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In This Issue

- 1 In the Land of the Sibyl by Kyle Oskvig, Epsilon
- 2 ΗΣΦ: Statement of Purpose and Benefits of Membership
- 2 About NUNTIUS
- 2 List of Officers
- 2 Members of the Board of Trustees
- 2 ΗΣΦ Committees
- 3 A Note from the Megas Prytanis Christopher Rios, Theta Upsilon
- 3 FASTI
- 5 A Summer of Uncertainty by Rebecca Sausville
- 8 To Rome: Summer at the American Academy by Andrew Willey
- 10 Uncovering History One Stratum at a Time by Rachel Cartwright
- 11 ΗΣΦ Now on Facebook
- 12 Latin: Reanimated by Sarah Ruff, emerita Epsilon Iota
- 14 Historia Nativitatis, or Ille dubiosus pastor. An apocryphal gospel text, recently unearthed from the sands of Oxyrhynchus edited by Rhiannon G. Knol, emerita Delta Alpha
- 14 Back Issues of NUNTIUS Wanted
- 15 2012 ΗΣΦ National Convention
- 16 National Greek Exam
- 17 Eukolos by Zachary Mott and John Mulhall, Omega
- 20 Lifetime subscriptions to NUNTIUS
- 21 Mystery Men of the First Declension by Christina Skelton
- 21 ΗΣΦ Medals
- 22 Review of "Daniel H. Foster, Wagner's Ring Cycle and the Greeks. Cambridge Studies in Opera." by Emily Goodling, Eta Delta.
- 23 Ruth Scodel. An Introduction to Greek Tragedy. A Review by Ayn Gates, Eta Delta.
- 24 Want to place an ad?
- 25 National Latin Teacher Recruitment Week
- 26 The Immortals A Review by Epsilon Chapter at The University of Iowa
- 27 Living Latin 2012
- 28 Vergilian Society Study Tours 2012
- 29 Honorary Members
- 30 2010–2011 Membership Report
- 30 Lists of New Chapters and Reactivated Chapters
- 31 New Initiates January 1, 2011 through June 30, 2011
- 34 ΗΣΦ Websites
- 35 ΗΣΦ Regalia (Honor Cords, Hoods, Jewelry and Lapel Pins)
- 36 Bolchazy-Carducci Publishers, Inc.



A sign near the "Sibyl's cave."

In the Land of the Sibyl

by Kyle Oskvig, Epsilon

Torchlight flickered on the tunnel walls as we advanced. The slow, even rhythm of our guide's thumping cane set the pace. The guide was signor Santillo, a bent, aged man whose family had been showing the cave for generations. He spoke as we walked into the dark. My limited Italian was enough to get the drift, but not all the details. I relied on translations periodically relayed by my tour-mate Bryan, who was fluent in Italian. "There is much debate concerning the location of the Sibyl's cave—but I believe it is here."

We walked deeper, and signor Santillo went on to describe the history of the wide passageway we were in. Marcus Agrippa had cut it out of the rock. The Christians had come through here in ensuing centuries, leaving graffiti. At length, we came

to a narrow cleft in the right-hand wall. I didn't need a translator for his simple explanation: "this is the entrance to the underworld."

I followed someone holding a torch. Down, down, in a slow spiral. Suddenly, water. We had no scuba gear; the underworld would have to wait. I turned around and headed back up the path. A few turns up the spiraling tunnel extinguished the light from the torch below. I slowed and stopped, and held my hand up in front of my face. I couldn't see it. I groped my way out, and after visiting another flooded chamber further down the passageway, we turned back and made for the light at the end of the tunnel. The group was impatient with signor Santillo's pace, and moved far ahead. I stayed with him and Bryan.

continued on page 4

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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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A Note from the Megas Prytanis

Christopher Rios

With the warmest of greetings to my fellow Eta Sigma Phi members.

With winter upon us and spring (hopefully) around the corner, I want to leave you all with a brief message to keep in mind as your chapters begin to plan events. As you know, Classics departments around the country have felt increased pressure from universities, administrators, and the current state of the economy. Instead of focusing on this increased pressure, I would like to focus on what we, as members of Eta Sigma Phi and scholars of tomorrow, can do about it.

Let us get out into the eyes and ears of those who seek to devalue our passion in the Classics; let us do our part, as our professors and department heads do their best to maintain the prestigious nature of our field. As an example of such initiative, I would like mention Zeta Beta Chapter at Temple University, who actively tried to remove test-prep advertisements attempting to persuade us to “stop kidding ourselves” with Classical studies. Their active participation in the fight against the marginalization of Classics as a recognized field of study is noteworthy, and I am sure they are one of many Eta Sigma Phi chapters who have taken the initiative, and for that you all deserve commendation!

There are many ways that we can spread the word and value of the Classics, one of which is expressed in Eta Sigma Phi’s purpose: “to promote closer fraternal relationship among students who are interested in classical study, including intercampus relationship[s].” It is this last part to which I would like to draw your attention. I encourage chapters to give student presentations on Classical topics to other student organizations on your campuses; these can range from presentations about: Greek mathematics to math clubs, ancient sexuality to LGBT organizations, and women in the ancient world to Women’s Studies groups. The opportunities are numerous, and the demand is out there. These presentations not only give us the opportunity to research something of our interest and share what we have learned with our peers, they show the relevance and broad scope of the Classics to those people who



may have previously doubted the necessity of such scholarship—those who probably agreed with those advertisements mocking that which we love so much. With such presentations and other forms of intercampus relationships, a larger number of students will recognize the importance of Classical scholarship, and the effects of this are bound to lead to positive results for Classics programs throughout the nation.

Let us show our pride in our degrees and our studies on Exelauno Day (March 4th, 2012) and make it the culminating day of our hard work as we try to show people the continued relevance of Classics. Let us publicize Eta Sigma Phi and the Classics on campus and in our communities by parading, passing out flyers, and proclaiming the joys of Classical studies. I look forward to hearing about your activities on Exelauno Day, as well as other chapter events, at the 84th Annual Eta Sigma Phi Convention that will be hosted by Alpha Mu chapter of the University of Missouri at Columbia. Make sure you mark your calendars for March 16–18, 2012, register, and we hope to see you there!

Sincerely,

Christopher Rios
Theta Upsilon Chapter at the
University of North Texas
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Fasti



2012

February 29:

Application deadline for the Theodore Bedrick Eta Sigma Phi Summer Scholarship to the Vergilian School

March 4: Exelauno day

March 5–9: National Latin Teacher Recruitment Week (NLTRW)

March 12–16: Administer College Greek Exams

March 16–18: 84th National Convention at the invitation of Alpha Mu at the University of Missouri Columbia

March 20: Ovid’s birthday

March 26: Vespasian’s birthday

March 28–31: Classical Association of the Middle West and South, Baton Rouge, LA

April 21: Parilia, Happy Birthday, Rome!

April 26: Marcus Aurelius’ birthday

May 15: Materials for the Fall edition of the NUNTIUS due (submit by email to the editor of NUNTIUS: glirby@wm.edu)

- Chapter Res Gestae
- student submissions (book and movie reviews, creative works)

May 24: Germanicus’ birthday

June 1: Deadline for paper submissions to the Eta Sigma Phi panel at CAMWS-SS

July 12: Caesar’s birthday

August 1: Claudius’ birthday

August 24: Hadrian’s birthday

Fall: Classical Association of the Middle West and South, Southern Section, Tallahassee, FL (dates to be determined)

2013

April 5–7: 85th National Convention at the Invitation of Beta Iota at Wake Forest

2014

Spring, 2014 100th anniversary meeting in Chicago, Illinois

In the Land of the Sibyl (Continued)

Continued from page 1

We trudged for a stretch in silence punctuated only by a thumping cane and a hissing torch. When we again shuffled by the cleft that spiraled down to the underworld, signor Santillo began to speak—but not in Italian. In Latin. He spoke in measured tones, but with an oracular fervor, voice rising and falling. As I listened, I realized what he was reciting:

*Excisum Euboicae latus ingens rupis in antrum,
quo lati ducunt aditus centum, ostia centum,
unde ruunt totidem uoces, responsa Sibyllae.*

Vergil's Aeneid, book six—the Sibyl's cave, and the descent to the underworld.

That was day one of my two-week tour in Italy. Nothing else matched it for sheer surreality, but the remainder of the tour provided plenty of high points. Thanks to Eta Sigma Phi's Theodore Bedrick scholarship, I was there with the Vergilian Society's "Land of the Sibyl" tour, guided by Professors Steve Tuck and Lorina Quartarone. From our home base at the Villa Vergiliana in Cumae, we struck out every day to explore archaeological sites around Campania.

One early stop was in Benevento, where Trajan's Arch is still in astonishingly good shape. I had just spent a week in Rome's museums on my own, and had gotten pretty good at recognizing portraits of Roman emperors. Trajan is one of the easiest to pick out—no one else had a bowl haircut like his. I found him pretty quickly in the reliefs on his Arch, where the *gravitas* conveyed by scenes of conquest and triumph is today only slightly lessened by his resemblance to Moe from the Three Stooges.

Later that week, we spent an entire day at Pompeii. One day is not enough to see the whole town, but we saw a good bit. The frescoes in the Villa of the Mysteries were a highlight for me. Ancient graffiti was entertaining and visible in some odd places. There was a family tomb covered with bright red adverts for a gladiatorial event. As far as I could tell, either the living family members sold the space for advertising, or the aedile's artist painted on it without permission. The dead inside probably weren't too happy either way.

Speaking of unhappy dead, the plaster casts of Pompeians who died in the erup-



One of the temples of Hera at Paestum

tion of Vesuvius were a moving sight. There are children, adults shielding babies, even a dog. The sheer magnitude of the disaster was imparted further at visits to the villa at Oplontis and the little town of Herculaneum. These two sites had been covered in pyroclastic flow dozens of feet thick, and had to be excavated from solid rock.

We left the death and destruction behind for a three-day stay on the lovely island of Capri. Ah, Capri—haven for the rich, famous and beautiful. After desperately searching for free weights all over Italy, I finally found a gym on Capri. They didn't let me in, though. I think they could tell I wasn't a millionaire. Anaerobic exercise was not to be had, but I did some good hiking. The views from the top of Monte Solaro and the Villa Jovis were spectacular. Tiberius definitely had an eye for real estate.

Back on the mainland, we took a trip to Paestum. The Greeks settled there early (6th century BC), and several of their temples still stand, remarkably well-preserved. After spending a few site visits squinting my untrained eye to find architectural meaning in low, broken-down walls and piles of rubble under weeds and snakes, Paestum was a breath of fresh air. The temples there still look like buildings!

Near the tour's end, we spent an all-too-short afternoon at the National Archaeo-

logical Museum in Naples. The museum is home to treasures found in Pompeii and Herculaneum, the Farnese marbles, and the infamous "Secret Cabinet" full of naughty art. I was most impressed by the Farnese Hercules, a behemoth statue of Hercules at rest after completing his twelve labors. The Hall of the Emperors tested my skill at playing guess-the-emperor. I did pretty well, except when it came to distinguishing Marcus Aurelius and Antoninus Pius. They're twins, if you ask me.

In all, it was a great trip. Reflecting on my time in Italy has started me wondering when I'll be able to go back. If only the Sibyl had been in signor Santillo's cave—I would've asked.

About the Author

Kyle Oskvig is currently a junior at the University of Iowa, majoring in Philosophy and Classical Languages. This semester, he's bringing together his interests in biology, ethical philosophy and ancient thought, with research on Aristotle's embryology and its reception in early modern science. After graduation, he hopes to do graduate work in a similar vein, working to understand ancient and modern ethical systems and making them talk to each other and to science.

A Summer of Uncertainty

by Rebecca Sausville

My road to Athens with the American School of Classical Studies began at the end of last summer, in September 2010. I was sitting with my friend in a bar — for the lunch special, I promise — before the first class of my second to last undergraduate Latin course, on the *Aeneid*. I love Latin; always have and always will, but my mind wasn't on Vergil. My world had been turned upside down following my first-ever Greek class. Discussing it with my friend, I then knew what I was willed by the gods to do for the summer of 2011: Make my way to Greece, and see what it was all about.

I suppose the main reasons I fell in love with Greek were because it reminds me of why I enjoy Latin, in reference to the rules and the structure, and because it is even more of a puzzle, and fun to write, at that.

The decision to go to Greece, however, also had much to do with a desire to see what was going on there now for myself. I wanted to immerse myself in cultures across time with the hope of synthesizing new outlooks on everything from myself and my future to Greece and her past, present and future.

Everything came together perfectly, then, when I was fortunate enough to receive the generous Malcolm J. Froberg Scholarship to the American School of Classical Studies at Athens. Not only was I elated about getting out of the States to go explore another country top to bottom, but also because the country in question is one of the most exciting and interesting places in terms of past vibrancy and present uncertainties that, from the outside, manifest themselves into a place full of vivid passions.

Yet another exciting factor, to me, was the idea of spending six weeks with like-minded Classics folk. None of my friends are interested in Latin or Greek, and while I am indebted to Fordham's Classics program and have innumerable fond memories of it, it didn't have the type of Classical immersion I knew I needed, at the very least to see if Classics was something I wanted to do forever.

I arrived in Athens early, to stay with a friend of a friend, Andreas, a native of Athens. His hangout is the anarchist neighborhood of Exarchia, where he is one of several managers of a cooperative bar called Mikrocafé. Andreas and his girlfriend, Lena, were extremely open, friendly and hospitable, which is to be expected of Greeks, as I was to learn, but goes against what I found to be the popular opinion among Americans and others about



This was kind of like the Disneyland of ancients, very cool.

A Summer of Magical Uncertainty (Continued)

Exarchia. To Andreas, this was the safest part of town, simply because of collective action—there was virtually no police presence here because they had been pushed out, in part due to the 2008 shooting of a 15-year-old innocent bystander, which gave fuel to a long-simmering anarchist movement, but if one was in trouble and yelled, citizens would make it a point to run and help (I didn't test Andreas' assertion out).

Needless to say, this was an interesting introduction to modern Greece. A frequent theme when Andreas was talking was the “myth of democracy,” from ancient to modern times; about how it has failed Greeks throughout time, and how he wants nothing less than a revolution.

These thoughts stayed with me as I got settled in at Loring Hall in Kolonaki, a far more quiet and chic part of town. I quickly found that being with Latinists and Hellenists on a daily basis was as great as I thought it would be — not only from an intellectual viewpoint, but also because in general they were a great bunch of people from all over the map, geographically and academically. I was also suffering, I'm only slightly embarrassed to admit, from library and research withdrawal, having graduated in May, so I was quite pleased to have two utterly foreign presentations to work on. I learned far more about fourth century Attic border forts than I ever thought I would while studying and presenting on Eleutherai and Aigosthena, the latter featuring one of my favorite beaches in Greece — swimming in the Gulf of Corinth while looking up at the ruined tower of Aigosthena was magical, but that may have also been combined with the relief at being done with my presentation. Like I said before, one of my goals was to figure out who I was as a Classicist. One of my first realizations, quite early on, was how little I knew about Greece, but this was followed by the realization that

I was literally in the best place on earth to learn more.

And so I did — I have never had that kind of experience of pure, concentrated learning. It wasn't all academic, as I also grew leaps and bounds as a citizen of the world and as a true post-undergraduate, for better or for worse — the anxieties of “what am I going to do in August?” still plagued me in Greece, but, as you may imagine, it is a lot easier to ponder the future without nausea when waist-deep in the Aegean during the hottest part of the Greek summer day. A large part of ASCSA was push-

ing myself to my physical and intellectual limits, and I relished that, especially when I made it up Mt. Parnassus in one piece. I can't say the same about my cameras, which met their unfortunate ends at the hand of Poseidon when a rogue wave soaked them through during our last day trip to the otherwise idyllic island of Aigina.

I'm home in Brooklyn now — the one suntan I ever got in my life has faded, and I started a job in decidedly not-Classical Times Square. I feel like years have passed since the first (incredible) time I laid eyes on the Akropolis from the street below.

I am so utterly grateful to Dr. and Mrs. Froberg and Eta Sigma Phi for funding my trip, which I count as a high point of my life up to now. I've taken the GREs and have made my grad school lists — while I initially expected to apply to classical archaeology programs, I'm now more interested in a broader interdisciplinary program, to incorporate the many facets I experienced in Greece. I honestly don't have a plan, or know exactly what I want to study, but I do know that I need to make it back to Greece. I found a world there that made my life fuller, and gave personal meaning to the ASCSA mantra that it is far better to experience Greece than to only ever read about it.

About the Author

Rebecca Sausville is a 2011 graduate of Fordham College at Lincoln Center, where she received her BA in classical languages (concentration in Latin) and history. She is currently attempting to enjoy a gap year before embarking on her graduate studies in classics; this mission has just recently made the transition from a period of “funemployment” to a much-needed full-time position at a finance firm in New York, where one of her monthly activities includes going to the Greek and Roman collection at the Met and sighing wistfully.



Rebecca with Sir Arthur Evans

Right, Fortezza: Venetian castle in Rethymnon, Crete (incidentally, the only cloudy day for the entire trip)

Below, Parthenon—One of the very best moments of Rebecca's life.

Bottom, Tiryns: This was the last stop on one of those intensive, five different outdoor sites kind of days—kind of brutal.



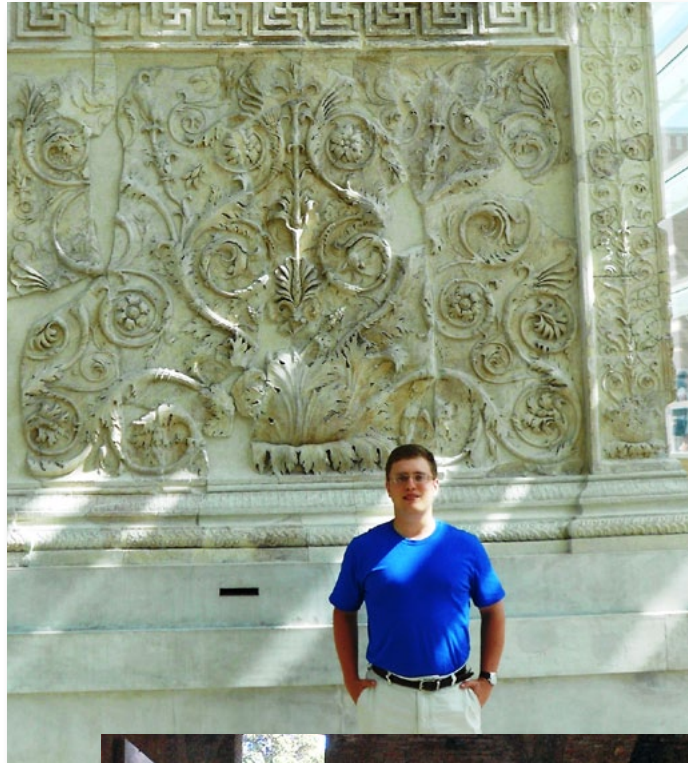
To Rome: Summer at the American Academy

by Andrew Willey

From atop a high ridge, I looked down upon the remains of the Roman colony of Alba Fucens. The walls of its central buildings snaked across the valley bottom, seemingly at random, and presented a beautiful sight for the eyes of our group. But perhaps we were not so able to appreciate its rugged aesthetic beauty at that moment; for we were there not as sightseers, but rather as students and scholars. And we were faced with the daunting prospect of an exam, that is, to go down into the colony and, using our newly-acquired knowledge of Roman archaeology and city-planning, identify the various structures of the excavated town and their uses.

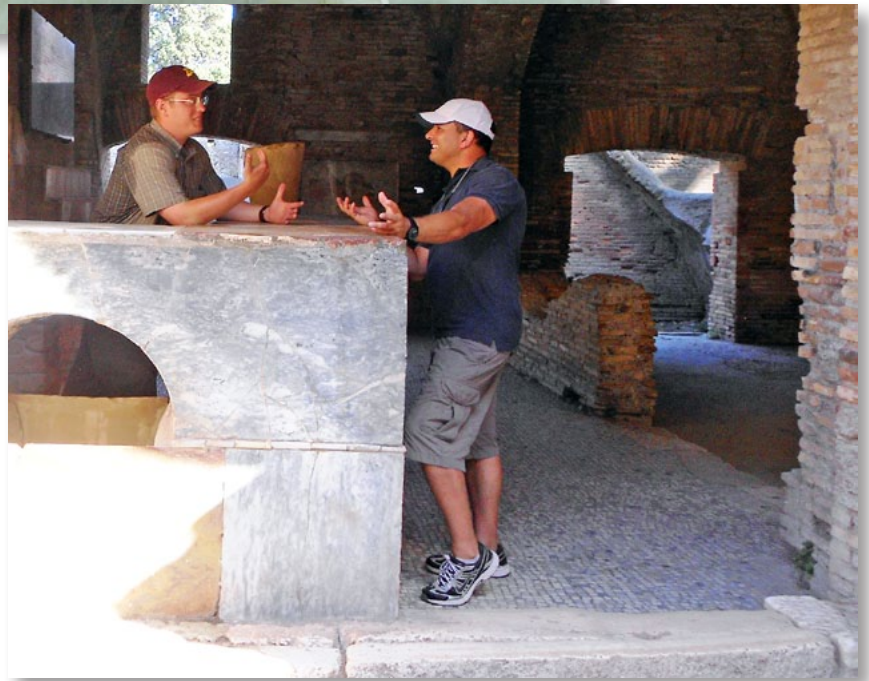
“That looks like a Forum” someone cried out. Another student added: “And this looks like a sanctuary or temple.” But I was too busy at the far edge of the settlement, looking at a complex jumble of walls that could have been anything. It’s one thing, of course, to see a neat diagram in a book and quite another to be confronted with the stones themselves. Confused for a second, I wandered about trying to get a sense of the whole when suddenly it all made sense—a narrow entrance led into a rectangular room with a small square pool at its center, this, in turn leading to a large colonnaded portico—surely this was an aristocratic *domus*. A grand entrance, a characteristic *atrium*, offset dining rooms and *cubicula*, all leading to a fantastic peristyle garden at the very back. It couldn’t be anything else. And then, as the skies of central Italy began to darken and we all ran for cover (under the remains of the nearby baths!), I realized just how much I had learned in such a short time. What before might have been an incomprehensible amalgamation of brick, stone, and mortar now really *meant* something to me. Thanks to the Classical Summer School of the American Academy at Rome, I had an infinitely greater understanding of what these structures were, how they were built, and, most importantly, how the ancient Romans used them to go about their everyday lives.

This, however, was just one of the many “aha!” moments I experienced at the Classical Summer School. I count myself



Andrew at the Ara Pacis

Andrew and fellow participant Chris Wood converse at a Taberna in Ostia



extremely fortunate to have been able, through the generous support of Eta Sigma Phi and the University of Minnesota, to attend this fantastic (and intensive!) six-week course in Rome. For more than 50 years now, the American Academy has been offering the summer school program as a way of introducing Latin students and teachers to the history and topography of

the Eternal City. The program, in addition to taking care of all logistical details (a great help, as any traveler can tell you), was able to offer us unparalleled access to the sites and museums of Italy. Entering into the normally locked houses of Ostia, or the off-limits ground level of Trajan’s Forum, or the often closed site of Monte Testaccio, we all felt more like celebrities than

To Rome: Summer at the American Academy (Continued)

scholars-in-training. The program, to put it simply, literally opened doors all across the city.

But our leaders, Prof. Susann Lusnia of Tulane and her assistant Seth Bernard of the University of Pennsylvania, offered us more than a grand tour. They led us through a series of site visits, lectures by Academy scholars, and a healthy dose of readings, all of which combined to form an exhaustive (and occasionally exhausting!) course on Roman art history, architecture, and archaeology all at the same time. The greatest part of the program was the synergy between these various elements and the unique opportunity to read about a site, to hear a lecture on its building techniques and history, and then to actually go there and walk its paved streets. These structures, after all, were not built to be studied in books, but to be experienced. And nothing could beat the experiences of this trip—gazing in wonder at the *oculus* of the Pantheon, clambering through the Etruscan tombs at Cerveteri, or just enjoying the unbeatable museum collections of the Vatican and Capitoline museums.

One of the most interesting aspects of the trip was the opportunity to view the ancient sites and remains in their modern contexts, and thereby to study how the sites and materials have been re-used, re-appropriated, and re-imagined throughout the intervening centuries. Hadrian's Villa at Tivoli may be in ruins, albeit spectacular ruins, but one gains a good idea of how it may have looked in its heyday at the nearby Villa d'Este. This Renaissance-era marvel recycles Roman engineering, architecture, painting styles and even statuary in an attempt to outdo Hadrian at his own game. Standing near the still-functioning monumental fountains and man-made grottos of the Villa, I began to understand just what

Hadrian was attempting to create. Such experiences were also a valuable reminder that time does not stop at the end of the Roman period. It was, in fact, a valuable illustration of just how much sway Roman ideas of architecture and design hold even to this day. And it was also a clear demonstration of just how powerfully such architecture affects viewers even today. I know that I, for my part, was extremely impressed. And that is one of the great advantages of the program, and a lesson I will always treasure: the chance to see

how succeeding generations built Rome, lived their lives in it, and competed to put their unique stamp on it—from Tarquin's levelling of the Forum area to the Victor Emanuel Monument which towers over the area today.

All in all, what a fantastic summer! What a fabulous opportunity! I am incredibly grateful for the experiences I've had this summer, the people I've met and the many places I was able to visit. This trip has contributed inestimably to my understanding of the city, its history, its art, and

its people. I can only express my appreciation for those who made this possible. Thanks, once again, to our inexhaustible director Susann Lusnia, and to her assistant, Academy Fellow Seth Bernard, for their vast learning and able direction, as well as to the always-helpful staff of the American Academy and Centro. I owe thanks especially to my fellow participants, whose good humor and high spirits got me through many a hot and tiring day, and whose knowledge and depth of experience continually amazed me. Finally, I would like to express my gratitude to both Eta Sigma Phi and the University of Minnesota. Without their generous financial support, this experience would not have been possible.



Andrew in front of the magnificent dome of St. Peter's

About the Author

Andrew Willey obtained his BA at Rhodes College and is a doctoral candidate in the department of Classical and Near Eastern Studies at the University of Minnesota. His research interests include Cicero, rhetoric, politics, and the history of the Late Republic. He is currently working on a dissertation entitled "Discovering a Higher Law: Cicero and the Creation of Constitutionalism at Rome."

Uncovering History One Stratum at a Time

by Rachel Cartwright

This summer, thanks to Eta Sigma Phi's Scholarship for Fieldwork in Classical Archaeology, I was able to discover history. I participated in the Iberian Archaeology Program: The Bagunte Project, which is located in Bagunte, Portugal. Dr. Mariah Wade led the project from The University of Texas at Austin. There were twelve students working at the site, myself included, and three supervisors. The site was of the castro culture and the history of the site spanned from the Iron Age to the Roman era of habitation.

We flew into the airport in Porto, Portugal and traveled to Vila do Conde where we stayed in two separate apart-

ments. One overlooked the main street and the other the main plaza. The Atlantic Ocean was a five-minute walk down the road, which kept the temperature in the 60 and 70-degree range. We worked from 8 a.m. until approximately 2 p.m. on the weekdays doing fieldwork and then from 5 p.m. to 6 p.m. in the lab. We took a bus to the site, which was very interesting when it went off-roading up the hill where the site was located. The bus would park near the bottom and we hiked halfway up to a shed where our equipment was stored. We would then continue to the top of the hill to the actual site.

For the first week and a half, I worked on surveying the site with a TDS (tripod data system) machine. I enjoyed doing the

survey work, unless of course I had to hold the rod, which I found very difficult to hold still especially with the winds that blew on the top of the hill we were working on. My first trench was located halfway up the hill. There is what is hoped to be a fallen fortification wall in the area surrounding the trench. The next trench was at the top of the hill where we found what we think was a house. The building contained pieces of slag, which we considered evidence of metallurgy in the house. There were two shards of glass found, a large number of pottery sherds, and two quern stones. Personally, I found an iron nail, a roman tile, and many pottery sherds. I drew several maps of our trenches both of the walls, to show the stratigraphic layers, and



The Church and Stairway at Bom Jesus

Uncovering History One Stratum at a Time (Continued)

of the floor, to show the placement of everything inside the trench. These maps tended to take a very long time, because they were not only the things you could see, but measurements to each item, including rocks. The one that was especially detailed was a drawing of what appeared to be a wall that had fallen down. That map took me over four hours to complete. The lab work while not as exciting as being in the field was also very interesting. I must have washed and labeled hundreds of pottery sherds. We learned about all the different types of pottery that could be found in castro sites. Although I think the oddest one was a very wide ceramic dish that had three handles located on the inside, this type of ceramic was most likely used for cooking.

On Saturdays, we traveled to significant archaeological sites in Portugal. We traveled to Tres Minas, which was a group of Roman gold mines. There were visible wheel tracks from where the mining carts had traveled. The mines also contained bats, which were cute, and spiders, which made me want to run away. We also traveled to Foz Coa, which has prehistoric rock art. The art was amazing and some of the drawings had great detail. We went to multiple castro sites in Portugal. Citânia de Briteiros and Citânia de Sanfins were two of the most impressive castro sites and the views from them were amazing since they were all located on top of hills. Since the site we were working on was a castro as well, these sites showed us what our site could look like in the future. In addition, the reconstructions of some of the houses at these castro sites showed us what our site could have looked like in the past. We also traveled to the Santuario do Bom Jesus do Monte, which is located near Braga, Portugal. The sanctuary has amazing architecture along with hundreds of stairs. There were stairways zigzagging all the way down the hill, which the Sanctuary is located on, but the most impressive part of the stairway is a baroque stairway that climbs 381 feet.



Rachel sitting on/in an altar at the Santuário de Panóias

While we were there the Festa de São João took place. The festival is to pay tribute to Saint John the Baptist and has been held for the past six centuries. It was nice to take part in such an old festival. The festival usually begins early in the evening on June 23rd and continues on into the wee hours of the morning on June 24th.

During the festival people have plastic hammers that they use to hit people on the head with, typically only if the person also had a hammer. The Portuguese also barbecue sardines and then release illuminated flame-propelled balloons into the air. It was very windy this year so many of them caught fire before or immediately after they were released into the air, but it was still spectacular. There was also a very impressive display of fireworks that appeared in shapes and colors I had yet to see before as fireworks.

This was my first dig and the experience was phenomenal. It has convinced me that I definitely want to become an archaeologist. I plan on participating in other digs in the future and also going to graduate school to further my pursuit in the field of archaeology. Luckily all of the people that went on the trip to Portugal go to UT with me so I still get to see them frequently. I will miss Portugal and I will definitely miss being covered in dirt in my trench digging with my trowel in the hope of finding a piece of history.

About the Author

Rachel Cartwright is a junior in Classical Archaeology, Ancient History and Classical Civilization, and Latin at the University of Texas at Austin. She is the president of the Gamma Sigma chapter of Eta Sigma Phi.

Eta Sigma Phi Now on Facebook

Eta Sigma Phi now hosts a Fan Page on Facebook. To “Like” the Fan Page, simply head to www.facebook.com/EtaSigmaPhi. This page helps everyone know where members are active, makes it easy to find friends (especially after conventions), and provides a quick way to disseminate information. We would also love it if people would put up pictures from their chapters and from conventions, along with posting news about their chapters and providing ideas for activities. Be sure to friend national officers; you can even friend Professor Sienkewicz!

Latin: Reanimated

by Sarah Ruff, emerita Epsilon Iota

In the field of foreign and second language education, there are constantly new and seemingly innovative ideas that teachers are expected to employ in their classrooms, regardless of their educational training or the language that they are teaching. Recently, the need for communicative competence has informed the latest trends in language teaching and learning, an urgency marked by the National Standards for Foreign Language Learning positioning “Communication” as its central goal. This shift has been widely accepted by many, but how does it apply to teachers of seemingly “dead” languages not fit for the “modern” (or, for that matter, traditionally “foreign”) classification? Can a Latin teacher meet these goals and create an authentic environment in which students are actively engaged in a culture that no longer exists?

These are questions that I, as a graduate student at the University of South Florida, have been trying to answer. Upon receiving a BA in Classics from the University of Florida, I spent a year teaching Latin at a small classical academy in Gainesville, Florida, and realized that although I could always learn more Latin, I lacked the skills of an accomplished educator. My graduate studies, therefore, have been a pursuit of pure pedagogy and learning theory. I must admit how challenging it has been to apply the theories and techniques I have learned to a language that is often taught in a very traditional manner—how could I apply all this new information to a classroom centered on a two thousand year old civilization?

Some educators believe it is unnecessary, nay, even “bizarre” to employ communicative methods in the Latin classroom. Ball and Ellsworth (1996), for example, state that Latin teachers often feel the need to re-create the past in a “hyperreal” way—that is, a substitution for an actual reality, the inevitable result of an empire that no longer exists. They also state that Latin education should follow a system that preserves its “uniqueness and traditional integrity,” which is the only “honest and reasonable way of teaching” (p. 77). One of the authors’ main arguments centers on



Sarah at the Metropolitan Museum of Art in NYC, displaying her fondness for Marcus Aurelius.

the idea of authenticity, and whether or not this very important facet of language learning can in fact be implemented into the teaching of a “dead language.”

The advantage of using authentic data is that students are exposed to contexts in which the particular foreign language items might actually occur. This is what will ultimately lead to true communicative competence because, after all, only language that is taught authentically can be used in real life situations. To Ball and Ellsworth, activities that try to make use of authentic Latin would include “Zombie Latin”—that is, “a dead creature artificially reanimated, an ugly simulacrum of its former self that stumbles along with monstrous steps” (p. 78). Their point, of course, is that the majority of the authentic data we have today are products of Roman patricians. The closest we have to “authentic conversation-

al Latin” is seen in the comedies of Plautus or Terence, which tend to make more use of the colloquial than a writer like Cicero and Virgil would. Even these, however, are written in meter, and full of irregularities that most beginning (and even advanced!) Latin students would not recognize.

Ball and Ellsworth, therefore, state that teachers who attempt to use Latin in a communicative sense are not only being absurd, but even dishonest. Any “authentic” activity that a Latin teacher might employ in their classroom might *seem* real and even relevant to the students, but the key word of course is “seem.” We do not really have preserved dialogue between two Roman friends who meet on the street, or a family at home, or a slave shopping for produce in the market. The question we must ask, then, is whether or not replicating these types of scenarios in the class-

Latin: Reanimated (Continued)

room is wrong, despite their lack of true authenticity.

While I understand Ball and Ellsworth's point of view, I do not believe there is anything inherently wrong with attempting to recreate dialogue from the Roman times in an effort to teach Latin communicatively. Besides, authenticity is a relative term—ANY piece of language extracted from its original context is being, in a way, “de-authenticated.” What Ball and Ellsworth fail to understand is that pedagogy has changed, and with it, today's classroom,

ing and meaningful. How can students' diverse needs ever be met in a classroom where “meticulously deciphering text” is the only activity presented? The study of Latin should not be narrowly pursued only by those students who are bright enough to understand complicated text. Its appeal should be broadened to any student who is interested in it!

With the help of the Bernice L. Fox Teacher Training Scholarship, I have had the opportunity to further my own education with the hope of broadening Latin's

Additionally, I am now involved in a research project through USF in which my colleagues and I are surveying over three hundred Latin students enrolled in public and private secondary institutions here in the Tampa Bay area. Through these surveys we hope to detail patterns in how students narrate their attitudes and motivations for learning Latin. We believe that ultimately such student-centered information will defy the traditional transcript that has been set out for Latin education. Latin should not be a “shelved language gathering dust in an inanimate state” (p. 86) — quite the contrary! If “re-animating” Latin communication is what engages today's student, then it is our professional obligation to see it through. *Latina vivat!*

Works cited

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- Ball, R.J. & Ellsworth, J.D. (1996). The Emperor's New Clothes: hyperreality and the study of Latin. *The Modern Language Journal*. 80(1). 77–84. Print.



Sarah, on the front right, with some of the home-schoolers proudly displaying their Latin animal “standards” from the Aesop's Fables camp.

curriculum, and most importantly—today's student.

For today's student demands a dynamic class where “all senses are stimulated and information is given and absorbed at a fast pace” (Abbot & Davis, 1996). The primary goal of any classroom should be to make learning *meaningful* to students, and in order to do this, the past must be connected to the present in a way that is relevant to all learners. Students *should* dress up in togas, compose songs in Latin, role play between Roman characters...this is how learning Latin becomes engag-

appeal to students of all ages. This past summer I had the opportunity to lead a Latin Camp for almost 150 elementary-age home-schoolers, and never before have I experienced the engagement these kids had to the language. We spent three days reading Aesop's Fables, and the students learned how to respond to commands, recite limericks, put on plays, and create storybooks—all in Latin! It was amazing, and I was so happy to be a part of it and see how Latin can be meaningful and engaging to children, even if it meant using a little imagination!

About the Author

Sarah Elizabeth Ruff just graduated with a Masters degree in Foreign Language Education from the University of South Florida in December. As a former Eta Sigma Phi national officer and University of Florida Classics graduate, Sarah has spent countless hours in the past few years working with varying degrees of Latin students, including teaching two “Latin Intensive” courses to home-schooling parents this past summer as well as teaching a Beginning Latin course at USF. She is now embarking on the grand adventure of teaching Latin to high school students at Mandarin High School in Jacksonville, Florida.

Historia Nativitatis

Historia Nativitatis, or Ille dubiosus pastor: An apocryphal gospel text, recently unearthed from the sands of Oxyrhynchus

edited by Rhiannon G. Knol,
emerita Delta Alpha

The Historia Nativitatis is an apocryphal gospel account of the birth of Jesus, clearly heavily influenced by the Latin style of Jerome's Vulgate. The narrative in general follows the plot of the Gospel of Luke's nativity, but also includes some details from Matthew's. The identification of the dubiosus pastor with Didymus, also known as the Apostle Thomas, may indicate some relationship to the "doubting Thomas" of John's Gospel. Its relationship to the 1983 film "A Christmas Story" is still being explored by scholars.

Olim erat pastor qui vocabatur Didymus qui in collibus propinquis Bethlehem in Iudaea incolebat cum suis amicis pastoribus, custodiens gregem ut agni conserventur per frigidum hiemem. Noctes tam gelidi ut pastores una circa igne colligerent sub caelo obnubilo, loquentes narrantesque historias. Una nocte, stella lucida apparuit in horizontem, oriens altius altiusque per noctem. Hic aster fulsit tam candide ut videretur in et die et nocte. Pastores mirabantur et rogaverunt quod possit esse. Alii stellam signum Apocalypsis, alii signum miraculi dixerunt. Didymus solus alios pastores derisit. "Illa stella," ait, "est longinqua de nobis! Qui curat? Hic grex est propinquus, hi agni sunt propinqui; curemus eos." Alii pastores dixerunt simpliciter, "O Didymus! Stultus et obtusus, non audiamus eum."

Serius paulo, pastores miraculum nuntium acceperunt. Angelus, facie candido et multis pulchris alis, stetit iuxta pastores, qui timuerunt timore magno. Sed angelus "nolite timere!" inquit, et nuntiavit si pastores secuturos stellam, illos inventuros infantem positum in praesepio. Omnes pastores voluerunt ire, praeter unum: Didymus. "Non possumus simpliciter parere omni homini flagranti cum alis qui errat ad nostrum ignem! Cur non coeperimus parere quoque avibus muscisque?" rogavit. Alii pastores gemuerunt et Luca, venerabilissimus

veterrimusque omnium pastorum, "Abimus," ait, "et potes coire nobis aut manere unicus reliquus cum grege in tenebris et frigidate."

Sic pastores cuncti surrexerunt ad sequendam stellam, sed Didymus non venit quiete. Pastor dubiosus coit eis qui non relinqueretur, et cum alii hortarentur ut concessaret, adusque Bethlehem Didymus deploravit: "cur est infans positus in praesepio? Estne vaccula? Aut haedus? Non videtur mihi similis miraculo." Alii pastores ambulabant placide, coniectantes sibi quis infans sit. Deinde, haud extra Bethlehem, pastores congressi cum tribus itineratoribus sunt.

Habentes vestes pulchras decoratasque auro et argento et gemmis atque pluribus aliis quibus pastores nomina non habuerunt, et equitantes equis formosis, itineratores viderentur similes regibus. Ei rationem pastorum statim agnoverunt et unus dixit: "Vosne quoque sequimini stellam?" Pastores adnuebant alacriter, praeter Didymum. "Ita vero," ait Luca, "sequimur stellam, petentes miraculum quod angelus narravit nobis, infantem in praesipio, sed quis est, non noscimus."

"Ille infans est rex mundi, rex Iudaeorum, salvator omnium!" itinerator inquit, "Ex ulteriore fine terrae advenimus ad videndum eum et danda dona ei: aurum et tus myrrhamque." Pastores mirabantur

sed Didymus clamavit: "Tus et myrrhaeque aurum? Serio? Cur infans turis et myrrhae indiget? Nonne tus myrrhaeque venenifer? Quam dona terribilia! Da ei lectulum. Ille sit donum bonum infanti in praesepio!" Cum autem requievit loquendum, alii pastores et equites iam coeperant abire.

Denique, omnes ad Bethlehem pervenerunt, sequentes stellam ad equile diversorii. Introsum Mariam et Ioseph congressi sunt, qui erant in equile quia non erat eis locus in ipso diversorio. Positus in praesepio, circumstantibus vaccis et agnis equisque, erat infans, pannis involutus. Risit tam dulciter et visus tam perfamiliarem paciferumque ut et Didymus non potes queri. Erat vere miraculum Nativitatis.

About the Author

Rhiannon Knol graduated with honors in Classics from Randolph College in Lynchburg, Virginia, where she served as Prytanis of Delta Alpha chapter in '10-'11. She was also a presenter in Eta Sigma Phi's panel at the 2011 APA meeting, "The Next Generation: Papers by Undergraduate Classics Students." Rhiannon is currently a graduate student at UCLA, pursuing interests in ancient epistolography and paleography—and nurturing her soft spot for Latin composition.

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.

MARK YOUR CALENDARS!

84th Annual

Eta Sigma Phi CONVENTION

March 16–18, 2012
Columbia, Missouri

at the invitation of
Alpha Mu at the
University of Missouri at Columbia



*Some members of
Alpha Mu chapter*

Hotel Information:

A block of rooms has been reserved for delegates at the Stoney Creek Inn in Columbia (<http://www.stoneycreekinn.com/locations/index.cfm/Columbia>). Cost is \$85.00 (breakfast included) + Room Tax per night. All rooms have two single beds. Delegates should call the hotel directly to make reservations at 1-800-659-2220. Be sure to mention Eta Sigma Phi when you call.

The convention will begin with a reception on Friday evening, March 16, 2012, and end with the final business session at 12 o'clock on Sunday, March 18, 2012. There will be talks by students, reports on chapter activities, scholarly lectures, a certamen, a banquet (with ancient dress optional,) and plenty of time for socializing. Registration fee is \$85 per person and includes all meals on Saturday, including the banquet. Registration forms and travel information will be available at www.etasigmaphi.us/convention after January 1, 2012. For further information, contact the local co-chairs, Kailyn Shartel Hall (krtf7@mizzou.edu) and Jennifer England (jmeb88@mail.mizzou.edu).

Call for Papers and Presentations

Undergraduate members of Eta Sigma Phi are invited to submit papers for consideration for presentation at the convention, on **Saturday, March 18, 2012**. An artistic (musical, dramatic, etc.) performance may be proposed in lieu of a paper. The papers will be judged anonymously, and the three members whose papers are selected for reading at the convention will have their registration fees refunded. Students should be certain that they will be able to attend the convention before submitting papers.

Requirements:

1. The presentation should deal with some aspect of classical civilization or language and be directed to an undergraduate audience. (A paper written for a class is acceptable.)
2. Members proposing an artistic performance should submit a videotape or CD along with a detailed written description of the performance, its goals, and its relevance to classical civilization.
3. The paper should be typed, double-spaced, and no longer than 15 minutes in length, or 20 minutes if there are illustrations.
4. If a presenter plans to use Powerpoint, the Powerpoint must be submitted with the script intended for the presentation included in the "Notes" section of the Powerpoint.
5. The name of the author should not appear on the paper.
6. Each submission must include a one-page abstract and a cover sheet with the author's name, address, phone number, e-mail address, chapter, and institution.
7. All submissions must be sent electronically to toms@monm.edu and be received by December 31, 2011. For artistic performances, only the detailed written description must be sent electronically.

For more information, contact:

Thomas J. Sienkewicz, Executive Secretary of Eta Sigma Phi

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A

Learn about the

FOURTH ANNUAL

COLLEGE GREEK EXAM

Ω

ἡ δοκιμασία τοῦ λόγου τε καὶ τοῦ νοῦ.

WHAT:

The College Greek Exam (CGE) is a standardized national exam for students in their first year of college-level Greek.

Geared for students in their first year of instruction, the exam is available for students studying either Attic or Koine Greek. The grammar and vocabulary on the syllabus for the exam is based on frequency and thus not tied to any particular textbook or approach.

WHY:

The National Greek Exam (NGE) has enjoyed increasing success every year among high school students, but college students at the beginning level have no opportunity to compete on an analogous exam. CGE follows the same format as that of the NGE: forty multiple-choice questions, thirty on the language in general and ten on a brief reading passage. This is a chance for your students to compete with other students across the country and for you and your administrators to show off your program on a national scale!

WHEN:

We ask that you administer the exam during the week of March 12-16, 2012. If this is not possible, please contact us about alternative possibilities.

HOW:

E-mail any of the committee members below by January 31, 2012 and provide (1) an address to ship the exams and (2) how many exams you will require. We can send you the syllabus and more information about the exam. Just ask!

THE COLLEGE GREEK EXAM COMMITTEE:

Antonios Augoustakis (augoust@illinois.edu)
Carolyn Hahnemann (hahnemannc@kenyon.edu)
Wilfred E. Major, Chair (wmajor@lsu.edu)
Mary Pendergraft (pender@wfu.edu)
Tom Sienkewicz (toms@monm.edu)
Albert Watanabe (awatan@lsu.edu)

IT'S FREE!

Because of support from the American Classical League, the Committee for the Promotion of Greek (part of the National Committee for the Promotion of Latin and Greek), Eta Sigma Phi, and Louisiana State University, there will be NO CHARGE for exams this year!

Eukolos

by Zachary Mott and John Mulhall

Meter is: trochaic septenarius

There is truly no more rewarding experience than to read the ancients in the original Latin and Greek. Few Classics students would argue against this axiom, though as one's appreciation for the ancient languages grows sometimes consumption alone just isn't enough. A need arises to express oneself in these languages, to produce, to create. It is a sad truth, however, that after the first year in Latin or Greek there are few opportunities to sate this appetite for composition.

Depressing as that all may be, there is still hope. As a final project for a class on comedy in the ancient world, we, the authors, were given a unique opportunity: we were tasked with a creative assignment. As such a project is a truly rare occurrence in the college world, we felt obliged to capitalize on our fortune. Realizing that this might be our only opportunity to compose in Latin or Greek as undergrads, we knew what we had to do. Inspired by the perennially uproarious comedies of Plautus and Terence we decided to pastiche their style, first developing a plot and then each writing a section of text, so that our creation became reminiscent of their pieced-together and semi-extant plays referred to as fragments.

Like any truly Plautine or Terentine play, the plot we wove is sufficiently intricate, centering around a character named Epalpnistos, one of Archipatriotes' two children. The play opens with one of Archipatriotes' slaves, Noubysticos, explaining the problem at hand. Archipatriotes' neighbor, Eukratus, has a daughter of marriageable age. Archipatriotes would like for Epalpnistos to marry Eukratus' daughter, Artitrope, and Eukratus himself would be amenable to the marriage but for Epalpnistos' odd character quirk: he is always happy. Epalpnistos' perpetual gaiety is a cause for great concern among the other characters, who cannot fathom why Epalpnistos appears eternally cheerful. Eukratus, in contrast, is a very solemn man, and believes that Epalpnistos' undying happiness suggests that he may not be right in the head. Eukratus therefore refuses to consent to the marriage of Epalpnistos and Artitrope until someone can show him evidence that Epalpnistos does indeed experience a normal range of emotions. Archipatriotes assigns Noubysticos to the task of provoking some outward expression of grief or sadness from Epalpnistos, in order to secure the marriage. Meanwhile, Epalpnistos has fallen in love with a prostitute (Aprophaton), on whom he spends most of his time and money. As the action progresses, Noubysticos performs all sorts of pranks and tricks upon Epalpnistos in an effort to evoke some dolorous reaction. Eventually, one of the tricks gets to Epalpnistos, for Epalpnistos says that he has sold Aprophaton, not knowing that Epalpnistos is madly in love with her. Epalpnistos becomes irate and reveals that he was in fact aware of and hurt by Noubysticos' actions throughout the day, and that the slave girl Noubysticos "sent away" was in fact his lover. Noubysticos asks why Epalpnistos has so hidden his sadness, to which Epalpnistos responds by relating the events leading up to his sister's last moments in his household. Noubysticos is frightened and assumes this will be the end of him, until Epalpnistos mentions the last time he saw his sister and

describes the reflection of the moon off of her gold ring. Noubysticos has seen Aprophaton trying to hide this ring before, apparently having kept it hidden even while being sold into slavery.

THE FIRST SEGMENT BY ZACH MOTT

This segment comes at the beginning of the play, serving as a prologue...

NOUBYSTICOS

Placebit, spectatores, argumentum huius fabellae vobis explicare mihi. Prius at ne dubitate vos esse aptis in sedibus quam ego proficiscor: si quis reperiat male se considerare, invitum non animum advertentem, celeriter decedat. Si minus, auscultet: haec Laetitia nomine est 5
comoedia quam acturi sumus adhuc a cuspidi stili viridem. Certumst vos beare omnes, qui et stultissimi omnium sunt. verba cunctum non tenent risum quod ob tantum illi procul a scaena ut audire nequeant causam capient certe cachinni: copia castigionum 10
et dolorumque vos delectet, etsi aures deficiant aut lumina desint. Tandem habeo curam et operam datis mi.

Fuerunt duo liberi ero alter formosus valensque est, altera tenera puella, rapta ab nobis fata piratisque—heu! apellatur puer Epalpnistos, quia amissa sorore 15
nam nilst si non laetus—laetissimus immo—omnino subridens gratus, genialis, nubes faciem non foedavit, saltem non post abductionem. Quantum odienda erat illi! at sum deversus. quo modo dereptast a nobis? cum gnatis pater (hoc nomen datumst homini: Archipatriotes) 20
transgreditur nostrum mare ad Aegyptum fratrem aegrum ut visitet, cum—referens horreo!—subito species sordida piratae parvulam appetiit conspexitque carinam (eheu!) nulla fugast. pecunia, puella, omnia praeter filium vitamque spoliata sunt, gravida moles praedae. at quidem 25
felix, si vis uti verbo, est victu, ipseque et filius Archipatriotes tantum commovebatur ut dicere eius nomen interdicat his in tectis. atque memorat non iam dilectae filiae amissae toto in orbe. vae!

passi sumus. si comoedias cupiatis quas tradam, 30
manete auribus arrectis! ecce! in villa vicinast virgo nubilis filio eri mei quam pater vellet spondere. conternata nam felicitas taedas consistit Epalpnisto. nimium laetitiae puer habet: pater puellae meditatur imperitorem mundi—natura inepta coniugi— 35
decoctoremque alienae dotis primum. illest modo abacus totus, aures usque numerat ad pedes avaros. sic est labos mihi torquere et fallere et eum, illum filium mei ero. adulescens amabat amicam (vere, meretricem) 40
faciendumst mihi ut puer eam de caritate suo detrahat. quidem mox admodum profectum necesse est mi fingere tot sine eventu dies cedunt quot percussus

Eukolos (Continued)

accipiam. hoc promisso dominus mi minatur, mehercle!
Archipatriotes ipse nunc accedit me. Salve!
...

THE SECOND SEGMENT BY JOHN MULHALL

This segment begins right after Noubysticos claims to have sold Aprophaton, thereby evoking an irate response from Epalpnistos....

Epalpnistos: Me hercule quid fecisti? Totum me diem cruciavisti
Primus supplantatust ab te servo mi contra domum.
Ted credente fallere me, tum asperiter conscidisti
Ac investigisti multas quae in cistella latitabunt
Scriptas! Iam iamque illam amisti Aprophaton clementem
Fidam et. None amores meos esse agnoscis, dire?

Noubysticos: Amores
Dicis?

Epalpnistos: Nonne laedere saeve volebas indignam illam?
At quare dic mihi egisti? Tam vexavi infestatum
Dominus ut fas sit angere me et si verum hoc est perturbor.

Noubysticos (Aside): Equidem occasus sum! Quis illum noverit
tam mutando

Ingenio ut hunc non iam posit agnoscere? Dicam illi sic.
(to Epalpnistos): Numquam laedere, domine, volui sed iuvare
nequentem te

ab patre aliquam laetissimus ad omnes novas rides.
Mihi dolet videre maesto saucium te per manum.
nesciebam te violare. Sed cur mutavisti nunc?

Epalpnistos: conticesce et dicam haec tibi. Quondam parvus et
pater et
Mi soror

Noubysticos: Tibi soror dicis?

Epalpnistos: Dixi sic soror cara
Cenabamus incumbents atque colloquentes nos
Tamquam olim solebamus inde matrem incusabam et patrem
Me odisse mihi cibum optatum denegantes dare. Tum
Me castigavere parentes facientem et lacrumis
Et clamoribus procellas rabies, quae modo incendere iras

Noubysticos: irascebantur parentes tibi quod lacrumabasne?

Epalpnistos: Vermst

Noubysticos: sed cur?

Epalpnistos: Vocem magnam iuventis tantum
habuit equidem.

Procedam. Castigatum quom me soror, quae tunc aderat,
Videt accensast fratri amore sistere invocavitque.

Noubysticos: Itane tandem hoc fecerunt?

Epalpnistos: Eheu non fecerunt sed
iras convertere ab me ad sororem benevolam
haec furiae erunt parentum quae sororem exire
perpetuo domo coegunt.

Noubysticos: illam quare exprobraveren?

Epalpnistos: Sic. Et nunc ego cum irascor aut doleam composito
hoc

Voltu celo et speciem laeti se fingo. Sed iam dolor est
tanta ut non iam lacrumas non posit continere. Coegisti
illam relinquere me tamquam materque paterque sororem!
Memini adhuc extremam formam visam: anulo pulchram
in lumen nitente lunae.

Noubysticos: Dixistin "anulusne"?

Epalpnistos: Sic,
Cur me rogabas?

Noubysticos: describe anulum mi

Epalpnistos: aureus
Erat atque Gemini caelatust signo eplicare nunc
Cur rogas hoc, nisi ut equidem memor concruciatust sim ab
Altera fraudum?

Noubysticos: adiuvere te volo modo, dic mi in hoc
Anulo eratne electra?

Epalpnistos: edepol quomodo scis—erat sic!

Noubysticos (Aside): Servor! Forte hic annulus me fortem eripuit
ab poena.

(to Epalpnistos): magna mala emittentur.

Epalpnistos: Dicis quid? Quo?

Noubysticos: Ab me scilicet!

Quomodo tuque componatis tibi paterque coniugem
Inveni atque quom sorore etiam tu reconcilietis.

Epalpnistos: Di immortales! Insolens sum laetitia! Quem ad
modum

Tu perficies?

Noubysticos: Quondam Anulum ego vidi

Epalpnistos: Nihil est mihi curae
Rerum privatarum.

Noubysticos (aside): ille dixit insolentem esse.

(to Epalpnistos): consilium meum fortasse non vis.

Epalpnistos: Sed equidem volo!

Carior oculis soror est mi ita te omnia narrare oro!

Noubysticos (aside): mihi placet tantum ut flocci non faciam et si
sim ovis ego

Et si ille fiat etiam caecus! (to Epalpnistos) Non dicam tibi nunc
haec quod

Est necesse adloquere tibi patrem. Parato cenare nunc!

Epalpnistos: hoc faciam statim.

[exit Noubysticos
enter Aprophaton]

Aprophaton: Emittare me statuere audii,

Ita iam mentem confitebar tibi de te domoque: sic

Ego laboravi dum tuque—

Noubysticos: Emittare te non iam.

Aprophaton: Quid tu dixisti? Sum stupida!

Noubysticos: Te esse videris stupida mi.

Epalpnistos: Sed cur res hae mutatae sunt?

Noubysticos: Reperies mox—promitto.

Nunc, dic mi anulumne habes tu?

Aprophaton: Quem tu dixisti anulum...?

Noubysticos: Noli fingere; hunc quondam vidi te gerentem. Me
crede.

Gere hunc dum cenamus. Nonne possides adhuc hunc tu?

Aprophaton: etiam hunc ego comedi in horto. Condidi volui dicere!

Eukolos (Continued)

Noubysticos: edepol non hunc te comisse mhi placet. Nunc erue eum.

Aprophaton: faciam sic nunc!

[*exit* Aprophaton
enter Epalpnistos]

Noubysticos: Eccum video iam cito redentem illum.

Epalpnistos: feci quid iubes dicamne?

Noubysticos: nondum anularibus
Rebus tempus implevi sed patrem nunc ibo. Tu

mane hic et noli errare usquam.

Epalpnistos: Parebam consilio ego.

TRANSLATION OF SEGMENT 1

Noubysticos:

It will be pleasing, spectators, for me to unfold the plot of this story for you. Before I begin, be sure that you are in the right seats: If anyone discovers that he has seated himself (unwillingly paying no attention) wrongly, let him depart swiftly. If not, let him listen up! By name, this comedy is the Laetitia, which, fresh from the pen's nib, we are about to perform. It is certain to delight all of you, even those of you who are the stupidest of all. The words do not hold all the laughter, because those seated so far from the stage that they are unable to hear will certainly contract a case of the giggles: an abundance of pratfalls and tricks will delight you, even if your ears falter or your eyes fail. Pay attention to me and I finally have your care.

My master had two children, the one was a beautiful, healthy boy, the other, a delicate young girl, who was snatched away from us by pirates and fate. Alas! The boy is called Epalpnistos, because since his sister went missing, he has been nothing if not happy—too happy—at all times smiling, agreeable, merry, no cloud has marred his face, at least not since the kidnapping. How much he must have hated her! But I digress. How exactly was she taken away from us? When her father (to whom the name Archipatriotes was given) crossed the Mediterranean with his children to pay a visit to his ailing brother, when—I shudder recalling it!—suddenly we caught sight of a little ship and a foul example of pirate attacked us (alas!); there was no flight. The money, the girl, everything was plundered except our lives and the master's son, a weighty mass of booty. But indeed in living, so to speak, he is lucky. Both Archipatriotes himself and his son were so upset that he forbids us to speak her name in the house. And so, he no longer remembers his cherished daughter, lost over the whole world. Woe!

We have suffered. If you desire the comedy which I will relate, wait with pricked-up ears! Lo! In the neighboring villa is a marriageable maiden, whom her father wishes to promise to the son of my master. For his confounded cheerfulness keeps the wedding torches away from Epalpnistos. The boy has too much happiness: the girl's father thinks him inexperienced of the world—a disposition unsuitable for a husband—and a spendthrift of someone else's dowry. That man is just entirely an abacus, he counts all the way from his ears down to his greedy feet. Thus it is my task to torture and trick my master's son. The boy loves a girl-friend (well, courtesan). I must make it so that he draws her away from his own affec-

tion. Indeed, it is very important for me to make progress, for I will receive as many beatings as days go by without results. By Hercules, master threatens me with this promise! Archipatriotes himself now approaches me. Hello!

TRANSLATION OF SEGMENT 2

Epalpnistos: By Hercules what have I done? All day you have tortured me: first I have been tripped by you, my slave, in front of my house! Since you believe that your trickery escapes me you then tore up and searched for my many letters which were shut up in a chest. Now, now you have sent her away, mild and faithful Aprophaton! Surely you recognized that she was my love, cruel one!

Noubysticos: you say your love—?

Epalpnistos: Surely you wanted to harm that unworthy one, savage? But why, tell me, did you do it? Have I so annoyed you, having been troubled, that it is right to anger me? And if this is true I am at a loss.

Noubysticos (aside): I am so dead. Who would have known that he would be with a character so changed such that it is no longer possible to recognize him? I will tell him thus: (to Epalpnistos): I never wanted to harm you, master, but to help you, being unable to lead anyone into a marriage desired by your dear father. You are always so lively and extremely happy and smile at all strangers. It is grieving to regretful me to see you suffering by my hand. I did not know that I hurt you. But why have you changed now?

Epalpnistos: Be quiet and I shall tell you these things. Once as a boy both my father and my sister—

Noubysticos: your sister you say?

Epalpnistos: I have spoken thus. —and my dear sister we all dined, reclining and conversing just as we were once accustomed; then I began to accuse my mother and father of hating me, having refused to give me the food I wanted. Then my parents chastised me as I made raging storms with my tears and shouting. These storms merely fueled their anger.

Noubysticos: Your parents got angry with you because you were crying?

Epalpnistos: It is true.

Noubysticos: But why?

Epalpnistos: I indeed had such a loud voice. I shall proceed. When my sister, who was then present, saw me having been chastised, she was inflamed with love for her brother and she called out [to me].

Noubysticos: And did they do this at last as you described?

Epalpnistos: Alas, they did not, but they turned their anger from me to my goodhearted sister. This was the fury of my parents which drove my sister from our house forever.

Noubysticos: Because they reproached her?

Epalpnistos: Yes. And now when I become angry or sad I hide this with a composed face and I make myself the image of one who is happy. But now the sadness is so great that I am no longer able to contain my tears. You compel her to leave me just as my mother and father [made] my sister [leave]. I still remember the

Eukolos (Continued)

last time I saw her: beautiful, with her ring reflecting in the light of the moon.

Noubysticos: did you say ring?

Epalpnistos: Yes...why were you asking me?

Noubysticos: Describe the ring to me

Epalpnistos: It was gold and it was inscribed with the sign of the Twins. Now explain why do you ask this, if it is not so that I, remembering, may be tortured by another of your tricks?

Noubysticos: I want merely to help you, tell me, on this ring was there amber?

Epalpnistos: By Pollux how did you know?—it was so!

Noubysticos: (aside) I am saved! By Fate this ring snatches me, strong, from punishment! (to Epalpnistos): Your great misfortunes shall be sent away.

Epalpnistos: What are you saying? By whom?

Noubysticos: From me of course! I have discovered how both you and your father might agree on a spouse and also how you might even reunite with your sister.

Epalpnistos: Immortal gods, I am uncharacteristic in my happiness! How will you accomplish this?

Noubysticos: I have seen a certain ring...

Epalpnistos: I have no care for your private affairs

Noubysticos: (aside) He did say he was insolent... (to Epalpnistos): Perhaps you do not want my advice...

Epalpnistos: But I do indeed! My sister is dearer to me than my eyes, so I beg you to tell me everything!

Noubysticos: (aside) It is so pleasing to me that I don't care [literal: give a bit of wool] even if I were a sheep, even if he were blind! (to Epalpnistos): I will not tell you these things now, because it is first necessary to speak to your father. Now prepare to dine!

Epalpnistos: I will do this immediately.

[exit
enter Aprophaton]

Aprophaton: I have heard that you plan to send me away, so now I shall speak my mind to you about you and our household: I have labored thus while both you—

Noubysticos: You are no longer going to be sent away.

Aprophaton: What did you say? I am stupefied!

Noubysticos: You do seem stupid to me.

Aprophaton: But why have these affairs been changed?

Noubysticos: You will find out soon. I promise. Now tell me, do you still have your ring?

Aprophaton: What ring did you say?

Noubysticos: Don't pretend; I saw you wearing it once. Trust me: wear it while we dine—You do still have it, don't you?

Aprophaton: Yes, I ate it in the garden—I buried it in the garden I meant to say.

Noubysticos: By Pollux I'm glad you didn't eat it! Now go dig that thing up!

Aprophaton: I shall make it so right now!
[exit

enter Epalpnistos]

Noubysticos: Behold I now see Epalpnistos returning quickly!

Epalpnistos: I have done what you ordered, will you tell me?

Noubysticos: Not yet, I have spent my time with ringular matters, but I will go to your father now. You remain here and don't wander anywhere.

Epalpnistos: I will follow your advice!

About the Authors

John Mulhall (Iohannes Mulhallus) is an Ancient Greek Major at the College of William and Mary. Although he possesses a passion for all Latin and Ancient Greek he is particularly interested in later Latin and Greek and is currently busying himself as a contributing translator of the Byzantine lexicon the Suda. A believer that one need treat the ancient languages as modern ones in order to truly understand them, John hopes to further his abilities as a composer as he progresses on the path of Classical Studies, living by the motto: *Scribimus indocti doctique poemata passim.*

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Mystery Men of the First Declension

by Christina Skelton

We all know that in Greek and Latin we associate the first declension with feminines and the second declension with masculines and neuters, but we can always find a few nouns with the “wrong” gender. In Latin, we find the masculine *agricola* (farmer) and *nauta* (sailor,) as well as feminine *fagus* (bee.) In Greek, we find the masculine epic forms *μητίετα* (counselor) and *νεφεληγερέτα* (cloud-gatherer), while *νήσος* (island) is feminine. Why do Latin and Greek have nouns whose declension is seemingly mismatched to their gender?

In fact, the mismatch between gender and inflection runs much deeper than a handful of first and second declension nouns. Evidence from a number of sources shows that the formal distinction between the neuter on one hand and the masculine and feminine on the other is consistent, while the formal distinction between masculine and feminine is not fully developed. For example, unlike Latin, most dialects of Greek systematically distinguish gender in the first declension by adding *-ς* to masculine nouns, like *μητιέτης*, the Attic equivalent of *μητίετα*, mentioned above. However, some dialects never developed this *-ς*. In addition, the Greek class of adjectives with one ending, like *μάκαρ* (blessed) and *ἄγνωσ* (unknown, unknowing), have the same form when agreeing with masculine and feminine nouns. Finally, Greek and Latin “epicure” nouns,

or nouns which name types of animals, are used for both males and females of that type of animal. The gender of the animal in question was originally specified with a separate adjective, like Latin *lupus femina* (female wolf). The form *lupa* only developed later. It is almost as though Latin and Greek had developed a distinction between the masculine and feminine genders, but had not finished implementing them.

At this point, we can turn to evidence from Sanskrit and Hittite, two languages related to Latin and Greek. Sanskrit also appears to have been in the process of extending the formal distinctions between the masculine and feminine. For example, in the earliest attested Sanskrit text, the *Rig Veda*, we find several different endings in use for each of the oblique cases in the *-i* and *-u* stems. The percentage of times a given ending is used for a given gender increases from the earliest to the latest parts of the *Rig Veda*. By the time of Classical Sanskrit, a different ending is consistently used for each gender.

Hittite, however, provides the smoking gun. Hittite, along with other Anatolian languages, shows only a two-way distinction in grammatical gender, between animate and inanimate nouns. In other words, Hittite does not show a distinction between the masculine or feminine gender at all. Proto Indo-European, the ancestor language of Greek, Latin, Sanskrit, and Hittite, among others, likely differentiated into its different daughter languages at different points in time. It is probable, on

the basis of other evidence, that Hittite and the Anatolian languages were the first to diverge from Proto Indo-European. If this is the case, they provide a snapshot of a time before Proto Indo-European had developed the feminine gender. Greek, Latin, and Sanskrit, then, would have diverged after the feminine gender had developed, but before the forms of the masculine and feminine fully differentiated. The daughter languages continued the process at their own pace.

What created the feminine, then? In Proto Indo-European, a small number of suffixes were used productively to form feminine nouns. All of these suffixes seem to be found in Hittite, but none are used in any capacity which could be interpreted as feminine. One possibility is that one or more of these suffixes became productive in a sense that could be construed as feminine, and the grammatical category of gender soon followed. However, this proposal is uncertain, since the origin of the feminine is still very much a topic of current research. Stay tuned!

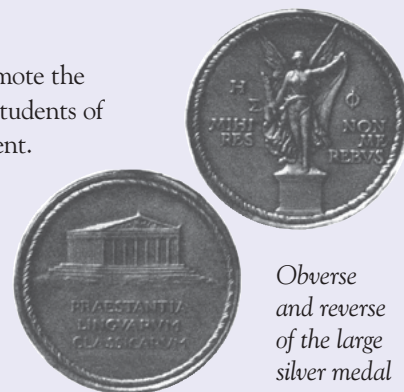
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Christina Skelton is a third-year graduate student in the Program in Indo-European Studies at UCLA. She is interested in the Greek Bronze Age as well as the historical linguistics of the Greek dialects, Sanskrit, Hittite, and Latin.

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Daniel H. Foster, *Wagner's Ring Cycle and the Greeks*

Cambridge Studies in Opera. Cambridge/New York: Cambridge University Press, 2010. ISBN 9780521517393. \$95.00.

by Emily Goodling, Eta Delta

Although composer Richard Wagner is one of the most-discussed figures of 19th century art, few book-length studies¹ exist concerning the classical influences in his work. Daniel H. Foster's book is thus a welcome addition to the field. Where earlier writers such as Michael Ewans² concentrate primarily on the significance of one Greek author, Foster examines Wagner's work in light of Greek culture itself. Specifically, he focuses on the Hegelian premise that the evolution of that culture was mirrored in the literary genres of epic, lyric, and drama. He argues that Wagner shaped his operatic tetralogy *Der Ring des Nibelungen* around Hegel's theory, constructing each individual opera to correspond to a period of Greek poetic development. In so doing, Wagner manipulated Greek thought to serve a political as well as aesthetic agenda.

Foster, a specialist in theater studies, reveals a strong knowledge of Greek culture, especially as it relates to the art and society of 19th century Germany. He examines Wagner's *Ring* from a variety of literary, historical, and musical perspectives, and draws conclusions that should be of interest to classicists and musicologists alike.

Foster splits the book into three parts, addressing epic, lyric, and drama respectively. Each section opens with a discussion of the relevant Greek poetic genre as viewed by the thinkers with whom Wagner was familiar, especially Hegel. Foster then addresses Wagner's own ideas on the subject, examining not just the music but also the composer's often-neglected theoretical writing, a tortuous body of work that frequently contradicts the content of the operas themselves.

Part I therefore begins with a discussion of epic, a genre that emerged at a time of evolving Greek identity. According to Hegel's *Aesthetics*, epic served as a mirror and guide for the developing Greek nation and, like Achilles' shield, encompassed aspects of society from great to mundane.

As a synthesis of spiritual and cultural identity, epic typically contained martial conflict, specifically that of the emerging nation against the influence of a foreign people. This idea appealed to Wagner, who felt that 19th century German identity was threatened by the Jews, the French, and the bourgeoisie at large. In the *Ring*, Wagner thus hoped to create a German national epic that would unify the *Volk* in a time of upheaval.

Foster next describes the similarities between Greek epic and the *Ring* at the textual level, focusing on Wagner's use of Homeric retrospective narrative to provide important historical and cultural context. He then discusses epic technique at the musical level: like the objective epic narrator, Wagner's motivic structure serves as an omniscient guide for the audience, linking the action onstage to broader issues of divinity and fate. Finally, Foster concentrates on the first two operas of the *Ring*, *Das Rheingold* and *Die Walküre*, the works most analogous to epic in terms of content. *Das Rheingold*, he argues, represents an earlier stage of the genre akin to theogonic or didactic works by writers such as Hesiod. *Die Walküre* progresses to epic proper, with its heroic protagonist and plot centered on the interactions of humanity and the gods.

Part II focuses on lyric, the genre that Hegel stated came later in the artistic and political development of the Greek nation. Lyric poetry thus moved beyond the basic issues of geography, war, or religion to offer an internal, personal perspective on national identity. The third opera of the *Ring*, *Siegfried*, corresponds to lyric: it turns from the broader cosmic concerns of the earlier works to the typical lyric themes of nature and self-discovery. As Foster explains, the eponymous hero of the work possesses traits of Orpheus, the ultimate lyric figure, as well as of Apollo, the divinity Wagner associated with light and the lyre. Foster further develops the idea of *Siegfried* as a lyric hero whose desire for knowledge of his parentage reflects Wagner's personal and national concerns about racial purity. Finally, Foster interprets the scene between the lyric figure *Siegfried* and the epic dragon *Fafner* as laying the framework for a progression to tragic drama, the genre

that fused subjective self-reflection and visual stage spectacle.

Part III examines the connections between Greek drama and *Götterdämmerung*, the final opera of the *Ring*. Per Hegel's *Aesthetics*, drama emerged after the national and personal identities of Greece were well established, and thus represented the pinnacle of the nation's factual and spiritual realities. In the terms of 19th century theater, the ideal German drama would combine the epic display of French Grand Opera with the introspection of German lyric. Turning to the *Ring*, however, Foster argues that Wagner did not create a tragic drama in *Götterdämmerung*, nor did he intend to: the composer considered Germany flawed politically, racially, and artistically, and thus unsuited for the rebirth of tragedy. Instead, Wagner used both the libretto and music of *Götterdämmerung* to intentionally parody the flaws of modern drama. By employing the techniques of Aristophanic comedy, Foster concludes, Wagner interrupts the poetic evolution of the *Ring* to offer a deconstruction of the current artistic environment.

Some of Foster's arguments in Part III are perhaps debatable. He convincingly describes Hagen's chorus of vassals as a caricature of the conventions of Grand Opera—but is Guttrune, as he states, merely a spin-off on the French coquette? Her music and text suggest otherwise, especially in Act III.3, which opens with an eerie solo³ that reveals a depth of character that seems to clash with Foster's depiction. As for the ending of the cycle, Wagner's music is indeed ambiguous and certainly not Greek tragedy, but is semi-comic parody the overall impression most viewers are left with? Probably not. Nevertheless, however, Foster's interpretation does offer an intriguing perspective on Wagner's view of contemporary theater.

Foster rounds out his study with appendices detailing the classical authors Wagner read, German thinkers he knew personally (such as Nietzsche and Rohde), and those he knew by reputation or work (such as Hegel and Droysen). Foster's use of these sources is one of the key strengths of the book—readers come away with insight into the broader intellectual engage-

Ruth Scodel, *An Introduction to Greek Tragedy*

ment of 19th century Germany with the classics, as filtered through the works of one of the nation's greatest artists.

Despite the interest of his arguments, Foster's prose style is complex, sometimes obscuring the points he is seeking to make—this, along with his academic focus, makes the book more suited for scholars than casual readers⁴. Foster also departs several times from the stated topic of the book, as in the discussion in Chapter 6 of the significance of the figure of Orpheus throughout operatic history, or the lengthy analysis in Chapter 8 of the racial symbolism of the dragon Fafner's blood. Despite the above minor criticisms, however, Foster offers the serious student a unique examination of the Greek influences in Wagner's *Ring*, and, through extension, in 19th century Germany as a whole.

NOTES

1. Existing works include Michael Ewan's *Wagner and Aeschylus: The Ring and the Oresteia* (Cambridge, 1982), Pearl Cleveland Wilson's *Wagner's Dramas and Greek Tragedy* (New York: Columbia, 1919), and M. Owen Lee's *Athena Sings: Wagner and the Greeks*. (Toronto 2003).

2. Ewans, op. cit.

3. See *Götterdämmerung* III.3, *War ist sein Horn? through Süh' ich Siegfried nur bald!*.

4. For casual readers I recommend Lee's brief and elegant *Athena Sings* (above n.1).

About the Author

Emily Goodling is a sophomore at Hillsdale College, Eta Delta chapter, where she is pursuing a double major in Classics and German. She is fascinated by the reception of Classical thought in Germany, especially as viewed by the country's artistic and literary figures. When not at college, she lives on a beautiful sheep farm in Vermont.

Cambridge: Cambridge University Press, 2010. Pp. vii–195. \$80.00. ISBN 978-0521705608.

A Review by Ayn Gates, Eta Delta.

An Introduction to Greek Tragedy by Ruth Scodel is an insightful and thorough book, which provides its reader not only with the basic knowledge needed to appreciate Greek tragedy, but also with an introduction to various scholarly arguments surrounding these plays. In the preface, Scodel explains the purpose of her book: “[It] is intended for speakers of English who want or need to know about Greek tragedy,” (vii). In order to accomplish this, Scodel provides background information about the genre, explains how to recognize the motifs presented in selected plays, and discusses present scholarly debates concerning these works. These three initiatives enable the reader to appreciate tragedy, and to formulate astute arguments regarding the themes and perspectives present within Greek tragedy.

The first four chapters of the book lay the groundwork. In chapter 1, Scodel begins by creating an, albeit vague, definition of tragedy, as “a form of drama, invented in the territory of Athens in the sixth century B.C.” (2), with certain characteristics: a basis in traditional myth, a belief in a link between humans and divine and, lastly, the nobility of certain characters contrasted against the impiety of others. Finally, she acknowledges the influence that Aristotle and his *Poetics* had on Greek tragedy. Scodel refuses to live steadfastly by Aristotle's ideal because many Greek tragedies do not follow these guidelines at all (9).

Chapter 2 discusses the importance of approaching tragedy with the proper mindset. Scodel begins the chapter by considering the benefits of tragedy to Athenian culture, specifically, that it created a bond between citizens, it educated Athenians about PanHellenic myth and served as a “shared mode of expression,” (16) which the Athenians could universally reference. Scodel takes the time to describe these benefits because the reader of Greek tragedy who understands the effect that the genre had on the population is much

more likely to appreciate the text for what it meant in the ancient world. Scodel then encourages readers of tragedy not to subscribe to a basic history of tragedy, which she refers to as “The Story” (17). The development of tragedy is not straightforward enough to be summarized in a basic progressive timeline. Similarly, she warns against assigning a consistent set of rigid expectations to each play lest the reader distort the true message of the work. Finally, Scodel exhorts her readers to ignore the common idea that tragedy was a form of ritual practice. Scodel recognizes that it is necessary to incorporate religion into the context of any play, but strongly asserts that the impression that tragedy served as a type of ritual “can be a further obstacle to fully appreciating it” (20). Though Scodel's arguments about how not to read tragedy greatly outnumber those about correct ways to approach the genre, the chapter is successful in warning readers about certain methodological *faux pas* which may distort the intended message of the play.

Chapters 3 and 4 discuss valuable background information about the logistics and historical background of Greek tragedy. In the third chapter, Scodel addresses the uncertainty which surrounds the development of tragedy, the festivals in which they were performed, the system by which they were funded, the venues which housed them and the audience that could be expected to attend the performances. This chapter is crucial for understanding the role that tragedy played in ancient Greek life, and therefore, to appreciating each tragedy to its fullest extent. In chapter 4, Scodel discusses how the influence of Sophism created a heightened consciousness of rhetoric and a more sophisticated system of persuasion within tragedy. She also addresses the emergent discussion regarding the opposition between nature and law and the resulting idea of relativism. Scodel ends the chapter by noting that the problems and challenges faced by fifth century Athens were not so different that we cannot recognize or appreciate their burdens.

The subsequent eight chapters (5–12) each discuss a different tragedy and its thematic elements. In order, Scodel

Ruth Scodel Review (Continued)

analyzes *Persians*, *The Oresteia*, *Antigone*, *Medea*, *Hippolytus*, *Oedipus the King*, *Helen* and *Orestes*. Each chapter contains a brief summary of the plot, which allows the reader to better grasp more advanced thematic concepts later in the chapter. Chapters 5 and 6, about *Persians* and *The Oresteia*, contain subheadings wherein Scodel address more specific issues surrounding these plays. These chapters place the tragedies in a cultural and historical context in order to give the reader a clearer understanding of the motifs contained therein. The analyses of the plays in chapters 7 through 12 take a different approach. Scodel delves into an examination of the underlying themes of the play and how they manifest themselves, both in the script and also in the drama of the work. In these chapters, Scodel systematically works her way through the play and effectively traces the main motifs.

An Introduction to Greek Tragedy would be an excellent text for an undergraduate audience, or a more advanced independent reader looking to expand his knowledge about the genre. The book contains much of the standard, basic information about Greek tragedy, but it does not dwell on those points. Rather, Scodel quickly moves on to discuss more complex issues, such as thematic analysis or scholarly debate. Some concepts discussed are a bit intricate and require slow, careful reading.

Of great use is the bibliographical information and suggested reading at the end of each chapter. These suggestions, for the most part, are secondary, though Scodel does make reference to other primary works in the body of her chapters which the interested reader could pursue. This book would not only suit the classroom setting, but it would also serve as a valuable reference for sources in English.

In the preface of her book, Scodel says that she made an effort not to cite any sources which would not be helpful to a "Greekless reader." To that end, she transliterates all Greek terms and explains them fully to the reader. While she gives a synopsis of the plot at the beginning of each chapter, the book would be of greatest use as a companion to the study of the primary texts.

Scodel's book contains an open-ended

exploration of Greek tragedy, which does not rest on basic information but rather quickly progresses to an evaluation of scholarly debates and methodological approaches. Unlike other introductions to tragedy, like those of Kitto¹ and Zimmerman², who summarize tragedies and offer biographies of tragedians, Scodel provides interpretive guides and bibliographic information to supplement further study. While she is hesitant about this because it immediately dates her work, nevertheless, her study, to paraphrase Thucydides (1.22), is certainly more than a piece of writing designed to meet the taste of the immediate public. *An Introduction to Greek Tragedy* puts forth insight and analysis which will be valuable at least for the generation to come, if not longer.

NOTES

1. Zimmerman, Bernhard. *Greek Tragedy: An Introduction*. The Johns Hopkins University Press: Baltimore, 1986.
2. Kitto, H.D.F. *Greek Tragedy: A Literary Study*. Methuen & Co. LTD: London, 1939.

About the Author

Originally from North Central Ohio, Ayn Gates is a member of the Eta Delta Chapter of Eta Sigma Phi at Hillsdale College. She is a junior, majoring in Classical Studies, and plans to focus in Greek Drama and Epic.

Eta Sigma Phi Owl LAPEL PINS

These economically-priced oval lapel pins are one-inch high and bear the Eta Sigma Phi owl seal in purple and gold. All new active members of Eta Sigma Phi receive a lapel pin as benefit of membership. Additional lapel pins can be purchased in a batch of ten for \$10.00 plus \$5.00 for postage and handling.



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Send payment and electronic camera-ready copy to the editor.

NATIONAL LATIN TEACHER RECRUITMENT WEEK

March 5-9, 2012

Throughout North America there is a serious need for Latin Teachers. Each year, for lack of teachers, existing programs are cancelled, thriving programs are told they cannot expand, and schools that want to add Latin are unable to do so.

This effort, a cooperative venture of the American Classical League, the American Philological Association, and various regional and state classical organizations, seeks to engage all Classicists at all levels of instruction in the business of insuring that our Latin, Greek, and Classics pre-college classrooms have the teachers they need.

- Promote NLTRW with your own students.
- Arrange for at least one media event in your city/state.
- Distribute information about NLTRW to other Latin teachers in your city/state.

POSSIBLE NLTRW ACTIVITIES

PERSONAL EXPERIENCES

Share with your students why you teach Latin and how you became a Latin teacher.

CLASS DISCUSSION ABOUT TEACHING LATIN

Students can discuss the pros and cons of teaching in general.

GUEST LECTURER ON TEACHING LATIN

This could be a master high school Latin teacher, a college/university professor, or even a recent student who is studying Latin in college.

DISTRIBUTE MATERIALS ABOUT TEACHING LATIN

Especially "Teaching Latin in the 21st Century," available as both a poster and a brochure.

STUDENT TEACHING

Ask students to teach a small unit of Latin.

INDIVIDUAL RECRUITING

Target a student who would be a good Latin teacher. Take this student to lunch or for coffee for a persuasive conversation. The personal touch is always best.

WILD IDEAS TO ATTRACT MEDIA ATTENTION

Drive a chariot down Main St.

Have students (dressed in togas?) interview people on the street about Latin.

Hold a series of short radio spots interviewing professionals about the importance of studying Latin.

For further information and contacts, check out the NLTRW website at www.promotelatin.org/nltrw.htm.

The Immortals

(rated R; directed by Tarsem Singh, Relativity Media, etc, 2010; distributed by Relativity Media/Universal Pictures).

A Review by Epsilon Chapter at The University of Iowa

A loosely stitched pastiche of Greek mythology, splattered gore and modern trope, *Immortals* fails and succeeds in roughly equal measure. Compared to other recent classically-themed action films, it has sparks of originality absent from *Clash of the Titans* (2010), but never comes close to achieving the strong unity of *300* (2006). *Immortals* is not entirely predictable, but its departures from rehash are bizarre as often as they are compelling. Director Tarsem Singh (*The Cell*) likes weird, and it shows. His favorite outlet is costumes—the overwrought headgear is consistently distracting, and at times unintentionally comic. Even a crab claw-shaped helmet can't dilute the grim, effortless evil Mickey Rourke brings to the role of King Hyperion, though. Hyperion, raging against Olympus after his family's untimely death, is out to unleash the Titans and destroy the gods. Only Theseus (Henry Cavill), aided by the Sybelline [sic] Oracle (Freida Pinto), has what it takes to lead the resistance. Cavill disappoints as the hero, mailing in a stilted, hollow performance, and with the exceptions of Rourke and Pinto, the rest of the cast follows suit.

If the story sounds unfamiliar, it should. Bits of existing stories are patched together with inventions, and the result is something hard to square with the corpus of Greek mythology. Hyperion was a Titan to the Greeks, but *Immortals* gives his name to a human king. He's seeking the Epirus Bow, a now-legendary weapon that will unleash the Titans imprisoned in Tartarus—which is a mountain, not a nether realm. Zeus is king of the gods, but his driving purpose is to obey and enforce “the law” against direct divine interference with human affairs. This focus on the relation between gods and men is almost thematic. In a notable reversal of this subject's treatment in other recent films, Theseus makes a journey from skeptical atheist to believer in the gods, lobbying his magistrates to

follow suit. In sharp contrast, Hector in *Troy* (2004) and Leonidas in *300* had their protagonist status boosted by advocating for secular rationality against their brainwashed religious leaders. *Immortals'* theology presents an intriguing tension by advocating a Judeo-Christian sort of faith in the gods, while not flinching from their very human qualities.

It's hard to argue that tinkering with received mythology is bad in itself—the Greeks did it themselves, to great extent. Did Pandora's box hold good things or bad things? Where was Dionysus born and raised? Depends on which Greek you ask. To draw a line between us and them would be arbitrary, and making the existing myths inviolable reduces them to a cold subject of academic study, appreciable by only a few of the most dedicated scholars of Greek culture.

That said, we can certainly bemoan a poorly conceived or shoddily executed revision of the myths—and *Immortals* is, in many ways, just that. Veins of originality and philosophical vision run through a trite plotline, but never connect in any coherent way. The theology expressed remains only potentially interesting, as it's never explained or analyzed. King Hyperion's backstory is dealt with in a few seconds (we never even learn what he's king of), and a burgeoning theme of his desire to attain immortality by spreading progeny throughout the world is ultimately left dangling. The movie's final scene is a confusing dangle in itself, leaving the door wide open for a sequel without explaining exactly how the first movie has ended.

A few half-hearted attempts are made to integrate Greek language and history. Athena quotes Herodotus, and the Sybelline Oracles speak Greek amongst themselves. Their speech seems mostly to match the English subtitles, with a few glaring exceptions and a case error or two. The letters carved on doors and bells look like a stylized meld of the Cypriot and Phoenician or early Greek alphabets. Human weapons seem to be made from steel, where we would expect bronze.

If you go to *Immortals* for an accurately told or compellingly acted tale of Greek mythology, you'll likely be disappointed. If

you go for action and violence, you'll likely be satisfied. Though the 3D version of the film is a poor specimen of the technology, and the gore can seem gratuitously out of place at times, *Immortals* as pure action film is largely successful. Some of the fight scenes, borrowing cinematographic technique from *300*, are suitably wrenching and spectacular. When the Olympian gods do interfere in human affairs, they do so by exploding skulls with giant hammers and chopping fools in half. That these scenes end up feeling a little like a rehash of *300's* ultraviolence doesn't necessarily diminish the cool factor. Their juxtaposition with the tamer, more traditional human battle scenes is a little jarring, though, and one of the many ways in which this movie never really comes together.

In all, *Immortals* is an entertaining action movie that hints at something deeper, but is marred by a lack of visual and dramatic cohesion. We give it 5/9 Muses.

About the Authors

Kyle Oskvig, Larry Houston, Ryan Holley, Nicole Fields, and Jeremiah Vincent formed the movie review team from Epsilon chapter at the University of Iowa.

Honorary Membership in Eta Sigma Phi

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LIVING LATIN, LIVING HISTORY IN ROME

JUNE 11 - JULY 6, 2012

PROGRAM OVERVIEW

Living Latin is an intensive program in Rome that brings students into contact with Rome's layers of history on a daily basis. Classroom instruction is expertly conducted by **Ph.D. professors who are familiar with the city and its history**. Instructors teach Latin—grammar, syntax, and vocabulary—through related readings (poetry and prose) from various moments in Rome's history. They also help students make Latin their own by using the best of modern-language teaching techniques. Morning classroom teaching is followed with afternoon walks through the city reading ancient authors in the locations where history happened, as well as reading inscriptions in their original locations.

Each Saturday will include a day trip outside of the city with related readings. Locations may include: Sperlonga (Museum, Grotto of Tiberius, Hadrian's Villa (imperial residence, Tivoli), Lago di Bracciano (volcanic lake north of Rome), and "Horace's" Sabine Villa (Licenza, Sabine Hills).

Sundays are free for travel, leisure, and time to explore.

Visits to sites in Rome may include the following:

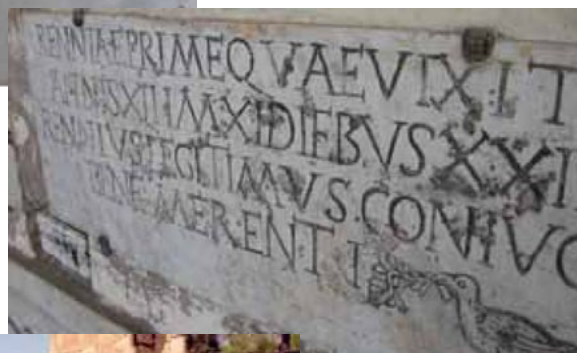
Epigraphic collections of Rome (Terme Museum, Capitoline Museums), Roman Forum, Colosseum, Imperial Fora and Fora museums, Ara Pacis, Palazzo Massimo, Museo delle Terme, Campus Martius, Forum Boarium, Via Appia, Park of the Aqueducts, Ostia Antica, Catacombs

Also included in program cost:

Opening reception at the American Academy, all class-related museum and site entrances and special guest lectures, welcome and farewell dinners, and ground transportation to and from Rome's international airport.



Part of AIRC's "Engaging History" Summer 2012 Program Series



HOW TO APPLY

Sessions: The program can be taken either as a single 2-week session (Session I: June 11-22, Session 2: June 25-July 6), or for the full 4 weeks.

Cost: 2-week session \$1,250; 4-week session \$2,500 (housing not included but can be arranged at an additional cost)

Prerequisites: At least an intermediate level knowledge of Latin grammar, i.e., at least one year of university-level Latin or two years of high-school Latin.

For more information and application materials please contact: studyabroad@romanculture.org

Vergilian Society Study Tours, 2012

Roman Jordan July 7–18, 2012

(Directors: Phillip Stanley, Professor Emeritus; George Perko)

Jordan is a bridge between sea and desert and East and West and is a land of mesmerizing beauty and contrast: from the mountains around Amman to the Dead Sea below sea level. Our tour begins in Amman, then we travel north to the Roman city of Jerash, one of the best preserved Greco-Roman cities with its theaters, temples, churches and colonnaded streets. We journey down to the Dead Sea, visiting Mt. Nebo, where Moses saw the Promised Land before dying and we visit sites built by Herod. From here we go to Petra, entering through the narrow pass to gradually see unfold the mysteries of the Rose Red City with its spectacular treasures, royal tombs, burial chambers, and high places of sacrifice. Afterward we journey south to visit the Wadi Rum Desert and explore its moon-like landscape. This is where Lawrence of Arabia stayed and where the movie was filmed. From the desert we travel to Aqaba on the Red Sea. For a sneak preview visit the virtual reality web site at <http://www.virtualworldproject.org/vr/core/toc.html>. \$2,325.

“In the Footsteps of Poets and Painters, Proletarians and Princes: Rediscovering the Bay of Naples in Greek and Roman Times” July 2–14, 2012

(Directors Ann Koloski-Ostrow, Brandeis University; Steven Ostrow, M.I.T.)

Residents of Naples Bay hailed from slave and freedman circles, from the ranks of the free-born poor, from middling traders, artisans and municipal worthies, and ranged upward to top aristocrats, and not a few Emperors themselves. We shall meet many of these souls at home, at work, and at Campanian play. Sites include Sperlonga, Terracina, Cumae, Lake Avernus, Solfatara, Pompeii, Naples, Paestum/Poseidonia, Puteoli/Pozzuoli, Beneventum, Saepinum, Herculaneum, Oplontis (Torre Annunziata), Capri, Baiae, Bacoli, Misenum. \$2,595.

“The Italy of Caesar and Vergil: A Workshop for Teachers” July 12–23, 2012

(Directors Amy Leonard, The Walker School; Steven Tuck, Miami University)

This workshop for high school Latin teachers will combine classroom sessions in successful pedagogical practices with fascinating and relevant site visits that illuminate the lives and works of Caesar and Vergil. Morning study sessions will provide ideas and skills to enrich both beginning and advanced courses, with a focus on the readings and abilities required by the revised Advanced Placement syllabus. Afternoon site and museum visits will contextualize the writings of our authors elucidating the common themes of Caesar's *commentarii* and Vergil's *Aeneid*. All teachers will acquire interpretive insights and instructional strategies for teaching these essential authors. Sites include Rome, Cumae, Lake Avernus, Pompeii, Lavinium, Paestum and Vesuvius. \$2,595.

“The Archaeology of Identity in Coastal Campania” July 30–August 11, 2012

(Directors Anne Haeckl, Kalamazoo College; Christopher Gregg, George Mason University)

In Rome's march from isolated village to world domination, Campania and the Bay of Naples were early and influential laboratories for forging a Roman imperial identity. Through a reciprocal process of “Romanization,” many formerly hostile peoples of the area (Latins, Etruscans, Volscians, Samnites, Lucanians and Greeks) came to accept a new Roman identity, even as their own cultural contributions enriched and transformed what it meant to be Roman. At spectacular archaeological sites, numinous landscapes and world-class museums, we will explore the full spectrum of Roman self-representation (ethnic, social, political, artistic, religious and individual). \$2,595.

Graduate Course Credit & Continuing Education Units are available for all tours

For further information, scholarship & tour applications and detailed itineraries,
see the Vergilian Society website: <http://vergil.clarku.edu/>

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About our Honorary Members:

Beta Nu at the University of Mary Washington

As Associate Professor of Italian at the Univ. of Mary Washington, **Federico Schneider** has regularly mentored Classics students and contributed courses that count towards the Classics curriculum, including courses on Italian literature that highlight the classical tradition and a course on the "Afterlife in the Classical and Italian Traditions." He has presented his work on the classical tradition and its pedagogy at a classical conference held by CAMWS and published that work in the journal "College Teaching."

Delta Beta at Canisius College

Walter J. Winkler is a 1967 graduate of Canisius College, where he majored in English. In the process, he took more than a few Classics courses, certainly some in Latin and probably some in Greek. For many years he was a librarian at Canisius. Walter retired some years ago as a result of ill health. He is astonishingly well-read. His collection of the best editions of a broad range of authors in many languages is very impressive and his presence in the Greek classes he has done with me over the last couple years has made a wonderful impression on all his fellow students. It would be hard to overestimate how much he has raised their level of performance in Greek and their respect for literature in general and, indeed, for all things intellectual. Walter has read in his courses portions of the Gospel of John, all of Cebe's *Pinax*, Book I of the *Republic*, all the fragments of and most of the testimonia on Heraclitus and Parmenides, substantial selections

from Herodotus, and Books 9–11 of the *Odyssey*. We will be reading *Alcestis* this summer and, in the fall term, he will do Euripides' *Electra*. In his spare time, Walter hones his formidable skills as a painter and craftsman (mostly with wood).

Delta Chi at St. Olaf College

Valerio Caldesi-Valeri (a specialist in ancient myth and history) and **Lawrence J. Myer** (a specialist in ancient religion) teach Latin, Greek, and Classics courses; **Vicki L. Harper** (a specialist in Plato and pre-Socratics) and **Danny Muñoz-Hutchinson** (a specialist in Plotinus) teach courses in ancient and medieval philosophy.

Eta Zeta at Truman State University

Dr. **Molly Herbert** is worthy of honorary membership because she is a much appreciated professor of Greek, Latin, and Mythology.

Dr. **Eric Ross** is worthy of honorary membership because he is a much appreciated professor of ancient History.

Zeta Delta at The University of the South

Pamela Macfie, Professor of English at Sewanee, is a strong advocate of Classics and has sent many of her best students to our language and other classes. She was a founding member of the Humanities program here and was instrumental in demanding that a full semester of the four semester program be devoted to the ancient Greek and Roman world. She works extensively on Renaissance literature and in particular on the influence of Ovid therein.

Zeta Nu at the University of Maryland

Dr. **Linda Coleman** is an Associate Professor of English at the University of Maryland, College Park. She studied Latin through the advanced level in college and for many years has taught rhetoric and classical literature in translation. She is an affiliate faculty member of the Classics Department.

Dr. **Michael Dirda** is a Pulitzer-prize-winning author and journalist who studied Latin through the advanced level in college. He has reviewed translations of classical texts and written introductory

essays for recent translations of Homer and Ovid. He has long been a champion of the classics in his columns and a friend of the Maryland Classics department in particular; most recently (spring 2010) he presented a paper at our colloquium on Thornton Wilder and classical reception.

Mr. **Stephen Dubrow** is a teacher of Latin and French at Walter Johnson High School in Montgomery County, Maryland. As a special student, he has taken courses in Latin at the advanced level here at the University and earned exemplary grades.

Dr. **Ann Wylie** is the new Senior Vice President for Academic Affairs and Provost of the University of Maryland. Although she has not studied Latin for many years (she is a professor of geology), she took advanced Latin courses in college where she was a classmate of our colleague, Dr. Judith Hallett. We consider her a friend of the department.

Eta Omicron at Assumption College

Dr. **Bryan Carella** is a member of our English Department who works on medieval Latin texts from Ireland. He is always very supportive of students who take the Classics.

Dr. **Diane Myers** is an Education professor who works closely with our students who are going into teaching. She is an enthusiastic classicist who was thrilled to join "such a cool group."

Eta Tau at the University of North Carolina

Dr. **Dorothy Dvorsky-Rohner** exhibits the qualities that all members of Eta Sigma Phi should exemplify. She is continuously supporting our organization and promotes Classics in everything she does and says. She encourages not only our members but all her students she teaches. She attends all functions.

Theta Tau at Richard Stockton College of New Jersey

George Plamantouras graduated from Stockton about 10 years ago and was a Classics major. At the time, there was no chapter of Eta Sigma Phi at the college. Since he's graduated, George has lived abroad in both Greece and Japan and is fluent in both languages (and tutors

Honorary Membership in Eta Sigma Phi (Continued)

Japanese online). This past year, George was an adjunct in our Languages program teaching the Beginning and Intermediate sequences of Ancient Greek as well as tutoring students, faculty, staff and the community of South Jersey in Modern Greek. In addition, he has created and maintains our Hellenic Studies website (<http://intraweb.stockton.edu/eyos/page.cfm?siteID=69&pageID=179>). He will be starting a master's program in Classics this fall and is a highly valued member of our small, but thriving, Classics community. It was time for him to receive some recognition from Eta Sigma Phi.

Iota Beta at Northwestern State University

Dr. **Richard Jensen** supports the members of our chapter of Eta Sigma Phi by leading trips and classes to explore Rome and Campagna. He also is an advisor to and supporter of any classical language student here at NSULA.

Iota Delta at Arizona State University

Professor **Paul Arena** is one of the advisors for Eta Sigma Phi's Iota Delta Chapter here at Arizona State University. He has taught Latin for many years and also teaches courses of special interest in Latin and in Greek and Roman history. He has been instrumental in the Iota Delta chapter throughout its history and in its recent re-emergence. We feel that he should become an honorary member due to his extensive work with our club and his commitment to Classics.

Professor **Jayne Reinhard** is a Professor in the History department now but she started out in the Classics department. She has taught numerous courses in Classics; she teaches the requisite courses in Greek and Roman history and she also taught

courses in Greek and Roman culture such as Mythology, Roman Entertainment, Caesar and Augustus and Classical Archaeology. She has also taught courses in the classical languages and participates in the archaeological dig at Isthmia. She has participated in each of the Eta Sigma Phi initiations thus far, and she has been a strong proponent throughout her tenure of Classics. Many studies have pursued Clas-

sics due to her urging and we wish to recognize the role that she has played in the club and the Classical Studies department as a whole. This is also bittersweet, as this is her final semester at Arizona State and we wish to send her off to new horizons with a permanent reminder, in the form of a membership, of the impact that she had on so many students.

Membership Report for 2010–2011

1106 new members were initiated into Eta Sigma Phi during the academic year 2010–2011.

1086 new members were initiated into Eta Sigma Phi during the academic year 2009–2010.

1274 new members were initiated into Eta Sigma Phi during the academic year 2008–2009. This is the second highest annual membership total on record.

The highest annual membership total ever was 1588 (in 1967–1968).

New and Reactivated Chapters

New Chapters

A petition for a new chapter at Ohio Wesleyan University was approved at the 2011 Annual Convention.

Eta Sigma Phi looks forward to welcoming members from this school before the 2012 convention. According to the by-laws if an initiation is not held by the next convention, a school must resubmit its petition for a new chapter.

Reactivated Chapters

Chapters are considered deactivated if they have not initiated any new members in the past four years. Reactivation is a simple process. All a deactivated chapter has to do is submit a report on new initiates to the executive secretary. The following chapters recently reactivated:

Beta Rho at Duke University
Epsilon Tau at Beloit College

New Initiates: January 1, 2011 through June 30, 2011

Zeta at Denison University

Robert Ambrose, Daniel Blaze, Richard Fuller, Angelica Wisenbarger (11-30-10)

Lambda at the University of Mississippi

Katherine Atkins, Kaitlyn Barnes, La Tonya Burgin, Lauren Camp, Chris Cruthird, Wood Dale, Megan Fowler, Sarah Freeman, Ramsey Frey, Rebekah Harris, Tess Hill, Alexandra Jones, Vinod Kannuthurai, Ian Kirkpatrick, Kasey Long, Sara Magee, Will Mays, Aaron McMillin, Chris Miller, Alexander Rhea, Colby Roberts, Garrett Roberts, Christian Stovall, Robb Taylor, Matthew Traylor (3-30-11)

Tau at the University of Kentucky

Stephanie Gibson, Cyrus Hettle, Cassie Simpson, Katherine Underwood (1-19-11)

Omega at the College of William and Mary

Alexander Mackenzie Bramsen, Laura Gray Claggett, Emily Kathryn Clarke, Brett Charles Evans, Michael Brendan Goetjen, Elizabeth Lucille Gohn, Rachel Elizabeth Greenfield, Pamela Hawkes, Jenny Florence Horowitz, Malcolm Xavier Keeton, John Patrick Lower, Tara Elaine Martin, Jennifer Elizabeth McAlhany, Christina Susanne Moore, Zachary Burton Mott, John Patrick Mulhall, Michael James Scuzzarella, Jessica Nell Stayton, Kelsey Anders Taylor, Russell Scott Walker (3-24-11)

Alpha Gamma at Southern Methodist University

Ryden Anderson, Thomas Hunter Brown, Annie Clara Dow, Matthew Lurnen, Elizabeth McLemore, Carson Reihlsen, Lauren Camille Ruff, Daniel Smith, Christianne Teague; Associate: Heather Barrett, Laurieann Ram-Kern (3-1-11)

Alpha Eta at the University of Michigan

Zane Aukee, Brianna Bloxson, Elizabeth Brady, John Daukas, Hannah Gallagher, Katherine Goffeney, Michael Hatty, Erich Heiden, Andrew Hoppert, Stephanie Hutchings, Miriam Kamil, Sarah Kunjummen, Gabriel Moss, Clara Sophia Reini, Dylan Rustenholtz, Suzanne Schueller, Cody Trombley, Amelia Wallace, David Wells (10-14-10)

Alpha Lambda at the University of Oklahoma)

Lydia Anderson, Matthew Berry, Amy Brackenbury, Elizabeth Ann Brand, Jineva Byrne, Stephanie L. Champion, Kierna Craig, Christopher Hains, Brandon Harney, Cortland Robert Hoge, Gerard Keiser, Kaela Patterson, Jena Roman, Paula Shaibani, Klynda Shaw, Sarah Wiley, Patrick Winterrowd, Breanna Young (11-18-10)

Alpha Xi at Washington University

Bryan Beth, Patricia Brandt, Laura Gibbons, Joseph Roh, Matthew Shelton, Chris Weinstein (4-20-11)

Alpha Upsilon at the College of Wooster

David Chu, Joshua Cianca, Emma DeLooze, Alice Dudley, Lisa Favicchia, Marilyn Isaacks, Jessica Jordan, Madeleine Naylor (4-1-10)

Alpha Chi at Tulane University

Caitlin Ditta, Kristin Hebert, Katrina Manami Knight, Rachel Love, Louie Monnig, Jonathan Scott Salman, Matthew Slattery, Jennifer Triplett, Devan Vidrine; Associate: Timothy Michael Castillo, Alice Gaber (4-17-11)

Alpha Omega at Louisiana State University

Rose H. Anders, Mikail Estis; Allison Falcon, Ian Fitzgerald, Kathryn Gutentag, Ana Alysa Keenum, Erin Keys, Victoria Morgan, Cathy Nguyen, Cameron Parent, Ja'Kailyn Reed, Emma Renault-Varian, Megan Rials, Andrew M. Scalisi, Mason Westmoreland (4-12-11)

Beta Beta at Furman University

Alison Bressler, Chelsea Brewer, Andrew Cannon, Andrew Corley, Cynthia Doody, Teddy Hess, Susannah Morris, Nora K. Phillips, Nathan Rowland, Stephen Sebastian, Lois Smith, Rachel Thompson, Caroline Vereen (4-22-10)

Beta Gamma at the University of Richmond

Brynn Acker, Walter Beers, Jamie Cataldo, Cherylyn Delia, Joseph Gribb, Abigail Johnson, Scheherazade Khan, Bradford Mattison, Nils Niemeier, Janelle Sadarananda, Ellen Tagtmeier (3-29-11)

Beta Theta at Hampden-Sydney College

Adam Lees, Patrick McCue, Marcus Payne, Alan Tipert (3-28-11)

Beta Kappa at the College of Notre Dame of Maryland

Samantha L. Chapman, Amanda M. D'Onofrio, Rachel A. Jones (5-7-11)

Beta Mu at Butler University

Olivia Batten, Jordan Hall, Frankie Massaroni, Jacob Such, Maia Swanson (5-1-11)

Beta Nu at the University of Mary Washington

Erin Berry, Matthew Bretzin, Jessica Eustace, Hallie Feingold, Elizabeth Gillispie, John Hood, Max Huemer, Abigail Kimmitt, Katelyn King, Dane Lawhorne, Ryan MacDonald, Stephanie Martin, Mia Santina, Douglas Schultz, Stephanie Stinson, Samantha Warring; Honorary, Federico Schneider (3-18-11); William Bennett, Heidi Sheehan (4-14-11)

Beta Pi at the University of Arkansas

Dylan Beschoner, Kaitlyn Bryant, Bryan Campbell, Matt Clayton, Mallory Craig, Emily Delong, Jacob Doss, Emily Edwards, Dillon Gibson, Virginia Huff, Tyler Johnson, Tiffany Montgomery, Bryan O'Dea, Matthew Randall, Katrina Summers, Brice Swann, Barbara Thalman, Matthew White, Timothy Yopp (12-11-10)

Beta Sigma at Marquette University

Evan Robert Baczynski, Caitlin E. Cushing, Taylor Wilson Dean, Nelson Glasford, Irina R. Grinberg, William Knight, Marek Piechowicz, Louise Reinmuller, Albert H. Rivero, Machessa Samz, Angelica Schutz (5-6-11)

Beta Psi at Rhodes College

L. David Adams, Joseph Casey, R. Mills McArthur, Elizabeth Peterson (2-21-11)

Gamma Omicron at Monmouth College

Matthew J. Anderson, Kimberly H. Dwyer, Jamie C. Kistler, Alexander O. Nall, Kimberly N. Short, Ashley M. Streeter (11-18-10)

New Initiates (Continued)

Gamma Omega at Baylor University

Brenna Abrecht, Evan Bauer, Rachel Butcher, Ian Campbell, Hanna Decker, Sidney Drain, Cami Hebert, Jamie Jackson, Racheldy Jackson, Lai Jiang, Jai Kim, Andrew Lestensnide, Michael Nichols, Tiffany Raney, Sarah Rivand, Rebecca Strawsburg, Mitch Walton (10-25-10); Adaobi Ekweani, Emily Goeke, Morgan Little, Rachel Theis, Lindsey Turner, Natalie Williams (3-15-11)

Delta Beta at Canisius College

Timothy P. Boyle, Eilise M. Shaw; Honorary: Walter J. Winkler (4-11-11)

Delta Zeta at Colgate University

Carson Cameron, Alexander Grieve, Jane Huang, Johanna Isaac, Joanne Jan, Caroline Johnson, Robert Jones, Hillary Karsten, Lauren Kerby, David Levy, Timothy Metivier, Bo Montanye, Matt Novenster, Savannah Scott, Willard Younger (4-19-11)

Delta Theta at Dickinson College

Sarah Boyd, Noah Brown, Ariel Caruso, Cleary Esposito, Majorie Haines, Katherine Heacock, Elizabeth Hess, Allison Hummel, Clara-Ann Joyce, Alexis Kuzma, Jenna LaRiviere, Megan Paqua, Daniel Plekhov, Travis Ramsey, Christian Ruhl, Karl Smith, Suri Smith, Christopher Striker (4-12-11)

Delta Lambda at the College of Holy Cross

Marcus Barrett, Alexis Beyerlein, Henry Chase Bradford, IV, Debbie Chu, Ryan Cordes, James Fox, Jeff Godowski, Frank Hartel, William P. Johnson, Alex Krasowski, Evans Martinez, Matt Mullaney, Rebecca Musgrave, Christine Roughan, Anne Salloom, Mercedes Sisk, Mary Tower, Megan Whitacre (4-8-11)

Delta Tau (University of Delaware)

Margaret Galindo, Rebecca Garrison, Ashleigh Humphries, Michael Sobel (3-3-11)

Delta Upsilon at Valparaiso University

Paul Albers, Joshua Leong, Brian Rajcok, Omar Safir, Emily Seitz, Jenna Welzen, Mary Zastrow (12-9-10)

Delta Chi at St. Olaf College

Mathew M. Alvshere, Kaitlin A. Coats, Rebecca A. Frank, Madeline M. Giordana, Kimberley M. Henze, Eileen A. King, Michaela J. Kruger, Collin J. Moat, John R. Schwirtz, Christy L. Shelinbarger, Brian D. Thoes, Shadow D. Zimmerman; Honorary: Valerio Caldesi-Valeri, Vicki L. Harper, Lawrence J. Myer, Danny Muñoz-Hutchinson (3-14-11)

Delta Omega at Macalester College

Rebecca Boylan, Joseph Frank, Nora Kassner, Madeline R. Stone, Kate E Petersen, Alexander J Zozulin II (5-2-11)

Epsilon Eta at Kent State University

Mark Bissler, Kevin Colleran, Rachel Crescimanno, Michael J. McClain, Andrew J. Wolfson (4-13-11)

Epsilon Iota at the University of Florida

Jeremy Bardsley, Alexandra Burns, Christopher Ceresa, Anthony Feole, Brandon Foltz, Michael Gonzalez, Amanda Harriett, Bhargar Kondeti, Giorgio Negron, Zachary Thorne, De'Lyn Williams, Suzanne Williams (1-26-11)

Epsilon Mu at Fordham University

Lauren Duca, Suzy Kim, Leena Mancheril, Connor Moran, Julia Pusateri, Tracy Solomon, Samuel Stuart (3-23-11)

Epsilon Xi at Gustavus Adolphus College

Krystal Bundy, Nathan Ebel, Julie Hayes, Sarah Lucht, Yulia Ludwig, Kelly Myers, Jacob Niewinski, David Nissen, Patrick Perish, Joshua Peterson, Kenwon Tran, David Walden, Nicole Wamma (3-17-11)

Epsilon Pi at Concordia College

Katrina Corcoran, Deidre Wright (3-28-08); Scott Lenner, Logan Rutten, Erika Swenson (4-24-09); Sarah Harrison, Leah Hoblit, Cady Mittlestadt, Dana Sloneker (4-25-10)

Epsilon Sigma at Augustana College

Martha Ade, Amanda Beveroth, Anna Groebe, Sarah Hiscock, Michael Matthews, Crystina Mayfield, Jacob Morris, Andrew Mueller, Michael O'Reilly, Rebecca Ritchie, Steven Scott, Kathleen Yep (4-5-11)

Epsilon Phi at Knox College

Grace Davis, Liz Guth, Erik Hane, Claire Healy, Kelli Huebner, Piper Jones, Tanvi Madhusudanan, Luke Madson, Jesse Mitchell, Jeri Murphy, Jordan Noller, Brittney Ostlie, Molly Ralston, Caitlin Stone, Peter Tew, Charlotte Young (2-10-11)

Zeta Beta at Temple University

Eamonn Connor, Ashley Gander, Ashley Gilbert, Brandon Glackin, Kathryn Gussman, Anthony Parenti, Kayleigh Trumbore (3-18-11)

Zeta Delta at The University of the South

Hannah Beath, Henry Best, John Breckenridge, Michael Caskey, Mary Frances Dale, Lydia Day, Emily Estes, Anna Carr Faurot, Wilson Fricke, John F. Floyd, Morgan Gonder, Auddie Hungerpiller, Jenay Lightfoot, Jane Millar, Thomas Moore, Katherine Mustafa, Alexander Nichols, Amy Nystrand, Nichole Osborne, Carson Pfeifer, Brittany Phillips, Sarah A. Pinson, Kristen Reinberger, Deakins Ford Rushton, Jordan Sharpe, Jacob Simpson, Cater Thompson, Maggie Vu, Peter Vu, Katie Wakefield, Thompson Wells, Chris Winer, Rollin Wonnell; Honorary: Pamela Macfie (4-21-11)

Zeta Eta at Loyola Marymount University

Brenda Cano, Joshua Carranza, Jordan Christopher, Ella Gamm, Christopher Gipson, Paulina Habash, Jeremy Lins, Nancy Spolidoro (4-6-11)

Zeta Iota at the University of Georgia

Santiago Durán, Charles Houton, Aaron Ivey, Abigail Platts (11-15-10)

Zeta Kappa at Trinity College

Irenae Aigbedion, Megan Baxter, Audrey Blumstein, John Bower, Stephen Creane, Samuel Gauthier, Cydni Kantor, Allison MacIntosh, Rachel Meddar, Steven Petkovsek, Alfred Smith, Annalise Welte (2-9-11)

New Initiates (Continued)

Zeta Lambda at the University of Louisville

Jeremy Ballard, Heather Casper, Jonathan Chisholm, Andrew Hook, Ryan Khuri, Heather Phillips, Ethan Post, Tad Timberlake (11-19-10); Joshua Hyden (1-28-11); Deborah H Silverman, Dung Tran (4-15-11)

Zeta Nu at the University of Maryland

Natalia Cuadra-Saez, Aaron Freeman, Kenneth Kwashnak, Andrew Menkis, Yuval Ravinsky-Gray, Shane Walker, Adrian Weiss; Associate: Jennifer Allemand, Steven Boscovitch, Ashley Leonard, Kate Weber-Petrova; Honorary: Linda Coleman, Michael Dirda, Stephen Dubrow, Ann Wylie (3-10-11)

Zeta Xi at Iowa State University

Blake Burroughs, Adam Currie, Melissa Dickey, Eric Hoff, Jackie Kester, Maggie McGinity, Idalia Medina, Adelle Rogers (4-21-11)

Zeta Rho at the University of Texas at Arlington

Chau Tung Ngo (4-30-11)

Zeta Sigma at the University of Minnesota

Paul Moore (4-28-10)

Zeta Psi at Hollins University

Aurelian C. Braun (3-28-11)

Eta Beta at Southern Illinois University

Savannah Broadway, Justine Carlson, Christina Chancey, Duane Lickteig, Shelby Moore, Rory Newell, Morgan Sicard, Timothy Sparling (2-23-11)

Eta Delta (Hillsdale College)

Susanna Battig, Bonnie Cofer, Matt Cook, Luca D'Anselmi, Casey Gresenz, Lauren Hellerman, Rachel D. Kalthoff, Brian M. Keske, Jessica Kneller, Anastasia Murray, Walker Shave, Seth Strickland, Jose Manuel Valle (10-12-10)

Eta Zeta at Truman State University

Kathleen Donelson, Katie Dye, Heidi Geisbuhler, Nathan Hardy, Ryan D. Harker, Hannah Lantz, Brooke Latham, Duncan Reynolds, Thomas Sandbrink; Honorary, Molly Herbert, Eric Ross (4-2-11)

Eta Eta at Virginia Tech

Erin Bresse, Elizabeth Dellinger, Kayla Eckard, Sarah Edwards, Amy Gay, Kevin Gillispie, Alison Hight, Jordan Keeney, Josh Keffer, Megan Ledoux, Hannah Martin, Sydney Martin, Kiana Moaney, Ryan Prest (3-21-11)

Eta Theta at DePauw University

Patrick Carter, Abigail Emmert, Kristen Fanning, Catherine King, Lindsay Lewellyn,

Hailee Newton, Staci Orr, Jenna Whitbeck (3-30-11)

Eta Iota at the University of Arizona

Trevor Antone, Alexis Heimback, Raymond Huong, Monica Lent, Billy Ridge (4-23-11)

Eta Nu at the University of Rochester

Meredith A Doubleday, Lucian McMahon, Laura Seide, Brian Street, Evan Wormsbecher (3-1-11)

Eta Xi at California State University

Jennifer Dawson, Michael Orrison II (4-30-10); Jacquelyn Day, Yesenia Sandoval, Nancy Villanon; Associate: Maritza Marquez (12-3-10)

Eta Omicron at Assumption College

Jessica Aubin, Graham Bartlett, Jordan Doucette, Megan Edwards, Julia Hazlett, Nathan Massé, Kristina Quirk, Jordan Sweigart, Chiara Vega; Honorary: Bryan Carella, Diane Myers (3-23-11)

Eta Pi at Hobart & William Smith Colleges

Andrew Abrams, Rachel Kopicki, Caroline Lui, Paul Rueggeberg, Krissy Stoner (10-28-10)

Eta Rho at the University of Illinois at Chicago

Natalia Beron, Simone V. Bolack, Richard Leonard, Zak Morek, Rea Norberte, Alejandra Santana, David Schroeder, Paul Song (4-22-11)

Eta Tau at the University of North Carolina

Mary Ewing, Khari Lanning, Lee Meroney, Courtney Miller, Allyson Ropp, Jonathan Young; Honorary: Dorothy Dvorsky-Rohner (2-19-11)

Eta Chi at Purdue University

Jennifer Augustine, Chantalle Brown, Kira Hunt, Martha Kille, Nicole Marotti, Casey Reid, Longtau Xie (2-16-11)

Theta Alpha at Franklin and Marshall College

Lauren Bejzak, Hanna Bertoldi, Malini Malhotra, Sara Matey, Elizabeth McMahon, Matthew Naiman, Kyle Rhoads (4-28-11)

Theta Beta at the University of Alabama

Sara Bernard, Curtis Cignetti, Lauren Dean, Sarah Langcuster, Ryan Stitt (1-28-11)

Theta Epsilon at Trinity University

Laurel Bean, Charlotte Clegg, Abigail Geary, Grant Kreegel, William Shrout, Megan Smith, Owen Weatherbie (4-20-11)

Theta Zeta at Case Western Reserve University

Nathan Bensing, Christine Cavasinni, Matt Clemens, Miranda Culley, Michael Karasick, Abigail Pink, Evan Telford, Timothy Trombley, Kristen Zozulin (4-25-11)

Theta Theta at the University of Connecticut

Steven Andersen Eicher, Robert M. La Perla, Ashley Taylor, Justin Tito, Jonathan Weicher (4-13-11)

Theta Iota at Illinois Wesleyan University

Ara Holiday, Chris Miller, Brita Sandstrom, Elisabeth Sonta (4-8-11)

Theta Kappa at the University of Texas at Tyler

Blake Mosley, Alexander Smith, Amanda Weaver (5-3-11)

New Initiates (Continued)

Theta Lambda at Hamilton College
Kiernan Acquisto, Leah Katherine Berryhill, Dylan Tabner Patrick Thayer, Anna Rose Zahm (3-9-11)

Theta Omicron at Carthage College
Erica Dahl, Edward Fernandez, Timothy Knoepke, Kenna Krone, Patrick Lambdin, Cassidy Meyers, Kelly Palkowski, Rebecca Payne, Emily Prosch, Vincent Quach, Amy Smith, James Spiers, Jena Thomas, Chris Tountas, Spencer Towle (5-1-11)

Theta Pi at Kenyon College
Kiera Busching, Peter Collins, Annie Colomer, Stephanie Goldkopf, David Somers (2-23-11)

Theta Tau at Richard Stockton College of New Jersey
David Biaselli, Brittney Cafero, Elizabeth De Cicco, Mihir Patel; Honorary: George Plamantouras (4-22-11)

Theta Upsilon at the University of North Texas
William Blackwell, Hannah Brown, Rachael Bundy, Matt Cooper, Sarah Ferguson, Christopher Fant, Joey Gallagher, Claire Gilliam, David Ingles, Jordan Mitchell, John Mosley, Christopher Netek, Christopher Rios, Marissa Rodriguez, Travis Rogers, Mariel Rushing, Grace Smith, Joel "Divinus" Terjak, Casey Wimberly (3-5-11); Alissa Felhbaum, Elliot Kidd, Caitlin McNutt, Jessica Miller, Amanda Pullen, Travis Qualls, Clarissa Redwine, Lily Rotering, Kaitlyn Schroeder, James Smith (5-1-08)

Theta Psi at Washington and Lee University
Daniel Dent, Melissa Deokaran, Abigail Horne, Claire Moryan, Lianna Murphy, Amy Nizolek, Vergil Parson, Lucy Simko (3-27-11)

Iota Alpha at The College of New Jersey
David Karas, Jessica Lessner, Kaitlin Weinstein (2-26-11)

Iota Beta at Northwestern State University
Kali Broussard, Chelsea Hendrix, Jason Johnson, Cameron Lockhart, Casey Palombo, Zach Ponder, John Shaughnessy, Marissa Sonnier, Cassandra Washington; Honorary: Richard Jensen (1-10-11)

Iota Delta at Arizona State University
Ryan Alcorn, Olivia Alonge, Amanda Giorsetti, Christopher Jelen, Jon Lang, Jessica McCoy, Eoghan McFadden, Rhiannon Pare, Tracey Sherman, Rachel White; Honorary, Paul Arena and Jayne Reinhard (5-9-11)

Iota Zeta at Christopher Newport University
Diana Cox, Brian Dessimoz, Sarah Farmer, Jeffrey Gillem, Carolyn Hutchinson, Michelle Kaiser, Teddy Kavros, Jared Kreiner, Bret Marfut, Melissa Pringle, Anastasia Watson, Daniel Williams (4-19-11)

Eta Sigma Phi Web Sites

The official web site of the national office can be found at two URLs: www.etasigmaphi.us and www.etasigmaphi.com. On this website can be found annual report forms, reports on new initiates, the Eta Sigma Phi constitution, and other important information. Check this site regularly for news about upcoming events like scholarship deadlines, translation contests and the annual convention.

A list of web pages maintained by individual chapters can be found at <http://department.monm.edu/classics/esp/Links.html>. Many of the links on this site are no longer active. It is the responsibility of members of the local chapters to maintain these links and to inform the national office of any changes. If your chapter does not yet have a website, please consider designing one!



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Members of the 2007 class of Gamma Omicron Chapter at Monmouth College wearing their Eta Sigma Phi cords and hoods.

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 700 East Broadway, Monmouth, Illinois 61462
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 Department of Classics, Monmouth College
 700 East Broadway, Monmouth, Illinois 61462

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