



Nuntius

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You Are Invited

Fellow members of Eta Sigma Phi,

Allow us to extend a warm and welcoming invitation to Eta Sigma Phi's Centennial Convention, April 11–13, 2014 in Chicago, IL. Instead of naming a host chapter, ΗΣΦ has formed a national Centennial Committee to plan our celebration of this shared milestone. As co-chairs of the Committee, we can assure you that this convention will be jocular, convivial, enlightening and tasty like none before it. The only thing that will rain on our national parade is if you don't come!

If you've been to a national convention before, you've probably experienced some of the benefits that attendance brings home to local chapters. There's no better way to bond with your chapter-mates than a good, long American road trip in a car that's not quite big enough. And once you've arrived, you begin to make connections with other chapters from all around the country. This inter-chapter contact is a tremendously fruitful way of gathering new ideas for chapter activities, and every chapter comes home energized and ready to put the ideas into practice.

The centennial convention will bring all these benefits in spades. If you've been to convention recently, you know it's a can't-miss event. If your chapter has not attended a convention in recent memory, now is definitely the time.

Watch the national website for updates on the convention's program of events and registration information. In the meantime, dig out those handed-down binders, visit your college's archives, and start writing your special, centennial-edition chapter report—a chapter history report! If you have any questions in advance of the convention, contact Kyle at the email address below. We hope to see you there!

Sincerely,

Kyle Oskvig (kyle.oskvig@gmail.com)

Michelle Martinez

David Giovagnoli

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Centennial Committee



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Cynthia Claxton of Delta Sigma at the University of California–Irvine (2016)
Christine Renaud of Theta Omicron at Carthage College (2014)

Address from the Megas Prytanis

Fellow Eta Sigma Phi-ers,

What a year 2013 has been—from January’s last minute rush to edit and submit papers for our annual convention to this December’s winter recess, this year has been one for the books. Truly, the Classics are alive and well in the tradition of philosophy and literature that we’ve inherited, and anyone who says otherwise has but to look at what our members have done with these “dead languages” to realize how salient the Classics are. As we pause from our many translations and parsings, let’s extend our heartfelt gratitude to our gracious hosts at the Beta Iota chapter of Wake Forest University for this past April’s convention: for the countless hours of work and the resulting weekend of archaic eunoia, εὐχαριστω & multas gratias tibi ago! 2013 also heralded the introduction of the Certamen Question of the Day, a redoubled effort on the officers’ part to remind us of the berth of knowledge that the Classics possess and establish a closer

community for Classicists and compulsive facebookers alike.

In the tradition of Janus, it also seems appropriate to look forward as our centennial convention draws near. The officers and Centennial Committee are hard at work to make this meeting *mirabile visu veritate*, and I certainly hope to see you there as we build on a century of excellence in the pursuit of wisdom and beauty.

I would also like to take this opportunity to ask for your continued support of the Classics in championing the values that bind us together: submit a paper for the convention, write an article for *NUNTIUS*, excel in your Latin and Greek classes, and continue answering certamen questions! The work that was once Homer’s, Plato’s Vergil’s, and Ovid’s is now yours, and I’m confident that the future of the classics are in good hands. See you in Chicago!

Stephen Gan (Epsilon Mu)
Megas Prytanis

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.

Fasti



2014

January 31: request
CGE

February 1 deadlines:

- ΗΣΦ Summer Travel Scholarship Applications
- ΗΣΦ Summer Scholarship for Fieldwork in Classical Archaeology Applications
- ΗΣΦ Bernice L. Fox Teacher Training Scholarship Applications

February 2: Abstracts for the ΗΣΦ panel at the American Philological Association

February 13–15: *Lupercalia*

February 21: deadline for Maureen Dallas Watkins Greek and Latin Translation Contest requests and submission. (If paper copies of testing materials are desired, such a request must be received by February 7).

February 23 – February 28: administer Maureen Dallas Watkins Greek and Latin Translation Contest Exams.

March 3: postmark deadline for completed Maureen Dallas Watkins Greek and Latin Translation Contest tests.

March 3–7: NLTRW

March 10–14: administer CGE

March 14–15: MAUCC

March 20: *Ovid's birthday*

March 26: *Vespasian's birthday*

April 2–5: CAMWS, Waco, TX

April 11–13: 86th annual convention in commemoration of the centennial of the founding: Chicago, IL

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

April 26: *Marcus Aurelius' birthday*

May 15: Chapter *Res Gestae* due

May 24: *Germanicus' birthday*

July 12: *Caesar's birthday*

August 1: *Claudius' birthday*

August 24: *Hadrian's birthday*

Encomium for Elizabeth Frances Jones (1934–2013)

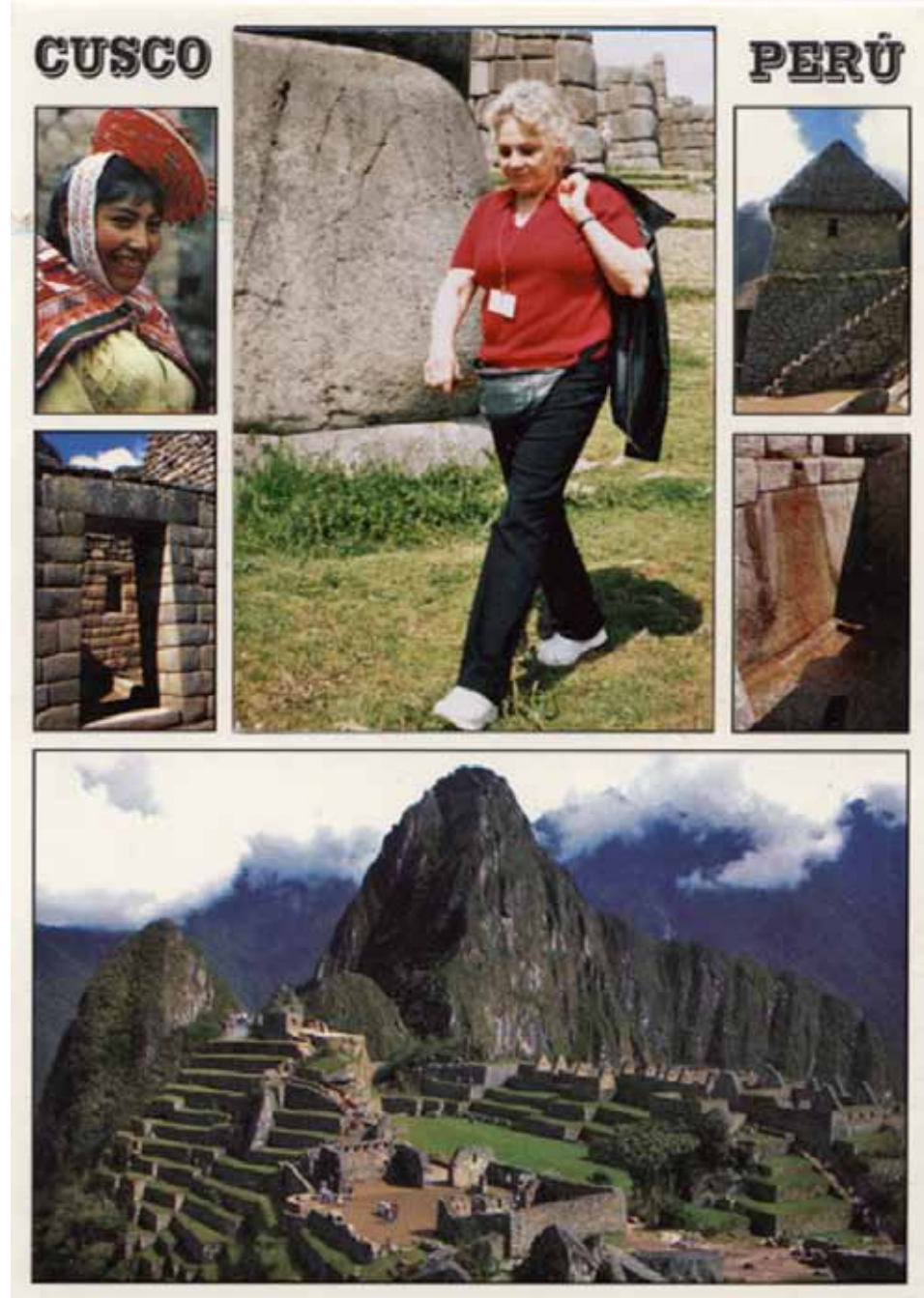
by Julian Ward Jones, Jr. Chancellor
Professor Emeritus, Department of
Classical Studies, The College of
William and Mary

Editor's Note: I am privileged to have been able to call Professor Jones my friend and remain inspired by her energy and sense of adventure. No doubt generations of Christopher Newport University students share my views. I strongly suspect that her efforts led ultimately to establishing the recently minted ΗΣΦ chapter (Iota Zeta) at CNU.

Elizabeth Frances Jones (familiarily known as "Liz") passed away on October 22, 2013 after a brief, but difficult, fight with pancreatic cancer. She has been deeply mourned and will be deeply mourned by many professors, students and friends who knew her well, but by no one more than me. She was my wife of fifty-four years and my closest friend. I happily record that I loved her more and appreciated her more with each passing year.

Her unexpected death has, among other things, abruptly disrupted my own Classical progress and routine. Liz retired from Christopher Newport University in 2001, and her remaining years were a golden time for both of us. We took the opportunity to enjoy Latin. On most afternoons, we sat in my *graphium* (home office) and translated some Latin text, exulting in our brilliant renderings and laughing at each other's mistakes. During three consecutive summers we also attended Terence Tunberg's *Conventiculum Latinum* at the University of Kentucky, where spoken Latin was required during the working day. In 2005, for two summer months, we read Latin in Rome with Father Reginald Foster during his *Aestiva Romae Latinitas*.

Liz and I first met as fellow graduate students at the University of North Carolina at Chapel Hill, where and we both received our doctorates in 1959 after studying with the famed Latinist and paleographer B.L. Ullman. Liz's talents were obvious to all her fellow students. We observed that she seemed to know how to hold a class at rapt attention. Had she chosen to go out into the academic marketplace on her own, she almost certainly would have won early attention as a teacher and scholar. She chose



Elizabeth Jones in Peru, 2007

instead to marry me in 1959 in Chapel Hill and eventually to raise two sons.

There would be opportunities—not always truly ideal—for her to use her talents and training. My first teaching appointment was to a huge midwestern university, where I was given a number of courses to teach, all of them new to me and one of them requiring three one-hour

formal lectures each week. Preparations for the lecture course kept me up until the wee hours. And this was the cause of great frustration. In graduate school I had discovered a significant but major Latin commentary on the poet Vergil that needed re-editing. I had obtained photocopies of the three major manuscripts but I could not get to the job of editing because of the need to

prepare lectures. Liz sensed my frustration, and so she said: "Why not hand over your materials to me and let me collate the manuscripts?" Collation meant reading the manuscripts and recording on legal pads (this was before the digital age) the variant readings line by line. I knew that this would be pure grunt work, but she spent her spare time in the evenings doing it and, by the end of our second and last year at this university, she had completed the job. In the daytime—I neglected to say—she taught Latin at a county high school. I recognized her great contribution to our scholarly undertaking by listing her as co-editor of the new text when it was eventually printed. Characteristically, she had not sought or expected that recognition.

In 1961, we moved to Williamsburg, VA, where I had been offered an attractive professorship by the College of William and Mary. In those far-off days, the College had a strict rule against the employment of a husband and wife together in the same department. This meant that Liz was forced to twiddle her thumbs for a while. This was not an easy thing for her; she was always naturally active and full of energy.

In time opportunity came. A little known school down the road—Christopher Newport College—began to look for professors with a terminal degree. Furthermore, the Modern Language Department needed someone who could teach Spanish. Liz could do that. She was hired part-time at first, but soon she was allowed to try Latin. And the students came. Her job became full-time as she was asked, for a time, to teach Greek and Roman history. Later, as the College became a University, she was able to develop a number of popular courses in the area of Classical Civilization, including a two-course sequence in mythology and a course in etymology or word analysis. When she retired in 2001, she was honored with an annual endowed lecture which bears her name. Some will say that her successful promotion of the Classics at a new academic institution was her finest achievement.

I must not mislead here. Liz always kept her values straight. She was, of course, professionally ambitious; but with her, family came first, students second, and personal research third. Her job required a rather

long commute five days a week. Nevertheless, three or four times a week, she insisted on preparing a balanced hot meal in the evening for our two sons and me.

I must not omit here to stress Liz's great linguistic ability. She never met a foreign language that she did not like. She mastered Italian during a Fulbright year in Italy after graduation from New York State Teachers College at Albany in 1954. She also learned to speak Spanish, French, and German; and she could even handle a simple conversation in Russian. In recent years, she became a regular at the Spanish, French, and Italian tables at William and Mary. I told her many times that she was the most gifted linguist I had ever met. Of course, Greek and Latin were always her primary studies.

As I noted above, Liz's life ended its course on October 22 last. Since then, I have been truly amazed at the great expressions of appreciation and affection that have come, it seems, from all quarters. I remember her as a faithful wife, devoted mother, conscientious and effective teacher, and eager and promising scholar. I know many will join me in shouting for her a loud *macte virtute!* Time now for the angels!

About the Author

Julian Ward Jones, Jr. is a native of Fredericksburg, VA. After a stint of two years in the US Army, he entered the University of North Carolina at Chapel Hill, from which he received his doctorate in Classics in 1959. He had the good fortune to study there under Berthold L. Ullman and Walter Allen, Jr. He spent most of his teaching career at the College of William and Mary (1959–2004). Besides editions of Latin documents connected with the early history of the College and a number of articles on Trojan legend, he published, together with his wife, a new edition of the allegorical commentary on the *Aeneid* attributed to Bernardus Silvestris. He served as president of the Classical Association of Virginia, of CAMWS (Southern Section), and of the Mediterranean Society of America. He currently teaches as a volunteer in the adult education association at William and Mary.

HΣΦ at the Philadelphia Classical Society and CAAS

The Philadelphia Classical society met for its annual gathering November 23, 2013. Current Megale Grammateus Nikki Love gave her "Walk Like An Egyptian" paper, a reprise from her presentation at CAAS in October. Zeta Beta member Anthony Parenti spoke on the roles of historiography and archaeology in conveying Rome's early history.

Temple students set up an Eta Sigma Phi table with souvenir pens and such. Eta Sigma Phi was publicly thanked more than once for its contributions by the officers of the Society.

Sponsor Karen Hersch (herself a former Megale Grammateus) and Honorary Trustee Martha Davis, along with Lifetime Achievement Award recipient Rudolph Masciantonio, were there, as well as more than a dozen Zeta Beta members, one initiated in the 1990s. Five of them were attending as current teachers of Latin in the Greater Philadelphia Area.

Talk about (Classics) community outreach!

Want to place an ad in NUNTIUS?

Cost per issue for active chapters:
\$25 (1/4 page);
\$40 (1/2 page);
\$75 (whole page).

For other organizations:
\$200 for full page on back cover,
\$150 for full page inside;
\$75 for half page;
\$50 for quarter page.

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

Fabula de Plinii Fama

by Elizabeth Frances Jones

Editor's note: This charming little play may have been composed during a session of the Conventiculum Latinum. With eloquence and concision and in a delightfully terse Plautine style, Professor Jones has managed to dramatize the reaction that so many readers, your editor included, have had to Pliny's self-aggrandizing Epistula 9.23.

Prima Scaena

Praeco intrat praeconium novum portans quod sic inscriptum est: PLINIUS CUM MAXIMO COLLOQUITUR.

Plinius e dextra parte intrat et Maximus e sinistra parte; in medio conveniunt.

PLINIUS: Salve, mi Maxime! Quid agis?

MAXIMUS: Salve et tu, Plini! Ut vales?

PL: Fessus sum! Modo a iudicio difficillimo venio; ut tamen semper fit, post causam dictam omnes centumviri surrexerunt et diu—revera per X minutas—mihi plausuerunt.

MAX: Quantum honorem tibi illi tribuerunt!

PL: Frequentissime sic laudor. Sed volo tibi dicere aliquid quod meus amicus Tacitus nuper mihi narravit...

Exeunt susurrentes.

Secunda Scaena

Praeco redit praeconium novum portans quod sic inscriptum est: LUDI CIRCENSES HODIE HIC FIUNT.

Tacitus intrat et considit; paulo post eques quidam Romanus intrat et juxta Tacitum considit.

EQUES: Salve! Cui aurigae hodie favisti? Ego russato favi, sed ille ultimus ad metam adiit. Mille denarios perdidit.

TACITUS: Et ego multos denarios hodie perdidit. Debui domi manere, ubi saltem potuissem aliquid scribere.

EQU: Tunc es scriptor?

TAC: Quonam modo hoc expertus es?

EQU: Italicus an provincialis es?

TAC: Estne tu litteris eruditus?

EQU: Sine dubio! Quare rogavisti?

TAC: Scilicet tu nosti me ex studiis.

EQU: A! Revera credo me te novisse. Tacitus es an Plinius?

Tacitus oculos volvens surgit et exit. Eques eum sequitur.

EQU: Mane! Nondum mihi respondisti. Quo tam celeriter is?

Eques surgit et Tacitum sequitur.

Tertia Scaena

Praeco redit praeconium novum portans quod sic inscriptum est: CONVIVIUM AGITUR APUD TERENTIUM.

Plinius cum Fabio Rufino intrat. Ambo in lecto eodem discumbunt. Paulo post municeps quidam Rufini, cui nomen est Accius, intrat.

RUFINUS: Salve, mi Acci! Pergratum est mihi quod tu Romam incolumis advenisti. Recumbe mecum in hoc lecto.

ACCIUS: Gratias tibi. Maximo honori mihi est quod tu effecisti ut nobilissimus Terentius me ad hoc convivium invitavisset.

RUF: (*monstrans Plinium*): Videsne hunc? Est clarissimus orator qui semper in iudiciis vincit. Et multa scripsit. Scilicet, quippe qui sis homo eruditissimus, epistulas et orationes eius legasti.

ACC: A! Plinius est!

Omnes exeunt.

Quarta Scaena

Praeco redit praeconium novum portans quod sic inscriptum est: PLINIUS ITERUM CUM MAXIMO COLLOQUITUR.

Plinius intrat cum Maximo colloquens.

PLINIUS: Verum fateor, capio magnam laboris mei fructum. Celebritate nominis mei vero gaudeo, et gaudere me dico. Neque vereor ne iactantior videar, praesertim apud te, qui laudibus mei non invides et faves nostris. [*Maximus oculos suos volvit.*] Sed nunc mihi redeundum est in iudicium. Cura ut vales!

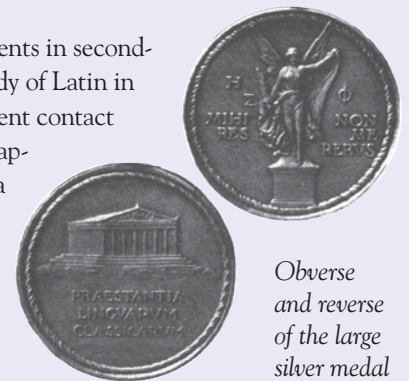
MAXIMUS: Vale et tu! [*Vertit ad spectatores et monstrat Plinium.*] Eccillum militem gloriosum!

Plaudite Omnes

Eta Sigma Phi Medals

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

Medals may be ordered from Dr. Brent M. Froberg, 5518 Lake Jackson Dr., Waco, TX 76710-2748. See www.etasigmaphi.org for order forms and prices.



Obverse and reverse of the large silver medal

Getting My Hands Dirty: Summer Excavations in Albania and Italy 2013

by Timothy Knoepke

The Butrint Archaeological Foundation

In late May and early June, I spent three weeks working on the excavation of a Roman Forum at the ancient Roman colony of Buthrotum in modern day Butrint, Albania. The group was composed of around 15–20 students from various schools, primarily the University of Notre Dame, and Albanian workers from local villages.

The layers of medieval Butrint occupied most of my time, as the Roman Forum was buried quite deeply. I excavated burials, drew up plans of the site and its components, and performed various other jobs. I had to learn quickly how to make drawings properly, swing a pick-axe, and remove bones. Our work schedule was 6 days a week, for almost 10 hours a day on site. It was exhausting work, but rewarding, and I felt like I had accomplished something.

Among my tasks was the excavation of a few of the many graves. Easier said than done. The bones, typically buried under a foot or two of dirt, took a lot of time to uncover. Slowly sifting and brushing down through the dirt, I finally reached and exposed the bones. Then I had to draw the skeleton and then remove and bag the bones for further study. The length of the entire process varied, depending on both the weather and skeletal structure. The entire excavation trench also had to be sketched. Each small section, whether a wall or floor, had to be drawn to exact scale, with each feature measured and then transferred onto the drawing. Sometimes,

features needed cleaning in order to distinguish points and corners.

When the group was not on site in Butrint, we lived in the city of Ksamil in a rented house. Living and working with the Albanians was quite the experience. Due to the language barrier, conversation was difficult. Nevertheless, I learned a little Albanian after a while and became friends with two of the Albanian crew who spoke

English, Mirgen and Tori. On occasion, various members of the excavation played soccer with the locals—an enjoyable diversion, even if I was not very good. Our day off, called “pushim” (break) in Albanian, gave us a chance to relax after a week of work. Many of us spent the day at the beach, or otherwise catching up on work, reading, or simply sleeping. Overall, I learned a lot in Butrint.



Timothy Knoepke at the Theatre in Butrint

About the Author

Timothy Knoepke (Theta Omicron at Carthage College) is an undergraduate student in Classical Archaeology at Carthage College, Kenosha, WI, and has returned from a year of studying Classics and Classical Archaeology at The American University of Rome. This past summer, he excavated a Roman forum at the Butrint Archaeological Park in Butrint, Albania, and a Roman agricultur-

al site with the Roman Peasant Project in Tuscany, Italy. In support of his endeavors, Tim won the H.R. Butts Summer Scholarship for Fieldwork in Classical Archaeology. His main academic interests are Roman historiography of the late Republic and early Imperial period and the military history of the mid-Republic. He plans to further his studies in the future at the graduate level.

Getting My Hands Dirty (Continued)



A taste of paradise on the Ionian Sea

The Roman Peasant Project

My education was continued in Cinigiano, Italy where, from June 10–July 6, I worked on the Roman Peasant Project near the small rural town of Cinigiano, Italy. Our team was composed of students, archaeologists, historians, and professionals from all over the world, primarily the University of Pennsylvania.

The digging, which involved the layer by layer excavation of an Italian farmer's field, was very difficult. The varying degrees of consistency and compaction of the soil posed a particular challenge. Because the project focused on learning about rural Roman peasant life, there were no monumental buildings to dig up like in Rome. This project required an attention to detail as we scraped through layers of dirt, noticing changes in context and searching for small finds. Every day I worked with a pickax, shovel, and wheelbarrow, along with my handy trowel. Beginning at 7 in the morning, the excavation was in constant combat with the weather, changing from chilly in the morning to burning hot in the afternoon. Although the heat was always my biggest challenge, the timing of the dig, from 7 a.m.–2 p.m., provided some relief.



The Venetian triangular fortress

After returning from the site, we sorted through the pottery that had been collected during the course of the day. Each individual piece then needed to be washed. An Italian crew would then try to reconstruct and analyze the pottery. In addition to the pottery washing, we also had to “float” dirt in the afternoon. This consisted of sieving it through strainers, in order to capture only the larger material. Biological archaeologists then analyzed what remained.

Digging on the site, though hard work, was kept rather light hearted by talk and laughter as we worked. I enjoyed the conversations and learned a lot about the other volunteers. After work, many of us

retired to the local café for an enjoyable espresso and relaxing conversation. Our housing was an elementary school where the group stayed in large adjoining rooms. Having a large dormitory-like arrangement helped us to get to know each other better. Overall, this excavation had a great atmosphere in which to work.

None of this would have been possible without the support of Eta Sigma Phi and the H.R. Butts Scholarship for Fieldwork in Classical Archaeology. One of my goals for several years has been to gain on-site experience in my field. This scholarship provided the means to achieve this goal. I am truly thankful for the support of this generous gift.



The excavation site in Butrint, Albania



The excavation site in Tuscany, Italy



My section of the excavation site in Tuscany



The Tuscan Countryside



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An Unforgettable Summer in Greece

by Jessica Compton

This past summer, due to the generous Brent Malcolm Froberg Scholarship, I was fortunate enough to spend six wonderful weeks experiencing the American School of Classical Studies at Athens Summer Session 1 under the direction of Professor Brice Erickson, University of California, Santa Barbara. While I had learned a great deal about the program from former participants and my own research, nothing could have prepared me for what an amazing journey I was about to embark upon.

The program started with hiking Mt. Lycabettus, the highest point in the city and conveniently in the school's backyard. From the top of the hill, we were able to get a panoramic view of the city that we would grow to know so well over the next six weeks. It was also our first chance to interact with the other participants as we hiked up and down while fighting the side effects of jetlag. From there the program was a whirlwind of activity, and during our first full day we jumped into an orientation at the American School followed by an afternoon at the Areopagos, Pnyx, and the Philopappos Monument.

At the Pnyx we had our first student site report of the program. Site reports are an American School tradition designed to give the presenter an opportunity to conduct in-depth research on two topics before the program starts. The student then presents that research, in the presence of those monuments or artifacts. As a teacher, I particularly enjoyed these site reports—how someone teaches a topic really gives insight into their personality. I found that while I learned a great deal during the course of the program, I still know my two sites, Malia and the Lysikrates Monument, best of all.

Our first day provided a great introduction to the non-stop pace that we would soon get used to. We spent a few more days in Athens—including a memorable morning on the Acropolis where we were actually able to enter into the Parthenon, a highlight for everyone! Actually entering this iconic monument is one of the incredible experiences that is possible only with the American School.

We then set sail on an overnight ferry



Jessica Compton

to spend six days in Crete. I have to admit that while I loved all of our trips outside of Athens, the trip to Crete was definitely my favorite. Not only was the landscape astoundingly beautiful, it was also where all twenty of us really got to know each other best while we shared rooms and spent long trips together on the bus. By the end of our six days in Crete, I felt like I had known everyone for months! I also had my first site report near the end of the trip at the Minoan palace of Malia, which I really enjoyed presenting. Teaching is my profession and what I truly love to do; so getting the opportunity to share what I had learned about Malia with my peers was incredibly fun and rewarding.

After a short return to Athens, we ventured out on a ten-day trip to the Peloponnese. It was incredible to see sites like Sparta and Mycenae that I had studied for so long. One highlight for me was a boat tour that we took from Pylos around the island of Sphacteria. We then returned to Athens for five days. One particularly interesting thing was the Byzantine Museum. I loved that the program covered all periods of Greek history not just the

Classical period. Our last trip was eight days spent in Northern Greece where we visited two of my favorite cities, Delphi and Thessaloniki, spending three days based in each marvelous city so we really had the chance to get to know them well. They both had some of the best sights and some of the best food of the trip.

Our program ended with four days in Athens. I gave my second site report, the Lysikrates Monument, the last one of the program. And I felt privileged to have the opportunity to conclude the program and try to draw together the themes that had surfaced over the past six weeks. A lovely farewell party on our last night provided

About the Author

Jessica Compton is a second year graduate student in the Master of Arts in Teaching Latin and Classical Humanities program at the University of Massachusetts Amherst. Previously, she taught high school Latin for two years in Georgia after graduating from Emory University. After graduating in May, she plans to return to teaching high school Latin.

An Unforgettable Summer in Greece (Continued)

a great end to our program. The night was filled with wonderful people, countless hugs, and reminiscing on our favorite memories. Not only were we able to visit amazing sites and learn so much, but there was also the group bonding, bus karaoke, singing songs while hiking, hunting around every city for the best food, looking for turtles, and simply sitting on the porch of Loring Hall for after dinner conversation.

Before leaving for Athens, I was told that the American School of Classical Studies at Athens would be one of the richest and most rewarding adventures of my life. I had no idea how true this would be. When this group of twenty strangers moved into Loring Hall, I could not imagine the incredible journey that our group would experience. I now have the honor to call every one of these remarkable people my friends, and our journey together as classicists has only begun. I cannot thank Eta Sigma Phi enough for this scholarship and the opportunity to participate in this amazing program.



Jessica at Aegina

*Below,
American
School of
Classical
Studies
Group Shot*



Believe

crede quia incredibile

Much has been said about the shortage of primary and secondary school teachers. The National Committee for Latin and Greek, the American Classical League, the American Philological Association, and various regional and state classical organizations are promoting a cooperative venture, National Latin Teacher Recruitment Week, 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. Join us by taking one day to talk to your students about becoming a primary or secondary school teacher. For materials, information, and funding opportunities, please visit the NLTRW link at promotelatin.org. The teacher shortage is a serious problem. Be part of the solution. Believe that you can make a difference.

National Latin Teacher Recruitment Week

First Week In March

www.promotelatin.org

A Yankee Magister's Southern Sojourn: My Time at the 2013 ACL Institute in Memphis, Tennessee

by Patrick V. Neff

It was the middle of hot and humid summer night in central Illinois, where, armed with nothing but a small case of clothes and a copy of Gilbert Highet's *The Art of Teaching*, I was awaiting the late arrival of the *City of New Orleans*, the train that travels daily between Chicago and New Orleans. Just the day before, I had been formally hired as a Latin teacher at Bedford High School, five-hundred miles away in Bedford, Pennsylvania, and I had had to rush back to Illinois to catch my train. By the time I made it to the station, I was dead tired. Upon finally boarding—to my dismay, no conductor shouted “All aboard!”—the air-conditioned train car was as cold as a meat locker, but I sat back, closed my eyes and tried to sleep while playing a Johnny Cash song in my head, for I was “going to Memphis.”

As someone who was just completing his own schooling and about to embark on a career as a Latin teacher, I found the ACL Institute to be precisely what I needed during that time of transition: a healthy mix of practical information for Latin teachers and an opportunity to be inspired by the love of teaching Latin shared by others—something we Latin teachers, often lone wolves in our schools, only occasionally get to experience.

Regarding practical knowledge and materials, the 2013 ACL Institute had much to offer. The inner workings of the AP Latin exam were revealed in one session, while other sessions gave suggestions for how to grade academic essays or use technology in the Latin classroom, with one such session cleverly titled “Fluency in Geek.” Nor were all sessions devoted to topics directly related to pedagogy. Some, instead, were scholarly talks on a variety of classical topics, such as David Sick's talk, “How to Herd Your Elephants in the Ancient Mediterranean,” on elephant preserves during antiquity. This sort of talk is essential for new Latin teachers at such conventions because they broaden our scope and suggest new cultural units in our teaching for times when we grow

weary of rehashing the *cursus honorum* or Trajan's column.

As an inspirational experience for new Latin teachers, few things this side of the Atlantic could compare with the ACL Institute. Though I knew only one other attending member before the institute, I immediately came to sense the conviviality of the regular attendees, many of whom had been attending the ACL Institutes for decades. Meeting Latin teachers from every type of school and from many parts of the country gave me a sense of camaraderie and an opportunity to share worries and hopes, successes and challenges. It also proved that most Latin teachers do not fit the curmudgeonly and eccentric stereotype, highlighted by one speaker in a talk regarding representations of the “Latin teacher” in film and literature, covering all the greats from James Hilton's socially in-

ept Mr. Chips to Ingmar Bergman's sinister and sadistic “Caligula” and beyond.

As a final note, I would like to offer my heartfelt thanks to Eta Sigma Phi and those charged with awarding the Bernice L. Fox Scholarship this year. It was by their service and generosity that I was able to travel to Memphis this year and to experience my first meeting of the American Classical League. *Maximas gratias vobis ago!*

About the Author

Patrick Neff is in his first year teaching Latin at Bedford High School, in Bedford, Pennsylvania, where he teaches Latin 1, 2, 3 and AP. He is a 2013 graduate of the MA program at the University of Illinois and in the past has taught Latin and mythology from the elementary and middle school levels.

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Gods, Myths, and Sanctuaries: A Journey from Pamphilia to Constantinople

by Kenneth Lai

After we see Ilium, we go back to our hotel. Hours later, we still feel the rocks gathering beneath our feet; the mud-brick rubble recedes and stone walls rise up in triumph as we pass through a millennium of the city's history. We pass through another two millennia and see the Roman city that has risen above the Trojan ruins.

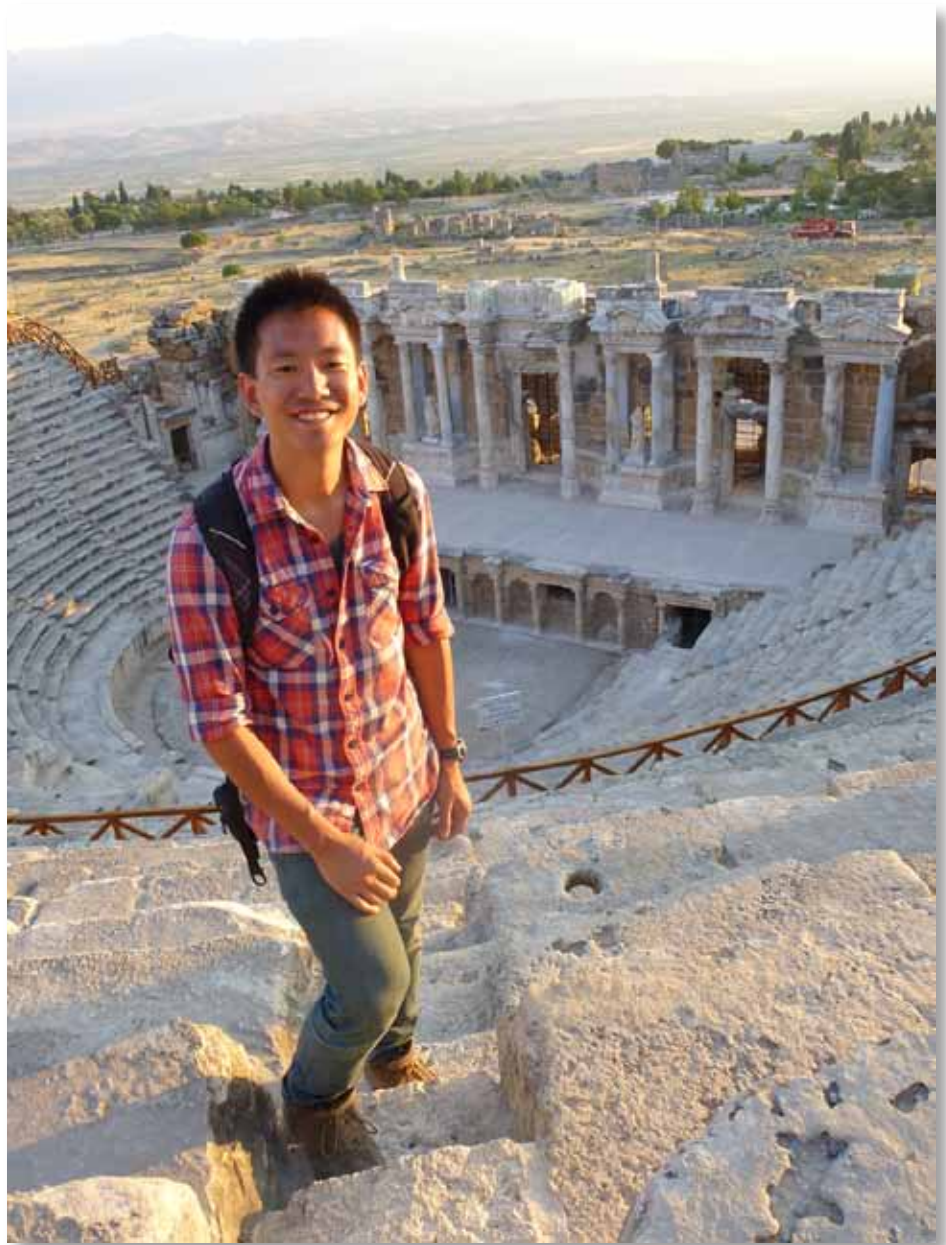
After we order drinks from the bar, we sit down in a circle. Hours after our pilgrimage to Troy, we still sense the east winds blowing from the fields to the walls of Troy, still buffeting against our cheeks. My eyes follow the gust on its westward march, and I think then, with a pleasurable anguish, of Iphigeneia dying on the altar:

δίδωμι σῶμα τοῦμὸν Ἑλλάδι.
θύετ' ἐκπορθεῖτε Τροίαν. ταῦτα γὰρ
μνημεῖά μου
διὰ μακροῦ, καὶ παῖδες οὔτοι καὶ
γάμοι καὶ δόξ' ἐμῆ.
Euripides, *Iphigenia at Aulis* 1397–99.

What did the priest say after the deed was done? Did Agamemnon wash his hands in Neptune's ocean, thinking to himself, "These would rather the multitudinous seas incarnadine, making the green one red"? Shakespeare too knew that bloody secret, that which enabled the west winds to vanquish the east ones.

For the next two hours, we remember Troy, the great and unfathomable city belted round with stone walls, and we talk of war and death, fertility and tragedy, strife and longevity. Suddenly, that fated war, accursed to Greek and Trojan race alike, is not so distant: we talk of wars now, and they in turn seem not so different. Just as triumphant Achilles dragged Hector's body by chariot round the city walls, so soldiers at My Lai, enraged, sought the corpses of their fallen foes, spilling their guts and collecting children's limbs. Fifty years and three thousand have not improved conditions of war.

As we talk, we begin to weep—so well do humans know the sorrows of war. I real-



Kenneth Lai at the Hierapolis Theater

ize that this is the first conversation I've been a part of where tears were shed over that great Homeric epic.

Memories of the rubble, innocent in its ruins, are now alloyed with the blood of so many innocent women and children. Those winds that blew so fervently to the west howled for the life of a young maiden long ago in order that the Greek ships could sail.

About the Author

Kenneth Lai is a senior pursuing a double major in Classics and English. He was elected into the Delta Sigma chapter in 2011 and has since served as chrysothylax and prytanis in successive years. His research interests include ancient travel literature and pedagogy.

Gods, Myths, and Sanctuaries (Continued)

In the unity of place and story, a rousing discussion and shared humanity, the Trojan War is brought to life. Our world now is understood in the context of a world then. It was in the beautiful town of modern Çanakkale that the ancient *Iliupersis* glowed with living memory and a dreadful legacy of war crimes and tragedies was revealed.

The visit to Troy was only one among many memorable ones on my trip to Turkey, but it was certainly the highlight. The people, the country, and certainly the wine, made every ruin dance with life. We began in Perge, with its well-preserved Roman baths, and trekked up the rocky slope of Mount Chimera, to see the perennial fires of Bellerophon's vanquished beast. Over the course of fourteen days, we traveled through intermediate cities and sites on up to Constantinople, modern-day Istanbul.

It was thanks to the late Dr. Theodore Bedrick, and his very generous scholarship through Eta Sigma Phi, that I was able to make it to so many beautiful sites. By the Vergilian Society, Dr. Bedrick was fondly remembered, and I heard countless tales about his very gentle but spirited character. Although I did not have the honor to meet him, I am ever indebted to him for the opportunity of a lifetime.

Traveling with a latrine specialist, schoolteachers, mythologists, and so many others helped me fully appreciate the study of the Classics. There is something inspiring, something absolutely humbling about the persistence of our cultural roots through time, and thus the uncanny and inexplicable nature of humanity, in its perennial majesty, allowed each of us, from first-time amateur to retired scholar, to connect with a not-so-distant past.

Particularly in Turkey I saw how so



At the City Walls of Troy VII—the wind blows the trees westward



Cemeteries of Gallipoli

many wars and so many civilizations were indelibly marked upon the same soil. The day after we saw the ruins of Troy, we drove to see the cemeteries of Gallipoli. We saw Greek and Roman sites, Lycian and Pamphylian, Byzantine and Ottoman—the list goes on.

Nothing is as important, consequently, to the Classics as the places that bore its tales and its many civilizations. Until this trip, I stuck to the rather haughty motto I

stole from Horace, more out of undergraduate poverty than unabashed snobbery: “*Caelum non animam mutant qui trans mare currunt*” (*Epistle* 1.11.27). During the trip, however, I could not help but be inspired by the lands and cities where lived the authors of our cultural heritage. The towering crags of southern Anatolia, with its rocky shores and unforgiving lands, inspired a league of rugged and stubbornly independent Lycians who would later evoke an

unyielding thirst for freedom in the framers of the United States constitution—all this could not be if the natural lands had not been so impervious to invasion! Who would have thought that the topography of ancient Turkey could have had such a great impact on the American Revolution?

Coming back to the States, I have truly come to appreciate the physicality that the trip to Turkey has brought to my reading of the Classics. As I begin researching for my honors thesis, geography weighs heavily on my mind. Those lands that are so distant to us now, in its nearness then,



Sacred Fountain at Asklepion



Left, the Palace House of Troy VI

Below, Vergilians at the Bouleuterion in Priene, voting on tax reforms

inspired horror and awe, and we see this everywhere from Homer to Lucian. I am honored, in addition, to call friends all my travel companions, including Andy and Amy Goldman, the co-directors of the seminar, and Aydin Aygun, our local guide and storyteller.

Although it was unfortunate that the tours of Italy did not sail this year at the Vergilian Society, the trip to Turkey was a rousing success, and I hope many budding Classicists like myself, will be able to discover the same sublime cities and temples and realize just how important the entirety of Turkey is to Classical history and literature.



Reflecting on My Return to Rome

by Meghan Freeman

Thanks to the generous support of Eta Sigma Phi, I spent six weeks this past summer with the American Academy Classical Summer School immersing myself in the topography and material culture of ancient Rome. I had been to Rome once before, when I spent an undergraduate semester at the Intercollegiate Center for Classical Studies. The Eta Sigma Phi scholarship allowed me not only to become reacquainted with the city that had captured my interest and heart over the course of those four months, but also to return to the very building on the Janiculum that had become my home. I was able to reunite with my Italian “family,” Franco the manager of the ICCS and his wife Pina, Luisa and Letizia in the office, and Maria and company in the kitchen.

Needless to say, I was extremely excited when I first learned I was accepted to the program, and even more thrilled to learn of support from Eta Sigma Phi that would make my participation possible. From my time at the Centro, as well as a six-week summer program at the American School in Athens, I knew how much my teaching and research would benefit from the experience. It also seemed like the perfect time in my graduate career to make the trip. I could think of no better way to prepare for my upcoming oral exams than to immerse myself in Rome for a good part of the summer. And yet, despite months of anticipation, in those last moments as I was waiting for the shuttle to JFK that would begin my journey, I was hit with an unexpected wave of nerves. How could this summer possibly live up to my first experience in Rome? Not only had it been incredibly rewarding on a personal level, it helped to clarify and solidify my desire to apply for graduate school and pursue a career in Classics. What if the sense of intellectual wonder and personal contentment I felt during



Meghan Freeman in the American Academy Cortile, eagerly awaiting the first Garden Party hosted by the Academy.

that first stay in Rome was really just attributable to youthful naivety? What if, upon a second look, the city wouldn't hold the same charm or spark my curiosity quite like it had before?

Thankfully, these fleeting anxieties were put to rest almost the second I stepped out of Termini and onto the streets of Rome. Certainly, once we ventured out as a group for our first site visit with the Director, Professor Susann Lusnia, and her assistant Claudia Moser, it became clear that we were in excellent hands. Both Susann and Claudia persistently strove to make our experience as rewarding and worthwhile as possible, while maintaining their patience and great senses of humor. I am extremely grateful for all of their hard

MUFEI JIANG

work. Susann arranged for us to hear a number of guest lecturers, and some of the most memorable moments include spending the day discussing the Archaic Forum Romanum with John Hopkins, Late Antique Rome with Kim Bowes, and Ostia with Genevieve Gessert. Accompanying us to most of our site visits, Genevieve was a terrific resource. Our guest speakers together with our leaders enriched our summer with their enthusiasm and expertise.

With visits to most of the major monuments and museums in Rome as well as some outlying sites no more than a bus-ride away, the schedule was full, but not overwhelmingly so. This allowed each of us time to explore the city and pursue our own interests and goals. For me this mostly amounted to precious time spent researching and studying in the American Academy Library, but it also allowed me to take time to enjoy a run through the grounds of the nearby Villa Doria Pamphili to clear my head, or to wander through the winding uneven

streets of Trastevere in search of gelato or a charming book store. For my roommate it meant sampling various pasticceria

About the Author

Meghan Freeman (Epsilon Nu, Creighton University) is a PhD student in Classics at Yale University. She entered the program in 2010, after graduating from Creighton in 2009 and completing a post-bac in Classics at Penn the following year. In a joint program with Art History, she is interested in interdisciplinary approaches to classical antiquity. Generous support from Eta Sigma Phi enabled her to attend the AAR Classical Summer School in Rome in 2013, an experience that helped to inspire her dissertation topic on the ways that memory of the legendary and regal past was imbedded in the later urban landscape the city of Rome.



Meghan pondering the magnificent frescoes in the Tomb of Orcus at Tarquinia.

Below, group photo in Tiberius' Grotto at Sperlonga.

SUSANN LUSNIA

until she found an Italian dessert that satisfied her impeccable tastes. For all of us, it provided time to reflect upon what we'd learned and encountered each day and recharge in preparation for the next, enabling us to get the most out of the program.

Of course, all of my last-minute concerns about whether the city would capture my interest as it had before were entirely unfounded. In the course of the summer I was able to explore places I had never seen (and which I might not ever have the opportunity to see again), such as the incredible Tomb of Orcus at Tarquinia. Time and time again I encountered material that confounded many of my assumptions and perceptions of Roman visual culture. I stood in front of a marvelous reconstructed second-century BCE terracotta pediment featuring Mars in the Musei Capitolini in awe, asking myself how this could have possibly escaped my notice in my first trip to Rome and subsequent studies. I puzzled over the prominence of tree felling as a theme on the casts of the reliefs from the column of Trajan in the Museo della Civiltà Romana. And, in a moment of truly nerdy giddi-



ness, I could hardly contain my excitement when, after spending a great deal of the summer seeking out *trophaea* on sarcophagi and historical reliefs, I entered a gallery in the Montemartini Museum to be confronted with an awesome, over-life sized marble sculpture of a set of arms hung upon a gnarly tree trunk. This, according to the label, had once decorated a Roman garden. All of these moments and more reminded me of the great, surprising variety of Roman art and its contexts, forcing me to reconsider what sorts of questions were worth asking about the material I had spent the last three years of graduate school intensively studying. Even more

importantly, they reinvigorated my commitment to and interest in the field.

I am happy to report that, in terms of my immediate goal of preparing for exams, the time in Rome has proven well spent. But what I gained over the summer cannot be adequately summed up by the results of any examination, or a single essay (despite my best efforts). I am now teaching and beginning my dissertation with the new perspective and insights I gained over the summer, renewed enthusiasm, and a sense of determination that I will return to study in Rome before long. I am extremely grateful to Eta Sigma Phi for making all of this possible.

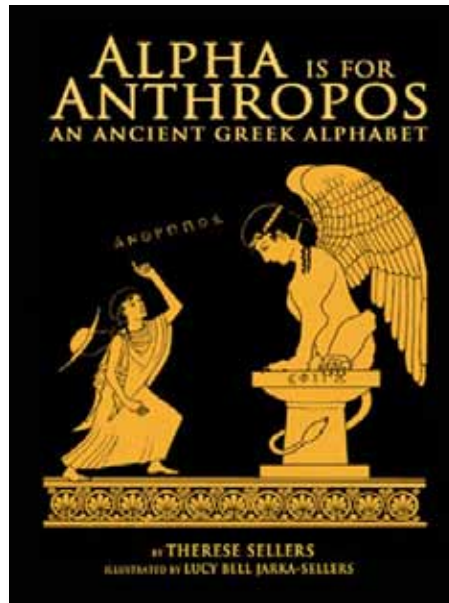
Alpha is for Anthropos: An Ancient Greek Alphabet

Sellers, Therese. *Alpha is for Anthropos: An Ancient Greek Alphabet*. Illustrated by Lucy Bell Jarka-Sellers (Boston: Ascanius Youth Classics Institute, 2013). Pp. 56. ISBN 978-1628475210. Also available from AYCI: Teacher's Guide, Pp. 32. ISBN 978-1630681722. Coloring Book, Pp. 56. ISBN 978-1630681715

reviewed by Keturah Kiehl

Learning ancient Greek is a daunting task overshadowed only by the challenge of teaching it. The tentative renaissance of classical learning in secondary and even primary education has stimulated the production of new curricula and ancillary materials to engage students of varying ages. Yet materials for younger students lag behind, and Latin far outpaces Greek. Ascanius: The Youth Classics Institute (<http://www.ascaniusyci.org>) introduces elementary and middle school students to the classical world and languages through high-energy enrichment programs like *Salvete!* and *LatinSummer*. As well, the organization supplies teachers with age-appropriate materials such as the *Activitates Liberis* series and *Getting to Know Greek*. With *Alpha is for Anthropos*, by far the most elegant of the Ascanius Institute's offerings, Therese Sellers addresses the dearth of Greek materials for young children by introducing the Greek language "in a way that is both effective and joyous" (3). In addition to reaching its target audience, this book will engage and delight students of all ages—and their teachers—with its creativity, erudition, and beauty.

The book contains twenty-five nursery rhymes, one for each letter of the Greek alphabet plus an alphabet song. Associated with each letter is a "model word" that begins with the letter (such as *anthropos* for *alpha*). A rhyme set to a familiar tune and an illustration on the facing page help to fix the word in a child's memory, as Sellers discovered when teaching Greek to her four-year-old godson (3). These catchy rhymes are written (and only work) in Greek; Sell-

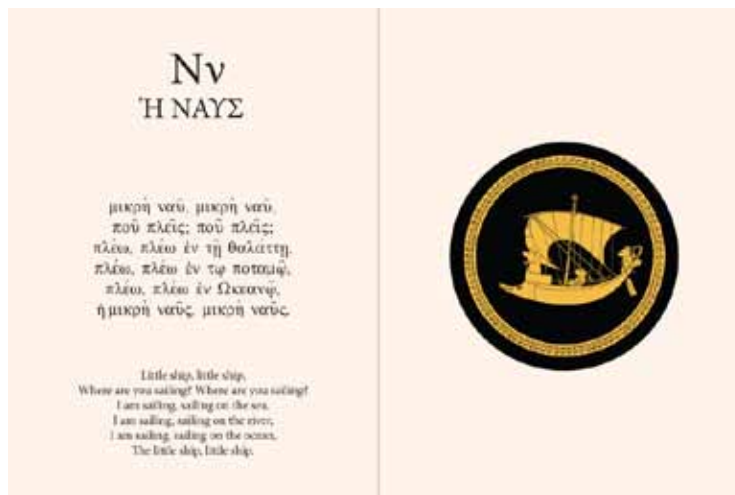


ers assumes that only someone familiar with Greek would venture to teach it to children (Teacher's Guide, 4). Yet she includes an English translation below each rhyme and enough background and teaching suggestions in the Teacher's Guide that a Greekless but determined teacher need only learn the Greek alphabet and consult occasionally with a Hellenist friend or colleague to use this book. Two pages of notes in the back define the model words, name the tunes to which the rhymes are set, and explain the illustrations. Some tunes are suggested by the model word: one sings of *hymnos* to the tune of Brahms' lullaby and of *helios* to the

tune of "Mr. Golden Sun." For unfamiliar tunes or difficulty fitting the words to the tune (such as I had fitting the *kore* rhyme into "The Itsy Bitsy Spider"), one may listen to the author's audio files on the Ascanius website. The rhymes are fun to sing and expose children not only to Greek vocabulary but also to an impressive range of Greek morphology and syntax: nouns of all three genders and declensions, predicate (6, 8, 50) and attributive adjectives (18, 28, 30, 44), vocatives (28, 30, *passim*), gender (40, 48), number (48), imperatives for both *-o* and *-mi* verbs, contract verbs (30, 44, 52), all three persons of verbs, and even paradigms for second declension neuter nouns (12) and present active indicative *-o* verbs (26).

Inspired by red-figure pottery, the beautifully-rendered full-page illustrations by Lucy Bell Jarka-Sellers make the book worth the purchase price. They connect the model word to myth or some other aspect of Greek thought while introducing "the motifs and style of red-figure vase painting in a way that both appeals to children and prepares them to look at real Greek vases with pleasure and understanding" (3). The stylized figures are convincing, as are the elaborate borders of palmettes, meanders, lotus buds, tongues, and rosettes.

Jarka-Sellers' illustrations also allude to specific works of art and literature. In the illustration on p. 17 for the model word *to zoion*, students of Greek art will recognize a seventh-century B.C. Corinthian *olpe* that typifies the Orientalizing period with rows of black-figure



Little Ship

ers assumes that only someone familiar with Greek would venture to teach it to children (Teacher's Guide, 4). Yet she includes an English translation below each rhyme and enough background and teaching suggestions in the Teacher's Guide that a Greekless but determined teacher need only learn the Greek alphabet and consult occasionally with a Hellenist friend or colleague to use this book. Two pages of notes in the back define the model words, name the tunes to which the rhymes are set, and explain the illustrations. Some tunes are suggested by the model word: one sings of *hymnos* to the tune of Brahms' lullaby and of *helios* to the

About the Author

Keturah Kiehl is working on a PhD in Greek and Latin at the Catholic University of America in Washington, DC. An alumna of Eta Delta at Hillsdale College, she earned her MA from the University of Missouri-Columbia and taught junior high Latin for six years. She loves traveling (thanks to Eta Sigma Phi scholarships for summer study in Rome and Athens), distance running, and calligraphy.

Chapter Report

Zeta Lambda Chapter (University of Louisville)

exotic animals and rosette space-fillers. Jarka-Sellers modernizes it by substituting more familiar animals like the horse, pig, and rooster in the three of the pot's four rows, but the allusion is unmistakable. Next to the pot squats a frog croaking *brekekekex koax koax*, a reference to the chorus of frogs in Aristophanes' comedy of that name (as Sellers notes on p. 54). The chimera on p. 23 in the illustration for *hippos* mirrors the features and posture of the Etruscan bronze chimera of Arezzo. As for literature, as Sellers notes on p. 55, the *tettix* rhyme is based on a lyric poem by Anacreon, and the inscription in the illustration (*ho elachys ho pteroeis*) is drawn from Callimachus. In the rhyme on p. 18 Dawn is characterized by her Homeric epithet *rhododaktylos*. While children will not catch these allusions, absorption of these well-known artistic and literary conventions will serve students well as they continue their education.

This book is a welcome addition to the elementary bookshelf: the content is simple but sound, the illustrations rich, and the material malleable. Sellers intends it as a gentle introduction to Greek for elementary students, but she notes that some of the songs are suitable for even younger children (Teacher's Guide, p. 3), while many of the subjects and art projects will engage older students as well. I would personally love to try "vase painting" with a black felt-tip pen on a terracotta flowerpot as described on p. 16. A black-and-white edition of the illustrations is available as a coloring book that children can fill in as they listen to the stories. There are also some suggestions for adapting the language lessons to various maturity levels. For example, in the "Advanced Language Note" for *bios* on p. 8, Sellers explains that an older student might appreciate an explanation of how the article *ho* can change the meaning of *bios* from an individual life to the general concept, while younger students should not be taxed with this.

While useful for the classroom, this book is first and foremost a book of nursery rhymes in which the author hopes "that Greek students of all ages will find delight and learning" (Teacher's Guide, 3). I have certainly found these here and recommend this book to anyone with knowledge of Greek and an eagerness to share it.

In the Fall of 2012, we initiated three new members into our Zeta Lambda chapter of Eta Sigma Phi: Rebecca Peek, Garret Receveur, and Chris Camic. The Spring of 2013 saw a well-attending Eta Sigma Phi "symposium," an event for all undergraduates interested in Classics. Graduating seniors were honored as were our outstanding students in Greek and Latin, Heather Phillips (Greek) and Rebecca Peek (Latin).

Our chapter also continued its outreach efforts to encourage the study of Latin by awarding official Eta Sigma Phi medallions, ribbons, and certificates to the outstanding Latin students in our local high schools.

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.

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Take advantage of ΗΣΦ's national website. Powered by WordPress, the setup makes it easy for any registered personage to comment on others' work and publish their own. If your chapter just pulled off a great event—tell us about it. If you've written a great classics-related something—let us read it. If we all take advantage of the new website, it will provide convention-style collaboration and idea-trading in the comfort of our own homes. To check it out, go to www.etasigmaphi.org.



ΗΣΦ at the APA: The Next Generation: Papers by Undergraduate Classics Students

The Roman Use of Concrete on Trajan's Column and Modern Cinder Block Construction

by R. Michael Cook,
Monmouth College

This paper was written to tie together three issues: modern masonry, Roman construction, and the reliefs on Trajan's Column. More specifically, I have focused on the stone walls shown on these reliefs, ancient and secondary sources, and modern cinder block walls. Construction, and masonry, in the Roman Empire appear to be similar to my own experience. Materials have changed, standardization has increased, but the basic structure or make-up of the walls has changed very little over time. The modern cinder block wall bears remarkable resemblance to the Roman walls built in Dacia in method, material, and design.

Eight scenes from Trajan's Column show Roman soldiers building walls. In each instance, the sculptors show realistic scenes of building, with only minimal artistic license causing confusion. Pliny and Vitruvius both offer useful explanations of some of the tasks and materials in the reliefs. Michael Harold Strickland, Jean-Pierre Adam, and James E. Packer provide a useful, modern scholarly perspective. The Mason Contractor's Association of America, Arizona Masonry Guild, Pamela H. Simpson, and my own experience offer insight into modern construction and cinder block walls.

Scholars disagree on whether the quality or quantity of the Romans works with stone is responsible for the legacy they left. While both quality and quantity have aided the Roman legacy, I argue that the longevity is more important. Quality and quantity mean nothing if they can no longer be observed, and much of Rome's stonework can still be studied. The masons who built the Dacian walls stand as an excellent example of their work, having

effectively laid the foundation for modern stone work and concrete.

About the Author

Robert Michael Cook is a 2013 graduate of Monmouth College. Mr. Cook majored in both English and Classics, and he is also a native of Monmouth, IL. He is presently pursuing a career as a professional musician.

The Reception of Cicero and Roman Culture in Theodor Mommsen's *Römische Geschichte*

by Emily S. Goodling, Hillsdale College

Theodor Mommsen (1817–1903) was one of the greatest classical scholars of 19th-century Germany. He set a new standard for the systematic study of history with his three-volume *Römische Geschichte* (*Roman History*), winning the Nobel Prize for the work in 1902. The history is compelling not only as a monument of ancient scholarship, but also as a window into aspects of historical writing and classical reception in Mommsen's own age. Writing at a decisive time in Germany's history, he completed the *Römische Geschichte* in the years following the failed revolutions of 1848 and 1849. Drawing on elements of his own mid-century experiences, Mommsen offered an assessment of the ancient world that reflected trends in contemporary scholarship, as well as political and cultural dialogues. This paper focuses on Mommsen's negative evaluation of Roman artistic expression as a whole in Book I, as well as his portrait of Cicero and his oratory from the end of Book III, an appraisal that ends in an invective that is unrelenting to the point of caricature. The grounds for this extreme disparagement of Cicero were largely political, stemming from Mommsen's own experiences in the 1840s and 50s, while his conclusions about Roman art at large

mirror aspects of mid-century German cultural discussion, especially the artistic assessment of modern Italy and France. Ultimately, Mommsen's *Römische Geschichte* presents modern classicists not only with a sweeping examination of ancient history, but also with a timely commentary on important issues in 19th-century Germany itself. Like so many of his contemporaries, Mommsen's approach to the classical heritage is defined by a willingness to allow antiquity to speak to the most pressing of modern political and artistic questions.

About the Author

Emily S. Goodling, a senior at Hillsdale College, is majoring in German and Classics. Ms. Goodling is a native of Washington, VT; she plans to pursue a degree in comparative literature in Germany next year.

The Noble Lie in Terence's *Hecyra*

by Alexander Karsten, The University of North Carolina at Chapel Hill

At the conclusion of Terence's *Hecyra*, the marriage of Pamphilus and Philumena survives when Philumena's mother Myrrhina and Pamphilus's former girlfriend Bacchis agree never to disclose the distressing origin of the couple's child, who was begotten by rape before the marriage was arranged.

Some scholars have argued that this agreement to hide the truth means that the new family is built on a "shaky foundation" (e.g., Penwill, 147), but I argue that this agreement is an example of the noble lie—a lie told for the benefit of the lied-to as well as the benefit of society as a whole. Examples of this political precept are found in the western philosophical tradition from Plato to Nietzsche, with important instances in Strauss and Machiavelli. There are two major strains of the noble lie. First, there is the lie to maintain order in the face of a truth that would create chaos,

three examples of which are found in the movie *The Dark Knight* (as pointed out by Žižek, 13). Second, there is the lie that is necessary at the very founding of society, which Strauss argues for in his *The City and The Man*. I argue that this arrangement can be categorized as an act of tact, which Slavoj Žižek defines as, “the polite ritual of pretended ignorance” (Žižek, 16).

I agree with many readers that Pamphilus is unpleasant and morally reprehensible (see e.g., Smith, James, Penwill); my focus in this paper is not on how he benefits from the women’s arrangement, but why the women make that arrangement. The women are “the chief actors” of the play (Norwood, 91), and they act in ways that are normally reserved for those that hold power in society. I do not argue that the women actually hold the power in the society of the play, but I do argue that these two concepts—the noble lie and tact—yield important insights into the decision-making process that went into the women’s actions. Slater argues, “the restoration of order is not real” (Slater, 260), but I point to the fact that some political philosophers believe that society cannot be built and order cannot be restored without a lie.

Why would the women choose to hide the truth? Why do they want to restore an order that is so detrimental to their own interests? The thoroughly patriarchal world of the play (see Slater, 1988) places extreme limitations on the women’s decision-making process, but male authority and dignity are not the women’s only consideration. Instead, they create this fiction because it is the only way that Philumena’s young family can survive, and it is the only way to preserve her reputation.

I argue that the true tragedy is not the suppression of the truth (cf. Penwill, 147), but rather the rape itself, the fact that Philumena’s best option seems to be to marry her rapist (James 1998), and that Philumena never has any say in the matter. Smith’s idea that, “[t]he *telos* of Terentian comedy, following its Greek model, is marriage, which in some cases reconciles personal, private happiness with the needs



The panelists (left to right): Professor Slater, Alexander Karsten, Emily Goodling, and Kelly Schmidt

of the state” (Smith, 31) holds true, even though the play does not end in marriage: the women sacrifice their personal happiness for the supposed needs of the family. By comparing the actions of Myrrha and Bacchis in *Hecyra* to the noble lie and tact, I uncover the stranglehold of patriarchy on the society of the play. More importantly, I expose the women’s ability to work within that system.

About the Author

Alexander E. Karsten, a senior at the University of North Carolina, Chapel Hill, is originally from Raleigh in the same state. He is a Classics major, with a concentration in Latin, and he intends to pursue an advanced degree in the field after graduation.

Privacy in the Iliad

by Kelly Schmidt, Xavier University

The *Iliad* is filled with compelling public scenes, such as assemblies, battles, and funerals. While these scenes contribute to the epic’s overall progression and drama,

private scenes provide a more intimate glimpse into the lives and emotions of characters. Private scenes also reveal much about cultural practices, attitudes, and traditions of the time. To illustrate what these private scenes reveal, this study organizes these intimate settings into two categories: Trojan domestic scenes and the Achaean shelters.

The first of the two settings are the domestic scenes of Troy, where women are present and families intact. Here, private scenes expose the interior lives of women, providing more information about family dynamics, women’s roles, and female domesticity. This segment builds primarily upon the writing of Pantelia and Arthur. Pantelia discusses the significance of women weaving and expressing themselves within these domestic scenes, while Arthur makes the distinction between the separate but equally important roles and duties of men and women to the family and city-state. Helen and Andromache weaving in their chambers (books 3 and 22) and Helen’s and Paris’ interactions in the bedchamber (book 3) serve as the primary examples of how private space in Troy reveals women’s roles and provides them a domain in which they have the power of self-expression, albeit limited.

ΗΣΦ at the APA: The Next Generation (Continued)

The second grouping focuses on the Achaean tents, where, since most Achaean women remained at home, private interactions occur mainly among men within their temporary shelters, providing a space for frank discussion, persuasion, and negotiation. The study looks at three instances in which men approach Achilles' tent with a request in books 9, 11, and 24, relying on Adkins and Pedrick to better understand characters' personal values and emotions and how, in private scenes, they are displayed in rituals such as supplication. The interactions among Achaean men are sometimes more formal than among the Trojans due to the absence of families. Nonetheless, such scenes still expose softer emotions hidden under tough exteriors, and provide insight into cultural norms.

The study concludes that private spaces offer insight into the inner lives of the epic's characters, pointing out values and customs that are important to them, among these, friendship, paternal love, *xenia*, and supplication. They also indicate that the society depicted in the *Iliad* valued the good of the community over individualism. Finally, private scenes, in which characters disclose their true feelings more willingly than in public, are often the most poignant of the epic. In them are found

men moved to tears, women worrying for their families and futures, and all characters at times expressing a love, or at least respect, for one another that surpasses self-absorption.

About the Author

Kelly Schmidt, a senior at Xavier University, in Cincinnati, OH, is a native of that city. She is a History and Honors Bachelor of Arts double major (the Honors Bachelor of Arts Program is an accelerated honors classics program in Latin, Greek, and philosophy). She plans a career in public history after graduation.

Response: Some Thoughts on the 2014 ΗΣΦ Panel at the APA

by Niall W. Slater

History, literature, archaeology, reception—the range of this year's papers is refreshingly, even bracingly, wide and happily reminds me of why it is so much fun to be a Classicist. Everything that was

done or thought in two great civilizations, from the arrival of the Greeks in Greece to the fall of the two Romes, west and east, is legitimately our field of enquiry, as well as their lasting influence. I thought briefly of trying to create some threads among the papers, perhaps especially through variations on kinds of visualization, but I think it will be best simply to offer some thoughts on each in turn as a way of inviting the rest of the audience here this morning into the ongoing conversation.

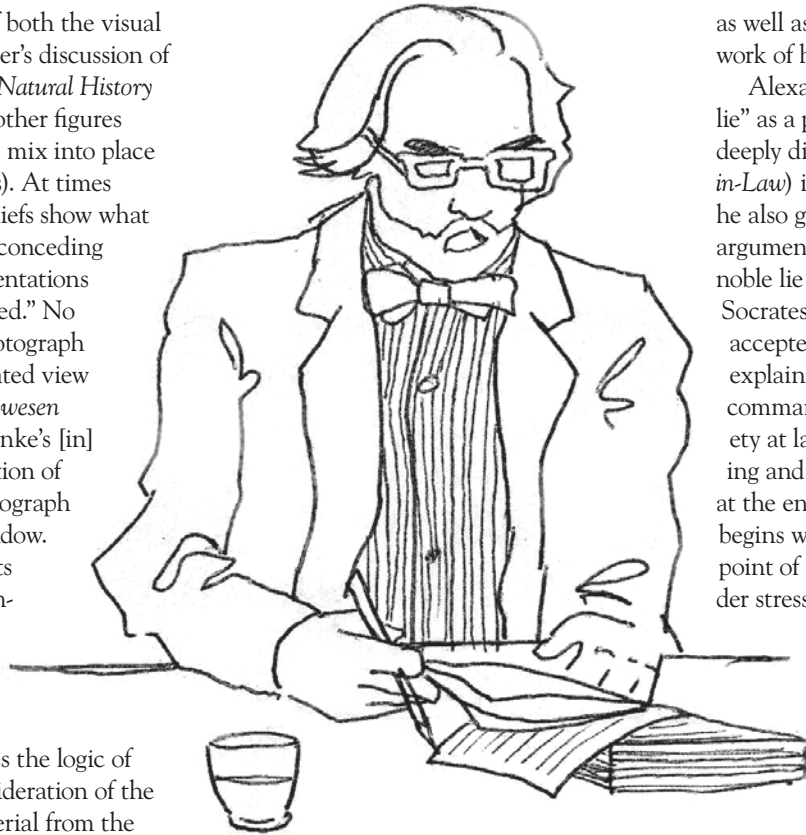
Michael Cook's study of the representation of Roman wall-building technique (especially *opus testaceum*) seen through the lens of the reliefs on Trajan's Column is a fascinating exercise in what we might legitimately call experimental or reconstructive archaeology. Drawing on his own experience in construction, Cook makes a persuasive case that key elements of how engineers build in concrete have not changed significantly since the pioneering work of the Romans, so we can use these techniques and the scenes of wall construction from the Dacian campaign to illuminate each other. His interpretation of the basket carriers, for example, as moving wet concrete to the building projects (rather than removing excavated earth, as many previous art historians have suggested)



Relaxing after the sessions!

makes much more sense of both the visual evidence and Pliny the Elder's discussion of concrete technique in the *Natural History* (so too, for example, with other figures pounding the wet concrete mix into place while removing air pockets). At times Cook suggests that the "reliefs show what actually took place" while conceding elsewhere that such representations can be "artistically simplified." No ancient work of art is a photograph in the sense of an unmediated view of reality *wie es eigentlich gewesen* ("the way it really was," Ranke's [in] famous 19th century definition of history) — indeed, no photograph is such an unmediated window. Questions of why the artists might show necessarily temporally distinct stages of building within a single scene are thus non-problems: art rather than mechanics determines the logic of representation. Some consideration of the visual transmission of material from the battlefield to the monumental column might much enrich this account. Although I have not had time to look into this again myself, I think older accounts sometimes suggested two-dimensional panel scenes carried in Trajan's Dacian triumph might have been one medium of transmission. If more than one stage of representation stands between campaign and monument, are the final sculptors further from "what actually took place" or might they be relying instead on first-hand understanding of basic Roman engineering as they could have seen it anywhere, including in Rome itself? In any case, Cook helps us see with new eyes how Roman soldiers and engineers went to work.

Emily Goodling's study of the depiction of Cicero in Theodor Mommsen's great *Römische Geschichte* is illuminating both as classical reception and intellectual history. She acknowledges the many studies that have interpreted his severe critique of Cicero as a dangerously vacuous rhetorician through the facts of Mommsen's own role in the failed revolutionary movements of 1848 (including his criminal conviction, sentence to prison, and consequent flight to a post in Zurich): Mommsen's history is



Niall Slater by Liz Morrison

itself exile literature (though the experience seems to have given him no sympathy for a fellow exile). Goodling then urges us to see rhetoric itself as an art and thus, in Mommsen's view, inescapably linked to the derivative inadequacies of most of the other fine arts in late Republican Rome (apart from their historiography!) as compared to their Hellenic predecessors. This is well worth emphasizing and indeed helps contemporary readers understand much more clearly how history was practiced in Mommsen's day and why such Olympian cultural and political judgments in the work helped Mommsen win the Nobel Prize — for Literature. Some consideration of the towering shadow cast over subsequent centuries of cultural critique by Winckelmann's idealization of authentic Greek art might enrich and strengthen Goodling's analysis here (as well as comparing Mommsen's critique of Cicero's rhetoric to the Atticist/Asianist debates of the Romans themselves), but her fundamental case for the impact of his aesthetics

as well as his politics on Mommsen's great work of history is very well taken.

Alexander Karsten's study of the "noble lie" as a possible hermeneutic for Terence's deeply disturbing play *Hecyra* (*The Mother-in-Law*) is closest to my own work, which he also generously quotes throughout his argument. Karsten takes the idea of the noble lie as propounded by the figure of Socrates in Plato's *Republic*, a generally accepted myth or falsehood which both explains how a society works and also commands the loyalty of members of society at large, as a way of both understanding and justifying the lie perpetuated at the end of the *Hecyra*. Terence's play begins with a marriage in place (the end point of the typical New Comedy) but under stress. The wife has fled her husband's house, ostensibly to escape her mother-in-law, but in fact — as the audience soon learns — because she is pregnant with a child not conceived during the marriage but rather as the result of her rape before the

marriage by an unrecognizable assailant. A plot too complicated to detail here eventually reveals her husband-to-be as the unrecognized and unrecognizing rapist, but the play closes with an agreement among all the women and the husband to keep the true story from the older men, the *patres familias*, and to try to rebuild the marriage and the young family on the basis of the "noble lie" that it was all the fault of the two mothers-in-law. Where previous interpretations, including mine, emphasize female victimization and the falsehood of the fictions ultimately adopted, Karsten's reading illuminates and foregrounds the agency of the play's women and the grounds, tragic though they may be, for them to find some prospect of security in supporting and propagating the play's fictions. The strongest version of Karsten's case would cast the women as Plato's ruling class, maintaining, if not also originating, the "noble lie" that will ultimately put the young family back together, while the old, deluded fathers become the ruled, the subject audience deceived (for their own good?) by the noble lie. While some might hesitate before so stark a view, the notion that the tribulations of the private

ΗΣΦ at the APA: The Next Generation (Continued)

oikos here adumbrate a view of how the *polis* functions that is not just plausible but positively appealing for a play descended from a Menandrian progenitor. Menander's relations with the Macedonian rulers of his once democratic native Athens in addition to other recent scholarship on Menander as a political thinker as well as poet make Karsten's argument well worth exploring even further.

Kelly Schmidt's study of privacy in the *Iliad* begins with a distinction between public and private (the outdoor space of assemblies and war councils versus the interior space of friends and family) and then further refines this through the gender binary, noting that women are really only a part of the familial spaces within Troy, not the private but overwhelmingly masculine environments of the Achaeans' huts in the camp. Both of these are promising hermeneutics for the poem, although I would like to put them both under a bit of pressure. Though gender may indeed operate as more of a binary, public and private may be less a strict opposition than a spectrum, from a public end, heavily marked by the largest audience and number of participants, through stages of fewer and fewer individuals interacting by ever looser rules to a less clearly demarcated private end. Schmidt's examples of private interaction among men, the embassy of Book IX, Achilles and Patroclus in XVI, and Achilles and Priam in XXIV, may show significant variations in privacy (perhaps moreover with an interplay from distorted to normative family relations, as we move from Phoenix as an adopted son and a substitute father figure for Achilles, to Achilles berating Patroclus for behaving like a little girl, to an Achilles who finally sees something of his father in Priam). Schmidt's keen observations on Helen and Andromache, as she draws on and extends previous work on weaving as a means for women shaping their own identities as well as communicating, open up domestic privacy in revealing ways. Here too, though, more gradations might be discernible. Helen is weaving in the *megaron*, a space certainly open to public meaning in a ruler's house, as she works "the many contests of the Trojans" (III.126–127) into her design, but when Andromache sits to



Professor Augoustakis visits Grace Ramsey, Tiffany Montgomery, and Stephen Gan at the ESPh booth

her loom "in the innermost part of the high house" (XXII.440), Homer tells us only that she weaves many-colored flowers into her design.

All of these papers are ambitious, tackling significant subjects with new, sometimes startlingly new, tools and techniques. The 2014 ΗΣΦ Panel billed itself as a look at "the next generation." To judge from the evidence on display, our future is in good hands, and it has been a privilege as well as a pleasure to help open the discussion of the work of these four fine scholars on the day.

About the Author

Niall W. Slater is S.C. Dobbs Professor of Latin and Greek at Emory University. His work focuses on the ancient theatre and its production conditions, prose fiction, and

popular reception of classical literature. His books include *Spectator Politics: Metatheatre and Performance in Aristophanes* (Penn 2002); *Reading Petronius* (JHUP, 1990); *Plautus in Performance: The Theatre of the Mind* (Princeton, 1985); and most recently the Bloomsbury Companion to Euripides' *Alcestis* (2013). Current work includes studies of Harley Granville Barker's 1915 American tour with productions of *Trojan Women* and *Iphigenia in Tauris* as well as classical memories in C. S. Lewis's children's books. He was elected to Eta Sigma Phi in 1973 by the Alpha Upsilon chapter at The College of Wooster.

A

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Gamma at Ohio University

Paige Musselman, Sarah Hinkelman
(April 24, 2013)

Epsilon at the University of Iowa

Alyssa O'Neal, Emily Lathrop, Sara Fitzpatrick, Ariadnae Andrews, Vanessa Pierre (March 13, 2013)

Zeta at Denison University

Kristine Mallinson, Kristen Kopystynsky, Kaity Milillo, Jacob Ott (Feb. 5, 2013)

Eta at Florida State University

Natalie Lawlor, Amanda Warren, Alexandra Juras, Erich Totter, Cheyanne Tempest, Kassandra Derf, Jenny Myers, Kenzie Hendrix, Emily Blumenthal, Mary Bonatakis, Adam Neuse (Jan. 29, 2013)

Lambda at the University of Mississippi

Rachel Banka, Jordan Bauer, Rebekah Cummins, Kara Fowler, Alexis Maria Hicks, William Hudson, Katie Jenkins, Joy Johnson, Acacia Leavitt, Kelsey Long, Stephen Macoy, Katelyn Miller, Juliana Nicole Norton, Douglas Odom, Ta'Boris Osborne, Carter Sink, Courtney Taylor, Hank Dylan Thomas, Cedric Tillman, Morgan Waterman, William Wert, Ryan Young (April 3, 2013)

Mu at the University of Cincinnati

Amanda Angelo, Connor Ginty, Lindsay Taylor (March 15, 2013)

Tau at the University of Kentucky

Jeffrey Barnett, Tara Bray, Megan Hayes (April 17, 2013)

Alpha Gamma at Southern Methodist University

Amanda Barton, Carson Clifton, Haylee N. Davis, Dylan J. French, Beryl Hellinghausen, Mary Katharine Kenney, Troy Kolebuck, Alaina Leggette, William Lighty, Clementine Rose Marcus, Taylor Gene McClendon, Marissa Moyer, Basilia Oseguera, Allison S. Perry, Rebecca Ragsdale, Richard T. Scott, Mitchell Towne (February 21, 2013)

Alpha Delta at Agnes Scott College

Brigit McGuinness, Lauren Zuck, Gala Cude, Camille Pham-Lake, Arignon

Greene, Shivani Ghodadra, Maggie Berardo, Maliha Taufiq, Hannah Plank, Audrey Osterbind, Neeraja Panchapakesan, Anjelica Deliz, Cheryl Wollner, Lia Taylor, Merche Osborne (May 1, 2013)

Alpha Mu at the University of Missouri

Veronica Cruts, Brianna Dyer, Jessie Eikmann, Paige Chiodo, Sarah Suerig, Tiffany Greene, Pari Jafari, Elizabeth Randolph (Nov. 29, 2012)

Alpha Xi at Washington University in St. Louis

Lisa Dorn, Sara Tamizuddin, Brian Feldman, Melissa Freilich, Spencer Hobson, Jessica Kapustiak, Lena Trager, Luke Ross, Emily Zalla, Warren Chan, Sarah Pritchard, Katelyn Petrin, Katherine Needham, Olga Neyman, Megan Kawasaki (March 4, 2013)

Alpha Pi at Gettysburg College

Amanda L. Miller, Alexander E. Skufca, Rebecca J. Barth, Audra S. Foster, Kathleen M. Doherty, Helena E. Gagnon, Allyson E. Hitte, Kelsey S. Gerber, Mollie T. Greenwood, Michael T. Walmer, Joshua M. Carmel, Andrew W. Monthey (Nov. 27, 2012); Anoush Hana Aghababian, William Guyton Cade, Katherine Courtney Cavanaugh, William Towery Coates, Brianna Nichole Cunningham, Maria Grace Flory, Sophie Maria Kashurba, Joshua Wade Poorman, Logan Alexis Tapscott, Ela Thompson, Emily Allyn Wilson (April 5, 2013)

Alpha Tau at the Ohio State University

Ben Leach, Chelsea Conway, Joshua Thomas, David Connors, Drew Coulter, Frank LaRue, Sam Cardosi, Ramsey Hardin IV, Lisa Ford, Eashwar Swamy, Andrew Connors (Feb. 14, 2013)

Alpha Omega at Louisiana State University

Daniel Catalanello, Caroline Collins, Peter Linschoten, Corynne Caballero (April 25, 2013)

Beta Gamma at the University of Richmond

Harry Samuel Crusemire, Josiah David

DeToro, Kara Ann Jonas, Louisa Woodward Raymond (April 4, 2013)

Beta Delta at the University of Tennessee, Knoxville

Brittany Augustine, Catherine Ann Bartley, Joshua W. Crumm, Caroline Duckett, Rico Q. Henderson, David Housewright, Katie Lindsay, Chloe Lovelace, Amy Prosis, R. David Royce, Christina Webb (April 2, 2013)

Honorary: Robert N. Darby. Robert Darby is a faculty member of Classics Department and the Project Director for the 'Ayn Gharandal Archaeological Project in Jordan. He was the speaker for Beta Delta's banquet and initiation on April 2, 2013.

Beta Epsilon at Brooklyn College

Adrienne Bardes, Saadia Gaon, Nelson Nguy (April 4, 2013)

Beta Mu at Butler University

Carrie Tveita, Kathleen Brannen, Kyle Cherry, Moira Frazier, Tim McDonnell, Randi Loper, Hannah Goodman (April 28, 2013)

Beta Nu at University of Mary Washington

Brent Forrest Arehart, Wren Brown, Katherine L. DeCecco, Olivia Lea Garner, Stephanie Lopez, Katelyn Maxwell, James Myers, Megan Schloemer, Christine Zale (March 15, 2013)

Honorary: Suzanne Sumner. Dr. Suzanne Sumner, Professor of Mathematics at the University of Mary Washington, regularly teaches a course on the history of mathematics that strongly emphasizes both mathematics in the ancient world and the continued use of Latin in mathematics in the West. She presented a paper treating how to include Latin mathematical treatises in the Latin classroom and how to introduce mathematics throughout the Classics curriculum in general at a meeting of the Classical Association of the Middle West and South, and she published an article on those topics in the *Classical Journal*. Professor Sumner not only contributes greatly to classical education at the University of Mary Washington, but

Initiates (Continued)

also to the welfare of the members of Eta Sigma Phi at Mary Washington.

Beta Chi at Loyola University Maryland

Erin Girbach, Lauren Hallman, Zachary Lansdowne, Emily Linthicum, Devin Novakoski, Molly O'Brien, Katherine Plants (April 27, 2013)

Beta Psi at Rhodes College

Maxwell A. Gray, Matthew Moore, Ansel MacLaughlin (March 25, 2013)

Gamma Alpha at Indiana State University

Matt Bird, Gerald Pirtle, Rhonda Williamson, Kelley McKay, Sean Harris, Andrew Borden, James Hubbs, Arna Zucher, Sharin Underwood, Ayrielle Davis, Adam Miller, Katherine Williams, Jessica Crone, Meaghan Przybycien, Nicholas Wine, Jacob Parrish, Kayla Knott, Jessica Snowden, Matthew Milner, Breawna Parton, Natasha Nicole Terrel, Amy Ford, Cassandra Hanchett, Mark Guzman (April 22, 2013)

Gamma Nu at Montclair State University

Robbyn Graham, Amy C. Lynch, Sarah Morris, Joseph K. Nwokocha (March 5, 2013)

Gamma Omicron at Monmouth College

R. Michael Cook (Jan. 8, 2013); Emily Cagan, Clark Hilliard, Rachael Laing, Patrick LeBlanc, Sam Mackey, Lydia Mahnesmith, Shawn Oleszczuk, Melissa O'Shea, Tiffany Shaw (Feb. 8, 2013)

Gamma Pi at Saint Peter's University

Jeffrey Munguia, Susanta Mozumder (April 2, 2013)

Gamma Sigma at the University of Texas at Austin

Fade Manley, Vukasin Miljkovic, Caroline Crews, Victoria Berryhill, Graydon Daubert, James Nicholson, Pratyusha Gampala, Remmi Chan, Elizabeth Gutterman, Ciaran Dean-Jones, M. Brendan Wangel (Nov. 1, 2012); Jackson Miller, Jodie Saylor (May 1, 2013)

Delta Alpha at Randolph College

Kathryn E. Boyer, Hartzel E. Gillespie, Natalia M. Froberg (March 26, 2013)

Delta Beta at Canisius College

Jennifer J. Colkitt, John L. Frandina, Patrick D. McMahon, Timothy J. Piscatelli (May 1, 2013)

Delta Theta at Dickinson College

Caitlyn Elmer, Kaylin Bednarz, Victorie Waldron, Elizabeth Schultz, Gillian Pinkham, Sarah Eisen, Hannah Wagner, Tessa Sheaffer, Kinzea Jones, Millicent Powers, Mickey Galamba, Joelle Cicak, Melanie Campbell, Alex Shwartz, Brendan Birth, Sarah Wakefield (April 8, 2013)

Delta Lambda at the College of the Holy Cross

Kathleen O'Connor, James Power, Rebecca Finnigan, Jessica Bailot, Angela Vu, Angela Yu, Nicholas Jalbert, Alexander Simrell, Steven Merola, Alexander Milone (March 22, 2013)

Delta Tau at the University of Delaware

Ana Bowe, Sean Considine, Daniel Goebel, Scott Lederman, Ashley Meller, Gillian Jane Owen (April 8, 2013)

Delta Chi at St. Olaf College

Elizabeth L. Archerd, Chance E. Bonar, Colleen F. Erkel, Richard G. Helmerichs, Daniel E. McNamara, Robert P. Nevins, Natalie K. Schulz, Mark D. Shepard, Bradley L. Smith, Amanda P. Tveite, Vivian C. Williams, Morgan M. Wychor (March 11, 2013)

Epsilon Eta at Kent State University

Alexander D. Mathis, Maxine Slaybaugh, Michael D. Sweet (April 10, 2013)

Epsilon Mu at Fordham University

Christopher Awad, Priscilla Consolo, Bridget Dowd, Brian Flannery, Alexandra Frank, Amy Gembara, Mary Klopp, Michael Micalintal, Robert Nayden, Alexander Placke (April 10, 2013)

Epsilon Xi at Gustavus Adolphus College

Rachel Ackermann, Michael Asmus, Laurel Carlson, Nathaniel Chase, Susan Crane, Alex Chubick, Ian Decker, Carla DeWit, Alexa Giebink, Abby Huff, Kaytlin Remold, Carl Schiltz, Grant Walters, Peter Westby (April 26, 2013)

Epsilon Omicron at University of Massachusetts Amherst

Derek Joyce, Sean R. Arnold, Nathaniel Nysedt, Brinna Michael, Juliana van Roggen, Nicholas J. Doherty, Madison Paquette, Stephanie Rich, Zoe Weinograd, Jacob Trickey, Michael Davidson, Brian Frame, Lee Palmore, Karla I. Reed, Tess Brickley, Christi Colman, Timothy J. Mullett, Haley Chauvin, Colin King, Stefan Herlitz, Colin Nelson, Nathaniel Ward-Chene, Meghan Kebernick, Carl R. Hanson, Kaylea Robillard, Kevin Papargiris, Jennifer Koch; Associate: Jamie Lawrence, Tara McKenna, Jeremiah Vincent, Allyson Bunch (April 5, 2013)

Zeta Beta at Temple University

Kevin McGrady, Tristan Kravitz, Jordan Galczynski, Nicole Love, Julia Hayward, Grace Burkholder (Dec. 5, 2012)

Zeta Eta at Loyola Marymount University

Ryanne Haymer, Sean Evans (February 19, 2013)

Zeta Kappa at Trinity College

Lillian Young (Feb. 6, 2013)

Zeta Lambda at the University of Louisville

Rebecca Peek, Garrett Receveur, Christopher Camic (Nov. 16, 2012)

Zeta Nu at the University of Maryland, College Park

Thomas Bunting, Tiffany Coates, Anna Johnson, Christopher Manners, Roy Plotts, Aviva Pollack, Erik Shell, Katrina Szabo; Associate: Lauri Dabbieri, Rachel Mullervy, Jake Shilling, Kenneth Silverman (March 7, 2013)

Honorary: Mark Weadon. Mr. Weadon studied Latin as an undergraduate many years ago and has taken it up again, enrolling in our upper-level courses. Although not a degree candidate, he has excelled in his studies and we wish to recognize his achievement and his positive contributions to our classes.

Zeta Tau at the University of Pittsburgh

Erika L. Fabricius, Kerri L. Bell (Nov. 1, 2012)

Zeta Chi at Xavier University

Alexandra Nese, Will Henry, James Neyer,
Joseph Ruter, Morgan Thompson
(April 26, 2013)

Zeta Psi at Hollins University

Shoshana Rachel Osborne, Lauren A.
Mendenhall (March 5, 2013)

Eta Beta at Southern Illinois University

Dominic Cittadino, Josiah Rose; Associate:
Daniel Tucker (April 14, 2013)

Eta Zeta at Truman State University

Lauren Cooley, Dylan Cheek, Aimee
N. Hill, Austin Henke, Caitlyn Priese,
Elizabeth Denn (May 4, 2013)

Eta Eta at Virginia Tech

Stephanie Dolezal, William Farrar, Elia
Hoag, Ellen Pak, Divya Suresh, Elise Truong,
Jenny Vo, Benjamin Wiley (March 5, 2013)

Eta Theta at DePauw University

Alisha Grider, Andrew Bartucci, Yukun
Zhang, Xiaomei Qian, Dakota Watson,
Yaze Li, Madeline Hawk (Feb. 28, 2013)

Eta Iota at the University of Arizona

Anna Brooks, Rachel DeLozier, Brian
Espiritu, Erica Holbrook, Nyssa Turner
(April 30, 2012)

Eta Nu at the University of Rochester

Ryan Vogt, Teresa Zaffarano, Samantha
Coffey, Kuhu Parasrampur, Hannah
Chhibber, Stevan Veljkovic, Amanda
Davis (April 26, 2013)

**Eta Xi at California State University,
Long Beach**

Steven Bowyer, Heather Davis, Megan
Gilbert, Courtney Llaban, Andrew
O'Donnell, Rebecca Kiyoko Soken
(December 7, 2012)

Eta Omicron at Assumption College

Ashley Carvalho, Audrey Cook,
Elena Despotopulos, Katerina Fella,
Alec McAndrew, Fiona Scougal, Liza
Thirakoune (March 25, 2013)

Eta Chi at Purdue University

Linda Olechowski, Emily Browning
(February 28, 2013)



Eta Zeta initiation

**Theta Alpha at Franklin and
Marshall College**

Deanna Miserendino (Feb. 14, 2013);
Steven Liskov, Wesley Hershner, Caitlin
Brust, Amanda Levit, Alexander Benson
(February 22, 2013)

Theta Beta at the University of Alabama

Rodney Littlejohn, Alex Vawter, Kristen
Mitchell, Edward Gray, Claire Davis, Sara
Rogan, Michael Bolus (Nov. 4, 2012);
Rachael Boyington, Brooke Brandon,
Bethany Carter, William Logan, Debra
Logan, Ashley Anne Ross, Hannah Gene
Kessler, Margaret Wilbourne, Katherine
Michaels, Lauren Gilmer, Katie McNichol,
Stephen Long, Jake Howell (April 8, 2013)

Theta Delta at Seton Hall University

Christopher Milliman, Samantha
Woodington, Sarah Ericksen
(February 21, 2013)
Associate: Frederick J. Booth

Theta Lambda at Hamilton College

Adrian Thomas Ophals, Emily Elizabeth
Moore, Emma Grace Zanazzi, John
Bernard Boyle (May 3, 2013)

Iota Alpha at the College of New Jersey

Jennifer Fraunberger, Timothy Szatkowski,
Teja Chakilam, Jason Hammer, Victoria
Bartek (March 2, 2013)

Initiates (Continued)

Iota Epsilon at Villanova University

Joseph Breidenstein, Morgan Evans, Melissa Hokschi, Mary Frances Roth; Associate: Morey Williams (April 30, 2013)

Iota Zeta at Christopher Newport University

Elizabeth Young, Moriah Meulenberg, Ryan Stone, Megan Wilson, Chelsea Blake, Meghan McConnell, Dylan Nesbit, Matthew Johnston (April 22, 2013)

Iota Theta at Whitman College

Elizabeth Cole, Mariah Lapiroff, Clare Spatola-Knoll, Caitlyn Yoshina (Oct. 20, 2012); Molly Stoker, Alexandra Norman, George Felton, Rachel Palfini (April 18, 2013)

Iota Mu at Virginia Wesleyan College

Damon Vine, Edwina Harleyson, Kinston Walker, Kelly Voshall, Adrienne Ribbey, Christine Dawe (March 21, 2013)

Iota Nu at Skidmore College

Shannon DuBois, Evan Hauger, Emily Kowal, Chistopher Rahimi, Suren Tripathi (April 30, 2013)

Honorary: Michael Arnush, Dan Curley, Leslie Mechem, David Porter, Jessica Westerhold. Profs. Michael Arnush, Dan Curley, Leslie Mechem, David Porter, and Jessica Westerhold (plus Prof. Jackie Murray, a member of ΗΣΦ) form the faculty of the Skidmore College Classics Department.

Together they have built a strong program in Classics, offering courses in Greek, Latin, and Greek & Roman art and archaeology, cultural studies, history, and literature.

Their scholarship ranges from political history to epic poetry, from tragedy to gender, from economics to astronomy, from archaic Greece to late imperial Rome and beyond. Their involvement was crucial to the establishment of the new chapter at Skidmore.

Iota Xi at Bucknell University

Lindy Knight, Kate Peterson, Casey Klein, Kaitlin Marsh, Emily French, Jamie Shederofsky, Jack McLinden, Nate Deysler, Jen Weber, Cynthia McKinney, Tynan Graniez, Rochelle Vollmerding, Kelsey Kodak, Katie Mancino, Carina Moss (April 25, 2013)

Iota Omicron at Siena College

Eleni Papadopoulos, Michael Abele, Lucas Ryder, Ralph Martello, German Alejandro Linares, Brittany Tayler (April 11, 2013)

Membership and Chapter Updates

Membership Report for 2012–13

1072 new members were initiated into Eta Sigma Phi during the academic year 2012–13. 324 new members were initiated during the 2013–14 academic year as of December 15. 796 new members were initiated during the academic year 2011–12.

1106 were initiated in 2010–11.

The highest membership total comes from the 1967–1968 academic year. 1588 new members were received into the society during that year.

New and Reactivated Chapters

Eta Sigma Phi welcomed four new chapters during the 2012–13 academic year: Iota Mu at Virginia Wesleyan College, Iota Nu at Skidmore College, Iota Xi at Bucknell University, and Iota Omicron at Siena

College. Congratulations, Marlins, Thoroughbreds, Bison, and Saints! A petition for a new chapter was also approved for Tufts University at the 2013 convention. Eta Sigma Phi looks forward to welcoming members from Tufts before the 2014 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.

The Eta Alpha chapter at the University of North Carolina reactivated with much energy during the 2012–13 academic year.

Chapters Filing Annual Reports for 2012

The following chapters filed annual reports for the 2013–14 academic year (via the internet): Gamma at Ohio University, Epsilon at the University of Iowa, Eta at Florida State University, Alpha Eta at the University of Michigan, Alpha Theta at Hunter College, Alpha Iota at the Uni-

versity of South Carolina, Alpha Nu at Davidson College, Beta Beta at Furman University, Beta Kappa at Notre Dame of Maryland University, Beta Nu at the University of Maryland, Beta Psi at Rhodes College, Gamma Omicron at Monmouth College, Delta Lambda at the College of the Holy Cross, Delta Sigma at the University of California, Irvine, Epsilon Rho at the College of Charleston, Epsilon Sigma at Augustana College, Zeta Nu at the University of Maryland, Zeta Xi at Iowa State University, Eta Zeta at Truman State University, Eta Mu at University of California, Davis, Eta Xi at California State University, Long Beach, Eta Pi at Hobart & William Smith Colleges, Theta Alpha at Franklin & Marshall College, Theta Lambda at Hamilton College, Theta Tau at Richard Stockton College of New Jersey, Iota Alpha at the College of New Jersey, Iota Lambda at Luther College. The annual report helps the national office to maintain accurate contact information and guarantees that the chapter will receive five copies of Nuntius for the year.

Vergilian Society Tours, 2014

To sign up for any of these tours, please visit vergiliansociety.org. For more information, please write to Keely Lake, Secretary of the Vergilian Society, at vergsoc@yahoo.com.

Alexander and Aeneas in Northern Greece July 14–26, 2014

Directors: Phillip V Stanley, San Francisco State University, Emeritus, and George Perko

We begin our odyssey in Athens with a visit to the new Acropolis Museum, the Acropolis, and the Agora. From Athens our journey takes us northward with stops at Thermopylae and Tempe, important sites for the Persian Wars. In Northern Greece, the home of Alexander the Great, we visit his birthplace, Pella, and the burial place of his father, Vergina. We travel to Meteora and on over the mountains of Greece to Epirus, home of Alexander's mother and where Aeneas stopped; here we visit the oracles of Zeus at Dodona and of the Dead, the Nekromanteion. Next, we cross over to the island of Corfu. We cross over to Albania to drive to the ancient site of Buthrotum, where Aeneas came in his wanderings. On our return to the mainland we drive to Delphi, stopping at Actium, where Octavius' forces defeated those of Antony and Cleopatra. No trip in this area would be complete without a visit to the oracle of Apollo at Delphi. Afterward, we return to Athens.

Price: \$3,470; Single supplement: \$715

Greeks and Romans in Town and Country, under the Shadow of Vesuvius June 30–July 12, 2014

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

Across the fertile terrain and enchanting land- and seascapes of the Bay of Naples and throughout the region of Campania, ancient Greeks and Romans experimented for centuries with building towns and cities, tilling their farms and tending their flocks, and pursuing their daily lives at

every level of society. The world's earliest archaeological laboratory at Pompeii and Herculaneum (buried by the eruption of Vesuvius), and innumerable other sites across the region, offer a uniquely rich showcase of Graeco-Roman approaches to living both in town and across varied rural settings. Whether it's the nitty-gritty level of plebeians shopping and electioneering in the local streets (and refreshing themselves in pubs, fountains, and latrines); the splendor of suburban and countryside villas enjoyed by top-level Roman aristocrats, like the palatial digs of Emperor Tiberius at Capri and Sperlonga; monumental temple complexes like those of Cumae or Paestum, and Capua's underground cult-cavern of the Persian god Mithras; the magnificent shopping mall at Pozzuoli and colossal amphitheater arenas of Pompeii, Pozzuoli, and Capua; or, finally, the vineyards of Boscoreale and the quiet sheep and cattle paths near distant Saepinum in the mountains: All these put on vivid display the ingenuity with which Greeks and Romans (and their lesser known Etruscan, Samnite, and Lucanian neighbors) faced the pressures and pleasures of daily life. We will sample them all, as we explore how these ancient folk tried to make sense of life as individuals, and as members of communities large and small.

Price: \$2,595 (includes 12 nights accommodation, all meals except two lunches on Capri, round-trip transport from Rome to Cumae and return, all local ground transport, all fees for group visits to sites and museum)

The Italy of Caesar and Vergil: A Workshop for Teachers July 22–August 2, 2014

Workshop Instructors: Anne Haeckl, Kalamazoo College, and Keely Lake, Wayland Academy

This workshop for high school Latin teachers will combine classroom sessions in successful pedagogical practices with thematically 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, and, although the focus will be on the readings and abilities required by the Advanced Placement syllabus, teachers of IB and Concurrent Enrollment courses will find much of value as well. Afternoon site and museum visits will contextualize the writings of these authors, elucidating the common themes of Caesar's *commentarii* and Vergil's *Aeneid*. Through thoughtfully constructed lectures and readings from ancient writers, teachers will acquire interpretive insights and instructional strategies for teaching these essential authors. Sites include: Rome (Forum, Palatine, Campus Martius), Temple of Apollo and Atrium of the Sibyl at Cumae, Lake Avernus, Tomb of Vergil, Sperlonga, Pompeii, Lavinium, and Herculaneum.

Price: \$2595 (includes 11 nights accommodation, all meals, ground transportation during the tour, and all fees for group visits to sites and museum)

Rome and Northern Italy in the Imperial Age July 2–13, 2014

Director: Steven M. Oberhelman, Texas A&M University

We will spend five days in Rome and its environs. We will spend three days in central Rome and see all the wondrous ruin. On the fourth day we will walk down the Appian Way and enjoy a picnic lunch; we will end our day at the Catacombs of Saint Sebastian. We will then spend a full day at Ostia, the 10,000-acre archaeological site of the ancient harbor of Rome. Our final day will be a trip to Tivoli, with the magnificent gardens and Villa of Hadrian. The next day we will depart for the small Tuscan town of Castiglion Fiorentino, which will be our point of departure for visiting Etruscan and Roman remains in Tuscany. We will visit the towns of Arezzo, Assisi, Lucca, and Pisa, and finish with a tour of Roman Florence and the nearby excavations of Fiesole.

Price: \$2,500 (this does not include airfare, transportation from airports, and lunches and dinners).

Post-Baccalaureate Program at The College of William and Mary

Beginning in Fall 2014 the Department of Classical Studies at the College of William and Mary will offer a Post-Baccalaureate Certificate in Classical Studies. Our aim is to offer a flexible program for students who have already earned an undergraduate degree but who wish to pursue an intensive course of study in the Classical languages for graduate studies, teaching, or personal enrichment.

The Program features:

- Diverse and rigorous courses in Latin, Greek, and Classical Civilization to suit individual interests and needs.
- Close student faculty interaction and the opportunity to study with distinguished teacher-scholars
- Competitive tuition rates
- Summer study abroad opportunities in Greece and Italy
- Opportunity to study at America's second oldest college and one of only eight "Public Ivies" in the nation.
- Historic campus in beautiful Williamsburg, Virginia, only an hour from Richmond, VA and three hours from Washington, DC.

FOR ADDITIONAL INFORMATION

Please visit our website at www.wm.edu/classical-post-bac or
contact John Donahue, Chair, Department of Classical Studies
(757-221-1930; jfdona@wm.edu)

Eta Sigma Phi Honor Cords and Hoods



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

Cords are \$16 each by mail and \$12 each if purchased at the national convention. Hoods are \$21 each by mail and \$17 each if purchased at the national convention.

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David H. Sick
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 2000 N. Parkway, Memphis, TN 38112
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“In the autumn of 1914 a group of students in the Department of Greek at the University of Chicago organized as an undergraduate classical club under the name of Phi Sigma.”

So what should we do 100 years later? CELEBRATE!

The Centennial Convention of Eta Sigma Phi
Save the dates: April, 11–13, 2014 in Evanston, Illinois
Reserve Your Room at the Hilton Garden Inn Chicago North Shore
(1-847-475-6400)

- Wreath-laying ceremony at the University of Chicago
 - Guided tour of the famous Oriental Museum
 - A free afternoon in downtown Chicago
 - Diamond anniversary certamen
 - Special guest speaker Dr. David Wray
 - CAKE!

