου.  
δὴ τέλος ταῖς σαις διχλήοις δὲ ὀπλαῖς οὐ πταίεις  
οἴκαδε καὶ γε ἐκεῖ αὐλίζει καὶ σύ θεᾶ οὖν Οὐρανόν.

Literal translation:

I sing to you truly, protector of the waters of the Nile,  
And to your bones, you bear the tired out body,  
Then with the mouth full of spears you wander.  
The enemies down the banks of the river are truly afraid,  
For they, knowing not of you, are making trouble.  
Indeed finally with your cloven hoofs you do not wander  
Homeward and at least there you rest and then you watch Sky.

Idiomatic translation:

I sing to you, guardian of the Nile's waters,  
And to your bones, which bear the weight of your worn-out body,  
With your mouth full of spears you wander  
And down the banks of the river, your enemies are afraid  
Because they caused trouble, forgetting about you.  
But finally you wander with your cloven hooves no longer,  
And you set up camp, and rest, and watch the starry sky.

EDITOR'S PHOTOGRAPH



Two hippos at the National Zoo

## About the Author

Robert Yancey is currently a freshman at The College of William & Mary, and learning Classical Attic Greek there. He has taken a year and a half of Greek and 5 years of Latin and enjoyed every minute of it!

## Editor's Note

Robert composed this hymn as a project for a freshman class at the College of William and Mary: "Why Water Matters". Any professor would naturally gush at the thought of a first semester student, in his first semester of Greek, tackling so ambitious a project in Greek. Incidentally, the class quickly adopted Herodotus' odd hippos as their class mascot, and they appeared everywhere in class discussion: deities, ancestral heroes, mastheads on ships. Their professor, your very own editor, was inspired to produce some doggerel of her own, a parody of a parody. And she now begs your indulgence as she brazenly imposes those *nugae* on you, gentle readers.

# How Doth the Hippopotamus

by Georgia L. Irby

A parody in four verses lovingly composed with gratitude to Herodotus, Charles Dodgson (Lewis Carroll), and Ogden Nash, and dedicated to the students of COLL 100, *Why Water Matters*, the College of William and Mary, Fall 2015

## *The Science of Water*

How doth the hippopotamus  
Eschew atomic theory  
And embrace each Greek hypothesis  
With cloven hooves so clearly.

## *People and Water*

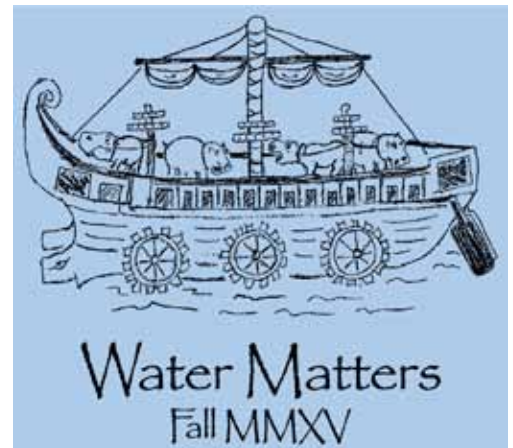
How lofty are his aqueducts  
For all the surfing herd.  
How grand he builds his hypocausts  
To heat his Baths—absurd!

## *Water and National Identity*

How oxlike he quells the pyrates,  
Steering by Polaris;  
'Round the capstan he gyrates,  
Victor of Sala(r)mis.

## *Adventure on the high seas*

How handsomely he trims the sails,  
How sweetly seems to neigh,  
And beguiles those frolicking whales  
Throughout Caietas Bay.



# Walking through History

by Samantha Cassidy

Imagine setting out on a journey to discover the hidden traces of an ancient city. Textbooks and images can only take an explorer so far; at some point it comes time for the student to step into the world they seek to understand. Thanks to a generous travel scholarship from Eta Sigma Phi, I was able to walk through roughly 800 years of Roman history in just six short weeks. As a student and teacher of the Classics, it is my continued goal to become as familiar with the ancient Roman world as I can. My experience this summer at the American Academy in Rome's 2015 Classical Summer School allowed me to reach back in time. It granted me the opportunity to make discoveries that have impacted my perspective as both a teacher and a student.

Under the leadership of Professor Genevieve Gessert, we began week one in the world of the Etruscans. Walking through the realm of this pre-Roman society required leaving the city of Rome



*An Etruscan tomb in Cerveteri*

*Left, in front of a wall fresco in Pompeii*



and traveling to sites such as Tarquinia and Cerveteri. Armed with a packet of information, my colleagues and I set out to explore the large burial mounds of the Etruscans called *tumuli*. Walking into spaces where loved ones chose to bury their dead some 2,500 years ago was an experience I'll never forget. By week two we had returned to Rome and were embarking on a journey through the Roman Republic. One of my most memorable experiences from the trip was exploring the church of San Nicola in Carcere (St. Nicolas in Chains). This late medieval church, a wonder all on its own, is built on top of and within three republican era temples. The juxtaposition between pagan/Christian and old/new is not only fascinating but it also provides a great example of the continuous reuse and revival of ancient buildings in Rome.



The next few weeks, we traveled through the Roman Imperial period. We spent three to four days per week either at sites such as the various Imperial Fora or wandering through the many museums in Rome. Highlights from these weeks include seeing the statue of Augustus as Pontifex Maximus and standing in a room surrounded by the beautiful garden frescoes from Livia's Villa.

Of course, any visit to Italy would be incomplete without a day at Pompeii. Our group explored the once-buried city with an expert archaeologist. Although walking through the streets of Pompeii was amazing, I think I may have enjoyed our visit to Herculaneum even more. This lesser known city, also destroyed by the eruption of Mt. Vesuvius in 79 CE, was less crowded than Pompeii and allowed for a more contemplative view of the ruins. Another city that I enjoyed visiting was ancient Rome's port city, Ostia. This site has some particularly well-preserved black and white mosaic floors!

In addition to exploring the many sites and museums of Rome, we also had the opportunity to participate in optional seminars. During one material culture seminar, we were able to view and study some ancient Roman coins from the Academy's collection. We even took our hand at striking our own coins, an activity I would love to recreate with my own students one day! The program also provided enough free time to allow participants to explore other facets of Rome that interested them. I spent several weekends hunting down Baroque period paintings by one of my favorite painters, Caravaggio!

Another less academic, but surprisingly powerful, lesson I learned this summer was that the Mediterranean sun is HOT. By the end of the six weeks we were all experts at finding tiny patches of shade at just about any site. Even this experience of baking under the sun brought me closer to

the ancient Romans. It allowed me to feel first hand what it was like to walk around all day on the paved streets of the Forum. I took away one very important lesson. Those covered porticos were constructed for a reason: Rome in the summer is HOT!

In my opinion, one of the greatest strengths of the Classical Summer School is the opportunity it gives teachers and students of the classics to interact and share experiences with each other. I feel so privileged to have spent six weeks of the summer exploring the ruins of ancient Rome with such a wonderful group of peers. I am incredibly grateful to Eta Sigma Phi for allowing me to spend the summer walking through history!

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### *About the Author*

Samantha Cassidy (Iota Pi at Tufts University) graduated from Tufts University in May 2014 with a degree in Greek and Latin. She spent last year as a teaching intern in the Classical Languages Department at Phillips Exeter Academy in Exeter, New Hampshire. After completing this internship in June 2015, Ms. Cassidy began her graduate studies at the University of Massachusetts Amherst this fall. Here, she is working towards receiving an MAT in Latin and Classical Humanities. Ms. Cassidy plans to continue in the field of teaching and is excited to use the knowledge she gained this summer to benefit future students.



*A view of Ostia!*

*'Nobody professing a knowledge of the black arts,' says Bowie firmly, 'should be taken seriously if they can't speak Latin or Greek': David Bowie (1946–2016) on the occult (The Telegraph Magazine December 1996)*

# Making Connections in Connecticut: How a Conference Scholarship Remodeled My Classroom Instruction

by Emily Tarr

This June, I had the great pleasure of attending the American Classical League's Summer Institute for Latin Teachers in Storrs, Connecticut. This trip was only possible through funding from Eta Sigma Phi's Bernice L. Fox Teacher's Scholarship. I traveled from New Orleans, LA, where I am currently a Latin teacher at St. Scholastica Academy, and I was so nervous to see what was in store for me at the University of Connecticut. This was my first time ever traveling completely alone (no one to drop me off at the airport, no one to pick me up on the other side), and for the first time, I really began to feel like an adult on a "business trip." I had just come off of my first semester of teaching, and I traveled with a list of mistakes I'd made that semester that I was eager to find solutions to. I got lost in the rain on the way to the university from the airport, and it took at least forty-five minutes for me to find a parking spot, but soaking wet and exhausted, I immediately felt at home when I met my roommate, another young teacher with her own interesting and unique experiences. We stayed up late and talked about our students, and the things we loved about teaching and the things we hated about teaching, and the universality of teaching Latin to young people. As the only Latin teacher at my school, it was wonderful to have a candid conversation with someone who could share so many experiences with me.

Once the conference actually began, I was amazed at how many people were eager to share those experiences as well. My advisor at Rhodes College, David Sick, introduced me to many people who could foster my growth as a teacher, including Marie Bolchazy, the publisher of my textbook (which I recommend so highly to everyone who ever asks), *Latin for the New Millennium*. Mrs. Bolchazy was wonderful: she gave me insight into navigating the textbook and so many tips on how to best utilize all of the resources that supplement *Latin for the New Millennium*. I attended numerous seminars, which provided real solutions to the mistakes I'd made in the last semester. I took hundreds of notes, and

was eager, even in June, to utilize all of the things I'd learned.

When this semester started in August, out came my notebook, and everything I had learned at the institute quickly filtered into my classroom. Using the apps and online resources (such as Socrative and Kahoot!) that I had learned about in the technology seminars, helped focus and energize my students. My classroom sessions integrated music and a gamified approach to learning Latin. What excited me most was a translation technique that I had learned in a seminar: marking up a text. This simple but extremely effective technique has completely revolutionized how my students approach and understand Latin texts. By effectively marking up every text, my students are much more grammatically in tune with the language than they were last year.

Beyond what happens everyday in the classroom, however, my time at the ACL Summer Institute really showed me how important it is to bring the Classics into the community and to inspire my students to connect the Classics with their other coursework. As a result, I founded and now sponsor my school's first Junior Classical League chapter. We have already raised cans for the Baton Rouge Food Bank (the most of any Louisiana Junior Classical League chapter in the state!) and competed at the LJCL Fall Forum (winning the Novice Certamen!) with big plans to attend the state convention in March and continue our winning streak. I was so proud of my students and their hard work and achievements, and I was so grateful to everyone I met at the Summer Institute who inspired me to get this organization off the ground at my school.

The entire weekend was extraordinary—I had a wonderful time learning from the great Classicists who are

educating the next generation of great Classicists, singing in Latin, and meeting and networking with so many people with the same goals. I have kept in touch with many of these extraordinary educators that I met in Connecticut, and I am so happy to have their continuing wisdom in my life.

My weekend at the ACL Summer Institute completely changed my approach to teaching. I was able to solve so many problems that had challenged me as a first year teacher, and I have been able to implement so many things that I learned there in my classroom this semester. But above all, I was able to connect with people just like me, when I'd previously been feeling so alone in my little Louisiana town. I was finally gifted with the confidence to continue doing this grueling, but rewarding, job every day, to know that what I do truly matters and that learning Latin inspires my students to think bigger and to fall in love with the language(s) and culture of ancient Greece and Rome. Needless to say, I am excited to attend next year's ACL Summer Institute in Austin, Texas, and to continue to grow and learn from other Classical educators from across the country. I am so thankful to Eta Sigma Phi for awarding me with this scholarship and allowing me to attend this incredibly rewarding and exciting institute.

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## About the Author

Emily Tarr (Beta Psi at Rhodes College) is a recent graduate of Rhodes College and a first-year teacher at St. Scholastica Academy, a college preparatory school in Covington, Louisiana. She teaches Latin I and II to sixty rambunctious ninth grade girls. She has learned many new ways to engage her students actively and to promote in them a lifelong love of the Classics.

**Did you know?** Teller (né Raymond Joseph Teller) of the world renown comedic duo Penn and Teller got his start teaching Latin! Please see **Teaching: Just Like Performing Magic** by Jessica Lahey (*The Atlantic* January 21, 2016: <http://www.theatlantic.com/education/archive/2016/01/what-classrooms-can-learn-from-magic/425100/>)



# Virtue as Its Own Reward

by Joseph Epstein

**In his “Discourses of Epictetus,” the Stoic’s principal lesson is how best to meet the requirements of life.**

January 8, 2016 (Used with permission from The Wall Street Journal, WSJ.com. Copyright 2016 Dow Jones & Company, Inc. All rights reserved.)

**Chief among** the schools of ancient philosophy were the Academics led by Plato, the Peripatetics by Aristotle, the Epicureans by Epicurus, and the Stoics founded by Zeno of Citium. Only Stoicism, now nearly entirely eclipsed, gained a strong footing in the Roman Empire, where it was embraced by Marcus Aurelius, best of all emperors, who, in his *Meditations*, produced one of the leading Stoic texts. The major Stoic teachers were Chrysippus, Diogenes of Babylon and, above all, Epictetus (A.D. 55–135). Cicero and Seneca claimed to be Stoics, but the wavering temperament of the first and the expensive tastes of the second did not permit them to live the philosophy in the quotidian manner Stoicism requires.

Epictetus, the slave of a freedman of Nero named Epaphroditus, who eventually freed him, was Phrygian (from Western Anatolia) by birth and lame in one leg. When in A.D. 89 the Emperor Domitian banished all philosophers from Rome, Epictetus took up residence in what is now Albania. Like Socrates, whom he much admired, Epictetus committed none of his teachings to writing. He had the good fortune to have among his pupils Arrian, the chronicler of the campaigns of Alexander the Great, who transcribed Epictetus’ teachings around A.D. 108 into a work called the “*Encheiridion*,” or “*Handbook*,” but which now carries the overarching title of “*Discourses of Epictetus*.”

In what has come down to us, Epictetus largely ignores the scientific and metaphysical teachings of the Academics and Peripatetics. He concentrates instead on ethics and the ideal of the virtuous life. Virtue, in Epictetus’ philosophy, brings tranquility, leading on to happiness. Unlike the Epicureans, who taught that tranquility resided exclusively outside the life of action, the Stoics were not disdainful of the active life, and in Marcus Aurelius the theme of service not only to individuals but to the wider community is part of the human contract. Epictetus’ philosophy is grounded in common sense. How best to meet the requirements of life, or how to live one’s life “conformable to nature,” is his principal lesson.

The first step on the way to doing this, according to Epictetus, is the scrupulous observation of appearances to form a right judgment of them. “Either things appear as they are,” he notes, “or they are not, and do not even appear to be; or they are not, and yet appear to be.” Misapprehension of appearances sets one on the track of anguish, frustrated desire,

sadness, ruin. This advice of Epictetus is a precursor to Henry James’s advice to be a person on whom nothing is lost.

“No man is free unless he is master of himself,” claims Epictetus, and self-mastery comes through will. We must will what is right for us, and will the avoidance of what is not. Will is strengthened through accurate observation of appearances. Will operates only on those things within our power. “In our power are opinion, movement toward a thing, desire, aversion...; and in a word, whatever are our own acts; not in our power are the body, property, reputation, offices...; and in a word, whatever are not our own acts.” This distinction anticipates Reinhold Niebuhr’s serenity prayer, later adopted by Alcoholics Anonymous: “O God, give us the serenity to accept what cannot be changed, / The courage to change what can be changed, / and the wisdom to know the one from the other.”

Desire, for Epictetus, must be carefully monitored. One must not “require a fig in winter.” Freedom is gained, he holds, “not by the full possession of the things which are desired, but by removing the desire.” Do not “desire many things, and you will have what you want.” (This advice, if followed, would close down the consumer society.) All that you truly have need of is “firmness, of a mind which is conformable to nature, of being free from perturbation.”

“From your own thoughts,” Epictetus states, “cast away sadness, fear, desire, envy, malevolence, avarice, effeminacy, intemperance.” Among the things we must not desire is long life. Behind this desire is the fear of death, which is useless since all things in life are transient. Like Montaigne, Epictetus invokes us never to allow death to be long out of mind. Montaigne hoped that death would take him while he was cultivating the cabbages in his garden. “May death take me,” Epictetus says, “while I am thinking of these things, while I am thus writing and reading.” We know that Montaigne’s death was a painful one, of quinsy, which rendered him speechless at the end. How Epictetus died is not known.

Virtue is truly its only reward for Epictetus, for, though he frequently cites God and his greater design of the world, no mention in his work is made of an afterlife. Nor is there any talk of the fate of the soul once departed, if depart it does, from the body. What one gains from the philosophy of Epictetus is awareness, a plan for righteous conduct, and self-mastery of the kind available only to those rare philosophers for whom word and deed are indivisible.

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## About the Author

Mr. Epstein is the author, most recently, of “*Masters of the Games: Essays and Stories on Sport*” (Rowman & Littlefield).

# America—A New Rome?

by William Urban

The one thing that everyone remembers about Rome is that it declined and fell. However, since even Edward Gibbon couldn't persuade modern historians exactly when the decline began or whether the fall was a collapse or a conquest, or merely a chance of masters, I have to be cautious here. This is especially wise because to get from there to our own days requires a leap from history into philosophy, and since our college does not require students to take even one class in philosophy, this means taking most of you into an unknown land. This idea, immortalized in the phrase, "The past is a foreign country: they do things differently there,"<sup>1</sup> is even truer for the philosophy of history.

It is not an easy journey to that land, but just as Dante had Virgil for a guide, we have Gibbon, a major figure of the 18<sup>th</sup> century Enlightenment whom I shall refer to often. But we must begin, much like Dante, lost on the path of life:

Nel mezzo del cammin di nostra vita  
mi ritrovai per una selva oscura,  
ché la diritta via era smarrita.<sup>2</sup>

Just as the poet found himself in a deep wood, dark and savage—until Virgil appears to offer guidance—there is no way forward (or backward) into ancient history that does not have brambles, thorns and savage beasts. When we make our way finally into Roman history, we find the early years of the city shrouded in the fog of time, while its collapse is confused by revivals, renewals, and the survival of the eastern empire at Constantinople until 1453. All this confounds those few readers who get to Gibbon's final volume.

American history is only somewhat better, in that we are continually called upon to reevaluate the foundations and to comment on every prediction of our coming demise. But let us set that aside for a moment except to note that Romans, too, eagerly thrust their hands into the entrails of sacrificial animals to determine if fears of coming disasters were justified.

Dates are numerous and confusing. Consequently, historians tend to fall back on a few which are easily remembered—for example, the sack of Rome by the Goths in AD 410 was exactly eight hundred years after the sack by the Celts in 390 BC. But the Celts and Germans both quickly moved on, allowing the Romans to rebuild. Even after Gibbon's suggesting AD 476 for the end, he reported that the Senate continued for centuries (though without the family names prominent during the Republic), that emperors were there, too (lots of them—but in the eastern empire that still claimed universal sovereignty), and the public...well, the sturdy Roman citizen-soldier had long ago been replaced by serfs and mercenaries, then by barbarian warlords and their bands, by Italian strongmen and by barbarian invaders.

The most significant change was in the composition of the Roman people that had come after senators and churchmen had

1 The quote was written by playwright Harold Pinter to summarize the plot of a 1971 movie based on a novel by Leslie Poles Hartley CBE (30 December 1895–13 December 1972).

2 Canto one, *la Divina Commedia*.

used their tax-free status to offer farmers debt relief in return for their land and perpetual servitude, while generals recruited among the neighboring German barbarians for experienced cavalymen. The "mob" disappeared so completely that all that remained were gangs loyal to the rich thugs who posed as Roman nobility. Thus, by the late Empire every institution was ready to be handed over to the barbarians. In practice, the old lords accommodated themselves to the new ones, much like the aged Sicilian prince in *the Leopard* whose nephew warned him about Garibaldi's Redshirts, "Unless we ourselves take a hand now, they'll foist a republic on us. If we want things to stay as they are, things will have to change."<sup>3</sup> The prince reacted much like the tortured aristocrats in Chekhov's *Cherry Orchard*—doing nothing while awaiting the end.<sup>4</sup> But the nephew adapted, then adapted again, changing his allegiance from Garibaldi to the new king, then adapted his marriage of convenience to everyone's mutual advantage and disappointment. Leopards, like Sicilian wildcats, may become extinct, but they don't change their spots.<sup>5</sup>

It started out that way in Rome, too, but by the 8<sup>th</sup> century everyone could see that something *had* changed. The pope could insist that Charles the Great wear a toga to his coronation, and both Leo III and Charles spoke Latin, but, as medieval philosophers tell us, those were only aspects of the substance, *properties* if you will, not the *substance* of Roman greatness itself. The date was at least memorable—AD 800 (not the secular BCE, because Christianity had replaced paganism throughout the Empire except where Islam dominated). Of course, no time-traveler from the self-confident Republic or the proud Empire would have understood why a powerless churchman should offer the imperial crown to a Frankish king. Nevertheless, we must remember that Charles could have seen memorials of Roman glory. There was the Coliseum and perhaps even the giant statue of Nero that stood nearby, though the date at which this disappeared is as disputed as whether the spelling of Coliseum is really better than Colosseum. The Pseudo-Bede who wrote a well-known poem about Rome in the 8<sup>th</sup> century seemed to refer to the statue when he wrote, "Quando cadet Roma, cadet et mundo," giving us a mental vision either of a state being toppled from a pedestal or being as immortal as the Flavian Amphitheater. Byron, a classically trained poet, translated this poem as,

While stands the Coliseum, Rome shall stand;  
When falls the Coliseum, Rome shall fall;  
And when Rome falls — the World.

3 *Il Gattopardo*, by Giuseppe Di Lampedusa (1896–1957). The novel begins during the Risorgimento and ends after the revolutionary fervor gives way to something like a restoration of the ancient regime.

4 By Russian playwright Anton Chekhov (1860–1904).

5 It might be noted that Native Americans responded in a similar manner once their tribes were reduced by epidemics, alcoholism, competition with other tribes for furs needed to buy European goods, and finally military defeat. As the warriors succumbed to depression, the women married White and Black men who valued them highly. Anyone who has lived in Oklahoma, as I did, has met many people who are proud of their Indian ancestry.



The original poem was attributed to the Venerable Bede, the greatest scholar of the 8<sup>th</sup> century, because obscure writers who could not get anyone to read their books often attributed their ideas to someone famous, much like fake quotes on the Web today. Usually what such authors wrote was trash, but in this case, it seemed spot on. First of all, the Roman world of old—its wealth, its pride and its power—survived only in that distant Greek-speaking world we call Byzantine. But a small remnant of its knowledge remained, hidden away, much like the old Sicilian prince maintaining his cultivated habits on his isolated estate.

When Charles the Great decided to establish a Palace School to train future administrators, bishops and abbots, he could find only a handful of scholars in all of Western Europe who could teach the bright young men he collected from all corners of his vast state. Moreover, these scholars had to be sufficiently fit to endure the stress of moving from place to place with the imperial court because not even Charles could bring regular supplies of food and other necessities from a distance to wherever he took up brief residence.

While Pseudo-Bede's readers knew that the Roman Empire was no longer a political or military force, they could see surviving Roman influences on their cultural and intellectual worlds. There was a moment when only monks on distant islands and in a few continental monasteries could read and write Latin fluently, and Greek was almost totally lost in the West, but thanks to Charles the Great there were now more scholars. Of course, they did not foresee the Viking raiders, Asiatic steppe warriors and Muslim pirates who were almost more destructive than Roman civil wars and Germanic invaders.

These were the worlds I taught for forty-five years—the collapse of the Republic under pressures all too familiar to observers of the American scene, the fall of the Empire under the weight of population decline, heavy taxes, and plagues, and the rebuilding of Western Civilization over the long Middle Ages. I dealt with the Greeks, too, but it was impossible to cover everything from Troy to Alexandria in one course, and Greeks are much less like modern Americans than we imagine Romans to be.<sup>6</sup>

Today I focus on more current events—those from 1200 to 1800 (my most recent book came out in January)—but they are still informed by my Ancient history classes, where I used original sources, because they can still be easily understood by modern readers. There is so much cultural overlap, in fact, that we are greatly tempted to inaccurately believe that the better aspects of western civilization (and especially that part found in America) are directly indebted to Rome in the same way that Pseudo-Bede saw his intellectual and cultural world.

This can be misleading. But the idea is not irrelevant. Any visitor to the mall in Washington DC will be struck by the classically-inspired buildings, by the very name given to the Senate, by the numerous statues and bas-reliefs, and by the statue of George Washington in a Roman toga. Readers of the documents of our founding era should notice how many references were made to Roman history and political precedents, right down to commonly

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6 Mystery novel set in Rome far outnumber those taking place in Greece, and one can hardly find one set in Egypt or Mesopotamia.

used words such as “veto,” “de jure,” and “de facto.” To be sure, there are phrases once popular (“in Deo speramus” = in God is our hope) which were once universal, but are under attack by those who think America is a gigantic mistake; however, other mottos like “cui bono?” (who benefits?) remind us that there is a logic to the study of history and politics.

A while back I wrote a review of Vaclav Smil's “*Why America Is Not a New Rome*” (MIT Press, 2010). It's not that Smil was wrong in every respect. There is no great similarity between the Roman Empire and what the political left sees as the American empire, nor between oft-insane emperors and presidents who don't know what to do with a cigar. But Caligula making his horse a senator is not the same as some selections for vice-president.

Perhaps Smil lost perspective while explaining that the famed Roman baths were dirty, unhealthy and over-rated. If we admire them too much it is not because we think, incorrectly, that they are superior to today's public facilities, but because we compare them to what we perceive as a long and infinitely dirtier Middle Ages. That is a mistaken belief, but I have encountered scholars who doubted my assertions that the Teutonic Knights had saunas in their castles. The chroniclers and the archeologists are on my side, but the idea that Romans were clean is partly because we believe that later ages were full of ignorance and dirt, or that well-bathed Greek philosophers gave way to smelly Christian zealots. It remained so, everyone believed, until the *Renaissance* (the Rebirth). The word Renaissance appeared only in the nineteenth century, but fourteenth-century Italians thought of themselves as living in the “modern age” when increased trade, urbanism and education made it possible for them to imagine reviving the Roman Empire (or at least Roman ideals and practices). And their more systematic study of Latin allowed them to see the Romans as the Romans saw themselves—the masters of the known world, loved and hated, but self-confident.

That said, Smil demonstrated that in terms of population, health, life styles, no sensible person would want to live like a Roman, much less travel on the Roman roads, read by oil lamps, or rely on blood sports for entertainment. If you ever have the chance to go back there, don't. The likelihood of being reborn as a slave is so much greater than becoming an emperor that only a fool would risk it. Moreover, even an emperor lacked good heating, air-conditioning, comfortable transportation, and confidence that the slaves wouldn't spill the wine or put something into it. Nero's famous comment in having finished his Golden House (“At last I can live like a human being”) pretty much summarizes the brutal facts of everyday life in Rome.

I've been in that part of Nero's Domus Aurea which survives (it's periodically closed again for safety reasons). It must have been nice to have 300 rooms for parties, but today we prefer more bedrooms and bathrooms with flush toilets. In short, Smil was not wrong. He had just lost perspective as much as later Roman artists ceased to paint ceiling frescos that impress modern critics. (Actually, they could have learned to paint perspective, but tastes had changed—much like modern art being less *bad* than just *not something that people untrained in art theory can appreciate*.)

In terms of food, most Romans had to be satisfied with what

# America—A New Rome? (Continued)

was in season and what slaves could haul in from the storerooms; Americans, except those who believe in returning to the living standards of Lincoln's youth, enjoy a standard of living that would have astounded Romans. Cato the Elder may have been offended that fruit grown in Africa could be delivered fresh to Roman markets—proof in his half-deranged mind that Carthage had recovered from its military defeats sufficiently to be dangerous—but most Romans liked fresh oranges. People like Cato are not as much fun to be around as the more worldly Cicero, and certainly not as enjoyable to read as the poets whose bawdy works were so happily copied by medieval monks.

Lying about on couches without television would not appeal to Americans—they, like ordinary Romans, would head for a bar. Of course, the rich had conversation, wine, some stand-up comedians and dancing girls, but they were often so bored that they drank to excess, experimented in drugs, and, once sex became easy and meaningless, tried what were considered Greek perversions. Smil jumped right over these comparisons of Roman decadence and modern times. He was too much in love with statistics to compare *The New Yorkers's* overly-slim and unattractive women modeling momentarily fashionable clothing that only the super-rich can afford to the elegant dresses of wealthy Roman women.

He took his argument “ad nauseam,” as though there was no “tertium quid.” That is, he wanted us to choose between extremes, whereas some of us might see a middle ground between them. Worse, he missed the big question—*why do empires decline and collapse?*

*That is the big question.* We might have nostalgia for a lost civilization, for its magnificent buildings, its literature, and so forth. But why Rome? Why not the Aztecs? Or the Mongols? My answer is that we identify with Rome. We like to walk among the ruins and imagine what life must have been like. But we don't like to think deeply, to ask ourselves “*what went wrong?*”

One traditional explanation is that morality declined. I tend to doubt that, though a while back I received an email connecting gay marriage and the legalization of marijuana, with the admonition from Leviticus 20:13: “If a man lays with another man he should be stoned.”

Such a super-puritan view summarizes the way Muslim fundamentalists have seen America, that we are so busy with sex, alcohol and entertainment that we don't take care of important matters like balancing the budget, providing for the national defense, and being able to say, “Truth, justice, and the American way,” without a derisive smile. Jihadists compare their hardness to our softness.

The real question should be, whether, if America ceases to be a world power, will those principles and practices that have made America a beacon for the world disappear also? Or like the Rome of the Pseudo-Bede, if those ideals will survive the decline and fall? And if so, for how long?

A few years ago Adrian Goldsworthy disagreed with Gibbon's statement that the reasons for *the Decline and Fall of the Roman Empire* were “simple and obvious.” The shortest summary of Goldsworthy's ideas is that Christianity and Barbarism looked worse in 1776 than in 2009. The longer form, in *How Rome Fell: Death of a Superpower*, by Yale University Press, posited that the immense growth of the Roman bureaucracy combined with internal rivalries that resulted in civil wars which undermined the state. This was, of course, nothing new—just a restating of modern horror stories by Hollywood writers and Tea Party enthusiasts (categories that otherwise seldom overlap).

Perhaps scholars generally pay little attention to this because even in 1996 few believed President Bill Clinton's State of the Union announcement that “the era of big government is over.” Classicists, however, might remember that Gibbon had warned us of the fate of Rome, when the “immoderate greatness” of the state led the stupendous fabric to yield to the pressure of its own weight. This connects to the fact that few Romans in the Empire's last years saw any reason to risk their lives to defend it and that; besides, most “citizens” were by then serfs and most soldiers barbarians.

Modern concerns are often old ones. Climate change has been blamed for Rome's decline for at least a century, as was population decline. When Rome weakened, it was attacked by German barbarians in search of new lands, and later by Arabs inspired by the words of Mohammed. It should be no surprise, then, when, as Gibbon put it, the “poor and ignorant” masses despaired of their ability to determine their fate and the rich withdrew into convents; once government functions failed, and the tolerance of paganism gave way, public morale collapsed. That combined with events that nobody has yet summarized more effectively than Gibbon himself: “*the decline of Rome was the natural and inevitable effect of immoderate greatness. Prosperity ripened the principle of decay; the causes of destruction multiplied with the extent of conquest; and as soon as time or accident had removed the artificial supports, the stupendous fabric yielded to the pressure of its own weight. The story of its ruin is simple and obvious; and instead of inquiring why the Roman empire was destroyed, we should rather be surprised that it had subsisted so long. The victorious legions, who, in distant wars, acquired the vices of strangers and mercenaries, first oppressed the freedom of the republic, and afterwards violated the majesty of the purple.*”

One will search Gibbon in vain, however, for the popular belief that Romans perished in the midst of a gigantic end-of-the-world bacchanal, a Belshazzar's feast in Hitler's bunker.<sup>7</sup>

7 From chapter 15: The theologian may indulge the pleasing task of describing Religion as she descended from Heaven, arrayed in her native purity. A more melancholy duty is imposed on the historian. He must discover the inevitable mixture of error and corruption which she contracted in long residence upon earth, among a weak and degenerate race of beings.

Five causes of the growth of Christianity

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Neither Gibbons nor Goldsworthy suggest that the fall of the Roman Empire came quickly or without warning, but both note that poor leadership hastened the end. Modern politicians *should* take warning, but few are interested in the great questions that once underlay the study of history. And why should they? Few Historians or Classicists do. Scholars look for research topics so minor or obscure that nobody would know if they were right or not, nor care.

No wonder so many people find history dull—it has no relevance to them, no lesson to teach. We are told that patriotism is bad, and nationalism is worse. If America is not the most evil nation in the world, then Israel is. Christianity should be deplored, and conventional morality ridiculed. What does the Roman Empire or the United States stand for, then? Oppression and slavery, or as the Monte Python skit about Jewish rebels in Jerusalem tells us: roads, education, peace, prosperity and opportunity.

Forgotten in all this are problems that Romans had no control over the great plagues of the second and sixth centuries, when a third of the population died each time. The cost of defending the frontiers remained unchanged, but the number of taxpayers declined; the bureaucracy not only survived, but expanded to make sure that every penny was squeezed out of the citizenry.

That may be the worst worrisome comparison of then and now, followed closely by a seeming lack of faith in our country and its institutions. Political rivalries are bad, and disputes over theology may have morphed to secular themes, so we seem to be a nation divided. And *then*. And *then* along comes a crisis that brings us all together.

Americans have learned to live with the threat of thermonuclear war, Swine flu, Aids, Ebola, jihadist barbarism, and awareness that our military and political strength is more limited than we expected. Were we to suddenly have our population reduced by a third, the crisis would be considerably greater than the current demographic challenge facing Social Security and Medicare. As

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Our curiosity is naturally prompted to inquire by what means the Christian faith obtained so remarkable a victory over the established religions of the earth. To this inquiry an obvious but unsatisfactory answer may be returned; that it was owing to the convincing evidence of the doctrine itself, and to the ruling providence of its great Author. But as truth and reason seldom find so favourable a reception in the world, and as the wisdom of Providence frequently condescends to use the passions of the human heart, and the general circumstances of mankind, as instruments to execute its purpose, we may still be permitted, though with becoming submission, to ask, not indeed what were the first, but what were the secondary causes of the rapid growth of the Christian church? It will, perhaps, appear that it was most effectually favoured and assisted by the five following causes: **I.** The inflexible, and, if we may use the expression, the intolerant zeal of the Christians, derived, it is true, from the Jewish religion, but purified from the narrow and unsocial spirit which, instead of inviting, had deterred the Gentiles from embracing the law of Moses. **II.** The doctrine of a future life, improved by every additional circumstance which could give weight and efficacy to that important truth. **III.** The miraculous powers ascribed to the primitive church. **IV.** The pure and austere morals of the Christians. **V.** The union and discipline of the Christian republic, which gradually formed an independent and increasing state in the heart of the Roman empire.

the ever lesser number of people who pay in are overwhelmed by the growing numbers of elderly and infirm college professors; we import our workforce. Nevertheless our recent problems, certainly the economic downturn of this century, is minor compared to that of the late Empire.

This brings us to the heart of the question “Is America a New Rome?” No. But we do not find the answer by counting the number of neo-classical buildings or worrying about the foundations of the Coliseum. We should look at the foundations of our society, the bed-rock of our civilization. We owe much of the best we inherited to Rome, and we owe the debate over the survival of these traditions to philosopher-historians such as Gibbon. That is why it is always worthwhile to pick up *the Decline and Fall of the Roman Empire* and read a few pages. Gibbon not only writes well, but he poses questions that seem as solid as the Coliseum.

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#### About the Author

William Urban came to Monmouth in 1966 where his duties were five courses of western civilization, Greek history, Roman history, and Medieval history; with more than 300 students each year. He directed ACM programs in Florence, Zagreb and Olomouc, and has accompanied art students across Europe for Eastern Michigan University. He has received a Fulbright senior research grant, several Deutscher Akademische Austauschdienst (DAAD) grants, and three NEH summer grants. From 1989 to 1994 he was editor of *the Journal of Baltic Studies*, with assistance from Jim Betts *inter alios*. This talk was the 31st annual Bernice L. Fox Classics Lecture, delivered on Feb. 29 at Monmouth College.

## Chapters Filing Annual Reports for 2015–16

The following chapters filed annual reports for the 2015–2016 academic year (via the internet): Epsilon at the University of Iowa, Gamma at Ohio University, Alpha Theta at Hunter College, Alpha Xi at Washington University–St. Louis, Beta Kappa at Notre Dame of Maryland University, Beta Mu at Butler University, Beta Nu at the University of Mary Washington, Beta Psi at Rhodes College, Gamma Omicron at Monmouth College, Delta Lambda at the College of the Holy Cross, Epsilon Kappa at Brigham Young University, Epsilon Upsilon at the University of New Hampshire, Zeta Epsilon at Rutgers, Eta Eta at Virginia Tech University, Eta Mu at the University of California–Davis, Eta Tau at the University of North Carolina–Asheville, Theta Omicron at Carthage College, Iota Alpha at the College of New Jersey, Iota Kappa at Loyola University Chicago. The annual report helps the national office to maintain accurate contact information and guarantees that the chapter will receive five copies of *Nuntius* for the year.

# Intro to Italy

by Mieka Van Scoyoc

Thanks to the generosity and support of Eta Sigma Phi, I was able to spend this past June in the heart of Tuscany participating in the ongoing excavations at Cetamura del Chianti, a site containing multiple phases of Etruscan and Roman settlement. The field school is directed by Dr. Nancy T. de Grummond from Florida State University and is a collaboration among students and professors from FSU, the University of North Carolina at Asheville (my school), and Syracuse University. This was my first time doing field work and my first time in Italy. I had already been studying Ancient Italy for years, so I felt it was time for me to get down in some ancient dirt.

I could not have asked for a more idyllic place to spend my first time in Italy. For a month, home was Radda in Chianti, a little town near Siena with one grocery store, one gas station, and a handful of inhabitants, but no dearth of history, breathtaking scenery, or great food and wine. The central location of the town even allowed the other students and me to travel to nearby cities like Florence, Siena, Lucca, and of course Rome.

The field school was a lot of hard work involving muscles I didn't even know I had, but I enjoyed every minute of it. Each morning, bright and early, after a drive up narrow, twisting mountain roads, we trekked up a steep hill to get to site. Once there, we would be met by the remarkable Italian well crew, Ichnos, who worked tirelessly day in and day out to excavate the most recently discovered well on the site (excavations were finished on another just a few years back). The site at Cetamura has been open since 1973 and many of the trenches were already several years in progress. However I consider myself particularly lucky because instead of being assigned to an in-progress trench (which would have been fascinating in its own right, no doubt), I was put on a team with just a few other students to open up a brand new one. This had its challenges. While others were finding beautiful and significant artifacts as early as day one, we were scraping through locus one (the first layer of soil) and turning up mostly roots, small rocks, scorpion babies, spiders,



Radda

and shotgun shells. But even after the first week, when we were still just trying to get through that first locus, we were encouraged by the excitement of not knowing what might turn up. We were working in a previously unexcavated area of the site and given the variety of features that had been discovered in other parts (including two wells, an altar, and a forge), we had no idea what might be lying beneath our feet (or, more accurately, our knees).

The deeper we went, the more artifacts we began to discover. The most significant of our finds began to reveal itself a few weeks into our excavation. It soon became clear that what at first seemed to be a random assortment of large rocks was actually a wall structure given its formation and deliberate design. Not much more could be understood about the feature in the short time that we had, but future years and efforts will certainly provide us with more information. As a beginner archaeologist, it was very exciting to be part of this discovery.

Though I spent much of my time on site, I also spent many days in the lab conducting my own individual research sponsored by Dr. Laurel Taylor, Field Director and UNC Asheville Archaeology Field School Director, whose guidance and support was instrumental in making the whole trip both educationally and culturally

enriching. I focused on a fine Roman ceramic ware called *terra sigillata*—a type of ceramic with a red slip that is often found at Cetamura and is diagnostically significant because it can often be closely dated. I specifically looked at sherds excavated within the past four or five years which displayed decorative properties and stamps. Decorations like rouletting, pocked appliqué, and banding were common. Among the more exciting sherds were designs such as leaf imprints, rosettes, and on one, an appliqué of a matron mask and a bird. I set out to catalog these finds and attempt to match their form and design to a conspectus for a better understanding of their time and place of origin. Some were identifiable but many were not, a reality that was often frustrating. As more discoveries are made in years to come, much more information will surely be teased out of these pieces of pottery. Nevertheless, it was great to have a chance to get up close and personal with some of the artifacts and to gain insight, not only about *terra sigillata*, but about field research and lab practices as well.

I loved spending the summer at Cetamura. Although the work could be tiring I found it thoroughly enjoyable. I even grew fond of the scorpions and poisonous caterpillars. I loved the anticipation that at any moment I could unearth something significant and the satisfaction I had of





*Mieka Van Scoyoc at the digging site. At right is a terra sigillata ceramic. Below is Mieka with her trench mates.*



finding even just a small sherd of pottery was immense. It was truly humbling to be surrounded by so much history and to be able to contextualize and participate in it.

Through Eta Sigma Phi and the H.R. Butts Scholarship for Fieldwork in Classical Archaeology, I was provided with the means to take advantage of this opportunity and for that I am profoundly grateful. This experience has helped shape and direct both my personal and academic interests in many ways. It was truly a remarkable summer and I will never forget the wonderful experiences I had both on and off the site.

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#### **About the Author**

Mieka Van Scoyoc is in her final year of undergraduate studies at the University of North Carolina at Asheville where she is majoring in both Classics and French. Her plans for the future are still uncertain, but she hopes to return to Italy very soon.





# Through Greece — Thoroughly: A Brief Summer Session Tale

by D. Buck Roberson

“Intensive” — that is the word used to describe the Summer Session of the American School of Classical Studies at Athens on its website, and there is none truer when describing my experience during this incredible program. I scoffed a little at first when reading about it online after being introduced to it by Dr. Ben Watson, an alumnus of the program and professor at the University of Oklahoma. Little did I know that I would soon be in for one of the most physically and mentally arduous experiences of my life, enabled



by the Brent Malcom Froberg Scholarship from Eta Sigma Phi.

Fast-forwarding by a few months, an endless passport line, a missed flight, and a midnight bus ride into the city from Venizelos International Airport, I awoke in my compact hotel room to the warm breeze of the Athens summer. The bustle of the morning street tumbled through the open window. Quickly gathering my things, I checked out and headed down through the teeming streets to Omonia Square, where I boarded the metro and rode across town. Reemerging, I wandered up the winding lanes of the Kolonaki district in search

of the American School, at that point nothing more than a circle on a map to me. Turning a corner, finally I saw it—or part, at least. The Gennadius Library rose before me, a pristine, modern temple in a city of aging marble and graffiti. I entered by the open gate and lugged my bags up the stairs and inside, where I found precisely no one awaiting arriving students. Confused, I turned back into the sun, descended the stairs, and exited the gate once more to see another, smaller



*Top, Buck Roberson with the Akropolis in the background*

*Above, view from Mt. Lykabetos*

*Right, the Isthmus of Corinth as seen from the Akrocorinth*





gate across the one-way street with a guardhouse, where I asked for help. He did not say much to me; he merely handed me a manila folder with my name and pointed me down the street a little ways from the Gennadius Library, where I was to use the key in the folder to enter the gate and find my room. So began my time at the American School.

That evening we all gathered in the parlor of Loring Hall, the American School's 19<sup>th</sup>-century residential building, complete with throwback traditions such as afternoon tea and ouzo hour. We began to become acquainted with the other members of our session, including our group leader, Dr. Timothy Winters, and his wife, Mary. Tim Winters is the most experienced Summer Session leader at the American School, and it never ceases to amaze me to what a degree it showed. It seemed as though he knew half of Greece personally. In every town was another old friend or three, and he could speak at some length even at the sites with which he claimed to be less familiar. Tim also was



*The group at the Temple of Athena Nike*

*Left, running at Olympia*

## Through Greece—Thoroughly (Continued)

always on top of things. We did not have time to doddle—there was so much of Greece to see in a mere six weeks. This fact became quite apparent to me and my roommate Stuart on that very first afternoon.

After chatting together for a while with the group, Stuart and I went to further settle into our rooms before our first, optional group outing late that afternoon. We arranged our things, divvied up storage space, and found a note from our ghost roommates—members of the other, concurrent Summer Session who were on the extended trips to Crete, the Peloponnese, and northern Greece while we stayed in Athens and who resided in the same rooms during their time in Athens. Noting the time, we walked over to the meeting place a couple of minutes late, only to find ourselves alone. With a bit of help from the scholars residing there in Loring Hall, Stuart and I quickly exited the gate and belatedly began our own hike uphill after our colleagues.

The American School sits at the base of Mt. Lykabettos, a geological feature that overlooks the modern city of Athens and which once stood outside the ancient city among the olive trees for which the area was well-known. It was to the apex of this 300-meter peak that we were headed, and we trudged rapidly up the steep Athenian street and then a park path to make it to the top. Surmounting Mt. Lykabettos sits the strange juxtaposition of a church and a restaurant almost one upon the other. At this intersection of Agios Georgios and Orizontes restaurant we finally, breathlessly, met up with the group, who had taken a rather more leisurely walk up the normal path we had failed to find.

Once reunited, Dr. Winters began the first of a great many presentations and distributed the first of our 100+ handouts,



*View from inside the Parthenon*

which outlined what we saw before us. Crowded modern Athens stretched out to the Aegean Sea, shimmering in the late afternoon sun. Rising ruggedly out of the dense urban sprawl I saw my first glimpse of the Acropolis. The marble of the Parthenon shone brightly, almost

dream-like, and it was from that first view that the Summer Session truly began to actualize ancient Greece in my mind.

Over the next six weeks we would go on to visit almost 150 archaeological sites and museums throughout Greece, from Knossos to Mycenae to Sparta to Vergina, and as many possible sites in between that Tim could fit in, spanning millennia from the present day back to the Paleolithic. Going seven days a week without a single day off for a month and a half, we saw and learned an absolutely incredible amount in such a short span of time. Some days were easy; but most were not. 7:30 am departures were not rare, and there were days when we did not check into our hotels until 8:00 pm. Our lives were entirely centered on experiencing the archaeological remains of Greece. While it was tough to get up on many sore mornings, it was easily one of the most incredible experiences of my life. I saw and did things that I never dreamed I would ever have the opportunity to do—walk into the Parthenon, run in the stadium at Olympia, stand upon the Acrocorinth and see the land of Greece like a map made real before me. Most importantly, I found myself among scholars in the field that I have dreamt of making my life's work. Never has the reality of ancient Greece and a life spent in its study felt more real to this small-town Okie, and I am so incredibly thankful for the opportunity.

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### *About the Author*

D. Buck Roberson is a recent graduate of the University of Oklahoma with a degree in Classical Languages and a minor in Art History. He intends to attend graduate school in the coming fall in pursuit of an M.A. in Classical Archaeology.



# Initiates Reported February 1, 2015 through May 31, 2015

## **Iota (University of Vermont)**

Patrick Anderson, Alexandria Colby, Alessandra Conner, Allyson Drummond, Nina Gross, Natalia Korpany, Royal Montgomery, Alice Ochterski, Hayley Ryan, Samantha Ryea, Warrick Sahene, Tessie Sakai, Cara Sheridan, Emily Stoneking, Bailey Tudor, Jack Wheaton (April 29, 2015)

## **Lambda (University of Mississippi)**

Casandra Baumgartner (March 4, 2015); Noah Barron, Jaylan Billups, Conrad Collins, Zachary Creel, Laura Dona, Emily Duhe, Ike Dulin, Mary Margaret Freeman, Haley Haskins, William Zachary Lawrence, Weston Liefer, Nicholas Nelson, Hannah Switzer, Jacqueline Thompson, Alexander Wilks (March 18, 2015)

## **Tau (University of Kentucky)**

William J. Akin, Drury J. Bell, Melville L. Hall, Hayley M. Harlow, Kayla B. Hicks, Abigail J. King, Andrew V. Rivadeneira, Michael L. Main, Logan M. West (April 21, 2015)

## **Omega (College of William & Mary)**

Abigail Jane Simon, Adrienne Rose Nims, Amy Laura Squire, Anna Marrie Knaus, Dereck Wayne Bassinger, Donna Elizabeth Kinney, Esther Hsin Chen, Isabel Marie Steven, Jackson Robert Gillie, Jasmane Candace Ormond, Jessamyn Rising, Joseph Lawrence Maniaci, Joseph Zaven Ayanian, Justin Jones, Michael Jamal Blakely, Nicholas Arthur Rudman, Paige Elizabeth Newsome, Rachel Elissa Dubit, Samantha Leigh Nussbaum, Sarah Elizabeth VanKirk, William Crowder Gaskins (March 24, 2015)

## **Alpha Gamma (Southern Methodist University)**

Madeline Rose Abuelafiya, Leslie Allen, Taylor Bowker, Michael Austin Cloyd, Sarah Lee Colley, Ashley Durrance, Kaley Kalia El-Arab, Sara Ellington, Abigail Hawthorne, Alexander Hum, Donzie Lilly, Frank Harrison McGregor, Jackson O'Malley, Henry O'Shea, Alexander Hamilton Pieper, Corrie Hill Tankersley, Madhulika Varma, Samuel Gage Weber (March 4, 2015)

## **Alpha Delta (Agnes Scott College)**

Emily Bryans, Natasha Browder, Sydney Delaney, Carley Hawkins, Jasmine Heath, Alex Jester, Amy Laughlin, Jazmyne Lane, Kelly Piggott, Victoria Ron, Hannah Rudolph, Morgan Smith, Geurim Son, Meiqing Xiong, Wenli Yuan (May 6, 2015)

## **Alpha Eta (University of Michigan)**

Annie Sherfield, Erica Canavan, Jonas Sese, Nicholas Cullen, Sabrina Ross, Youshi Zhang (March 13, 2015)

## **Alpha Theta (Hunter College)**

Karen Ebenezer, Christine Elmo, William Chan, Kesar Yorn (February 25, 2015)

## **Alpha Pi (Gettysburg College)**

Kyle Schrader, Daniella Snyder, Julia Sipple, Julia Palmucci, Katherine Morphyll, Mikaela Collins, Paige Ingram, Madison Martino (April 10, 2015)

## **Alpha Tau (Ohio State University)**

Rebecca Friedberg, Andrew Hosler, Michael Camp (April 2, 2015)

## **Alpha Upsilon (College of Wooster)**

Bruce Lutz, Meghan McCloud, Colin Montgomery, Alexis Spencer, Brendan Kelley-Bukovac, Geoffrey Carney-Knisley, Emily Pudnos, William Rial, Emily Walker, Bethany Smith, Daria Oberholzer (November 1, 2014)

## **Alpha Phi (Millsaps College)**

Brittany Susan Hardy, Edgar Morgan III (April 15, 2015)

## **Beta Beta (Furman University)**

Maxwell Boone, Mary Grace Palmer, Sadie Remington, Trevor Smith, Samantha Strickland, Patrick Rankowitz, Merritt Stewart, Lexie Harvey, Sam Hill, Catherine Allen (April 16, 2015)

## **Beta Gamma (University of Richmond)**

Timothy Parker Maloney, Benjamin Strawsburg, Andrew Olmsted, Kathryn Clikeman, Gia Nyhuis (April 8, 2015)

## **Beta Delta (University of Tennessee)**

Kathlyn Collins, Sarah Elizabeth Cooper, Hannah Fuller, Bethany Howard, Shivangi B. Patel, Weston Vawter; HONORARY: Stephen A. Collins-Elliott, Daniel Walker Moore (April 9, 2015)

Dr. Stephen A. Collins-Elliott, who specializes in Roman Archaeology, and Dr. Daniel Walker Moore, who specializes in Greek historiography, have both been strong advocates in promoting the study of Classics during their first year at the University of Tennessee. Dr. Collins-Elliott served as co-advisor for the Beta Delta chapter of Eta Sigma Phi at the University of Tennessee, while Dr. Moore delivered the keynote address at this year's initiation ceremony.

## **Beta Theta (Hampden-Sydney College)**

Ryan Scott Beaver, Patrick Armour Bryant, David Griffith Fleenor, Lucas Aaron Hanshaw, Theofilos Demetrios Koulianos, Benjamin Wei Lam, Andrew James Marshall, Conor Anthony O'Heir, Jackson Monahan Rogers, Alexander Joseph Sefton (March 3, 2015)

## Back Issues of *NUNTIUS* Wanted

The Eta Sigma Phi Archives are missing the following issues of the *NUNTIUS*. If you or your school have any of these issues, please contact the Executive Secretary: Vol. 1, No. 3-4; Vol. 2, No. 1-2, 4; Vol. 3, No. 4; Vol. 4, No. 4; Vol. 5, No. 5; Vol. 6, No. 4; Vol. 18, No. 2; Vol. 18, No. 3; Vol 19-21 (these are the war years and there may have been no issues in that period); Vol. 24, No. 2; Vol. 29, No. 4; Vol. 35, No. 3; Vol. 35, No. 4; Vol. 40, No. 2; Vol. 41, No. 1; Vol. 41, No. 2; Vol. 41, No. 3; Vol. 45, No. 3; Vol. 47, No. 2; Vol. 54, No. 1; Vol. 55, No. 2; Vol. 56, No. 1; Vol. 58, No. 2; Vol. 60, No. 2; Vol. 64, No. 2; Vol. 65, No. 1; Vol. 65, No. 2; Vol. 66, No. 1; Vol. 67, No. 2; Vol. 68, No. 1; Vol. 68, No. 2; Vol. 69, No. 1; Vol. 69, No.2; Vol. 70, No. 1; Vol. 70, No. 2; Vol. 71, No. 1; Vol. 71, No. 2.

# Initiates Reported (Continued)

## Beta Kappa (Notre Dame of Maryland University)

Esther Apraku Bondzie, Allison Klein (April 21, 2015)

## Beta Chi (Loyola University Maryland)

Kjerstin Burdick, Bridget Flannery, Madeline Galler, Lauren Heery, Richard Neil Matta, Michele Ryan (March 8, 2015)

## Beta Psi (Rhodes College)

Christopher Oxford, Ashten Chambliss, William Bitting, Aubrey Blackstock, Lauren Ulrich (March 19, 2015)

## Gamma Alpha (Indiana State University)

Patricia Shacklett (April 20, 2015)

## Gamma Theta (Georgetown College)

Austin Bambach, Hunter Gatewood, Jordan Penrod, Dorothy Shelton, Hannah

Shelton, Ayana Stagg; HONORARY: Jeffrey Asher (March 11, 2015)

Dr. Asher is a religious historian who specializes in ancient Mediterranean religions. He is a Classicist by training, and he teaches Greek as part of the Classics minor. The Gamma Theta chapter is happy to have him as a collaborator in supporting the Classics at Georgetown College.

## Gamma Nu (Montclair State University)

DeShawn Norris (March 16, 2015)

## Gamma Omicron (Monmouth College)

Mackenzie Elizabeth Davis, Rachel Sophia Masch, Kathleen Brown, Jovan Petrovich (February 13, 2015); Joy Meyer (April 23, 2015); HONORARY: Robert Holschuh Simmons, Victor M. Martinez (February 13, 2015)

Robert Simmons has been an active promoter of the study of Classics since he received his doctorate from the University of Iowa in 2004. He has organized very popular Classics Days as a Visiting Assistant Professor at the University of North Carolina, Greensboro. As the new advisor of the Gamma Omicron chapter, he promises to bring similar enthusiasm and vigor to the promotion of Classics in western Illinois.

Victor Martinez studied both Latin and Greek as an undergraduate at the University of Illinois Urbana-Champaign but has moved, in his career, more into material culture. He is presently teaching archaeology and mythology courses at Monmouth College and the members of Gamma Omicron would like to recognize him for his enthusiastic promotion of archaeology as an important part of the study of Classics.

## Gamma Sigma (University of Texas – Austin)

Sterling Wright, Terry Orr, J.C. Rudy (May 1, 2015)

## Gamma Upsilon (Austin College)

Desiree Denise Coleman, Reed Alan Cook, Charles Skyler Highsmith, Savanna Adriann Romo, Quinn Michael Sicking, Alexandra Victoria Guess (April 23, 2015)

## Delta Alpha (Randolph College)

John-Aubrey Stone, Sophia Dill, Katherine Thomas (March 3, 2015)

## Delta Beta (Canisius College)

Patrick T. Clancy, Victoria A. Murty (April 13, 2015)

## Delta Theta (Dickinson College)

Kate Draper, Kyle Gutmann, Cheyenne Moore, Siyun Yan, Sam Eaton, Cameron Ruhl, Kathryn Joseph, Joanna Wood, Russell Williams, Nick Beard, Michael Niu (March 5, 2015)

## Delta Pi (Randolph-Macon College)

Caleb Allen, Katherine Calder Brown, Briona Harmon, James Patton, Nadhira Hill, Natalie Meyer (May 8, 2015)

## Delta Chi (St. Olaf College)

Katherine A. Bello, Soren I. Bjornstad, Rachel K. Brooks, Benjamin R. Cooper, Luke D. Elowsky, Allison R. Lonigro, Ryan M. Mathison, Lily K. Myers, Haley A. Olson, Hannah D. Olson, Joseph R. Rynasko, Jonathan M. Sanchez, Kirby L. Schoephoerster, Jacob O. Smith, Leonard H. Strong, Ian W. Wallace, Emily M. Witt; HONORARY: Prof. Jason R. Ripley (March 16, 2015)

Professor Ripley, a member of St. Olaf's Religion Department, has energetically supported our local chapter by speaking on several occasions to our members, by supervising some of their independent research projects (which are required for some of our majors), by accompanying Prof. Anne Groton on her recent month-long classics course in Greece, and by sharing the fruits of his research, which centers on the Roman Imperial contexts of the New Testament.

## Epsilon Eta (Kent State University)

Jenifer E. Novak (April 15, 2015)

## Epsilon Iota (University of Florida)

Chrissa Harmon, Mackenzie Ecker, Eduardo Iglesias, Emily Bozigar, Emily Radomski, Van Williams (February 23, 2015)

## Epsilon Nu (Creighton University)

Thomas Ferlic, Eric Steele, Connor

## Eta Sigma Phi Medals

Eta Sigma Phi medals awarded to honor students in secondary school Latin classes help promote the study of Latin in high school and give Eta Sigma Phi an excellent contact with high school students of the Classics. Chapters can use them as prizes for contests or as a way to recognize achievement. In addition, chapters can award the medals to outstanding students of the Classics at their home institutions. Two silver medals are available: the large medal (1½ inches) and the small (¾ inch). A bronze medal (¾ inch) is available. The various medals can be awarded to students at various levels of their study.

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Obverse and reverse of the large silver medal

Campbell, Tessa Fulmer, Rebecca Zawistowski, John J. Brennan, Emily Andrews, Nicole L. Petrow, Daniel Uy, Shainna Hayes, Kyle Armstrong, Garrett Mercado (April 17, 2015)

**Epsilon Omicron (UMass Amherst)**

Zeyla Anderson, Daniel Berenson, Julia Caudle, Reba Cohen, Sean Conaway, John Duff, Todd Hobbs, Keval Kapadia, Paul Klaus, Arianna Lewis, Madeleine Matthies, Samuel Obanla, Ariel Robinson, Matthew Smith, Maria Sucher, Jacqueline Tatro, Thomas Vu, Taylor Wise (March 27, 2015)

**Zeta Beta (Temple University)**

Madison McGuirk, Daniel Timothy Hoang, Edward W. Lewis, Candice Bridgette Kennedy, Thomas Higgins, Connor O'Neill (March 27, 2015)

**Zeta Gamma (San Diego State University)**

Joel Bakker, Tiffanie Dang, Sydney Gebroe, Annie Huynh, Allen New, Jean Ziesenhenné (April 10, 2015)

**Zeta Eta (Loyola Marymount University)**

Grace Lide, William Okamoto, Patrick Scheuring, Tristan Willenburg (February 17, 2015)

**Zeta Kappa (Trinity College)**

Margaret Crowe, Dimitri Adamidis, Matthew Reichelt, Jami Cogswell, Darcy Cogswell (April 21, 2015)

**Zeta Lambda (University of Louisville)**

Stephanie Lichtsteiner, Tate Houchens,

Tyler Finley, Ashley Crutcher (April 10, 2015)

**Zeta Nu (University of Maryland – College Park)**

Nichole Choi, Jonathan Clark, Laurel Fresquez, Robert Harris, Anastasiya Kochergina, Elliott Vance Rebello, Anthony James Vershov, Yaoliang Zhao; ASSOCIATE: Dustin Cranford, Allison Goldstein-Berger, Nathan Mastropaolo, Jordan F. Slavik, Nathan Wil Tillman; HONORARY: Eric Adler, Alexander Loney, Michael Olmert, Carin Ruff (April 2, 2015)

Dr. Eric Adler holds a Ph.D. from Duke University and has just been promoted to the rank of Associate Professor of Classics with tenure here at the University of Maryland College Park. He is the advisor of our Classics Club and recently co-directed a new spring break study abroad program in Rome. He has taught many of our new initiates.

Dr. Alexander Loney earned his Ph.D. in Classics from Duke University and has held a postdoctoral fellowship at Yale. We are pleased to be hosting him as a Visiting Assistant Professor this year. He has taught many of the current crop of undergraduate initiates.

Dr. Michael Olmert is a Professor of the Practice in the English Department here at Maryland. He is an affiliate and a loyal friend of the Classics Department who writes and directs plays, including some on classical themes. He also teaches a popular course in which students stage readings of classical and modern plays.

Dr. Carin Ruff, an expert in Medieval Studies, holds a Ph.D. from the University of Toronto in addition to a M.Phil. from Oxford and a B.A. with high honors in Classics from Swarthmore. At Maryland she has been teaching a course in Medieval Latin that has earned high praise from her students, who include many of our new initiates.

**Zeta Rho (University of Texas at Arlington)**

Courtney Broderick, Tristen Sierra Cardwell (May 2, 2015)

**Zeta Upsilon (Sweet Briar College)**

Susannah Higginbotham, Katherine Hoyt (March 3, 2015)

**Zeta Chi (Xavier University)**

Stacey Radziwon, Max Bruns, Courtney Garside, Patrick McGuire, Robert Ryan, Ryan Yeazell, Brian Long, Oise Omoijuanfo, Emily Lewis (April 25, 2015)

**Zeta Psi (Hollins University)**

Talitha DeGraaf, Tena Gilleard, Amelia Verkerk, Marisa Vitulli (April 24, 2015)

**Eta Beta (Southern Illinois University)**

Anna Petrelli, Luisa Maria Baj, Sarah Orkin, Michael Phipps, Madison Balsitis, Jessica Leonard, Joseph Leonard, Jessica Bromund (February 11, 2015)

**Eta Delta (Hillsdale College)**

Emily Barnum, Brian Hall, Brigitte Hall, Shannon Meyer, Megan Michaelis, Madison Moore, Hannah Niemeier, Sam

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# Initiates Reported (Continued)

Phillips, Shelby Ripley, Matthew Sauer, William Schaerer, Keith Vrotsos, Rachel Watson, Luke Zahari (February 26, 2015)

## **Eta Zeta (Truman State University)**

Nicole Craft, Jordan Noland, Cheyenne Rodenbaugh (April 18, 2015)

## **Eta Theta (DePauw University)**

Nicole Noravesi, Grace Harsha, Luke Lohrstorfer, Braydon Lucas, Jackson Hicks, Elizabeth Seewer, Jessica Tilley, Lauren Widuch (February 25, 2015)

## **Eta Kappa (The Catholic University of America)**

Anthony Carona, Katherine Connolly, Karl Discher, Anna Mohler, Daniel Moore, Hannah O'Connell, Thomas Page, Claire Panak, Angelica Sisson, Nicholas Stout, Nathaniel Tombes (March 16, 2015)

## **Eta Omicron (Assumption College)**

Connor Anderson, Caleigh Bryson, Sharon Caulway, Kurt Falter, Steven Foertsch, Sarah Johansson, Sarah Moynihan, Arista Paltos, Rachel Polinsky, Ian Smith, Raphaela Zaruha (March 12, 2015)

## **Eta Xi (California State University – Long Beach)**

Nina Aizpuru-Bartlett (April 3, 2015)

## **Eta Chi (Purdue University)**

Jenni Horine, Ethan Traux, Kody Sisler, Rachel Neal, Sam Walburn, Cariana Jones, Mark Rouse, Sabrina Mielczarski, Tim Rohman, Patrick Tiffany, Maxwell Heckathorn (April 23, 2015)

## **Eta Omega (Austin Peay State University)**

Sydney Bateman, Jessica Davis, Brook Lakota Flatt, Makagin Gray, Daniel A. Hester, Billie Jean Hill, Sara Menees, Riley W. Miller, Kelli Parker, T. Renee Stawski, Elizabeth D. Wilcox, Rebecca C. Winters; HONORARY: Audrey L. Anton (April 23, 2015)

Dr. Anton, assistant professor of philosophy at Western Kentucky University in Bowling Green, KY, has been enormously generous with her time and talent to our local chapter. An expert in ancient philosophy and Aristotle in particular, she has delivered several lectures for us on various

aspects of Aristotle's ethical system, and has helped with and supported our annual community activities. She has also been instrumental in convincing her institution to offer at least two years of Latin.

## **Theta Alpha (Franklin & Marshall College)**

David Mix, Matthew Butcher, Zoe Finiasz, Gabriela Hiestand Salgado, Emily LoGiudice, Ian Murray, Surabhi Rao, Lara Briehl, Caitlin Rose, Christopher Maze (February 26, 2015)

## **Theta Beta (University of Alabama)**

Shree Vaghela, Abigail Arcement, Emily Warwick, David Taylor, Jr., Adam Woelke, Karissa Annis, Amy Carlson, Elizabeth Ray, Luke Knight, Parker Evans (March 31, 2015)

## **Theta Epsilon (Trinity University)**

Daniel House, Michaela Knipp, James Uroff, Ariel Wilks (February 13, 2015)

## **Theta Iota (Illinois Wesleyan University)**

Otilia Felecan, Logan Garthe, Luke Mueller, David Podrazik (April 2, 2015)

## **Theta Lambda (Hamilton College)**

Abigail Lownes Homer (February 6, 2015)

## **Theta Omicron (Carthage College)**

Melody Abbott, Taylor Ajamian, Justin Barhite, Grant Casto, Bernard Coniglio, Amber Ericksmoen (April 24, 2015)

## **Theta Sigma (Wright State University)**

Jobe Binkley, Andrew Dewar, Kendra Fields, Peter Hairston, Jessica Blair, Jukas Schweikert, Jessica Testerman, Jakob Puckett (March, 14 2015)

## **Theta Tau (Richard Stockton College of New Jersey)**

Mark-Allan Donaldson, Timothy Malloy,

Julie Scully, Rachel Harris, Tyler Eden, William Becker (February 23, 2015)

## **Iota Alpha (The College of New Jersey)**

Katie McLaughlin, Katie Tencza, Shannon Kelly, Julienne Richards, Janette Hambor, Tara Kemble, Amanda Bowsky, Alec Antunes, Samantha Miller (April 28, 2015)

## **Iota Beta (Northwestern State University)**

Devon Marie Landry, Staci Maddox, Sam Zumwalt, Christopher David Das Neves, Nicholas Bailey, Thomas John O'Rourke, Jr., Logan Thomas Schlatre, Jalie Katherine Bills, Chelsea Marie Thibodeaux (March 9, 2015)

## **Iota Iota (University of Texas – San Antonio)**

Randi Gilmore, Gloria Gonzalez, Tracy Murphy, Laura Dempwolf, Amanda Busbee (May 10, 2015)

## **Iota Kappa (Loyal University Chicago)**

Josefina Aponte, Paul A. Bartel, Marie Nicole Claudio, Michael Coffey, Laura Heinson, James Patrick Henry, Meghan Jackson, Garrett McComas, Kathleen Narayan (February 23, 2015)

## **Iota Xi (Bucknell University)**

Wenhui Xie, Matthew C. Deysher, Julia Reese White Tabas (April 2, 2015)

## **Iota Pi (Tufts University)**

Elliot Blume-Pickle, Anthony Diana, Will Donovan, Izzy Kreeger, Moira Lavelle, William Mairs, Maria Mo, James Prosser, Lizzie Roche, Kieran Sadler, Julia Zubiago (December 9, 2014)

## **Iota Rho (Christendom College)**

Mary Strickland, Aidan Callegari, Luke Maschue, Eric Joseph Wilson, Jane Adams, Olivia Musilli (February 19, 2015)

*And when Alexander saw the breadth of his domain, he wept, for there were no more worlds to conquer. Benefits of a Classical education: Alan Rickman (1946–2016) as Hans Gruber, Die Hard ([mis]quoting Plutarch, *De tranquillitate animi* 4)*

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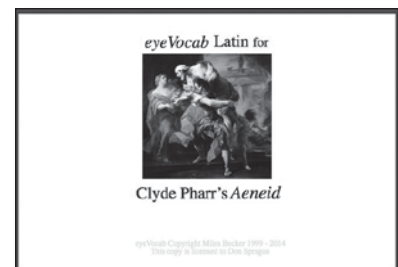
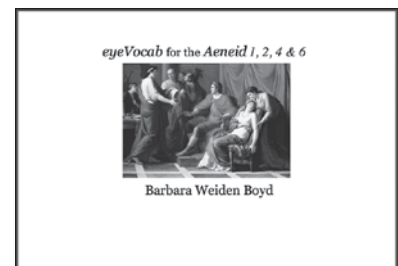
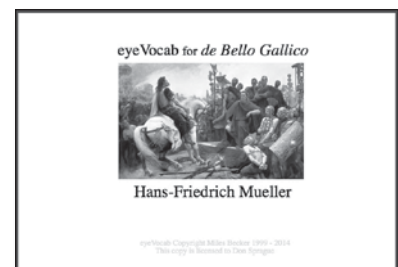
Level 2

## Study Frequent Vocabulary from Caesar and Vergil

**Caesar: Selections from his COMMENTARII  
DE BELLO GALLICO**

**Vergil's AENEID: Selected Readings from  
Books 1, 2, 4, and 6**

**Vergil's AENEID: Books I–VI**



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